

Olga de Amaral
Mary Beth Edelson
Gladys Barker Grauer
Mira Schor

Women's Caucus for Art

Lifetime Achievement
Awards

2013

2019 National Lifetime Achievement Awards

Saturday, February 16, 2019
New York Institute for Technology (NYIT), New York, NY

Welcome and Introduction

Margo Hobbs

WCA National Board President, 2018–20

Presentation of Lifetime Achievement Awards

Olga de Amaral

Presentation by Judith Price, President, National Jewelry Institute

Mary Beth Edelson

Presentation by Kathleen Landy, Founder and President, The Feminist Institute

Gladys Barker Grauer

Presentation by Adrienne Wheeler, Curator and Artist

Mira Schor

Presentation by Amelia Jones, Robert A. Day Professor, USC Roski School of Art & Design

Presentation of President's Award for Art & Activism

Aruna D'Souza

L.J. Roberts

Presentations by Margo Hobbs

Foreword and Acknowledgments

Bridging the Gap is the theme of the 2019 Women's Caucus for Art Conference and Lifetime Achievement Awards. "To bridge the gap" is to connect two things or to make the difference between them smaller. For women in the arts bridging the gap between a male engendered art world to one that values their voice, their work and their history is an act of constant construction. For over 48 years, the Women's Caucus for Art through recognition, education, advocacy, and social and political activism has bridged the divide and written women into the history of art. In 1979, WCA was the first organization to recognize the contributions of women in the arts with the Lifetime Achievement Awards, and this year's 39th LTA Awards add four more girders to the bridge: Olga de Amaral, Mary Beth Edelson, Gladys Barker Grauer, and Mira Schor.

Olga de Amaral's work redefines our notions of unity, concept, representation, and personal expression. Her work sculpts space and form with light, manipulating the elements of painting, removing them from stretcher bars and into space. Amaral explores and revisits ideas, techniques and processes, looking for subtle and intricate variation. Her work builds off the textile tradition of South America by engaging the shapes, colors and materials of the pre-Columbian world.

Mary Beth Edelson is a pioneer in the feminist art world. She was a founder of the Heresies art collective and magazine. In her work, Edelson deconstructs traditional iconography questioning what is feminine and femininity, challenging patriarchal interpretations and

constraints, in a search for identity. "The master's tools will never dismantle the master's house. To which I say: Let's get some other tools! Fuck his house—who goes there anyway?" – *Edelson, ArtForum, November 2011.*

Gladys Barker Grauer's work focuses on the marginalized and gives them voice. "My art expresses my reaction to and interaction with the struggle of all people for survival," stated Grauer. Grauer is known as the "Mother" of Newark's African American Art Community. She opened the first art gallery in Newark that focused on the work of minority artists. Grauer provided them support, opportunities for networking and exhibiting, and bridging the gap between Newark and the traditional art world.

Mira Schor is an artist, theorist and writer. She engages the issues of formalism, representation, and modernist history from a feminist perspective. Schor seeks to bridge theoretical and political concerns in her work. She often focuses on the gendered production of art, and bridging current concerns with older notions and representations. Her writings center on feminist art theory and criticism, as well as contemporary painting.

Thank you to these four women and the many women in WCA who work every day to bridge the gap and help (re)write the history of women in the arts.

A special thank you to all who made this year's celebration possible. Thank you to the Honors Award Selection Committee: Amalia Mesa-Bains, Kat Griefen,

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 and write their histories: Anonda Bell, Victor Davson, Amelia Jones, Kathleen Landy, Judith Price, Jodi Throckmorton, Natalia Vega, Kathleen Wentrack, and Adrienne Wheeler. Thank you to Karin Luner for the catalog design and the countless hours spent working with me on collecting and editing the material. Thank you to Danielle Eubanks for the cover design. And a special thank you to our donors who continue to support this annual event and help us to “bridge the gap” and write women into art history.

Janice Nesser-Chu, Honors Chair/Legacy Campaign Director, WCA, 2012–18, President, WCA, 2010–12, Academic Dean, Liberal Arts, STLCC-Florissant Valley, St. Louis, MO

Commitment to Intersectional Feminism

Please join me in honoring Olga de Amaral, Mary Beth Edelson, Gladys Barker Grauer, and Mira Schor for their exceptional accomplishments as visual artists, theorists, and critics. We also celebrate art historian Aruna D’Souza and textile artist L.J. Roberts, recipients of the President’s Award for Art & Activism.

That these women are feminists goes almost without saying. WCA was founded forty-seven years ago by feminist art historians seeking greater visibility within the College Art Association (CAA), and the first Lifetime Achievement Awards were presented in 1978. The women we honor embody WCA’s mission to create community through art, education, and social activism. Feminism is political, raising consciousness

that women are oppressed as a class on the basis of gender. Creating community by means of activism has political resonance. Coming together to recognize the achievements of women who inspire and energize us is a political act.

Feminism is intersectional. This year and every year, the Honor Awards Selection Committee sifts through names of potential honorees to settle on a diverse roster of finalists. We stand for the notion that Kimberlé Crenshaw encapsulated in 1989, that categorizations of race, class, gender, and sexuality are social constructions that overlap and magnify discrimination. Women of color, lesbians, and queer individuals are central to the articulation of a vigorous and comprehensive feminist agenda against sexism and racism, towards equality.

The intersectional politics of feminism must also be joyful, so that the commitment doesn’t become draining. The words and visual images that Amaral, Edelson, Grauer, Schor, D’Souza, and Roberts share with us are formally graceful, sensual, and beautiful. The rigor and seriousness of the ideas their works incarnate are a pleasure to behold. Audre Lorde called this depth of feeling erotic, and attributed power to it.

It’s a wonderful thing, to feel empowered with joy to work together in pursuit of equality and justice for all. Feminist art, criticism, and history is the platform on which we act. Let’s lift up our accomplishments and extend them into the future.

Margo Hobbs
WCA National Board President 2018–20,
Art Historian, Chair and Associate Professor at
Muhlenberg College, Allentown, PA

Olga de Amaral



Photo by Diego Amaral.

We honor you,
Olga de Amaral,
as an artist visionary whose
work unites art and craft to
illuminate identity and culture.

Olga de Amaral

By Natalia Vega

During six decades, Colombian-born artist Olga de Amaral has developed a relentless and powerful work in fiber arts that has garnered her recognition as a pioneer in this field. Not only has she contributed to revolutionize and elevate this realm of art, proverbially relegated to the category of craft, but in her oeuvre she has recuperated pre-Columbian indigenous traditions whose heritage remains present in the rich hand-crafted fiber work; she has alluded to the local landscape and history revealing places and cultures often dismissed as peripheral. Throughout this process she has endeavored to vindicate womanhood by exalting a traditionally feminine activity.

The significance of her work—and by extension of this recognition—elicits the need for a deeper understanding of Latin American history and culture, one that reaches further back into the past. As with the desperate thousand-page letter by Guamán Poma de Ayala to Philip III, King of Spain, early in the 17th century, Olga de Amaral's work begs for a breathless dive into the interstices of that which conforms the Latin American diverse and amalgamated quintessence, and its cataclysmic shapeshifting in the face of the obliteration, transformation and resurrection. The letter, *Primer nueva crónica y buen gobierno*, features a drawing that represents the social hierarchy of the Andean world. Guamán Poma assigned *La Primera Calle* (First Street) to the mature woman weaver; this position implied a positive appreciation of women, their manual work and their experience; it also indicated the preeminence of textile work, regarded as the most elevated cultural expression. Following the cataclysmic experience of the conquest, a new order was established; one in which the status of the indigenous population, women and the labor of textile work experienced setbacks which still today require a deepening of the process of vindication, reappraisal and visibility.

Olga de Amaral has contributed to the resurgence of the profound aesthetic dimension of Andean textile traditions through her affinity with ancestral cultures of this region and its surviving heritage, her continuous research and experimentation integrating various materials—which has honed her skills to the point of technical virtuosity—the enrichment of her work by incorporating broader cultural allusions, and by imbuing textile work again with complex meanings.

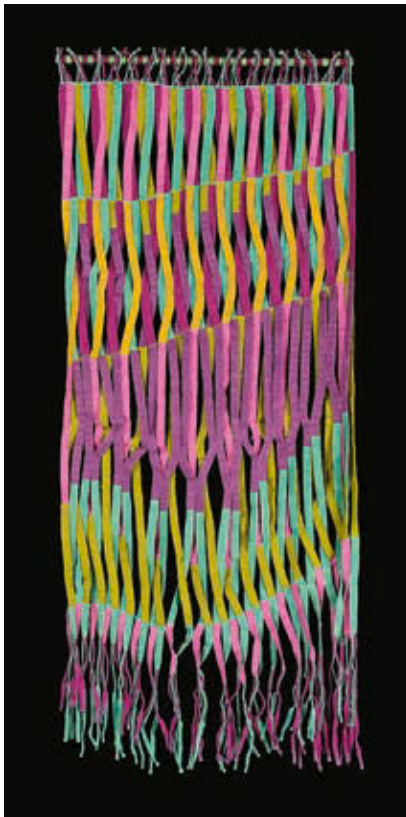
Throughout this process, the artist has contributed to bridge the gap between art and craft. Her practice has evolved as a result of a constant and imaginative exploration of complex and varied possibilities of textile craftsmanship. Having assimilated concepts of modernist abstraction and design, and being keen to incorporate elements and materials of diverse regions of the world and periods of history such as pre-Columbian and colonial Latin American, and Eastern cultures, she has been able to integrate traditional and contemporary tendencies into a body of work that is both local and universal.



Olga de Amaral. *Sol rojo 4*, 2013. 120x120 cm.
Linen, gesso, acrylic.

Her initial tapestries were openwork wall hangings in which she searched for a personal language through the creation of structures and use of the color, in particular the bright, bold tonalities common to the indigenous and peasant crafts of her homeland. In the 70s, she moved towards a freer, more expressionistic and monumental form—raw, earthy tonalities predominated in fiber works that alluded to landscape and architecture, both rooted in her country's cultural identity. During her sojourn in Europe in the late 70s and early 80s due to the limits of workspace and assistance, she executed small “fragments,” monochromatic studies in which she incorporated gesso and eventually introduced gold and silver leaf, as well as paint, to produce works of refined and serene color that also featured archetypical elements with manifest mystical qualities.

The artist continued expanding the possibilities of textural effects by developing modular construction strategies and intense single-color fields; with a meticulous and controlled labor, she introduced intricate variations of patterns and direction of the weaving to confer strong volumetric and kinetic effects to her bi-dimensional weavings. More recently, her works have progressively ruptured the rigidity of the rectangle initially by introducing irregular borders, and suspending her work at a distance from the walls and, eventually, by completely breaking with the planimetry of the surface in penetrable installations that activate and define the space.



Olga de Amaral. *Cintas entrelazadas*, 1969.
140 × 50 cm. Wool.

The constant versatility that has characterized the development of Amaral's textile work has elevated fiber arts in general, expanding its possibilities, blurring its boundaries with painting and sculpture, while at the same time integrating art, craft and design. Her formal elegance and spiritual depth reveal an artist of deep creative integrity and commitment. Today, Olga de Amaral continues to work at her atelier in Bogotá weaving webs of personal memories, history, identity and community.

Natalia Vega, Art Historian and Independent Curator

Biography

Born in Bogotá, Colombia, Olga de Amaral is an important figure in the development of post-war Latin American abstraction. Her technique, which incorporates fiber, paint, gesso, and precious metals, transforms the two-dimensional textile structure into sculptural presences that seamlessly blend art, craft, and design. In their engagement with materials and processes, her works become essentially unclassifiable and self-reflexively authentic and her use of non-traditional materials is historically resonant. Architecture, mathematics, landscape, and the socio-cultural dichotomies of Colombia are woven together with each strand of fiber.

Amaral's work is deeply driven by her exploration of Colombian culture and threads of her own identity. Her use of gold, inspired by the intertwined histories of pre-Hispanic and Colonial art, gives her work a presence at once sensual and otherworldly. In his prologue to *Olga de Amaral: El Manto de la Memoria* (2000), Edward Lucie-Smith comments on the transcendent qualities of her art: "A large part of Olga's production has been concerned with gold, but there are in fact no equivalents for what she makes in pre-Columbian archaeology. Nevertheless one feels that such objects ought in logic to exist—that she has supplied a lack." Amaral's accolades attest to her importance in academic and artistic circles. In 1965, she established the Textile Department at the Universidad de los Andes in Bogotá. She was awarded a Guggenheim Fellowship in 1973, and in 2005 was named "Artist Visionary" by the Museum of Art and Design in New York. In 2008, she served as honorary co-chair for the benefit of the Multicultural Audience Development Initiative, Metropolitan Museum of Art, New York.

Galleries and institutions worldwide have exhibited Amaral's work, which is in the collections of over forty museums, including the Musée d'Art Moderne de la Ville de Paris; the Museum of Modern Art; the Metropolitan Museum of Art; the Art Institute of Chicago; the Museum of Modern Art, Kyoto; the De Young Museum, San Francisco; the Museum Bellerive, Zürich; the Museum of Fine Arts, Houston; and the Renwick Gallery, Washington, D.C. Amaral has had solo exhibitions in Paris, London, Brussels, and has been featured in important group shows, such as the upcoming *Southern Geometries: from Mexico to the Land of Fire* at the Fondation Cartier in Paris. She lives and works in Bogotá, Colombia.



Olga de Amaral. *Entre ríos 7*, 2012. 185 × 170 cm.
Linen, gesso, acrylic, gold leaf.

Mary Beth Edelson



Photo courtesy of David Lewis Gallery.

We honor you,
Mary Beth Edelson,
for your pioneering feminist art
that challenges prejudice and
promotes inclusivity.

Mary Beth Edelson: Art and Activism

By Kathleen Wentrack, PhD

A leading figure in the feminist art movement, Mary Beth Edelson has worked tirelessly in a variety of media from painting, photography, and bronze to public, private, and collaborative performances as she has been politically active engaging in diverse protest activities that often intersect with her own work. Edelson moved to Washington, D.C. in 1968 where she organized the first National Conference for Women in the Visual Arts in 1972. After moving to New York in 1975, Edelson joined A.I.R. Gallery and in 1976 became a founding member of the Heresies Collective. Her studio became a space for activism inviting others to collaborate on

causes such as the Women's Action Coalition (founded in 1992) and Combat Zone: Campaign Headquarters Against Domestic Violence (1994).

Edelson frequently carried her camera shooting images of these events and taking headshots of women artists active in the community. These photographs were resources for the series of five collage posters from the 1970s that began with *Some Living American Women Artists/Last Supper* (1971–72) and the numerous wall collages that covered her studio walls. The themes found in these collages parallel those in her prolific body of work including ancient goddesses, Sheela-Na-Gig, Baubo, Medusa, Venus, snakes, movie stars, mythology, humor, and the celebration of her feminist colleagues. Like the posters, many of the collages celebrate women artists and women's art collectives while others are cameos devoted to a specific feminist artist, yet all share an unusual vine or web-like composition emphasizing the unique relationships, influences, and collaborations among women artists active in collectives.

Edelson's performative work began with private, ritual performances in which she photographed herself nude in a natural landscape, then would collage or draw on these images, as in *Moon Mouth* of 1975. Manipulating the surface of performative photographs are indicative of many series, such as *Woman Rising* (1973–74) and *Grapceva Neolithic Cave Series: See for Yourself* (1977). In many of these images, Edelson intended to conjure up the Great Goddess and an embodied spiritual state of being. By 1977, she covers herself with a cloth in these private rituals and photographed her movements with a long exposure setting, resulting in blurred images that suggest movement or flight as in *Cliff Hanger* (1978) and *The Nature of Balancing* (1979).

By the late 1970s Edelson's performance work became more participatory with *Proposals for Memorials to 9,000,000 Women Burned as Witches in the Christian Era* (1977) and *Mourning our Lost Herstory* (1977) which was presented as part of *Your 5,000 Years Are Up!* installation. More recent interactive performances include *Making Eye Contact* performed multiple times in the U. S. and Europe, most recently in 2010 at the University of Illinois.



Mary Beth Edelson in her studio, 2008. Photograph K. Wentrack.

In the *Story Gathering Boxes* begun in 1972, Edelson takes a new direction in participation when she invites the museum or gallery visitor to respond to questions or statements on social or political issues integral to her practice. Each wooden box contains cards addressing a specific theme, such as *Gender Parity* (1985), *Purveyor of Hope* (1988), and *Domestic Violence* (1995).

The theme of female stereotypes runs through Edelson's work as seen in her manipulations of images of female movie stars re-evaluating the concept of the femme fatale and the subjectivity of women with guns. In the early 1990s she silkscreens images of Peggy Cummins, Gena Rowlands, and Grace Jones, among others, onto boards, canvases, and oversized chiffon curtains, often focusing on moments in which these women show agency. This body of work uses humor in text juxtaposed with images on boards and canvases, or in the placement of the images such as a gun-slinging Gena Rowlands on a pillowcase and sheets as in *Get it?* (1992). As Edelson described to me in 2009, "I repeatedly use humor as a strategy for increasing receptivity to what I have to say and as an approach to social critique. Playing with the concept that humor exists outside the realm of patriarchy, and therefore provides a method for dispensing with the received script, forms my strategy as well as providing a cover for stepping over existing bounds...and humor reminds me not to take myself too seriously." However, Edelson always takes her work seriously, but often makes us laugh in efforts to empower us all.

Kathleen Wentrack, PhD, The City University of New York, Queensborough CC



Mary Beth Edelson.
Installation, Malmö Kunstmuseum,
Sweden, 2006. Courtesy of the artist.

Biography

Mary Beth Edelson (b. 1933, Indiana) is a celebrated American artist, activist, and pioneer of the first-generation Feminist art movement. For the past 50 years she has created iconic artworks—ranging from photography, painting, sculpture and drawing to performance, book/print making, collages and murals—often using her own body as canvas and subject matter. Edelson was a founder of *Heresies Magazine* and a formative early member of A.I.R. Gallery, the first all women's gallery in the United States which opened in 1972.

Edelson was the subject of a celebrated retrospective mounted by Malmö Kunstmuseum, Sweden, which traveled to Migros Museum, Zurich (2006), as well as the traveling retrospective *Shape Shifter: the Art of Mary Beth Edelson* (1988–1990). Edelson has had numerous solo shows internationally and was included in important survey exhibitions including *Painting 2.0*, Museum Brandhorst, Munich; *WACK! Art of the Feminist Revolution*, MOCA, Los Angeles; NYC 1993: *Experimental Jet Set, Trash and No Star*, New Museum, NY, Greater New York 2015, MoMA PS1; *Pictures by Women: A History of Modern Photography*, MoMA; *Mothers of Invention*, Mumok Museum of Contemporary Art, Vienna; *Coming to Power: 25 Years of Sexually Explicit Art by Women*, David Zwirner Gallery, NY; and most recently *Feminist Avant-Garde of the 1970s: Works from the Verbund Collection*, the Photographers' Gallery, London.

Her work is included in the permanent collections of the Museum of Modern Art, NY; Tate Modern, London; Whitney Museum of American Art, NY; Solomon R. Guggenheim Museum, NY; Walker Art Center, MN; Smithsonian American Art Museum, Washington, D.C.; Brooklyn Museum, NY; Corcoran Gallery of Art, Washington, D.C.; Museum of Contemporary Art, Chicago, IL; Detroit Institute of Art, Detroit, MI; Indianapolis Museum of Art, Indianapolis, IN; Seattle Art Museum, Seattle, WA; Malmö Kunstmuseum, Sweden; and Sammlung Verbund, Vienna, among others.



Mary Beth Edelson. *Woman Rising with Spirit*, 1973.
Courtesy of the artist.

Gladys Barker Grauer



We honor you,
Gladys Barker Grauer,
for your work as an artist,
educator and gallerist that
gives voice to the
African American community.

Courtesy Gladys Barker Grauer.

Gladys Grauer: Journey of Eye and Mind

By Anonda Bell

It is an honor to be asked to write about Gladys Grauer. I know her as an artist, educator, and curator. She has been, for many decades, so integrally involved in the City of Newark's art scene, that it would be nearly impossible to find someone who did not know her through direct contact or through very few degrees of separation. Her artwork is utterly exceptional, coaxed into existence by Grauer's insatiable curiosity about the world. Gladys Barker Grauer is a forthright black woman in an urban environment. Her artwork is renowned for broadly and personally challenging the status quo of politics. Subjects include the cityscape, sexism, racism,

poverty, homelessness, and conflict. While early classes at the Art Institute of Chicago provided her with formal training, her creative practice is innate and unteachable. She has a capacity to draw on her personal experience for inspiration as she moves through the world. This is aligned with a heightened sensitivity and intuitive understanding of the potential of everything, both as inspirational subject matter and for exquisite material possibilities. For example, through an unlikely process of aesthetic alchemy, recent work by Grauer has been conjured by weaving much maligned disposable plastic shopping bags and then overlaying them with poignant and political painted imagery.

We are privileged to witness the world through her eyes. I appreciate her ability to sharpen senses which are dulled by constant visual excess. The joyful beauty of her work comes in part from the fact that she refuses to be injured by the often pedestrian nature of everyday life. Through her enthusiastic art practice, if we are willing to go along, she provides a window to experience the world anew.

Gladys Barker Grauer

By Victor Davson

"We need art that uplifts, but we also need art that tells the facts"
~ Gladys Barker Grauer¹

Born in Cincinnati, Ohio in 1923, and raised on Chicago's South Side, Gladys Barker Grauer grew up in a household that debated current events and participated in civic action against public policies that negatively impacted their household, community, and the lives of those marginalized by power.

In her artistic practice, Gladys focuses on the human condition in urban America—the politics of disenfranchisement, police brutality, racism, poverty, homelessness, and the daily struggle of the underclass for survival—specifically in the city of Newark, where she and her husband, Solomon, settled and raised their four children. It is against this background of citizenship, social activism, and black consciousness that we see the work of Gladys Grauer, deeply grounded in the tenets of democracy: equality, access, and justice for all! When two of Grauer's works, *Free Mumia Abu Jamal* and *Free Leonard Peltier*



Gladys Barker Grauer.
Justice, 2015. Woven Plastic
Bags and Acrylic, 9ft x 31in.

were censored and removed from an exhibition in 2007, Gladys won a First Amendment case against Morris County, New Jersey, and the pieces were subsequently rehung in their original exhibit space. Regarding her painting *Justice*, and referring to the acquittal of George Zimmerman for the murder of Trayvon Martin, Gladys asserts that Lady Justice in her painting is no longer blind... “The bitch can see what she is doing!” We now see Gladys Barker Grauer as artist, community organizer, and political commentator and leader.

In his curatorial statement in *Gladys Barker Grauer Selected Works 2003*, Rutgers University, Paul Robeson Gallery, Russell A. Murray (deceased), wrote “Gladys is outspoken, always. And so, she is concerned with the human condition in what she says and in what she creates visually. She is also concerned with community. In keeping with some of her generation, those who knew something of the Great Depression, World War II, and the great struggles that ushered in contemporary American life, she is virtually without fear in coping with the issues of housing, homelessness, hunger, and inhumanity. These are matters of concern for many, to be sure. For Gladys, they become a part of her art. And yet she is free of despair, as her art is also filled with humor, love, hope and strength. For that reason, she has been a paragon of discipline, ingenuity, and agency for more than a generation of artists of color in New Jersey.”

Of her own work, Gladys has said, “It’s the process that’s the most engaging. I’m fascinated with things that change. I take an accident and I make those accidents intentional. It takes you in a different direction.” We

can imagine Gladys's working method not unlike that of a jazz musician taking a solo, improvising over a base line. And like Miles, for Gladys, there are no mistakes or wrong notes, because her intentions are never fixed!

Anonda Bell, Director & Chief Curator,
Paul Robeson Galleries, Express Newark,
Rutgers University – Newark

*Victor Davson, Visual Artist, Co-director
Express Newark, Founder, Aljira, a Center
for Contemporary Art*

¹Grauer, Gladys Barker, "Newark sensed it", <http://www.biourbanism.org>



Gladys Barker Grauer. *Tribute to Newark Jazz Clubs*, 2013. Acrylic. Mural is shown mounted at playground site.

Biography

Gladys Barker Grauer was born in Cincinnati, Ohio and grew up in Chicago, Illinois. She received her art education at the Art Institute of Chicago, and in 1946 she moved to New York City where she met and married Solomon Grauer. In 1951, they moved to Newark's South Ward where they raised their four children, and where Gladys still resides.

Gladys is a political artist, and this is reflected in much of her artwork. In 1971, Gladys opened Newark's first art gallery, the Aard Studio Galley, on Bergen Street. The Aard addressed the needs of artists of color by providing a forum for mutual support, professional networking, exhibition, and sales of their work. Via the Aard, Gladys helped inspire and launch the careers of numerous black and brown artists in the Newark area and exposed their work and worth to the mainstream of Newark life. As a result, in 1983, the Newark Museum launched the exhibit, *"Emerging and Established,"* which featured an array of New Jersey African American artists and was the subject of a *New York Times* article. Gladys is an arts educator. She taught commercial art in the Essex County Vocational School from 1974 until her retirement in 1988. Gladys is a founding member of Black Woman in Visual Perspective, the New Jersey Chapter of the National Conference of Artists, and the Newark Arts Council. Gladys served on the Boards of the Theater of Universal Images, City Without Walls, and the Newark Arts Council, and she mentored young art students through Art Reach. For over 60 years, Gladys's artwork has been exhibited locally, nationally, and internationally and can be found the permanent collections of the National Art Library of the Victoria and Albert Museum, Library of the National Museum of American Art, Morgan State University, New Jersey State Museum, Zimmerli Art Museum (Rutgers New Brunswick), Morris Museum, Newark Museum, and Newark Public Library.

Since 2006, Gladys has completed five murals in Newark: at Arts High School, the Marion A. Bolden Student Center, the Route 280 underpass on Broad Street, Tribute to Newark Jazz Clubs on Hawthorne Avenue, and most recently, Music Unites Us All on the PSE&G Fairmount Heights Art Wall. In 2011, Gladys became an Honored Elder at NJPAC's Spirit of Kwanzaa Tribute to the Elders, and in 2013 she served as the Grand Marshall of the African American Heritage Statewide Parade. Gladys Barker Grauer continues to inspire the next generation of artists, and through visual discord, express her social, political, and personal views.



Gladys Barker Grauer. *I Wish The Rent Was Heaven Sent*, 2008. Lithograph.

Mira Schor



Photo courtesy of the artist.

We honor you,
Mira Schor,
for your work as a
feminist painter, art historian,
and critic.

Mira Schor

By Jodi Throckmorton

The words “pub(l)ic h/air,” rendered in blood-red cursive script, are discharged from a warhead shaped penis. As the letters flow across a line of adjoined canvases, they slash the fleshy surface of the painting before disappearing into a blood-filled toilet. It is as if those letters—“pub(l)ic h/air”—have sliced through skin leaving hairy wounds in their wake. This passage, a portion of Mira Schor’s epic 200 feet long multi-canvas *War Frieze* (1991–1994), responds to the now infamous discussion of pubic hair during Anita Hill’s testimony at the Clarence Thomas confirmation hearings. Almost thirty years later, one thinks about the very “public airing” of Christine Blasey Ford’s testimony of her sexual assault, as well as the countless unnamed women

whose experiences remain unspoken. This is the persistent power of Mira Schor's work—to transform paint into the flesh, muscle, and blood of these forever tender wounds.

Schor is a first generation American born in New York City to Ilya and Resia Schor, who emigrated from Poland to France, then, in 1941, to the United States. Schor witnessed her parents—both artists making work, which included abstraction and representation, jewelry and Judaica, craft and modest scale painting—contend with the dominance in the New York art world of Clement Greenberg's aesthetic theories. From an early age, resistance became a driving force in her life and art. As early as her late teens, Schor was fighting to be taken seriously as a painter who worked with personal subject matter and in 1972 she joined the Feminist Art Program (FAP) at the California Institute of the Arts finding a generative political context. At the time, though Schor certainly understood the groundbreaking significance of the FAP, she was not fully aware of how the program would shape her entire artistic career—it catalyzed Schor's lifetime commitment to feminism and positioned her as a pioneer in feminist art history.

At that time (and for her contribution to *Womanhouse* in 1972), Schor focused on personal narratives, employing self-portraiture in erotic fantasy landscapes as a way to explore female sexuality. By the mid-1970s only traces of representation of the female body remained in her work—empty dresses and personal diaristic text in her often illegible handwriting as image, for example. Beginning in the mid-1980s, she began to emphasize the “bodily qualities of oil paint itself,” an impulse that set her apart from much of the work being made by the “Pictures Generation,” many of whom were her CalArts cohort who worked with mediation, appropriation, and photography. At a time when Laura Mulvey's feminist critique of visual pleasure represented a dominant discourse, Schor remained committed to reclaiming a feminist erotics of painting and, in addition, began to incorporate the penis as a reoccurring symbol of the patriarchy in her work—a bold gesture considering the fraught



Mira Schor. *Slit of Paint*, 1994. Oil on canvas, 12 x 16 inches.

nature of representation of sexual and gendered embodiment at that time (and even today).

From the art historical research of the groundbreaking FAP, Schor learned “the necessity for women artists to create their own critical discourse, their own art history, and also on how important it was to leave a paper trail: *it wasn't enough to have done the work, text helped keep you from falling out of history.*” Coupled with her painting practice, in which representation of language—since the 1980s mostly appropriated from theoretical texts and the daily news stream—played a central role in relation to the body, Schor’s prodigious writing output attests to the fact that she will be known as one of the rare artists who can both make art that contributes to contemporary discourse and critically consider and shape that discourse through her essays and lectures. When unable to find a publisher for her essay “Appropriated Sexuality,” which took to task David Salle’s use of the female body, not content to wait for acceptance that may never come from art world gatekeepers, Schor and fellow painter Susan Bee created *M/E/A/N/I/N/G*, a journal which, from 1986 to 2016, gave a platform to underrepresented perspectives on art and ideas and paved the way for other alternative art publications to thrive in the future.



Schor’s career now includes an almost fifty year painting practice, numerous publications—*Wet: On Painting, Feminism, and Art Culture* is required reading in almost all feminist art classes—and a respected teaching record that covers many of the most well-known arts institutions in this country. Schor has remained true to the agenda she set for herself at the beginning of her career, “to bring into high art the experience of living inside a female body—with a mind—in as intact a form as possible.” The work that she is doing today, as well as her work from the 1970s, 80s, and 90s, has never seemed more vital. Schor’s commitment as an artist, writer, activist, and teacher to create equal rights for women (in the art world and beyond) is unparalleled in its scope and influence. While Schor should, certainly, be celebrated for these achievements, most inspiring is the way she continues to unite politics and paint and create alternate histories and discourses that will, ultimately, surpass the patriarchal structures that have held up the art world for so long.

*Jodi Throckmorton, Curator of Contemporary Art,
Pennsylvania Academy of the Fine Arts*

Mira Schor. *Dicks or the Impregnation of the Universe*, 1988.
Oil on 21 canvases, 112 x 53 inches. (Each canvas 16 x 12 inches and 16 x 20 inches)

Biography

Mira Schor is a New York-based artist with deep roots and engagement—as painter, writer, editor, and educator—with feminism and with art history, particularly the practice of painting in a post-medium culture. Schor's paintings operate at the intersection of political and theoretical concerns and formalist and material passions. The central theme in recent paintings is the experience of living in a dangerous moment of radical inequality, austerity, accelerated time, and incipient fascism, set against the powerful pull of older notions of time, craft, and visual pleasure.

Schor studied art history at New York University and received her MFA from CalArts where she was a member of the CalArts Feminist Art Program and a participant in the historic feminist art installation *Womanhouse* with her walk-in painting, *Red Moon Room*. Her education marked her generationally in terms of a conceptual and process-oriented art practice and politically in terms of dedication to a feminist analysis of art and personal and social experience which has been the text and the subtext of all her work as a painter and writer.

Schor has been the recipient of awards in painting from the National Endowment for the Arts, and from the Guggenheim, Rockefeller, Marie Walsh Sharpe, and Pollock-Krasner Foundations, as well as the College Art Association's Frank Jewett Mather Award for Art Criticism, a Creative Capital/Warhol Foundation Arts Writers Grant, and an AICA-USA award for her blog *A Year of Positive Thinking*.

Schor is the author of two books of collected essays, *Wet: On Painting, Feminism, and Art Culture* and *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life*. She contributed the chapter "Backlash and Appropriation" to *The Power of Feminist Art*, edited by Norma Broude and Mary D. Garrard. Schor was co-editor with fellow painter Susan Bee of the journal and thirty-year editorial project *M/E/A/N/I/N/G* and editor of *The Extreme of the Middle: Writings of Jack Tworok*. She is Associate Teaching Professor at Parsons Fine Arts. In 2017, she was inducted as a National Academician in Visual Arts to the National Academy of Design. Schor is represented by Lyles & King Gallery in New York City.



Mira Schor. *Create and Resist*, 2017.
Oil, ink, on gesso on linen, 16 x 20 inches.

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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 2019 awardees are Aruna D'Souza and L.J. Roberts, whose intersectional feminist art and writing foregrounds race, ethnicity, and sexuality.

Recent recipients of the President's Award for Art & Activism include curator Kathy Gallegos of Avenue 50 Studio in Los Angeles; art historian Amelia Jones, the Robert A. Day Professor of Art and Design at the Roski School of Art and Design at the University of Southern California; gallerist Kat Griefen of Accola Griefen in New York City; Stephanie Sherman, cofounder of Elsewhere Artist Collaborative; and disability culture activist Petra Kuppers.



Photo by Dana Hoey.

Aruna D'Souza

Aruna D'Souza is a feminist art critic and historian whose lapidary prose illuminates the ways race and gender inflect contemporary and modern art. Last year she published *Whitewalling: Art, Race, and Protest in 3 Acts* (Badlands Press) which *New York Times* art critic Holland Cotter named one of the best books of 2018. It is a penetrating analysis of three art world events where the representation of race was controversial and I devoured the book in one sitting—it is compulsively readable and powerfully argued, while alive to complication and nuance. The same is true of all of D'Souza's art criticism, which appears regularly in the online journal *4Columns.org*, as well as *Art News*, *Art in America*, *Bookforum*, *Garage*, and many other publications.

D'Souza combines vivid description with smart, subtle insights about the art she examines. Here, for example, is how she sees an abstract figurative ceramic piece by Simone Leigh: “the slightly matte, creamy white surface is covered with holes, ranging from tiny pinpricks to smallish perforations, in an irregular pattern. Reading at once as freckles, pockmarks, and the Milky Way, the pitting is repulsive and gorgeous, the very definition of sublimity.” Precise and evocative, D'Souza's account of the sculptures on view identifies the paradox at the heart of Leigh's work that is “about and for black women [and] that is, at the same time, more than enough to satisfy the rest of us, even as it withholds its secrets; her sculptures embody an act of refusal that is at once defiant and generous.” D'Souza renders legible what it is about an artwork that puzzles and fascinates us.

D'Souza has found her voice making intersectional feminist interventions in art history and criticism. Besides her essays, D'Souza has published a book on Cézanne: *Cézanne's Bathers: Biography and the Erotics of Paint* (Penn State University Press, 2008). Co-edited books include *Art History in the Wake of the Global Turn* (Yale, 2014) and *The Invisible Flâneuse? Men, Women, and Public Space in 19th Century Paris* (Manchester University Press, 2006). Volumes in progress are an anthology of Linda Nochlin's essays and a catalog on Lorraine O'Grady. The range of her subjects and her prolific publications demand the recognition that this President's Award from the WCA represents.

Essay by Margo Hobbs, Art Historian, Chair and Associate Professor at Muhlenberg College, Allentown, PA



Photo by Talisman Brolin.

L.J. Roberts

When she was an undergraduate at the University of Vermont, L.J. Roberts unfurled *Mom Knows Now* (2002), a knitted pink triangle with that phrase in black yarn, in a guerrilla action from the top of the university's chapel clock tower. Even then, Roberts possessed a strong feminist voice that used a medium coded feminine to articulate queer identity in the process of becoming.

Roberts has produced a body of work that is fearlessly political and demonstrates the ends to which the WCA's mission to create community through art, education, and social activism might aspire. Their work creates community by making visible queer individuals and alliances, for example in *The Queer Houses of Brooklyn and the Three Towns of Boswyck, Breukelen and Midwout during the 41st Year of the Stonewall Era* (2011), a large textile installation that maps the sites of queer collective houses in the borough and honors their inhabitants and their histories of resistance. Education and activism come together in *Portraits* (2011–) which documents Roberts' queer activist community in small embroidered likenesses, and *West End Never-ending* (2016), a series of embroidered scrolls "that explore the erotic, the formation of language, the kinship of gay men, lesbians, and trans people, surveillance, control, and art history," according to the artist's website.

Since completing their graduate degrees in textiles and visual and critical studies at California College of the Arts in 2007, Roberts has exhibited nationally in shows that unite art, craft, and activism: *Making Change: The Art and Craft of Activism* (Museum of Design Atlanta, 2018), *Studio Views: Craft in the Expanded Field* (Museum of Art and Design, New York, 2017), *AIDS at Home* (Museum of the City of New York, 2017), *Queer Threads* (Boston Center for the Arts, 2016 and Maryland Institute College of Art, 2015), *Agitprop!* (Brooklyn Museum, 2015), and *Alien She* (Orange County Museum of Art, 2015 and other locations). Roberts further engages the public with lectures and conference panels, residencies, and teaching. Their ongoing commitment to activism through art that promotes visibility for LGBTQI individuals is recognized by this award.

Essay by Margo Hobbs, Art Historian, Chair and Associate Professor at Muhlenberg College, Allentown, PA

Past WCA Lifetime Achievement Award Recipients

Los Angeles 2018

Lee Bontecou, Lynn Hershman
Leeson, Gloria Orenstein
Renée Stout

New York 2017

Audrey Flack, Mary Schmidt Campbell
Charlene Teters, Martha Rosler

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

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
Maira 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
Otelie Loloma, Mine Okubo

New York City 1990

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

Past WCA Lifetime Achievement Award Recipients

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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Karin Luner
Danielle Eubank (cover)

CAA would like to congratulate the recipients of the 2019 WCA Lifetime Achievement Awards:

Olga de Amaral, Mary Beth Edelson, Gladys Barker Grauer, and Mira Schor,

and the recipients of the 2019 President's Art & Activism Award:

LJ Roberts and Aruna D'Souza.



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OMBRIÓ 16, 2014.

Linen, gesso, acrylic, gold leaf, 64 x 34 in.

Photo: Diego Amaral Ceballos.

Congratulations!

To all the Lifetime Achievement Honorees

From WCA Greater DC Chapter

Congratulations to

Mira Schor

for receiving the

2019 WCA

Lifetime Achievement Award

From the artists of
"Dear Womenhouse, What Now?"
which appeared in
Manchester, Michigan, in 2018,
in homage of the original
feminist art project.

to

Olga de Amaral

a visionary of the textile arts
and graduate of
Cranbrook Academy of Arts
in Michigan

Congratulations!

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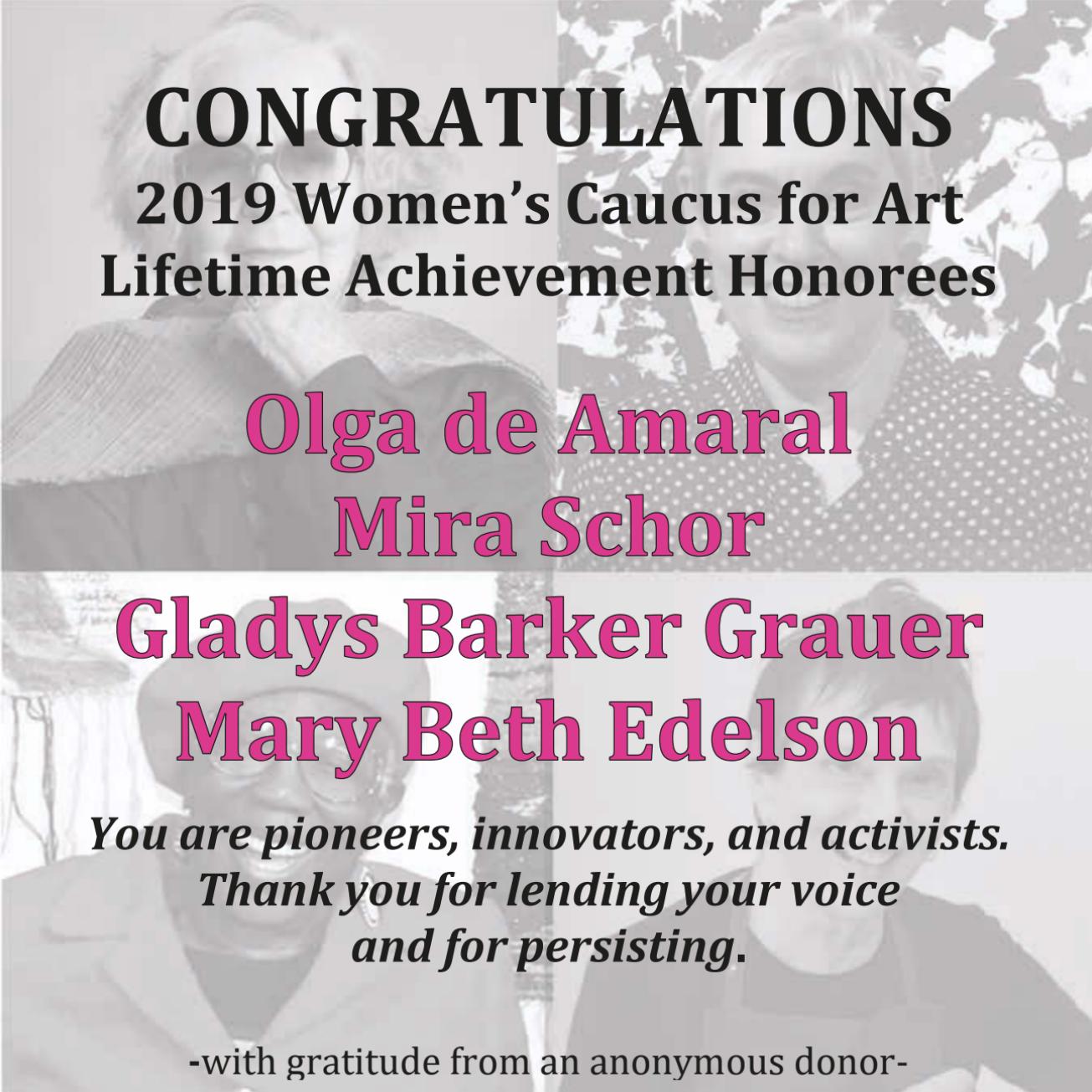
Celebrates the
2019 WCA Lifetime
Achievement Awardees

Olga de Amaral
Mary Beth Edelson
Gladys Barker Grauer
Mira Schor

and President's Art & Activism Awardees

L.J. Roberts and Aruna D'Souza

Thank you President
Margo Hobbs
for your hard work over the last year.



CONGRATULATIONS
2019 Women's Caucus for Art
Lifetime Achievement Honorees

Olga de Amaral
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**Northern California
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congratulates

Mira Schor

on receiving the

**2019 WCA Lifetime
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We salute Mira Schor, who is an exceptional feminist painter; an impassioned activist; a brilliant arts writer, theorist, and critic; a visionary editor; influential educator; feminist art historian and documentarian; and fierce chronicler of current events and politics.

Thank you, Mira, for your extraordinary feminist art and arts writing. We celebrate your artist vision, intellectual commitment, and social activism.

NCWCA is honored that Mira Schor is a participating artist and writer in *F213*, its 2019 national art exhibition, at Arc Gallery in San Francisco, April 13-May 11, 2019.

Congratulations

Gladys Barker Grauer

"Mother" of Newark's
African American Art community



on receiving the
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Warmest Congratulations to
all the awardees from
Kristen and Kat

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