



Artlines

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Quarterly Newsletter
Winter, 2003

The National WCA Presents the 2003 Lifetime Achievement Awards

by Eleanor Dickinson

This year's Lifetime Achievement Awards go to Eleanor Dickinson, Suzi Gablik, Grace Glueck, Ronne Hartfield, Eleanor Munro, and Nancy Spero. The Lifetime Achievement Awards will be presented on February 19, 2003. The National Honors Awards Luncheon is from 11am - 12:30pm and costs \$60. The National Honors Awards and Reception is open to the public and will be directly after the luncheon at 12:30pm.

Eleanor Dickinson

Eleanor Dickinson has taught drawing at California College of Arts and Crafts since 1971. She pioneered the teaching of Artists' Business classes for undergraduates in 1974 to today and has encouraged the emphasis on practical training of art students through lectures and panels at the College Art Association and WCA Conferences. An ardent feminist, she has fought for Artists Rights through Artists Equity Association as National Vice-President, the Women's Caucus for Art and California Lawyers for the Arts.

Suzi Gablik

Suzi Gablik is an internationally acclaimed painter and writer. She studied at Black Mountain College and at Hunter College with Robert Motherwell. She has had solo exhibits in New York, London, and Washington D.C. She has authored numerous books including Magritte (1979), Progress in Art (1977), Has Modernism Failed? (1984), The Reenchantment of Art (1991), Conversations Before the End of Time (1995), and Living the Magical Life, (2002), and co-authored Pop Art Redefined with John Russell (1969). She served as a Critic for Art News from 1962-1966 and the London correspondent for Art in America from 1975-1990. She has served as a visiting lecturer at major universities and museums, and continues to lecture in the U.S. and abroad.

Grace Glueck

Grace Glueck is a former culture editor, art critic and reporter for the *New York Times*. She continues to regularly contribute art criticism to the newspaper. She wrote *New York: The Painted City* (1992) and is a co-author of *Brooklyn: People and Places, Past and Present* (1991).

Ronne Hartfield

Ronne Hartfield is an international consultant in museum education and planning. She works extensively with museums, universities, foundations, and governmental agencies to facilitate collaboration in the visual and performance arts. Appointed as a 2001-2002 Senior Fellow at the Harvard University Center for the Study of World Religions, Hartfield's

research has focused on the connections between cultural contexts, visual symbolic structures, and encounters with the sacred. From 1991-1999 she was Executive Director of Museum Education for the Art Institute of Chicago, and previously, she was Executive Director of Urban Gateways: The Center for Arts in Education, a winner of the Presidential Medal for the Arts. She has been a Dean and Assistant Professor at the School of the Art Institute of Chicago, where she was appointed as National Chair of the Publications Board for the Association of Independent Colleges of Art. She has served on numerous boards for colleges and foundations, and has received fellowships from the Rockefeller Foundation, the Goethe Institute, as well as numerous awards.

Eleanor Munro

Eleanor Munro was an associate editor of Art News from 1953-59. She has written several books including, *Originals: American Women Artists*, *On Glory Roads*, *Memoir of a Modernist's Daughter*, and edited the book, *Art in America: Essays by Contemporary Soviet and American Writers*. She has authored numerous other essays, articles and reviews in collections, national magazines, and newspapers. She has held multiple visiting lectureships at American schools and colleges, and has won numerous fellowships, medals and prizes for her work.

Nancy Spero

Nancy Spero is an internationally known painter and collage artist. In the seventies she participated in a sit-in at the Whitney Museum, protesting the opening of a male-dominated show. She was a founding member of the first cooperative gallery for women artists, Artist in Residence (A.I.R.) in Manhattan. During the Vietnam War, she created a series of anti-war work, while her more recent art confronts the reality of unequal wages, sexual harassment, rape, domestic violence and other mistreatment of women. Her work has been exhibited at the Museum of Modern Art, Whitney Museum, Museum des Beaux Arts in Montreal, Ulmer Museum in Germany, Australian National Gallery, Philadelphia Museum of Art, and Art Institute of Chicago. She has won awards including a National Endowment for the Arts grant in 1977-78. She received the Pro-Choice Media Award in 1995 and the Hiroshima Art Prize in Hiroshima, Japan, in 1996. Numerous books and catalogues have been written about her work, and she has contributed articles to art journals including M/E/A/N/I/N/G and *Art Forum*.

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National Mural Finished and Beautiful!

Christina Barbachano

In February of 2001, at the Chicago Conference, I sat down with Magi Amma and Essie Karp to try to come up with an idea to draw people to the following conference in Philadelphia. I never knew that the germ of an idea at the breakfast meeting would end up being two 78 by 30 feet walls in an underpass on 23rd St. The process was arduous but the result was all

worth it. There were so many people involved to see it through. I want to thank Jane Golden, Director of the Mural Arts Program; Michelle Ortiz, lead artist; Michelle Wilson, President of Philadelphia's Chapter; the entire Philadelphia Chapter; and all of the donors and volunteers who gave their money and their time to such a worthy and creative project. The mural was finished in September 2002 and will be officially dedicated March 23, 2003 as part of Women's History Month celebrations.



WCA Financial Summary July 1, 2001 – June 30, 2002

INCOME

Membership dues	\$40470.00
Bank interest	169.71
Donations	780.00
WoCA slide royalty	1479.96
Raffle in Chicago	1252.00
Honors Awards Fundraising	7533.00
Miscellaneous	162.94
Total income	\$ 51847.61

EXPENSES

Payroll	
National Administrator	\$23240.00
Payroll taxes	4497.35
Newsletter Editor	1000.00
Exec Committee Assistant	3300.00
Total Payroll	\$32037.35
Postage	3412.90
Printing & Copying	7536.68
Office Supplies	1082.93
Telephone/internet/computer supplies	2438.05
Bank Charges	6.00
Insurance	
Workman's Comp	318.63
Office Liability	1350.00
Board Liability	1188.00
Total Insurance	2856.63
Accountant Fees	1070.00
Administrative Travel	1328.31
Board Meeting Expenses	1229.39
Board expense reimbursement	50.00
Chapter Matching Funds	200.00
National Conference – Chicago 2001	338.27
National Conference – Philadelphia 2002	1044.41
Storage unit rent	900.00
Honor Award Expenses	2986.08
India/Nepal 2001-2001 Trip	299.68
Miscellaneous	251.52
Total Expenses	\$59068.20

NET INCOME = (\$7220.59)

Artist as Educator Full Esteem Ahead

Mary McClements

We all have dreams. We all hope to attain themsome day. A very small percentage of our population is able to truly follow their dreams because of monetary obstacles, but more so because of fear, lack of support and self-confidence. My dream for 15 years was to open an art school for children and adults concentrating in the fine arts to start and then expanding to musical and theatrical arts. I was lucky enough (and maybe crazy and fearless enough) to make my dream a reality. July 9th of 2001 was the grand opening date for Springhouse School of the Arts in Hinesburg, Vermont.

I had been an art teacher in public schools, in mostly very low-income communities for 10 years. Like many young teachers I was very zealous about making a difference in the children's lives. I believed and still do that the arts are an incredible vehicle to encourage positive self-esteem and confidence in children and adults. With this confidence students not only can enhance their own artistic ability with assurance, but they are able to translate this to other parts of their lives achieving the feeling of self worth. I was able to make a positive difference in many children's lives through the arts but it really was a small percentage when you do the math. There is a saying that if you can make a constructive impact on one out of one hundred children you are successful. I did not think this was very successful. I wanted more.

I had been putting off taking the leap to open an art school. "I don't have the money" "I'm not the business type" "I'm afraid of the financial aspect." "I'll wait until I get more teaching experience" Really what it came down to was that I was afraid that if I achieved my dream and it failed, then what? I finally decided that giving children the opportunity to improve their self worth and self-education through the visual arts could not wait any longer.

Simply put, starting the school took my moving to another state where it was more affordable to pursue this business. Then I took a small business course most of which included the financial aspect of a business plan, (and I actually enjoy the dollars and cents now!). Then there was the paperwork: filling out a 50 page application centered around environmental impact to the state, going to zoning and city planning meetings, buying an old post office, renovating the building, filling out more state applications and finally going through numerous inspections before I could open the doors on July 9th. All of this nerve racking and extremely taxing work over a ten month time period was nothing compared to how I felt the first week that Springhouse School of the Arts was open. I was elated, giddy, thankful, emotional, but mostly panicked..."Oh my God! Now I have to run the business!" My dream, which stemmed from the initial reward of gaining self-confidence through the arts as a child, had become my reality.

Welcome to 2003 by Noreen Dean Dresser

The Summer Board Meeting was a culmination of what we began a number of years ago, a serious conversation about the future of WCA. We, as your National Board, have as our focus to serving you. The National Office was moved to New York permanently, we hired a new National Administrator-Karin Luner, we are streamlining and reducing hours to cut waste and costs, we have increased the regional matching grants for Chapters and are offering more scholarship opportunities. Our communication sites are all being updated on the WEB, phone and new newsletter format to better serve the needs of a professional organization.

This year's conference in New York sets the theme- better development of opportunities for women. New York City is a major global market for art and we are endeavoring to make that process available to you. The WCA, as a national organization, complements the CAA as a practicum for how to network professional career goals as artists, writers, curators and critics. National can help you build a regional network from your optimizing your contacts, perspective and direction gained from this conference.

The most important activity we do as Feminist is the National Lifetime Achievement Awards which keep the contributions and commitments of our national women heroes alive in our national memory. During this next year we will be expanding to international chapters. Come to your Chapter's Counsel, come to your conference, sell or give tickets to the National Lifetime Achievement Awards. This is your National Board.

"Blocks and Bridges" WCA Regional Conference a Great Success

The Minnesota Chapter of the Women's Caucus for Art sponsored this year's regional conference – Friday, August 2 through Sunday, August 4 – at the Minneapolis College of Art and Design in Minneapolis. Over fifty participants and fifteen presenters from a ten-state region of the Midwest took part in the three day conference entitled: "Blocks and Bridges: Moving Women Artists into the Mainstream."

On Friday evening, there was a dinner and dessert followed by poetry with Carol Connolly, Kathleen Heideman, and Trina Porte. For several hours after the poetry reading, there was a slide share, which left the indelible impression that not only are there a significant number of women producing art in the Midwest, but there is a significant amount of really strong work being produced by those women. And, it is long past time for that work to be "out there" in the mainstream.



Saturday was a full day at the conference. First, participants shared a delightfully funny and poignant hour with Nancy Robinson and Georgette Sosin, a painter and sculptor, respectively, whose careers have begun to take off locally and in New York. Their slide talk/discussion focused on the definitions and meanings of success and the joys, practicalities and pitfalls of "getting there." Following their slide talk, there was a workshop with conference co-chair and sculptor, Jill Waterhouse, and marketing wizard and artist, Lynnette Black, on the "five universal shapes" as defined by Angeles Arrien in her book, "Signs of Life: The Five Universal Shapes and How to Use Them." In the early afternoon, participants worked with personal coaches, Marcy Nelson-Garrison and Michelle Burns, in a session that focused on breaking barriers for women artists. Nationally recognized New York sculptor, Nancy Azara, was one of the highlights of the

conference. On Saturday, after the personal coaching session, Azara gave a slide talk on her work and her new book, entitled "Spirit Taking Form: Art Making as a Spiritual Practice." Her talk was particularly meaningful, because Azara was both powerful *and* vulnerable in speaking about her long career in the arts and the new book that has come out of her beliefs and experiences during that career. After dinner on Saturday evening, participants braved an almost torrential rain to tour Traffic Zone, an artists' cooperative, and the studios of artists, Bonnie Heller, Ana Lois-Borzi and Jantje Visscher. And, as if all that was not enough, the evening ended with a remake of the film, "Thelma and Louise" by MCAD graduate, Catherine Gray. For those of you who missed it, Gray rectified what for her had been a disappointing ending to a great film.

On Sunday, conference attendees participated in a panel discussion focused on the current national picture for women in the arts, and a continuation of the Robinson/Sosin talk on how we define success for women artists. Panel members included: Nancy Azara (mentioned earlier); Dena Mueller, the director of A.I.R. Gallery in New York since 1998, and the President-elect of the National Board of the WCA; and Sandra Menefee Taylor, a Minnesota artist, who has received local and national attention for work that pushes the boundaries of the role of the artist and art making. In addition to the various talks and activities, there were two

exhibitions in conjunction with the conference: a mail art show collaboration between the Minneapolis and Chicago chapters of the WCA and a traveling exhibition of work from WCA members brought to the conference by Dena Muller. Thank you to those who participated and to the MCAD staff who so graciously, and expertly, hung the two exhibitions!

The conference was organized by Liz Dodson and Jill Waterhouse, co-chairs, with committee members, Trina Porte and Kelli Ann Woods. The conference would not have happened, however, without the generous support and assistance of MCAD and its staff, as well as all of our WCA volunteers, photographers Gina Dabrowski and Dawn Vogel. We also wish to thank the donors: Café Latte, Jerabek's Bohemian Coffeehouse and Bakery, Sweetski's, Sam's Club and Nora's for the use of their facilities.

Southern California Chapter Lands Two Grants

by Ann Isolde

Thanks to the vision of our members and the creativity of our grant writing team, SCWCA landed two grants this past year.

The first was a \$7,000 matching grant from the Cultural Affairs Department of Los Angeles to sponsor "Bold, Young, and Old: Women in the Arts," a very successful one-day symposium at the UCLA Hammer Museum in October 2001. Renowned performance artist Eleanor Antin kicked off the conference with a keynote address featuring slides of her new staged photographic works. The morning panel, "Powerful Transformations," included presentations by Beatriz Mejia-Krumbein, Carolyn Applegate, Miriam Aston, Lisa Bloom and Helen Redman which examined creative changes in the body and mind as women age as well as transformations related to shifts in geographical location, relationships, gender issues, and multiculturalism. This was followed by a moving performance, "Kaleidoscope," conceived by Barbara T. Smith in conjunction with seven other women over fifty. On a more practical level, the afternoon panel on "Career Changes" explored the challenges involved in emerging as a woman artist, successfully building a career, and sustaining an historical legacy. This session included dynamic presentations by Barbara Isenberg, Judith F. Baca, Carole Kim, Alison Saar, and June Wayne.

In June 2002, SCWCA received its second grant when it was named the recipient of an Arts Funding Initiative award of \$15,000 from the California Community Foundation. The California Community Foundation grant provides the means for SCWCA to better serve our mission of promoting the cultural, aesthetic, and economic valuing of all women's art by eventually moving from a volunteer-run nonprofit to a developing organization with an office and staff. Our initial goal is to hire an outside consultant to conduct an internal audit, evaluate our chapter's strengths and weaknesses, and develop strategies to accomplish specific objectives over the next five years. SCWCA looks forward to building a more diverse Board of Directors, communicating regularly with our new Advisory Board, broadening our membership base, developing a more focused volunteer and staff system, networking with other women's organizations, establishing stable and growing financial resources, and seeking new funding sources.

Calendar

Ongoing

October 11 - January 5, 2003

Judy Chicago, at the National Museum of Women in the Arts, Washington, D.C.

This exhibition will feature over 90 works from the early 1960's to the present, and will include selections from Chicago's best-known work as well as rarely seen early and recent autobiographical pieces.

October 27 - February 16, 2003

The Magnes Museum is a cultural partnership that united the Jewish Museum San Francisco and the Judah L. Magnes Museum in January of 2002, 166 Geary St. Suite 1500, San Francisco, CA 94108

Hidden in the Walls: The Time Capsule from San Francisco's Lost Sanctuary

Stephanie Snyder: Hamakom (The Place)
Sharing the Screen: Israelis and Palestinians in the San Francisco Jewish Film Festival, 1981-2002

November 15 - December 20

University of the Arts, Philadelphia PA

Gallery 1401- Jill Waterman;

The New Year's Eve Project

Sol Mednick Gallery- Judith Golden; Elusive Realities II; Images from the Tarot

October 11 - January 26, 2003

Whitney Museum of American Art, New York, NY

Lorna Simpson: Cameos and Appearances

Lorna Simpson: 31

January 2003

*****NEW*** Saturday, January 4th -- Art Chat -- Tour the Judy Chicago Exhibition at the National Museum of Women in the Arts--**

Meet at the information desk at 11:00 a.m.
More details to follow.

February 2003

Women's Caucus for Art National Conference and Board Meeting, New York, NY

February 19 - 24

College Arts Association Annual Conference, New York, NY

CAA panels:

Thursday 9:30-12:00 WCA session: "New York Feminist Art Institute: Women's Art History in New York"

Thursday 12:30-2:00 "Writing the Female Artist: 1600-1900"

Thursday 2:30-5:00 "Writing Feminist Art Histories"

Thursday 5:30-7:00 "Woman as Divine: The Great Mother, the Goddess, and the Madonna"

Friday 9:00-11:30 a.m. "Differencing the Feminist Canon: Power, Politics, and International Discourses"

Friday 2:00-4:30 "From Hatshepsut to Hillary: Gender and Representation in the Realm of Politics" (CAA Committee on Women in the Arts)

Friday 6:30-8:00 "Approaches to the Study of Women Artists, 1400-1800"



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