

# Women's Caucus for Art

Honor Awards 1997

Jo Hanson • Sadie Krauss Kriebel • Jaune Quick-To-See Smith • Moira Roth • Kay Sekimachi

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Ceremony  
Monday, February 10, 1997  
2:30 p.m.  
University of Pennsylvania  
Archeology and Anthropology  
Museum Auditorium

Jo Hanson • Sadie Krauss Kriebel • Jaune Quick-To-See Smith • Moira Roth • Kay Sekimachi

Honor Awards for Outstanding Achievement in the Visual Arts



# Women's Caucus for Art

## Statement of Purpose

**The Women's  
Caucus for Art is  
the major national  
organization  
for women  
actively engaged  
in the visual arts  
professions.**

### **We Are Committed:**

- to educating the general public about the contributions to the arts of women, people of color, and people with disabilities, respecting differences in age, religion, class, ethnicity, and sexual orientation.
- to developing and teaching art curricula at all educational levels that is not sexist, racist, hetero-sexist, or anti-Semitic.
- to ensuring the inclusion of contributions of women and people of color and the discussion of gender-based issues in the history of art.
- to expanding cultural dialogues to encompass all forms of creative expression.
- to promoting a viable system that provides an opportunity for realistic economic survival in the arts, including financial parity and equal access to grants, funding, and employment for women, people of color, and people with disabilities.
- to gaining equal representation and visibility for the work of all women in the art community.
- to formulating and supporting legislation that contributes to the goals of the Women's Caucus for Art.

**Welcome and Introduction**

Imna Arroyo  
President Women's Caucus for Art

Dr. Grace Hampton  
Executive Assistant to the Provost  
for the Development of the Arts,  
The Pennsylvania State University

**Introduction of Honorees**

Jo Hanson  
by Susan Leibovitz  
Steinman and  
Roselyne Chroman Swig  
Jaune Quick-To-See Smith  
by Gail Tremblay  
Moir Roth  
by Whitney Chadwick  
Kay Sekimachi  
by Jack Lenor Larsen  
Sadie Krauss Kriebel  
by Nancy Roan

**Presentation of WCA Awards**

Nadine Wasserman, Chair,  
Honor Awards Committee

## Foreword and Acknowledgments

# Women's Caucus for Art

As we approach the end of a millennium we can reflect upon the work we have done in identifying women who have made significant contributions to the visual arts and art history. Although we have made tremendous progress toward acknowledging the role of women in the arts, members of the WCA remain committed to re-claiming our heritage. We are motivated by the accomplishments of many women, past and present, and continue to work toward a more diverse and equitable future.

This year we honor five women for their lifetime achievements, for their inspiring examples, and for their commitment to their respective fields. This catalogue stands as a record of the accomplishments of each of these distinguished women. It celebrates their progress and serves as a resource for information about their lives and achievements that may otherwise be difficult to obtain. Each year we look forward to meeting the honorees and celebrating with them as a way of expressing our

thanks and appreciation for all they have done.

I would like to thank Pamela O'Donnell for editing the catalogue and Joanne Schilling for designing it. They both worked with great efficiency and dedication within an extremely short time period. I would also like to acknowledge the efforts of the WCA members in Philadelphia, especially the conference co-chairs Dori Grace Lemeh and Marta Sanchez, and Essie Karp, Director of Special Events. Their hard work in preparing for the conference, Honoree Ceremony, and Banquet is very much appreciated. In addition, I would like to express my gratitude to the selection committee, the presenters, and most of all to the Honorees.

*Nadine Wasserman*

**National Women's Caucus for Art  
Honor Awards-Past Honorees**

**Washington, D.C. 1979**

Isabel Bishop • Selma Burke  
Alice Neel • Louise Nevelson  
Georgia O'Keeffe

**New Orleans 1980**

Anni Albers • Louise Bourgeois  
Caroline Durieux • Ida Kohlmeyer  
Lee Krasner

**Washington, D.C.**

**Alternate Awards 1980**

Bella Abzug • Sonia Johnson  
Sister Theresa Kane • Grace Paley  
Rosa Parks • Gloria Steinem

**San Francisco 1981**

Ruth Bernhard • Adelyn Breeskin  
Elizabeth Catlett • Sari Dienes  
Claire Falkenstein • Helen Lundeberg

**New York City 1982**

Berenice Abbott • Elsie Driggs  
Elizabeth Gilmore Holt  
Katharine Kuh • Charmion von Wiegand  
Claire Zeisler

**Philadelphia 1983**

Edna Andrade • Dorothy Dehner  
Lotte Jacobi • Ellen Johnson  
Stella Kramrich • Lenore Tawney  
Pecolia Warner

**Toronto 1984/Los Angeles 1985**

Minna Citron • Clyde Connell  
Eleanor Raymond • Joyce Treiman  
June Wayne • Rachel Wischnitzer

**New York City 1986**

Nell Blaine • Leonora Carrington  
Sue Fuller • Lois Mailou Jones  
Dorothy Miller • Barbara Morgan

**Boston 1987**

Grace Hartigan • Agnes Mongan  
Maud Morgan  
Elizabeth Talford Scott  
Honoré Sharrer • Beatrice Wood

**Houston 1988**

Margaret Taylor Burroughs  
Dorothy Hood • Miriam Schapiro  
Edith Standen • Jane Teller

**San Francisco 1989**

Margret Craver • Clare Leighton  
Samella Sanders Lewis  
Betye Saar • Bernarda Bryson Shahn

**New York 1990**

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

**Washington, D.C. 1991**

Theresa Bernstei • Mildred Constantine  
Otellie Loloma • Miné Okubo  
Delilah Pierce

**Chicago 1992**

Vera Berdich • Paula Gerard  
Lucy Lewis • Louise Noun  
Anna Tate • Margaret Tafoya

**Seattle 1993**

Ruth Asawa • Shifra M. Goldman  
Nancy Graves • Gwen Knight  
Agueda Salazar Martínez  
Emily Wahleneka

**New York 1994**

Mary Adams • María Enríquez de Allen  
Beverly Pepper • Faith Ringgold  
Rachel Rosenthal  
Charlotte Streifer Rubenstein

**San Antonio 1995**

Irene Clark • Jacqueline Clipsham  
Alessandra Comini • Jean Lacy  
Celia Alvarez Munoz

**Boston 1996**

Bernice Bing • Alicia Craig Faxon  
Elsa Honig Fine • Howardena Pindell  
Marianna Pineda

**Philadelphia 1997**

Jo Hanson • Sadie Krauss Kriebel  
Jaune Quick-To-See Smith  
Moir Roth • Kay Sekimachi



# Jo Hanson

We Honor You



Photo: Lori Eunes

We honor you,  
Jo Hanson, for being  
a new kind of artist,  
for staying attuned,  
with wonder, to your utterly  
whole vision, for your hands'  
unending sweeping and  
scooping up of bits of matter  
out of flux, that is your way  
of caressing the City itself,  
for your radiant patience,  
and for your soaring intention  
to elevate time into meaning.  
These gifts of love have been  
freely offered to each of us.

We, enriched,  
salute and thank you.

*Mierle Laderman Ukeles*

This is a common story. A woman born and raised in the Midwest, with a responsible-to-your community, intimacy-with-nature kind of heritage, one day moves to California with her husband and two children. When she decides to return to school, it is a rebirth, of sorts. She dreams of being herself, of being an artist, and marks the transition by moving into a grand-but-abused Victorian house. Reclaiming that house, piece by piece, she sculpts it as carefully as any memory, as any monumental piece of public art. The thousands of people who come in or pass by this house resonate with its renewal.

This is a common act. To sweep the street in front of your house, to continue sweeping down the block, picking up for neighbors as one does in small towns in southern Illinois. Returning there brings memories; gravestones tell the stories of Midwestern rural culture in the Crab Orchard cemetery in Carbondale. Many a young woman, including this one, have wandered there searching for traces of truth, reading between the lines. A woman who cares for her neighborhood, who sweeps her San Francisco block, might wonder if that same truth could be



found in the discarded laundry lists and hypodermic syringes that litter her street. She might wonder what these ephemeral urban markers tell us of transplanted, transient lives.

Like all artists, this woman is an "intimate other," deeply embedded in, yet able to observe, her surroundings. What is uncommon is this artist's sensibility. She frames the minute detail of a life, observing, collecting, and recording from a passionate distance. Any aspect of life may be examined: snails from the garden, a sewer cover, illegally dumped household appliances, a bent fork, a creek that repeatedly overflows its banks. Twenty-five years later the creek sweeps through the neighborhood with the efficiency of a Midwestern housewife and floods the yard, the lot, the almost-acre of this woman artist's house near the Russian River. It is common to curse the flood --- a "natural disaster" --- but uncommon to respond with attentive cooperation. The artist wonders, "what is the flood saying?" Gaia does the laundry: what is hung on the line can be read between the lines.

The record of a life can be found in hundreds of notebooks and installations and photographs in which Jo Hanson

catalogues the artifacts she encounters. Without translation, without interpretation, she hands us the traces of what we've left behind. The public art of daily life is the garbage dump, the litter on the street, the debris of a receding river, and the traces of snail tracks. What do we learn from this process? As teacher, artist, mother, Hanson is picking up after us, by her actions charging us to pay attention, to be responsible.

The mayor issues a proclamation to acknowledge street cleaners. An exhibition of art and street trash is held in City Hall and the museum. Documenting streetcleaners at work is both performance art and political rally. A superintendent points out illegal dump sites on a bus tour. A program to create artist residencies at a waste management company is established. Seventeen hundred children envision solutions. These are the political projects of our time. This is art as activism. And it began in 1970, with a woman who moved into a run-down Victorian house in the middle of a distressed urban neighborhood.

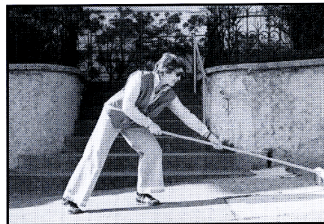
This is art as life and life as art. Jo Hanson cannot be judged by any single work of art for hers is a life lived as art. Her accomplishment lies in realizing

that every single existence is intimately linked to a collective political life. Through art we are both grounded, wrapped in the details of ordinary life, and transcendent, connected to the cosmos. This is the paradox of the intimate and the expansive, the personal and the global. "Art-like art holds that art is separate from life and everything else, while lifelike art holds that art is connected to life and everything else. In other words, there is art at the service of art, and art at the service of life," said artist/philosopher Allan Kaprow. Jo Hanson's lifelike art frames our communal nature with uncommon honesty and clarity, connecting us to who we are and to who we might become.

*Susan Leibovitz Steinman  
and Suzanne Lacy*

## Chronology

Prior to 1955	Born in Carbondale, Illinois. M.A. in Education, University of Illinois.	1977	Artist's Fellowship, National Endowment for the Arts.		
1955	Moves to Northern California.	1979	NEA/NAP Regional Visual Arts Projects Grant.		
1960s	Receives an M.A., Art, San Francisco State University.	1980	<i>Public Disclosure: Secrets from the Street</i> , concurrent sites; San Francisco City Hall and Museum of Modern Art. A block buster exhibit on trash as urban anthropology and a celebration of those who clean the city. First exhibit of thirty note book volumes of street litter collected since 1970. Presented citation of appreciation by San Francisco Board of Supervisors.	1982-89	San Francisco Arts Commissioner. Activist/advocate for inclusion of art by women and minorities in city art collections and public programs.
1969	First solo art exhibit, Lucien Labaudt Gallery, San Francisco, California.			1983-91	Advisory Board member, Exploratorium Artist-in-Residence Program, San Francisco, California.
1970	Moves into a historical San Francisco Victorian; restores it as home and studio. Begins to sweep the entire block where she lives, collecting sidewalk litter as social documentation, initiating an ongoing life-art practice.	1981	<i>The Month of the Snail</i> , at The Farm, San Francisco. Project creates empathy with beauty of snail's eye view, and practical solutions for farming snails as a nutritious food, instead of poisoning both them and us.	1985	<i>...A Century of the Avant-Garde</i> , Auckland City Gallery, New Zealand.
1974	<i>Crab Orchard Cemetery</i> , Corcoran Gallery, Washington, D.C. Installation of changing values, culture & technology (1830s to present) experienced through sights & sounds in a Midwestern community grave yard.	1982	<i>The ABC Project</i> , button designs by 1700 school children for an anti-litter and recycling campaign are exhibited "wall-to-wall" in San Francisco City Hall. Hanson institutes and curates contest and exhibition sponsored by city and	1989	San Francisco Mayor's Citation for Arts Commission service.
1974-77	<i>Crab Orchard Cemetery</i> tours University of California, San Diego; San Francisco Museum of Modern Art; Pennsylvania Academy of Fine Arts; Utah Museum of Fine Arts;			1990-94	Proposes, designs and advises, Artist-in-Residence Program, NORCAL's Sanitary Fill Company, San Francisco's waste disposal and recycling service.
				1992	Lifetime Achievement Award, Northern California Chapter of Women's Caucus for Art.
				1993	<i>Redwood Arbor</i> installation, World Health Organization's



Jo Hanson, "Public Disclosure: Secrets From The Street" 1980 Photo: Jim Weeks

- 1993-94 First International Conference on Healthy Cities and Communities.  
*Living in Balance*, co-curates exhibition of art made with ecological methodology and intentions for San Francisco International Airport.
- 1994 *Living in Balance*, expanded exhibition at Richmond Art Center, California.  
• *500 Reasons to Preserve the Earth*, a ceremonial gate for Dublin Civic Center, California, imprinted with names and hand prints of 500 Dublin students.
- 1995 *Gaia Does the Laundry: Flood as Spiritual Bioregionalism*, a photographic storyboard based on the experience of two Russian River floods, presented at Shasta Bioregional Conference, Cazadero, California.  
• Organizes first mini-conference, "Art, Artists, and the Environment," Northern California Chapter of Women's Caucus for Art.  
Co-publishes *Women Environmental Artists' Directory*.  
• *Eco-Nation-Patriots of the Earth*, Regional Arts Center, Walnut Creek,

California. Example of exhibitions since 1980 featuring her dated notebooks of urban litter collected by sweeping the same block. Over 103 volumes to date. Distinguished Women Artist Award, Fresno Art Museum, California.

1998

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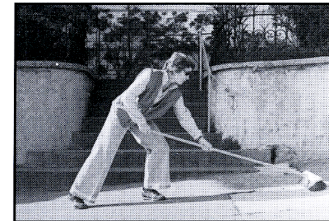
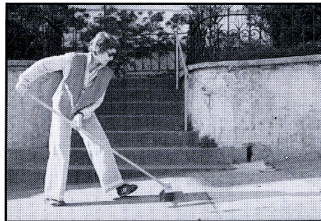
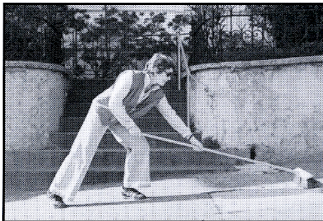
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# Jaune Quick-to-See Smith

We Honor You



Jaune Quick-to-See Smith with her horse, Cheyenne Photo: Andy Ambrose

We honor you, Jaune Quick-to-See Smith, for the energy, wit, generosity, and intelligence with which you create works of art that destroy stereotypes and give voice to the hopes and concerns of indigenous people in twentieth century America. As an artist, lecturer, curator, and promoter, you have earned national recognition for your accomplishments. Your efforts on behalf of others, particularly Native American women and men, has transformed and broadened the public's perspective on American art.

Jaune Quick-to-See Smith was born at the St. Ignatius Jesuit Mission on the Confederated Salish and Kootenai Reservation in Montana. Although an enrolled member of the Flathead Nation, Smith can also claim French, Cree, and Shoshone ancestors. As a child she traveled to various reservations in the Pacific Northwest with her father, an accomplished horse trader. Her childhood was not without difficulty. Smith lived in several foster homes and attended schools where, as an indigenous person, she experienced open discrimination. The peripatetic nature of her childhood forced Smith to draw upon inner resources; she was often sustained by her relationships with animals and her own creative imagination. This inner strength and the examples set by her ancestors (especially her great-grandmother, Nellie Quick-to-See, an outstanding beadworker), allowed Smith to trust her talent and to believe that she could become a professional artist.

Like many native people in this country, Smith struggled to obtain a higher education. Her perseverance was rewarded when she completed a Bachelor of Arts degree in Art Education from Framingham State College in 1976. She went on to earn a Master of Arts in Visual Art from the University of New Mexico in Albuquerque in 1980. Before even completing her degree, Smith was exhibiting her work nationally, had

founded the Gray Canyon Artists Group with several other native artists, and had begun cultivating an audience which appreciated the innovative work of American Indian artists. Upon completing her graduate degree, Smith co-curated *Women of Sweetgrass, Cedar, and Sage*, the first national exhibition of work by indigenous women artists. The show opened in New York and toured the country for several years. A catalogue, with essays by Smith, Harmony Hammond, Erin Younger, and Lucy Lippard, documented this landmark exhibition. Smith's curatorial efforts continued, and even as her own art was receiving international notice, she was promoting the work of other native artists, bringing to national attention the work of people who were developing a new indigenous art movement.

Jaune Quick-to-See Smith is one of the most creative and prolific artists exploring pre-Sante Fe School Native American aesthetic traditions in a modern art context. In her early paintings Smith employed the symbolic motifs of American Indian art to give spiritual depth to contemporary paintings and drawings. She explored multi-layered landscapes that allowed the eye to travel inside an enclosed visual space where marks were used to make highly nuanced references to culture and vision. In these early works, color

was used to create a subtle emotional climate that allowed the viewer to intuit the nature of various symbols.

Over the years Smith has worked in a variety of media, using and inventing an impressive array of techniques. Whether she is painting, printmaking, creating exquisitely sensitive pastels, or constructing layers in richly textured mixed media works, her art speaks from a unique vision shaped by personal experience — a vision which allows her to perceive the multiple layers of meaning in her environment. There are few artists working today who are as sensitive to the effect of text upon an image or who are as skilled at creating text which captures the implications of contemporary America's paradigms. In her recent work, Smith has collaged text appropriated from a variety of sources and recontextualized it. Her work challenges its viewers to evaluate the visual images juxtaposed with cultural artifacts. She has mined popular culture for objects and words which symbolize society's relationships with both the land and native people. She has embedded the artifacts she has collected into a visual matrix that subverts popular discourse and affirms those values that will improve the lives of future generations. Her work is appreciated for its commentary on twentieth century culture and can be found in museum collections across the country. Her range is as

limitless as her inspiration; she has produced both vibrant works of public art and intimate pieces that enrich the lives of private collectors.

In addition to her creative accomplishments, Smith has continued to act as a curator, lecturer and activist. She has worked to make American culture more humane, to make American art richer, and to make the field of art history more inclusive of diversity. It is not surprising that so many seek out the art of such a generous spirit or that so many write about her rich and varied work. Jaune Quick-to-See Smith is a woman and an artist who has helped to shape the consciousness of her generation, whose work examines crucial issues in contemporary society, and whose efforts on behalf of others serve as an example to us all.

*Gail Tremblay*



## Chronology

- 1940 Born January 15th at St. Ignatius Indian Mission on the Salish and Kootenai Reservation in Montana.
- 1976 Graduates *magna cum laude* with a bachelor of arts degree in Art Education from Framingham State College in Massachusetts.
- Participates in group exhibition at Whittemore Gallery, Framingham State College, Massachusetts.
- 1977 Founds Gray Canyon Artists and begins curating exhibitions.
- 1978 Solo exhibition at the Clarke-Benton Gallery, Santa Fe, New Mexico.
- 1979 Solo exhibition at the Kornblee Gallery, New York, New York.
- 1980 Receives M.A. in Visual Art from the University of New Mexico.
- Participates in group exhibition at Cavallino Gallery, Venice, Italy.
- Finds and curates exhibitions for Coup Marks Artists Co-op. 1982 Solo exhibition at Marilyn Butler Gallery, Scottsdale, Arizona.
- Participates in a PBS documentary as part of its *American Indians II series*.
- 1983 Solo exhibition, *Jaume Quick-To-See Smith: The Site Paintings* at Marilyn Butler Gallery, Scottsdale, Arizona.
- Solo exhibition and lecture at Galerie Akmak, Berlin.
- Solo exhibition at Bernice Steinbaum Gallery, New York, New York.
- Curates *Contemporary Native American Photographer's* Exhibition, the first traveling exhibition of indigenous photography.
- 1984 Participates in the *Western States Biennial*, a traveling exhibition that opened at the Corcoran Art Gallery, Washington,
- 1985
- 1986
- 1987
- 1989
- 1990

D.C., and toured to the San Francisco Museum of Modern Art; Museum of Albuquerque, New Mexico; Long Beach Museum of Art, California; and the Brooklyn Museum, New York.

Co-curated *Women of Sweetgrass, Cedar, and Sage*, the first indigenous women's group touring exhibition. Solo exhibitions at Bernice Steinbaum Gallery, New York, and Marilyn Butler Gallery, Santa Fe, New Mexico.

Participates in a group exhibit, *American Women in Art: Works on Paper - An American Album*, Nairobi, Kenya. Lectures at Universities and Museums in Warsaw, Lodz, and Krakow, Poland, on Cultural Exchange Program sponsored by the U.S. Information Agency.

Participates in the *41st Annual American Academy and Institute of Arts and Letters* Exhibition, New York, and wins Purchase Award from the Hassam, Speicher, Betts and Symons Purchase Fund.

• Participated in a group exhibit, *Zeitgenossische Indianische Kunst II*, at the Dorothee Peiper-Riegraf Gallery, Frankfurt. Exhibits in *The Decade Show* at the New Museum of Contemporary Art, The Studio Museum in Harlem, and the Museum of Contemporary Hispanic Art, New York, New York.

• Curates *Submoloc*



Juane Quick-to-See Smith, "Celebrate 40,000 Years of American Art" 6 ft. x 4 ft. Collagraph Etching 1995

*Show/Columbus Wobs*, a national touring exhibition of works by indigenous artists responding to the quin centennial anniversary of Columbus's arrival in the Americas.

• Solo exhibition at Bernice Steinbaum Gallery, New York, and Lew Allen/Butler Gallery, Santa Fe, New Mexico.

Exhibits work in *Mito y magia en America: Los Ochenta* at the Museo de Arte Contemporaneo de Monterrey, Mexico.

1991

- 1992
- Curates *Our Land/Ourselves: American Indian Contemporary Artists*, a traveling exhibition. Exhibits in *Columbus Drowning* at Rochdale Art Gallery, Great Britain, and lectured at the gallery and at Preston College, Great Britain.
  - Solo exhibitions at Steinbaum Krauss Gallery, New York, and Lew Allen Gallery, Santa Fe, New Mexico.
  - Gives Women's Caucus for Art Keynote Address at the national conference in Chicago.
- 1993
- Solo exhibition at Chrysler Museum, Norfolk, Virginia, which travels to Smith College Museum of Art, Northhampton, Massachusetts.
  - Work is purchased by the National Museum of Women in the Arts, Washington, D.C.
- 1994
- Solo exhibition at Jan Cicero Gallery, Chicago, Illinois. Exhibited in *Reuse/Refuse* at the Honolulu Academy of Arts, Hawaii.
  - Participates in *IV Bienal Internacional de Pintura*, Cuenca, Ecuador.
  - Solo exhibition, Lew Allen Gallery, Santa Fe, New Mexico.
- 1995
- Solo exhibition, *Talking Pictures*, at Steinbaum Krauss Gallery, New York.
  - Lithograph is purchased by the Museum of Modern Art, New York.
  - Solo exhibition at Lew Allen Gallery, Santa Fe, New Mexico.
  - Co-curates *Positives and Negatives: Native American Photographers*, Street Level Gallery, Glasgow, Scotland, traveling through Europe.
- 1996
- Subversions/Affirmations: Jaune Quick-to-See Smith, A Survey* opens at the Jersey City Museum, New Jersey, through February 15, 1997.
  - Receives Joan Mitchell Foundation Award for Painting

- Exhibits work in *American Kaleidoscope: Themes and Perspectives in Art*, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- Suite of lithographs is purchased by the Walker Art Center, Minneapolis, Minnesota.

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# Moira Roth

We Honor You



Photo: Hulleah J. Tsihmaljinnie

We honor you, Moira Roth, as an inspired teacher, facilitator, activist, writer, and as an art historian whose commitment to education and scholarship equals her vision of a more equitable, diverse and inclusive arts community. Your commitment to revising the historical record, adding breadth and depth to the field of art history, and your dedication as a cultural activist, continually working for social change, has made your career an inspiration for over two decades. From feminism to multiculturalism, you have served as mentor and role model, motivating countless students, intellectuals, and artists with your personal warmth, your intellectual honesty, and your political vision. Your actions and accomplishments have encouraged many, and led us all toward a renewed sense of community in the arts.

Moira Roth's social and political consciousness developed early, shaped by her Quaker education and an immersion in the heady mix of left-wing political debate and social activism that characterized the London School of Economics in 1956 and 1957. Arriving in New York in 1957, Roth completed a degree in sociology at New York University before beginning graduate studies in art history at the Institute of Fine Arts. She would complete her graduate work in California, receiving an M.A. in art history from the University of California, Berkeley in 1966 and her Ph.D. in 1974. Her years as a graduate student coincided with a period of time when the word Berkeley was synonymous with radical politics and revolutionary social action. Whether attending poetry readings in Telegraph Avenue coffee houses, organizing Students for a Democratic Society meetings on campus, or leading anti-war marches in the streets, students, artists and other activists were in the forefront of movements demanding social change.

In the 1970s Roth continued to broaden her interests both academically and politically. Her doctoral research on Marcel Duchamp and American art, her growing interest in postwar American modernism, and her experiences in the emerging women's movement in California,



brought Roth into contact with a number of artists, critics, and intellectuals. While teaching at the University of California, Irvine, she and Barbara Rose organized a Duchamp Festival. Interviews with John Cage, Vito Acconci, Merce Cunningham, Hans Haacke, and Robert Smithson (a number of them later published in *Art in America*, *Artforum*, and other periodicals) soon followed. By 1974 Roth was teaching at the University of California, San Diego, where she would subsequently serve as Chair of the Visual Arts Department. These were exciting times to be associated with the feminist art scene and Southern California was home to a number of leading artists, including Judy Chicago, Miriam Schapiro, Joyce Kozloff, Suzanne Lacy, Rachel Rosenthal, and others. In 1975, as a result of her growing involvement with the movement, Roth organized a retrospective exhibition of the work of Miriam Schapiro at the University of San Diego's Mandeville Art Gallery.

By 1977, when Roth published her ground-breaking essay, "The Aesthetic of Indifference," challenging the autonomous a-historical "neutrality" espoused by many American modernists during the McCarthy era, she was also exploring the social consciousness

and activist spirit evident in the work of many women performance artists. She published her first book in 1983, *The Amazing Decade: Women and Performance Art in America 1970-1980*, which focused critical attention on the contributions women made to this genre. The book is now considered a classic text.

Roth returned to the San Francisco Bay area in 1986, accepting the position of Trefethen Professor of Art History at Mills College. Two years later, working with a group of students who, inspired by her example, conducted and transcribed interviews with contemporary women artists in California, she published *Connecting Conversations: Interviews with Twenty-Eight Bay Area Women Artists*. It was the first of many collaborative publishing ventures in which Roth, working with students and/or artists, would research, write, design, and produce, a more personal and socially engaged interpretation of art history; one responsive to emerging voices, innovative forms, and work that in many cases had not yet attracted institutional or mainstream attention.

Since 1989, committees and coalitions have formed and reformed around Roth, as she has worked ceaselessly to put often isolated groups and people in contact with one another. Whether working

locally, nationally, or internationally, whether serving as a consultant for *Art of a Distinct Majority* (a seven-part symposium and publishing project organized at the San Francisco Art Institute), or contributing her time and energy to *Odum De Odum De: The Global Presence of African Spirit in Contemporary Art* (a series of exhibitions and events held in San Francisco in 1994), or joining forces with Asian-American artists and writers to set straight yet another historical record, Roth has provided wise and calm counsel, sound judgement, a sharp editorial eye, and shown an unending willingness to negotiate. A renewed sense of artistic community, one more responsive to changing demographic and cultural patterns, has emerged out of these contacts, and with it a vision of an enlarged and more inclusive network of institutions and artist-based communities.

A prolific writer, Roth produced a tremendous volume of essays and catalogue introductions during these years, writing on a diverse and geographically far-flung group of artists: Faith Ringgold, Carlos Villa, Shigeko Kubota, Lynn Hershman, Rachel Rosenthal, Pat Ward Williams, Pauline Cummins, Sutupa Biswas, Enrique Chagoya, Judy Baca, Hung Liu, Flo Oy Wong, Margo Machida, and many others.

During this period, Roth and artist Diane Tani also established Visibility Press, a desktop publishing imprint dedicated to representing a culturally diverse group of artists and contemporary critical issues. Her work came full circle in 1996, when Roth delivered a paper entitled, "Talking Back: An Exchange with Marcel Duchamp," at a symposium on Duchamp sponsored by the Museum of Contemporary Art in Los Angeles. Roth expanded upon the dialogue taking place between the earlier American critical practice based on post-war modernism and the contemporary search for new paradigms born out of diverse and inclusive, rather than elitist and exclusive, practices.

Moira Roth's brilliance as teacher, facilitator, and activist, is apparent in both lecture halls and casual conversations, in boardrooms and artists' lofts, in museums and neighborhood art centers. She has worked and published in both established venues and alternative spaces, and in so doing she has brought renewed energy and an enlarged sense of community to all who have had the privilege of knowing and working with her.

*Whitney Chadwick*

## Chronology

1933	Born to Eve McLellan and Herbert Austin Shannon, July 24, London, England	1989	Receives Mid-career Art History Award, Women's Caucus for Art; becomes a founding member of the San Francisco/Bay Area Asian-American Women Artists Association and begins period of growing involvement with issues of cultural diversity in the arts.
1954-57	Lives and works in London as editor of <i>The International Who's Who</i> . Student at the London School of Economics.	1989-94	Consultant, seven-part symposium and publication project, Art of a Distinct Majority, San Francisco Art Institute, San Francisco, California.
1959	Receives B.A. in Sociology, New York University; begins graduate studies in art history at the Institute of Fine Arts, New York University.	1992-96	Member, Board of Directors, College Art Association of America; receives Honorary Doctor of Letters degree from the San Francisco Art Institute in 1994. Travels to Paris and North Africa with Faith Ringgold.
1966-74	Receives M.A. in Art History, University of California, Berkeley. 1966. Between 1968 and 1974 holds a series of visiting lecture ships while completing a PhD. in Art History at the University of California, Berkeley. Receives degree in 1974 with a dissertation on Marcel Duchamp and American Art.	1996	Travels to Morocco; Lecturer and Panelist, "Round Table on Women Artists," part of the International Festival of Rabat's Feminist Forum, Rabat in June.
1974-86	Assistant Professor, Associate Professor, Chair, Visual Arts Department, University of California, San Diego. Begins active life as curator, critic and arts organizer.		
1975	Curator, <i>Miriam Schapiro: Retrospective Exhibition</i> , Mandeville Art Gallery, University of California, San Diego.		
1977-80	Holds series of national offices in arts organizations, including membership on the National Advisory Board, Women's Caucus for Art. Serves as Chairperson of studio sessions, College Art Association Annual Meeting, Los Angeles, 1977.		
1986-	Accepts position as Trefethen Professor of Art present History at Mills College, Oakland, California.		



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# Kay Sekimachi

We Honor You



Kay Sekimachi with her work Photo: Tom Grotta

We honor you, Kay Sekimachi, as an artist whose life and work share an exactitude of assured simplicity.

You have consistently pursued your artistic vision, even as you mastered a succession of materials and methods.

Although a product of both the Nisei community and the intellectual climate of the San Francisco Bay area, you have developed your own style, without precedent and without successors. We take this opportunity to celebrate your vision, dedication, and undeniable talent.

Kay Sekimachi's entire body of work is best defined by its clarity, consistency of scale and taste, reticent color, and elegance of economy -- in the sense of being lightweight, and impossible of further reduction in any aspect.

That the progression of Sekimachi's career is defined by different media is not uncharacteristic of her generation. Her phases are clearly defined and sharply separated, one from the other, having neither commissions nor market pressures to bring about a regression in style or an unnatural progression. Her first pieces included a succession of flat weaves but even in these early works she was unusual in placing her pattern emphasis in the warp, or longitudinal yarns. This was considerably more sophisticated than exploring the freer weft potentials, where "accidental innovations" are always an option. Her response even then to the possibilities inherent in warp patterning explains the certainty with which she later developed her several forms of layered double cloth.

When she began working with more than one set of warps she produced a series of "warp brocades" in which rectangular blocks of supplementary warps were employed to create small asymmetrical compositions. Within what now seems like a short period of time, this series developed in both technique and finesse.

Sekimachi's first hangings were suspended from a top dowel and finished at the bottom with loose warp fringes. As these pieces moved to the resolution of four considered edges, double cloths appeared. Compositions in tapestry weave and Finn weave (a hand picked double cloth, with the freedom and time intensity of tapestry) followed. The translucent planes of openly woven linen that followed gave her, for the first time, the large scale -- even monumentality -- so much in vogue from 1960. Planned as space dividers, these hangings are meant to be viewed from both sides as silhouetted, shadow producing grills. In them the artist rediscovered the power of symmetry and the use of weft wrapping to both alter the plummeting verticality of the dark and light warp ends, and to further secure the open mesh. The single ply linens she chose were particularly appropriate to this medium. Their randomly slubbed profile is readily apparent; their stiff, rough surface aids in binding the open work. Creating subtly described under-pattern, her first ikats are used for some of these hangings, to great effect.

Sekimachi's long series of volumetric, layered monofilament hangings -- for which she perhaps is still best known -- were woven on the loom in flat layers. It was her hanging device of compressing these layers by hoisting the whole on a monofila-

ment rigging which achieved the depth of their separation, creating an arresting, cumulative image. Her first creation, with only four parallel layers, was like an over-scaled, transparent pleat -- not much in and of itself, but protean in potential. By combining eight woven layers, she created plays of convex and concave planes intersecting each other within bi-symmetrical volumes. These forms were articulated from top to bottom, much in the manner of a human figure or a totem pole. Their monofilament planes provided highlights and filtered shade within the form and projected shadows without. The development of these pieces was a dynamic progression from the simplistic to fine resolutions of both form and the treatment of dropped warp ends.

The series ended with the extreme complexity of works such as the last from 1973, shown at *Deliberate Entanglements* at UCLA and the *Sixth Tapestry Biennale* at Lausanne, Switzerland. A masterpiece, its convoluted baroque intricacy is "purified" by the restraints of a single material in solid glossy black. The piece also addressed the issue of permanence. Its smooth, non-absorbent, color-fast yarns are as resistant to soil as stainless wire.

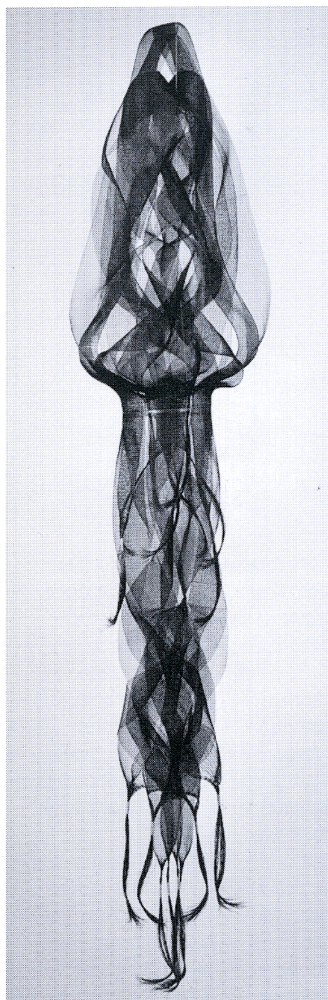
From the late 1960s Sekimachi worked with the ancient medium of Egyptian card weaving. When others were joining colorful

strips of card woven cloth in the manner of Kente cloths, she was working with a much rarer tubular form, with heavy cords, and in dark and light neutral tones. The results were often elongated, ziggurat forms, patterned with stair-stepped vertical bands. The last card woven piece, a tall basket-like form from 1980, took so long to finish that she gave up the process. Ribbed and as dense as armor, it possesses the satisfying inevitability of Hopi weaving and their sprang wedding sashes.

In need of a new challenge, Sekimachi took up "split-ply twining," in the early 1970s. In this process one set of cords is pulled through the opened plys of an opposing set resulting in small, double faced hangings, worked on the oblique, with diagonal or chevron patterns. In many of these works, Sekimachi employed dark/light patterning which symbolically emphasizes the fabric structure. As a weaver long limited to horizontal/vertical grids, she found new magic in the oblique configurations of split-ply twining and the spiraling barber poles possible in tubular card weaving.

To date, Sekimachi's work in paper falls into two forms. The first are small vessels or "patched pots" in which tiny squares of translucent mulberry paper are dampened with adhesive, then shingled over inverted bowls made by Bob Stocksdale. Her





Kay Sekimachi, "Nobori", 1971 90" x 20",  
Nylon Monofilament. Collection: Gilbert  
Baechtold, Lausanne, Switzerland

contribution here is in the range of inclusions she has trapped between the paper layers. C-shaped bits of linen yarn create both an all-over opaque relief and a pattern echoing the profile of the form. Fragments of her own cloth are used; two layers of filmy haimet create a neat tracery; nature's paper from a wasp's nest is made permanent in another bowl.

In the machine sewn paper works that followed, Sekimachi invented her own forms. Having been given a number of old Japanese stencil papers toughened with persimmon juice, she neatly machine sewed two layers together in a grid pattern crossed by diagonals. The perforation of the sewing created a natural fold line and the vessels, boxes, shrines, and columns which have grown out of this process are quite remarkable.

Although Sekimachi has worked extensively in a number of media, there is a consistency to it all beyond the tapestries. Her art has power: through the perception of; each piece, the viewer becomes more sensitive to the contemplation of the next. To perceive an impressive geometric progression is the effect of their sum.

*Jack Lenor Larsen*

(Condensed from an essay by this author  
entitled, "The Weaver's Weaver," June 1992)

## Chronology

- |         |   |
|---------|---|
| 1926    | Born to Wakuri and Takao Sekimachi, September 30, San Francisco, California.  |
| 1942    | During WWII interned with family at Topaz, Utah. Studies art with Chura Obata and Mine Okubo.   |
| 1946    | Returns to California and attends California College of Arts and Crafts, Oakland, California.   |
| 1949    | Buys loom and studies weaving at Berkeley Adult School.   |
| 1953    | Receives first of numerous awards in weaving for a casement fabric in <i>Designer/Craftsmen, USA</i> Exhibition, Brooklyn, New York, and in <i>Fiber, Clay and Metal</i> Exhibition, St. Paul, Minnesota.                   |
| 1954-55 | Studies with Trude Guernonprez during summer sessions at the California College of Arts and Crafts, Oakland, California.<br>• Begins teaching by substituting for Trude Guernonprez during part of the 1955 summer session. |
| 1956    | Receives scholarship to study with Jack Lenor Larsen at Haystack Mountain School of Crafts, Liberty, Maine.   |
| 1963    | Weaves first monofilament hanging.  |
| 1962-63 | Work included in <i>Modern Wall Hangings</i> group exhibition, Victoria and Albert Museum, London. Tours England.   |
| 1964-72 | Teaches at Berkeley Adult School.   |
| 1965-88 | Teaches in the Adult Division, San Francisco Community College.   |
| 1968-69 | Work is included in <i>Wall Hangings</i> group exhibition, Museum of Modern Art, New York, and tours nationally.  |
| 1969    | Work included in <i>Objects, USA</i> , Johnson Wax Collection of contemporary crafts which premieres at National Collection of Fine Arts, Washington, D.C., and tours the United States.                                    |

- 1970 Solo exhibition at the Lee Nordness Galleries, New York, New York.
- 1971 Solo exhibition at Anneberg Gallery, San Francisco, California.  
• Work included in *Deliberate Entanglements* group exhibition, University of California, Los Angeles.
- 1972 Marries Bob Stacksdale.
- 1973 Travels across country to teach at Haystack Mountain School of Crafts, Deer Isle, Maine.  
• Work included in *6th Biennale Internationale de la Tapisserie*, Lausanne, Switzerland.
- 1974 Receives Craftsmen's Fellowship Grant Award, National Endowment for the Arts.
- 1975 Takes first of three trips to Japan. Discovers Japanese influence on work.
- 1977-78 Work included in *Fiber as Art: Americas & Japan* group exhibition, National Museum of Modern Art, Kyoto and Tokyo, Japan.
- 1980 Travels to England and Mexico (first of several trips to both countries).
- 1985 Elected to the Academy of Fellows of the American Crafts Council.  
• Summer Lecturer in Art at University of Washington, Seattle.
- 1987 Work included in *The Eloquent Object*, Philbrook Museum of Art, Tulsa, Oklahoma.
- 1989-90 *The Eloquent Object* group exhibition, National Museum of Modern Art, Kyoto and Tokyo, Japan.
- 1990 Work included in *Strength and Diversity: Japanese-American Women*
- 1985-90 Group exhibition, The Oakland Museum, California.
- 1993-96 *Marriage in Form: Kay Sekimachi and Bob Stacksdale*, two person retrospective, Palo Alto Cultural Center, California; exhibition travels to six venues across the country.

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# Sadie Krauss Kriebel

We Honor You



We honor you, Sadie Krauss Kriebel, as an embodiment of the spirit of rural American women. Your devotion to the institutions in your life ---your family, farm, church, and folk culture --- has made your life one of work and service, the results of which have brought joy, life, livelihood, comfort, and knowledge to others. You have served as a link between our time and the folk beliefs, practices, customs, and dialect of your Pennsylvania German heritage. We honor you especially for your life-long commitment to the art of quilt-making. With your extensive knowledge of quilting traditions, you have preserved for posterity beautiful examples of this domestic folk art. In sharing your knowledge and wisdom with others, your accomplishments have received their deserved recognition through the scholarly efforts and publications of the folklife community.

Sadie Krauss Kriebel symbolizes the spirit of America's past. At ninety years of age, her life represents a part of American history that has all but disappeared as our country readies itself for the new millennium. Born on July 29, 1906, near the village of Kraussdale in Lehigh County, Kriebel's ancestors immigrated to Pennsylvania in the 1730s fleeing religious oppression in Silesia. Of the culture that is now known as Pennsylvania German, her forebears were members of a minority sect, the Schwenkfelders (followers of the beliefs of Caspar Schwenkfeld). Although her family had been in this country for seven generations, Kriebel spoke only Pennsylvania German when she entered the one-room Kraussdale School. This was not uncommon at the beginning of the century, but Kriebel recalls that her first teacher placed her next to a girl who only spoke English, thereby providing an incentive to learn the language.

Born into a farm family, Kriebel, the eldest of four sisters, was expected to do her share of farm chores, including both barn and field work. Her desire to attend high school was overridden by her family's economic situation; her labor was needed to support her immediate family as well as her two grandparents. In 1927 she married a local school -

master, Homer Kriebel. Together they began farming the property she still considers her home, eighty acres in the Butter Valley, approximately ten miles southwest of Allentown, Pennsylvania.

Kriebel has remained devoted to the two constants in her life -- her family and her faith. She and Homer raised a daughter, Helen, and continued to work the farm until Homer's death in 1981. She now lives in an apartment on the farmstead which is currently operated by her grandson. Being accustomed to hard work her entire life, Kriebel continued to assist with barn chores for both her son-in-law and grandson. She helped with milking well into her eighty-seventh year, an accomplishment made all the more amazing when one realizes that she began milking cows at the age of six.

Throughout her life Kriebel has been an active member of the Palm Schwenkfelder Church in Palm, Pennsylvania. For fifty years she was a member of the choir and also taught Sunday school classes. As head of the church kitchen she supervised innumerable country church fund-raising suppers and for over forty-five years Kriebel baked the church's communion bread. From the mid-1950s through the mid-1960s, Kriebel represented the Schwenkfelder sect at the annual Kutztown Pennsylvania Dutch

Folk Festival. She served as an ambassador for her church, explaining its history, traditions and beliefs to the public.

Having been raised in the traditional Pennsylvania German culture, in a conservative but typical family, Kriebel could not help but absorb the folk culture of her ancestors. She and her late husband were recognized as a valuable resource of information about the traditions and culture of their ancestors. Kriebel's memories contain a wealth of details about early twentieth century society. She has been interviewed by numerous folklorists on a variety of subjects, including Pennsylvania German cooking, traditional quilting, farming and gardening practices, customs, homemaking skills and folk wisdom. A major contribution to the field is her compilation of dialect terminology relating to sewing and needlework published in *Just a Quilt* (Gehret, Ellen J. and Nancy Roan, Goschenhoppen Historians, 1983).

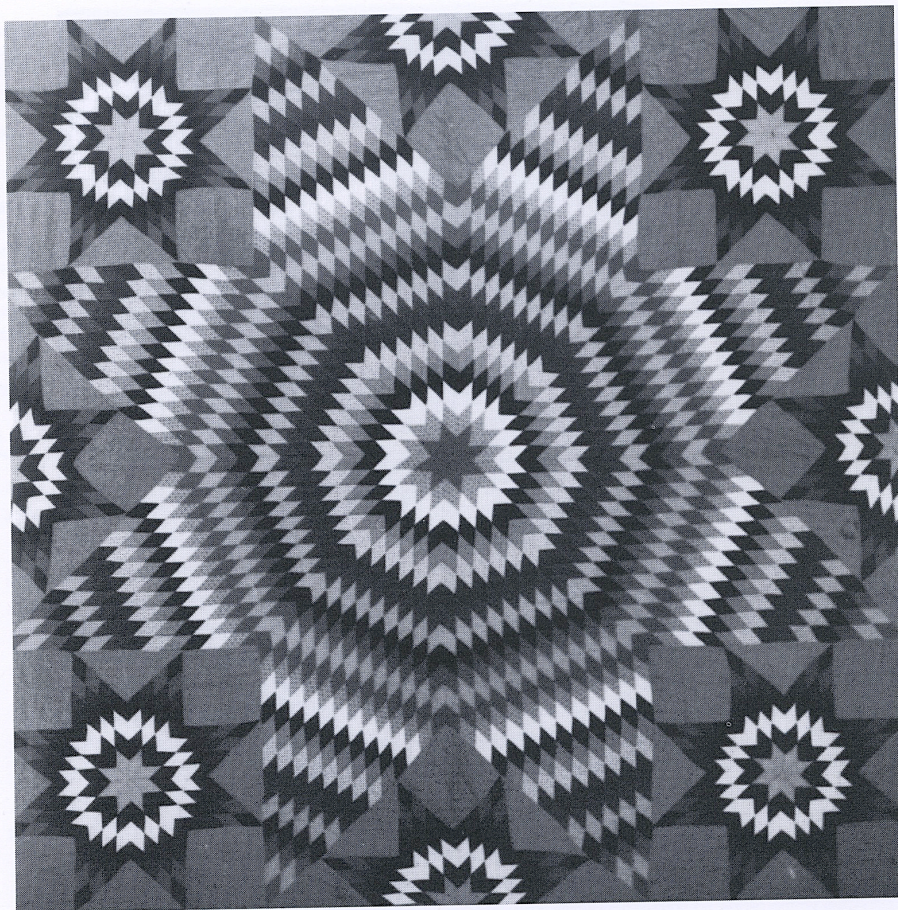
Indeed, Kriebel's lasting legacy is her tremendous knowledge of quilts and quilting. Through her eighty-eighth year she produced ten to thirteen quilts annually. Her career as a quilter began as a young girl when she completed several pieces for her hope chest. It was her knowledge of patterns, construction techniques, and traditional quilting

lore that brought Kriebel, in conjunction with her husband, a farmer and traditional splint oak basket-maker, the Goschenhoppen Historians' Folklife Award of Merit in 1980. With her recollections of the folk traditions of quilting in her community, Kriebel demonstrated her craft at the Goschenhoppen Folk Festival from 1967 through 1994. Due to her reputation as an eminent quilter, Kriebel was featured in the 1986 video production entitled "A Quilt in the Frame" by Lois Driver. Although still a vital folk informant on subjects pertaining to Pennsylvania German culture and traditions, Kriebel, at the age of ninety, has ceased quilting because of her failing eyesight.

Loyal daughter, wife, mother, grandmother and great-grandmother, devout Schwenkfelder, quilter, folklife resource and symbol of rural American womanhood, Sadie Krauss Kriebel represents an ethnic tradition and agrarian way of life worthy of recognition.

Nancy Roan





Quilt by Sadie Krauss Kriebel, Hereford Township, Berks County, Pennsylvania made in 1924. Machine-pieced cotton top with paisley print back, 80" x 81". This quilt displays the four colors/three shades of each required to make a Rising Sun Quilt according to the maker.

Photo page 24, Sadie Krauss Kriebel, dressed in the garb of her Schwenkfelder ancestors, working on a Grandmother's Flower Garden Quilt at the 1990 Goschenhoppen Folk Festival, East Greenville, Pennsylvania.

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