

Mary Schmidt Campbell

Charlene Teters

Audrey Flack

Martha Rosler

Women's Caucus for Art  
Lifetime Achievement Awards  
2017



# **2017 National Lifetime Achievement Awards**

**Saturday, February 18, 2017**  
**New York Institute of Technology (NYIT)**

## **Welcome and Introduction**

**Susan M. King**

WCA National Board President, 2016–18

## **Presentation of Lifetime Achievement Awards**

**Mary Schmidt Campbell**

Essay by Deborah Willis, PhD. Presentation by Gordon J. Davis.

**Audrey Flack**

Essay by Gail Levin. Presentation by Samantha Baskind.

**Martha Rosler**

Essay by Mignon Nixon. Presentation by Judith Rodenbeck.

**Charlene Teters**

Essay by Lucy R. Lippard. Presentation by Jaune Quick-to-See Smith.

## **Presentation of President's Award for Art & Activism**

**Kat Griefen**

Presentation by Susan M. King.

## Foreword and Acknowledgments

The Women's Caucus for Art (WCA) is a trailblazer organization that has strived for recognition, inclusion and equity for women in the arts for over forty-five years. WCA held its first Lifetime Achievement Awards (LTA) in 1979. Since then, 194 women have been honored with the award. These honorees made inroads not only in the arts but also into the very fabric of our society. They have been the innovators, the pioneers, who navigated an unrelenting, unfriendly landscape. This year, at the 37th LTA Awards, the four women we honor—Mary Schmidt Campbell, Audrey Flack, Martha Rosler, and Charlene Teters—join a long line of women who proudly wear the emblem of trailblazer.

Mary Schmidt Campbell is President of Spelman College, one of the oldest African American colleges for women. Her road to Spelman has been marked by groundbreaking achievements. Campbell was the executive director of the Studio Museum in Harlem, Commissioner of New York City's Cultural Affairs Department, and Chairwoman of the New York State Council on the Arts. While dean at Tisch School of the Arts, she was a catalyst for change and innovation. She is a tireless advocate for the arts serving on several boards. She also was Vice Chair of President Obama's Committee on the Arts and the Humanities.

Audrey Flack was one of the first Photorealists included in the collection of the Museum of Modern

Art. Unlike the banal work of her male counterparts, her work is emotional, confrontational and political. Her canvases are littered with an array of objects filled with memory and power. Her recent large sculptures focus on the feminine, imbued with power and spirituality. Her *History of Art Band* engages us in art history through music.

Martha Rosler is an artist, writer, theorist, and educator. Her art spans mediums from video to photography to performance art. In her work she contrasts the lives of women with the public sphere and all its constructs from political to social, addressing issues such as war, homelessness, gentrification and displacement. Rosler is a leading critical voice in feminist discourse. She has written over twenty books including the seminal *Culture Class*, a collection of writings that question the role of the artist.

Charlene Teters' activist voice permeates every aspect of her life. She is an artist, educator, writer, and lecturer. Teters is a founding board member of the National Coalition on Racism in Sports and the Media (NCRSM). She has been very active in opposing the use of Native American mascots and other imagery in sports. Her installation work is a vehicle for discourse rather than commodity. She constantly challenges the myths that 'haunt Native Americans' through her artwork, her words and activism.

Also special thanks to the many ‘trailblazing’ women in WCA who made this year’s awards possible. Thank you to the Honors Selection Committee: Amalia Mesa-Bains, Catherine Morris, Ferris Olin, Howardena Pindell, Melissa Potter, and Ruth Weisberg. Thank you to the essayists and presenters who were chosen by the honorees to tell their stories: Samantha Baskind, Gordon J. Davis, Gail Levin, Lucy Lippard, Mignon Nixon, Judith Rodenbeck, Jaune Quick-to-See Smith, and Deborah Willis. Thank you to Karin Luner who produced the catalog and Danielle Eubank for the cover design. Lastly, a big thank you to our board members and to our donors who helped to make this event possible.

*Janice Nesser-Chu, Honors Chair/Legacy Campaign Director, WCA, 2012–17 & President, WCA, 2010–12 Interim Dean, Liberal Arts, STLCC- Florissant Valley, St. Louis MO*

## Defining Our Values Through the Women We Honor and Our Collective Action as Women

Welcome to the Women’s Caucus for Art’s 37th Lifetime Achievement Awards. Please join me in honoring Mary Schmidt Campbell, Audrey Flack, Martha Rosler, and Charlene Teters for their extraordinary activism in the visual arts. Please also celebrate this year’s recipient of the President’s Award for Art & Activism—Art Historian, Dealer, and Curator Kat Griefen.

I ask you to congratulate them on a cold night after our country’s presidential inauguration. Still feeling the sting of defeat of the first woman presidential candidate from a major political party, I write this as I anticipate the Counter Inauguration Women’s Marches across the country on Saturday, January 21. By the time you read it, we will be sharing our memories of the march and planning future actions to protect women in a larger fight for human rights, to safeguard sexual and reproductive freedom, and to defend democracy for all people living within our borders.

The wild disappointments of 2016 remain a palpable mandate for our sustained resistance and hard work to make sure all lives matter—to protect our collective safety, health, and diverse livelihoods, and to heal the environment for future generations. Forty-five years after our founding, the mission of the Women’s Caucus for Art to create community through art, education, and social activism is more relevant than ever, not just to women artists living in the United States, but to people across the world.

In her own way, each of this year’s honorees has devoted her life’s work to building connections among people, cultures, and ideas. I can think of no better way to conclude the 2017 WCA Connect! conference than to praise their accomplishments!

*Susan M. King, PhD  
WCA National Board President 2016–18  
Faculty, Laguna College of Art and Design*

# Mary Schmidt Campbell



We honor you,  
Mary Schmidt Campbell,  
for your exemplary leadership,  
vision, and activism that spans  
the arts, academia, and the  
public sector.

Courtesy of Spelman College.

## Mary Schmidt Campbell

Essay by Deborah Willis, PhD

Dr. Mary Schmidt Campbell is the President of Spelman College in Atlanta, GA since 2015. Spelman College is one of the country's leading liberal arts colleges and a leader in the global education of black women. Its mission is to educate women of African descent to become global leaders. Dr. Campbell is an impressive arts administrator and engaging art historian. I have followed her career since her appointment at the Studio Museum in Harlem in the late 70s and later as the Commissioner for Cultural Affairs for the City of New York in the 1980s and early 1990s. In her role as the Commissioner of the Department of Cultural Affairs, Dr. Campbell oversaw the operating expenses and capital improvement funds of thirty-one cultural institutions

such as the Metropolitan Museum of Art, the Museum of Modern Art, and the Studio Museum in Harlem. She was also responsible for the agency's program support to over four hundred arts groups and organizations that provide cultural services to the people of the City of New York in the form of free and subsidized exhibitions, concerts and performances.

In 2009, President Barack Obama appointed Dr. Campbell to be the Vice Chair for the President's Committee on the Arts and the Humanities (PCAH). The PCAH is a nonpartisan advisory committee to the President of the United States on cultural matters.

In reflecting on her role as former Executive Director of the Studio Museum in Harlem, the former Dean of the Tisch School of the Arts at NYU wrote, "...it was a museum that had a really serious sense of its destiny. It knew then that it was going to become a major fine arts museum." In her role as an art historian, she has introduced new ways of looking at the arts as a form of interdisciplinarity which encourages a broad range in art studies. Dr. Campbell's publications and essays are clear evidence of her reputation as an effective educator and scholar. They include: *African American Art in a Post-Black Era*, *Women & Performance: A Journal of Feminist Theory* [Volume 17, Issue 3, New York: Routledge, November 2007], *Artistic Citizenship: A Public Voice for the Arts*, Coeditor, [New York: Routledge, 2006], *Collisions at a Museum*, The Nation, *Harlem Renaissance: Art of Black America* [New York: Harry N. Abrams, Inc., 1987], *Tradition & Conflict: Images of a Turbulent Decade, 1963–1973* (Exhibition Catalogue), Studio Museum in Harlem, among others.

An active administrator for over 23 years at the Tisch School of the Arts, she remains steadily productive as a scholar and public speaker. She is an invaluable educator who infuses her teaching with progressive perspectives in the act of performance studies, theater, social history, and the visual arts. Her critical work in interdisciplinary studies has offered an understanding of the creative process as a crucial aesthetic and political tool. Dr. Campbell was an innovator at Tisch. Several disciplines were invented at NYU during her



Mary Schmidt Campbell, PhD was invested as Spelman College's 10th President on Saturday, April 9, 2016. Photo Courtesy of Spelman College.

tenure: Clive Davis Institute of Recorded Music, MBA/MFA; as well as multi-school game design, archiving and preservation of digital images. Many of these were at the vanguard of art and technology. At New York University, Dr. Campbell was also appointed by the Provost to be the first Associate Provost for the Arts for the University. In that role she worked closely with the art departments throughout the University from the visual arts, music, music education, ethno-musicology, composition, arts professions, dance education, all programs outside of the Tisch School of the Arts. A major outcome was the development of the NYU Game Center, a collaborative initiative that included The Courant Institute of Mathematics, Steinhardt School of Culture, Communication and Human Development, NYU/Poly and Tisch School of the Arts. The Game Center inaugurated an MFA in Game Design in the fall of 2012 to accompany a minor in games offered at Tisch.

Dr. Campbell has always been a highly respected art historian and scholar as she continues to develop new ways in understanding periods and movements in art history such as the Harlem Renaissance, Modernism, the Black Arts Movement, Post Modernism, and the paintings and collages of the artist Romare Bearden. Her forthcoming book, *An American Odysey: The Life and Times of Romare Bearden*, is not the typical art history survey of an artist's life but presents a broader history of American Art. Her groundbreaking curatorial projects, including *The Art of the Harlem Renaissance* and *Critical Decade*, brought together artists and works previously underresearched. By doing this she showed her willingness to challenge the canon and explore ways of reviving the works of African American artists and thinkers of the 20th century. Additionally, her art historical activities at the SMH include organizing the exhibition schedule, curating individual exhibitions, determining the scope and scale of catalogues, and authoring key catalogue essays. She has edited over five books and exhibition catalogues as well as contributed scholarly essays in publications for noted artists such as *Rituals: The Art of Betye Saar*. She has been a mentor to countless women artists, curators, administrators and historians as well as men working in the field of art history. *Artistic Citizenship*, a coedited book with the late theorist Randy Martin has made a unique contribution to teaching art and public policy and social practice because of its originality. It is a crucial source for professors interested in teaching cross disciplines.

Dr. Campbell has been a change agent concerning issues on the arts and public funding. I can think of no one more fitting and more deserving than Dr. Mary Schmidt Campbell for the WCA Lifetime Achievement Award.

*Deborah Willis, PhD, New York University, Tisch School of the Arts*



## Biography

On August 1, 2015, Dr. Mary Schmidt Campbell began her tenure as the tenth President of Spelman College, a leading liberal arts college for women of African descent located in Atlanta, GA.

Before coming to Atlanta, Campbell was a major force in the cultural life of New York City. Her career began at the Studio Museum in Harlem where she served for ten years. Under her leadership, the museum was transformed from a rented loft to the country's first accredited Black Fine Arts Museum. During this time, Campbell also established her reputation for the professional development of women and people of color in the arts. In 1987, the late Mayor Edward Koch invited Campbell to serve as the city's Cultural Affairs Commissioner. In 1991, Campbell became the Dean of New York University's Tisch School of the Arts. In over two decades as dean, the school gained a reputation for producing artistic trailblazers. Campbell diversified the student body and the faculty fourfold.

In 2009, President Barack Obama appointed Campbell as the Vice Chair of the President's Committee on the Arts and Humanities. As Vice Chair, Campbell has taken an active role in reaffirming the important role of the arts in public school education. Campbell is coeditor of *Artistic Citizenship: A Public Voice for the Arts*, [New York: Routledge, 2006]; coauthor of *Harlem Renaissance: Art of Black America* [New York: Abrams, Inc., 1987] and *Memory and Metaphor: The Art of Romare Bearden, 1940–1987* [New York: Oxford University Press & The Studio Museum in Harlem, 1991]. She is currently completing a book on Romare Bearden for Oxford University Press. Campbell received a BA degree in English literature from Swarthmore College, an MA in art history and a PhD in humanities from Syracuse University.

She is the mother of three sons, grandmother to six grandchildren, and she is the spouse of Dr. George Campbell, Jr., President Emeritus of The Cooper Union for the Advancement of Science and Art.



Dr. Mary Schmidt Campbell and Imani Dixon, Student Government Association President encouraging a new generation of Spelman students to exercise their right to vote. Photo Courtesy of Spelman College.

# Audrey Flack



Photo Courtesy Audrey Flack.

We honor you, Audrey Flack,  
for your visual and performance  
work that is fearless and  
constantly challenges our  
collective vision.

## Audrey Flack

By Gail Levin

Audrey Flack has earned recognition for painting, sculpture, printmaking, and as a writer and teacher, not to mention playing banjo and singing her own teasing lyrics in her successive “art history bands.” Since I first met Flack in the mid-1970s, I have watched her make radical changes in her work, listening only to her own inner drumbeat. Fresh out of art school, she was painting abstract expressionist canvases in the early 1950s, only to reject that dominant aesthetic a few years later to take up representational imagery.

Flack's new images were introspective self-portraits, eventually including studies of her two young daughters. But by the 1960s, inspired by color news photographs, she began to paint less personal subjects, including political figures, celebrities, workers, and other people observed in public spaces. She then produced a series of postcard-like views of great monuments of architecture and sculpture in Europe. A remarkable series of iconic still life paintings followed, replete with metaphors. Her themes ranged from *Vanitas* with Marilyn Monroe or World War II to games and gambling. She incorporated feminine images such as rich pastries, flowers, glittering glass, jewelry, and make-up—even for a poignant painting about the liberation of Buchenwald in World War II.

Flack intentionally deviated from the subject matter accepted by male photorealists. The men associated with that movement painted with detachment, focusing on street scenes, motorcycles and cars, while Flack featured more personal, emotional imagery. In her detailed still lifes, she incorporated feminine references and developed symbolic content. Despite her difference from her male contemporaries, Flack excelled in photorealism and showed at the movement's leading New York gallery.

The Museum of Modern Art was early to purchase her still life, *Leonardo's Lady*, in 1975. The next year, *New York Times* critic Hilton Kramer pronounced her “the brassiest of the new breed, the Barbra Streisand of photorealism.” Reacting against a Jewish feminist's spirited style, he dismissed Flack's work as reactionary and discounted the public's recurring desire for representation in art. Yet by 1979, the Metropolitan Museum had acquired her 1971 canvas, *Macarena of Miracles*, one of her series inspired by the Baroque Virgin of Hope of Macarena that had been sculpted with high drama by the seventeenth-century Spanish Catholic woman, Luisa Roldán. In hindsight, Flack's attachment to this sculpture from Seville might be seen as predictive of her future development.

In the early 1980s, Flack stunned me with the announcement that she had given up painting and



Audrey Flack. *WWII. 1 of 3 in a Vanitas series* (1977–78).  
Acrylic on hand primed canvas, 8 x 8ft.

was turning to sculpture. I had not anticipated that her audacious figurative works would soon stand around the country in museum entrances and public spaces like the one in front of the United States Courthouse in Knoxville, Tennessee. Flack, in putting her feminism into her heroic female figures and in flaunting their strength and valor, filled a need that trendy sculptors of abstract expressionism, minimalism, pop, and other avant-garde aesthetics had completely missed. In 1991, her four 22-foot-tall female figures of *Civitas* were installed on the boulevard that enters the city of Rockhill, South Carolina, becoming meaningful symbols of the city and its history. An earlier commission was to create *Islandia* (1987), a nine-foot bronze sculpture for New York City Technical College in Brooklyn.

Still fearless, Flack has recently begun to paint again, taking on some of the male masters from art history. The first living woman artist to be included in the revision of H.W. Janson's once standard text, *The History of*

*Art*, she wrote her own books, *Audrey Flack On Painting* (1986) and *Art and Soul: Notes on Creating* (1991). Flack's feminism has led her to protest the old regime of patriarchy: "Tired of Generals on horseback wielding swords, I feel these images of powerful, intelligent females will present the female principle and restore balance to a male dominated world."

She has turned back the clock to mine powerful classical images from the past—like the vengeful, tormented Medea of Euripides' drama, who had earlier appealed to suffragists, fighting for women's right to vote. In her search for alternative representations of women, Flack has led the way to a population of female heroes and deities, doing her best to change, monument by monument, our collective vision.

*Gail Levin, Distinguished Professor, The City University of New York*



Audrey Flack holding a large caliper in front of Clay Marquette of *Queen Catherine* at the Tallix Factor Foundry.



## Biography

Audrey Flack is a pioneer of Photorealism (the only woman in the groundbreaking group) and a nationally recognized painter and sculptor. Audrey Flack (along with Mary Cassatt) was one of the first women artists to be included in Janson's *History of Art*. Flack's work is in the collections of major museums around the world, including the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, and Whitney Museum of American Art, and the National Museum of Art in Canberra, Australia. She was the first Photorealist painter to have work in the collection of the Museum of Modern Art.

Flack's monumental sculpture has spearheaded a return to representational public art. Her mission is to present women as strong, intelligent, purposeful individuals with a powerful physiognomy and inner and outer beauty, rather than mere sex objects gazing up at a general on a horse. Flack's work has been featured in numerous museum exhibitions, including *Breaking the Rules: Audrey Flack, a Retrospective 1950–1990*, which included a substantial published catalogue. Recent exhibitions include *Heroines: Audrey Flack's Transcendent Drawings and Prints*, which traveled from The Butler Institute of American Art in Youngstown, OH to the Hyde Museum in Glens Falls, NY and on to the Williams Center Gallery at Lafayette College in Easton, PA. In 2015, two major exhibitions of her work were held: *Audrey Flack, the Abstract Expressionist Years* at Hollis Taggart Galleries in New York, and *Transient Beauty: Photographs by Audrey Flack* at Taubman Museum in Roanoke, VA. Her forthcoming exhibition *Master Drawings from Crivelli to Pollack*, will be shown in the Spring of 2017 at the Hollis Taggart Gallery in New York.

Flack has had several books and articles published including: *Art & Soul: Notes on Creating* [Penguin USA], *Breaking the Rules: Audrey Flack, a Retrospective 1950–1990*, coauthored with Thalia Gouma-Peterson and Patricia Hills [Harry N. Abrams, 1992], *On Painting* [Harry N. Abrams, 1981] and *The Daily Muse* [Harry N. Abrams, 1989].



Far left behind me is the *Colossal Head of Medea*. Next to me is *Eve Holding the Apple* and on the right on the far back is a cast of *Queen Catherine*.

# Martha Rosler



Photo by Jean Noël Schramm.

We honor you, Martha Rosler,  
for your work as an artist,  
theorist, and activist, and for  
being a leading critical voice  
in feminist discourse.

## Martha Rosler

By Mignon Nixon

Martha Rosler is a leading feminist public intellectual whose diverse body of work encompasses writing, photography, video, installation, and performance. This heterogeneous practice concentrates, by the artist's own account, "on the public sphere, exploring issues from everyday life and the media to architecture and the built environment, especially as they affect women." An early series of photocollages, *Body Beautiful*, or *Beauty Knows No Pain* (1966–1972), announced this focus. Conjugating two gendered genres, women's fashion magazines and men's sex magazines, *Body Beautiful* exposed the commodification of the female body in a post-war culture of consumption. A temporally and thematically overlapping series of montages,

*House Beautiful: Bringing the War Home* (1967–1972), produced as agitprop to protest the American war in Vietnam, collided two further mass media image types, war reportage and interior design, interpolating news photographs of the first living room war into modish domestic interiors. The effect, as so often in Rosler's work, was to connect the so-called private and public spheres, precisely by drawing attention to their disjuncture.

It was Virginia Woolf who had pointed out that the private and public spheres were one. Their artificial and hierarchical division, she maintained, produced both women's oppression and war, both of which Woolf traced to "the tyranny of the private house." Beginning with the suburban settings of *House Beautiful: Bringing the War Home* and continuing to the present day, with such projects as *If you Can't Afford to Live Here, Mo-o-ove!*, 2016, based on her 1989 cycle *If You Lived Here*, on the effects of gentrification in New York City, Rosler has situated gender politics in space and place, focusing in particular on discursive sites where private and public intersect symptomatically, notably the mass media. In *House Beautiful*, Rosler not only echoed Woolf, but also the arguments of a contemporary, the British socialist feminist Juliet Mitchell, who in 1966, the year Rosler began *Body Beautiful*, published her landmark treatise *Women: The Longest Revolution*. Mitchell attributed the persistence and invisibility of women's oppression to historical processes compounded by intellectual failures of the Left. With Mitchell, Rosler's work intervenes to insist upon—render visible and subject to analysis—the nexus of production and reproduction, sexuality and social life, and to demand a transformation of all the structures into which women are integrated, including work, family life, education, community life, childrearing, sexuality, and war.

*House Beautiful: Bringing the War Home* was a response to the first television war, and Rosler soon turned her attention to the medium of television itself. *Semiotics of the Kitchen* (1975) is a double parody of television cooking shows and late-night commercials hawking cheap kitchen gadgets. An unsmiling Rosler demonstrates an A-Z of cooking utensils with increasing menace, burlesquing a destructive alter ego



Martha Rosler. *Letter "K" (Knife)*.  
Still from *Semiotics of the Kitchen*, black-and-white video, 1975.

to the figure Betty Friedan had called in 1963, “the happy housewife heroine.” In 1982, the artist returned to the terrain of *Body Beautiful* and the fantasies and identifications elicited by women’s beauty magazines by performing *Martha Rosler Reads Vogue for Paper Tiger Television*. As she had from the beginning, however, Rosler simultaneously addressed topics culturally associated with women (fashion, beauty, and cooking, for example) and geopolitics. *A Simple Case for Torture, or How to Sleep at Night* (1983) thus forms a kind of mirror image to *Martha Rosler Reads Vogue*. This time, the ostensible object of study is *Newsweek* magazine and justifications for supporting torture, but Rosler’s reading highlights the intersections of economic oppression, violence, and the everyday that she also revealed in the pages of *Vogue*.

It was in 1992, at the time of the first Gulf War, that Rosler first exhibited *House Beautiful: Bringing the War Home* in a photographic edition. The timing of the artist’s decision to re-present the collages as art works, to edition and exhibit them, was hardly coincidental. The revival alluded to the phenomenon of war as re-run (conceived, as the British psychoanalyst Hanna Segal observed, to “wipe out the depression about Vietnam”) but also to a cultural regression and a backlash against feminism during the Reagan-Bush years. Then, two new wars, the American invasions of Afghanistan and Iraq, prompted Rosler to remake *House Beautiful: Bringing the War Home* (new series, 2004–2008). Using digital technology to protest a digital war—a war whose abuses were brought home by cellphone cameras and laptop computers and whose remote-controlled

weaponry was camera-equipped—Rosler produced a series of large-scale photographs that again dissected the crucial roles played by images of women in sustaining militarist violence in distant places. Now Rosler introduced post-feminist avatars of consumerism and complicity, a brittle cast of models deployed in war’s sexual sell, and in its novel forms of sexualized torture. Fashion and war, beauty and violence, sexuality and militarism, the living room and the war zone, Rosler has trenchantly and persistently demonstrated, are only apparently incongruous.



Martha Rosler. *Point and Shoot*, Photomontage, 2008. From the series *House Beautiful: Bringing the War Home, New Series*, 2004/2008.

Mignon Nixon, *Professor of Modern and Contemporary Art*, University College London



## Biography

Martha Rosler works in diverse media including photography, video, performance, sculpture, and installation. A longtime feminist, her work often addresses matters of the public sphere and landscapes of everyday life, both actual and virtual, especially as they affect women. In 2016, based on her long-standing work on the issues of private and public space, Rosler had a citywide project in Seattle entitled *Housing Is a Human Right*; and together with a group of collaborators, she mounted the show *If you can't afford to live here, mo-o-ove!!* under the rubric *The Temporary Office for Urban Disturbances* in New York. In 2012, the Museum of Modern Art in New York held Rosler's *Meta-Monumental Garage Sale*, culminating a series of iterations of her *Garage Sale* project, first held at the Undergraduate Art Gallery at UCSD in 1973.

*If You Lived Here...* Rosler's cycle of three exhibitions and four public forums held at the Dia Art Foundation in New York in 1989, accompanied by a book of art and essays, is regarded as the premier effort in artists addressing housing, homelessness, gentrification, and displacement, and is considered foundational for the development of the New Institutionalism paradigm. Versions of the show's archive have circulated; and the archive exhibition *If You Lived Here Still* was exhibited in 2009 and 2010, in New York, Utrecht, and Barcelona. Other recent solo shows include those at Galleria Arte Moderna e Contemporanea in Torino, Italy; Portikus, Frankfurt; the Institute of Contemporary Arts, London; Centro José Guerrero, Granada; and The Museum of Contemporary Art, Warsaw.

Rosler has published close to 20 books. Her book *Culture Class*, on art, creativity, and urbanism, was published in 2013 by e-flux and Sternberg Press. Her book *The Art of Cooking* is forthcoming from The University of Minnesota Press. She has received numerous national and international awards, including five NEA fellowships.

Rosler was born in Brooklyn, New York, where she lives and works. She graduated from Brooklyn College (1965) of the City University of New York and from the University of California, San Diego, in 1974.



Homeward Bound Community Services and friends in their office at the gallery in *Homeless: The Street and Other Venues*, show two of the three-part exhibition series *If You Lived Here*, at the Dia Art Foundation, New York, 1989.

# Charlene Teters



Photo by Jason Ordaz.

We honor you,  
Charlene Teters, for your vision,  
art, and unrelenting activism  
that constantly challenges  
the myths that haunt  
Native Americans.

## IN PRAISE OF CHARLENE TETERS

By Lucy R. Lippard

Few contemporary artists have matched Charlene Teters's enduring and powerful fusion of art and activism. She has been insisting that Indian Lives Matter in her art and in her public actions for decades, and has been called "the Rosa Parks of American Indians" for her ongoing opposition to offensive Indian sports mascots and all the other stereotypes rampant in US society. Cofounder of the National Coalition on Racism in Sports and the Media, she is the subject of the documentary film *In Whose Honor*. As I write, in the heat of international outrage about the Dakota Access Pipeline's invasion of sacred sites and water resources on the Standing Rock Lakota reservation, and about ongoing police brutality against people of color as well as

pervasive domestic violence against Native women, I realize that more than twenty years ago, each of these issues appeared in Teters's installations.

Teters got to art school late, as a young mother and survivor of a violent marriage. The courage that informs her life informs her art, which fuses the spiritual and the political, rejecting polemics for subtle, ironic artworks. She is most famous for her courageous stand against Chief Illiniwek at the University of Illinois, where she attended graduate school in art in the late 1980s. When she saw the effect on her children of the clowning "chief" at a basketball game, she stood alone outside the stadium with a sign reading "American Indians are human beings, not mascots." She was jeered and spat at. "I didn't go there to start trouble. I went there for an education," she said, "and I got one."

Teters is Spokane—the tribe after which the city was named. Her art has spanned several worlds. Early on, her paintings won first and second place prizes at Santa Fe's iconic Indian Market. As a longtime educator herself, and a Dean at the Institute of American Indian Arts, Teters has since won many awards for both her art and her activism. But like women's work, her task is never done. Like the Standing Rock "protectors" from tribes all over the nation, she is a guardian of cultural values that are increasingly hard to come by in the US, land and water among them. *Po'e Gae*—her public sculpture (with Don Messec) on the banks of the Santa Fe River—considers the social context of a watering place. It is a garden of rain-catching rocks, receiving water from the skies rather than taking it from the river.

Teters' biting installations are often sparked by racist comments. For example, General Schwarzkopf's comment on invading Kuwait in 1993, "It was like going into Indian Country". The same year, a Forest Service official commenting on the death of a Pueblo firefighter "It was only an Indian". Another installation conflated George W. Bush and George Armstrong Custer. Teters's mother, female relatives, and anonymous



Charlene Teters. *The Smile*, Anchorage Museum of Art, 2016.

Indian women known only in historic photographs are central to her art, but she credits the painter Sylvia Sleigh with opening her eyes to feminism. Her installation work is often a compelling collage, the quintessentially feminist form. She juxtaposes heroic and demeaning views to demonstrate what Native people are up against, and how they have survived. For instance, *It was only an Indian* created a curio shop/carnival atmosphere complete with neon to memorialize two Indian heroes and expose the darker side of the iconic Route 66. In another piece she works from the fact that Wall Street is named after a bulwark built to keep out the Indians, who were justifiably angered by the acts of early settlers who tortured and beheaded hundreds of Lenapes (from whom, coincidentally, my grandsons are purportedly descended). Her tragic adobe sculpture, *The American Holocaust*, evoked without depicting the mass graves of Native genocide.

For me Teters's masterpiece remains *Obelisk: To the Heroes*, made for a SITE Santa Fe Biennial in 1999. It is based on the 1867 Soldiers Monument—centerpiece of the Santa Fe Plaza, dedicated to “victories against the Savage Indians.” In the 1970s, someone posing as a city worker in broad daylight chiseled off the word Savage. The “lost” word reappeared writ large on Teters' full-scale adobe replica, which was embedded with personal mementoes, toys, jewelry, letters, coins, donated by the Native community to recall the human lives behind such official rhetoric, and to reverse the victim status usually accorded Native peoples. This esthetically innovative work, quintessentially local and universal, personal and political, undermined both the permanence and the biased history of the plaza monument.

For several years her sculpture remained in place outside the State Capitol as a reminder that art is stronger than ideology. This has been Teters' message and mission. Challenging the myths that haunt Native people, she has become a myth herself.

*Lucy R. Lippard, Writer and Activist*



Charlene Teters. *It was only an Indian*,  
IAIA Museum, 1994.

## Biography

Charlene Teters is a Native American artist, educator, and lecturer. She is a citizen of the Spokane Nation. Teters is the Academic Dean of the college at the Institute of American Indian Arts (IAIA). After establishing the Racial Justice Office at the National Congress of American Indians, Charlene Teters returned to her alma mater IAIA in 1992 as Director of Alumni Relations and Student Retention. In 2000, Teters was appointed as the Interim Dean of the Academic Division during IAIA's transition and move from the College of Santa Fe campus to their new campus. In 2013, she was promoted to the rank of Associate Professor in the Studio Arts Department. Teters has also served as a Visiting Lecturer in the Art Department at the Ohio State University and received a two-year appointment as the Hugh O. LaBounty Endowed Chair at the California Polytechnic State University in Pomona, CA. Teters earned an AFA from IAIA, a BFA from the College of Santa Fe, and a MFA from the University of Illinois Urbana-Champaign. In addition, she was awarded an honorary Doctorate of Fine Arts from Mitchell College in New London, CT.

Teters has exhibited internationally and maintains an active presence lecturing and delivering keynote speeches and commencement addresses across the United States. Her paintings and art installations have been featured in over 21 major exhibitions, commissions, and collections.

Teters is a founding Board Member of the National Coalition on Racism in Sports and the Media. Her activist-career first gained national prominence when she was a graduate student at the University of Illinois Urbana-Champaign where she led protests against the degrading depictions of American Indian caricatures used as sport teams' mascots. She picketed sports events and launched a national debate about the appropriateness of this practice by sports and media.

Teters was the subject of the award-winning documentary *In Whose Honor* by Jay Rosenstein. In 2002, she received a New Mexico Governor's Award for Excellence in the Arts.



Charlene Teters. *Obelisk: To the Heroes*, Site Santa Fe Biennial, 1999.



## 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 2017 President's Award for Art & Activism honors Kat Griefen for her contributions as an advocate for equity in the arts for all.

Recent recipients of the President's Award for Art & Activism include the late Hye-Seong Tak Lee, international curator and educator; 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; Maria Torres, Founder and Chief Operating Officer of The Point Community Organization; and Petra Koppers, a disability culture activist, a community performance artist, and Professor of English, Women's Studies, Art and Design and Theatre at the University of Michigan.



Photo by Jeanette May.

## Kat Griefen

If anyone embodies the WCA mission to create community through art, education, and social activism, it is Kat Griefen. Her professional focus is perfectly aligned with our WCA aims to recognize women's contributions in the arts; to expand women's opportunities for leadership, networking, and professional development; increase quality exhibitions of women's art; and advocate for equity in the arts for all.

For the past five years, Griefen has co-owned and co-directed Accola Griefen with Kristen Accola in New York City. They represent modern and contemporary artists with a focus on women artists including Jaune Quick-to-See Smith, Judy Pfaff, Mary Beth Edelson, Mary Grigoriadis and Renee Stout. At Accola Griefen and as Executive Director of A.I.R.

Gallery from 2006–11, Griefen has also increased the visibility of powerful women artists such as Susan Bee. Accola Griefen deftly manages sales in the primary and secondary art markets, and Griefen has developed diverse exhibitions and projects with artfairs such as artxwomen. Many have been reviewed in *The New York Times*, *New Yorker*, *Art in America*, *ArtNews*, and other notable publications.

Kat generously shares her expertise as a visiting critic at major institutions including Pratt Institute, Cooper Union, and Hunter College. She is currently running the Gallery and Museum Studies Program at Queensborough Community College, and she teaches in both the Center for Women in the Arts and Humanities and Liberal Studies Graduate Program at Rutgers. Her courses, lectures, and scholarly articles focus on women, gender, art, and society, as well as gallery practices. This year, she has co-chaired the *Crossroads: Art + Native Feminisms* symposium with artists Jaune Quick-to-See Smith and Maria Hupfield for The Feminist Art Project (TFAP). For these accomplishments and more, I am very proud to honor Kat Griefen with the 2017 WCA President's Award for Art & Activism.

*Essay by Susan M. King*

*National Board President, Women's Caucus for Art*

# 2017 WCA Supporters

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The Southern California Women's  
Caucus for Art congratulates **Lifetime**  
**Achievement** **awardees**

**Mary Schmidt**  
**Campbell**

**Audrey Flack**

**Martha Rosler**

**Charlene**

**Peters** **Kat**

**Griefen,** and recipient of

this year's **President's Award**

for **Art and Activism**. Wishing President  
**Susan King** continued success in 2017. Join us in Los

Angeles next February for the **2018 WCA Lifetime**  
**Achievement Awards and Conference!**

**SCWCA**  
SOUTHERN CALIFORNIA WOMEN'S CAUCUS FOR ART



college art association  
the annual conference  
new york city // 2017

[conference.collegeart.org](http://conference.collegeart.org)



The Board of Trustees of  
The Studio Museum in Harlem and  
Thelma Golden, Director and Chief Curator  
are thrilled to congratulate

**Dr. Mary Schmidt Campbell**

on her lifelong commitment to creating and  
preserving communities through art and  
education.

**STUDIO  
MUSEUM  
HARLEM**

Romare Bearden, Conjur Woman (detail), 1964

# ACCOLA GRIEFEN

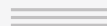
Sends huge congratulations

to

**Kat Griefen**

for receiving the

**President's Award for Art & Activism!**



Kat, your work  
is always tireless and inspiring  
for which I and so many others  
will always be deeply grateful.

**CONGRATULATIONS AUDREY,  
SO PROUD!**

**SORRY WE CAN'T BE THERE WITH YOU!**

**DIANE BURKO  
&  
RICHARD RYAN**

NOREEN DEAN DRESSER &  
**PARLOUR 153**

congratulates

**Martha Rosler**

for receiving the

**WCA  
Lifetime Achievement Award**

Congratulations

**Mary Schmidt Campbell  
Audrey Flack  
Martha Rosler  
Charlene Teters**

on receiving the  
2017 Women's Caucus for Art  
Lifetime Achievement Award

*Your vision, activism and strength are a testament to our fight  
and an example for future generations of women in the arts.*



**WOMEN'S CAUCUS FOR ART  
OF GREATER WASHINGTON**

congratulates

the 2017 Lifetime  
Achievement Awardees

**Mary Schmidt Campbell**

**Audrey Flack**

**Martha Rosler**

**Charlene Teters**

and

**Kat Griefen**

for the  
President's Award for  
Art & Activism

[www.wcadc.org](http://www.wcadc.org)

To appreciate the significance of  
the Lifetime Achievement Awards  
see the catalog for

## **IMPACT!**

The Legacy of the Women's Caucus for Art

the exhibition at the  
American University Museum  
in Washington, D.C.  
during the 2016 WCA Conference

Curated by Leslie King-Hammond

Co-organized with Barbara Wolanin  
Catalog design by Jaimianne Amicucci

Supported by the museum  
and by many  
donors and lenders,  
especially the  
Michael Rosenfeld Gallery in New York

Link to order the catalog:  
<https://www.createpace.com/6039136>  
*Also still available through Amazon.com*



*The Northeast Chapters of the Women's Caucus for Art  
congratulate the 2017 recipients of the*

## **LIFETIME ACHIEVEMENT AWARDS**

**Mary Schmidt Campbell, Audrey Flack,  
Martha Rosler, and Charlene Teters**

*And the recipient of the*

## **2017 PRESIDENT'S ART & ACTIVISM AWARD**

**Kat Griefen**

*Thank you for your lifelong contributions to the arts!*



**BOSTON  
CENTRAL MASS  
NEW HAMPSHIRE  
NEW YORK  
PHILADELPHIA**



Spelman College®

*A Choice to Change the World*

# The Spelman College Community

**Congratulates**

Our President

**Mary Schmidt Campbell, Ph.D.**

on receiving the

**2017 Women's Caucus for Art  
Lifetime Achievement Award**

~~~~~

*Your vital contributions to the arts  
and impact on the artistic community  
continue to be transformative.*



*The WCA National Board  
congratulates  
our  
2017 Lifetime Achievement Honorees*

**Mary Schmidt Campbell**

**Audrey Flack**

**Martha Rosler**

**Charlene Teters**

**and**

**Kat Griefen**

**on receiving the**

*President's Award for Art & Activism*





# WAGE ON!

Women, Art, and Money

National Exhibition presented by the Women's Caucus for Art

January 31 – February 25, 2017

**Ceres Gallery**

547 West 27th St Suite 201, New York City

Tuesday – Sunday, 12-6 pm

**Reception: February 16, 2017, 6-8 pm**

Juror: Helga Christoffersen, New Museum

Artists: Torey Akers • Judy Ballance • Veronica Ceci • Pauline Chernichaw • Dorit Jordan Dotan • Palmer Earl • Christine Giancola • Julia Gutman • J.J. L'Heureux • Jessica Mieles • Katy Mixon • B St. Marie Nelson • Suzanna Scott • Ember Small • Genevieve Walker • Leslie Wallstedt • Jill Waterhouse • Anna Watson • Heather Weathers • Diana Zipeto

Exhibition catalog available at CAA Book Table 416 or [nationalwca.org](http://nationalwca.org)



# Past WCA Lifetime Achievement Award Recipients

## Washington DC 2016

Tomie Arai, Helène Aylon, Sheila  
Levrant de Bretteville, Juana Guzman

## 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  
Moir 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, Delilah Pierce  
Mildred Constantine  
Otellie Loloma, Mine Okubo

## New York City 1990

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

## San Francisco 1989

Bernarda Bryson Shahn  
Margret Craver, Clare Leighton  
Samella Sanders Lewis  
Betye Saar

## Houston 1988

Margaret Burroughs  
Jane Teller, Dorothy Hood  
Miriam Schapiro  
Edith Standen

### **Boston 1987**

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

### **New York City 1986**

Nell Blaine, Leonora Carrington  
Sue Fuller, Lois Mailou Jones  
Dorothy Miller, 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, Pecolia Warner  
Lenore Tawney

### **New York City 1982**

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

### **San Francisco 1981**

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

### **Washington DC**

#### **1980 Alternate Awards**

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

### **New Orleans 1980**

Anni Albers, Louise Bourgeois  
Carolyn Durieux, Ida Kohlmeyer  
Lee Krasner

### **Washington D. C. 1979**

Isabel Bishop, Selma Burke  
Alice Neel, Louise Nevelson  
Georgia O'Keeffe

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## **DESIGN & PRODUCTION**

**Karin Luner**  
Danielle Eubank (cover)

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