

WOMEN'S CAUCUS FOR ART

Honor Awards For Lifetime Achievement In The Visual Arts

Tina Dunkley
Artis Lane
Susana Torruella Leval
Joan Semmel

Thursday, February 14th

New York, NY

Introduction

Priscilla H. Otani

WCA National Board President, 2012–14

Presentation of Lifetime Achievement Awards

Tina Dunkley

Essay by Jerry Cullum. Presentation by Brenda Thompson.

Artis Lane

Essay and Presentation by Jarvis DuBois.

Susana Torruella Leval

Essay by Anne Swartz. Presentation by Susan Del Valle.

Joan Semmel

Essay by Gail Levin. Presentation by Joan Marter.

Presentation of President's Art & Activism Award

Leanne Stella

Presentation by Priscilla H. Otani.

LTA Awards—Foreword and Acknowledgments

In 2013, we celebrate the achievements of four highly creative individuals: Tina Dunkley, director of the Clark Atlanta University Art Galleries; sculptor Artis Lane; Susana T. Leval, Director Emerita of El Museo del Barrio; and painter Joan Semmel. Each woman has made a unique contribution to the arts in America. Through sustained and insightful curatorial practice, two of this year's honorees have brought national attention to the significant accomplishments of African American, Puerto Rican, Latino, and Latin American artists. Likewise, Lane's vivid and engaging portraits at the Smithsonian's Portrait Gallery and the U.S. Capitol have memorialized the milestones of civil rights leaders like Rosa Parks. Semmel's masterful figurative paintings, often focused on erotic themes, have re-conceived the loaded stakes so long associated with male representations of the female body.

This year, we would like to thank seven equally remarkable individuals for their contributions to the awards catalogue and ceremony. Curator and arts consultant Jarvis DuBois has provided a sensitive essay about Lane's sculpture and will present her at the ceremony. Art historian, biographer, curator, and distinguished professor, Gail Levin has offered an insightful portrait of Semmel for the catalogue. Semmel will be presented at the awards ceremony by Joan Marter, Board of Governors Professor at Rutgers University and past recipient of a WCA Lifetime Achievement Award. Anne Swartz, art historian at Savannah College of Art and Design and past chair of the WCA Honor Awards Selection Committee, has written a cogent essay on the work of Leval. Susan Del Valle, former director of External Affairs

at El Museo del Barrio and soon to be director of the Sugar Hill Children's Museum of Art & Storytelling in Harlem, will introduce Leval at the ceremony. Jerry Cullum, freelance curator and critic, who for many years served in various editorial positions at *Art Papers*, has written an engaging essay about Dunkley's work, and Brenda Thompson, collector of African American art of the diaspora, will present her at the awards ceremony.

In addition, we thank many volunteers for their tireless work in making the honor awards a reality. My special thanks go to Priscilla Otani for her sound advice as WCA president and her steady support of the selection committee. My deepest gratitude goes to Sandra Mueller who serves on the national board for her care in editing the catalogue. We thank Karin Luner, Director of Operations, for her artful design and production of the catalogue and for taking care of a myriad of other details. We are indebted to the many members of the National WCA who have so generously supported the awards for the past thirty years. I also would like to acknowledge the meaningful work of the entire Selection Committee.

Finally but not least, I thank everyone who has financially contributed to this year's ceremony and catalogue. Your support is vital to the WCA mission to recognize the contribution of women in the arts!

Susan M. King
Honor Awards Chair, WCA

Building Our Community Of Women In The Arts

Welcome to the Women's Caucus for Art's 34th Lifetime Achievement Awards. I am pleased to continue our singular tradition of honoring women in the arts. By presenting the Lifetime Achievement Awards to Tina Dunkley, Artis Lane, Susana T. Leval, and Joan Semmel, we honor their illustrious professional careers in the arts. By selecting Leanne Stella for the President's Art & Activism Award, we salute the next generation of women leaders in the arts.

Perpetuating the contributions of women in the arts is the focus of our new Sylvia Sleigh Legacy Campaign and Initiative. Started in late 2011 and chaired by Janice Nesser-Chu, this initiative builds on the Lifetime Achievement Awards and advocates for the documentation and preservation of women's art, scholarship and writings. The goals of the Legacy Initiative are:

- Educating women on the importance of their legacy and cataloging and archiving their work and papers.
- Facilitating the placement of women's art in museums and permanent collections.
- Publishing articles, essays, and catalogs on women artists.
- Continuing to cultivate and grow current WCA programs that focus on legacy.
- Partnering with and supporting other organizations that are working toward the same goals and mission of WCA.
- Procuring funding to meet these goals through development of WCA programs on fiscal receivership, sponsorship and planned giving.

As a nonprofit membership organization, WCA offers a welcoming community for women in the arts. This year's *Building Community* Conference brings together the awards, exhibitions, Chelsea art tours, panels at CAA, networking opportunities with arts luminaries, and most importantly, time to share memorable experiences with extraordinary women from across the country. As a Japanese immigrant, I am proud to be the leader of this multifaceted, uniquely American organization.

Priscilla H. Otani

WCA National Board President 2012-14

Tina Dunkley



Photo by Sheila Pree Bright.

We honor you, Tina Dunkley,
for your far-reaching commitment
to the art and experience
of the African Diaspora.

By Jerry Cullum

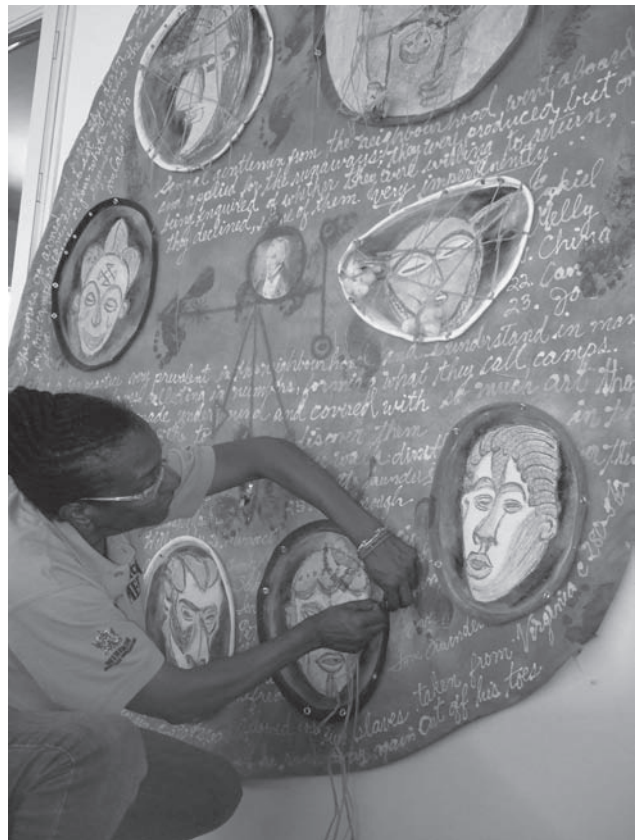
Tina M. Dunkley's career has embraced the art and experience of the African Diaspora from perspectives that range from the academic to the autobiographical. Born in New York of a Trinidadian mother and Jamaican father, Dunkley studied dance with the Dunham School, graduated from the High School of Music and Art and received a B.F.A. from the School of Visual Arts.

Having moved to Atlanta because of its growing reputation as a mecca for African American creatives, she pursued an M.A. in African American Studies at Atlanta University. In 1984, her residency as a Faculty Fellow at the Smithsonian Institution's National Museum of American Art involved her in extensive research for the national touring exhibition and catalogue *Sharing Traditions: Five Black Artists in 19th Century America*.

Dunkley served as gallery director at Georgia State University from 1988 to 1994, where her development of a culturally diverse program included exhibitions by artists from Robert Colescott to Masami Teraoka and Luis Cruz Azaceta. In 1994, she became director of the Clark Atlanta University Art Galleries, where she raised 2.1 million dollars to rehouse the university's distinguished permanent collection. While there, she began a program of bringing the collection to national and international attention that culminated in the 2012 publication of her definitive catalogue *In the Eye of the Muses*. Prior publications by Dunkley related to the collection included an essay, *To Conserve a Legacy: American Art from Historically Black Colleges and Universities*, and the collection brochure *From Rearguard to Vanguard*.

From 1994 to 1996, she was program manager for *African American Culture: An American Experience*, a multidisciplinary program of the Cultural Olympiad of the Atlanta Committee for the Olympic Games that included two fine art exhibitions and activities ranging from theater performances to jump-rope demonstrations. Dunkley also co-curated *Art in Atlanta*, an exhibition by the grassroots organization Artists in Residence International that traveled throughout the Amerika Haus system in Germany during 1996.

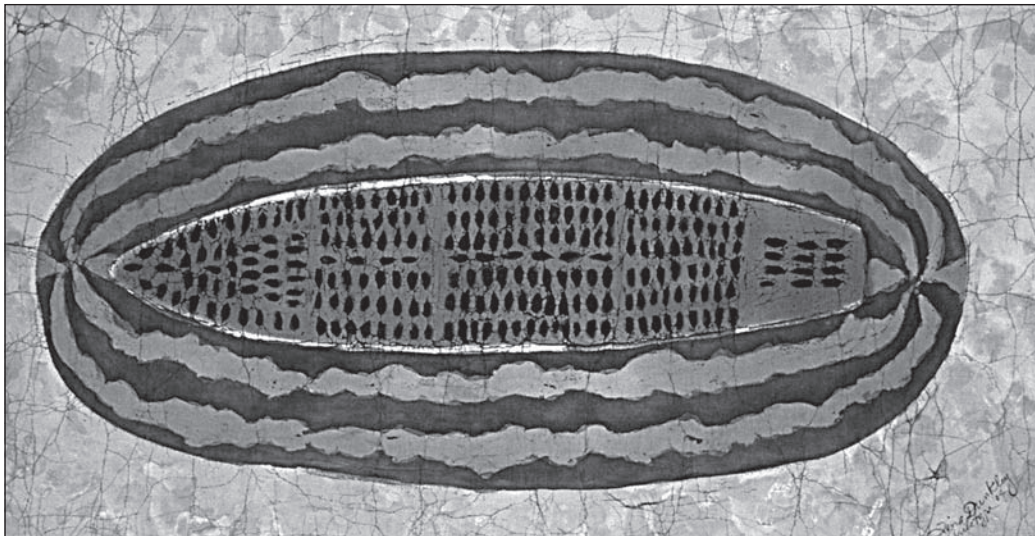
Dunkley's ongoing interaction with African Diaspora



Dunkley working on *The Merikin Series: Who was Uncle Boocoosoo?*
Wax-resist and mixed media on canvas, 84 x 62 inches, 2012.
Photo courtesy of the artist.

cultures in Brazil began with a 1991–1993 Kellogg Fellowship in International Development and continued with a 2001 travel grant from Georgia-Pernambuco Partners of the Americas. These experiences found their way into Dunkley's own artworks, as in the 2005 exhibition at Atlanta's Hammonds House Galleries which included works on Afro-Brazilian history and culturally freighted aspects of her own family's identity. Dunkley's exhibition record as a visual artist, combined with her career as curator and scholar, had gained her in 1997 a Governor's Award for Women in the Visual Arts.

Dunkley's interaction and research into African Diaspora communities in South America and the Caribbean, from the Maroons of Jamaica to the Quilambolas of Brazil, has recently led to the discovery of her own ancestral heritage in the Merikins of Trinidad, who escaped slavery in the American South during the War of 1812 by joining the British military. In addition to authoring a book on the subject for middle school students, she plans to produce a body of artwork related to the Merikins and her own relationship to them.



Tina Dunkley, *Arktype Sustenance #4*, 2004.

Wax-resist painting on cotton fiber, 27 x 47 inches. Photo courtesy of the artist.

Biography

Tina Dunkley is an artist, curator, and gallery director. She has served as the Director of the Clark Atlanta University Art Galleries since 1994. Of the gallery's two collection categories, African and American, the largest and most historically significant is the American collection comprised mainly of works by African American artists—some 750 works of art spanning eight decades, 1914 to 2010. In 2012, Dunkley published *In the Eye of the Muses: Selections from the Clark Atlanta University Art Collection*, which commemorates the 70th anniversary of Clark Atlanta University's historical permanent collection and the 60th anniversary of the unveiling of *The Art of the Negro* mural series. During the 1996 Olympic Games, Dunkley produced a program highlighting Atlanta's history for its Cultural Olympiad.

An accomplished artist in her own right, Dunkley is presently creating a series of mixed media work that conveys the obscure saga of the Merikins—a tale of 4000 African Americans, who escaped their enslavement during the War of 1812 by joining the British Royal Navy as Colonial Marines. From 1971 to 1994, Dunkley taught and/or curated in museum education departments, state and municipal art agencies and colleges. Among them were the Brooklyn Museum, the Metropolitan Museum of Art in New York City, as well as the Neighborhood Arts Center, the Georgia Council for the Arts, Georgia State University Art Gallery, Atlanta University, and Spelman College in Atlanta. A Kellogg Fellowship in International Development administered through the Georgia-Pernambuco Partners of the Americas gave her the opportunity to teach art as a skill in fostering sustainable micro enterprises in Brazil.

Dunkley resides in Decatur, Georgia.



Tina Dunkley, *Lava Meu Cabelo de Ouro (Wash My Hair of Gold)*, 2000.
37 x 48 inches, wax resist, dyes on cotton cloth.
Photo courtesy of the artist.

Artis Lane



Photo by Phillip Ritchie.

We honor you, Artis Lane,
for your portraiture, commitment
to social justice, and imbuing your
art with spiritual qualities that
encourage, heal, teach and uplift.

By Jarvis S. DuBois

I have been truly blessed to know and have had the opportunity to work with such a gifted and inspiring person and artist as Ms. Artis Lane since 2000. As I reflect on her life and art making, I am continually amazed at her dynamic work ethic, style, and grace in which she approaches each private and public commission and personal project. From 2000 to 2002, I was her studio assistant in Los Angeles before moving to Washington, DC. Fortunately, I was able to travel back to Los Angeles in 2007 to attend the opening reception of her timely, and

in my opinion, overdue, retrospective *A Women's Journey: The Life and Work of Artis Lane* at the California African American Museum. This was particularly special to me since the museum was my first art employer and introduction to Artis's art.

Not satisfied with merely replicating the physical likeness of the living sitter or subject, though she does so with such virtuosity in line and form, Artis is more concerned with capturing the inner beauty. Our superficial trappings pale in comparison to the true inner essence, which a true master such as Artis so skillfully taps into. Her figures remind me of the beautiful masks, reliefs, and sculpture, from the Ife, Benin, Greek, and Roman masters, undoubtedly predecessors for the more commonly known greats of European figuration such as Canova and Michelangelo. Upon first experiencing her *Emerging into Spirit* series of prints and sculpture, I was blown away by her technique and her metaphor for humans' evolving from the purely physical or material to that of the spiritual.

I remember Artis's words from an earlier interview: "I kept being humbled by the awareness that the ideas weren't coming from me. I executed them by painting or sculpting, but the power...and inspiration itself were not of my making. To my mind, art must have divinity about it." She focuses on humankind's evolution from darkness/death to light/life on a series of works still in progress entitled "Choose life over death: the choices we make." One of the remarkable aspects that sets her art practice apart is her concern with the Oneness of man/woman with God as the apex—the final destination of complete spiritual awareness and acceptance.

Shunning fads and the often overused term 'controversial', Artis's work is not meant to cause discomfort or negatively provoke, but rather seeks to encourage, heal, teach and uplift—basic



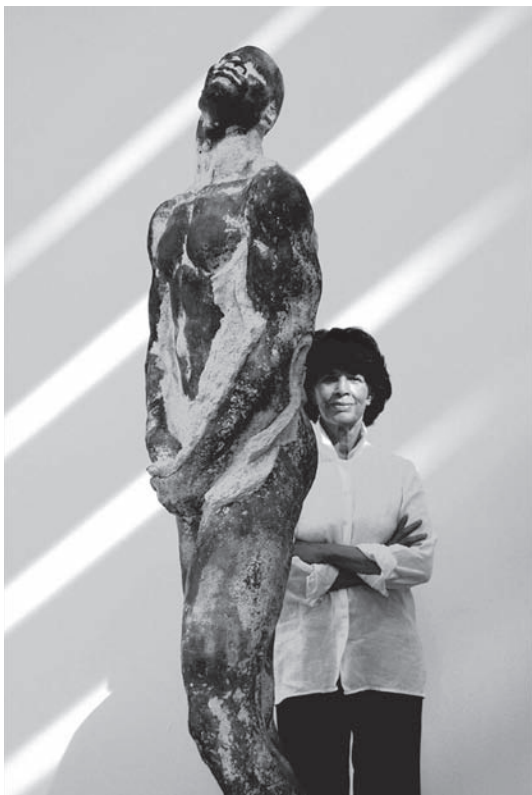
The unveiling of the bust of *Sojourner Truth* on April 28, 2009.
Left to Right: Michelle Obama, Artis Lane, E. Faye Williams of the National Congress of Black Women, and Hillary Clinton.
Photo credit: Architect of the Capitol.

tenets of her spiritual practice. While strong-willed and ready to share her opinions on a host of topics, she possesses a humble and gentle disposition, avoiding fame-seeking trends, and has always maintained her core aesthetics while exploring various ways to further express God-light. She often shies away from the glaring limelight of award dinners and receptions but still enjoys the occasional night out, a fundraiser gala, a concert, or a special dinner with family and friends. Reflective and often solitary, she creates nearly every day between morning exercise, church service, and meetings. At times, she gently excused me for the day, preferring to work alone while listening to classical music, continually molding and scraping the wax of a figure in progress. Happily though I have witnessed and marveled at her hands deftly moving the trusted tools across the surface, skillfully rendering the malleable material, ink, and paint to life—she is the quintessential craftsperson. Equally proficient in painting, printmaking, photography, and sculpture, her vast talents and energy continue to

enlighten and surprise me and her legions of fans: fellow artists, museum professionals, corporate and private collectors, as well as civic and political leaders who love her and her art.

I am so honored to have been asked to write about this amazing artist, a true lady and friend, and I'm elated by this well-deserved recognition for her creative and social accomplishments—her name is truly fitting. Artis continues to be, as she once said, 'an instrument of God's nature'.

I completely agree.



Artis Lane, *Emerging First Man*, 6' 6", bronze ceramic shell.
Photo by Alisa Adona.

Biography

The work of Artis Lane is widely exhibited in museums and held in many private and public collections. Her paintings, lithographs, and sculptures are either portraits or works which concentrate on themes of social injustice and metaphysics. Born in Canada, she first came to prominence in the 1960s when she was commissioned to paint and sculpt public figures and dignitaries. In the 1970s, Lane began to focus on social issues with her civil rights pieces including *Tear on the Face of America* and *The Beginning*, a now famous painting of a young Rosa Parks. In the 1980s, she began exploring the themes of Divine Metaphysics and human existence in her *Emerging Into Spirit* series of bronzes and kaolinite works.

In the early 1990s, Lane was honored by the Smithsonian National Portrait Gallery in Washington, DC during the installation of her bronze portrait of civil rights leader and long-time friend, Rosa Parks. Her bust of Sojourner Truth became the first sculpture to be permanently installed of an African American woman in the U.S. Capitol's Emancipation Hall in 2009.

In 2007, the California African American Museum in Los Angeles organized a major retrospective, and in 2011, the Forest Lawn Museum in Glendale, California, mounted *The Art of Artis Lane*, a thought-provoking retrospective. She received The Alain Locke International Art Award from the Detroit Institute of Arts and the Luminary Award, "Light, Liberty and Learning" from the University of the West Indies in 2012. As a visionary, she continues to evolve her conceptual art based on symbolic representations of man/woman created in God's image.

Lane lives and works in Los Angeles, California.



Artis Lane with *Sojourner Truth*.
Photo by Bruce Carradine.

Susana Torruella Leval



Photo by Don Pollard.

We honor you,
Susana Torruella Leval, for your
commitment to Latin American art
and your advocacy for the visual
arts as a curator, educator, and
arts board member.

By Anne Swartz

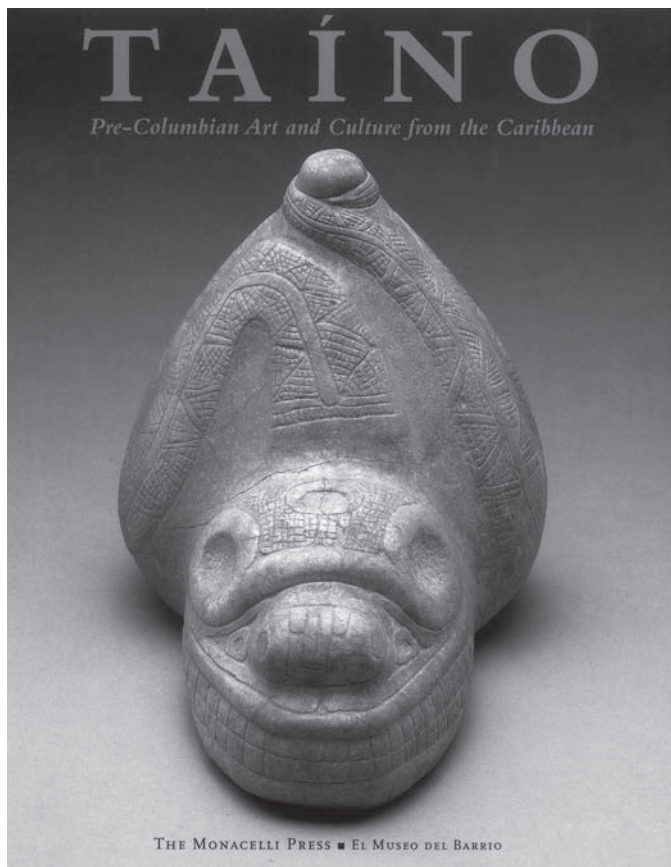
Susana Leval's service to the arts in New York City for over thirty years has been transformative. From her initial position in the artworld as an advocate, she became one of the leaders in NYC's cultural world to significantly advance the standing of Latin American and Latino art.

Beginning her professional life in the visual arts, Leval started at the Museum of Modern Art as a Drawings Department intern in the 1970s and finished her graduate work soon after that time. Her exploratory acumen

was first in evidence when she helped found the Museum of Contemporary Hispanic Art (MoCHA) in Soho in the late 1970s. In the subsequent decades, her ambitions for embracing other perspectives and boundaries propelled her to El Museo del Barrio, where she served first as Chief Curator from 1990 to 1993 before becoming Director in 1993, a position she held until 2001. There, she oversaw the renovation of the exhibition galleries and the Heckscher Theater and the presentation of 100 exhibitions. In her tenure as Director, Leval shaped El Museo del Barrio from a small, locally-oriented community arts center in East Harlem, dedicated to representing the founding Puerto Rican community, into an internationally recognized arts institution serving Latin American and Caribbean artists and the Latino diaspora in the U.S. Now in her role as Director Emeritus, she continues her activist approach to supporting the visual arts.

Leval's vision for the museum was to convert it into a "forum" for cultural development. She derived this idea from the Uruguayan writer, Eduardo Galeano, who conceived of museums as "espacios de encuentro" or places of common discovery among people. Her approach to expansion and opportunity was mindful, enabling her to take risks and remain steadfast in her values of supporting excellence in Latino visual arts. She continues to work to reconnect culture with a broad populace, helps craft cultural policy and endeavors to forge connections with academia.

Susana Leval is a force in the museum world, especially for anyone framed outside the mainstream. She considers Latino/Latina artists central to the history of art and contemporary art in particular. She successfully cultivated the standing of Latina artists, helping insert them into the once narrowly defined parameters for important art.



Susana T. Leval, *TAÍNO: Pre-Columbian Art and Culture from the Caribbean*. [The Monacelli Press 1997]. Organized by El Museo del Barrio and project directed by Fatima Bercht and Estrellita Brodsky.

Leval, while joining with a pioneering generation of compatriots, collaborators and peers, who shared a collective agenda of evolving the art world beyond disabling categories, helped advance Latino art to a much more central position in the critical and institutional history of art. Her collegiality is widely known. She reaches across generations, genders, ethnicities, cultures, races, and classes, to boost artists up often when no one else takes notice. She also bridges the Latino community with the non-Latino one to bring them together. She has diligently promoted the position that the distinctions between them are irrelevant. And, she has fostered and supported artists who engage in cultural resistance, all while she remains an art world insider. Further, she has helped Latino artists look at their own history with respect for its offerings.

This vision of a broader, wider, multilingual, and multicultural art world benefits all of us. Leval has realized a significant place for Latino artists and created an audience for their work. She has ensured that their work is now part of the fabric of art that must be discussed.



With students from the Macaulay Honors Program, Hunter College, 2010.

Biography

Susana Torruella Leval was Director of El Museo del Barrio, the nation's leading Puerto Rican, Latino and Latin American Museum from 1993 to 2001 after previously serving as Chief Curator for four years. As director of the museum, she oversaw the renovation of its exhibition galleries and the Heckscher Theater, as well as the presentation of approximately 100 exhibitions. In May 2002, she was named Director Emerita of El Museo del Barrio by the Board of Trustees. She is the author of *Artists Talk Back* as well as co-author of *Antonio Martorell: A House For Us All*. In 2008, she served on the Advisory Faculty of the Center for Curatorial Studies at Bard College and was Adjunct Faculty at the Steinhardt School of Visual Arts Administration at New York University. Then in 2009, she taught at Hunter College in the Macaulay Honors Program. She is a recipient of the Hunter College President's Medal for the Arts (1995) and an Honorary Doctorate from Pace University (2000).

Leval has served as the Chair of the Cultural Institutions Group and as Vice President and President-Elect of the Association of Art Museum Directors. She has participated on a number of boards including the Board of Trustees of The Metropolitan Museum of Art, the American Academy in Rome, the American Association of Museums, The Andy Warhol Foundation for the Visual Arts, the Institute of Museum and Library Services and the Museum of Jewish Heritage. She has also served on the Advisory Boards of CENTRO, the Center for Puerto Rican Studies at Hunter College and the virtual Mirror of Race Project, as well as the Editorial Board of the International Center for Art of the Americas at the Houston Museum of Fine Arts.

Leval resides in New York City with her husband Pierre Leval, a U.S. Circuit judge.



Susana T. Leval giving tour of *Eugene Ludins: An American Fantasist* exhibition, curated for the Dorsky Museum, SUNY New Paltz, 2012.
Photo courtesy of Susana Leval.

Joan Semmel



We honor you, Joan Semmel,
for your commitment to the erotic,
affirmative representation of
the female nude.

Courtesy Alexander Gray Associates, New York.

By Gail Levin

Joan Semmel has created uncompromising paintings remarkable for their boldness, intensity, and intelligence. Hers is a realist vision, forged after first painting in an abstract expressionist style. She first exhibited, attracted critical attention, and gained recognition while living in Spain due to her husband's job. When she returned to New York in 1970, Semmel was appalled at the extent to which popular culture was pervaded by degrading images of women. These images of supposed sexual liberation seemed a misuse of liberty after her experience living with censorship under Franco's fascism. No puritan, she sought "to find an erotic language to which a woman could respond" and moved from abstract painting to representation.

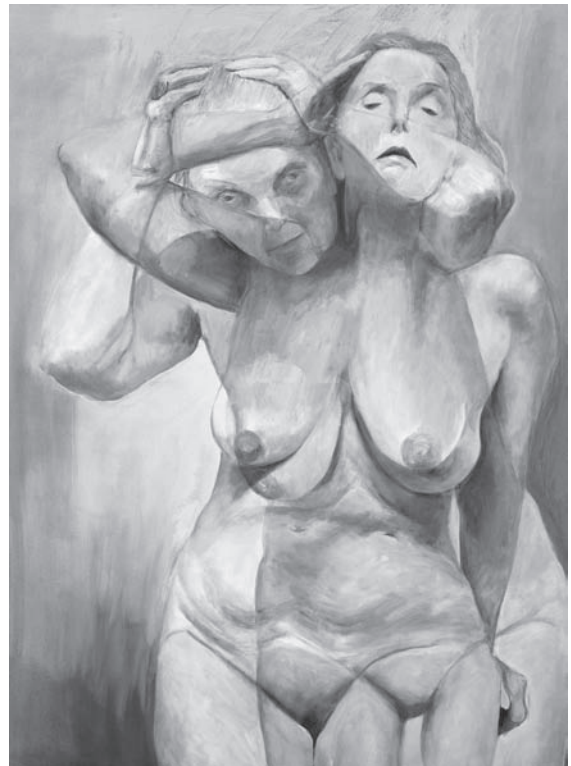
Motivated to speak out and transform how women are portrayed, Semmel produced two series of sexually engaged couples in abstract color and on a monumental scale. She then began nude self-portraits done from her own angle of vision using photographs to derive the images. Flesh fills the canvas exploding the confines of the picture frame and challenges the genre of the nude in art history. Works such as *Intimacy/Autonomy* of 1974 reveal intimacy and touch as primary elements in erotic arousal.

In 1976, in an unforgettable triptych she called *Mythologies and Me*, Semmel placed her own realistic nude self-portrait between (on the right) a parody of one of Willem de Kooning's angry women and (on the left) an image appropriated from the magazine, *Playboy*. Her choice of the triptych form emphasizes the spiritual agenda of the project, creating a secular altarpiece dedicated to women's freedom.

Such daring work, at a time when the word, "vagina", was banned from newspapers, put off museums, which initially steered clear of showing and acquiring Semmel's innovative work. Undaunted, she took part in the Fight Censorship Group in 1973, along with artists such as Anita Steckel, Louise Bourgeois, and Hannah Wilke.

Also a fine portraitist, Semmel shows a remarkable eye for capturing the personality and intensity of her artist friends. Her subjects include a cast of notables, among them Benny Andrews, John Hardy, Miriam Schapiro, Joyce Kozloff, Nancy Spero, and Leon Golub, Semmel's colleague at Rutgers, where both taught art for many years. Semmel's passion for painting and for an art that speaks out continues to inspire a new generation of artists.

Now eighty, she is still painting her own nude body from the vantage point of her own gaze, both with and without the use of mirrors. She turned the camera on herself in a mirror, so that at the same time, she points her camera out at the viewers of her paintings. She has thus achieved a kind of



Joan Semmel, *Transformation*, 2011.
Oil on canvas, 60h x 48w inches.
Courtesy Alexander Gray Associates, New York.

reversal of who is the viewer and who is viewed. In a series called *With Camera*, from 2001 to 2006, she presented the recognizable forms and folds of her own body as if creating an abstract landscape. These are bold, brave pictures that straightforwardly delineate the marks of age. This body still projects its sensual pleasures with a palpable level of energy. It's a positive and bravura performance.

In the past decade, Semmel has also painted a series of self-portrait heads that detail changing moods and attitudes. Semmel's show at the Bronx Museum from January to June of 2013, features these self-portrait heads and some full-body images reflected in a mirror from another series that she calls *Framed*. The blurred style of some of these heads relates to some photos of herself she took for a later series entitled *Shifting Images*.

It is this current work that may be her most daring and influential. She utilizes the computer to transform the preparatory images, collaging one image over another to suggest time and movement and the impermanence of the physical. She has broken the taboo on woman's aging body and celebrates herself, claiming only that she finds herself "a convenient model." Confronting the cultural stereotypes of sexuality and age, Semmel injects her work with a powerful dignity that radiates confidence and optimism and deserves our awe.



Joan Semmel, *Mythologies and Me*, 1976. Oil and collage on canvas 60h x 148w inches.
Courtesy Alexander Gray Associates, New York.

Biography

Joan Semmel is a widely exhibited artist whose paintings are included in many collections and museums. She began her painting career in Spain and South America in the 1960s. In the early 70s, she returned to New York where her practice turned towards figurative paintings—many with erotic themes—in response to pornography, popular culture, and the emotional and political implications of representations of the body.

The Bronx Museum of the Arts will present *Joan Semmel—A Lucid Eye*, her first U.S. based museum exhibition dedicated solely to her work from January to June, 2013. Other recent museum exhibitions include: *Shifting the Gaze* at the Jewish Museum (2010); *Rebelle* at the Museum of Modern Art Arnhem, The Netherlands (2009); *Solitaire: Lee Lozano, Sylvia Plimack Mangold, Joan Semmel* at the Wexner Center for the Arts, Columbus, OH (2008); and the touring exhibition entitled *WACK! Art and the Feminist Revolution*, originating from the Museum of Contemporary Art, Los Angeles, CA (2007).

Semmel's paintings are part of the permanent collections of the Museum of Fine Arts, Houston, TX; the Blanton Museum, Austin, TX; Orange County Museum of Art, Newport, CA; Chrysler Museum, Norfolk, VA; National Museum of Women in the Arts, Washington, DC; The Parrish Art Museum, Southampton, NY; the Jocelyn Art Museum, Omaha, NE; and the Jewish Museum and the Brooklyn Museum, New York, NY. She is the recipient of numerous grants including Anonymous Was a Woman and the National Endowment for the Arts awards. Semmel is Professor Emeritus of Painting at Rutgers University. She received her B.F.A. and M.F.A. from Pratt Institute, New York, NY.

Semmel lives and works in New York City and East Hampton, NY.



Joan Semmel, *Intimacy-Autonomy*, 1974. Oil on canvas, 50h x 98w inches.
Courtesy Alexander Gray Associates, New York.

The President's Award for Art & Activism

Each year as a special part of the Women's Caucus for Art's Lifetime Achievement Awards, the National Board President selects a recipient for the WCA President's Award. In 2011, the award took on a new direction when the President presented the first awardee with the President's Award for Art & Activism. 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.' The 2013 President's Award for Art & Activism honors Leanne Stella for her quest for creative use of spaces to benefit inner-city artists and businesses.

The first President's Award for Art & Activism was presented to Maria Torres, Founder and Chief Operating Officer of The Point Community Organization in the Bronx, New York. Past recipients of the President's Award have included: Juana Guzman, Vice-President of the National Museum of Mexican Art; Cathy Salser, founder and E.D. of A Window Between Worlds; Susan Fisher Sterling, Director of the National Museum of Women in the Arts (NMWA) and Elizabeth A. Sackler, philanthropist.

WCA President's Award for Art & Activism

Leanne Stella



Courtesy of Leanne Stella.

An entrepreneur from a young age, Leanne Stella opened her first restaurant at age 19, and opened two more in a span of five years. At 26, she returned to her family business and served as President of Stella Show Management Company for 15 years. During that time, she developed collaborations with a number of nonprofit organizations, then went to work in several nonprofits from 2008-2011.

In January 2012, Stella started Art In FLUX Harlem and opened her first Pop-Up art gallery in May, 2012. The FLUX space consists of five empty storefronts of which three are currently used for exhibitions. Stella envisions her organization as a conduit between property owners and creative people. Creative people develop neighborhoods in a positive and organic fashion. The landlords want to work with a group that has a history of taking care of their property and making it marketable. FLUX has

brought life to a corner of Harlem that was sitting vacant for years. Stella's work has inspired other small property owners to open their spaces to artists and artistic ventures.

FLUX contributes a percentage of sales and other support to two Harlem-based youth and arts nonprofits, Artistic Noise and Creative Arts Workshops for Kids. Artistic Noise works with incarcerated youth through art projects and curatorial training, eventually offering employment opportunities. Creative Arts Workshop is a nonprofit organization that improves the lives of underserved Northern Manhattan youth ages 4-24 through the use of visual, performing, and technology arts.

Art in FLUX is an active art space bringing together people of all ages, including performance and visual artists, and novice art enthusiasts and serious collectors. Stella's goal is to expand the concept of an interactive art space and to attract audiences from other communities to the art scene in Harlem.

Visit Art in FLUX at www.artinfluxharlem.com

Past WCA Lifetime Achievement Award Recipients

LOS ANGELES 2012 WHITNEY CHADWICK, SUZANNE LACY, FERRIS OLIN, BERNICE STEINBAUM, TRINH T. MINH-HA **NEW YORK 2011** BEVERLY BUCHANAN, DIANE BURKO, OFELIA GARCIA, JOAN MARTER, CAROLEE SCHNEEMANN, SYLVIA SLEIGH **CHICAGO 2010** TRITOBIA HAYES BENJAMIN, MARY JANE JACOB, SENG 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/AWARDS FOR WOMEN IN THE ARTS** BARBARA CHASE-RIBOUD, WANDA CORN, BUFFIE JOHNSON, LUCY LIPPARD ELIZABETH MURRAY/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, MICH IITAMI, 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 KRIEBEL, JAUNE QUICK-TO-SEE SMITH, MOIRA ROTH, KAY SEKIMACHI **BOSTON 1996** BERNICE BING, ALICIA GRAIG 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 1994** MARY ADAMS, MARIA ENRIQUEZ DE ALLEN, BEVERLY PEPPER, FAITH RINGGOLD, RACHEL ROSENTHAL CHARLOTTE STREIFER RUBINSTEIN **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 LOLOMA, MINE OKUBO **NEW YORK 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 1986** NELL BLAINE, LEONORA CARRINGTON, SUE FULLER, LOIS MAILLOU 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 1982** BERNICE ABBOTT, ELSIE DRIGGS, ELIZABETH GILMORE HOLT, KATHARINE KUH, CLAIRE ZEISLER CHARMION VON WIEGAND **SAN FRANCISCO 1981** RUTH BERNHARD, ADELYN BREESE, 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 KOHLMAYER, LEE KRASNER **WASHINGTON DC 1979** ISABEL BISHOP, SELMA BURKE, ALICE NEEL, LOUISE NEVELSON, GEORGIA O'KEEFE

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Sarah Sze, *Still Life with Landscape (Model for a Habitat)*, 2011. Part of the HIGH LINE COMMISSIONS. Installation view.
On view June 8, 2011 – June 6, 2012. Photo: Bill Orcutt. Courtesy of Friends of the High Line.

The Legacy of Sylvia Sleigh

Congratulations to the 2013 Lifetime Achievement Awardees
Tina Dunkley Artis Lane Joan Semmel Susana Torruella Leval

Building a Legacy for Women Artists in partnership with the WCA
The Sylvia Sleigh Legacy Campaign



Felicity Rainnie Reclining, 1972 Oil on Canvas,
42.5 x 60 inches, 107.3 x 152.4 cm Private Collection, NYC

Visit the first European Retrospective of Sylvia Sleigh

Kunstnernes Hus, Oslo, Norway

May 10, 2012 - July 15, 2012

Kunst Halle Sankt Gallen, St. Gallen, Switzerland

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Tate Liverpool, Liverpool, England

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CAPC Musee d'art Contemporain de Bordeaux, Bordeaux, France

May 17, 2013 - September 1, 2013

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September 18, 2013 - January 12, 2014



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of Georgia**

**The Board of Directors & Members of
The Women's Caucus for Art of
Georgia**

congratulate

Tina Dunkley

on her 2013

WCA Lifetime Achievement Award

**Artist, Curator, Researcher, Activist,
Tina is a role model and inspiration
to us on many levels.**

**We thank her for her years of service
to the arts and community in Atlanta
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Congratulations to

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Wishing you continued good fortune from the
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congratulations

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Stella**

*on her 2013
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Congratulates 2013 Award Recipients

Recipients of the Lifetime Achievement Awards

Tina Dunkley

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Susana Torruella Leval

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Recipient of the President's Art & Activism Award

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On
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Susana Torruella Leval

and congratulates:

Leanne Stella,
recipient of the 2013
President's Art & Activism Award,

for her accomplishments.





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Salutes

ARTIS LANE

for receiving

a 2013

Lifetime Achievement Award

WWW.SCWCA.ORG

Congratulations

**Susana
Torruella Leval**

**on receiving the
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for Art
Lifetime Achievement
Award**

**and
best wishes to all the
2013 honorees:**

**Tina Dunkley
Artis Lane
Joan Semmel
Leanne Stella**

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2013 WCA Conference: Building Community

Thursday, February 14

Conference Welcome
7:45 – 8:00 am

Building Community Workshop
8:00 – 9:00 am

International Caucus Meeting
9:30 – 10:45 am

JWAN Caucus Meeting
10:45 am – 12:00 pm

Eco-Art Caucus Meeting
1:00 – 2:15 pm

Friday, February 15

Chapters' Council Meeting & Elections
7:30 – 9:00 am

Young Women's Caucus Meeting
9:30 – 10:45 am

Brunch with Luminaries
9:30 – 11:30 am

WCA/CAA Panel
WCA Blockbuster Shows:
Renewal, Activism & Innovation
12:30 – 2:30 pm

WCA/CAA Panel
Building a Legacy for Women Artists
2:30 – 5:00 pm

February 16, Saturday

Chelsea Gallery Tour & Dinner 1:00 – 6:30 pm

About this catalogue:

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"Building Community" in New York City.

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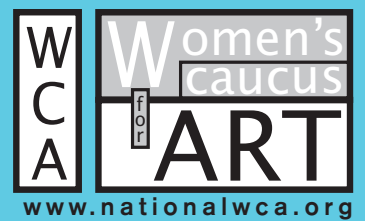
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