



# ArtLines

Fall/Winter 2001

Serving the cause of equity for all women in the visual arts

## President's Corner

To say anything is to understate the reality of the events of the last several months. I have questioned whether working for equity for women in the arts is any longer relevant.



As the world grows smaller and we become more aware of the chasm between the haves and the have-nots, this question becomes even more crucial. Why should we work for equity in the arts when there are so many other pressing issues at hand? Indeed, our increased awareness of the last ten years of fighting in Afghanistan and its resulting political instability has emphasized more than ever the need to medicate, feed, and house refugees worldwide, many of whom will never have an opportunity to receive even a basic education.

We are among the privileged few who live in a capitalist democracy even though the lion's share of such privilege belongs to white males. Women art professionals in the United States have had the unique opportunity to develop both artistically and professionally because of existing civil liberties and our high standard of living. This environment allows us to create exquisite and sometimes controversial art, to author books, to curate remarkable exhibitions, and simply to meet with each other. Let us not take these things for granted. Of course major inequities still exist. For example, women still earn only seventy-two cents for every dollar a man earns and only 6.6% of working women hold executive jobs. Nevertheless, we are privileged.

The influences that result in inequities for all women are the same as those for women in the arts. Statistics indicate similar disparity for women in most professional fields. Because we work for equity for women in the arts and because we cannot separate this from working for equity for all women and all people, then we must ask—does our work make any difference in the greater scheme of things?

Empowerment of women comes in many forms. For example, in 1993 India adopted a constitutional amendment that set aside a third of all panchayat (village council) seats and village chiefs' positions for women and some of those were mandated for women from the lowest rungs of the caste system. In this epic social experiment, women who were expected to veil their faces and submit to male elders are now challenging ancient, feudal hierarchies. These women have lobbied to educate girls, to attract banks where women can deposit their

Please turn to President's Corner, page 5

## EQUITY SCORECARD

The chief distinction in the intellectual powers of the two sexes is shown by man attaining to a higher eminence, in whatever he takes up, than woman can attain—whether requiring deep thought, reason, or imagination or merely the use of the senses and hands.

Charles Darwin

## Daughters, a Five Chapter Exhibit

By Anna Bowen

Daughters is an exhibit about the limitless kinds of relationships between mothers and daughters. Participants are both excited and challenged. Laurie Talbot-Hall, the Midwest Regional Vice President, suggested this collaborative invitational traveling exhibit. Only members of the Women's Caucus for Art were eligible for this event.

The participants are Missouri show chair Margaret Travis-Jaspering; Iowa show chair Patricia Inness; Illinois show chair Nancy Maguire; Indiana show chair Anna Bowers; and Nebraska show chair Sarah Valeri. The confirmed exhibit schedule so far is: January 2002 at Studio Art West, Hot Springs, Missouri; September 2002 Colfax Cultural Center in South Bend, Indiana. The exhibit will travel to Iowa sometime in 2002, and to Chicago, Illinois, and Nebraska in 2003.

An invitation will be designed that each chapter will use for its exhibit location. We will also

Please turn to Daughters, page 7

## Feminism: Where Is It Now?

Some thoughts for the Women's Caucus for Art Regional Conference, June 2, 2001

By Terri Cohn

In beginning to think about feminism as part of an ongoing dialogue with Jo Hanson which we began last fall, my first set of thoughts ran to questions: why were we resurrecting this conversation? Why were we doing it now, at the turn of the 21<sup>st</sup> century?

Over the course of the past decade, as I was busy raising small children (daughters who are now teenagers), I was also examining issues of race, gender, class, and the representation of all people in the visual arts. Feminism seemed to be a generally accepted perspective among artists. As I curated exhibitions that investigated fundamental life concerns from metaphorical perspectives, such as food (*Food for Thought*, Berkeley Art Center, 1992) and gender (*Mirror Mirror: Gender Roles and the Historical Significance of Beauty*, CCAC and San Jose Institute of Contemporary Art, 1994), I was most interested in how these important art and life concerns impacted on artists across racial, cultural, gender, religious, class, and media borders. Of concern to me was how artists saw themselves and these identity issues relative to American culture and society at large. My inherent presumption was that feminism and all the "battles" we seemed to have won, enabled me to freely conduct this inquiry with artists. The remarkable number of available books on these topics confirmed my belief that, while there was much I needed to learn, the dialogue was in place—all one needed to do was to engage in it, which I did and have continued to do in various ways.

Please turn to Cohn, page 6

## PHILLY CONFERENCE: A RECIPE FOR THE FUTURE

YOUNG WOMEN ARE SIZZLIN', STIRRIN', and SPICIN' UP THE WINTER

Philadelphia Conference Information, Inside on Pages 3 and 4.

REGISTER EARLY

## Global Perspectives

By Ruth Waters

Five artists—Pip Brant, Deborah Dague, Mary Curtis Ratcliff, Kalpanah Prakash, and Ruth Waters—opened their personal windows on the world and shared their ways of working internationally in the panel "Global Perspectives" last February at the national Women's Caucus for Art Conference in Chicago.

Pip Brant moderated the panel, describing her experiences in England when she accompanied her partner on a year-long residency. Pip recommended developing a concept or theme, then cultivating and developing it enough to write a grant successfully. (England funds artists and arts organizations at a much higher level than does the United States.)

Recognizing the difficulties of transporting artworks, Pip suggested artists consider leaving their work in the host country if it is to be a long stay and, if possible, get into a studio complex that might lead to good contacts and exhibition opportunities.

Kalpanah Prakash, an etcher, spoke of her experiences as an artist for whom living and working in this country (Madison, Wisconsin)

Please turn to Global, page 8

## Muller States Her Mission for WCA

Deana Muller has volunteered to serve as President-Elect under Noreen Dean Dresser in 2002-2004 and as President for 2004-2006. This is her statement.



As the director of A.I.R. Gallery, a not-for-profit, artist-run space for women artists in NYC, I have had several years to develop a strong position on advocacy for women in arts. My role at A.I.R. has offered me an opportunity to understand the needs and concerns of studio artists as they face the complexities of the art market and broader art world. I have also had the opportunity to consider the role of ever-adapting feminism and activism in supporting women artists and art professionals. I hope to bring to the presidency of WCA my administrative experience in working with membership-driven women's organizations. I hope to encourage WCA's participation in conversations about women in arts at a global level. I will place an emphasis on the continuation of 2002-2004 President Noreen Dean Dresser's initiatives to empower artists locally and to develop better resources regionally, nationally and internationally for women artists searching for art world representation. I plan to move beyond the emphasis on the sheer numbers of women artists finding opportunity, to a feminist analysis of the content and studio processes that hold the attention of the art establishment.

Please turn to Muller, page 7

## Transitions

### THALIA GOUMA-PETERSON

Thalia Gouma-Peterson, a 2001 recipient of the WCA Lifetime Achievement Award and an extraordinary artist, has died.

Her husband, Carl A. Peterson, Emeritus Professor of English at Oberlin College, says:



"What ideally I wish could appear in the newsletter is a transcript of the impassioned impromptu statement that Thalia made after receiving her award. It was a splendid summing up

of her aims and aspirations as a teacher, especially of art by women. I found it very very moving, more than anyone in the audience could have because I knew the extent of her illness and precariousness of her health and knew that the Chicago WCA trip was fated to be the last trip she could ever undertake, anywhere. In fact, the morning we were to go I honestly doubted she could make it to the airport; but

she was determined she would attend and participate in the ceremony. And she did. Splendidly. Unfortunately, she had not written her statement out ahead of time---as I say, it was impromptu---and so far as I know, it was not recorded and exists only in the memories of her auditors, including me, who was immensely proud of her at that moment, as at so many many other moments in our 45 years together."

### KITTY PETTERSON



Kitty Pettersen, founding member and Board Member Emeritus of the Central Florida Chapter of the WCA has died. Pettersen worked in most water-based paint and drawing media, and silkscreen. Her large scale, joyful, vividly colored works are illustrative in style and often figurative. The chapter mourns the loss of her friendship and wise council.

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## On Power Today

by Noreen Dean Dresser

New York, New York, October 2001



Extraordinary times have a daily mundane order to them. As a part of the Army, as part of the Federal Building, as

a citizen of New York, as an Irish-woman, as a part of Congregation Beth Simchat Torah, as a Catholic, as

an artist and on into a spiral wind that whips at each layer of my countless experiences (called a life), the smoke lingers. The smoke bearing burned bodies, vaporized steel, rubber, asbestos and plastics hangs, pierces the winds of my heart as it settles over my studio. It persists.

We must accept that life is now. We must insist on knowing directly each gallery that is supportive to women, each woman writer and/or supportive in every Chapter area in the country, every woman critic and what she feels is important to watch, think about and experience. We cannot afford to say we are a National Women's Caucus for

Art and not know what is going on in the very categories of the professions we represent.

I know we can do extraordinary things with ordinary tools, intelligent process and cooperation. In these last weeks, I evacuated, moved, closed a fiscal year and multimillion-dollar budget, on little sleep and much humor, fear, and goodwill. We know nineteen men caused such pain with the destruction of the World Trade Center and Pentagon. What are we doing; what is our process; how well do we know the art world and how well do we know ourselves? It's about power.

## Washington D.C. Chapter Exhibit and Awards Program

In April 2001, the Washington D.C. Chapter presented a daylong program of awards and a five-part exhibition entitled "Washington Women Artists—Marching into the Millennium."

The event stimulated animated exchanges and fostered reconconnections between artists and art historians, and garnered attention for the WCA and the new Millennium Arts Center. Media coverage included a mention in *ArtNews*, a review in the *Washington Post*, and a program on local cable television. More than one hundred people attended the exhibition opening on Saturday and sixty gathered for the Sunday program, including several WCA members from North Carolina. Members in Richmond and Philadelphia were also invited to participate. The interchapter event received a special contribution from the national WCA, thanks to the encouragement of Regional Vice-President Beatrice Schall, who also exhibited both contemporary and early work and shared in the events.

Five rooms of exhibitions at the Millennium Arts Center opened on Saturday, April 28, and remained on view for over a month. Current work in a variety of mediums by members was solicited by Exhibition Chair Juli Staiano and juried by gallery owner and Chapter member Lavinia Wohlfarth; the director of the Millennium Arts Center, Bill Woopy; and Chapter President and curator Barbara Wolanin. Another section, assembled by Sandra Wasko-Flood, consisted of historical work by thirty-four artists, as previously shown at the Washington Women's Art Center. "Then and Now" work by artists who had submitted both current and historical work was shown together in a third room. Sandra Wasko-Flood installed her interactive labyrinth "Elements to Light Your Way" in a separate darkened room. Award recipient Martha Tabor filled an entire room with her large-scale wood and fiber sculptures. Displays of exhibition catalogues, reviews, and articles supplemented the exhibitions.

On Sunday, the symposium and awards program celebrated the achievements of women artists, past and present. The morning symposium opened with a talk on the current status of women artists by national WCA President Magi Amma, who had challenged the chapter to organize an awards program. A panel organized by Char-



Martha Tabor, left, accepts her award certificate from Barbara Wolanin and Tara Leigh Tappert, as Sandra Wasko-Flood reads the citation.

lotte Robinson focused on the roots of the Washington Chapter in the early days of the WCA and the history and significance of the Washington Women's Art Center. Josephine Withers, a founder, related how the center, which opened in 1976, grew out of the 1972 National Conference of Women in the Arts held in Washington, D.C. It became a home and community center to a broad spectrum of artists and art professionals, hosting exhibitions juried by prominent artists and curators, courses, workshops, an art magazine, and newsletter. Robinson described the effort involved to make the first WCA Lifetime Achievement Award ceremony take place at the White House. Sandra Wasko-Flood, Annette Polan, and Ellouise Schoettler described the impact of the center on their own lives and careers, and Nancy Cusick and others in the audience shared their memories as well. The panel will be re-created as the WCA panel at the College Art Association conference in Philadelphia on Saturday, February 23, 2002, at 12:30 PM.

At the awards ceremony honoring women who have made significant contributions to the visual arts in the Washington D.C. area, each recipient was introduced by the Chapter member who had nominated her and was then presented with a framed certificate. Martha Tabor was honored "for her achievement in art as sculptor, printmaker, and poet" by Sandra Wasko-Flood. Tabor's abstract sculpture on exhibit was breathtakingly spiritual in impact. The quality of her sculpture has been recognized by numerous grants, solo exhibitions, and commissions. Before becoming an artist, she taught English, worked in construction and was a union organizer; and her documentary photographs captured women at work.

Teresa Grana was honored by Margaret Paris "for her service to the com-

munity in the arts" as a curator of education, and her involvement in many local projects and outreach, particularly her work with the Latin American Youth Center.

Professor Barbara Carson was recognized "for her achievement as an independent scholar, consultant, and as a teacher of decorative arts" by her former student Tara Leigh Tappert. Carson has taught and written about American and European material culture and decorative arts and has guided and inspired hundreds of graduate students. In a letter of thanks, Carson wrote: "Please give other aging women in the arts the pleasure your award has given me."

Jo Ann Lewis, art critic and writer for the *Washington Post* for more than two decades, and one of the critics who reported on shows at the Washington Women's Art Center, was honored "for her achievement as a writer and art critic" by Charlotte Robinson.

Art educator Veronika Jenke was recognized "for her service to the community in the arts" by Margaret Paris. Jenke has been Head of School and Youth Programs at the National Museum of African Art at the Smithsonian Institution, where she has organized workshops, docent training, and activity rooms.

Barbara Wolanin announced that Nancy Cusick had been selected for the Corinne Mitchell Award "for her outstanding contributions to women artists in Washington and in the global community." Cusick wrote she was "completely surprised and so thrilled that I was truly speechless. It was a very special tribute, and one that I will treasure." The Corinne Mitchell Award, named for

Please turn to Washington DC, page 5

WCA ArtLines

**ArtLines**  
The Nat'l Newsletter of the WCA

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## Bridging Generations: Painting the Picture

Philadelphia, PA: "Bridging Generations: Painting the Picture", the 30th annual Women's Caucus for Art conference will be held in Philadelphia, PA from February 18-20, 2002. This conference includes a day of panel discussions, slide share, presentation of the Lifetime Achievement Awards, and visits to museums and galleries. This year's conference will also feature the unveiling of the design for the Women's Caucus for Art Lifetime Achievement Awards recipients' mural. It was organized by the Philadelphia Chapter WCA and will be painted by lead artist Michelle Ortiz and other members of the Young Women's Caucus for Art of the Philadelphia chapter. This mural is co-sponsored by the Mural Arts Program.

For more information on the conference and the mural please visit [www.inliquid.com/feature/mural/poplink.html](http://www.inliquid.com/feature/mural/poplink.html). You can register, fill out a donation form for the mural, and see updated information.



Women's Caucus for Art Mural, lead artist Michelle Ortiz, Philadelphia

### CALENDAR

#### MONDAY February 18

9:00 am— ongoing all day  
8:00am–12 :00 noon  
12:00 noon–1:00pm  
1:00–4:00pm  
6:30–10:00pm

Registration at the Holiday Inn Express at 1314 Walnut St.  
Board Meeting, or if not a board member, a guided tour of the Gallery District in Olde City  
**Lunch**  
Mural Arts Bus Tour (led by Jane Golden, Director of Mural Arts Program) and the unveiling of the National Mural Design (fundraiser)  
Board Meeting continues

#### TUESDAY February 19

7:30–9:00am — (and ongoing)  
9:00–9:15am  
9:15–10:00am  
10:00–10:20am  
10:30–11:45am

Registration/Chapter Council Board Breakfast  
Opening Remarks, Magi Amma, President, National WCA  
**Keynote Speaker: Lilly Yeh**  
President's Awards  
Concurrent Panels  
1. *Labyrinths for Creativity and Peace*  
2. *Artful Mentoring: Educational Models, Feminist Pedagogy and Life-Long Learning in the Arts*  
Concurrent Panels  
3. *Career Development Issues for Women Artists*  
4. *Women in the American Arts and Crafts Movement: Designers and Teachers, Links in a Chain*

11:45am–1:00pm

**Lunch, Chapters Council Elections**  
Concurrent Panels  
5. *Environmental Art: Bridging Generations, Disciplines, Histories and Psychologies*  
6. *Mother and/or Artist*  
Concurrent Panels  
7. *Venture: Women Artists in the Lehigh Valley*  
8. *Opportunities and Challenges of the Cooperative Salon in the Communication Age*  
Roundtable Discussion: **How does the WCA effectively bridge generations within our organization? How do we harvest a group of young women leaders to take on the next 30 years?**  
Caucus Meetings/Dinners

1:00–2:45pm  
2:45–4:00pm

4:00–5:15pm

5:30–6:45pm

7:00–9:00pm

#### WEDNESDAY February 20

11:00am–12:45pm  
1:00pm–3:00pm  
3:00pm–4:00pm

#### LIFETIME ACHIEVEMENT AWARDS, Moore College of Art and Design

Luncheon in the Ballroom  
**Lifetime Achievement Awards Ceremony in the Auditorium**  
Reception in the Ballroom

#### MURAL ARTS BUS TOUR

Please join us for a tour of Philadelphia's world famous murals. They are poetic catalysts for change in some neighborhoods, and accentuate the beauty of others. The Philadelphia Chapter has been organizing the painting of the National Mural here in Philadelphia just a few blocks from Moore College of Art and Design, where the WCA was housed for 25 years. The tour will take us through many different neighborhoods and to see the site at which the mural will be painted in May. The tour is on Monday the 18th from 1-3pm. Bus tickets are \$50, but there is room for only 35 people. So act now to reserve your space!

#### PANELS

1. *Labyrinths for Creativity and Peace*, Mediator; Ellouise Schoettler. "Labyrinths

for Creativity and Peace" will explore the labyrinth design in art, education, and culture from ancient times to its present renaissance.

**Panelists:** Jane Anthony Buckman, Marilyn Larson, and Sandra Wasko-Flood

2. *Artful Mentoring: Educational Models, Feminist Pedagogy and Life-Long Learning in the Arts*, Moderator: Dr. Renee Sandell. This panel is a follow up to a 1997 WCA session in Philadelphia on feminist pedagogy with an emphasis on the role and power of mentoring at all educational levels.

**Panelists:** Marguerite Beck-Rex, Dr. Yvonne Gaudelius, Dr. Sharon Johnson, Dr. Leslie King-Hammond, and Dr. Peg Speirs

3. *Career Development Issues for Women Artists*, Panel Proposer and possible

moderator: Phyllis Mufson, Locks Career Center, Moore College of Art and Design. Participants will engage in interactive activities to unravel career development issues for women artists.

**Possible Panelists:** Caroline Savage, Judith Tannenbaum, Miriam Shapiro, June Wayne, Guerrilla Girl, Paula Marincola, Joan Myerson-Schrager, Marsha Moss

4. *Women in the American Arts and Crafts Movement: Designers and Teachers, Links in a Chain*, Moderator: Tara Leigh Tappert, Ph.D. This panel will examine the careers, artistic production, and continuing legacies of several women in the Arts and Crafts Movement in America including: Mabel Gertrude Wellington Lewis, Amy Sacker, and Jane Byrd McCall Whitehead.

**Panelists:** Heidi Nasstrom-Evans, Anne

O'Donnell, Catherine Thomas, and Catherine Zipf

5. *Environmental Art: Bridging Generations, Disciplines, Histories and Psychologies*, Moderator: Laurie Elizabeth Talbot Hall. The artists in this panel are attempting solutions, which involve a renewed sense of community, an enlarged ecological perspective and greater access to mythic underpinnings of spiritual and psychological renewal.

**Panelists:** Meg Cottam, Ann Rosenthal, and Patricia Innis

6. *Mother and/or Artist*, Moderator: Marie Elcin. This is a panel in which many mothers, both new and experienced, can come together in an open forum to share experiences as mothers and artists, and answer-

# Women's Caucus for Art 30th Annual National Conference

## Bridging Generations: Painting the Picture

*Panels, continued from previous page*

ing some possibly difficult questions.

**Panelists:** members from MAMA (Mother Artists Making Art), and TBA.ne Horvitz

7. **Venture: Women Artists in the Lehigh Valley**, Moderator: Lucy Gans. A presentation of a project and exhibition of contemporary women artists from the Lehigh Valley.

**Panelists:** Students from Lucy Gans' Women in Art 121 class from Lehigh University

8. **Opportunities and Challenges of the Cooperative Salon in the Communication Age**, Moderator: Joan K. Smith. This panel is a means to explore various directions in which the concept of the artist salon has evolved in the information age, addressing opportunities opened, problems presented, and potential solutions presented by the salon model in its various new incarnations.

**Panelists:** Rachel Zimmerman, Courtney Dailey, Ginger Brooks Tagahashi, Dr. Janet Kaplan, Yael Kanerek, Ann Karlin, Suzanne Horvitz

### EXHIBITION

The Philadelphia WCA is holding a small exhibition entitled "Members Only" at Cherry Street Tavern, 129 N. 21st St. (Cherry and 22nd Streets). Come see this eclectic show while in Philly. Open every day from 12noon-2am.

### FEES

The Registration Fees for the Conference are as follows:

WCA Member: \$85  
Non-Member: \$115  
WCA National Membership \$30/year

There will be limited (probably 2) work scholarships to this conference. Call Christina Barbachano at 215-339-8265

Additional Fees:

Mural Arts Bus Tour \$50 per person,  
Lifetime Achievement Awards Luncheon \$50 per ticket.

### LODGINGS

The WCA National Conference will be held primarily at The Holiday Inn Express, 1305 Walnut St., Philadelphia, PA 19107. Ph: 215-735-9300

These rooms are doubles and singles. All rooms regardless of size are \$89 a night, so register early! Doubles are quickly running out.

For alternative housing, please contact:

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pixieprim@yahoo.com

### THE HONOREES

The Women's Caucus for Art and the Philadelphia Mural Arts Program announce the creation of a new mural! Designed by local artist Michelle Ortiz, it will be located in Center City, along the 23rd Street/JFK Boulevard underpass. The mural will recognize the 126 women who have been received Lifetime Achievement Awards over the course of the WCA's 30-year history. Would you like to become part of this historic project?

For a \$100, tax-deductible contribution, you (or you and several friends) can sponsor one of these outstanding women, and guarantee that she will be included on this "wall of honor." In addition (if you wish), your sponsorship will allow you to meet the muralists at work, and participate in the actual painting of her name.

Below are the names of the honorees (those marked with an asterisk are already sponsored):

Abbot, Bernice	Hood, Dorothy
Abzug, Bella	Jacobi, Lotte
Adams, Mary	Johnson, Ellen*
Aiken, Joyce	Johnson, Sonia
Albers, Anni	Jones, Lois Mailou
Andrade, Edna	Kane, Sister Theresa
Asawa, Ruth	Knight, Gwen
Baca, Judy	Kohlmeyer, Ida
Bains, Amalia Mesa	Kramrisch, Stella
Berdich, Vera	Krasner, Lee
Bernhard, Ruth	Kriebel, Sadie Krauss
Bernstein, Theresa	Kuh, Katharine
Billops, Camille	Lacy, Jean
Bing, Ilse	Lanyon, Ellen
Bing, Bernice	Layton, Elizabeth
Bishop, Isabel	Leighton, Clare
Blaine, Nell	Lewis, Lucy
Bourgeois, Louise	Lewis, Samella Sanders
Breeskin, Adelyn	Loloma, Otellie
Brodsky, Judith	Lundeberg, Helen
Burke, Selma	Magenta, Murie
Burnham, Linda Frye	Martinez, Agueda
Burroughs, Margaret	Salazar
Carrington, Leonora	Miller, Dorothy
Calloway, Marie	Mongan, Agnes
Johnson	Montgomery,
Catlett, Elizabeth	Evangeline "E.J."
Chicago, Judy	Morgan, Barbara
Citron, Minna	Morgan, Maud
Clark, Irene	Muñoz, Celia
Clipsham, Jacqueline	Neel, Alice
Comini, Alessandra	Nevelson, Louise
Connell, Clyde	Nochlin, Linda
Constantine, Mildred	Noun, Louise
Craver, Margret	O'Keeffe, Georgia
de Allen, Maria	Okubo, Mine
Enriquez	Paley, Grace
Dehner, Dorothy	Parks, Rosa
Dienes, Sari	Pepper, Beverly
Driggs, Elsie	Pierce, Delilah
Durieux, Carolyn	Pindell, Howardena
Falkenstein, Claire	Pineda, Marianna
Faxon, Alicia Craig	Raven, Arlene
Fine, Elsa Honig	Raymond, Eleanor
Fuller, Sue	Ringgold, Faith
Gerard, Paula	Rosenthal, Rachel
Gillespie, Dorothy	Roth, Moira*
Goldman, Shifra M.	Rubenstein, Charlotte
Gouma-Peterson,	Streifer
Thalia	Saar, Betye
Graves, Nancy	Schapiro, Miriam
Hanson, Jo	Scott, Elizabeth
Hartigan, Grace	Talford
Holladay, Wilhelmina	Sekimachi, Kay
Holt, Elizabeth	Serger, Helen
Gilmore	Shahn, Bernarda

Bryson	Steinem, Gloria	Teller, Jane	WalkingStick, Kay
Sharrer, Honoré	Stevens, May	Treiman, Joyce	Warner, Pecolia
Smith, Barbara T.	Stokstad, Marilyn	Velarde, Pablita	Wayne, June
Smith, Jaune	Tafoya, Margaret	von Wiegand, Charmion	Wischnitzer, Rachel
Quick-To-See	Tate, Anna	Waddy, Ruth	Wood, Beatrice
Standen, Edith	Tawney, Lenore	Waheneka, Emily	Zeisler, Claire

### The WCA's 30th Annual Conference DONATION TO THE MURAL FORM

Name of Donor: \_\_\_\_\_

Address: \_\_\_\_\_

Phone #: \_\_\_\_\_

E-Mail: \_\_\_\_\_

Name of Artist to be sponsored: \_\_\_\_\_  
(Name may be taken, we will call if this is so.)

2nd choice: \_\_\_\_\_

\_\_\_\_\_ \$101 and up, Mural Friend

\_\_\_\_\_ \$100 Sponsor

\_\_\_\_\_ \$1-99 Supporter

Check Amount: \_\_\_\_\_  
(Make checks payable to WCA, note: mural)

Send to:  
Christina Barbachano  
230 Gerritt St.  
Philadelphia, PA 19147

\_\_\_\_\_ Are you interested in coming to help paint the mural for a day?

### CONFERENCE REGISTRATION

The WCA's 30th Annual National Conference Registration Form  
(also available online, at [www.inliquid.com/feature/mural/poplink.html](http://www.inliquid.com/feature/mural/poplink.html))

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone #: \_\_\_\_\_

E-Mail: \_\_\_\_\_

Arrival Date: \_\_\_\_\_

Departure Date: \_\_\_\_\_

Housing? \_\_\_\_\_

Limited work scholarships available. Fees below:

\_\_\_\_\_ Conference for WCA members, \$85

\_\_\_\_\_ non-member fees, \$115

\_\_\_\_\_ Mural Arts Bus Tour \$50

\_\_\_\_\_ Honors Award Luncheon \$50

Check Amount: \_\_\_\_\_  
(make checks payable to WCA, note: conference)

Send to:  
Christina Barbachano  
230 Gerritt St.  
Philadelphia, PA 19147

own money, and to bring flush toilets to their villages.

But the most remarkable phenomenon that happens to women who become pradhans (councilors) is that people listen to their views. In villages, panchayats have turned into training grounds for women who have been excluded from village politics for millennia. Here political prerogative has become the source of growth.

This example poignantly illustrates how female participation in decision making creates a new constructive paradigm that benefits society as a whole and women in particular. WCA similarly offers Chapter Officers and National Board members a training ground to expand their personal effectiveness. It is not necessarily the work for equity, but the experience that we gain working together that creates leaders by developing both communication and decision making skills. Through exchanging sometimes opposing ideas and developing consensus, by organizing and implementing programs, and through working successfully with women throughout the U.S., we have gained the ability to participate effectively in many spheres.

We, the women of the WCA, are equipped with tools from our battle for equity over the last 30 years. I suggest that all of us take a more active role in promoting women's equity nationally and internationally, thereby helping to create a progressive civilization, a civilization in which equality is fundamental, and a civilization that allows us to agree and disagree on principals, one in which we can manifest all our potential.

Magi Amma

## WCA Financial Summary

July 1, 2000 - June 30, 2001

### INCOME

Membership dues	\$39965.00
Bank interest	1291.65
Donation	113.80
WoCA slide royalty	518.75
Raffle in Chicago	1870.00
Honors Awards Fundraising	6712.88
Newsletter Advertising	125.00
Purchases from WCA	253.00
India trip	40538.00
Miscellaneous	662.10
<b>Total income</b>	<b>\$92050.18</b>

### EXPENSES

Payroll	
National Administrator	\$21840.00
Payroll taxes	342.56
Newsletter Editor	1000.00
Exec Committee Assistant	3100.00
<b>Total Payroll</b>	<b>\$31282.56</b>
Postage	4558.95
Printing & Copying	5049.52
Office Supplies	734.28
Telephone/internet/computer supplies	2104.10
Bank Charges	590.02
Insurance	
Workman's Comp	460.32
Office Liability	603.40
Board Liability	1100.00
<b>Total Insurance</b>	<b>2163.72</b>
Accountant Fees	490.00
Administrative Travel	560.24
Board Meeting Expenses	705.76
Scholarship for travel to meetings	500.00
Board expense reimbursement	150.00
General Scholarship	500.00
Chapter Matching Funds	900.00
National Conference - Chicago 2001	280.00
India trip	38702.40
Honor Award Expenses	3839.58
CAA address list	793.35
Storage unit	418.51
National Conference—Philly 2002	200.00
Miscellaneous	205.98
<b>Total Expenses</b>	<b>\$94729.00</b>

## WCA TO HONOR FIVE AT 2002 CONFERENCE

by Eleanor Dickinson

On February 20, 2002, at Moore College of Art, Philadelphia, PA, National Conference site of the Women's Caucus for Art, five stars of the Women's art movement will be honored by the convention of artists, art historians, educators and museum professionals for their lifetime contributions to art in America.

These women are being honored in 2002:

Sculptor CAMILLE BILLOPS, teacher at Rutgers University, founded with her husband James Hatch in the early 1970s, the Hatch-Billops Collection. Located in New York City, it is a major archive on African-American visual artists, poets, dancers and playwrights.

JUDITH BRODSKY served as president of both the WCA (1976-1978) and the College Art Association (1994-1996,) and did much to expand the participation of women on the CAA board. A prize-winning printmaker, she developed an important workshop, the Princeton Graphic Workshop, Inc., at Rutgers University where she has been Professor of Printmaking, Chair of the Art Department, and Provost.

Professor of Inter-media art at Arizona State University, MURIEL MAGENTA was president of the Women's Caucus for Art (1982-1984) where she developed its newsletter, Huepoints. She has had a major role in promoting world conferences of women artists (especially through the United Nations) from Beijing, China, to Nairobi, Kenya.

LINDA NOCHLIN, Distinguished Professor of Modern Art at the Institute of Fine Arts, New York University, and the "mother" of feminist art historians, published her now-famous essay "Why Have There Been No Great Women Artists?" in 1971. Along the way she co-curated with Ann Sutherland Harris, "Women Artists: 1550-1950" (1976), and has published countless texts on women, art, and Realism.

MARILYN STOKSTAD, University Distinguished Professor at the University of Kansas, was president of the CAA (1978-1980.) Her survey text, *Art History*, soon to be issued in its third edition by Abrams/Prentice Hall, in its showcasing of women artists, is a direct challenge to the publishers' previous major survey by H. W. Janson (which included no women in 3000 artists).

## NOMINATIONS ARE OPEN FOR 2003 AWARDS

One of the most important things WCA does is honor important women artists, art writers and historians during their lifetime, so they will not be lost to history as so many have been.

Please submit nominations for the 2003 Lifetime Achievement Awards. Include the name correctly spelled, the city or state where she lives, and a brief explanation of why she is important to honor. Please send as much other information, such as year of birth, race, is she an artist, historian, museum person, or writer. Do not nominate anyone under 65 years of age, unless she is extremely ill and very important to honor as soon as possible. The selection committee will give extra weight to special qualities such as age, inclusiveness, societal oppression, diversity of arts professions, and geographical regions, as well as major distinguished achievement in the arts professions. Between four and eight women will be chosen by the Awards Committee to honor in February 2003 at the WCA Conference in New York.

Send the names and data to Eleanor Dickinson, Chair 2000-2002, at 2125 Broderick St., San Francisco, CA 94115; (415) 922-3733; e-mail: eleanor.dickinson@bigfoot.com. She will forward them to the next Chair for 2002-2004. Be sure to include your own contact information.

## MORE FUNDS NEEDED FOR AWARD CEREMONY

Earlier this year, every WCA member was mailed a letter from President Magi Amma requesting help with funding the 2002 Lifetime Achievement Awards Catalog and ceremony. Our membership has responded magnificently with \$4,000 in contributions. After deducting the \$500 cost to print and mail the letters, we have a net gain of \$3,500, which will cover the cost of the catalogs. We still need to find more funding for the awards ceremony. If you would like to help, please send your contribution to Magi Amma, 160 Peck Terrace, Santa Cruz, CA 95062. Make checks payable to Women's Caucus for Art, and notate that it is for the awards ceremony. Thank you all so much!

## BOARD WORKS HARD IN SANTA CRUZ

On July 20, 21, and 22, 2001, the national Board of Directors of the WCA met in Santa Cruz, California, for its summer Board Meeting. It seemed a logical place to hold the meeting, as Magi Amma, Verna Carter, Dana Spanierman, Carol Plaia, and Bela Ravikumar all live there. Twenty-four women from all over the country attended. Many were hosted in the homes of Monterey Bay Chapter members.

The Board members worked very hard for the three days of the meetings and accomplished a phenomenal amount of work. The meetings were held at the Museum of Art and History at the McPherson Center. Attendees were granted admittance to the museum for the duration and took advantage of that to enjoy the exhibits. In addition to the extensive work sessions, several combination work and social events were held. Magi Amma hosted a Friday evening dinner at her home and studio, an Indian meal prepared by her partner Michael Kaplan, ably assisted by Bela Ravikumar and Helen Poole Newman. Saturday evening brought a catered dinner in the beautiful atrium of the museum, followed by a slide share. After the conclusion of business on Sunday, Carol Plaia hosted a salmon (caught that morning!) and chicken barbecue at her home and studio, followed by a preview of Liz Dodson's video about the WCA-sponsored journey to Nepal and India. Many Board members stayed extra days to enjoy all Santa Cruz has to offer: visiting the beach, spas, the boardwalk, walking along the cliffs, driving through the mountains and redwood trees and along the coast, and power-shopping in the historic downtown area

## PROPOSALS PASSED

At the July 2001 meeting, the Board of Directors of the Women's Caucus for Art passed the following proposals:

Proposed by: Ruth Waters, Chair, Nominations Committee

Proposal: It is proposed that the number of members elected to the National Board from the Chapters Council each year be raised from three to five, beginning with the February, 2002 Chapters Council meeting, so that in three years' time the total elected representation shall be 15. There is no fiscal impact. (See page 8 for more about the Chapters Council.)

Background: The Chapters Council annually elects three (3) members to serve three-year terms on the national Board of Directors.

Proposed by: Eleanor Dickinson, Chair, Lifetime Achievement Awards Committee

Proposal: To add the words "supportive of women" to the list of requirements for recipients of these awards. There is no fiscal impact.

Proposed by: Liz Dodson, Chair, Public Relations Committee

Proposal: To produce a videotape introducing and promoting the Women's Caucus for Art. The Public Relations Committee will do a separate fundraising effort to finance the production of this video. Proceeds from the sale of

the video will go to the National WCA to be used for future publicity and public relations purposes.

Proposed by: Ruth Waters, Chair, Nominations Committee

Proposal: To establish an official procedure of replacement following the death or resignation of a President-elect during the second year of her term, as follows: The President is immediately notified of the death or resignation; she then notifies the Executive Committee and the Chair of the Nominations Committee.

The Nominations Committee prepares a time schedule for the nomination of a new President-elect and notifies the Board of Directors via e-mail. The fact that nominations are open is distributed to the membership by means of the Chapters Council contact list, and if the schedule permits, publication in the national newsletter. Candidates shall send a statement of interest and resume to the Nominations Committee Chair, who will forward them to the Board of Directors. The President will then call upon the Board of Directors to elect a new President-elect. There is no fiscal impact.

Background: In the event of the death or resignation of a President-elect during the first year of her term, the established nomination and election procedures shall be followed.

Proposed by: Margaret Lutze, Treasurer

Proposal: That the Women's Caucus for Art adopt a new Statement of Purpose, as follows. There is no fiscal impact. (See the New Statement of Purpose on page 6)

Proposed by: Rusty Cantor, Pacific Region Vice President

Proposal: In conformity with WCA goals, that a committee be formed for the purpose of informing Chapters and members of equity issues and actions in the visual arts community, regionally and nationally; such as demonstrations, events, and publicity. There is no fiscal impact.



Jaiyi Ling and Ruth Waters at the WCA Santa Cruz summer board meeting

## Washington DC

Continued from page 2

one of the founders of the Chapter, was first presented in 1994 to art historian Jane Withers.

The day ended with the Chapter's traditional slide share, a way for members to get to know each other and receive feedback on work. The event was documented by a program booklet created by photographer Margaret Paris, who included portraits of the award recipients.

Paris also solicited donations and organized the refreshments both days. Many people contributed their talents, from Vice-President Tara Leigh Tappert's organizational skills to Marguerite Beck-Rex's professional knowledge of publicity. Ruth Ward recruited Margaret Buckley to videotape the awards and to film an interview about the exhibition and the Women's Caucus for Art for Montgomery Cable Television. The exhibitions were made possible by the space provided by Bill Woopy in the new art center—so new that he finished painting the galleries only the night before the opening. The chapter plans to conclude the event by archival documentation from the Washington Women's Art Center and from the Chapter.

Barbara Wolamin

However, something happened during the end of the 1990s which I didn't fully understand until Jo and I began our most recent dialogue. My interest and involvement in women's issues shifted to be progressively more about turn of the century angst, language and its use, the powerful theoretical foundation and overlay of contemporary art and culture, and the power and history of concept based art. All that "angry women" art—"grievance art" as it is sometimes termed—seemed to be about women still fighting old battles in old ways.

But as I began to think about this panel, and Jo and I expanded our core conversation to include Rhoda London and Dee Hibbert-Jones, I also began to notice the term *feminism* everywhere in the press. I realized that the feeling that having a public dialogue about feminism was a dinosaur of a discussion to engage in is part of women's oppression. Some recent items I found in the media highlight this well.

**March 24th:** The New York Times had two articles, the first, a review of a new film made by the Iranian woman filmmaker Marziyeh Meshkini, called "The Day I became a Woman," the second, placed on the page next to it, a review of a 1944 musical currently enjoying a revival on Broadway, called "Bloomer Girl." The latter, a play about slavery and early feminism in combination with the review of Meshkini's film, are jolting reminders that perhaps we haven't really "come a long way baby." This sentiment was underscored by the facing page of the same NY Times, which featured a full page ad of

a new movie, "Heartbreakers," with images of Sigourney Weaver and Jennifer Love Hewitt, dressed in tight minidresses and wrapped in caution tape, which binds them to Gene Hackman, and a young man standing behind them. What a confusing set of messages, which again beg the question: have we actually made any progress?

**March 25:** Commercial on TV during the Academy Awards: little girl and mother (played by England's Fergie). The mother is telling the little girl, "and when you grow up, your knight will come and take you away to a castle in the clouds...but if that doesn't happen, you have to know about PE (price earning ratios)..." (an ad for Schwab).

**April 8:** New York Times: On a more serious note, the 4/8 New York Times article about Nancy Hopkins, professor of biology at MIT, describes how as a young woman (who came of age in the late 1960s), Hopkins shunned feminists because "they were so angry, so unseemly." Thirty years later, as a seasoned veteran of the acute sexism that pervades academia (no space, no support, no seniority, fewer square feet of lab space), she has emerged as a major spokesperson for gender parity. Last year Hopkins was invited by Bill Clinton to the White House to be "thank(ed) on behalf of the nation" for her work, and to become head of a panel on equal pay. The irony of this is the fact that at MIT, where she still teaches, a handful of junior faculty women do not speak to her, "fearing perhaps, as she once did, that associating with an avowed pushy woman might brand them complainers."

**April 29:** New York Times – "In Tune With Feminism," an article about the girl group

Destiny's Child – "Women have long relished control but femininity is still being reconfigured to make sense when they show such strength....Female action heroes have become the rage because their extremism seems necessary to kick womanhood into a new shape. Sometimes these fighters are sweet fantasies, like those Angels and the adorable cartoons the Powerpuff Girls..." The article refers to other media stereotypes: Buffy the Vampire Slayer ("would just like to go dancing but has to save the world") or the self sacrifice of the martial artists in "Crouching Tiger, Hidden Dragon," a career woman's tale transformed into a myth."

So many of the issues raised by these select media representations were underscored by the sexual debacles that colored the Clinton years. While I personally have some sense that the Clinton years were hopeful ones, and led to a general renewed feeling of possibility in this country, it is ironic that most of the women connected to our ex-President were hurt by his indiscretions. In a perverse way, these circumstances paved the road for the backlash against women's freedom and rights being staged by the current presidential regime.

What have I learned? That my belief that women can and should have an equal voice and opportunities still has not entirely come to pass. Having just ended a four year stint as an adjunct professor of art and art history in the community college system brought to light the fact that there is still a much larger percentage of men in tenure track positions; there are still more male curators in major museums (women dominate the middle management arena); that women artists, while better represented in exhibitions and art history books, still don't have parity; that the plum writing

assignments in the major art magazines and most newspapers are most often authored by male writers.

This has reinforced my belief in the fundamental methodologies with which women have always worked, especially close personal relationships and conversation. It has also given me great hope and pleasure to notice that in 1999 at the Venice Biennale, that Louise Bourgeois received the Leoni d'oro for lifetime achievement; that the artist chosen to represent the United States was Ann Hamilton; and that a growing number of women writers today, myself included, are having our perspectives on art, history and culture published in essay and book form. And while women may not yet have parity with tenure track positions in art schools, colleges, and universities, we are present within the academy, teaching art and art history from our perspectives, using texts and methodologies that have been revised to better represent women and artists of color.

The opportunity to co-organize this panel was an honor and delight. Jo, Rhoda, Dee and I represent several generations in terms of age and when we went to graduate school. Our dialogue was complex and layered, and at times difficult; and had remarkable moments of enlightenment. Our process reminded me that our relationships enable us to be larger than the sum of our individual selves and accomplishments, and that it can be FUN to work together.

In a recent book, *Manifesta: Young Women, Feminism and the Future*, by Amy Richards, (contributing editor to *Ms. Magazine* and co-founder of the Third World Foundation, an activist group for young feminists); and Jennifer Baumgardner, (a former editor at *Ms.*) the authors try to describe the world as if women's rights had remained as they were in 1970, the year both were born. Their assertion, based on months travelling the United States to promote the book on college campuses, gave them eyewitness insights into "how women and men, young and old, are using feminism in their everyday lives and exploring where to go next in our quest for equality." (*NCJW Magazine*, Spring 2001, p.20,21). Because I am in the midst of raising my own teenage daughters, and committed in my own ways to working on women's issues, this makes me both sad and hopeful. It certainly answers my initial questions about why we have "resurrected" the feminist dialogue. While it seems long overdue that we should be able to cease our vigilance concerning gender issues, the voices and optimism of young women affirm my belief that some ground has been gained, and that despite the continuing social and cultural contradictions, that there is potentially a somewhat more hopeful future in store for our daughters.

©Terri Cohn

## be a member of WCA!

Fill out this form, stick it in an envelope with your dues, and mail it in. Then dive into a great group of people working and networking for equity for all women

### BENEFITS

- Nat'l community of women in the arts
- Network of feminist artists
- Leadership development
- Conferences
- Website with links to individual and chapter websites
- Student scholarships
- Touring exhibitions
- Regional and inter-chapter activities
- Exhibition opportunities
- Mentoring program
- On-line gallery
- Equity projects
- Art tours
- Opportunities for scholarly papers at CAA & WCA
- Educational materials
- National membership directory
- Newsletters
- Monthly email bulletins
- E-mail network
- Ad hoc caucuses
- Access to insurance coverage (available in some states)
- Discount shipping
- Institutional memberships
- Recognition for women in the arts
- Advocacy for women in the arts

date \_\_\_\_\_  
 name \_\_\_\_\_  
 company name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ state \_\_\_\_\_  
 postal code \_\_\_\_\_ country \_\_\_\_\_  
 day phone \_\_\_\_\_ fax \_\_\_\_\_  
 evening phone \_\_\_\_\_  
 e-mail \_\_\_\_\_

### professional areas

- artist  CAA member  art administrator  
 critic  collector  art educator  
 art historian  librarian/slide  curator  
 museum/gallery professional  student  
 other

### join WCA national caucuses:

- Jewish Women in the Arts Network (JWAN)  
 Lesbian/Bisexual Caucus  
 Women of Color in Art (WoCA)  
 Young Women/Student Caucus (YWSC)  
 Feminist Art Caucus for Educational Diversity (FACED)  
 Latina Caucus

### accessibility needs

- large print  American sign language  TDD/TTY  
 wheelchair  amplified hearing loop  other

### national membership

#### regular membership, sliding scale:

- annual income \$21,000 or less \$30   
 annual income \$21,001–\$26,000 \$35   
 annual income \$26,001–\$33,000 \$40   
 annual income \$33,001–\$40,000 \$45   
 annual income \$40,001 or more \$50

#### special membership plans

- \*student/limited income \$25   
 professional membership \$50   
 institutional membership \$100   
 supporting membership \$100   
 lifetime membership \$500

### chapter membership

chapter members must also pay national dues. Subsidized members may pay 50% of chapter dues.

Arizona	\$20
CA, Monterey Bay	\$20
CA, South Bay	\$20
CA, Peninsula	\$15
CA, Northern	\$20
CA, Southern	\$25
CA, San Diego	\$20
Colorado	\$15
Connecticut	\$20
FL, Orlando/Central	\$15
Idaho	\$15
Indiana	\$15
IL, Chicago	\$15
Iowa, Central	\$10
MA, Boston	\$15
Michigan	\$10
MN, Twin Cities	\$15
MO, St. Louis	\$20
Nebraska	\$15
New Hampshire	\$15
New Mexico	\$15
NY, Albany	\$10
NYC	\$15
OR, Portland	\$15
PA, Philadelphia	\$15
TX, Dallas	\$20
TX, Houston	\$20
TX, San Antonio	\$20
VA, Richmond	\$15
Washington DC	\$20
WA, Seattle	\$15
WI, Madison	\$20

national dues \$ \_\_\_\_\_  
 chapter dues \$ \_\_\_\_\_  
 tax-deductible donation \$ \_\_\_\_\_  
 \$10 mailing outside USA \$ \_\_\_\_\_  
 Total Enclosed \$ \_\_\_\_\_  
 Send to:  
 WCA  
 PO Box 1498 Canal Station  
 New York, NY 10013

**Student Membership:** Students must submit official proof of full-time student status such as a bursar's receipt or letter from a faculty member on school letterhead. No exceptions.  
**Subsidized Membership:** A few subsidized memberships are available for those to whom the basic fees would impose an economic hardship and preclude affiliation.

## New Wording of WCA Statement of Purpose

At their July 2001 meeting, the national Board of Directors of the Women's Caucus for art adopted the following new Statement of Purpose for the organization.

**MISSION:** The mission of the Women's Caucus for Art is to support women in the visual arts professions.

**WE ARE COMMITTED TO:**

- ...education about the contributions of women
- ...opportunities for the exhibition of women's work
- ...publication of women's writing about art
- ...inclusion of women in the history of art
- ...professional equity for all
- ...respect for all individuals without discrimination
- ...support for legislation relevant to our goals

# HELP FOR THE WORKING ARTIST

## BUSINESS OF ART

(An excerpt from *Artists' Taxes: The Hands-on Guide*, by Jo Hanson)

Your knowledge of the tax regulations and organizing your business operation and business records to fall within their guidelines, will enable you to claim your right to art-related deductions even if you never make a profit. There are nine factors in the IRS Code Part IV, Section 186, that will determine whether an activity is engaged in for profit. The law and regulations were not written for artists; their application to artists was defined in a successful court test in 1979, "The Churchill Decision."

The nine factors are:

1. Manner in which the taxpayer carries out the activity.  
Business activity: It includes such determinates as: Keeping a record of sales and customers, Maintaining an inventory of work for sale, Keeping receipt and expense records, Preferably, keeping a separate bank account for art activity (or keeping separate accurate records and books). Marketing activity is critical to establish a public and professional image by maintaining a mailing list and sending announcements, visibility in books or catalogs, solicitation of galleries for exhibitions and representation.
2. The expertise of the taxpayer or her advisors.  
This suggests documentation of exhibitions, open studio tours, reviews, awards, lectures, professional memberships, attendance of professional functions, training, and use of professional equipment.
3. The time and effort expended by the taxpayer in carrying on the activity.  
Your productivity may give evidence of this and a log of working time has been used successfully.
4. Expectation that assets used in activity may appreciate in value.  
Artwork can be expected to appreciate in some cases and its potential value will increase. Documenting your work and use of archival materials are supportive.
5. The success of the taxpayer in carrying on other similar or dissimilar activities.  
Activities such as teaching, lecturing, jury-

## What Is the Name Of This Organization?

by Carol Plais,

The name of this organization is Women's Caucus for Art, as can be seen on all our stationery, our brochures, the newsletter, our articles of incorporation, and many other places.

Over the past few months, we here at the national office have noticed an increased incidence of incorrect naming of the organization. It is critical to the maintenance of our identity as a well-respected local, national, and international organization that we all use our name consistently and correctly.

This applies to individual chapter names, as well. To have a franchise from the national organization and to represent together a cohesive entity, the names used by chapters must also reflect the correct name. Examples are: Atlanta Women's Caucus for Art, Monterey Bay Women's Caucus for Art, Wisconsin Women's Caucus for Art, and so on. It is also proper to have a chapter name such as "Women's Caucus for Art of Smithtown," although none such currently exist.

This consistency is especially important now during a period of growth of chapters and membership, and when at least two chapters are considering changing their names.

Thank you for your attention to this important matter.

ing, curating, writing, and consulting would be relevant here.

6. The taxpayer's history of income or losses with respect to the activity.  
Even if you fail to make a profit every year, it helps if your income from art activity increases each year.
7. The amount of occasional profits which are earned.  
You need to show that the expense is appropriate to the product produced.
8. The financial status of the taxpayer.  
An apparent need for income supports your case.
9. Elements of personal pleasure or recreation.  
You are not required to suffer, but do not have too good a time.

## ART ADVICE

by Eleanor Dickinson ©2001

Each week I get calls from emerging artists (and galleries) around the U.S. asking where to begin in learning the art business. This can't be answered quickly or easily.

### SUGGESTED READING FOR ARTISTS INTERESTED IN SURVIVING THE ART WORLD:

The Artist's Complete Health and Safety Guide, Monona Rossol. 2001 Third Edition, Allworth Press, (www.allworth.com), New York.

The Artist's Studio Book, Richard Seddon. 1984. Beaufort Books Inc., New York

The Business of Being an Artist, Daniel Grant. 2000 Third Edition. Allworth Press, New York.

Legal Guide for the Visual Artist and Business and Legal Forms for Fine Artists, both by Tad Crawford. 1999 Fourth Edition. Allworth Press. New York.

Photographing Works of Art, William H. Titus. 1981 (get most recent). Watson-Guptill Publications, New York.

Successful Slides: Photographing Your Artwork, Ivy Bigbee, 1999. Art Calendar Guide Series #7.

The Artist's Handbook of Materials and Techniques, Ralph Mayer. Fifth Edition. Viking Press, New York.

The Art Business Encyclopedia, 1994 and The Law for Small Business, 1998, both by Leonard DuBoff, Attorney. Allworth Press, New York.

Professional Practices in Graphic Design, Ed. Tad Crawford. American Institute of Graphic Arts. 1998. Allworth Press. New York.

Taking the Leap: The Insider's Guide to Exhibiting and Selling Your Art, Cay Lang. 1998. Chronicle Books. San Francisco.

Frame It, Lista Duren. 1976 (get most recent). Houghton Mifflin Company. Boston.

Mounting, Matting and Framing Art. (also photography), Max Hyder. 1986. Watson-Guptill. (Barnes & Noble.)

A Visual Artist's Guide to Estate Planning, 1998. Marie Walsh Sharpe Art Foundation. Colorado Springs, CO.

The Art Marketing Handbook, Calvin Goodman.

Accounting Made Simple, J.P. Simini. Made Simple Books. Doubleday & Co. New York. (Get most recent.)

Various materials catalogs such as Daniel Smith (800-426-6740.).

W.C.A. publications such as "Estate Planning for Artists" by Ruth Waters 1992 and "Artists' Taxes" by Jo Hanson, 1987.

"The Art Calendar." Monthly. By subscription (\$33/yr) Box 2675, Salisbury, MD 21802

## Daughters

Continued from page 1

produce a catalogue. Each chapter is responsible for shipping the artwork, for designing its own page for the catalogue and for providing an exhibition space and reception.

It has been a real pleasure for organizers to be in contact with each other. Laurie, Patricia, Nancy, Sarah, Anna and Maggie have been on the phone frequently about preparations for the *Daughters* exhibit and have shared thoughts on art and being part of a family, as well. All participants hope that as this art travels, they will be able to meet in person at one or more of the receptions. *Daughters* has been the kind of project that makes belonging to the Women's Caucus for Art so worthwhile.

## Muller

Continued from page 1

### Muller contributed her resume:

#### Current Professional

9/98 - Present Executive Director, A.I.R. Gallery, Soho, NYC. Director of a not-for-profit, artist-based, alternative space, responsible for:

- all aspects of 20 exhibitions annually including solo and group shows of local, national and international artists, a bi-annual invitational show of 400+ artists, and a juried Biennial;
- a \$100,000 annual budget and gallery fundraising initiatives;
- working with the board of directors—attending monthly meetings, making proposals, collaborating with board members;

1/98-6/98 Admissions Coordinator, Parsons School of Design, Paris, France:

Responsible for portfolio review and development for prospective students; conducted interviews; served as liaison to the main campus in New York City; represented Parsons at international student fairs throughout Europe and the Middle East; coordinator for admissions issues with other administrative and academic departments of the Paris campus.

10/95 - 10/97 Coordinator, Office of Development and Alumni Relations, NYU School of Law: Coordinating with and supporting the fundraising staff to ensure that alumni relations activities correspond with capital development goals; planning and implementing an annual schedule of alumni events.

5/95 - 9/95 Assistant to the Director, Museum Studies Program, NYU Graduate Arts and Science: Primary administrative staff member in academic office with customary responsibilities supporting program director, faculty and students.

#### Education

B.A. University of Wisconsin-Madison, 1994, Phi Beta Kappa Cultural Anthropology, Senior Thesis: The Navajo Weaving Revival: Art and Industry  
M.A. New York University, 1997 Art Worlds, Draper Program, Graduate School of Arts and Science Thesis: "Culturally-Specific Art Spaces and the Democratization of the Public Trust."  
New York State Professional Certification in Museum Studies, GSAS, New York University, 1997

#### Extra-Professional Activities/Affiliations/Awards

Current Member, Women's Caucus for Art, National Board of Directors  
Current Member, Arts and Culture Committee, New York Women's Agenda, NYC  
2000 Awardee, Woman of the Future, New York Women's Agenda Galaxy Breakfast, NYC

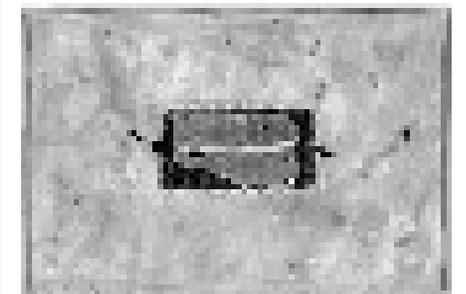
## CHAPTER REP IS CHAPTER'S VOICE ON NAT'L ISSUES

It is time for each WCA Chapter to select a representative to the Chapters Council at the national conference in Philadelphia next February.

Serving on the Chapters Council, and the potential to be elected from there to the Board of Directors, is a wonderful opportunity. There are very few occasions in this world for a woman to make the final business decisions that run a national corporation. Beyond the very tangible networking opportunities, Board Members develop leadership skills, build confidence, and gain an understanding of the complexities of running a large non-profit organization.

Each Chapter may send one representative to the Council. The Chapters Council meets annually at the national conference and each year elects, from those present, five (formerly three) members to serve on the national Board of Directors (see Proposal on page 5). The term of service is three years. Thus, at any time, 15 members of the Board of Directors will come directly from the membership. If no one from a Chapter is present that Chapter has no vote at the meeting, and thus no chance to have a representative elected to the Board. The balance of the Board is appointed by the President. If someone elected to the Board from the Chapters Council resigns before her three years is up, the President may appoint a replacement with the approval of the Board.

If you are interested in such career and personal growth, be sure to let your Chapter know that you plan to come to Philadelphia. Get to know even more wonderful, remarkable women.



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## Election Ballot

**Position: President-Elect**  
**Term of Office: 2002 - 2004**  
**Candidate: Dena Muller**

Each member of WCA is entitled to vote for the incoming President-Elect. You may return this ballot directly to the Nominations Committee by mail or email, or you may vote as a chapter and report the vote to the Nominations Committee.

Mail: Ruth Waters, Nom Com Chair, 3 Riviera Circle, Redwood City, CA 94065.

Email: rjwaters@mindspring.com (subject line: vote)

\*\*\*\*\*

President-Elect, 2002 - 2004

Dena Muller: For  Against

Write-in?

qualifies as working internationally. Kalpanah pointed out that working in another country requires acceptance of change. All cultural markers and signposts are different. On the other hand, one often receives a whole new aesthetic from a new culture.

Both Pip and Kalpanah stressed the importance of being open to new media, new images, new messages.

Ruth Waters recounted three different experiences: as a presenter on public art at the U.N. World Conference on Human Settlements in Istanbul in 1996, as a presenter at the World Congress on Violence in Dublin, Ireland, in 1997, and as organizer of an art exhibition and associated demonstrations and presentations in Zhuhai, China, as part of a Sister City Cultural Exchange in 1999.

Ruth explained the difficulties of crating and shipping large sculpture internationally (her expense for taking one of her portable rooms to Ireland was \$5,000), and commented that when giving speeches at ceremonies, one must learn to pace one's sentences with pauses for translators (in China).

Mary Curtis Ratcliff worked and exhibited in Japan for more than four weeks as a result of a connection made at a wedding in France! She advised networking, talking to people, taking advantage of whatever comes your way, and NOT being shy about your talent or your interest. Mary Curtis also reminded us to take appropriate gifts along for hosts and dignitaries.

Mary Curtis designed her work specifically so that she could carry it with her, partly as

checked baggage and partly as carry-on, thus avoiding both crating / shipping costs and customs brokers' fees.

Deborah Dague has exhibited in Moscow, Medellin (Colombia), and Nairobi (Kenya), primarily as an activist for children's rights who has utilized art. By focusing on the social and political issues of orphans and abused children, she has found that her activism has led directly to opportunities to exhibit internationally. The exhibitions, in turn, have led to extensive radio and television coverage. As Deborah said, "They understand the importance and power of art. . . the needs of children are universal."

Besides Sister City connections, panelists mentioned "Artists' Connections" by Allworth Press, New York, and the Global Culture Center (check the Internet) as sources for information on international opportunities.

### CALL FOR WCA/CAA PROPOSALS 2003

The WCA has issued a call for proposals for a 1 1/2 hour WCA panel at the February 2003 CAA Conference in New York City. Submit via e-mail to [info@nationalwca.com](mailto:info@nationalwca.com), and enter "CAA 2003 Panel Proposal" on the subject line and include the following items:

- 1) Name, telephone numbers, e-mail and mailing addresses.
- 2) A brief description of the topic and its importance to the WCA.
- 3) A one-page (400-word limit) proposed paper abstract.

WCA sessions will be chosen by a committee chaired by national Board members.

Guidelines:

1. Presenters must be members of WCA in good standing.
2. No one may chair more than one session in a three-year period.
3. No one may participate in the same role two years in a row; however a 2002 speaker may be a 2003 discussant, and vice versa.
4. No one may participate in more than one session in the same role in the same year; although a chair may give a paper or be a discussant in the session she chairs.
5. Exception: A speaker participating in a practical session on professional or educational issues may present a paper in another session.
6. WCA must be informed if papers are also being submitted for other CAA panels.
7. No previously published or presented papers may be submitted.
8. Acceptance to a panel infers a commitment to participate in person.
9. The WCA selection committee will make its decision based on the merits of proposals. The WCA selection committee reserves the right to select the most thoughtful version of a proposal or suggest a fusion of two or more compatible proposals. The WCA selection committee may also invite proposals from members who, in their opinion, might balance the panel.
10. This WCA proposal will be submitted to CAA for final approval.

### CALL FOR WCA/CAA PROPOSALS 2004

The WCA has issued a call for proposals for a 2 1/2 hour WCA affiliate society panel at the February 2004 CAA Conference, tentatively

to be held in Atlanta. Submit via e-mail to [info@nationalwca.com](mailto:info@nationalwca.com), and enter "CAA 2003 Panel Proposal" on the subject line and include the same three items as the 2003 submissions.

WCA sessions will be chosen by a committee chaired by national Board members.

Guidelines:

1. Presenters must be members of WCA and CAA in good standing.
- 2 and 4 - 9, see guidelines for 2003 proposals above.

### DON'T MISS THIS CHANCE TO TAKE A CHANCE...

Our annual fundraising raffle is under way. Fundraising Chair Dale Osterle announced that this year Dorothy Gillespie, recipient of a 2001 WCA Lifetime Achievement Award, has generously donated a work of her sculpture to be raffled. The sculpture, created in 2001 and titled "XLVII" is 21" x 21" x 8", can be installed free-standing or wall mounted, and has a value of \$1,050.00.

The drawing will be held at the Philadelphia Conference at the end of the roundtable discussion on Tuesday, February 19, 2002. The winner need not be present to win. Tickets are \$10 each, or three for \$25. Tickets will be available at the Conference, or send your check, notated "raffle," to WCA, PO Box 1498 Canal Station, New York, NY 10013.

ArtLishes

PO Box 1498 Canal Station · New York NY 10013



TIME TO RENEW form on page 6



The Guardians, Digital/Mixed Media

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Winter

2001