PRESIDENT’S AWARD FOR ART AND ACTIVISM

ROSE B. SIMPSON
As President of the Women’s Caucus for Art, it is an honor to recognize sculptor Rose B. Simpson for her commitment to the mission of WCA—to create community through art, education, and social activism. I had the opportunity to see Simpson’s solo exhibition at the Wheelwright Museum in Santa Fe this summer, and was moved by her figurative ceramic and mixed media pieces for their resonance and accessibility. Living and working in Santa Clara Pueblo, her sculpture is profoundly connected to place. I hope you’ll join us in Chicago on February 15, 2020 to celebrate the accomplishments of Simpson and the Lifetime Achievement Award honorees.

Margo M. Hobbs, Ph.D., WCA President

Rose B. Simpson is a mixed-media artist, whose work addresses the emotional and existential impacts of living in the 21st century, an apocalyptic time for many analogue cultures. Her figures are often powerful matriarchs or elusively androgynous empaths who channel the spirits of high art, hiphop, lowrider attitudes, and long-lost ancestors of all kinds. Simpson comes from Santa Clara Pueblo, famous for the ceramics its women have produced since the 6th century AD. An apprentice to her mother Roxanne Swentzell, an acclaimed native artist, Simpson grew up expressing herself in three-dimensions. After a BFA in Studio Arts from the Institute of American Indian Arts (IAIA), Simpson earned an MFA at the Rhode Island School of Design, where she was inspired by contemporary art and international artists such as Lee Bontecou, Alberto Giacometti and Marina Abramovic. Simpson’s sculptures are in the collections of the Museum of Fine Arts Boston, Denver Art Museum, Princeton University Art Museum, Heard Museum (Phoenix AZ), Pomona College Museum of Art (Pomona CA), Peabody Essex Museum (Salem MA) and the Clay Center for the Arts and Sciences (Charleston, WV). In 2019, Simpson’s work was exhibited in solo shows at The Wheelwright Museum in Santa Fe, NM, and at Jessica Silverman Gallery, San Francisco.

WCA LIFETIME ACHIEVEMENT AWARD HONOREES

The WCA Lifetime Achievement Awards will be held at Columbia College on Saturday, February 15, 2020 in Chicago. The event will include a ticketed gala reception from 5:30-7 pm, ceremony from 7:30-9 pm. Buy a ticket to the reception to meet and mingle with the honorees!
made her name by working on the nonprofit, Archi-treasures to support community projects and local artists. Through this organization she has worked with young artists to create art that was made for the neighborhood and by members of the community. This work has involved local youth, something that can be seen as profitable in its own way because of the connection that she is able to make with them by providing centers for artistic outlet. Fernandes takes initiative in creating spaces that are equitable and she works towards creating change in underprivileged areas. Work in communities in Chicago is something that Fernandes is no stranger to as she has worked in the Chicago Park District and Chicago’s Department of Cultural Affairs. Through this work she has created connections among Chicago’s cultural communities.

Fernandes has also worked with the Chicago Park District as Program Director of Sculpture Chicago, commissioning new artworks through this partnership. This has further enhanced her work attempting to lessen the divisions between class and race, all done through the use of artwork and members of her Chicago community. Her work encouraged young people to speak about their experience as residents of the Chicago area, furthering their involvement. She has been committed to combating social inequality experienced by members of this community through collaborations and artwork.

Re-Inventing the Garden City (1996) is a project that was done to create opportunities for artists to work with local communities. Many artists participated in different parks throughout Chicago, connecting the parks to their history with the people of the community. Each sculpture is connected to the people’s history. One of these works included was by the artist Pepon Osorio called El Gran Salon de la Fama and included six members of the Puerto Rican community. These works were placed in parks throughout Chicago, connecting the history through different neighborhoods and communities.

The Front Porch Project (2016) is another piece that Fernandes has worked on in her hometown. It also integrates artists and the local community. In this project the artists are the listeners in community conversations with an employment program for residents. Artists and community members work together to come up with proposals for the program. Images within this project included large-scale portraits of residents in the neighborhood. The project also included ways for local residents to get involved, such as portrait drawing classes, photo sessions and audio interviews. This helped to create a way that artists can give back to their communities by working within them.

Fernandes has also pushed towards issues with First Amendment rights with her support of Dread Scott’s 1989 installation, What is the Proper Way to Display a US Flag? This piece was displayed at the Art Institute of Chicago and included a way for people to answer the title question by writing in a notebook, but to do so they had to step over a United States flag.
This work caused controversy because it was taken to be an example of desecration of the US flag, and it was condemned by then-President George H.W. Bush and the US Senate. Fernandes stood in support of this work for exercising First Amendment rights that should not be taken from the artist. She has committed herself to putting her attention towards the cultural divides in the US. Fernandes believes that we should all have an opportunity to debate our differences, something that is crucial to understanding each other.

Fernandes’ work has been very much focused on connecting communities with their history through the use of artwork and local artist communities. Her work with these communities has allowed for more conversation about historical roots and commonalities of the people living within the neighborhoods of Chicago. She has also been one to stand up for the rights of other artists in their views of works that have been deemed controversial. Fernandes has been committed to change within local communities and to making sure that these voices are heard.

Maya Cleckley was born and raised in The Bronx and has always been interested in the art world. She is currently majoring in Art History and Studio Art at Muhlenberg College.
Born in Osaka, Japan in 1948, Michiko Itatani favored the studies of mathematics and the sciences, enjoying what seemed to be the literal while she soon dreamt of becoming a serious fiction writer. After a demoralizing critique of one of her short stories by senior writers, Itatani decided it was time to take a break from writing. She thought it best to delve into a world she had never once considered as a sort of period of personal exploration. But what was intended to be a brief hiatus became a lifelong voyage and a valuable career: a journey in the world of art.

Interested in living in the center of the U.S. while pursuing the arts, she found the School of the Art Institute of Chicago. Unlike the majority of her peers there, Itatani hadn’t grown up drawing since it was never her biggest interest. Taking on the Institute, Itatani hadn’t felt particularly gifted in the arts and had refrained from even labeling herself as an artist at the time. All the while she was studying the arts, she continued her work as a writer. Yet over time she found herself becoming more involved in her paintings and spending less time on her novels.

The title “artist” seemingly fell into her lap, and deservedly so. At age 25, Itatani exhibited for the first time in Chicago in 1973. In the same year, she was accepted into more galleries in the area and quickly outside of Illinois. Soon she was recognized as an emerging abstract expressionist by curators and museums across the country, with emotionally and intellectually stimulating works.

After getting to know Itatani’s background, it is clear that her work resonates with her childhood curiosities for the mathematical and scientific world. Her paintings feel calculated, yet spirited and almost magical, placing us in an unknown galaxy. Often richly saturated in color, involving many geometric forms that seem to flow to their own rhythms in the frame, glimmering and colored spheres accentuate the scenes as fireflies do a field. The works are typically large, covering walls and at times proceeding onto the floor. It is not uncommon for Itatani to use unconventional canvases of her own shapes and sizes. Over the years her art has gradually evolved yet her focus has not wavered.

In an interview from 2010 she summarizes her work: It’s about the human desire of trying to reach beyond our capacity and we are doing that bit by bit—from the 17th century to the 21st century, it seems we made huge progress, but in the context of the larger universe, it’s nothing. I want to kind of look at ourselves and want to smile, how small and insignificant we are! However something is extremely beautiful about our disproportionate desire.

Coded Spin painting from **Encounter 17-B-4**, 2017, 78”x96”, oil on canvas
As a child she felt comfortable in the realm of mathematics and science for its structure and ground rules, but of course the deeper you delve into these subjects the hazier it becomes. As Itatani has described, there is only so much we know of the universe and of ourselves. In reality what knowledge we do have is absolutely miniscule. And yet despite the vastness of it all, we still try to tackle the once impossible, knowing all too well that our attempts may not result in an intelligible conclusion.

Itatani’s artwork shows her acceptance and admiration for the commonly unnerving unknown. She examines dense concepts such as identity, culture, technology, and human desires in the modern age inside a cosmic setting. Her work is an experience in itself without a strict delineation. She does not strive to necessarily make a statement but rather hopes to ask questions through her paintings: I am happiest, as an artist, if somebody can stop thinking while looking at my paintings, just looking. And through quiet contemplation, if viewers end up thinking about what is really important for them, my painting might be doing something.

Through her work as an artist, she has come to understand how similar painting can be to composing a novel. For Itatani, both come together after a heavy load of research and contemplation. This period of meditation and planning can go on for years before they are ready to be brought to life on the canvas. Once the painting is complete, it has become a collage of her research and thoughts; fragments of ideas and curiosity radiate from her imagery.

Since the late 70’s, Michiko Itatani has been a professor at her alma mater. Her work can be found in over 30 public collections across the world, from Switzerland to Japan. In 1987, Itatani published her first book, a collection of her early works along with essays and critical writings. Today she continues to show in solo and group exhibitions throughout the year while maintaining her work as a professor at the School of the Art Institute of Chicago.

Amber Manoski is a second year BFA student at the Pennsylvania Academy of the Fine Arts, Philadelphia. She is currently working for the Long Beach Island Foundation of the Arts & Sciences.
In our cultural climate today, where popularity and fame can stem from promoting falsities, it is crucial to remember that what makes us vulnerable also makes us strong: our mortality. Artist Judy Onofrio urges us on to accept our fate, and each other’s, in a joyous celebration of the cycle of life, with her powerful animal bone sculptures. Through her own process of healing, Onofrio welcomes the nature of life, by way of the transformative process of working with bones.

Onofrio began incorporating animal bones into her sculptures in 2008, after suffering from an attack of a serious illness. It was then that Onofrio’s work made a gradual shift to include the delicately pastel painted bones included in her 2012 series, and in 2014 she came to the stark white, entirely bone, elegant assemblages she is still exploring today in 2019. The artist’s sculptural process begins with collecting bones in the countryside of Minnesota, where she works and resides. She likens this process, where some might fight it morbid, to collecting sea shells as a child. Onofrio describes this process to be about the pure joy of discovery and collecting, and to be simply about organic form.

In the field, Onofrio collects animal bones of a wide array, anything ranging from as small as a bird to as big as a bull. She excavates an abundance of animal bones from up on a hill, carrying them in large buckets, and transporting them in a truck back to her studio, where she stores a collection of bones from over 30 years of gathering. Once in the studio, she then fanatically organizes them by bone type and size, on shelves, large plastic jars, and filing cabinets. The bones are cleaned and then painted white. Assistant Jeremy Kilkus helps with the labor-intensive process of drilling the bones together, and then covering any leftover drill marks with a sculptural epoxy. It is important to Onofrio for the sculptures to have an impact from a distance, as well as an impeccable, detail-oriented finish, up-close.

A self-identified collector, Onofrio began sculpting 3-dimensional, mosaic-like pieces in the early 1980’s, with found materials such as glass, beads, buttons, and any other item harnessing a magpie-like attraction. Works such as Your Wish Is My Command (1998), a complicated mixed media mosaic sculpture depicting a woman sitting on a couch by the telephone, fluently showcased the female form, while containing underlying subjects of mortality that are still relevant in her work today. In a 2014 PBS documentary, Onofrio explains that while her mosaic work rendered symbols of fertility and desire, it was nevertheless about her own physical frailty: “Even though there were acrobats flying through the air, they were acrobats doing things I couldn’t do.” In Onofrio’s work today, it seems that the female form has completely vanished, and while in an iconographic sense this may ring true, the presence of life still remains.

In her latest body of work, through the repurposing of animal carcasses Onofrio manages to bring light to an otherwise dark subject. In the human-sized sculpture, Rococo Rhythm (2019), Onofrio ornately and flirtatiously, as the title referencing 18th century Paris suggests, assembles the varying animal bones in a nuanced and lyrical fashion. By transforming the bones in such a convincing manner, the subject of the piece is no longer death, but new life. However, because of the medium of the sculpture’s original nature, once being the framework for a living creature, the artwork still hovers around the theme of physicality and having an anatomical form.
In the artist’s earlier mosaic work, the iconographic images of female forms, such as *He Said I Looked Like Liz Taylor* (1996), highlight the disparity between a realistic portrayal of a woman’s body and a culturally worshipped icon of one. By displaying such vibrant portrayals of theatricality and drama, in the aforementioned piece and also in the circus inspired acrobats of *Tilta-Whirl* (2006), the artist illuminates her own physical fragility through rendering dynamic motions and physical forms her health condition would not allow her to perform. Both these works speak on the theme of physicality and having an anatomical form, and the feeling that there is something lacking in one’s own physical state. Similarly, *Rococo Rhythm*, in its assemblage that nearly resembles white lace, also touches on the concept of something lacking, with the idea of being physically frail and weak. Being entirely composed of bones, what came out of the natural death of an animal, of life, they would seem to convey only weakness and mortality. However, Onofrio has come to accept vulnerability as strength, and the beauty that all human life comes in cycles. Because of this, Onofrio’s new work is not mournful in its acceptance of fate, but a joyous celebration of one’s condition, and is just as much about physical frailty as it is about strength.

In Onofrio’s current work, through the use of animal skeletons the artist invokes a powerful universal narrative, by proclaiming that our physical impermanence is the very thing that allows us beauty. Through Onofrio’s own self reflexive process of healing and renewal, the artist breathes new life into the bones that once supported animated life forms, by creating the altogether new forms of her sculptures, and thus giving old life new meaning.

*Connection*, 2015. 54” h x 38” w x 9” d
Photo by Rik Sferra

*Adriana Ruby Lobel* is an undergraduate student studying drawing at the Pennsylvania Academy of the Fine Arts, Philadelphia.
Alison Saar’s multidisciplinary body of work coincides with multiple influences in her life, from being raised in a revered artistic family, to her academic background at Otis College of Art and Design where she earned her MFA, to her interest in African American, African, and Ancient European mythology in connection with labor, race, and history. Saar’s pieces have been displayed in many institutions and public spaces such as L.A. Louver, Museum of the African Diaspora, Madison Square Park, National Museum of Women in the Arts, the Museum of Modern Art, and more. Now, Alison Saar is an honoree of the WCA’s Lifetime Achievement Awards of 2019.

One of Saar’s most recent exhibitions was at Los Angeles Louver which included a bronze sculpture called Grow’d (2019) where the figure is seated on a brick of cotton. The woman’s hair supports cotton plant branches going upwards. Her left hand holds a sickle and her right hand a cotton branch. The imagery of hair and cotton, which relates to cotton fields as an area of enslavement, coincides with the oppressive socio-political history this has had on African Americans. Hair was a controlling factor of enslavement, an integral part of someone’s identity, and to this date discrimination occurs based on hair. This piece is a continuation a work from 2017-2018, Topsy Turvy. Grow’d and Topsy Turvy take inspiration from the book Uncle Tom’s Cabin, a foundational pre-Civil War abolitionist novel, where one of the characters is Topsy. Grow’d depicts Topsy during her enslavement as an adult woman, when she is questioned by her new slaveholder regarding her parents and her belief in God: “I spect I grow’d. Don’t think nobody ever made me.” This is a powerful piece showcasing how Topsy would see herself. She knows that she is more than a slave, that she has created herself. She has the urge to grow and the desire to be in command of her life.

Moving into Alison Saar’s other disciplines, she has created a combined collection of silk screen, lithography, and woodblock prints revolving around the similar themes of black people, their history, and strong imagery of their bodies. A print that stands out is the limited edition, Shorn. It was created in 2014 using wood cut and was displayed at the National Museum of Women in the Arts in 2016. Shorn portrays a woman who is painted in crimson red on a gray background. Both of her hands are occupied; she grasps a shard of glass in her left hand and in her right hand she seems to be holding her own hair that she has cut off. In this piece and Grow’d, and many other pieces, Saar employs the image of a sickle or glass blade. Since many figures in Saar’s work reference enslaved African Americans, I think a sickle would be present due to the usage of the tool in fields to harvest cotton. The subject of Shorn is standing in a pile of loose hair. The woman has a straight face but her posture is upright. The significance of this head shaving print can be understood in two ways: a rite of passage for the woman or an act of mourning. Shorn is compelling because of the color contrast between gray and crimson, creating a compelling stance. I imagine that this work is about black woman having ownership over her own body through the illustration of cutting off her own hair. The imagery of shorn hair can be found in other works such as Coal Black Blues (2017) and Haint Blue (2015), as a recurring socio-political theme in Saar’s works.
The pivotal point of Saar’s career was when she realized that she wanted to create works that are not necessarily abstract but rather intentionally convey a concise message for anyone to interact with. She told Hyperallergic that “I wanted to make art that told a story.” Saar’s works seem to utilize colors that are mostly dull and grey but she draws attention with bright pigments. Her pieces are vivid and elegant but don’t shy away from the much needed discomfort and straightforwardness of the history of slavery. Her figures are shown in movement or have already performed an action. Alison Saar has created works of art that are time portals, showing struggle and defiance.

Alison Saar, Grow’d, 2019, cast bronze, 78 ½” x 39 x 38 ¾”

Alison Saar, Shorn, 2014, woodcut, 32” x 19” Edition of 30

*Sahiti Bonam* is a graduate of Tyler School of Art ’18 with a BA in Visual Studies, minor in Communication Studies, and a certificate in Community Arts Practices. She is currently the Marketing Coordinator for Al-Bustan Seeds of Culture, an arts and culture non-profit in Philadelphia.
Judith E. Stein has contributed to the world of art in numerous ways as an art historian, curator, critic, and writer with a strong feminist voice. She attended Barnard College for her undergraduate degree and went on to receive her masters and Ph.D. from University of Pennsylvania in Philadelphia, where she wrote her dissertation “The Iconography Of Sappho, 1775-1875.” Her career since has been particularly focused on contemporary art and artists. Stein wrote reviews and criticism for decades, contributing to various publications including Art in America, The New York Times, Art News, and the Philadelphia Inquirer, among others. In addition, she worked as an arts reviewer for National Public Radio’s Fresh Air and Morning Edition, and she received the Pew Fellowship for Literary Nonfiction. Her impact was amplified by her advisory role in many projects, specifically around the Philadelphia area. Stein helped organize Philadelphia Focuses on Women in the Visual Arts (FOCUS) which celebrated art by women (1973-1974). She served on the advisory board of Philadelphia’s Leeway Foundation for women artists, (1994-2002). Also an accomplished curator, Stein served as Contemporary Curator for the Pennsylvania Academy of Fine Art from 1983-1995. One of her most notable exhibitions: “I Tell My Heart”: The Art of Horace Pippin (1993) traveled to the Metropolitan Museum of Art in 1995 and earned the best catalog award from AICA/USA. More recently, she curated The Likeness of Being: Contemporary Self-Portraits by Sixty Women (DC Moore Gallery, New York, 2000) and co-curated Picturing the Modern Amazon: The Hypermuscular Woman (The New Museum of Contemporary Art, New York, 2000).

As early as her doctoral thesis in 1981, Stein was writing serious, feminist work, which considered the intersection of visual arts, history, and poetry, and the depictions of women in all of these. She discussed how the image of the poet Sappho had been distorted and translated particularly during the neoclassical age. By focusing on Sappho as both the female subject of art and how these took on a specific iconography, as well as on Sappho’s existence as a female creator herself, Stein considers Sappho as both poet and muse.

Her exhibitions and writings are too numerous to explore here but they cover a huge scope of art in period, medium, and subject. Stein has produced feminist work both in studying past female artists and movements and in supporting contemporary female artists by organizing and curating exhibitions focused on them. Furthermore, Stein is an expert in situating art in the greater world context in a myriad of ways. She does this in regards to literature and poetry, analyzing the depictions of the seminal female poet Sappho during the 18th and 19th centuries in her dissertation. She also considers historic and economic circumstances. In Eye of the Sixties, she approaches the 1960s through the art dealer Richard Bellamy’s life and studies the relationship of art, power, and money with her analysis of the evolution of art movements and the way galleries and the art market changed, especially in the fifties and sixties.
In a 2014 interview with Charles Giuliano for Berkshire Fine Arts, Stein spoke about the exhibition *Figurative Fifties, New York Figurative Expressionism* (1988), which she co-curated with Paul Schimmel. She said with this exhibit they were “questioning the major narrative of the time. There is always more than one thing going on at any given time in the art world.” Exploring the complexities and contradictions that occur within the art world at different moments in time seems to be an essential part of Stein’s work. By approaching her scholarship in this way Stein has produced critical work on many lesser-known artists and brought them further into mainstream study.

In addition to her larger works, she continues to publish thoughtful scholarship written with beautiful clarity and nuance. In Spring 2019, she wrote “Anxieties of Influence” examining Susan Stewart’s book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* and its profound impact on artists including Ann Hamilton, William Kentridge, David Schutter, and Laura Mongiovi. In this and other works, Stein unpacks linguistics and critical theory as well as the intersection and influence of poetry and literature on artists. She analyzes both the influences Stewart’s book has had on various generations of contemporary artists, as well as ways the book can even help us interpret art that wasn’t directly influenced by it.

In just a short article Stein ignites curiosity in her audience to explore the topic individually in even more depth, as good art writing should do. She has inspired this depth of thought and study throughout her career. Her writings and exhibitions are lasting valuable resources. Stein’s varied, excellent work and accomplishments are more than worthy of attention and recognition.

Grace Warnick is a senior Art History and Theatre Design double major at Muhlenberg College from Coeur d’Alene, Idaho.
Conference Schedule

Registration for conference and Lifetime Achievement Awards Gala tickets: [https://nationalwca.org/conference/](https://nationalwca.org/conference/)

**Conference Hotel:**
Hotel Essex  
800 S. Michigan Ave  
Chicago, IL 60605

**Conference Events:**
- Columbia College  
  1104 S. Wabash Ave, 8th Floor  
  Chicago, IL 60605

Register with WCA reduced rate: [https://reservations.travelclick.com/107941?groupId=2542816&hotelID=107941#/guestsandrooms](https://reservations.travelclick.com/107941?groupId=2542816&hotelID=107941#/guestsandrooms)

**WCA Business Meeting and WCA/CAA Panel:**
Hilton Hotel  
720 S. Michigan Ave  
Chicago, IL, 60605

**THURSDAY, FEB. 13**

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<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00-9 am</td>
<td><strong>Welcome with President Margo Hobbs</strong></td>
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<tr>
<td>9:15-11:45 am</td>
<td><strong>Chapters Council</strong></td>
<td>Open to all WCA members</td>
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<tr>
<td>12:30-1:30 pm</td>
<td><strong>WCA Business Meeting</strong></td>
<td>Rachel Epp Buller, Inappropriate Bodies; Art, Design, and Maternity</td>
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<td>1-2:30 pm</td>
<td><strong>Eco-Art Caucus</strong></td>
<td>Roundtable Discussion led by Marcia Wood Mertinooke</td>
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<td>1-2:30 pm</td>
<td><strong>LGBTQIA Caucus</strong></td>
<td>Introduction and Organizational Meeting</td>
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<td>2:45-4:15 pm</td>
<td><strong>JWAN Caucus</strong></td>
<td>Panel: Art &amp; Anti-Semitism</td>
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<td>2:45-4:15 pm</td>
<td><strong>Ellen Sandor/Caren Rudman</strong></td>
<td>Artist Talk</td>
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<tr>
<td>6-7:30 pm</td>
<td><strong>WCA/CAA Panel</strong></td>
<td>Amplifying Inclusion: Intersectional Feminism in Contemporary Curatorial Practice</td>
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<td>8:00-?</td>
<td><strong>Meet-up at Hotel Bar</strong></td>
<td>Drop-in for drinks and lively conversation</td>
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### Friday, Feb. 14

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<tr>
<th>Time</th>
<th>Speaker(s)</th>
<th>Event</th>
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<tr>
<td>8:30-10:00 am</td>
<td>Maxine Hess/Barbara Rehg/Ann Rowles</td>
<td>Intersectionality Workshop: Building Awareness</td>
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<td>8:30-10:00 am</td>
<td>Linda Kattwinkel</td>
<td>From Shepard Fairey to Fair Use</td>
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<td>10:15-11:45 am</td>
<td>Laurie Talbot Hall</td>
<td>Intersectional Ideas, Interactive Practice</td>
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<td>10:15-11:45 am</td>
<td>Gilah Hirsch</td>
<td>Art &amp; Healing</td>
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<td>1-2:15 pm</td>
<td>Yeonhee Cheong/Corinna Sephora/Anne Farley Gaines</td>
<td>Artist Talks</td>
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<td>1-2:15 pm</td>
<td>Laura Phelps Rogers</td>
<td>Art in the Everyday Quilt Project</td>
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<td>2:30-3:45 pm</td>
<td>Margaret Parker</td>
<td>Panel: Intersectionality in the Midwest</td>
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<td>2:30-3:45 pm</td>
<td>Ann Mohler</td>
<td>Roundtable: Visual Arts Impact</td>
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<tr>
<td>5-7 pm</td>
<td>Opening Reception</td>
<td>YWC Exhibition: Intersectional History</td>
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<tr>
<td>6:30-8:30 pm</td>
<td>Opening Reception</td>
<td>National Exhibition: Collectively Shifting</td>
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### Saturday, Feb. 15

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<th>Time</th>
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<tr>
<td>5:30-7 pm</td>
<td>Lifetime Achievement Awards Gala Reception</td>
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<tr>
<td>7:30-9 pm</td>
<td>Lifetime Achievement Awards Ceremony</td>
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### Sunday, Feb. 16

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<th>Time</th>
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<tr>
<td>10 am-3 pm</td>
<td>WCA Board Meeting</td>
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The 2020 WCA Annual Conference on the theme “intersectionality” will be held at Columbia College, Chicago. Highlights include a juried National Exhibition and the Lifetime Achievement Awards ceremony and ticketed gala reception. Days will be filled with Chapters Council and Caucus meetings, workshops and panels, and networking opportunities. From the convenient location on Michigan Avenue, you can explore great museums and galleries, enjoy exceptional dining and drinks, and take in world-class architecture and music.

Please join us for the Lifetime Achievement Awards celebration on Saturday, February 15 at Columbia College, Chicago. The 2020 honorees are Joyce Fernandes, Michiko Itatani, Judy Onofrio, Alison Saar, and Judith Stein. Rose B. Simpson will receive the President’s Award for Art & Activism.