

WOMEN'S CAUCUS FOR ART

40th Anniversary 2020
Lifetime Achievement Awards

Joyce Fernandes

Michiko Itatani

Judy Onofrio

Alison Saar

Judith Stein

Women's Caucus for Art 40th Lifetime Achievement Awards Anniversary Catalogue

Introduction by Janice Nesser-Chu and Margo Hobbs	4
Essay by Barbara A. Wolanin	7
<i>The Academy Awards for Women Artists</i>	
Past Lifetime Achievement Award Recipients	11
Past President's Awards President's Awards for Art & Activism	50
2020 Lifetime Achievement Awards Program	53
<i>Joyce Fernandes</i>	
<i>Michiko Itatani</i>	
<i>Judy Onofrio</i>	
<i>Alison Saar</i>	
<i>Judith Stein</i>	
President's Award for Art & Activism	75
<i>Rose B. Simpson</i>	

Foreword and Acknowledgments

Writing Ourselves into History

I want to welcome you to the Women's Caucus for Art's 40th Anniversary of the Lifetime Achievement Awards (LTA). This year, WCA honors five women with the Lifetime Achievement Award who embody the mission of WCA: Joyce Fernandes, Michiko Itatani, Judy Onofrio, Alison Saar, and Judith Stein. The President's Award for Art & Activism is awarded to Rose B. Simpson. In honoring these women, we also honor every woman who has worked tirelessly in the arts, often without acknowledgment. The 40th Anniversary of the LTA Awards is a time of celebration but it is also a time of reflection, and remembering our history.

In January 1972, a group of women met at the annual College Art Association (CAA) conference in San Francisco in an overflowing room to discuss the topic of sex discrimination in art and academia. After concluding that there was a need for representation and equity, the Women's Caucus of the College Art Association came into existence. In 1974, CAA informed the Women's Caucus they could no longer use the CAA name. WCA broke out on its own and became an independent organization, able to set its own goals and create its own vision.

In 1976, Joan Braderman wrote in "Juggling the Contradictions" which appeared in *Heresies*, "If we women don't begin to write ourselves into history,

who will?" In 1979, the WCA Lifetime Achievement Awards were established. They were the first awards to recognize the contributions of women in the arts and their profound effect on the larger society. The awards honored women's work, their vision, their commitment, and their sheer determination.

Since then, the Women's Caucus has been on the forefront of writing and many times rewriting our his(her)story. Over 211 women artists, art historians, educators, administrators, curators, writers, and political and social justice movers and shakers have been written about, honored and celebrated. From Louise Bourgeois to Bella Abzug to Lucy Lippard to Judy Chicago to Sue Coe, these women have made an indelible mark on our history and culture. The Women's Caucus for Art is proud of the role it has played, and will continue to play in "writing ourselves into history."

Histories like this do not happen on their own but are powered by so many women from our first WCA president Ann Sutherland Harris to our outgoing 26th President Margo Hobbs who provided leadership and direction, and empowered other women. It is powered by hundreds of women who volunteered to serve on WCA's national and local boards. They have worked tirelessly, often behind the scenes, in chapters, on committees, and on caucuses. Thank you all for your hard work, passion and commitment to WCA's mission. I would like

to personally acknowledge the many women who worked with me to make the celebration of the 40th LTA Awards possible. Thank you to the Honors Selection Committee: Amalia Mesa-Bains, Kat Griefen, Ferris Olin, Howardena Pindell, Melissa Potter, and Ruth Weisberg. Thank you to the essayists and presenters who were chosen by the honorees to tell their stories. Thank you to Barbara Wolanin for the introductory essay and the short bios on the past honorees. Thank you to Brenda Oelbaum for the “In Memory” PowerPoint. Thank you to Karin Luner who produced the catalog. And lastly, a big thank you to our board members and to our donors who made this event possible, and provided us with the opportunity to continue to “write ourselves into herstory.”

Janice Nesser-Chu
WCA Honors/Legacy Campaign Chair
WCA Past President, 2010–12
Artist and Academic Dean, Liberal Arts at
STLCC-Florissant Valley, St. Louis, MO

Commitment to Intersectional Feminism

Please join me in celebrating the life work of Joyce Fernandes, Michiko Itatani, Judy Onofrio, Alison Saar, and Judith Stein: community activists, artists, educators, and critics. We also honor sculptor Rose B. Simpson with the President’s Award for Art & Activism.

We recognize these women for their commitment shared by WCA to creating community through art, education, and social activism. At a historical

moment of widespread retrenchment towards chauvinist positions, where concern trolling to police so-called virtue signaling threatens to undermine any genuine progressive discourse, our honorees stand strong in their efforts to make meaning by communicating (across) difference. They are feminist standard-bearers who lend hope in deeply uncertain times.

As an all-volunteer organization, WCA is as vibrant and meaningful as its membership. Many of us feel ground down in our efforts to resist injustice, unappreciated when we voice hard-won truths, and generally exhausted. Fernandes, Itatani, Onofrio, Saar, Stein, and Simpson demonstrate how to recalibrate perspectives: put effort into local initiatives, take pleasure in galactic splendor, embrace unexpected change, find meaning in materials. They inspire us to do what we can where we are able. Let’s follow their examples: take heart to make a feminist future.

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



Top left to bottom right: Carolee Schneemann, Faith Ringgold, Judith Brodsky and Ferris Olin, Mira Schor
Photo credits respectively: Shaun Baker (image 1, 2, 3), Jennifer DelCastillo.

The Academy Awards for Women Artists

Barbara A. Wolanin

Our Women's Caucus for Art Lifetime Achievement Awards have often been called "the Academy Awards for Women Artists." For four decades, they have provided meaningful recognition for women in the visual arts and were always moving to all those who participated in the awards ceremonies. We are celebrating the 40th presentation of these significant awards to the artists, art historians, curators, and art activists whose outstanding achievement and lives dedicated to their art and their missions have inspired us.

The Women's Caucus for Art (WCA) began at a meeting of 250 outraged women at the 1972 College Art Association (CAA) in San Francisco.¹ Then there were few female tenured art or art history professors, few women had served on CAA's board, not one female artist was included in college art history survey textbooks, and few works by women were being shown in galleries and museums. The founding artists and art historians, including first president Ann Sutherland Harris, and many of the other Lifetime Achievement awardees have been leaders in bringing about the changes we are enjoying today, with improvements still needed.

WCA would grow into a national nonprofit feminist networking organization that recognizes the contribution of women in the arts; provides women with leadership, networking, and exhibition opportunities; sustains local, national, and global art activism; and advocates for equity in the arts for all. Today, about 1200 members meet in over 20 chapters across the country. WCA is unique in its multidisciplinary and multicultural membership, and is a founding member of The Feminist Art Project (TFAP) and an NGO of the United Nations.

Second president Mary Garrard convinced CAA to make WCA an affiliated society, and since 1977 we have met on the national level along with CAA at the winter conferences. When the conference was scheduled to be in Washington, D.C. in 1979, Charlotte Robinson led the local effort as conference chair to create the first Honor Awards for Lifetime Achievement in the Visual Arts, supported by national president Lee Anne Miller. A new WCA chapter for the greater Washington, D.C. area met at the Washington Women's Art Center, where conference planning also took place. The Vice President's wife Joan Mondale was instrumental in arranging for private awards in the White House Oval Office to be presented by President Jimmy Carter to Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe (in absentia). It was followed by a ceremony for WCA members at the conference and an opening of an exhibition of their art. In addition to three days of conference papers and receptions, women's art was shown in 42 museums, galleries, and in college, university, library, and federal spaces in the area. The next year, because of members who refused to attend the national conference in New Orleans in a state that would not ratify the Equal Rights Amendment



Top left to bottom right: Gladys Barker Grauer, Susan Lacy, Renee Stout, Lynn Hershman Leeson and Gloria Orenstein
Photo credits respectively: Jennifer DelCastillo, Amy Tierney (images 2, 3)

(ERA), a second set of awards was presented to feminist activists, including Gloria Steinem and Rosa Parks, in Washington, D.C. at the Corcoran Gallery of Art.

The 1979 efforts established the model and precedent to have an awards ceremony at each national conference, accompanied by a program catalog that documents the event and records the life stories of outstanding artists, art historians, curators, educators, critics, activists, and other visionaries.² All honorees are made lifetime members of WCA.

The history of WCA and its award ceremonies has been published in *The Power of Feminist Art* (1994), edited by Norma Broude and Mary D. Garrard; in *Blaze: Discourse on Art, Women and Feminism* (2007) that grew out of the 2006 national conference in Boston, edited by Karen Frostig and Kathy A. Halamka; in *The Eye, the Hand, the Mind, the history of the College Art Association* (2011); in the 40th Anniversary 2012 Honor Awards catalog and 2016 catalog *IMPACT!*; as well as in the annual catalogs available on the WCA website.

The awards committee was organized separately from the national board to enhance objectivity and expertise. Ann Sutherland Harris defined the committee's mission "to publicly recognize exceptional women artists while they were still living."³ The feminist leaders on the committee over the years have included a number of the awardees. Eleanor Dickinson, when chair of the committee, "established specific rules for selecting honorees to insure the awards' feminist integrity, to safeguard their diversity across disciplines in the visual arts, and to further break down old racial divides."⁴ When CAA was meeting in cities across the country, attention was often given to outstanding women in that year's region.

The selection committee has often been prescient in identifying awardees who only in recent years getting recognized with large solo exhibitions in major museums. For example, Louise Bourgeois was honored as early as 1980. The awards have been incredibly meaningful to the recipients. Sadly, some, such as Sylvia Sleigh, did not survive to participate in the ceremony but were pleased to learn of the award. According to the executors of her estate, Sylvia was so excited about the LTA award that she was working on her acceptance speech in the days prior to her death even though the awards were still months away. Because of her love for WCA, and her passion for supporting women artists, her estate set up the WCA Sylvia Sleigh Legacy Campaign to support the work of WCA and the LTA Awards. In recent years, the ceremony has included the President's Awards for Art & Activism presented to emerging or mid-career women in the arts whose life and work exemplifies WCA's mission.

The significance of the Lifetime Achievement Awards was highlighted in 2016, the third time WCA and CAA met in Washington, D.C., by the exhibition *Impact! The Legacy of the Women's Caucus of Art* curated by awardee

Leslie King-Hammond and the American University Museum. She wrote that “*IMPACT!* is a celebration of not just the survival of women in the visual arts, it is an act of peer recognition that affirms the role of WCA within the canon of the legacy of the visual arts traditions in the United States.” ⁵

This year, the 40th anniversary of the first national awards ceremony in Washington, D.C., 211 remarkable women will have been honored. Each year the courage, persistence, intelligence, creativity, originality, impact, and legacy of the awardees are honored in words and images, inspiring all those fortunate to be at the ceremony and documented for the future in the catalog. The recipients appreciate the recognition for how it can make a difference in having their work and achievements included in exhibitions, collections, museums, and publications. Receiving the award is incredibly meaningful to the recipients, as shown by how prominently it is included in their biographies and on their websites. As Margo Machida explained, “Receiving the 2009 WCA National Lifetime Achievement Award from women whose work has long inspired me was a singular honor.” ⁶

Dr. Wolanin, Curator Emerita for the Architect of the Capitol, is an art historian who joined WCA in 1978. She has been active on the national and WCA/DC chapter levels since 1990, including serving on the National WCA board from 2003 to 2012. She wrote the history of WCA for the 2012 honors catalog and coorganized the 2016 exhibition IMPACT! and prepared the slide show about all of the awardees, which has been updated for this year's ceremony.

¹ See Julia A. Sienkewicz, “Uniting the Arts and the Academy: A History of the CAA Annual Conference,” pp. 111-112, 117, and Mary D. Garrard, “Governance and Diversity in the 1970s: CAA and the Women’s Caucus for Art, pp. 202-213, in *The Eye the Hand the Mind: 100 Years of the College Art Association*, edited by Susan Ball, 2011 (New Brunswick, NJ: Rutgers University Press, 2010).

² Catalogs are viewable at www.nationalwca.org/past-honorees.

³ Mary Fish, “WCA Announces Presentation of First Annual Awards to Five Distinguished Women Artists in Washington, D.C.” Women’s Caucus for Art Newsletter 8, no. 1 (1978) p. 1, quoted by Susan King in her historical overview “Honoring Feminist Paths: The Lifetime Achievement Awards,” in *Blaze*, pp. 21-25.

⁴ King p. 30

⁵ Leslie King-Hammond, “IMPACT!” in *IMPACT! The Legacy of the Women’s Caucus for Art* (2016) p. 14. The exhibition was coorganized and the catalog prepared by Barbara Wolanin and Jaimianne Amicucci. The catalog remains available via Amazon.com.

⁶ Women’s Caucus for Art: 40th Anniversary Celebration, 2012, p. 29.

Past Lifetime Achievement Award Recipients

1979 Washington DC

ISABEL BISHOP (1902–1988) was a painter and graphic artist who depicted the urban life and people of New York City. She is known for her images of women and people she observed in the city streets. She was a leading member of the 14th Street School.

SELMA BURKE (1900–1995) was a sculptor and educator known for her expressive portraits and figures. She was part of the Harlem Renaissance. Her relief portrait of President Roosevelt inspired the one on the dime. She founded two art schools, one in New York City and the Selma Burke Art Center in Pittsburgh.

ALICE NEEL (1900–1984) was a painter known for her unflinchingly honest, perceptive, and expressive portraits of people from all walks of life. She painted friends, neighbors, famous people, and female nudes, including pregnant women and herself. She was an outspoken pioneer and role model for the feminist movement.

LOUISE NEVELSON (1899–1988) was a sculptor, considered one of the major artists of the twentieth century. She created an innovative form of monumental sculpture assembled from found or cut pieces of wood stacked in boxes to create walls, then painted one color, often black. She combined them into installations and later designed outdoor sculptures in metal.

GEORGIA O'KEEFFE (1889–1986) was a painter, one of the major American modernists shown by Alfred Stieglitz. She achieved international fame for her innovative and bold paintings of skyscrapers and flowers in New York and later for painting the bones and flowers and striking desert landscape of New Mexico.



Georgia O'Keeffe. *Red Canna*, 1924. Oil on canvas. Georgia O'Keeffe Museum, New Mexico.

1980 New Orleans

ANNI ALBERS (1899–1994) was an innovative textile artist, designer, educator, and author of theoretical studies *On Design* (1943) and *On Weaving* (1965). She later created prints and drawings in addition to her woven designs and woven paintings.

LOUISE BOURGEOIS (1911–2010) was a sculptor and printmaker who worked in a wide range of materials, including wood, marble, fiber, plaster, latex, and later bronze. The content of her personal form of surrealism was based on childhood dreams, experiences, and fears. She expressed themes of family, sexuality, and women's roles through organic abstract forms.

CAROLINE DURIEUX (1896–1989) was a painter, printmaker, and educator. Social satire and humor characterize her images. She became a master in lithography and pioneered innovative techniques with electron beam lithography and cliché-verre. She also experimented with Radioactive ink. She directed the Federal Art Project in Louisiana and later taught at Louisiana State University.

IDA KOHLMAYER (1912–1997) was a painter and sculptor based in New Orleans who was internationally known for her colorful and joyful abstract paintings and metal sculptures. She developed her personal vocabulary of forms, inspired by Abstract Expressionism and by folk and primitive art.

LEE KRASNER (1908–1984) was a painter who was part of the first generation of Abstract Expressionists. For six decades as an artist, she created innovative forms of abstraction balanced with figuration and of all over painting. She moved to large canvases and is known for the striking collages made from cut-up old paintings.



Louise Bourgeois. *Spider*, 1997.
Museum of Modern Art, New York.

Alternate Awards 1980 Washington DC

BELLA ABZUG (1920–1998) was a lawyer, activist, and U.S. Representative of New York (1971–1977). She ran again for Congress and also ran for Senator and Mayor of New York. She was a spokesperson for liberal causes, an advocate for women, and a supporter of the Equal Rights Amendment (ERA).

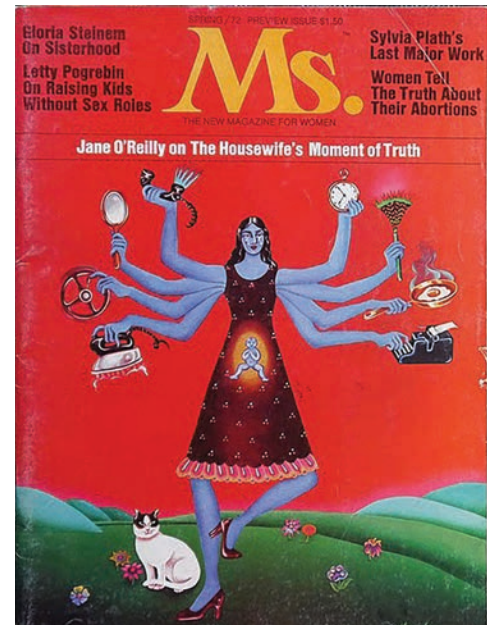
SONIA JOHNSTON (b. 1936) is a writer, speaker, and feminist activist who strongly supported the Equal Rights Amendment. Her organization Mormons for ERA and her criticism of the opposition of the Latter Day Saints Church (LDS) led to her excommunication, which motivated her political activism and publication.

SISTER THERESA KANE (b. 1936) is an activist elected to leadership roles in the Sisters of Mercy and as President of the Leadership Conference of Women Religious. She gained international attention for asking Pope John Paul II to advocate equality for and ordination of women in 1979.

GRACE PALEY (1922–2007) was a writer of short stories, poet, educator, and political activist. She was a pacifist who opposed nuclear arms proliferation and the Vietnam War. Paley taught at Sarah Lawrence College (1966–1989). Her books include *The Little Disturbances of Man* (1959) and *Enormous Changes at the Last Minute* (1974).

ROSA PARKS (1913–2005) was an activist and civil rights worker who sparked the Montgomery, Alabama, bus boycott and the national civil rights movement by refusing to give up her seat in a segregated bus in 1955. She continued her work against racial segregation and inspired others with her dignity and strength of purpose.

GLORIA STEINEM (b. 1934) is a writer, editor, lecturer, political and social activist, feminist organizer, and champion of women's rights. She was an early contributor to *New York Magazine* and cofounder and editor of *Ms.* magazine in 1972. She also helped organize the National Women's Political Caucus.



In 1972, Gloria Steinem cofounded the feminist-themed *Ms.* magazine with Dorothy Pittman Hughes.

1981 San Francisco

RUTH BERNHARD (1905–2006), born in Germany, was a photographer known for her black and white images of female nudes and still lifes. In New York, she produced the photographs for the first Museum of Modern Art catalogue. Later in California, she worked with Ansel Adams and others in Group f/64.

ADELYN BRESKIN (1896–1986) was an art historian, curator, and the first woman to direct a major art museum. She was print curator and then led the Baltimore Museum for 23 years, acquiring the Cone Collection. She was later curator at the Smithsonian. Her catalogs of the prints and drawings of Mary Cassatt were published in 1948 and 1970.



Elizabeth Catlett. *Sharecropper*, 1952.
© Catlett Mora Family Trust Trust / VAGA
at Artists Rights Society (ARS), NY / The Art
Institute of Chicago / Art Resource, NY.

ELIZABETH CATLETT (1915–2012) was a sculptor and printmaker known for her strong modernist depictions of figures expressive of the African American experience and for her work for social justice, especially for African American and Mexican women. She worked for many years in Mexico City.

SARI DIENES (1898–1992) born in Hungary, was an artist who created paintings, prints, sculpture, and textile designs. She used every possible material for her art, including found objects, even food. She was a member of A.I.R. Gallery and was also a dancer and a poet.

CLAIRE FALKENSTEIN (1908–1997) was a sculptor, painter, jewelry designer, and educator, who created thousands of works of art, including abstract public art that was at times controversial. Her innovative sculpture was often made of metal, glass, and resin, with pieces assembled in centralized or expanding configurations.

HELEN LUNDEBERG (1908–1999) was a painter who was a founding member of the California Post Surrealist movement. She was an innovator in making daring changes in style and subject while maintaining the precision and quality of her paintings, which range from still lifes and landscapes to geometric abstractions.

1982 New York

BERENICE ABBOTT (1898–1991) is best known for her photographs of New York City architecture and urban design in the 1930s. She also pioneered in photographing scientific subjects, providing illustrations for three physics books. Her photographs were at heart portraiture—revealing the interior through photographs of the exterior.

ELSIE DRIGGS (1898–1992) was a painter, the only woman among the Precisionists, known for her dramatic images of Pittsburgh factories and mills, often engulfed in smoke or shafts of light. She painted murals for the Works Progress Administration. Her later more whimsical work moved away from the Precisionist style.

ELIZABETH GILMORE HOLT (1906–1987) was an art historian, teacher, and independent scholar, who compiled selected writings on art from the middle ages to Impressionism. Her three-volume anthology, *Documentary History of Art* (1949, 1958, 1966) included translations of important texts, and made them readily available to students.

KATHERINE KUH (1904–1994) was a curator, art consultant, writer, and editor who authored numerous books and exhibition catalogs. She was owner and director of the Katherine Kuh Gallery in Chicago and later curator at the Art Institute of Chicago, where she developed methods to explain art to the public.

CHARMION VON WIEGAND (1896–1983) was an abstract painter and journalist whose art and ideas on spirituality through Theosophy, tantric yoga, and Tibetan Buddhism were influenced by her friend Piet Mondrian. Her paintings were often composed of geometric forms in pure color, reflecting her metaphysical theories.

CLAIRE ZEISLER (1903–1991) was a pioneer fiber artist. She moved from weaving to create off-the-loom knotted and threaded large sculptural forms, usually made of natural materials. She was inspired by modern and tribal African art and ancient Peruvian and American Indian textiles and baskets to create a new form of fiber art.



Elsie Driggs. *Queensborough Bridge*, 1926.
Montclair Art Museum.

1983 Philadelphia

EDNA ANDRADE (1917–2008) was a painter, designer, and educator whose compositions of line and shape created unusual visual effects. She was a pioneer in the Op Art movement. She designed mosaic murals, mobile sculptures, and altar pieces, and she taught at the Philadelphia College of Art.

DOROTHY DEHNER (1901–1994) was a sculptor and printmaker who began as a painter. In mid-life she began sculpting, casting bronze and assembling wood and steel. Her widely-exhibited sculptures are abstract, often evoking totemic figures and landscapes.

LOTTE JACOBI (1896–1990) was a German photographer who emigrated to New York. She specialized in portraits. She later created abstract images through “photogenics,” an experimental technique that she developed.

ELLEN JOHNSON (1910–1992) was an art historian and educator known for her classes on modern art. She organized exhibitions and wrote about contemporary American art. Her book *American Artists on Art from 1940 to 1980* was the first compilation of statements by American artists of that period.

STELLA KRAMRISCH (1896–1993) was an art historian, educator, and curator who specialized in the art of India and the Himalayas. She taught in India, England, and the United States and was a curator at the Philadelphia Museum of Art. Her books and exhibitions illuminated the complex character of Indian art and ritual.

LENORE TAWNEY (1907–2007) was an influential fiber artist who transformed the flat surface of weaving into three dimensions. Her groundbreaking sculptural works, which she called “woven forms,” were constructed of colorful yarns and floated freely in space, as in her *Cloud Series* commissions for public buildings.

PECOLIA WARNER (1901–1983) was a lifelong quilt maker in the African American tradition. Her striking designs with bold, contrasting colors, patterns, and asymmetry have been linked to West African textile traditions and Jazz. Her quilts have been extensively shown and collected as art.

1984 Toronto/1985 Los Angeles

MINNA CITRON (1896–1991) was a painter and printmaker who first worked in the representation style of the 14th Street School in New York, often depicting women. She created murals and paintings for the Tennessee Valley Authority in the 1930s. She studied printmaking at Atelier 17 and became a modernist, creating pioneering abstractions.

CLYDE CONNELL (1901–1998) was a self-taught Louisiana sculptor and painter who created original forms she called Wind Ladders and freestanding vertical forms made out of natural and available materials. She translated sights and sounds of her environment in her art. She was motivated by the Abstract Expressionist work she saw on trips to New York City.

ELEANOR RAYMOND (1887–1989) was an architect in Massachusetts at a time when few women were in the field. She was part of the Cambridge Group of women architects and designers. She designed one of the first International Style houses in America, but integrated her residences with the landscape and collaborated with her clients.

JOYCE TREIMAN (1922–1991) was a painter, printmaker, and educator, trained in the Midwest who located to Los Angeles. She was known for her fine draftsmanship. Her work was usually figurative, often exposing underlying absurdities and foibles of her subjects. She emulated artists of the past and deliberately avoided working in the latest styles.

JUNE WAYNE (1918–2011) was a printmaker and feminist. Her Joan of Art Workshops in 1972 taught women how to be professional artists. In 1960, she founded and directed the Tamarind Lithography Workshop in Hollywood, where artists could work with master printers. It became the Tamarind Institute at the University of New Mexico in 1970. She also designed tapestries.

RACHEL WISCHNITZER (1885–1989) was a scholar and educator. She emigrated from Europe to New York in 1940. She studied and published about the history of Jewish art throughout the ages. Her books include *Synagogue Architecture in the United States* (1955) and *The Architecture of the European Synagogue* (1964).

1986 New York

NELL BLAINE (1922–1996) was a painter of colorful landscapes and interiors drawn from nature. She participated in the Jane Street Gallery, the first co-op of modern painters in New York. In 1943, she was the youngest member of the American Abstract Artists group but just 7 years later began more figurative work. She continued painting throughout her life, even after becoming disabled from polio in 1959.

LEONORA CARRINGTON (1917–2011), born in England and living mostly in Mexico, was a painter and writer who created her own form of Surrealism from a feminine perspective. Her dream-like paintings evoke magic, alchemy, and ancient and Celtic myths. She helped launch the Women's Liberation Movement in Mexico.

SUE FULLER (1914–2006) was an innovative printmaker and sculptor. She created experimental textural prints and compositions of threads. She then moved to an original form of sculpture called *String Compositions*, made of threads stretched to create transparent geometric designs. Using newly developed plastic materials allowed her to pioneer imbedding clear threads in plastic.

LOÏS MAILOU JONES (1905–1998) was a painter, textile designer, graphic artist, writer, and educator whose brilliantly colored paintings were strongly influenced by time in Paris and Haiti. Paintings of African masks and textile patterns evoked African American heritage. She taught design and watercolor at Howard University for almost half a century (1930–1977).

DOROTHY MILLER (1904–2003), who was the first curator at the Museum of Modern Art (1935–1969), brought significant new American artists to the attention of the public in her pioneering *Americans* exhibitions (1942–1963), where she usually included at least one woman. She achieved a high level of stature and authority in the museum world.

BARBARA MORGAN (1900–1992) was a photographer known for her stunning photographs of modern dancers. Her friendship with Martha Graham resulted in her book *Martha Graham: Sixteen Dances in Photographs* (1941). She was cofounder of the photography magazine *Aperture*.

1987 Boston

GRACE HARTIGAN (1922–2008) was a painter and educator who was a leading artist of the second generation of New York Abstract Expressionists. Her work bridged Pop Art with her introduction of representational imagery, inspired by Old Masters, billboards, magazine ads, and store fronts, rendered in boldly applied color.

AGNES MONGAN (1905–1996) was an art historian, curator, and educator who was a pioneering expert on French and Italian drawings and taught students to develop their own connoisseurship through careful looking and study. She was the first female curator in 1929 and the first female director of the Fogg Art Museum at Harvard University.

MAUD MORGAN (1903–1999) was an artist and educator who exhibited her work with Abstract Expressionists in New York and mentored younger artists such as Frank Stella in Boston, where she was a leading modernist. Her color-based paintings and collages ranged from abstract to figurative, with imagery growing out of her own experiences and dreams.

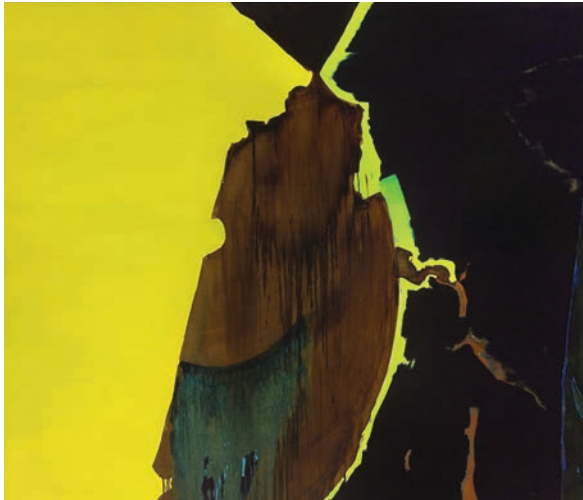
ELIZABETH TALFORD SCOTT (1916–2011) was a textile artist known for her innovative free-form quilts. She learned quilt-making from her parents but enhanced hers with embroidery, beads, found objects, and story content. Her quilts were exhibited in and collected by art museums. Her daughter Joyce Scott is also a WCA award recipient.

HONORÉ SHARRER (1920–2009) was a painter who depicted working people in fine detail. She is best known for her five-part *Tribute to the American Working People* (1951) constructed like a Renaissance altarpiece, with workers for saints. Her later paintings moved away from social realism to surrealist and whimsical imagery.

BEATRICE WOOD (1893–1998) was a ceramist inspired by modern, prehistoric, medieval, and Japanese art and Indian philosophy. She created innovative and unconventional pottery and sculpture and was known for her unique luster glazes and her sense of humor, stemming from her early Dada days. She elevated pottery to an art form.

1988 Houston

MARGARET TAYLOR BURROUGHS (1915–2010) was a painter, printmaker, writer, curator, educator, and collector. She was a scholar of African American and African culture. She was the principal founder of the Du Sable Museum of African American History in Chicago. She also helped found The National Council of Negro Artists.



Dorothy Hood. *Noble Day and Noble Night*, 1968.
Oil on canvas, 60 x 70 inches.

DOROTHY HOOD (1919–2000) was an artist and educator who was influenced by Surrealism and Indian culture during two decades in Mexico. Her unique style was called “Abstract Surrealism.” Her dramatic paintings evolve from patterns created by pouring, evoking landscape or outer space. She was considered the most famous artist in Texas.

MIRIAM SCHAPIRO (1923–2015) was a pioneering feminist artist and educator and part of the Pattern and Decoration movement. With Judy Chicago she created the Feminist Art Program at the California Institute of the Arts and the installation *Womanhouse* (1972). She moved from hard-edged abstractions to incorporating fabric into the paintings she called “femmages.”

EDITH STANDEN (1905–1998) was a curator and textile scholar. She was one of the “Monuments Men” recovering art in Germany at the end of World War II. She was a longtime curator of textiles at the Metropolitan Museum of Art, where she researched and made the collection accessible.

JANE TELLER (1911–1996) was a sculptor, printmaker, and educator who worked mostly with wood. Her work is abstract, modern and prehistoric at the same time. She constructed sculptures with stacked parts to create a whole, seeking a spiritual or magical effect. She taught sculpture at Princeton University and had many solo exhibitions.

1989 San Francisco

MARGRET CRAVER (1907–2010) was a craft artist, an expert silversmith, enamellist, and maker of jewelry and hollowware, delighting in reflected light and color. To share her knowledge, she wrote technical manuals and with great fortitude she devised and developed educational programs that revitalized interest in hollowware and traditional metalsmithing techniques that still exist today. She also learned to make her own tools, created new processes, and researched and revived *en résille* enameling.

CLARE LEIGHTON (1898–1989), originally from England, was a printmaker, illustrator, and writer who was known for her strong and expressive wood engravings and her depictions of rural life and working people. She wrote and illustrated fourteen books, and illustrated over fifty books. She also designed stained glass windows.

SAMELLA SANDERS LEWIS (b. 1924) is a painter, printmaker, art historian, and educator, known as a historian and collector of African American art. She founded an international journal about art by descendants of Africans. Dr. Lewis has numerous exhibitions, films, and books to her credit, including the first Afro-centric book on African American art.

BETYE SAAR (b. 1926) is an artist and educator who has challenged negative images, perceptions, and oppression of African Americans. She protested stereotyped images and objects by incorporating them into her collages and assemblages. Her later work references African tribal objects and African American and family history, and grew to room-size installations.

BERNARDA BRYSON SHAHN (1903–2004) was a painter, printmaker, and writer, known for her lithographs of workers and for her political activism. She painted post office murals with her husband Ben Shahn and wrote and illustrated books and magazines. Later in life she produced large surrealistic paintings.



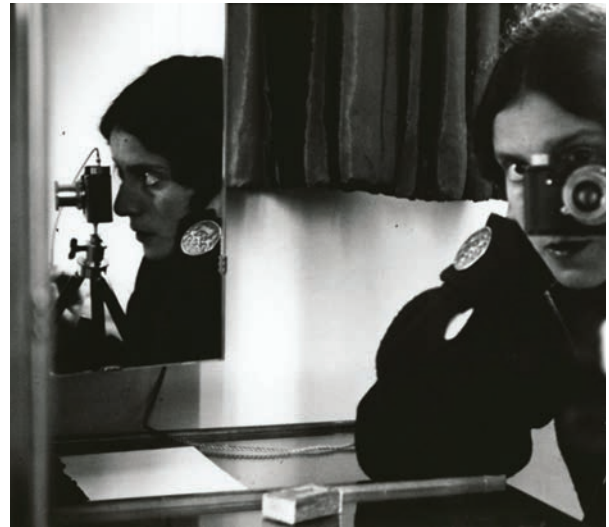
Betye Saar. *The Liberation of Aunt Jemima*, 1972

1990 New York

ILSE BING (1899–1998) was a photographer who associated with avantgarde artists and documented architecture in her native Germany before moving to Paris in the 1930s, where her inventive photographs were included in major publications. After arriving in New York in 1941, she explored different formats, styles and subjects, and created collages.

ELIZABETH LAYTON (1909–1993) was a graphic artist who began creating blind contour drawings at age 68 and 15 years later was included in museum exhibitions. Her self-portraits and other detailed pencil drawings often focused on social and political issues including women's rights and depression. By donating her art, she raised funds for the arts and women's organizations.

HELEN SERGER (1901–1989), born in Poland, fled to New York in 1941 and later opened her own gallery. She showed German and Austrian Expressionism, Dada, Bauhaus, Der Sturm, De Stijl, and Russian and German Constructivism ahead of others. Two of her exhibitions, *Degenerate Art* and *Women of the Avant-Garde*, were groundbreaking.



Ilse Bing. *Self-Portrait with Leica*, Paris, 1931

MAY STEVENS (1924–2019) was an artist, activist, educator, and one of the founders of the feminist movement and a founder of *Heresies*. Her paintings and prints deal with feminism, history, politics, and theory, as shown in paintings such as *Freedom Riders* (1963), *Artemisia Gentileschi* (1974–1979), and *Ordinary/Extraordinary/Rosa Luxemburg and Alice Stevens* (1976–1991).

PABLITA VELARDE (1918–2006) was a painter and storyteller from the Santa Clara Pueblo in New Mexico who documented daily life, ceremonies, myths, and legends of the Tewa and other Southwestern tribes in her tempera and earth paintings. The only girl in her painting class, she became one of the great Native American artists.

1991 Washington DC

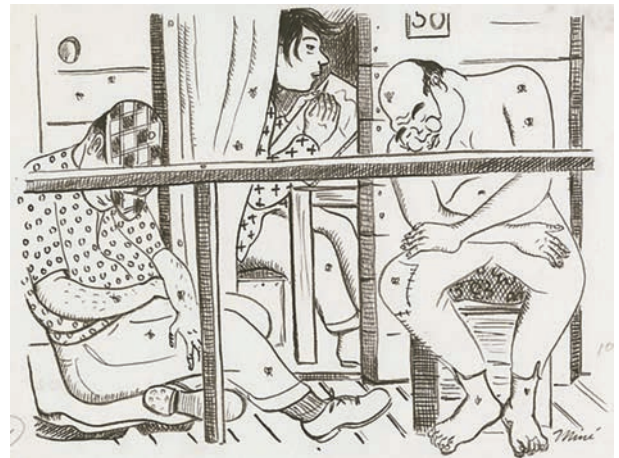
THERESA BERNSTEIN (1890–2002) was a painter who captured community events in Manhattan and Gloucester, often featuring women. Her palette and subjects grew out of the Ashcan School, made unique with her brilliant color and understanding of humanity. She joined the National Association of Women Artists and cofounded the Society of Independent Artists.

MILDRED CONSTANTINE (1913–2008) was a curator in the Museum of Modern Art's Architecture and Design department for almost 30 years. Her work in exhibiting graphic design, posters, Latin American crafts, and fiber art changed the future of the curatorial field. Her publications include a dozen books on fiber art; two prominent are *The Art Fabric: Mainstream* (1986), and *Whole Cloth* (1997).

OTELLIE LOLOMA (1921–1993) was a ceramicist and educator who mastered and taught Hopi traditional values, pottery techniques and designs. She also created innovative clay sculpture, and painted, designed jewelry, and danced. She inspired many students at the Institute for American Indian Arts in Santa Fe.

MINÉ OKUBO (1912–2001) was a painter best known for her book *Citizen 13660* (1946) of her drawings made while a prisoner in a Japanese American internment camp. Her over 2000 illustrations of daily life in the camps led to a career as an illustrator in New York, which she left to pursue her own art.

DELILAH PIERCE (1904–1992) was an artist, curator, educator, and advocate. She grew up knowing segregation and injustice and worked tirelessly for labor unions, civil rights, and equality for women. Her fluid paintings ranged from figurative to abstract and were featured in over 150 group exhibitions during her lifetime.



Miné Okubo. Drawings for the book, *Citizen 13660*.
Ink drawing on paper, 9.25 x 13", 1942–44.

1992 Chicago

VERA BERDICH (1915–2003) was a printmaker and educator who founded the etching department at the School of the Art Institute of Chicago. She invented many new techniques of printmaking, using colored inks, and pioneered transfer techniques. She created surrealistic and mysterious images which influenced the Chicago Imagist group.

PAULA GERARD (1907–1991) was a painter, printmaker, draftsman, and educator. She learned the importance of drawing and traditional art skills while growing up in Europe. Her delicate paintings, pencil drawings, and prints capture figures, landscapes, and abstract designs. She was a longtime professor at the School of the Art Institute of Chicago.

LUCY LEWIS (1898–1992) lived high in the Acoma Pueblo in New Mexico. She revived the pottery style of her ancestors by painting hand-built white pots with even black “fine-line” patterns. Her Acoma pots are prized by galleries and museums. She received a Gold Medal from the American Craft Council for her art.

LOUISE NOUN (1908–2002) was a feminist, activist, philanthropist, civil libertarian, and art collector. She was awarded multiple honorary doctorates, and she wrote a number of books and many essays on the history of feminism in Iowa and in the United States. Her collection of women artists includes a number of WCA Lifetime awardees.

MARGARET TAFOYA (1904–2001) was considered the matriarch of Santa Clara Pueblo pottery. She learned from her parents to make traditional polished black and red ware with carved symbols. She mastered the techniques and produced elegantly-shaped large pots in classic shapes and passed them on to future generations.

ANNA TATE (dates unknown) created over 135 sculptures of buildings and scenes populated with figures made of fired clay and found materials. She based her scenes on memories of places she visited during years of travel around the world. Her sculptures were exhibited in solo and group shows, mainly in Chicago.

1993 Seattle

RUTH ASAWA (1926–2013) was a Japanese American sculptor, one of the first Asian American women sculptors to be collected by major museums. She created ethereal abstract sculpture by crocheting or tying wire. She also created fountains for San Francisco and a public art high school there is now named after her.

SHIFRA GOLDMAN (1926–2011) was an art historian, feminist, civil rights activist, and educator who specialized in Latin American and Latino art. Her first book was *Contemporary Mexican Painting in a Time of Change* (1982) and her last was *Dimensions of the Americas* (1996). She taught at Santa Anna College and won the CAA prize for art criticism.



Nancy Graves. *Arachn*, 1980. Oil on canvas.

NANCY GRAVES (1939–1995) was a sculptor, painter, and filmmaker who invented new forms of sculpture in a wide range of materials. She was the youngest person to have a solo exhibition at the Whitney Museum. She combined plant forms cast in bronze and found objects in her sculpture, which she painted in many colors.

GWENDOLYN KNIGHT (1913–2005) was a figurative painter who focused on figures and still life. She was part of the Harlem Renaissance. When she later lived in Nigeria she became interested in West African sculpture. Her late work became more dreamlike and personal; her first solo exhibition was at age 80.

AGUEDA MARTINEZ (1898–2000) was a weaver who lived in New Mexico. She learned as a child to weave rugs and blankets in centuries-old designs. She incorporated her Navajo and Mexican heritage with her personal variations and colors into her designs, never repeating a pattern. She kept the tradition alive by teaching others.

EMILY WAHENEKA (1919–2008) was a member of the Confederated Tribes of Warm Springs in Oregon, where she learned traditional beadwork from her elders. Besides being well known for her intricate handmade medallions, she was also considered an expert in antique American Indian beadwork.

1994 New York

MARY ADAMS (1917–1999), also known as Kawenontakien, shared basket patterns and surface designs with her family, community and around the world to preserve the Mohawk tradition. She traveled widely to give demonstrations and it is said that she produced more than twenty-five thousand baskets in her lifetime.

MARÍA ENRÍQUEZ DE ALLEN (1907–1999) was a folk artist who used paint, clay, found objects, sewing, and crocheting. Originally from Mexico, supporting herself by making paper flowers, she spent the second half of her life in Chicago, where she taught and exhibited her art and was active in the Latino community.

BEVERLY PEPPER (b. 1924) is a sculptor working on a monumental scale in welded steel, often creating site specific, environmental, and land art for international locations. Although made of industrial materials, her “Earthbound Sculptures” seem to emerge from the earth. Abstract in form, her columns and urban altars suggest mythical and symbolic meaning.

FAITH RINGGOLD (b. 1930) is a quilter, painter, sculptor, performance artist and activist in the field of African American and women’s rights. Much of her artwork in the early Sixties portrayed the Civil Rights movement from the female perspective. She is the recipient of more than 75 awards, including 22 Honorary Doctor of Fine Arts degrees.

RACHEL ROSENTHAL (1926–2015) was a pioneering performance artist and educator. She created fierce and funny personas in solo multimedia performances combining music, word, image, movement, and even animals. Inspired by the feminist art movement, she helped found *Womanspace* and other feminist galleries.



Rachel Rosenthal by Michael Childers.
Courtesy the Rachel Rosenthal Company.

CHARLOTTE STREIFER RUBINSTEIN (1921–2013) was an educator who pioneered researching, writing, and teaching about women artists. She included women artists of diverse backgrounds in *American Women Artists: From Early Indian Times to the Present* (1982) and *American Women Sculptors: A History of Women Working in Three Dimensions* (1990).

1995 San Antonio

IRENE CLARK (b. 1934) is a master Navajo weaver. She uses a combination of commercially-dyed yarns and handspun wool to create rugs and tapestries in traditional or her own designs or on commission. Her prize-winning work has been exhibited in and collected by art museums.

JACQUELINE CLIPSHAM (b. 1936) is a ceramicist, draftsman, and educator, born with a bone condition called achondroplasia, who has been a strong advocate for artists and others with disabilities for rights of access with the National Endowment for the Arts, College Art Association, Women's Caucus for Art, and New York art museums.



Alessandra Comini with her book
*The Schiele Slaughters: A Megan Crespi
Mystery Series Novel*

ALESSANDRA COMINI (b. 1924) is an art historian and educator. She was an outstanding professor known for her publications on Viennese and German Expressionist artists. She wrote about Egon Schiele, Gustav Klimt, and Käthe Kollwitz and many women artists. Her discussions about gender and sexuality in art were pioneering.

JEAN LACY (b. 1932) is an artist and educator who specialized in liturgical art and themes from the civil rights movement and African American history and folk tales. She worked in collage and created modern icons. Her masterpiece is the stained glass windows for St. Luke "Community" United Methodist Church in Los Angeles.

AMALIA MESA-BAINS (b. 1943) is an artist, art critic, and educator who has created altars and installations honoring women that incorporate Mexican and Chicana objects and symbols. She has been active in the community and on museum boards. Her work has been exhibited internationally and was supported by a MacArthur Fellowship in 1992.

CELIA ALVAREZ MUÑOZ (b. 1937) is a multimedia conceptual, installation, and public artist as well as an educator, photographer, and book artist. Her installations focus on the Mexican American border and the history and experiences of her family and of indigenous and local people.

1996 Boston

BERNICE BING (1936–1998) was a painter and community activist in the San Francisco Bay Area. She received early acclaim for her Abstract Expressionist paintings which were influenced by Zen-inspired calligraphy and Jungian psychology. She received awards for work in the Chinese American community and later joined the Asian American Women Artists Association.

ALICIA CRAIG FAXON (b. 1931) is an art historian, teacher, writer, and editor. Her books have focused on art collecting and Pre-Raphaelite Art. As a professor at Simmons College, she taught the first course on the history of women artists, and she personally collected art by women.

ELSA HONIG FINE (b. 1930) is an art historian, educator, and editor. She was the founder of the *Woman's Art Journal* and editor from 1980 to 2006, making it a major source of new scholarship and critical thinking about women artists. She is the author of *The Afro-American Artist* (1973) and her groundbreaking *Women and Art* (1978).

HOWARDENA PINDELL (b. 1943), is an artist, curator, and educator. She creates abstract paintings, collages, mosaics, murals, and process art. Her work addresses racism, feminism, violence, slavery, and exploitation. A founding member of A.I.R. Gallery, she was curator at the Museum of Modern Art and is a professor at the State University of New York at Stony Brook.

MARIANNA PINEDA (1925–1996) was a sculptor of the human figure, especially the female form in the family and in the stages of life, often in motion. She created the statue of Queen Liliuokalani near the Hawaii State Capitol. She was a member of the National Academy of Design and the National Sculpture Society.

KAY WALKINGSTICK (b. 1935) is a Cherokee painter and educator, known for her diptychs combining monumental landscapes and aboriginal symbols. Some of her paintings are layered and textured, sometimes scraped or cut. Others incorporate patterns derived from indigenous rugs and pottery. She is one of the most celebrated Native American painters.

1997 Philadelphia

JO HANSON (1918–2007) was a pioneering feminist and environmental activist and an eco-artist based in San Francisco. She spearheaded anti-litter campaigns, sweeping streets and creating piles of trash. She brought attention to city dumps and created an artist-in-residency program at the recycling hub. She documented her efforts with photographs, installations, and exhibitions.

SADIE KRAUSS KRIEBEL (1906–1998) was an expert on quilt making. She served as a link between our time and the folk beliefs, practices, customs, and dialect of her Pennsylvania German heritage. She preserved for posterity beautiful examples of this domestic folk art.

JAUNE QUICK-TO-SEE SMITH (b. 1940), an artist, lecturer, and curator, earned national recognition for her accomplishments as a painter and printmaker and for her efforts on behalf of Native Americans. She co-curated the first national exhibition of art by indigenous women. She has enlarged and changed the public's view of American art.

MOIRA ROTH (b. 1933) is a feminist art historian, critic, and educator who has focused on contemporary American art, including performance art. She has written about numerous women and multicultural artists. She has had an impact as a professor and author and by her participation in national art organizations.

KAY SEKIMACHI (b. 1926) is an innovative fiber artist who began weaving and moved into hangings and hanging sculptures made of monofilament. She experimented with a variety of weaving and twining techniques and later became known for her hollow forms made of paper and other fibers.



Jaune Quick-To-See Smith.
Which Comes First?, 2004.
Mixed media on canvas, 72 x 48".

1999 Los Angeles

JUDY BACA (b. 1946) is an artist, educator, and community activist. She was the cofounder and director of SPARK (Social and Public Art Resource Center) in Venice, California. The largest of her numerous mural projects, the half-mile long *Great Wall of Los Angeles* (1984) employed 400 people over seven summers.

LINDA FRYE BURNHAM (b. 1940) is a writer and activist who has focused on performance art, feminism, and multiculturalism in the arts. In addition to creating *High Performance* magazine (1978), she cofounded the 18th Street Arts Complex (1988), Highways Performance Space (1989), Art in the Public Interest (1995), and Community Arts Network (1999).

JUDY CHICAGO (b. 1939) is an artist, writer, educator and feminist activist. She cofounded the Feminist Art Program with Miriam Schapiro at Cal Arts and the Los Angeles Women's Building. Her *Dinner Party* (1974–1979) was created with the participation of hundreds of volunteers. Another collaborative project was the *Birth Project* (1980–85).

EVANGELINE J. MONTGOMERY (b. 1933) is a mixed media artist, printmaker, and curator who coordinated exhibitions seen internationally. She promoted several California artists and brought attention to black women artists in her area. While working for the U. S. Information Agency, she developed inclusive and expansive traveling exhibitions of American art.

ARLENE RAVEN (1944–2006) was an art historian, writer, critic, educator, and curator. She cofounded numerous feminist art organizations in Los Angeles in the 1970s, including WCA and the Feminist Studio Workshop at the Woman's Building. She started and edited the magazine *Chrysalis* and initiated the *Lesbian Art Project* (1977). Her books include *Feminist Art Criticism* (1988).

BARBARA T. SMITH (b. 1931) is a performance artist who created avantgarde feminist and body work. Performances included *Ritual Meal* (1969) and *Birthdaze* (1981). She supported other artists' work and helped found several artist-run galleries. She collaborated with the *Los Angeles Poverty Department* (1986) and mentored performance groups.

2001 Chicago

JOYCE AIKEN (b. 1931) is a feminist art historian, educator and fiber artist. She taught Judy Chicago's feminist art course at California State University, Fresno for 20 years. With her students she founded a feminist art gallery. She was president of the Coalition of Women's Arts Organizations and advocated for the rights of women artists.

MARIE JOHNSON CALLOWAY (1920–2018) was an artist and educator whose paintings and mixed media work was based on her experience as a black woman growing up in Baltimore and participating in the Civil Rights movement in the South. She taught at San Jose State University.

DOROTHY GILLESPIE (1920–2012) was a painter, sculptor, educator, and feminist activist. Her art encompassed Abstract Expressionism, decorative abstraction, site-specific installations and public art. She helped found the Women's Interart Center in New York City.

THALIA GOUMA-PETERSON (1933–2001) was an art historian and who taught and published about both Byzantine art and twentieth-century American women artists. She taught and directed the museum at The College of Wooster in Ohio. Her publications included ones on Emma Amos, Elizabeth Catlett, Joyce Kozloff, Faith Ringgold, Miriam Schapiro, and Ruth Weisberg.

WILHELMINA HOLLADAY (b. 1922) is a collector, supporter and patron of the arts and the cofounder of the National Museum of Women in the Arts in Washington D. C. She and her husband began collecting women's art in the 1950s. Holladay has received a number of awards internationally for her work highlighting women in art history.

ELLEN LANYON (1926–2013) was a painter, printmaker, and educator. Her unique images are realistic in style yet surreal and magical, combining living plants and animals with manmade things. She was active in WCA, CAA, and Heresies Collective, and painted murals in Chicago.

RUTH WADDY (1909–2003) was a painter, printmaker, and activist. Her art evokes strong emotions through its subjects and design. She brought attention to and mentored black artists and published their prints. She coauthored *Black Artists on Art* (1969). She took work by California artists to Moscow on a State Department cultural tour.

2002 Philadelphia

CAMILLE BILLOPS (1933–2019) was a sculptor, filmmaker, archivist, and printmaker from Los Angeles who lived in New York City. Billops's primary visual art medium was sculpture, but in the 1980's she produced a number of films, one of which won the Grand Jury Prize for documentaries at the 1992 Sundance Film Festival.

JUDITH K. BRODSKY (b. 1933) is an artist, printmaker, educator, and feminist leader. Her art explores feminism, ageism, the environment, and family. She served as third president of WCA and president of CAA and founded the Rutgers Center for Innovative Print and Paper in 1986 (now the Brodsky Center). She cofounded and codirected the Rutgers Institute for Women and Arts (IWA) which oversees The Feminist Art Project (TFAP).

MURIEL MAGENTA (b. 1932) is a visual artist and educator working in sculpture, multimedia performance, video, computer graphics, and the internet. She teaches new media concepts as professor of art at Arizona State University. She was president of the Women's Caucus for Art and participated in several United Nations World Conferences on Women.

LINDA NOCHLIN (1931–2017) was a prominent art historian and educator focused on nineteenth-century French art. She wrote with innovative perspectives on women in art and women artists. Her 1971 essay "Why Have There Been No Great Women Artists?" and the exhibition *Women Artists: 1550–1950* (1976) launched feminist art history. Her essays are collected in *Women Artists: The Linda Nochlin Reader* (2015).

MARILYN J. STOKSTAD (1929–2016) was an art historian, museum director and curator, and educator. She taught generations of students and wrote dozens of books on medieval art and museums. She served as CAA president. *Art History*, her textbook first published in 1995, broke new ground by including women artists and more diverse cultures.

ELEANOR DICKINSON (1931–2017) was a painter and educator whose drawings of the human figure and her understanding of emotions result in intensely dramatic compositions. With drawings and video, she documented revival meetings in her native Tennessee. She was active in the feminist movement and in WCA and taught at the California College of Arts and Crafts.

2003 New York

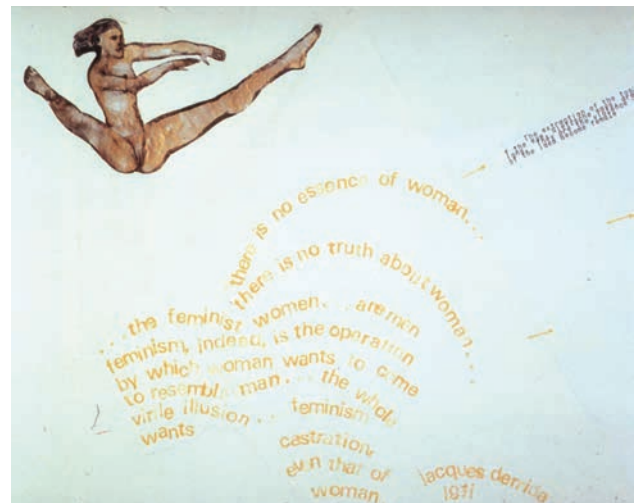
SUZI GABLIK (b. 1934) is an artist, art critic, and educator. From making art, she moved to writing thought-provoking books: *Progress in Art* (1977), *Has Modern Art Failed?* (1984), *The Re-enchantment of Art* (1991), and *Living the Magical Life* (2002). She questions accepted views of art history and modern art and asserts the value of ritual, magic, and spirituality.

GRACE GLUECK (b. 1926) is a writer who was an art journalist and distinguished art news editor for *The New York Times*. She started there at a time when there were few women reporters. She is known for her accurate, fair, in depth and insightful reviews, articles, and obituaries of artists, many about women artists and their exhibitions.

RONNE HARTFIELD (b. 1936) is a museum consultant, educator, and writer. As the Woman's Board Endowed Director of Museum Education at the Art Institute of Chicago, she improved accessibility for more diverse and less privileged people to the school and the museum, greatly increasing the participation of the black community.

ELEANOR MUNRO (b. 1928) is an art historian, writer, editor, and lecturer. Interviews of women artists, including Georgia O'Keeffe, Alice Neel, and Louise Bourgeois, led to 40 essays in *Originals: American Women Artists* (1979). She wrote and edited for *Art News*, published a memoir, and continues to write about women artists.

NANCY SPERO (1926–2009) was an artist and activist who was an early feminist, member of Women Artists in Revolution and founding member of A.I.R. Gallery. Her art was figurative, inspired by ancient art and mythology. She expressed her rage against injustice, violence, and war, often in the form of painted and collaged scrolls.



Nancy Spero. *Notes in Time on Women*, 1979, section with Derrida text: "there is no essence of woman."

2004 Seattle

EMMA AMOS (b. 1938) is a painter, printmaker, photographer, fiber artist, and educator, whose art explores race, gender, and politics and is exhibited internationally. She was the youngest member of Spiral, the group of black artists. She was an editor and president of *Heresies* and a professor at the Mason Gross School of Art, Rutgers University (1980–2008).

JO BAER (b. 1929) is a painter who was one of the prominent Minimalists in the 1960s. Her non-objective paintings of white with borders explored the perception of light. In the 1970s, her paintings began to incorporate images, words, and symbols, using strong color and contrasts, in what she called “radical figuration.”

MICHI ITAMI (b. 1938) is a printmaker, painter, potter, and educator, whose work is exhibited at A.I.R. Gallery and is in museums collection across the U.S. She has been a professor at the City College of New York, CUNY (1998–2007) and served on the board and as Vice President of CAA (1994–1999).

HELEN LEVITT (1913–2009) was a documentary photographer and filmmaker whose first solo exhibition of photographs at the Museum of Modern Art was in 1943 and her last was in 1974. Her work captured life on the streets of New York. She made documentary films for 25 years, including *The Quiet One* (1948), nominated for an Academy Award.

YVONNE RAINER (b. 1934) is a dancer, choreographer, and filmmaker. She is a major force in revolutionizing modern dance. At the Judson Dance Theater, she performed *The Mind is a Muscle* (1966) and other innovative dances. She has created numerous films on topics such as murder, sexual identity, racism, and disease.



Emma Amos. *Measuring Measuring*, 1995. 84 x 70". Acrylic on linen canvas, Kente fragment, batiked hand swatches, African strip woven borders, and laser-transfer photographs.

2005 Atlanta

BETTY BLAYTON-TAYLOR (1937–2016) was a painter, printmaker, sculptor, and educator. She helped found and directed the non-profit Children’s Art Carnival in Harlem for nearly 30 years (1968–1997). She was a founding board member of the Studio Museum in Harlem. Her flowing color compositions expressed her spiritual and metaphysical ideas.

ROSALYNN CARTER (b. 1927) is an advocate for women, children, mental health and wellness, who as First Lady and co-leader of The Carter Center has worked to improve life for people in the Americas and Africa. She supported the ERA and the first WCA honor awards (1979), presented in the White House.

MARY D. GARRARD (b. 1937) is an art historian and educator known for her groundbreaking scholarship on Artemisia Gentileschi and as a leader in the feminist movement. She was second WCA president (1974–1976) and chair of the American University Department of Art. With her colleague Norma Broude, she edited four collections of feminist essays, among them *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (1994), and *Reclaiming Female Agency: Feminist Art History after Postmodernism* (2005).

ANN SUTHERLAND HARRIS (b. 1937) is an art historian and pioneering scholar of women artists and of seventeenth-century European art. She was the first WCA president. She coauthored the groundbreaking exhibition catalog *Woman Artists: 1550–1950* (1976). A longtime professor at the University of Pittsburgh, her books include *Seventeenth Century Art and Architecture* (2004).

AGNES MARTIN (1912–2004) was an abstract painter and writer known for her subtle minimalist paintings. Often composed of straight vertical and horizontal graphite lines or pale stripes on large white painted square canvases, they create a sense of light and landscape space. She had over 80 solo exhibitions.

YOKO ONO (b. 1933) is an artist, poet, composer, filmmaker, and pioneer of Conceptual Art and performance. Her events and sound pieces in the early 1960s, at times involving audience participation, as in *Cut Piece* (1965) were influential. Her thought-provoking work in many mediums has been widely exhibited internationally.

2006 Boston

ELEANOR ANTIN (b. 1935) is a performance artist, photographer, filmmaker, and installation artist who played a formative role in the expansion of feminist art using non-traditional narrative forms, such as biography, autobiography, and alter egos or personas. She draws on history to explore the present.

MARISOL ESCOBAR (1930–2016) was a sculptor known for her unique large scale witty three-dimensional portraits made of wood, paint, drawing, plaster, and industrial and found objects, some considered icons of Pop Art. With bodies of blocks of wood, Marisol's sculptures comment on famous people and social dynamics. In 2004, Marisol's work was featured in *MoMA at El Museo*, an exhibition of Latin American artists held at the Museum of Modern Art.

ELINOR GADON (1925–2018) was a cultural historian and educator who devoted much of her life to the intellectual and spiritual analysis of myth and image of the feminine principle from pre-historic times. Her work was interdisciplinary and multicultural. Her major publication is *The Once and Future Goddess* (1989).

YAYOI KUSAMA (b. 1929) is an internationally exhibited Japanese artist and writer who was part of the 1960s New York Avant-Garde. She has created paintings, sculptures, installations, and performances, and published novels. She came to public attention when she organized a series of happenings in which naked participants were painted with brightly colored polka dots, as in the *Grand Orgy to Awaken the Dead at the MoMA* (1969), which took place at the Sculpture Garden of the Museum of Modern Art. In 2017, a 50-year retrospective of her work opened at the Hirshhorn Museum in Washington, DC.



Yayoi Kusama. *Dots Obsession*, 1998. Mixed Media.
Collection: Les Abattoirs, Toulouse, France. © Yayoi Kusama Studio.

2007 New York

BARBARA CHASE-RIBOUD (b. 1939) is a sculptor, poet, and author who lives in Rome and Paris. Her unique large-scale cast bronze and fiber sculptures on themes such as Malcolm X draw on African, Chinese, and modern Western sources. Her prize-winning poetry and six historical novels include *Sally Hemmings* (1979).

WANDA CORN (b. 1941) is a leading historian of modern American art with fresh perspectives toward her subjects, often women artists. Her publications include the prize-winning *The Great American Thing* (1999). At Stanford University, she was an outstanding professor, acting museum director, and director of the humanities center.

BUFFIE JOHNSON (1912–2006) was a painter known for her early “abstract spiritualism,” later realist work, and return to abstraction. She participated in the Abstract Expressionist and Feminist Art movements. Her book *Lady of the Beasts* (1988) summarized her research into images of the prehistoric great goddess, fertility symbols, and Jungian archetypes.

LUCY R. LIPPARD (b. 1937) is a feminist leader, advocate for artists, activist, writer, lecturer, curator, and cultural critic dealing with art, politics, and communities. A cofounder of *Heresies*, her over 20 books include *From the Center: Feminist Essays on Women’s Art* (1976) and *Mixed Blessings* (1990), and biographies of women artists.

ELIZABETH MURRAY (1940–2007) was a painter and teacher known for her distinctive vividly-colored, shaped, and multiple-panel semi-abstract paintings that verge on sculpture. She was inspired by twentieth-century movements from Cubism to biomorphic Surrealism to Pop Art and comics. She often incorporated everyday objects with dreamlike images.



Elizabeth Murray. *The New World*, 2006.
Oil on canvas on wood, 8'-1/2 x 6' 7" x 1-3/4".
Photo by Ellen Labenski. Courtesy of Pace
Wildenstein.

2008 Dallas

IDA APPLEBROOG (b. 1929) is a painter and artist known for her comics-like simplified images with bold outlines and for her “photogenetics,” which she defined as “a series of images produced through the crossbreeding of photography, sculpture, technology and painting.” Her work has explored themes of isolation, gender, sexual identity, violence, and politics.

JOANNA FRUEH (b. 1948) is an art critic, historian, writer, and a multidisciplinary performance artist with a focus on feminist issues. Her performances celebrate erotic and sensual pleasure. Her books include *Erotic Faculties* (1996), *Monster/Beauty* (2001), *Swooning Beauty* (2006), and two anthologies of feminist art criticism she coedited.

NANCY GROSSMAN (b. 1940) is a sculptor best known for her carved heads and bodies made of wood and covered with sewn and zippered black leather. She is also known for her bold dyed-paper collage pastels of torsos. Her works, which she called autobiographical, often appear savage, nightmarish, and sexually charged, invoking themes of power and restraint.

LESLIE KING-HAMMOND (b. 1944) is an art historian, educator, curator, and arts administrator who was dean of graduate students and founding director of the Center for Race and Culture at the Maryland Institute College of Art. She has published widely on African American art and was president of the College Art Association.

YOLANDA LÓPEZ (b. 1942) is a painter, printmaker, filmmaker, photographer, installation artist, and educator. Her work focuses on Mexican American women and often challenges ethnic and patriarchal stereotypes or protests injustice and war. She gained international celebrity for her *Virgin of Guadalupe* series depicting Mexican women, including herself as Virgin Guadalupe.

LOWERY STOKES SIMS (b. 1942) is an art critic and art museum curator specializing in modern and contemporary art, with an emphasis on African, Latino, Native and Asian American artists. In her publications, a major focus has been on artists with African ancestry, especially the Afro-Cuban Chinese Surrealist Wifredo Lam.

2009 Los Angeles

MAREN HASSINGER (b. 1947) is a multimedia artist and educator who creates sculpture, installation, performance, and video art, experimenting with artistic materials and invoking nature. She has served as the director of the Rinehart School of Sculpture at Maryland Institute College of Art in Baltimore since 1997.

ESTER HERNÁNDEZ (b. 1944), a San Francisco artist, is a leader of the Chicana/Chicano civil rights art movement. She transformed accepted images and icons of Chicana and Latina women into powerful contemporary symbols and role models. In the 1970s, she was involved with Las Mujeres Muralistas, an influential San Francisco Mission district Latina women's mural group.

JOYCE KOZLOFF (b. 1942) is an artist, activist, critic, and educator based in Los Angeles whose artistic process focuses on “infinite variation” and the potential of pleasure. Her groundbreaking work contributed to the Pattern and Decoration movement. Her art ranges from public architectural installations to ceramics, collage, and frescoes.

MARGO MACHIDA (b. 1950) is an art historian, curator, and cultural critic specializing in Asian American art and visual culture who has worked to increase the visibility of Asian American artists in American art history. She is a professor at the University of Connecticut and author of prize-winning studies and exhibition catalogs.

RUTH WEISBERG (b. 1942) is a painter, printmaker, educator, writer, critic, and curator whose work reflects stories, struggles, desires, and her Jewish and family heritage. She was president of the College Art Association (1990–1992) and dean of the University of Southern California's Roski School of Fine Arts (1995–2010).



Maren Hassinger. *Love* (in corner) and *Wrenching News* (on floor), 2008. Shown at the Baltimore Museum of Art, Baltimore, MD.

2010 Chicago

TRITOBIA HAYES BENJAMIN (1944–2014) was an art historian and educator who was an authority on African American women artists. For 42 years, she was professor and then Associate Dean and Gallery Director at Howard University in Washington, D.C. Subjects of her publications include her colleagues and WCA awardees Loïs Mailou Jones and Selma Burke.

MARY JANE JACOB (b. 1952) is a curator, writer, and educator who focuses on the making and reception of contemporary public art. She is professor of sculpture and exhibitions at the School of the Art Institute of Chicago. She has organized groundbreaking citywide and site-specific exhibitions and authored numerous books and catalogs. Her most recent books include *Dewey for Artists* (2018), *The Studio Reader: On the Space of Artists* (2010), and *Learning Mind: Experience into Art* (2010).



Senga Nengudi. *Repondez S'il Vous Plaît*. Performance, 1977.

SENGA NENGUDI (b. 1943) creates sculptures and multimedia installations incorporating improvisational performance, dance, ritual, spirituality, and natural and manufactured found objects. In the 1960s, she introduced African forms into contemporary art. She is a professor in the Visual and Performing Arts Departments at the University of Colorado at Colorado Springs.

JOYCE J. SCOTT (b. 1948) is a Baltimore jewelry artist, sculptor, printmaker, performance artist, and educator who creates provocative images with

free-form woven beaded sculptures and neckpieces. Drawing on craft traditions of her African American, Native American, and Scottish heritage, she includes found objects to enhance messages about racism, sexism, and injustice. (Her mother Elizabeth Talford Scott was a 1987 awardee.)

SPIDERWOMAN THEATER, founded in 1976 by sisters Muriel and Gloria Miguel, and Lisa Mayo, first wove into theater the stories of violence and abuse of a diverse group of women with slapstick and sexual humor. They then focused on incorporating sound, movement, and visual images with the stories of Native Americans.

2011 New York

BEVERLY BUCHANAN (1940–1915) was a highly respected African American artist and social commentator. Her sculptures and drawings focused on the vernacular architecture of African American communities, from former slave houses to sharecropper shacks, suggesting the courage, strength, and resilience of their inhabitants.

DIANE BURKO (b. 1945) is a landscape painter, photographer, dedicated educator and pioneer of feminist art. She was one of the founding members and early directors of the Women's Caucus for Art. She is a witness of climate change through her panoramic landscapes documenting melting glaciers.

OFELIA GARCIA (b. 1941) is an educator, college president, mentor, and advocate for women and women artists in higher education. She served on many boards and was president of the Women's Caucus for Art (1984–1986) and president of the Atlanta College of Art and Rosemont College.



Sylvia Leigh.
Working at Home, 1968.

JOAN MARTER (b. 1946) is an art historian, educator, writer, and curator who has expanded knowledge about women artists. She taught modern American art and mentored students at Rutgers University for four decades. She is editor of the *Woman's Art Journal* and was Editor-in-Chief of *The Grove Encyclopedia of American Art* (2010).

CAROLEE SCHNEEMANN (1939–2019) was a multidisciplinary artist, creating installations, film and video. She was a pioneer of performance art that fully embraced the female body, sexuality, and death. She said her thought and art grew from bodily knowledge and embraced a pantheistic spirituality. She collaborated with many feminist and dance groups.

SYLVIA SLEIGH (1916–2010) was a painter known for her realist still lifes, landscapes, and portraits of her contemporaries. She turned the tables by painting life-size portraits of nude men, valuing personality and intellect as well as the body. She was part of A.I.R. Gallery and SOHO20, as well as many other feminist artists groups, and promoted other women artists.

2012 Los Angeles — 40th Anniversary of the WCA

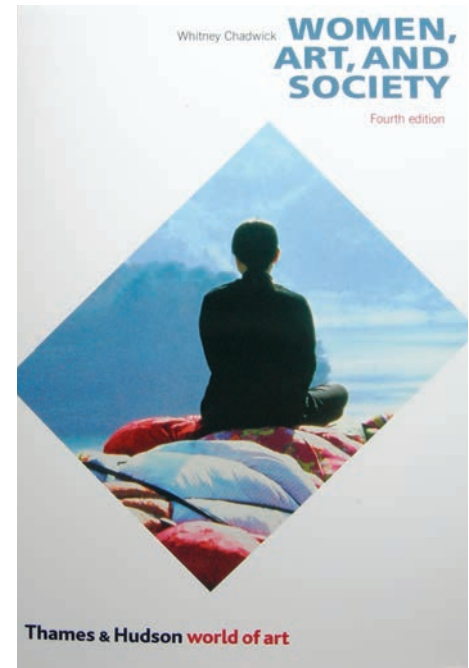
WHITNEY CHADWICK (b. 1943) is a scholar and educator who was a leader in feminist art historical scholarship. She showed women artists' impact on centuries of visual culture to generations of students through her teaching and publications, especially *Women, Art, and Society* (1990), revised and expanded five times.

SUZANNE LACY (b. 1945) is a performance and installation artist, photographer, writer, and educator. She focused on feminist issues, including rape and social justice in collaborative performances such as *Three Weeks in May: Speaking Out On Rape* (1977). She has led fine arts programs at two California colleges and a university, and developed participatory public art projects.

TRINH T. MINH-HA (b. 1952) is an independent filmmaker, writer, post-colonial theorist, and educator. Her critical thinking is expressed through her extensively exhibited films and installations as well as her eight books. She is a Professor of Gender and Women's Studies and Rhetoric at the University of California, Berkeley.

FERRIS OLIN (b. 1949) is an educator, curator, scholar, librarian, and leader in feminist art history. She taught at Rutgers University from 1976 and curated the women artists series of exhibitions. A founding director of a research center and of the Rutgers Institute for Women and Art (2006), she also administered The Feminist Art Project (TFAP).

BERNICE STEINBAUM (b. 1941) was the owner of three art galleries in New York for 27 years and another 13 years in Miami. She is renowned for giving equal attention to the work of women and artists of color, starting with Jaune Quick-To-See Smith. She documented her exhibitions with catalogs and organized tours of art by women.



Whitney Chadwick. *Women, Art and Society*. Thames & Hudson World of Art Series, 1990.

2013 New York

TINA DUNKLEY (b. 1952) is an artist, curator, educator, and gallery director whose mixedmedia paintings and prints and her exhibitions focus on the African diaspora. As director of the Clark Atlanta University Art Galleries (1994–2015), she quadrupled the collection highlighting African American art. Dunkley also has exhibited numerous works of her own at such Atlanta venues as the High Museum of Art, Nexus Contemporary Art Center, and Spelman College.

ARTIS LANE (b. 1927), who works in Los Angeles, is known for her sculptures, paintings, and prints focusing on the human figure, often portraits of prominent political and cultural figures, and for expressions of metaphysical and spiritual themes, with bronze figures emerging from their molds. Lane's bronze bust of women's right advocate and abolitionist Sojourner Truth was unveiled on April 28, 2009 by First Lady Michelle Obama for permanent display in the Emancipation Hall at the Capitol Visitor Centre.

JOAN SEMMEL (b. 1932) is a realist painter and educator who creates an erotic yet transformative visual representation of the female body. She works to revise taboos and negativity associated with the nude female body in art and culture, often depicting her own body.

SUSANA TORRUELLA LEVAL (b. 1944) is an art historian, curator, and leader in promoting awareness of Latin American visual arts in the United States. She cofounded the Museum of Contemporary Hispanic Art and was director of El Museo del Barrio in New York.



Joan Semmel. *Pink Fingertips*, 1977. Oil on canvas, 47h x 57w inches. Courtesy Alexander Gray Associates.

2014 Chicago



Phyllis Bramson. *In Praise of Folly—The Maze Speaks*, 2013. 36 x 36," mixed media and collage on canvas.

PHYLLIS BRAMSON (b. 1941) is a Chicago-based artist and educator whose colorful painted, mixed media, and collage works juxtapose female figures and sexually-charged objects and symbols, creating intriguing implied narratives which challenge ideas about love and women's socially constructed gender identities.

HARMONY HAMMOND (b. 1944) is a painter, educator, and writer who was a leader in the feminist art movement. She cofounded A.I.R., the first women's cooperative art gallery in New York City, and in 1976 became coeditor of *Heresies: A Feminist Publication of Art and Politics*. Hammond also wrote *Wrappings: Essays on Feminism, Art & the Martial Arts* (1984) and *Lesbian Art in America* (2000). Her groundbreaking multimedia artworks challenge boundaries between mediums.

ADRIAN PIPER (b. 1948) is both a pioneering visual and performance artist and professor of analytic philosophy and meta-ethics. She has interjected social and racial politics into the field of conceptual art through multimedia photo-text collections and performances, often using her own body as a medium or subject. In 2002, she founded the Adrian Piper Research Archive (APRA) in Berlin, Germany.

FAITH WILDING (b. 1943) is a multidisciplinary performance artist, writer, educator, and activist, who participated in the Feminist Art Programs in Fresno and at Cal Arts and in the groundbreaking 1972 *Womanhouse* exhibition. She recently cofounded the cyberfeminist performance collective subRosa and focuses on contemporary feminist BioArt.

2015 New York

SUE COE (b. 1951) is a painter, illustrator, and printmaker who creates powerful graphic images and illustrated books to bring attention to compelling political, moral, and ecological issues, including the cruelty of animal slaughter, racism, and the impact of factory farming, capitalism, and the military-industrial complex.

KIKI SMITH (b. 1954) is a sculptor based in New York who works in a wide range of mediums, using images of the female body to explore inner and outer aspects of the human condition, often in relation to animals and nature, the Bible, or fairy tales.

MARTHA WILSON (b. 1947) is a feminist performance artist known for impersonating political and cultural figures, her photographs and video art, and as a gallery director. She founded Franklin Furnace to promote and preserve installation and performance art and videos.



Kiki Smith. *My Blue Lake*, 1995. Photogravure and lithograph in 3 colors on En Tout Cas paper, 43.5 x 54.75".
Image courtesy of Universal Limited Art Editions, Inc.



Sue Coe. *Cruel*, 2011.
Graphite, gouache and oil on Strathmore, 40 x 30".
Courtesy Galerie St. Etienne, New York.

2016 Washington DC

TOMIE ARAI (b. 1949) is a public artist and educator who creates prints, artist books, and installations. She has designed public art for the U.S. General Services Administration Art in Architecture Program, New York City Percent for Art Program, San Francisco Arts Commission, and the MTA Art for Transit Program.

HELÈNE AYLON (b. 1931) is an artist whose 50 years of multimedia work moved from process art, anti-nuclear art, and eco-feminism, to *The G-d Project*, a feminist commentary on the Hebrew Bible and traditions. Her focus is on rescuing the body, earth, G-d, foremothers, and civilization from patriarchal designations.

SHEILA LEVRANT DE BRETTEVILLE (b. 1940) is a feminist artist, graphic designer, and educator, with site-specific public art installed in the U.S. and abroad. She cofounded the Woman's Building and its Women's Graphic Center and developed the Women's Design program at the California Institute of Arts.

JUANA GUZMAN (b. unknown) has been an arts manager, earned income specialist, and consultant to non-profit organizations for over 30 years. She was Director of Community Cultural Development for 17 years. From 1999–2012, she was the Vice President of the National Museum of Mexican Arts in Chicago.



Sheila Levrant de Bretteville.
At the start...At long last...,1999.
Wall text: silver and broken mirror bits,
terrazzo tiles at each entrance and exit, 207
ceramic text tiles 4" square with quotes.

Throughout the entrances and 2 mezzanines
at the 207 Street Terminus of the A Train in
Manhattan subway station, places are created
for traveller's feeling and thoughts.
Photo by Rob Wilson.

2017 New York

MARY SCHMIDT CAMPBELL (b. 1947) transformed the Studio Museum in Harlem and then led the New York Department of Cultural Affairs. She served as dean of New York University's Tisch School of the Arts for two decades and as vice chair of the President's Committee on the Arts and Humanities. In 2015, she became the 10th president of Spelman College.

AUDREY FLACK (b. 1931) was the only female pioneer of photorealism in painting in the 1960s. In the 1980s, she began creating monumental public sculptures of mythological, historical, and heroic female figures. In 1988, Flack was commissioned to create her series of "Civitas," four twenty-foot high bronze goddesses that guard the entrance to Rock Hill, South Carolina. Her work is included in major museums around the world. She is also the author of several books.

MARTHA ROSLER (b. 1943) has explored vital current issues such as war and national security as they impact life in public spaces and homes and the lives of women, through video, photography, installation, and performance. She also taught photography and media, as well as photo and video history and critical studies, at Rutgers University, where she was a professor for thirty years. Her writing has been published widely, with essays collected in *Culture Class* (2013).

CHARLENE TETERS (b. 1952) is a Native American artist, teacher, and activist, known for leading protests against degrading depictions of American Indians used by sports teams. At the Institute of American Indian Arts in Santa Fe since 1992, she has been a professor and Academic Dean. She has exhibited her art internationally.

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



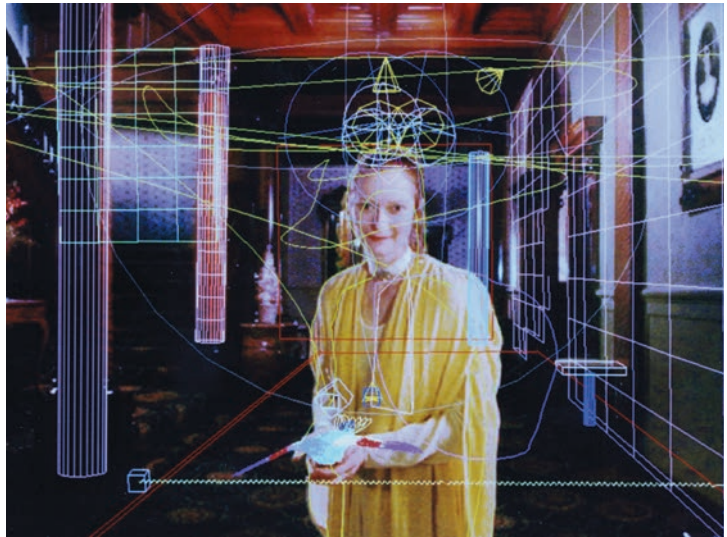
2018 Los Angeles

LEE BONTECOU (b. 1931) has created unique and powerful images in sculpture, drawing and printmaking for more than 60 years. She learned to weld, creating signature welded steel and stitched canvas sculptural wall reliefs, suggestive of the engines of war. She won acclaim for her first solo exhibition in 1960 and for her numerous exhibitions since.

LYNN HERSHMAN LEESON (b. 1941) has been widely recognized for her art, video, films, performances, and installations investigating key issues of society, technology, censorship, and political repression over four decades. Leeson was the first artist to launch an interactive piece using Videodisc, as well the first artist to incorporate a touch screen interface into her artwork. Her work is included in major collections, including the Museum of Modern Art and the Los Angeles County Museum of Art.

GLORIA F. ORENSTEIN (b. 1938) has been professor of Comparative Literature and Gender Studies at the University of Southern California since 1981. She is an expert on Surrealist and Jewish women artists, feminist literature and the arts, Ecofeminism, and Shamanism. *The Reflowering of The Goddess* (1990) is among her pioneering publications.

RENEE STOUT (b. 1958) works in painting, printmaking, mixedmedia, assemblage, and installations. Her subjects are drawn from her own life, her African American heritage, current events, and African spirituality and ritual. In 1993, Stout was the first African American to have a one-person exhibition at the Smithsonian Institution's National Museum of African Art. Her work is in major museums, including the National Museum of African American History and Culture.



Lynn Hershman Leeson. Still from *Conceiving Ada*, 1995. 35 mm film.
Courtesy Anglim Gilbert Gallery SF and Bridget Donahue NY.

2019 New York

OLGA DE AMARAL (b. 1932) creates large abstract fiber art, tapestries and sculptures enhanced with paint, gesso, and gold and silver leaf, inspired by Colombian culture and her own inner life. Founder and director of the Textile Department at the University of the Andes in Bogotá, her work is in over forty museums internationally.

MARY BETH EDELSON (b. 1933) is a pioneer of feminist art who has created work and performances in a wide range of media, including her own body. She was a founder of *Heresies* and an early member of A.I.R. Gallery in 1972. Her work is in major museum collections, such as the Museum of Modern Art, the Smithsonian American Art Museum, and the Museum of Contemporary Art.

GLADYS BARKER GRAUER (1923–2019) was an art educator and artist concerned with poverty, homelessness, and racism. In 1971, she opened Aard Studio Gallery, the first gallery in Newark, NJ, to promote artists of color. She taught commercial art in the Essex County Vocational School, helped found the Newark Arts Council, and painted five murals in Newark.

MIRASCHOR (b. 1950) is a writer, painter, educator, critic, and feminist activist. In the Cal Arts Feminist Art Program, she participated in *Womanhouse*. She is author of two books, coeditor of *M/E/A/N/I/N/G*, teaches at Parsons School of Design, is a member of the National Academy of Design, and a recipient of many important awards and grants.



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

Past Presidents Awards | President's Awards for Art & Activism

Boston 1987

Patricia Hills

Philadelphia 2002

Barbara Wolanin

Seattle 2004

Elizabeth A. Sackler
Tara Donovan

Atlanta 2005

Andrea Barnwell

Boston 2006

Maura Reilly

New York 2007

Connie Butler

Dallas 2008

Santa Barraza
Joan Davidow
Tey Marianna Nunn

Los Angeles 2009

Catherine Opie
Susan Fischer Sterling

Chicago 2010

Juana Guzman
Karen Reimer

New York 2011

Maria Torres

Los Angeles 2012

Karen Mary Davalos
Cathy Salser

Media Award

Lynn Hershman Leeson

New York 2013

Leanna Stella

Chicago 2014

Hye Seong Tak Lee
Janice Nesser-Chu

New York 2015

Petra Kuppers

Washington DC 2016

Stephanie Sherman

New York 2017

Kat Griefen

Los Angeles 2018

Kathy Gallegos
Amelia Jones

New York 2019

L. J. Roberts
Aruna D'Souza



Clockwise top: Kat Griefen. Photo by Jennifer DelCastillo.
 Janice Nesser-Chu and Priscilla Otani. Photo by Mike Whealan.
 Petra Kuppers. Photo by Stephen Smith.
 Catherine Opie and Susan Fischer Sterling. Photo by Amy Tierney.

2020 WCA Lifetime Achievement Awards

Saturday, February 15, 2020

Film Row Cinema at Columbia College, Chicago, IL

Welcome and Introduction

Margo Hobbs

WCA National Board President, 2018–20

Presentation of Lifetime Achievement Awards

Joyce Fernandes

Presentation by Jacqueline Samuel, PhD, Assistant Professor, National Louis University

Michiko Itatani

Presentation by Robin Dluzen, Artist and Art Critic

Judy Onofrio

Presentation by Laurel Reuter, Director of the North Dakota Museum of Art

Alison Saar

Presentation by Ruth Weisberg, Artist and Professor of Fine Arts at the University of Southern California

Judith Stein

Presentation by Ferris Olin, Feminist Scholar, Curator, Educator

Presentation of President's Award for Art & Activism

Rose B. Simpson

Presentation by Margo Hobbs, WCA National Board President

Joyce Fernandes



Photo courtesy of the artist.

We honor you,
Joyce Fernandes,
for your work as an artist,
and a community leader and
activist who created cultural
programs that transformed
public spaces.

Joyce Fernandes

By Rebecca Keller

One recent morning, Joyce Fernandes diagrammed the art world for a class at the School of the Art Institute of Chicago by sketching a triangle on the whiteboard. Across the apex she wrote: “artists.” The lower left corner was labeled “art institutions,” the lower right: “audience.”

The triangle seems equilateral. “But,” she opens her hands, “That isn’t how it works. In reality this corner...” she points to the lower right, the spot marked audience—“is more like this.” She draws dotted lines extending that side of the triangle off the whiteboard, into space. I learned that the “audience is really way, way over there.”

She sends our attention out into the real world, where, experience has taught her, art matters a lot less—or in certain situations, perhaps a whole lot more—than it does for the students.

In 1989, when Joyce was the Director of Exhibitions and Events at the School of the Art Institute of Chicago, a fierce skirmish in the culture wars played out literally at her feet. In an exhibition created by artists of color (itself a response to an earlier controversy regarding representation of a beloved African American mayor), a student-artist named Dread Scott installed *What is the Proper Way to Display a U. S. Flag?* featuring an American flag on the floor under a shelf with a comment book. Viewers had to walk on the flag if they wished to write a response. Within hours, the gallery became a tense arena where ideas about patriotism and free speech played out. Uniformed veterans lined up to fold the flag and place it on the shelf, after which students, artists, or free speech advocates returned it to the floor. Journalists crowded the hall. Politicians performed their outrage in front of cameras. The Art Institute received bomb threats. Police were everywhere.

This did not occur in isolation. It was a time when artists were being broadly condemned, when provocative images were weaponized by larger political forces. Art was stripped of context and used to stoke outrage and justify repressive agendas.

And in Chicago, Joyce Fernandes was navigating battle lines of stricken-looking vets, defiant students, and stunned faculty. Joyce grew up in rural Pennsylvania. Her neighbors were hunters and factory workers. Veterans. She knew the hurt felt by the veterans in her gallery was real, she saw the people behind the role. But she had also left—one could say fled—rural Pennsylvania to build a new life in the arts. She knew her colleagues and her students saw themselves as being aligned with freedom and creativity. And she was literally in the middle, watching as those distinct audiences collided. It was as if they spoke different languages, understood the world entirely differently.

This experience provoked a turning in her path. She looked



Printed in the Village Voice, April 4, 1989, p.27,
*Capture the Flag: Is Dread Scott's Flag-Piece Art,
Treason or Both?* by Elizabeth Hess.
Photo by James Hamilton.

for opportunities to close the gap, to pull the corners of the triangle closer together. Her first public project after the controversy was *Chicago Portraits*, in which various Chicago communities nominated leaders and unsung heroes to be honored in an exhibition. The portraits traveled to all of the communities, and became a catalyst of celebration and connection. She followed *Chicago Portraits* with *Reinventing the Garden City* in which artists worked closely with community stakeholders to create projects in parks throughout Chicago. That was when she was approached by a Scottish architect with an idea for community sculpture gardens. Would she take it on?

That was 20 years ago. Architreasures became her professional home, where she developed the tools and projects to continue to tighten that triangle. Architreasures' mission, emblazoned across the landing page, is to “facilitate participatory art and design projects and neighborhood cultural programs that transform public space, improve quality of life, and make beautiful, livable, and healthy communities throughout Chicago.” At Architreasures, Joyce’s thoughtful leadership provided artists and communities the support to figure out ways to manifest their care and commitment to one another.

The corners of the triangle Joyce sketched may be perpetually in tension—indeed, some tension may be productive. But Joyce’s generous creativity helped span gaps that have seemed unbridgeable, modeling innovative ways for artists and communities to make meaningful work together.

Rebecca Keller, Adjunct Full Professor at the School of the Art Institute of Chicago



Architreasures Front Porch Project:
Portrait Drawing in Calumet Park, 2016.
Photo: Architreasures.

Biography

As an artist, writer, and cultural worker in the city of Chicago, Joyce Fernandes has developed a practice that values creativity and equity as drivers of change. She built the nonprofit Architreasures to support community-based projects in neighborhoods throughout Chicago, partnering artists with residents to make livable places sparked with art and culture.

Earlier in her career Fernandes worked as Director of Exhibitions and Events at the School of the Art Institute of Chicago where she sought to create an intellectually stimulating and equitable environment for the School's community. When that community was threatened by two deeply divisive controversies, the removal of a student painting of Mayor Harold Washington by CPD officers and the intense protest of Dread Scott Tyler's artwork, *What is the Proper Way to Display a U.S. Flag?*, Fernandes stood strong in support of First Amendment Rights, although stunned by a new awareness of America's deep cultural divides. Since those experiences, Fernandes has devoted her career to bridging divisions of race and class within the arts and within the city of Chicago.

As Program Director of Sculpture Chicago, she curated a temporary public art exhibition, *Re-inventing the Garden City*, commissioning new artworks developed in partnership with Chicago Park District communities.

As a freelance curator, she produced *Chicago Portraits* for the Department of Cultural Affairs, a project that sought to create bridges between Chicago's diverse cultural communities.

Currently, Fernandes is working on a book and building a new studio.



Architreasures Project: Rosa Parks Apartments, 2010.
Photo: Architreasures.

Michiko Itatani



Photo courtesy of the artist.

We honor you,
Michiko Itatani,
for your work as an educator and
an artist whose work is deeply
concerned with contemporary
humanistic themes.

The Cosmographic Path of Michiko Itatani

By Paul Krainak

Early in her career Michiko Itatani coaxed viewers into unpredictable formal paths in painting and installation, producing oblique text-reflexive compositions. Though fundamentally abstract, they corresponded with a raised consciousness about societal and geographic boundaries. Her work initially coincided with a degree of contemplative art fueled by the late stages of reductivism and phenomenology in modern art. Post-minimalism, with its rejection of the primacy of the object, was to serve as a conceptual springboard for

her imagery. Soon came her embrace of the pictorial and spatial turn of the post-modern and a challenging, some felt surprising, venture into figuration and then cosmography.

Itatani became recognized for having incorporated a more improvisational pictorialism—aggressive, extravagant, and noticeably arduous. Her practice grew outward as she became absorbed with artifacts of civilizations occupying hundreds of libraries' special collections units. She rummaged through 20th century chronicles, considering all of the chaotic hits and misses, the sometimes volatile outcomes and staggering innovations, and then feasted on them.

Her painting is a product of a strenuous and consuming studio practice—often producing exhibitions with scores of meticulously crafted small pictures that accompany anchor paintings of more than 100 inches in width. Her trademark sensitivity to text and surface from arid white paper to installations of fuel-injected, color-saturated stretchers remain today. Content is suspended between the reveries of Asiatic and European history, providing imaginary models for history, science, and philosophy. Art and language fusion generates pictures with deference to the humanities but with proximity to the mythologies that preceded them, faithfully observing the desire to cultivate/understand the inexplicable and astounding.

Polaris, Michiko Itatani's epic oil painting from 2016, illuminates the artist's decades-long epistemological exploration. The North Star is the furthest galactic body in the asterism of Ursa Major and is significant as navigators' pole star. Its symbol as a beacon is not wasted on the artist's geographical and metaphysical mindfulness. Her sensitivity to the idea of inner and outer space exceeds the ideological construction of East and West as does her residence between the coasts. She composes facsimiles of historical repositories, archival monuments, museological edifices, some reflective of the Pacific Rim and some the Americas—alternately representational and abstract.



Michiko Itatani. *Polaris* painting from *Encounter 16-B-1*, 2016. 96 x 78". Sumi ink and oil on canvas.

Fusing them with Sumi ink and oil paint in sometimes awkward, explosive relation to one another, they erupt from altitudinal vacuums and are fleshed out by phantom light. In *Polaris*, a science-fiction trope overwhelms the perpetual dome of her night sky, producing nimbus-festooned aurora and spectral painterly invention. They crowd space, with opulent, galactic, consecrated, and carnal paint (a tacit reproach of pop culture's uninspired commodification of cosmos legends).

Itatani watched many friends exit the Midwest only to have their work become absorbed by artworld monoculture. Opting to stay in Chicago, she became an extraordinary painter with a work ethic properly fitting her adopted city that demanded multitasking. She was a key figure in the operation of N.A.M.E. Gallery, a prominent Hubbard Street alternative space instrumental in reshaping the city's image as a one-style town. She helped to elevate the status of Chicago's emerging artists and gained a nuanced perspective on global culture. Chicago continues to afford her the cultural and intellectual resources that transcend the distinguishing marks of either art market or art theory campaigns. She remains free of the curatorial contrivances, market pressures, and theatricality of coastal art production. As a result, Itatani's independence and the narratives that identify her speculative repertoire have consequence, an alternative topography, and no expiration date.¹

¹ This essay was developed in part from the authors notes originally prepared for an essay published by *The Community Word*, Peoria, IL, February 2019.



Paul Krainak, Professor of Painting,
Director, Inland Visual Studies Center,
Bradley University

Michiko Itatani. *Shadow of the Mind* painting
from *Celestial Cube 18-B-7*, 2018.
78 x 96", oil on canvas.

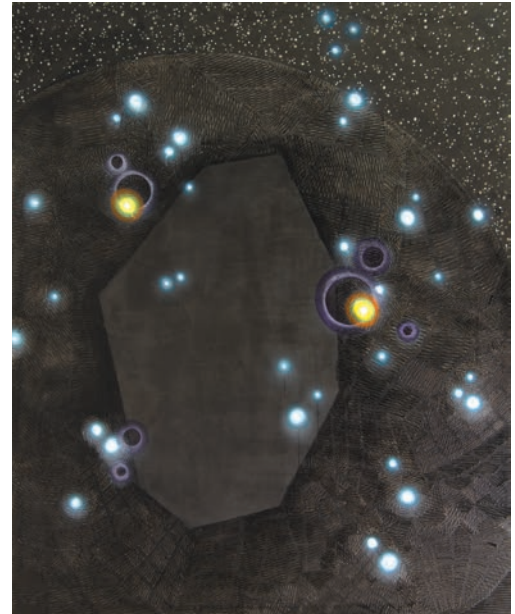
Biography

Michiko Itatani is a Chicago-based artist who was born in Osaka, Japan. After she received her BFA and MFA at the School of the Art Institute of Chicago in 1974 and 1976 respectively, she returned to her alma mater in 1979 to teach in the Painting and Drawing department. She has taught at many other institutions, including Maine College of Art, Portland, Maine; Carnegie Mellon University, Pittsburgh; California State University, Long Beach; San Francisco Art Institute; University of Chicago; University of Illinois at Chicago; Northwestern University; SACI, Florence, Italy; Hospital Field Summer School, Scotland; University of Bonn, Germany; Royal College of Art, London; China National Academy of Fine Arts, HangZhou, China; Osaka University of Art, Tokyo University of Art, Japan.

Itatani's work has been seen in solo exhibitions at the Alternative Museum, New York City (1985); Rockford Art Museum, Illinois (1987); Musée du Quebec, Canada (1988); Chicago Cultural Center (1992); Wright Museum of Beloit College, Wisconsin (1994); Nexus Contemporary Art Center, Atlanta (1995); Shinjuku Park Tower Gallery, Tokyo (1996); Tokoha Museum, Shizuoka, Japan (1998); Indianapolis Art Center, Indiana (1998); Frauen Museum, Bonn, Germany (2000); University of Wyoming Art Museum, Wyoming (2002); Daum Museum of Contemporary Art, Missouri (2003); South Bend Museum of Art, Indiana (2014); and Illinois State Museum, Springfield, Illinois (2017).

Her works are in numerous corporate, public, and private collections, including those of The Art Institute of Chicago; Museum of Contemporary Art, Chicago; Olympic Museum, Switzerland; Villa Haiss Museum, Germany; Musée du Quebec, Canada; Museu D'art Contemporani (MACBA), Barcelona, Spain; National Museum of Contemporary Art, Korea; Hyogo Art Museum, Japan.

Itatani has received many fellowships and awards including Illinois Arts Council Artist's Fellowship, National Endowment for the Arts Fellowship, Marie Sharp Walsh New York Studio Grant, and John Simon Guggenheim Fellowship.



Michiko Itatani. *Tesseract Study* painting from *Cosmic Equation 19-B-3*, 2019. 96 x 78", oil on canvas.

Judy Onofrio



We honor you,
Judy Onofrio,
for your focus on community
arts and as a mixed media artist
and sculptor whose work speaks
to the transitory nature of life.

Photo by Chris Delisle.

Judy Onofrio

By Laurel Reuter

Born in New London, Connecticut, Judy Onofrio moved with her family to Rochester, Minnesota in 1967 and quickly became a force in the Minnesota art community. By 1970, she was acting director of the Rochester Art Center where she founded the wildly successful Total Arts Day Camp. She became Founding President of the Minnesota Craft Council and was a panelist on the prestigious Minnesota Arts Exhibition Program at the Minneapolis Institute of Art, and endless other panels and juries. Her name still flies to the top of any list of those individuals who turned southern Minnesota into a haven for the visual arts.

It was as an artist, however, that she made her greatest contribution. Self-taught, she spent her early years developing her clay sculpture, based in her intuitive understanding of the principles of formal art: line, shape, space, form, value, texture and color. Yet her seemingly abstract forms often harbored feminist ideas. During these fifteen years she became completely established in the clay world.

Then, always restless, Judy moved to larger formats and wood structures. By 1982, she created a series of performances, some of which ended as public burnings. Ever gregarious, addicted to collecting, always curious, Judy began to pursue other ways of making art. She was drawn to the work of outsider artists with their grottos and visionary environments, and to contemporary artists whose clear personal visions attracted her interest.

She collected obsessively within a hundred-mile radius of home. Flea markets, garage sales, and antique stores coughed up buttons, vintage jewelry, beads, bits of glass and glass fruit, shells, mirrors, ceramic tiles, and figurative ceramic objects.

Starting with narratives from her own life, she learned to carve from basswood portraits of herself, fish, dogs, carrots, and flowers. In her often-huge sculptures she bound her disparate array of colors and objects together with the rhythms of mosaic, thus harking back to her deep-seated need to impose formal order.

Judy explains, “these objects with their rich trove of memory images reference the passage of time and its effect on what we remember. Aside from the extravagance of color, surface ornamentation, and my ever-present sense of humor, each work in this enormously large body of artwork tells a story of utopian wishes and dreams, a saga of seduction, duality and temptation.”

Judy turned her collections of objects not only into sculpture and wall reliefs but also into brooches.



Judy Onofrio. *Spiral*, 2016. 30'w x 40'w. Photo by Rik Sferra.

She taught herself to bead. Creating ornamental, statement-sized bracelets became her sitting down at the end of the day activity. Today, the jewelry is in dozens of important museums and private collections from the Los Angeles County Museum to New York's Museum of Arts and Design, and across Europe, placed by dealer-friend Helen Drutt who says, "She is a really important, singular voice in contemporary art, not just in craft, but in late twentieth century art."

Her own JUDYLAND garden, which climbs the hill behind the family's Rochester home, went on to echo and parallel all her early romantic explorations.

Change came again. By 2009, Judy launched into a new phase, reverting back to the abstract clay work of earlier decades. Animal bones replaced the glitz of times past. Shades of white sent color into retreat. Form dominated surface yet her elegant lines continued. First the bones intermingled with the found, cast and carved objects until they were set aside. Scapulas and ball joints, ribs and femurs took central stage. Next, the saws came out and slices of bone became the mosaic elements to bind elegant wall reliefs, and then the central elements themselves. Her skill with paint and brush re-emerged as another of her subtle binding elements—often unnoticed, this artist paints beautifully. Disparaged in the contemporary art world, beauty rules gloriously in Judy Onofrio's art.



Judy Onofrio. *My Studio*. Photo by Ted Degener.

She describes her own path: "The work is celebrating the ongoing cycle of ever-changing life, filled with expectation, anticipation, and the unknown. Through my intuitive studio practice, I seek to move beyond a specific narrative, and reach toward a universal experience of beauty that speaks to the transitory nature of life."

Laurel Reuter, Director North Dakota Museum of Art

Biography

Born 1939, New London, Connecticut, Judy Onofrio invented herself as an artist and in the process enriched the whole of Minnesota cultural life. Her art education was a result of her insatiable curiosity and independent spirit. As she forged her own way, she sought out art at every opportunity; artists were her friends, mentors, and collaborators.

Beginning with ceramics in the 1970s, Onofrio moved through a wide range of materials and exploration of form. She has created large-scale installations, sculptural fire performances, and elaborately carved and obsessively embellished sculpture. Her most recent works are monumental and made entirely of bone. They speak to the transitory nature of life. Onofrio's dedication to Minnesota's art community has been a life long focus. She was the founding director of the Minnesota Crafts Council, served as Acting Director of the Rochester Art Center, and founded the highly regarded children's Total Art Day Camp at the Rochester Art Center.

In 2005, Onofrio was awarded The McKnight Foundation Distinguished Minnesota Artist Award in recognition of her ongoing contribution as an artist and educator. She is a recipient of the Rochester Art Center Lifetime Achievement Award, the 2018 A. P. Anderson Award and the Minnesota Crafts Council Lifetime Achievement Award. Grants and fellowships include, Minnesota State Arts Board, Arts Midwest/NEC, the Bush Foundation, and the McKnight Foundation.

Her work is found in the national and international collections including: The National Gallery of Art, Victoria, Australia; Arabia Museum Helsinki, Finland; The Hermitage Museum, St. Petersburg, Russia; The Museum of Fine Arts, Houston; Renwick Gallery, The Smithsonian American Art Museum, Washington, DC; The Museum of Arts and Design, New York; The Minneapolis Institute of Arts and Frederick R. Weisman Museum, Minneapolis, and over 40 other museum and public collections.



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

Alison Saar



Photo courtesy of the artist.

We honor you,
Alison Saar,
as a multifaceted artist who
uses sculpture, installation, and
printmaking to explore issues of
gender, race, heritage,
and history.

Alison Saar's Immersive World of Visual Storytelling

By jill moniz

Alison Saar is a Los Angeles-based sculptor, painter and printmaker who uses mostly black female figurative forms to tell stories about the legacies of survival, magic, and the spirit. With this dynamic aesthetic imbued with edifying cultural content and formative context, Saar has become a conjure woman, building a sculptural architecture that is unique in the contemporary art world.

Coming of age in Los Angeles, amid one of the most politically and socially active moments in modern history, Saar graduated from Scripps College with a degree in art history, then earned an MFA from Otis College

of Art and Design. Although the time was replete with sculptural giants, Saar understood the need for a comprehensive exploration of the black body as the repository for the experiences that are often absent from the annals of history.

Inspired by her mother, artist Betye Saar and her father, ceramist and art restorer Richard Saar, Alison grew up in places of creativity as well as spaces of liminality and double consciousness. The narratives she illuminates through her work often reflect this sense of in between-ness, where her subjects are exposed to forces different from and greater than themselves, but they are never powerless. Saar gives them agency and strength, arming them with tools and belongings that transform their subjugation into tenacious personal and communal significance.

Saar also is influenced by artists Elizabeth Catlett and Dr. Samella Lewis, her professor at Scripps. Like these artists, Saar focuses her narrative practice on telling vital stories that have been too long ignored, particularly about women. Her formal language drawn from a wellspring of lineage, history and a collective understanding about black womanhood from which she creates a distinctive aesthetic that speaks to her own and allegorical experiences. She weighs and measures social memory and cultural norms, and with a unique visual imagery articulates the resonant and resolute expressions often activated in the gaps as well as in undermined and forgotten places.

Saar's rough-hewn sculptures are often covered with discarded tin tiles or used tools from various types of traditional black labor. Her paintings use sugar and flour sacks, burlap bags and other materials that connote the domestic foundations of women's work. Arming her subjects with these objects highlights black history and defines Saar's ability to widen the sculptural canon with works that describe and conjoin cultural relevance with aesthetic prowess.



Alison Saar in her Los Angeles studio, 2016.
Photo by Jeff McLane. Courtesy of L.A. Louver, Venice, CA.

These contributions are more than choices, they reflect the depth of black resilience and the importance of our cultural contributions to the shaping and understanding of American identity.

It is my honor to be included in the sisterhood of Alison Saar's community. She makes space with her objects and with her willingness to open doors for black women who are devoted to the language of memory and storytelling. Because of her, we are more aware, more connected, and more committed to signifying the valuable and necessary aesthetic elements of what we know and who we are.

jill moniz, independent curator



Alison Saar. Installation of *High Cotton*, 2017, an assembly of five individual sculptures (left to right) Rice, Cotton, Tobacco, Sugarcane, and Indigo. Courtesy of L.A. Louver, Venice, CA.

Biography

Alison Saar creates artworks that frequently transform found objects to reflect themes of cultural and social identity, history, and religion. Saar was born in Los Angeles, California. She studied studio art and art history at Scripps College in Claremont, California, receiving a BA in art history in 1978. In 1981, she earned her MFA from the Otis Art Institute in Los Angeles.

In 1983, Saar became an artist-in-residence at the Studio Museum in Harlem, incorporating found objects from the city environment. Saar completed another residency in Roswell, New Mexico, in 1985, which augmented her urban style with Southwest Native American and Mexican influences.

Saar received the United States Artist fellowship in 2012 and has also been awarded the John Simon Guggenheim Memorial Foundation Fellowship and two National Endowment for the Arts fellowships.

Saar has exhibited at many galleries and museums including the Hirshhorn Museum and Sculpture Garden, and the Whitney Museum of American Art. Her art is represented in collections of the Whitney Museum of American Art, the Baltimore Art Museum, the Museum of Modern Art, and the Metropolitan Museum of Art.

Saar's style encompasses a multitude of personal, artistic, and cultural references that reflect the plurality of her own experiences. Her sculptures, installations, and prints incorporate found objects including rough-hewn wood, old tin ceiling panels, nails, shards of pottery, glass, and urban detritus. The resulting figures and objects become powerful totems exploring issues of gender, race, heritage, and history.

Alison Saar. *White Guise*, 2018–2019. Woodcut, relief, shellac-stained paper, hand-tinted iron, 55 x 27.5"
Photo courtesy of L.A. Louver Gallery.



Judith Stein



Photo courtesy of Judith Stein.

We honor you,
Judith Stein,
for your work as an art historian
and curator of twentieth
century art whose work focuses
on feminism and women artists.

Judith Stein

By Mary D. Garrard

Judith E. Stein's rich and distinguished career as a feminist activist, art historian, curator, and art critic may surprise you in its depth, breadth, and intensity. Yet a supercool low profile is part of Judy's style. In 1972, she was a founding member of Women's Caucus for Art (WCA), our collective rebellion against sexist practices in art professions. In 1973, she helped organize Philadelphia FOCUS, a month-long, groundbreaking celebration of art by women, and a major event in the Feminist Art Movement. Judy was editor of the WCA Newsletter in its early days (1975–77), and a member of the WCA National Advisory Board (1979–81). As chair of the CAA's Committee on Women in the Arts (1992–97), she initiated a series of awards to women in the arts.

She served on the advisory board of Philadelphia's Leeway Foundation for women artists (1994–2002), and was the first curator of Leeway founder Linda Alter's collection of art by American women artists.

Judy earned her BA in art history at Barnard College and, in 1965, she undertook doctoral study at the University of Pennsylvania. Before producing one of Penn's earliest feminist dissertations in art history, on the "Iconography of Sappho, 1775–1875," she held a fulltime teaching position at Temple University, and spent a year at the prestigious Courtauld Institute in London. Seemingly headed for an academic career, Judy branched out, first into art criticism. In 1973, she started writing about contemporary art for *Art in America* and, in one of her first reviews, introduced Judy Chicago to an East Coast audience. Stein's work for *Art in America* led radio host Terry Gross to recruit her as art critic for National Public Radio's *Fresh Air*, and Judy further contributed pieces to *Morning Edition* from 1979 through 1983.

In 1981, Judy took on the museum world. During a fourteen-year stint as curator of twentieth-century art at the Pennsylvania Academy of Fine Arts, she organized over 90 exhibitions of contemporary art, including major retrospectives of Red Grooms and Horace Pippin. The Pippin catalogue, with her essay, won the Award for Best Catalogue from the International Art Critics Association in 1995. The prominence of these catalogues, and the critical success of her recent book, *Eye of the Sixties: Richard Bellamy and the Transformation of Modern Art* (2016), has positioned Judy as an unusual feminist writer who even-handedly examines artists both male and female.

But a closer look at her publications reveals a steady, constant attention to feminist issues and women artists. Her study of Cecilia Beaux was the first feminist discussion of the Philadelphia artist's work and career (*Feminist Art Journal*, 1975–1976). She wrote the lead essay for *Making Their Mark: Women Artists Move into the Mainstream, 1970–1985* (1989); and for *The Power of Feminist Art*, eds. Norma Broude and Mary D. Garrard (1994), she wrote a central essay on "Collaboration." In 2000, she curated



Panel with Judith Stein (center) with Miriam Schapiro (right) and Gloria Orenstein (left). Photo courtesy of Judith Stein.

Contemporary Self-Portraits by Sixty Women, and in the same year, co-curated *Picturing the Modern Amazon: The Hypermuscular Woman*.

A prominent art critic, with countless exhibition and book reviews to her credit, Judy is further distinguished by superb critical writing. Feminism is the implied axis on which her many writings turn. Her essay on the female bodybuilder, “the modern Amazon,” teaches us to see feminism in unexpected places. In an essay on Grandma Moses, she redefines the artist’s independence and drive in feminist terms, while chastising feminists for never noticing or claiming her.

Judy is a sympathetic art critic, the kind who makes us see a painting more deeply, understand an artist more fully, a wordsmith who complements her subject. She discovers Venice at the core of Louise Fishman’s art, matching the artist’s color-drenched paintings with colorful, sensuously evocative descriptions. Judy’s writing sparkles with the specific. She is attentive to the textures of things, whether fabrics, art materials, or nuances of taste. She catches an artist’s visual allusions, and adeptly supplies analogies: Nancy Graves’ comical sculpture invites unexpected reflections on still life, Willa Cather and Edna St. Vincent Millay.

Judy is distinguished by the kinds of thing she notices, and she is especially attentive to the synergistic interaction of people in groups. What connects her essay on collaboration as a key feature of feminism with her essay on two artist couples (“Maine as Matrix”), and with her book on the art dealer Dick Bellamy’s Green Gallery is her attraction to centers of artistic energy. More broadly, Judy’s contribution to feminist art history and criticism is indicated in the long list of women artists she has celebrated in print. Beyond artists mentioned above, the list includes: Jo Baer, Diane Burko, Barbara Chase-Riboud, Janet Fish, Jane Hammond, Bessie Harvey, Zoe Leonard, Maya Lin, Elizabeth Murray, Judy Pfaff, Betye Saar, Miriam Schapiro, Joyce Scott, Lenore Tawney, Rachel Whiteread, and Daisy Youngblood. Collectively, these constitute a mega-center of artistic energy, to which Judy Stein has paid tribute. It is fitting that we now pay tribute to her.

Mary D. Garrard, Professor Emerita of Art History, American University, and second president of WCA

Biography

Judith E. Stein is an art historian and curator of twentieth century art who has often written about feminism and women artists. Her 1981 doctoral thesis on the neoclassical iconography of Sappho was one of the first feminist dissertations in art history at the University of Pennsylvania. In 1973–1974, she helped organize Philadelphia Focus on Women in the Visual Arts (FOCUS), a month-long, citywide celebration of art by women. An early editor of the Women’s Caucus for Art newsletter (1975–1977) and a member of the WCA national advisory board (1979–1981), Stein began her career as an art critic for *Art in America* by reviewing Judy Chicago’s first East Coast exhibition in 1974; a decade later, she reviewed Chicago’s *Birth Project* for the *New York Times Book Review*. Her study of Cecilia Beaux, the first woman to teach at the Pennsylvania Academy of the Fine Arts, was the first feminist discussion of the artist’s work and career (*Feminist Art Journal*, Winter 1975–1976).

As chair of the College Art Association’s Committee on Women in the Arts from 1992 to 1997, she initiated a series of awards to women in the arts. She served on the advisory board of Philadelphia’s Leeway Foundation for women artists, (1994–2002) and was the first curator of Leeway Founder Linda Alter’s collection of art by American women artists.

Stein wrote the keystone essay for *Making Their Mark: Women Artists Move into the Mainstream*, 1970–1985, (Abbeville, 1989) and “Collaboration,” for *The Power of Feminist Art*, (Harry N. Abrams, 1994). She curated *The Likeness of Being: Contemporary Self-Portraits by Sixty Women* (DC Moore Gallery, NY, 2000), and co-curated *Picturing the Modern Amazon: The Hypermuscular Woman* (The New Museum of Contemporary Art, NY, 2000). *Feminists Who Changed America, 1963–1975* (University of Illinois Press, 2006) documents her career.

Among her honors is a Creative Capital/Andy Warhol Foundation Arts Writers Grant; a Pew Fellowship for literary non-fiction; and a Lannan Foundation writing residency in Marfa, Texas.



Judith Stein and Mimi Schapiro at the National Index of Design in Washington DC 1977.
Photo courtesy of Judith Stein.

The President's Award for Art & Activism

Each year in association with the Women's Caucus for Art's Lifetime Achievement Awards, the National Board President selects one or two recipients for the President's Award for Art & Activism. The award identifies emerging or mid-career women in the arts whose life and work exemplifies WCA's mission statement, "creating community through art, education, and social activism." The 2020 awardee is Rose B. Simpson, mixed media artist, whose work addresses the emotional and existential impacts of living in the 21st century, an apocalyptic time for many indigenous cultures.

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



Rose B. Simpson

Rose B. Simpson is a sculptor in ceramics and mixed media who was recognized in 2019 with a mid-career retrospective at the Wheelwright Museum of the American Indian in Santa Fe. The dramatically illuminated installation of her sensitively modeled figures with their adornments of found materials captivated me. The exhibition title *LIT* evokes the impressive power Simpson's figures embody as well as the firing process out of which they are born. Themes of indigenous self-expression, motherhood, environmental cataclysm, and interpersonal connection informed the works on view.

Photo courtesy of the artist.

Simpson grew up in Native communities in northern New Mexico. Her mother Roxanne Swentzell is a ceramics artist and activist, as was her grandmother Rina Swentzell, both based in the Santa Clara Pueblo. Simpson works there now, where in addition to art making she is an active member of the Tewa community, engaging with at-risk youth and others affected by the pressures of colonization and assimilation. Her art and her identity resist easy categorization. Several years ago, she modified an El Camino which she dubbed Maria in honor of San Ildefonso Pueblo potter Maria Martinez and decorated in a black-on-black design reminiscent of Martinez's ware. The car has been the centerpiece of performances and its customization is a nod to Southwestern Latinx lowrider culture. Simpson also sang in the rock band Chocolate Helicopter, which appealed to a queer audience among others.

Simpson earned her BFA at the Institute of American Indian Arts and her MFA at the Rhode Island School of Design. Her work is in the collections of the Museum of Fine Arts Boston, Denver Art Museum, Princeton University Art Museum, Heard Museum, Pomona College Museum of Art, Peabody Essex Museum, and the Clay Center for the Arts and Sciences. She is represented by the Jessica Silverman Gallery, San Francisco. Her art's embodiment of intersectionality and her lifelong commitment to art and activism is recognized by the President's Award for Art & Activism.

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

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CAA would like to congratulate the recipients of the 2020 WCA Lifetime Achievement Awards:

Joyce Fernandes, Michiko Itatani, Judy Onofrio, Alison Saar, and Judith Stein,

and the recipients of the 2020 President's Art & Activism Award:

Rose B. Simpson.



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Congratulations

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"From one art historian who cares about the
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- Barbara Wolanin



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President's Award for Art & Activism

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**Congratulations to Alison Saar
on receiving a Lifetime
Achievement Award from
the Women's Caucus for Art**





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Michiko Itatani
Judy Onofrio
Alison Saar
Judith Stein

and President's Art & Activism Awardee
Rose B. Simpson

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

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Janice Nesser-Chu
Margo Hobbs
Karin Luner

DESIGN & PRODUCTION

Karin Katalina Luner

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