

WOMEN'S CAUCUS FOR ART

HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

HONOR AWARDS 2016

Tomie Arai

Helène Aylon

Sheila Levrant de Bretteville

Juana Guzman

2016 National Lifetime Achievement Awards

Thursday, February 4, 2016
National Museum of Women in the Arts

Welcome and Introduction

Brenda Oelbaum

WCA National Board President, 2014–16

Presentation of Lifetime Achievement Awards

Tomie Arai

Essay by Margo Machida. Presentation by Sojin Kim.

Helène Aylon

Essay by Rachel Federman. Presentation by Brenda Dixon-Gottschild.

Sheila Levrant de Bretteville

Essay by Sarah Oppenheimer. Presentation by Joyce Kozloff.

Juana Guzman

Essay by Dr. Maria de los Angeles Torres. Presentation by Claudine K. Brown.

Presentation of President's Art & Activism Award

Stephanie Sherman

Presentation by Brenda Oelbaum.

Foreword and Acknowledgments

This year, the Women's Caucus for Art honors four women—Tomie Arai, Hélène Aylon, Sheila Levrant de Bretteville, and Juana Guzman—whose life and work are congruous with WCA's mission to create community through art, education, and social activism. WCA's theme for this year is **IMPACT!** and the life and work of these four women can best be described as **IMPACTFUL**, not only on women and the arts but on the greater community.

Tomie Arai is an artist whose work centers on the concept of cultural equity. She constructs pages of 'living history' that reflect "the layered narratives that give meaning to the places we live in." Arai employs traditional modes of art making (book-making, printmaking) while using the public space to engage in a dialogue. She advocates for art made in collaboration with the community. Arai's installations are not mere monumental representations of self but a shared voice that has made an impact on community.

Hélène Aylon is a visual, performance and eco-feminist artist. Her work spans over fifty years and centers on what Aylon sees as the three aspects of feminism: biology, theology, and ecology. From her earlier work, (in 1982 Aylon drove an "Earth Ambulance" cross-country as a performance, stopping at military sites to gather earth into pillowcases donated by women) to her current work

dealing with foremothers and seeing her role as one, Aylon's work has impacted not only women but the entire community.

Sheila Levrant de Bretteville is a pioneering graphic designer, educator, and feminist. She founded the first graphic design program for women at CalArts; was a cofounder of the Women's Building; initiated the communication design program at Otis and was the first tenured woman professor and director of graphic design at Yale. Combining history, graphic design, and installation, she pioneered a form of public art grounded in the voices and stories of community that has a lasting impact.

Juana Guzman is an arts administrator, advocate and consultant whose work centers on community, education and inclusion. She is the cofounder of the National Association of Latino Arts Culture. She served for over thirteen years as Vice-President of the National Museum of Mexican Arts, which during her tenure launched over a dozen exhibitions that toured the US and Mexico, including a performing arts festival that honored women. Her altruism and vision has, and continues, to impact the arts and the community.

'**IMPACT!**' can be also be applied to all the women of WCA who have tirelessly provided opportunities and education to women in the arts for

over forty-four years. A special thank you to all who continue to make an 'impact', especially those who made this year's Women's Caucus for Art Lifetime Achievement Awards possible. Thank you to the Honor Awards Selection Committee: Amalia Mesa-Bains, Ferris Olin, Howardena Pindell, Melissa Potter, and Ruth Weisberg. Thank you to the essayists and presenters: Margo Machida, Sojin Kim, Rachel Federman, Brenda Dixon-Gottschild, Sarah Oppenheimer, Joyce Kozloff, Dr. Maria de los Angeles Torres, and Claudine K. Brown. Thank you to Brenda Oelbaum, WCA President, for your leadership. Thank you to Neko Pilarcik-Tellez for publicity and fundraising efforts, and to Sandra Mueller for editing and proofreading assistance. A very special thank you to Karin Luner, WCA Director of Operations, who spent countless hours working with me on collecting materials and editing as well as designing this catalog. And, a special thank you to our donors, who help make this event possible.

Janice Nesser-Chu, Honors Chair/Legacy Campaign Director, WCA, 2012–15 & President, WCA, 2010–12, Interim Dean, Liberal Arts, STLCC-Florissant Valley, St. Louis MO

The Impact of the Past, and the Promise of the Future

Welcome to the Women's Caucus for Art's 36th Annual Lifetime Achievement Awards.

Congratulations to Tomie Arai, Hélène Aylon, Sheila Levrant de Bretteville, and Juana Guzman

for the impact of your lifetime's accomplishments in the arts and feminism. Each year WCA provides its membership and the world an opportunity to become more familiar with five or six brilliant and empowering women, who have made significant transformations in art history, studio practice, art education, and the promotion of women in the visual arts. Their work has a powerful impact on all they touch which becomes more palpable with familiarity and increased knowledge as defined by their award presenters.

No matter how brief our direct contact may be, attending the ceremony and the gala allows us a personal connection with these groundbreaking makers, creators and thinkers, bringing their lives and work vibrantly into focus. As well as being icons and symbols of feminism in art, these women represent the reality of what can be accomplished with hard work and determination.

No one better exemplifies the future than Stephanie Sherman, my selection for the 2016 President's Award for Art & Activism. If we learn one thing tonight, it is that there is no such thing as Post Feminism. Strong, creative and determined women continue to embolden us, having an impact not only in the art world but in society and humanity as well. Congratulations to you as well Ms. Sherman, you are the manifestation of what is to come.

Enjoy and bare witness!

*Brenda Oelbaum
WCA National Board President 2014–16*

Tomie Arai



Photo by Lloyd Mulvey.

We honor you, Tomie Arai,
for your artwork that focuses
on diverse communities and
histories, and brings awareness
to the public space.

Tomie Arai: Art as Social Practice

Essay by Margo Machida

With projects spanning more than four decades as a public artist, printmaker, educator, and cultural activist, Tomie Arai is foundationally invested in art as an animate social practice. Born and raised in New York City, she is a third generation Japanese American whose grandparents were among her relatives incarcerated in US internment camps during World War II. A member of the post-war generation, Arai witnessed and participated in the tumultuous upsurge of the civil rights, counter-culture, anti-war, women's, and Asian American arts movements of the 1960s and 70s. Influenced by the rise of anti-colonialist and third world politics and the emergence of domestic multiculturalism, those formative events continue to foster Arai's abiding

commitment to issues of social justice. Her art—steadfastly anchored in US race politics and in Asian American immigration, family, and labor history—amplifies and projects a resolute belief in the capacity of contemporary artists to make critical contributions to the larger society as cultural producers, visionaries, and agents of progressive political change.

Arai, having grown up in an ethnically mixed New York City neighborhood in close proximity to Harlem, came to conceive of the local Asian presence as part of an extended urban “third world” culture. Her evocative artworks, typically incorporating photo-silkscreened portraits, have melded poignant tributes to individual lives with references to global migratory flows, points of settlement in this nation, and forms of hybridity arising from the mixing of cultures and peoples. Seeking common cause in the histories and struggles of Asian Americans and other minoritized groups in this nation, a number of her pieces have integrally involved collaborations with members of different communities whose lived realities she seeks to portray.

Throughout, the artist’s work has remained strongly grounded in personal experience, drawing on her vantage point as an Asian American woman, mother, grandmother, and artist of color. Silkscreened portraits of Asian women, commonly culled from archival sources, constitute the centerpiece of many of Arai’s works, including: *Laundryman’s Daughter* (1988), *Memory-in-Progress: A Mother/Daughter Project* (1989), and *Women’s Wheel*, one of six mixed media works in the *Autobiographical Series* (1988). Arrayed around this ‘wheel’ are successive images of Arai, her mother and maternal grandmother, symbolically situating the artist within an intergenerational female lineage. Such works, via their assertion of a vibrant and powerful female presence, can be seen as secular icons inviting contemplation and veneration for the lives of all Asian women.

As a cultural activist Arai approaches art as a means of collectively ‘coming to voice’ for groups who had long been disenfranchised and subjected



Tomie Arai. *Double Happiness*. Site specific installation commissioned by the Bronx Museum of the Arts, 2003, based on oral histories with the Chinese Caribbean and Chinese Latino community. Dimensions vary.

to systemic discrimination, stereotyping, and marginalization in American society. Like other Asian American artist-activists, she has found it necessary to take on multiple roles to help create venues to produce, promote, exhibit, and document new work emerging from their communities, in the virtual absence of an infrastructure dedicated to this purpose. By consistently entwining personal, social, and political commitments, Arai's multi-located practice as an artist, teacher, and ardent supporter of other artists' work resonates with such a 'bootstrap' approach to cultural activism.

Since the 1970s, Arai's involvement with a succession of public art organizations, artist-run collectives, and grassroots Asian American art groups intensified her commitment to community-based art practices that involve dialogue and direct collaboration with community members. These include Cityarts Workshop, Lower East Side Printshop, Women's Studio Workshop, Coast to Coast Women Artists of Color, and Basement Workshop in New York's Chinatown, a pioneering artist-run Asian American arts organization on the East Coast.

The collaborative and inclusive spirit of those early years remains a hallmark of Arai's practice as a public artist, extending from the iconic 1974 *Wall of Respect for Women*—a mural on Manhattan's Lower East Side in which she worked closely with women from different local ethnic immigrant communities—to her most recent commission for the new Central Subway Station in San Francisco Chinatown. As Arai asserts, public art has “allowed me to reinvent and reshape a more social role for myself, a role that gives meaning to my work and deepens my relationship to the world around me.”

This enduring sense of civic and social responsibility extends to her leadership role in many arts and cultural organizations, including her position as an artist board member with the Joan Mitchell Foundation, advisory role with New York Foundation for the Arts, and decades-long involvement with the Museum of Chinese in America. Consistent with her axiomatic belief in art and artists as transformative forces in society, Arai considers her longstanding record of service to the arts community to be among her most significant achievements. The vigor with which Arai pursues new projects attests to the generative possibilities she continues to find in art, as a vital platform to promulgate the ever-widening circles of affinities and cross-connections that will draw diverse communities and individuals together.

Margo Machida, PhD, Professor, Art History and Asian American Studies, University of Connecticut

Biography

Tomie Arai (b. 1949) is an artist who lives and works in New York City. Her work includes public art, printmaking and bookmaking. Arai examines issues of cultural equity in her work and constructs pages of 'living history.

Tomie Arai is best known for her public art installations. Some of her recent works include: *Portraits of NY Chinatown* (2014), Museum of Chinese in America, NY; *Central Chinatown Subway* (2013, install 2018), San Francisco Art Commission and MTA, CA; Folklife Festival, Smithsonian Institute (2010), Washington DC; and Pelham Parkway Station, MTA Arts for Transit (2008), NY. She has had several other public arts commissions, including work for the US General Services Administration Art in Architecture Program and the NYC PerCent for Art Program.

Arai has received numerous awards and grants, among them two NY Foundation for the Arts Fellowships in Printmaking in 1991 and 1994; a 1995 Joan Mitchell Visual Arts Grant, 1994 National Endowment for the Arts Visual Arts Fellowship for Works on Paper, and three Mid-Atlantic Arts Foundation Visual Artists Residency Grants. In 1997, she received an Anonymous was a Woman Grant for achievement in the visual arts. In 2000, she was one of 50 artists nationwide to participate in the *Artists & Communities: America Creates for the Millennium Project*, sponsored by the Mid-Atlantic Arts Foundation and the NEA. She is a recent recipient of 2013 Arts and Activism award from the Asian Women Giving Circle and a 2013 Puffin Grant for her project, *Portraits of NY Chinatown*.

Tomie Arai is currently an adjunct professor at NYU's Steinhardt School of Culture, Education and Human Development.



Tomie and student, silkscreen workshop

Helène Aylon



Photo Courtesy of H. Aylon.

We honor you, Helène Aylon,
for your visual and performance
work which focuses on
eco-feminism and the omission
of the feminine and identity.

Helène Aylon

By Rachel Federman

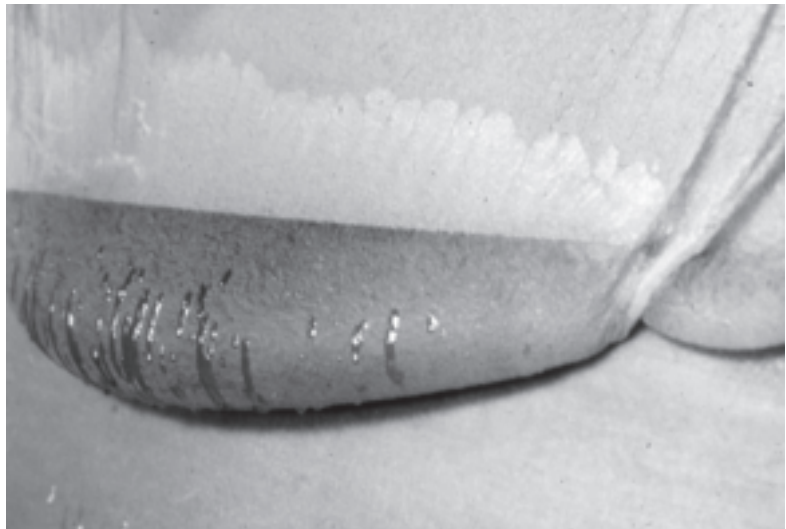
In a career that spans five decades, Helène Aylon has demonstrated an uncommon talent for making art that is at once tender and incisive. By the time she was thirty, she had lived more fully than some twice her age. Married at eighteen to a young Rabbi with whom she has two children, Aylon spent the second half of her twenties caring for her husband, who succumbed to cancer in 1961. At the same time, she began to take art classes at Brooklyn College, where she studied with Ad Reinhardt. “My degree in art would be a degree in freedom,” she writes in her 2012 memoir, *Whatever is Contained Must Be Released: My Jewish Orthodox Girlhood, My Life as a Feminist Artist*.

Although Aylon has embraced a broad range of materials and processes, there is a kind of symmetry to her career. Her first professional commission was a mural for the Jewish chapel at Kennedy Airport in New York, a palimpsest of the three letters that make up the Hebrew word *Ruach*, which connotes spirit, breath, and wind. She explained to an interviewer from *ARTnews* that she “did not want a beginning or an end” to the mural.

Like other artists working in a Post-Minimalist vein, Aylon embraced chance, indeterminacy, and temporality in her work of the 1970s, heating metal paintings until they cracked, and creating paintings on paper that took form over time. “They were about process rather than completion, which I think of as feminist,” she says. Aylon showed her *Paintings That Change*, which she produced while living in the San Francisco Bay Area, in a two-gallery show at the Susan Caldwell and Betty Parsons Galleries in New York in 1975. Taking note of the aesthetic and epistemological challenges presented by works that are perpetually in progress, Peter Schjeldahl surmised in *Art in America* that their “literal restlessness...might be seen...as symbolic of a quest that has yet to reach an end.”

Aylon extended this line of inquiry to her series of *Breakings* (1978–79), which make more direct reference to the female body. Combining painting and performance, she produced each *Breaking* by pouring linseed oil onto a large panel, leaving the oil to pool and form a membrane over a period of time. She then directed assistants, whom she called “midwives,” among them Betty Parsons, Nancy Spero, and Hannah Wilke, to raise the panel to a vertical position, whereupon the sac-like membrane broke, releasing the oil contained within it.

In the early 1980s, Aylon initiated an extraordinary series of actions involving hundreds of women across the country and in the Middle East and Japan to promote healing and peace. She embarked on a cross-country journey in an Earth Ambulance, salvaging earth from twelve Strategic Air Command (SAC) sites, which she and her collaborators placed in pillowcases, or “sacs.”



Helène Aylon. A liquid sac about to burst (detail from *Breaking With Great Resistance*, process photo, 1978)

This odyssey concluded at the United Nations' mass rally for disarmament in the summer of 1982, where the sacs, many inscribed by women from around the world, were emptied and strung on clotheslines in the street. The humble sac is a multivalent symbol which Aylon has used to powerful effect not only in ephemeral actions such as this, but also in media works, installations, and architectural interventions. She has discussed this body of work in the context of the Jewish concept of tikkun olam, or healing the earth.

In the past fifteen years, Aylon has probed the Orthodox Jewish tradition in which she was raised in works such as *The Liberation of G-d* (1990–96), *The Women's Section* (1997), and *All Rise* (2010). For *The Liberation of G-d*, she placed a transparent overlay on each page of *The Five Books of Moses*, highlighting passages of cruelty and misogyny in pink and inserting a vertical pink line where female presence is omitted. In a statement that explicates the work, she writes, "I do not change the text/but merely look at this dilemma./I ask:

When will/G–d/be rescued from/ungodly projections/ in order to be/G–d." (Aylon is a gifted writer and such texts accompany many of her works.)



Helène Aylon. *Earth Ambulance* 1982–1992.
Creative Time at the Brooklyn Bridge Anchorage, 1992.

That Aylon makes her marks on an overlay rather than on the page itself is emblematic of her nuanced engagement with Judaism. She is deeply critical of what she views as "patriarchal attitudes [that] have been projected onto G–d," yet she is sensitive of the proscription against marking or defacing pages bearing the name of God. Her work is not a simple condemnation, but an informed negotiation. "I try to keep my balance, holding the paradoxes, waiting to see what will happen," Aylon says. Like the *Ruach* mural with which she began her career, the result is a palimpsest, a not-quite-erasure of the past in order to make room for a new, possibly even restorative, understanding.

Rachel Federman, PhD, is an assistant curator of painting and sculpture at the San Francisco Museum of Modern Art (SFMOMA).

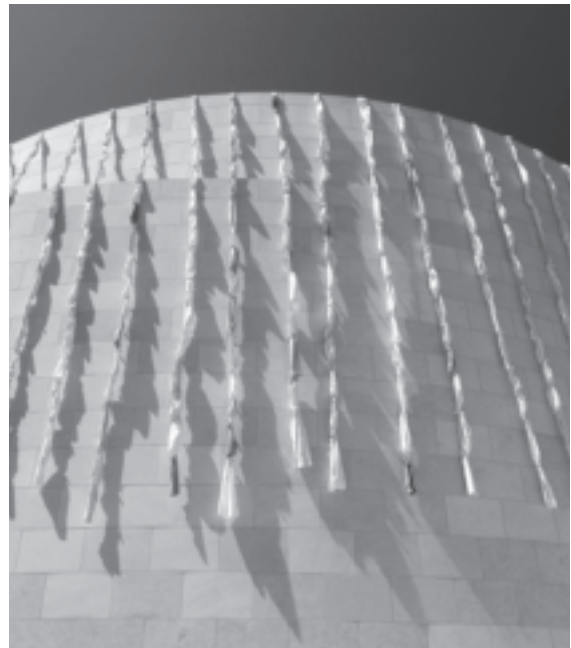
Biography

Helène Aylon (b. 1931) is a visual, conceptual, installation performance artist and eco-feminist whose speaks about her art as a “rescue” of the Body, the Earth, and G-d—all stuck in patriarchal designations.

Aylon received her BA Cum Laude (1960) from Brooklyn College of Art. She received her MFA equivalency (1974), San Francisco State University and an MA equivalency, Women’s Studies/Performance Art (1980), Antioch College West. Aylon’s career has spanned over five decades and is divided into five bodies or areas of exploration that she describes as: Body, Earth, G-D, Foremothers, and Civilization. She began as a process painter in the 1970s. In the 80s, Aylon drove an “Earth Ambulance” to the United Nations, stopping at nuclear sites across the country, to “rescue” the Earth into pillowcases. In the 90s, her installation *The Liberation of G-D* was featured at the Jewish, Armand Hammer, Ackland, and the Andy Warhol museums. In the 2000s, Aylon’s altered photographs resembling ancient lands express the absence of the ancient foremothers from history. In her recent photographic works, *Turnings*, she turns as it were, for existential answers, realizing that she will one day be a future foremother.

Aylon has exhibited nationally and internationally. Recent exhibitions include (*con*)TEXT, *The Book That Will Not Close*, 2013, Sharon Arts Center; *The Seventh Day: Re-thinking the Sabbath, From My Memoir: Lighting Shabbos Candles With My Mother*, 2013, Hebrew Union College; and *Beyond Belief: 100 Years of the Spiritual in Modern Art*, 2013, SFMOMA. Aylon’s work is included in the permanent collections of the Whitney Museum, Museum of Modern Art, the San Francisco Museum of Modern Art, and the Jewish Museum. She is the recipient of numerous awards and grants from the National Endowment for the Arts, Pollock-Krasner Foundation, New York State Council for the Arts, and New York Foundation for the Arts.

Helène Aylon’s memoir *Whatever Is Contained Must Be Released: My Jewish Orthodox Girlhood, My Life as a Feminist Artist* was published by the Feminist Press in 2012.



Helène Aylon. *Bridge of Knots*. American University Museum, 2006.

Sheila Levrant de Bretteville



We honor you,
Sheila Levrant de Bretteville,
for your art and work
focusing on feminist principles
and user participation in
graphic design.

Photo Courtesy of S. Levrant de Bretteville.

Sheila Levrant de Bretteville

By Sarah Oppenheimer

The space of the city is shaped by the experience of its inhabitants. This lived experience defines the city's center and periphery, its major and minor thoroughfares, its public and private boundaries. These relationships are formed by the interactions between hard infrastructure (roads and bridges, buildings and parks, utility and phone lines) and elastic labor (domestic, public, and in between). The social and political power of the city is formed by domination, confrontation, and negotiation. Sheila Levrant de Bretteville's work scrambles the hierarchy of center and periphery, of private and public, of powerful and powerless, by creating a radical sense of place and subjectivity.

The history of modern design and the proliferation of new design strategies has worked on the material surface of the city, to both engage and disrupt public sphere. Since the early 70s, de Bretteville has profoundly reoriented and stretched the discipline to reform the public sphere.

In 1973, de Bretteville resigned her faculty position at California Institute of the Arts in order to found the Women's Graphic Center in Los Angeles. Between 1973 and 1991, the Women's Graphic Center served as a groundbreaking dedicated space for creative work by women artists and designers. As such, it redefined the possibility of a design team—creating new articulations of collective authorship and displacing the hegemony of an established formalist design language. In creating a material space for women's work, de Bretteville's activism operated on both infrastructure and labor levels. At tremendous personal and public risk, she extended feminist dialogue beyond the confines of an avantgarde, and extended dialogue into action. While this strategy anticipated later deconstructivist critiques of modern design and current forms of art as social practice, its foundational importance remains undiminished.

During this period, de Bretteville articulated a platform for feminist design, first published in *Space and Society* 22. In direct contrast to the dominant formal language of that period, de Bretteville insisted on the contextualization of design forms within the social space of lived experience. In *Pink* (1973) broadsheets created for an exhibition at the American Institute of Graphic Arts, de Bretteville asked a number of women from the Women's Graphic Center to describe their associations with the color. The relativity of color, which had previously been articulated on purely sensory terms within design practice, was recontextualized within a network of gender power relations. De Bretteville challenged and uprooted the prevalent theories of relative color through its reintegration into social experience.

Two strikingly different projects illustrate the breadth of her engagement with social experience: her design for the New York Metropolitan Transit Authority and her work at



Sheila Levrant de Bretteville. ... 所以...
Student Lounge with 60 ft long LED scroll, optiLED focussed lighting, epoxied concrete floor, beanbag seating, low tables, 2012. Hong Kong Design Institute, China SAR. Photo by Peter de Bretteville.

the Massachusetts Statehouse in Boston. Transportation networks converge at critical nodes, establishing urban centers and peripheries. De Bretteville's work for the MTA is installed at the 207th Street A Train Station, a terminal end point for the city's longest and busiest subway route. De Bretteville's work, located on the station's mezzanine, is a text composed of mirror and silver Italian terrazzo embedded into the classically tiled walls. The text reads: (*At the start...*) and (*At long last...*). This text transforms a place of transience into a social landmark. It inverts urban perceptions, turning the city upside down, reshuffling the periphery into the center, and making explicit the private mental maps of urban commuters.

Political narrative has been another site of operation for de Bretteville's designs. In 1999, the Massachusetts Statehouse commissioned de Bretteville to create *HEAR US*, a work for the interior public space of the Statehouse building. Mimicking the tropes of a formal portrait gallery, de Bretteville lined the walls of the statehouse with bronze busts and marble panels. But these were not the busts of stoic statesman, but rather portraits of the women whose contributions to the public history of Massachusetts had been systematically and institutionally erased. Text engraved in marble panels articulates the political struggles of the represented women, fusing public record with private history. Such commemoration retells history—corrects history—by signifying and instituting an inclusive public sphere.



Sheila Levrant de Bretteville. *At the start...At long last...*
Wall text: silver and broken mirror bits, terrazzo tiles at each entrance and exit, 207 ceramic text tiles 4" square with quotes. 1999.
207 St, Terminus of the A Train in Manhattan, New York.
Photo by Rob Wilson.

De Bretteville's work as designer and educator is transformative of public spaces and private lives. It serves as a milestone. It reorients our landmarks. It has redefined the field of contemporary design, and pushed design beyond its own disciplinary boundaries. Her work pioneered a feminist inquiry that challenged and reshaped design practice, leading new generations of designers and artists to ask questions of and about agency and social change. Through a set of critical strategies, de Bretteville reinvented and resited our physical, political, emotional and social space.

Sarah Oppenheimer, artist.

Biography

Sheila Levrant de Bretteville (b. 1940) is a graphic designer, artist and educator whose work reflects her belief in the importance of feminist principles and user participation in graphic design. Sheila received her BA in Art History, Barnard College, a BFA and MFA, Yale University, and has received honorary doctorates from the California College of Arts and Crafts, Moore College of Art, Otis College of Art and Design, and Maryland Institute of Art. In 1990, Sheila joined Yale University School of Art as its first tenured woman Professor, and was named Caroline M. Street Professor of Art.

In 1970, Sheila was the first and only woman on the California Institute of the Arts design school faculty. The following year, she founded their first design program for women. Sheila cofounded, along with Judy Chicago and Arlene Raven, the Woman's Building, dedicated to feminist art and education. In 1983, she initiated and chaired the Department of Communication Design and Illustration at Otis College of Art and Design.

Sheila's numerous publications on art and culture have appeared in *Arts in Society*, *The Aspen Times*, and *Everywoman*. Her work has been exhibited in *Elles* at Paris' Centre Pompidou, *Now Dig This!* at the Hammer Museum, *Design 2000* at the Cooper Hewitt, *WACK!* at P. S. 1 and *Graphic Design USA* at the Walker Art Center. Sheila's site specific work began when the first public art ordinances were passed in 1985. Those permanently installed in the US and abroad include: *Biddy Mason: Time & Place* and *Omoide no Shotokyo* (Los Angeles), *At the start...At long last*, and *Search: Literature Projects* (New York), *HEAR US* and *West End Echoes* (Boston), *Workers Constellation*, *Take Break...Out to Lunch...Back to Work* (Rhode Island), *Step(pe)* (Yekaterinburg, Russia) and (Hong Kong).

Sheila has received numerous awards including Design Legend, American Institute of Graphic Arts (2006) and Grandmaster, New York Art Directors Club (2008).



Sheila Levrant de Bretteville. *West End Echoes Abutment*, 1994. Nashua Street quadrant of Boston, Massachusetts. Sponsored by Boston's Big Dig, Central Artery Tunnel project.

Juana Guzman



Photo Courtesy of J. Guzman.

We honor you, Juana Guzman,
for your work to promote
Latino Arts and your efforts in
empowering community based
arts organizations.

Juana Guzman: In Her Own Voice

By Dr. Maria de los Angeles Torres

What Is Your Relationship With Art?

I cannot remember a time when art was not part of my life, even with all the disadvantages we faced, music, visual art, dancing spoke to my soul. I was also very lucky to have an art teacher who saw something in me and gave me permission to explore the arts. While I was a pretty good artist, I did not become an artist. Not to say that I don't find pleasure in drawing and pottery, but this has not been my journey. My journey has been one of advocacy of arts for my community. This is why I cofounded the National Association of Latino Arts and Culture.

What Is Art To You?

For me art is empowerment because it gives you a sense of who you are. Who the community is. It lets us value people, understand each other. It is not a luxury. In my community, we don't see a separation between art and all other aspects of who we are. For us art is in the home, art is rooted in community. It is also a mirror that validates the experience of a community because it reflects our stories visually, documents and interprets histories that cannot be told by outsiders. This is speaking in our first voice.

Art Lessons

#1 It was right out of art school that I went to the Association House to work with people who suffered from mental illness—some severely ill—teaching arts and crafts. About this time a lot of support services for the mentally ill had been cut. Art became a way for them to communicate their feelings to the world and this engendered compassion and understanding for them. This experience taught me about the power of art to transform people, how they see themselves and how they can change others' perspectives about them. We also set up a shop in which they could sell their art pieces. And this was the first time that I thought about how art and economic development could go hand in hand.

#2 After this, I became a Program Director at the Ada McKinley Community Center in South Chicago. This was a diverse community of Polish, Mexican immigrants, and African Americans. Many steel mills were being shut down, and people were losing their jobs—including my father—as well as their homes. There was a rise of domestic violence and a lot of racial tension. My challenge was to create an art program that could be a space for all. We started with a food and arts festival highlighting the cultures of all the communities. We had over 2500 people at the first festival. Here, I learned how art can be a bridge to unite communities.

#3 After this I decided I needed to learn about financing art programs and was given an opportunity to work for the City of Chicago's Office of Fine Arts. My mission was to diversify the



Mosaic mural created by artist Juan Angel Chavez for the Chicago CTA. Photo by Juana Guzman.

artists receiving grants. I learned a lot about internal governmental processes. I also worked in the Office of Tourism. Chicago was becoming a major tourist destination, especially the downtown area. I wanted to include the neighborhoods in their visit, so I created the Chicago Neighborhood Tours. After all the cultural treasures of the cities are in the neighborhoods. We changed the way the nation saw Chicago not just through downtown, but through its neighborhoods. And neighborhood business, arts organizations, and artists were able to be part of this economic venture. This program became a model for other cities worldwide.

#4 I felt I was prepared to go back to my community. In 1999, I had the opportunity and was hired as vice president of what was then named the Mexican Fine Arts Museum. I became part of a team supported in part by the Ford Foundation to help position the museum as the premier museum of Mexican art in the country. As we did this, we also became an engine of economic growth in the Pilsen community. I also curated one of the early shows of Latina artists. I wanted to open up our space to women and share how diverse the Latino community was artistically and nationally. There was some backlash, but frankly, we had to break the hold that chauvinists had on art in our community. I also helped found the Sor Juana Festival which showcases women artist and intellectuals. One show that stands out in my mind was *The African Presence in Mexico*. This was a watershed in that it opened up our history to appreciate the contributions of Africans to Mexico. It toured all over Chicago, nationally and in Mexico. It caused a storm, some saying Mexicanos are not Black, well, this show challenged our own notions of our identity. We were able to build important bridges to the African American community. These exhibits taught me that art was not only celebratory, it was also way to interrogate issues of sexism and racism in our communities.

Sharing What I Have Learned

As much as I hated leaving the Museum, I wanted the last phase of my career to be about building my own business. I wanted freedom and flexibility to choose projects that were meaningful to me and to which I could make a difference. So now, I have my own consulting business and I work with cultural and educational organizations helping them develop resources to expand their work. I am also very involved in helping foundations make linkages between arts programming and community development. I am very proud and satisfied with my journey. Art and artists have been central to my journey. I think a way to value them is by placing them at the center of neighborhood development. For now, my main focus is to help change the ways city leaders and urban planners worldwide value arts, artists and their communities. After all, we are in dire need of more equitable urban development and of finding ways to communicate across cultures and nations. Art and artists can help that journey.

Dr. Maria de los Angeles Torres, Executive Director, Inter-University of Latino Research at UIC, Chicago, IL

Biography

For over thirty years, Juana Guzman has served as nationally acclaimed arts manager, and consultant to non-profit organizations, and governmental and philanthropic sectors. Guzman served as Director of Community Cultural Development for Chicago's Department of Cultural Affairs from 1979–1999, 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, Guzman 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.

From 1999–2012, Guzman served as Vice-President of the National Museum of Mexican Arts (NMMA) in Chicago, the largest accredited Latino arts institution in the United States. Between 2004–08, Guzman served as a advisor and consultant for the Ford Foundation's Shifting Sands Initiative that worked to reframe arts and cultural organizations as vital agents of community development through improving neighborhoods identity, social mobility, and economic growth. From 2009–2011, Guzman served as a consultant for Leveraging Investments in Creativity, a national initiative aimed at improving the live/work conditions for artists working in all disciplines. In 2012, Guzman left her position of thirteen years at the National Museum of Mexican Arts to start her own consultant company I Juana Know Inc, with a focus on enhanced revenue for creative markets and creative place making.

Guzman is the cofounder of the National Association of Latino Arts Culture. Currently, she serves on several boards, including serving as an advisor/reviewer for the NEA and ArtPlace. Throughout her career, Guzman has championed the promotion and preservation of arts, culture and heritage as a catalyst for social change for diverse American populations.



The African Presence in Mexico. Cover by Angelina Villanueva, Graphic Designer at the National Museum of Mexican Arts, NMMA.

The President's Award for Art & Activism

Each year in association with the Women's Caucus for Art's Lifetime Achievement Awards, the National Board President selects one or two recipients for the President's Award for Art & Activism. The award identifies emerging or mid-career women in the arts whose life and work exemplifies WCA's mission statement, 'creating community through art, education, and social activism.' The 2016 President's Award for Art & Activism honors Stephanie Sherman for her contributions as a culture activist and creator of art networks.

Recent recipients of the President's Award for Art & Activism include: Hye-Seong Tak Lee, international curator and educator; Janice Nesser-Chu, artist, activist, and Interim Dean, Liberal Arts, STLCC-Florissant Valley; Leanne Stella, Founder of FLUX Harlem; Karen Mary Davalos, Chair and Associate Professor of Chicana & Chicano Studies at Loyola Marymount University; Cathy Salser, Founder and Director of A Window Between Worlds and Maria Torres, Founder and Chief Operating Officer of The Point Community Organization.



Courtesy of Stephanie Sherman.

Stephanie Sherman

I had the pleasure of meeting Stephanie Sherman while attending a three-week residency at Elsewhere Artists Collaborative, in Greensboro, North Carolina. As one of the founders of the institution and the creative visionary of what would become one of the most highly regarded artists residencies in the country today, she stopped in and gave an Artist's Talk.

It was clear from her presentation that you were in the presence of a rising star, her charisma and energy level was palpable, her creativity other-worldly, yet organic. It is Sherman's mind and electricity that I honor in selecting her as the recipient of this year's President's Award for Art & Activism. To envision a museum and artist's laboratory such as Elsewhere out of three floors of the human condition, castoffs and madness, was

magical. Her youth and continued curatorial endeavors continue to transform society and bring inspiration and new life to communities around the globe. Stephanie Sherman is an art curator, director, and writer, who transforms sites of popular consumption into places for collaborative coproduction. Sherman is the cofounder of Elsewhere Artist Collaborative, a living museum and artist residency program set inside a former thrift store in downtown Greensboro, NC. Sherman's current project is Common Field, a new national network for visual arts organizers and organizations. Her past projects include Kulturpark, an investigation of an abandoned amusement park in East Berlin, and Provisions Research Residencies, which brought artists and cultural producers together to explore social change in Washington DC. Sherman holds a BA from University of Pennsylvania in English Literature, an MA from Duke University in Critical Theory, and is currently enrolled in a PhD program in Art Practice at UC San Diego.

Essay by Brenda Oelbaum.



Kulturpark, an abandoned amusement park in Planterwald, Berlin. Stephanie Sherman, founder & co-curator 2007-2012.

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Congratulates WCA's 2016
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*Feel the
Energy*



Congratulations

from the Feminist Press to

**HELÈNE
AYLON**

Winner of the
LIFETIME ACHIEVEMENT AWARD

fp feministpress.org



Congratulations, Sheila!

You have inspired so many.

The world is greatly enriched by
your strength and commitment.

With love and appreciation from the Woman's Building Board of Directors

Image: Sheila de Bretteville, Women in Design Conference, 1975. <http://womansbuilding.org/>

Congratulations
Tomie Arai
Helène Aylon
Sheila Levrant de Bretteville
Juana Guzman

on receiving the
*2016 Women's Caucus for Art
Lifetime Achievement Award*

*Your art, your voice and your activism are
a testament to our story. You are role models
for us and for future generations.*

- St. Louis Chapter of WCA

Lower East Side Printshop

Congratulates

Tomie Arai

and all the recipients of the

Women's Caucus for Art's 2016 Lifetime Achievement Awards

printshop.org



**The Women's Caucus for Art
of the Greater Washington, D.C. Area
congratulates**

All Lifetime Achievement Awardees

From the first women honored
in 1979 to those in 2016
from Bernice Abbott to Claire Zeisler.

We are glad to have WCA back in D.C.

IMPACT!

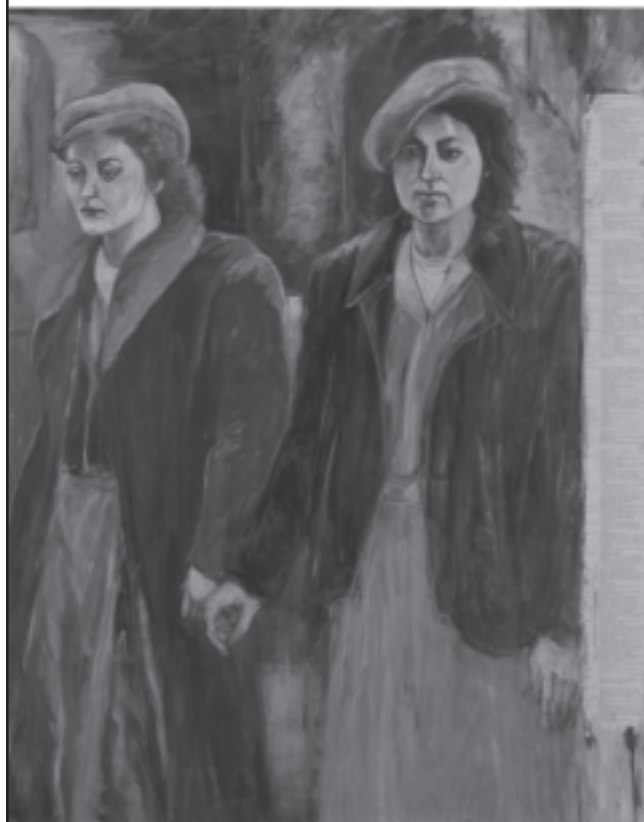
THE LEGACY OF THE WOMEN'S CAUCUS FOR ART

organized with American University Museum
curated by Leslie King-Hammond

On view January 23-March 13, 2016

www.wcadc.org

***Douglas John & Edward Signorile
Wish the best to all recipients of
the 2016 WCA Lifetime
Achievement Awards***



DIANA KURZ

Freedom Fighters, 1999

Oil on Linen 75.5" x 57"

**** black & white for publication***

SAIC proudly congratulates WCA Lifetime Achievement
Award Recipient

Juana Guzman



saic.edu

Yale School of Art congratulates

**SHEILA
LEVRAINT
DE
BRETTEVILLE**

and all of the recipients
of the 2016 Women's
Caucus for Art's Lifetime
Achievement Award and
the President's Award for
Art & Activism

Caroline M. Street Professor of Graphic Design



The Michigan Chapter of
the Women's Caucus for Art
Congratulates the 2016 Lifetime Achievement Award Winners:

Tomie Arai

Sheila Levrant de Bretteville

Helène Aylon

Juana Guzman

And the recipient of the 2016 President's Art & Activism Award:

Stephanie Sherman

And to

Brenda Oelbaum,

President of the National Women's Caucus for Art

Congratulations on a great term of office.



Our thanks goes to the
***Michigan Council for Art and
Cultural Affairs*** and ***Arts Alliance***
for their support of Michigan Chapter
members to attend this conference.

Arts Alliance

Congratulations
Juana Guzman
on receiving the
*2016 Women's Caucus for Art
Lifetime Achievement Award*

*Thank you for your work
in bringing the art of
Latino Artists to the
forefront
and for your
entrepreneurial work
empowering and
educating diverse
communities.*

Congratulations to all the 2016 LTA Honorees!

MAZEL TOV

*From Your
JWAN Sisters*



2016 WCA
Lifetime
Achievement
Award

Jewish Women Artists Network

Congratulations to
the 2016 Lifetime Achievement Award
recipients: **Tomie Arai, Helène Aylon,**
Sheila Levrant de Bretteville, and Juana Guzman.

Thank you for your lifelong contributions to
women in the arts.

&

Stephanie Sherman
the President's Art and Activism Award.

I welcome **Susan King** to the Presidency
and **Margo Hobbs** to the position of President-Elect.
I wish you both the best in the upcoming years!

Thank you to the entire **WCA Board**
for all your hard work over the past two years.

Brenda Oelbaum

The Southern California Women's Caucus for Art

celebrates

40 Years
as a WCA chapter and

congratulates

2016 WCA Awardees

and
Susan M. King

as the 2016-2018

President

of the Women's
Caucus for Art

scwca.org



Sylvia Gray in front of her store, 606 South Elm Street, Greensboro, c. 1979.

Piecing together a puzzle as big as the world requires a mastery of patterns, ingenuity, vision, and love.

From Sylvia's spirit and her collection, you imagined Elsewhere, a colorful world of strange familiarity, ever more responsive and playful.

Your path is one of Tikkun Olam, creating new futures by piecing together the fragments of light you find along the way.

Elsewhere congratulates Stephanie Sherman on her recognition by The Women's Caucus for Arts for the President's Award for Art and Activism.

Go Stepho!



Elsewhere, a living museum and artist residency set within a former thrift store.
goelsewhere.org

Past WCA Lifetime Achievement Award Recipients

New York 2015

Sue Coe, Kiki Smith, Martha Wilson

Chicago 2014

Phyllis Bramson
Harmony Hammond
Adrian Piper, Faith Wilding

New York 2013

Tina Dunkley, Artis Lane
Susana Torruella Leval
Joan Semmel

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
Senga Nengudi, Joyce J. Scott
Spiderwoman Theater

Los Angeles 2009

Maren Hassinger
Ester Hernandez, 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 Kriebel
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
Beverly Pepper, Faith Ringgold
Rachel Rosenthal
Charlotte Streifer Rubenstein

Seattle 1993

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

Chicago 1992

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

Washington DC 1991

Theresa Bernstein
Mildred Constantine
Otellie Loloma, Mine Okubo
Delilah Pierce

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
Dorothy Hood, Miriam Schapiro
Edith Standen, Jane Teller

Boston 1987

Grace Hartigan, Agnes Mongan
Maud Morgan, Elizabeth Talford Scott
Honor. Sharrer, Beatrice Wood

New York City 1986

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

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, Lenore Tawney
Pecolia Warner

New York City 1982

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

San Francisco 1981

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

Washington DC 1980 Alternate Awards

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

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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