

WOMEN'S CAUCUS FOR ART

HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

HONOR AWARDS 2005

Betty Blayton-Taylor

Rosalynn Carter

Mary Garrard

Agnes Martin

Yoko Ono

Ann Sutherland Harris

2005 National Lifetime Achievement Awards

Wednesday, February 16th
The Holiday Inn, Downtown Atlanta

Welcome and Introduction

Susan King Obarski
Chair, Honor Awards Committee

Presentation of Honorees

Betty Blayton-Taylor
Introduced by Yuriko Takata

Rosalynn Carter
Presented by Joan Mondale

Mary Garrard
Introduced by Judith Brodsky

Yoko Ono
Presented by Susan King Obarski

Agnes Martin
Presented by Ann Wilson

Ann Sutherland Harris
Introduced by Alessandra Comini

President's Award

Andrea Barnwell
Introduced by Dena Muller, National Board President

Women's Caucus for Art

Statement of Purpose

We are committed to:

Education about the contributions of women

Opportunities for the exhibition of women's work

Publication of women's writing about art

Inclusion of women in the history of art

Professional equity for all

Respect for individuals without discrimination

Support for legislation relevant to our goals

The Lifetime Achievement Awards Program of the Women's Caucus for Art is celebrating nearly thirty years of honoring women in the arts. Since the first ceremony in 1979, WCA has acknowledged the contributions of more than 100 women by paying them tribute with the Lifetime Achievement Award. The Women's Caucus for Art is an affiliate society of the College Art Association and a national organization made up of regional chapters dedicated to expanding opportunities and recognition for women in the visual arts. The Lifetime Achievement Awards Program, by intrinsically tying our activities to an awareness of and appreciation for women who have created, inspired, organized, revised, circumvented, and transcended, reflects the power and meaning in documenting our history. We are committed to framing the present, and our future aspirations, within the context of our past.

This year in particular, we acknowledge not only the contributions of women artists, art historians, organizers, theorists and activists to the world in general, but also to WCA and CAA in particular by honoring the earliest leadership of the organization and those who first recognized the necessity and value of the Lifetime Achievement Awards Program.

Celebrate and remember with us!

Dena Muller

WCA President 2004-2006

Foreword and Acknowledgements

2005 marks the 27th year that the Women's Caucus for Art has honored outstanding American women for their lasting contributions to the visual arts. In addition to their own extraordinary and varied accomplishments, these meritorious women have worked for the recognition of contemporary women artists and women artists of the past. With their efforts to establish a more inclusive historical record, they have also helped to build arts programming in their local communities. In every case, they have provided steadfast encouragement to their colleagues and younger women who, in turn, have begun to make their own significant contributions to the field.

This year we proudly honor six outstanding pioneers: artist/activist Betty Blayton-Taylor, First Lady Rosalynn Carter, art historians Mary Garrard and Ann Sutherland Harris, artist Agnes Martin, and artist/activist Yoko Ono. Each of these exemplary women has, throughout a lifetime, overcome division and political opposition to substantially impact public opinion and improve the quality of programming in galleries, museums, and the academy. At the ceremony, their work will be presented by colleagues and friends: Yuriko Takata will introduce Betty Blayton-Taylor, Joan Mondale will accept the award for Rosalynn Carter, Judith Brodsky will introduce Mary

Garrard, Alessandra Comini will introduce Ann Sutherland Harris, Ann Wilson will accept the award in memory of Agnes Martin, and I will present the award on behalf of Yoko Ono.

This year we especially thank all those who have financially contributed to the awards luncheon and ceremony, and to the production of this catalogue. Without your support, this important event would not be possible. Special thanks go to WCA President Dena Muller and Catalogue Coordinator Karin Luner for going beyond the call of duty, and Conference Chair Ann Rowles and the Atlanta Chapter for hosting the Awards Luncheon and Ceremony. And as usual, I am indebted to Eleanor Dickinson for her invaluable insights as past chair of the selection committee.

Susan King Obarski
Chair, Lifetime Achievement Awards Committee

THE SELECTION COMMITTEE

Eleanor Dickinson
Howardena Pindell
Annie Shaver Crandell
June Wayne
Ruth Weisberg

Past WCA Lifetime Achievement Award Honorees

Seattle 2004

Emma Amos, Jo Baer, Michi Itami
Helen Levitt, Yvonne Rainer

New York 2003

Eleanor Dickinson, Suzi Gablik
Grace Glueck, Ronne Hartfield
Eleanor Munro, Nancy Spero

Philadelphia 2002

Camille Billops, Judith Brodsky
Muriel Magenta, Linda Nochlin
Marilyn J. Stokstad

Chicago 2001

Joyce Aiken, Dorothy Gillespie
Marie Johnson Calloway
Thalia Gouma-Peterson
Wilhemina Holladay
Ellen Llanyon, Ruth Waddy

Los Angeles 1999

Judy Baca, Judy Chicago
Linda Frye Burnham
Evangeline K. Montgomery
Arlene Raven, Barbara T. Smith

Philadelphia 1997

Jo Hanson, Sadie Krauss Kriebel
Jaune Quick-To-See Smith
Moirra Roth, Kay Sekimachi

Boston 1996

Bernice Bing, Alicia Craig Faxon
Elsa Honig Fine, Howardena Pindell
Marianna Pineda, Kay WalkingStick

San Antonio 1995

Irene Clark, Jacqueline Clipsham
Alessandra Comini, Jean Lacy
Amalia Mesa Bains, Celia Muñoz

New York City 1994

Mary Adams
Maria Enriquez de Allen
Beverly Pepper, Faith Ringgold
Rachel Rosenthal
Charlotte Streifer Rubenstein

Seattle 1993

Ruth Asawa, Shifra M. Goldman
Nancy Graves, Gwen Knight
Agueda Salazar Martinez
Emily Waheneka

Chicago 1992

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

Washington DC 1991

Theresa Bernstein, Delilah Pierce
Mildred Constantine
Otelie Loloma, Mine Okubo

New York City 1990

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

San Francisco 1989

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

Houston 1988

Margaret Burroughs, Jane Teller
Dorothy Hood, Miriam Schapiro
Edith Standen

Boston 1987

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

New York City 1986

Nell Blaine, Leonora Carrington
Sue Fuller, Lois Mailou Jones
Dorothy Miller

Los Angeles 1985/Toronto 1984

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

Philadelphia 1983

Edna Andrade, Dorothy Dehner
Lotte Jacobi, Ellen Johnson
Stella Kramrisch, Pecolia Warner
Lenore Tawney

New York City 1982

Bernice Abbott, Elsie Driggs
Elizabeth Gilmore Holt
Katharine Kuh, Claire Zeisler
Charmion von Wiegand

San Francisco 1981

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

Washington DC

1980 Alternate Awards

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

New Orleans 1980

Anni Albers, Louise Bourgeois
Carolyn Durieux, Ida Kohlmeyer
Lee Krasner

Washington D.C. 1979

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

Betty Blayton-Taylor



Photograph by © Kwame Brathwaite

We honor you,
Betty Blayton-Taylor, for your
unique vision in laying
the cornerstones of Harlem's
art community and for using
arts education to help children
discover their own voices
through the creative process.

Betty Blayton-Taylor

by Yuriko Takata

"An artist is a dreamer consenting to dream of the actual world". - George Santayana

Children build castles out of sand to house their dreams. Architects use brick and beam to shelter a child from the elements. But, Betty Blayton-Taylor, armed only with her vision, her passion, and sheer tenacity, worked to build institutions that nurture those dreamers into realizing their own creative power. Betty understood that making art increases self worth and creative problem solving, helping young people navigate through life and become productive adults.

An accomplished painter, printmaker and sculptor, her evocative art has been widely exhibited. Although Betty's artwork has a luminous, resonant quality that speaks to a spiritual subconsciousness, she is truly less of a dreamer, and more of a real, live action hero.

After working with at-risk teenagers at HARYOU (Harlem Youth Opportunities Unlimited), she co-founded the Harlem Children's Art Carnival (CAC) in 1968 with Victor D'Amico of the Museum of Modern Art. Meeting in donated garage spaces as an outreach program of MOMA, it evolved into an independent, non-profit educational facility serving over 12,000 kids annually (ages 4-21). Now in a handsome brownstone in Harlem, the Art Carnival is a magical haven with the alchemic powers of transforming young people's lives through the visual arts.

Classes are offered after school and on weekends, from painting and photography to ceramics and cartooning. For older students, there is illustration and video, as well as portfolio preparation courses where they are achieving nearly 80% acceptance rates into the art schools of their choice. Public schools with little or no arts curriculum either bring their students to the CAC, or teachers and supplies are sent directly out to schools. Listening to many talented voices, Betty orchestrated ingenious art projects that enhance self esteem and encourage lifelong creative thinking methods.



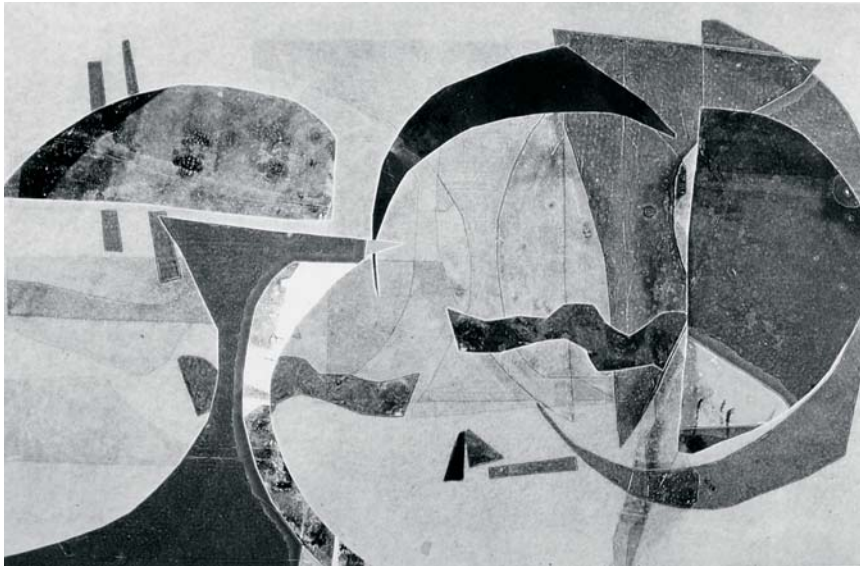
Vibes Penetration # 3, 1983
acrylic and chalk on Arches paper
22" x 30"

In 1986 she started the Harlem Textile Works, an income generating cottage industry of the Art Carnival, which taught design and production of textiles, as well as practical marketing skills. It is now a thriving, separate entity, still serving the community and creating jobs.

Betty remembers when Frank Donnelly, a friend from MOMA, hatched the idea of a museum in Harlem at one of her weekly summer rooftop chili and chicken parties. With help from the teenagers at HARYOU, signatures were collected and funding secured to open the Studio Museum in Harlem. Betty, with her usual broad vision, thought it should be a Studio Museum because so many artists deserved to be encouraged and needed places to work. Betty served on the board for the first ten years, and the museum now houses over 1600 works that celebrate African American culture, sponsors artists in residence, and is a beacon for the arts in Harlem.

Eleanor Roosevelt once said “the future belongs to those who believe in the beauty of their dreams.” Parents who once brought their children, are bringing their grandchildren to the Art Carnival, passing the joy of art through

generations. In a lasting legacy of access to the arts, Betty Blayton-Taylor has made the dream of creating a reality for thousands of young lives.



Form Junctures
monprint, 1984
22" x 30"

Essay and Biography by Yuriko Takata

Biography

Betty Blayton-Taylor was born in 1937 in Newport News, Virginia, because the hospital in Williamsburg, where her family lived, didn't accept African Americans. Her father, Dr. J. Blaine Blayton, was the first African American doctor in the area, and later founded two hospital clinics to serve the community. A building in the town has been named in his honor. Her mother, Alleyne, was an avid educator, child advocate, and civil rights activist. Both parents were exceptional, exacting, and extremely civic minded. Blayton-Taylor's accomplished life as an unfailing champion of children and the arts lives up to their legacy.

After studying art at Syracuse University on scholarship, she trained with Charles Alston and Arnold Prince at the N.Y. Art Student's League. At the Brooklyn Museum School, she sculpted with Minoru Nizuma. A gifted artist as well as an innovative educator, Blayton-Taylor worked with Harlem teenagers in the HARYOU anti-poverty program for four years, before her superior organizing skills (and the need for a regular paycheck) landed her at the helm of the Children's Art Carnival in Harlem. She successfully ran the Carnival for almost thirty years, from 1968-1997. There, she became an able administrator, as proficient at writing grants and raising funds, as she was in painting, printmaking and sculpting.

One of the founding members of the Studio Museum in Harlem, Blayton-Taylor served on the board from 1965-1975. Contributing her services to many causes, she was on the board of Bob Blackburn's Printmaking Workshop from 1978-1998. Her old friends say that she was always busy organizing something. Jim Hatch, of the 24 year-old Hatch Billops cultural arts archive, said "there might never have been a Hatch Billops Collection if she had not shown us how to become a not-for-profit corporation." Always eager to share her knowledge and do the most good, she also wrote *Making Thoughts Become*, a handbook on the creative process for teachers and adults.

During all of this, she managed to continue to create meaningful art, showing in different galleries and museums throughout the country. Her work is in the Metropolitan Museum and the Studio Museum in Harlem, as well as in several major collections. She has received numerous awards for her art, and for her astounding contribution to education in the arts, including the 1984 Empire State Woman of the Year in the Arts; the 1989 New York State Governor's Art Award; and the 1995 CBS Martin Luther King, Jr. Fulfilling the Dream Award, to name a few.

She currently lives with her cats in a beautiful old home in the Bronx, New York City.

Rosalynn Carter



Photograph by © Rick Diamond

We honor you, Rosalynn Carter, for your work on behalf of women and children and for instilling in the Lifetime Achievement Awards Program the national and international recognition that is its foundation.

Rosalynn Carter

by Dr. Jennifer Colby

"A leader takes people where they want to go. A great leader takes people where they don't necessarily want to go, but ought to be." - Rosalynn Carter

The compassionate leadership of former First Lady Rosalynn Carter has enriched our world. We honor her for a lifetime of commitment to justice for women, children, and the elderly. We are grateful for the Carter Administration's role in the founding of these National Women's Caucus for Art Lifetime Achievement Awards, and we honor Rosalynn Carter as a role model and inspiration for women throughout our nation.

Rosalynn Carter has worked for more than three decades to improve the quality of life for people around the world. Today, she is an advocate for mental health, early childhood immunization, human rights, and conflict resolution through her work at the Carter Center in Atlanta, Georgia, a private non-profit institution she founded with former President Jimmy Carter. Rosalynn Carter is the President of the Board of Directors for the Rosalynn Carter Institute for Caregiving at Georgia Southwestern State University. She is honorary chair of Last Act Partnership, a national coalition of individuals and organizations advocating more compassionate care for those who are dying. She is also a member of the board of advisors for Habitat for Humanity, a network of volunteers who build homes for the needy.

Eleanor Rosalynn Smith Carter was born August 18, 1927 in Plains, Georgia, the daughter of Allie Murray and Edgar Smith. In 1946 she married Jimmy Carter who became state senator in 1962, and then governor of Georgia. As first lady of Georgia, Rosalynn Carter was appointed to the Governor's Commission to Improve Services for the Mentally and Emotionally Handicapped and was the honorary chairperson for the Georgia Special Olympics. During her years in the White House, 1977 to 1981, she served as honorary chair of the President's Commission on Mental Health, resulting in the passage of the Mental Health Systems Act. She was outspoken in her support of the Equal Rights Amendment.

Rosalynn Carter has maintained a life-long dedication to issues affecting women and children. In 1991 she launched *Every Child by Two*, a nationwide campaign to publicize the need for early childhood immunizations. In 1988 she convened with three other former first ladies, the *Women and the Constitution* conference at the Carter Center to assess that document's impact on women.

Carter has written four books: her autobiography *First Lady from Plains*; *Everything To Gain: Making the Most of the Rest of Your Life*, a book about life after the White House co-authored with President Carter; *Helping Yourself Help Others: A Book For Caregivers* and *Helping Someone with Mental Illness: A Compassionate Guide for Family, Friends, and Caregivers* (both with Susan K. Golant).



Former First Lady Rosalynn Carter greets Ghanaian schoolboy in Dashei
Photo by A. Poyo

Since graduating from Georgia Southwestern College in 1946, Mrs. Carter has received many honors, among them the Award of Merit for Support of the Equal Rights Amendment from the National Organization for Women, the Jefferson Award from the American Institute for Public Service, and the President's Medal of Freedom, America's highest civilian honor. In 2001 she was inducted into the National Women's Hall of Fame.



In August 1999, President Clinton presented the Carters with the Presidential Medals of Freedom, the nation's highest civilian order
Photo by Rick Diamond

Rosalynn Carter received two honorary degrees: a Doctorate of Humanities from Tift College and a Doctor of Humane Letters from Morehouse College. She served as distinguished centennial lecturer at Agnes Scott College in Decatur, Georgia and is currently a distinguished fellow at Emory University Institute for Women's Studies in Atlanta.

On January 30, 1979 the first WCA National Lifetime Achievement Awards were presented in the Carter White House. Joan Mondale was instrumental in the realization of this historic event – the first time women in the visual arts were ever officially honored in the Oval Office by a President of the United States. The awards were given to Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keefe (who was not present).

On the occasion of the same awards being presented twenty-six years later in Atlanta, Georgia, the Women's Caucus for Art honors Rosalynn Carter for the leadership of the Carter Administration in the initiation of these awards and for her lifetime of achievement in service and advocacy.

Sources: The Carter Center, WCA Newsletter vol.8 no.2-3 Spring 1979, public domain encyclopedias.

Biography

A full partner with the President in all The Carter Center's activities, the former First Lady is vice chair of the Center's Board of Trustees. She created and chairs The Carter Center's Mental Health Task Force, an advisory body of experts, consumers, and advocates promoting positive change in the mental health field. Each year, she hosts the Rosalynn Carter Symposium on Mental Health Policy, bringing together leaders of the nation's mental health organizations to address critical issues. Mrs. Carter emerged as a driving force for mental health when, during the Carter Administration, she became active honorary chair of the President's Commission on Mental Health.

Mother of four, Mrs. Carter has maintained a life-long dedication to issues affecting women and children. She served on the Policy Advisory Board of The Atlanta Project, a program of The Carter Center addressing the social ills associated with poverty and quality of life citywide, from the program's inception in 1991 until its transfer to Georgia State University in 1999. Outside the Center, Mrs. Carter is President of the Board of Directors for the Rosalynn Carter Institute for Caregiving at Georgia Southwestern State University, which was established in her honor on the campus of her alma mater in Americus, Ga. Through research, education, and training, the RCI promotes the mental health and well-being of individuals, families, and professional caregivers; delineates effective caregiving practices; builds public awareness of caregiving needs; and advances public and social policies that enhance caring communities.

Since graduating from Georgia Southwestern College in 1946, Mrs. Carter has received many honors, among them the Volunteer of the Decade and Into the Light awards from the National Mental Health Association; the Notre Dame Award for International Service; the Eleanor Roosevelt Living World Award from Peace Links; the Kiwanis World Service Medal from Kiwanis International Foundation; the Jefferson Award from the American Institute for Public Service; the Georgia Woman of the Year Award from the Georgia Commission on Women; the Rhoda and Bernard Sarnat International Prize in Mental Health from the Institute of Medicine; and the United States Surgeon General's Medallion. Her book, *Helping Someone with Mental Illness: A Compassionate Guide for Family, Friends, and Caregivers* (with Susan K. Golant), was selected as the winner of the 1999 American Society of Journalists and Authors Outstanding Book Award in the service category.

She continues to travel and speak throughout the world and enjoys fly-fishing, bird-watching, and biking in her free time.

Mary Garrard



Photograph by © Norma Broude

We honor you, Mary Garrard,
art historian and
second president of the
Women's Caucus for Art,
for expanding through
research and activism
our aesthetic possibilities and
professional opportunities.

Mary Garrard

by Judith Brodsky

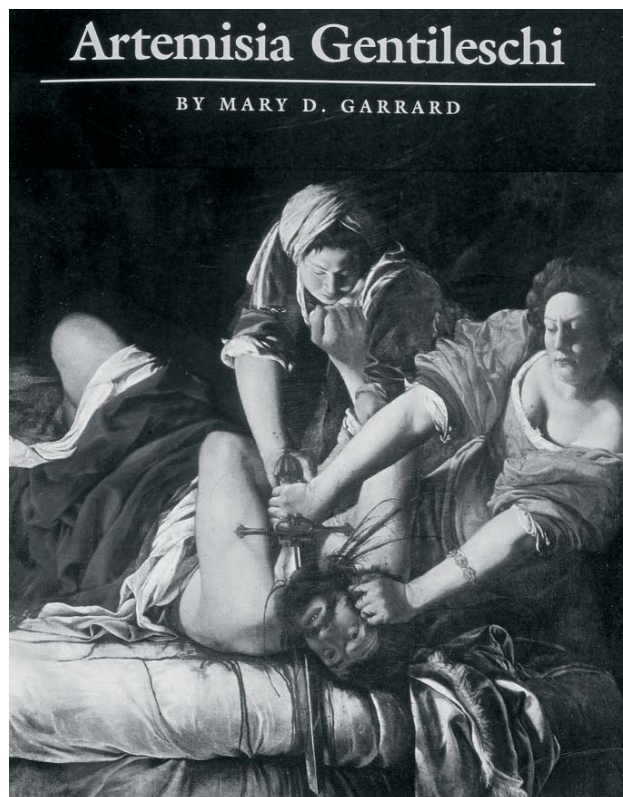
You have only to spend a minute or two with Mary Garrard to know two things about her: one, that she grew up in Mississippi and two, that behind the occasional echo of a Southern accent and her warm smile is a brilliant, innovative mind and a determined feminist.

Mary Garrard's publications and feminist activism have helped shape the way art history is practiced today. In books written by herself and in ones published with Norma Broude, her partner and collaborator, Mary Garrard

belongs to a small group of respected art historians who have challenged and reshaped the masculinist discourse to give art history a new social and intellectual structure in which women artists can take their place alongside their male counterparts in a more accurate and balanced accounting.

Mary's scholarship on Artemisia Gentileschi placed the artist in the art historical mainstream through influential essays and two books on the artist and her work. Her sense of Artemisia as an original and gifted artist, with iconography that inverted the norms for representing women, led her to define Gentileschi as one of the first artists to thematize female identity in art. Mary's work on Artemisia led also to some unforeseen incidents in her own life when a popular culture industry grew up around Artemisia after her monographs were published. A novel, several plays, and a movie were made about Artemisia, sometimes plagiarizing Mary's very words as well as her ideas. Through defending her rights as an author, Mary also became an activist on behalf of all women artists in her insistence that Artemisia's work be evaluated in its own right, not viewed through the gendered lens of her imagined erotic life.

Along with her groundbreaking publications on Artemisia, Mary, in partnership with Norma Broude, has edited three collections of feminist art historical essays: *Feminist Art History*, 1982; *The Expanding Discourse*, 1992; and now, *Reclaiming Female Agency*, 2005. One cannot overestimate the importance of these widely used books. Collectively, these essays attack the ideological foundations of art history, offering a new perspective on men's art and ideas, as well as women's. By thus focusing and disseminating feminist art historical thinking, Mary and Norma have succeeded in keeping the ideals and concepts of feminism



Book cover:
Mary D. Garrard, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, [Princeton University Press, 1989]

alive, well, and in the hands and minds of subsequent generations. Mary's strong and early feminist activism was also crucial to the advancement of women in art and art history. Mary was one of the founding members of the Women's Caucus for Art in 1972 and became its second President from 1974 to 1976. During her presidency, the College Art Association requested that the WCA withdraw from the CAA. Mary's leadership and vision enabled the WCA to withstand the crisis, become an entity in its own right, and sustain many projects that would expand the fight for recognition of women and against discrimination in the art world. By the end of her presidency the WCA had grown to over 1,000 members from 100 or so women at its start.

Out of her activist experience came *The Power of Feminist Art*. The book, which was Norma's idea, with Mary quickly joining in, and edited by both, is an account of the Feminist Art Movement of the 1970s and its aftermath. The chapters were written by women (including myself) who were participants and knew the artists and events about which they were writing. By compiling this book, Mary and Norma ensured that a living record of the Feminist Movement will survive.

And then there is Mary Garrard as a teacher. In 2002, her extraordinary teaching was acknowledged through the Faculty Legacy Award, American University, voted by College Of Arts And Sciences alumni as the professor who had the greatest influence on their academic and professional lives. Furthermore, as a result of her teaching and writing, Mary has been successful in begetting feminist members in the succeeding generation of art historians.

The regard and respect in which Mary is held can be seen in the many invitations she receives to share her wisdom. She has given lectures, symposium, panel and media presentations, on a wide variety of topics pertaining to Renaissance and Feminist art history. Today, art history is a much broader and inclusive narrative thanks to Mary and others. We honor Mary for her role in that transformation.



Photo by American University staff photographer

Biography

Professor Garrard's scholarship has embraced Italian Renaissance art and feminist studies. She has published articles and reviews in leading art historical journals on aspects of Michelangelo, Raphael, Leonardo da Vinci, Jacopo Sansovino, Renaissance sculpture, Artemisia Gentileschi, Sofonisba Anguissola, and feminist art theory. She has been one of the leaders of the Feminist Movement in the visual arts professions. She was the second national President of Women's Caucus for Art. Garrard has also served on the Board of Directors of the College Art Association, and as Chair of the Department of Art, American University. She has received grants from the National Endowment for the Humanities, the Getty Trust, and the Department of Education. In 1999, she was awarded an honorary Doctorate of Humane Letters by Millsaps College.

Her book, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art* (1989) is widely acknowledged as a groundbreaking contribution to the field. A recent study, *Artemisia Gentileschi Around 1622: The Shaping and Reshaping of an Artistic Identity* (2001) addresses new critical issues in Gentileschi studies. With colleague Norma Broude, Garrard edited and contributed to *Feminism and Art History: Questioning the Litany* (1982) and *The Expanding Discourse: Feminism and Art History* (1992) – two books that have become basic texts in art history and women's studies courses in American universities. Broude and Garrard have recently collaborated on a third collection of feminist essays, *Reclaiming Female Agency: Feminist Art History After Postmodernism*, to be published in early 2005. With Broude, Garrard also edited and contributed to *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (1994). Garrard is presently completing a major new book, tentatively entitled "Brunelleschi's Egg: Gender, Art, and Nature in Renaissance Italy."

In March 1986, Garrard and Broude were awarded for their scholarly and professional contributions to the history of women in the arts from the National Organization of Women, Virginia Chapter.

In 2002, Mary Garrard was presented with a Faculty Legacy Award from the College of Arts and Sciences at American University—CAS alumni voted her as the professor who had the greatest influence on their academic and professional lives.

Biography by Susan King Obarski

Agnes Martin



Portrait of Agnes Martin, 1988
Photograph by Donald Woodman
Courtesy Pace Wildenstein

We honor and remember you, Agnes Martin, for an extraordinary career of meditative markings in planes of subtlety and grace.

Agnes Martin

by Ann Wilson

"In the Similitude of a Dream" – *Pilgrim's Progress* by John Bunyan

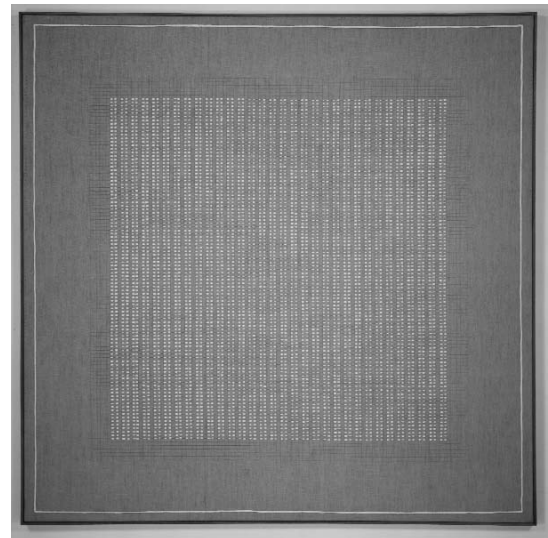
Agnes Martin created alchemy from a ground of material light which projects a vibratory effect, a morbidezza of overall tone, gently intensified with a pre-compositional model of mathematically computed horizontal lines. This synesthesia of value grounds meshed with the figure ostinato of linear mathematics, present the nature of emotions raised to pythagorean implication. To look at this imprimatura of light held with the perfection of mathematical computation, is to experience the consonance of a state of perfection, which Agnes believed existed in human nature as we relate to

the structural formation of the universe. Physicists now pursuing aspects of the string theory, if they could paint, might arrive at the point of Agnes Martin's universe both in her painting and writing. The planar integrity of her work was developed with the reality of the sensation of light. The subjective truth of psychological and emotional import was achieved by liberating light from memetic grounding. This created a direct path from the eye to the emotions. Agnes covered pages with mathematical computations for the horizontal division lines on the 7' x 7' square format of her paintings. She created an essentialist structure as the order on a plane of light emanation. Her plane of light was enhanced by the horizontal mathematical order of a deeper value on a luminous field, like opening a venetian blind on infinity. The changing horizontal dimension was a fusing of structure with the luminous radium light of spirit.

Agnes wrote: "art makes concrete these abstract incidents so they can be responded to." Her writings were a form of hymnal pattern from her childhood experience from the 1912 to 1922 era of Saskatchewan, Canada. This echo of hymnal form is a reference point for the texts. Agnes Martin's writing was a code that defined her aspiration in painting and life, a sort of "Pilgrim's Progress" of parallel values to her painting.

Roland Barth could have been writing about Agnes when he wrote about "the secondary mimesis of codes in literary work that aspired to the condition of painting." Agnes wrote *In The Untroubled Mind*, "Beauty is unattached." A Canadian told me that the luminous light in Agnes paintings was the very light in Saskatchewan, saying that light was all there was over those plains - that will suffice. Agnes Martin gave us that archaic sublime. The contemplation of perfection liberates us from this plane of suffering so that we can attain for a moment, the compassionate spirit of the luminous. We return from her vision of this parallel universe with the radiance of illumination.

Agnes Martin died on December 16, 2004, the birthday of her favorite composer, Beethoven. She dedicated her life to painting the structure underlying nature, which defined the organization as a universal mathematic, in conjunction with visual luminosity which projected abstract emotions within her computation.



The Islands, c. 1961
acrylic and graphite on canvas
72 x 72"
Photograph by Ellen Page Wilson
Courtesy Pace Wildenstein

Her peer artists of the Coenties Slip group from the 1950s offered the following:

The painter Ellsworth Kelly told me that Agnes, like himself, was "a nature painter." Barnett Newman, in particular, was often in Agnes Martin's studio on Coenties Slip. Ad Reinhardt and DT Suzuki were also important to her at the time when she found her unique painting structure.

Jack Youngerman said: "I think of Agnes Martin as coming from a particular North American Protestantism, with its self-denial and rigorous plainness. Shaker, Mennonites, and others are examples of this asceticism, which saw corruption in ornament or charm. For me, Agnes' painting results from the encounter between this frontier ethos, Eastern thought with its own rigors, and of course those New York contacts of the late 1950s brought about by Betty Parsons, who met Agnes through Kenzo Okada."

Lenore Tawney emphasized their personal friendship and the importance to both of their creative lives of the East River on Coenties Slip. Lenore said: "Agnes lived next door to me over the grocery. Our windows looked out on the river so that we watched the same river traffic, and we would find that we'd be writing about the same things. We would communicate by phone and once in awhile she'd come over. I respected her mind and her eyes. Her early pieces were made with two by fours and boat spikes. I titled her pieces and she titled mine." Lenore went on to say that in the evenings the two of them would sit at the end of the pier on the East River at Coenties Slip, the very one from which the wood and spikes for Agnes' early sculptures came.

It is interesting to note that Bob Indiana also found two by fours and rusted parts in that area, on which he stenciled letters and numbers for his sculptures; material from the area where the old clipper ships of Melville's day were anchored.

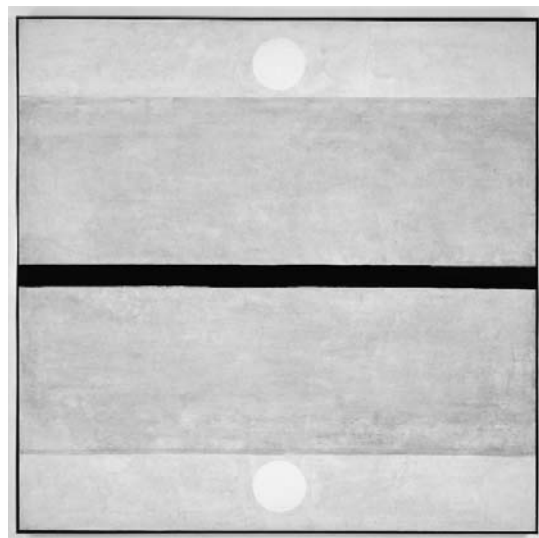
One of her friends, Dr. Arthur Carr, wrote of her spirit: "Agnes Martin's work was inspirational, itself inspired by a force that most mortals never wholeheartedly experience. Physically, she reminded one of a woman of the plains - strong, upright, simple, and self-sufficient. Yet there was also a hint of vulnerability and fragility about her that showed through in her strong yet delicate paintings. To me, a non-artist, her paintings were, simply put, beautiful in spirit and presentation, although I realize that many artists would not consider beautiful the highest compliment to one's work. I have always assumed that anyone who loved poetry would also admire and love her paintings. There was a saintly quality to Agnes. Seeming herself sometimes as not-wholly-of-this-world, as she took her beat from a different drummer than most of us follow. Fortunately her work remains to comfort us in our loss and to remind us of the intangibles in art and life."

Biography

Agnes Martin was born in 1912 in Maklin, Saskatchewan, Canada. She died in 2004 in Taos, NM. She studied at Western Washington College of Education, Bellingham, WA, prior to receiving her B.S. in 1942 from Teachers College, Columbia University. A few years following graduation, Martin matriculated at the University of New Mexico, Albuquerque, where she also taught art courses before returning to Columbia University to earn her M.A. in 1952. From 1954 to 1957 she lived in Taos.

In 1957, she moved to New York living on Coenties Slip in Lower Manhattan. Since her first solo exhibition in 1958 Martin's work has been the subject of more than 80 solo shows and two retrospectives including *Agnes Martin: Paintings and Drawings 1974-1990* organized by the Stedelijk Museum, Amsterdam, with subsequent venues in France and Germany in 1991-1992 and the survey *Agnes Martin* organized by the Whitney Museum of American Art, New York, that later traveled to Milwaukee, Miami, Houston, and Madrid from 1992 to 1994. In 2002, the Menil Collection, Houston, mounted *Agnes Martin: The Nineties and Beyond* (2002) and The Harwood Museum of Art at the University of New Mexico, Taos, organized *Agnes Martin Paintings from 2001* as well as a symposium honoring Martin on the occasion of her 90th birthday in June 2002.

In addition to participating in an international array of group exhibitions such as Documenta, Kassel, Germany in 1972, the Venice Biennale (1976, 1980, 1997), and the Whitney Museum of American Art Biennial (1977, 1995), Martin has been the recipient of multiple honors including election to the American Academy and Institute of Arts and Letters, New York (1989), the Alexej von Jawlensky Prize awarded by the city of Wiesbaden, Germany (1991), the Oskar Kokoschka Prize awarded by the Austrian government (1992), the Golden Lion for Contribution to Contemporary Art at the Venice Biennale (1997), the Distinguished Artist Award for Lifetime Achievement by the College Art Association (1998), the National Medal of Arts awarded by President Clinton and the National Endowment for the Arts (1998), and the Governor's Award for Excellence and Achievement in the Arts (1998).



Untitled, 1960
oil on canvas, 70 x 70"
Photo by Gordon R. Christman
Courtesy Pace Wildenstein

Yoko Ono



Portrait of Yoko Ono
Photo provided by Studio One

We honor you, Yoko Ono,
for defining critical response
and pure activism through
your performance and art.

Spirit of YES: The Art and Life of Yoko Ono

by Alexandra Munroe

Yoko Ono. What Comes to Mind?

Extremes of opinion have shaped the public's idea of Yoko Ono since she first emerged in the New York art world in the early 1960s. While her work has often confounded critics, her faith in the power of art to open and uplift the mind has touched millions. As an artist, poet and composer working alternatively at the fringe and mainstream of culture, she has irked those who resist boundary-crossing. Yet she emerges, over and over as a forerunner of

new art forms that mix and expand different media. Her work as an antiwar activist, like the global ads for peace she orchestrated with her husband, John Lennon, have offered a kind of public instruction that carries a profoundly positive and transformative message: Imagine.

For decades people around the world have celebrated her meaning while critics looked on, perplexed.

Why, one wonders—despite recent attempts that focus on her contributions to Fluxus—has the canon of postwar modernism been slow to accept Yoko Ono’s art? Originally, the difficulty of categorizing her work, the ambiguities of her insider/outsider status to contemporary movements such as Conceptualism, and the unprecedented diversity of her artistic worlds all presented obstacles. As a Japanese woman artist emerging at a time when neither Asians nor women had much place in modernism’s history, Ono had little framework for sustained critical support. And what potential she had to establish her standing was all but destroyed by the torrent of popular press that attended her life with “Beatle John.” Although she was always admired as an “artist’s artist,” few critics have traced her travels among the underground art worlds of New York, Tokyo, and London to recognize the importance of what she had to transmit, and fewer still fathomed the complexity of Ono’s cultural lineage that shaped her seemingly cryptic ideas of art...

Ono’s art is directed at transformation, a faith in the mind’s power to realize good through the act of visualization. She uses language—minimal, epigrammatic, poetic—to instruct us to dream, to wish, to imagine, to think YES. Linguistic devices like paradox, antisense, and humor provoke mystery, and mystery in turn provokes us to question the nature of ourselves and the world. Hers is a social art that relies on participants—not just to be appreciated in the abstract, but to be actually made real, completed. In her 1967 work *Glass Keys to Open the Skies*, Ono transforms ordinary keys into a Shinto-like votive object and leaves the mind a box waiting to be unlocked. On a difference scale, the text of her and Lennon’s 1969 billboard campaign, *War Is Over/If You Want It*, suggests that the possibility to overcome belligerence lies in our own imagination. For Ono, the purpose of art is to



Poster for WAR IS OVER!, 1969
Photo by John Bigelow Taylor
Courtesey Yoko Ono

push the mind to become the ultimate “fabricator of the truth.” (Ono, “The Word of a Fabricator,” 1962, translated by Yoko Ono 1999, Anthology 12). These aspects of her art and thought—ephemerality, metaphysics, interactive participation—have guided her prolific production in a range of media over four decades.

Yoko Ono’s strategies reflect the discourse on art and life that has dominated much of the twentieth-century avant-garde culture. To break down the boundaries between high art and everyday life has been the object of radical art and thought since Marcel Duchamp took an ordinary porcelain urinal and exhibited it as Readymade sculpture entitled *Fountain* in 1917. But unlike so many artists who have framed the discourse in terms of the dichotomy of

art and life, who aim to take art off its pedestal to look and behave like everyday things or events, Yoko has maintained that art and life are neither opposing nor synonymous. Her work is not about simulating life...Rather, she aims to assimilate the consciousness of art in the fabric of ordinary living through operations she calls “rituals...to rationalize the irrationality in us, humans.” (Ono, *The Word of a Fabricator*, 1962, translated by Yoko Ono 1999, Anthology 12).



Glass Keys To Open The Skies, 1967
four glass keys in Plexiglas box with brass hinges
box: 7½ x10 x 1½", keys: 1.5"
Collection of the artist
Photography by Oded Lobl
Courtesy Japan Society

Alexandra Munroe is Vice President of Arts and Culture, Director of Japan Society Gallery.

(Essay is excerpted and reprinted from YES YOKO ONO, Japan Society, Inc. and Harry N. Abrams, Inc., New York, 2000, pp.10-37)

Biography

Yoko Ono, the artist and composer, was born in Tokyo, Japan in 1933. During significant periods in the 1950s and 1960s she lived and worked in New York, Paris, Tokyo, and London, settling in New York with her husband John Lennon in 1971. Yoko Ono has been credited with being one of the originators of Conceptual Art, with works created in 1960, 1961, and 1962 which are language based, and use the idea of instructions and participation as well as license and performance structures. At the time she called these works "Insound" and "Instructure". These ideas were a strong influence in the formation of Fluxus in 1961. Her events and sound pieces in the early 1960s laid the groundwork for major developments in music and performance art of the later part of the century.

Forms and materials serve only as vehicles for Yoko Ono's art. Her work resists categorization. An artwork might take the form of a film: such as *No. 4 ("Bottoms")*, 1966; or *Rape*, 1969; or *Fly*, 1970. Or a sound recording such as *Two Virgins*, 1968; *Fly*, 1971; *Approximately Infinite Universe*, 1972; *Feeling the Space*, 1973; *Double Fantasy*, 1980; *Season of Glass*, 1981; *Ono Box*, 1992; *Rising*, 1997; *Blueprint For A Sunrise*, 2001. Or a billboard: *War is Over!*, 1969-1970; *In Celebration of Being Human*, 1994; *Fly*, 1996; *Have You Seen the Horizon Lately?*, 1997; and *Imagine Peace*, 2001. Recently, Yoko Ono has created major works incorporating manipulated photographic images such as *Endangered Species*, 1992; *Vertical Memory*, 1997; *Mommy Was Beautiful*, 1997; *Memory Paintings*, 1998; *From My Window*, 2002; *Odyssey of a Cockroach*, 2003. Her installation works include: *En Trance* 1990, an architectural metaphor of life; *Wish Tree* 1996, a participation work of hope and longing which has been installed at numerous museums; *Exit* 1997, a work dealing with death and resurrection; and *Freight Train*, 1999. One of her recent exhibitions, *Have You Seen the Horizon Lately?*, was organized by the Museum of Modern Art, Oxford and toured Europe, ending in Jerusalem.

Other recent major exhibitions include *Entrance-Exit* organized by The Generalitat Valenciana which started in Spain and toured South America; *Wish Trees For Brasil*; and *Impressions* at Bergen Kunstmuseum. *YES Yoko Ono*, a major retrospective organized by Japan Society in New York in 2000, was shown in seven museums in North America. It then toured to the Samsung Museum in Seoul, and was recently exhibited at the Mito Art Tower in Japan, for the start of a five museum tour in that country. Yoko Ono was represented in the 2003 Venice Biennale, and current one-woman exhibitions and installations are at the Museum Kampa, Prague, and Detroit Institute of the Arts. Her work was also recently in major group shows in Tokyo at the Mori Art Center, in Liverpool at the Tate Liverpool, in Montreal at the Museum of Modern Art, in Baltimore at the Baltimore Museum. Yoko Ono's books include *Grapefruit* first published in 1964 with new editions starting in 1970 and *Acorns* 1996, a book created specifically for a website.

Ann Sutherland Harris



Photograph by © Neil Harris

We honor you, Ann Sutherland Harris, art historian and founding president of the Women's Caucus for Art, for your profound exhibitions, original research, art historical writing and visionary leadership in our earliest moments.

Ann Sutherland Harris

by Dr. Louise Rice

Ann Sutherland Harris is probably best known to members of the Women's Caucus for Art for her ground-breaking work on women artists past and present. The exhibition catalogue she co-authored with Linda Nochlin in 1976, *Women Artists, 1550-1950*, helped define a whole new field of study and remains a classic of the art historical literature. Since its publication Harris continues to be actively engaged in writing about and promoting the work of contemporary women artists. But as significant as her contributions in this area have been, they represent only one of her claims to distinction. For Harris is, in addition, one of the world's leading authorities on Italian Baroque art

and it is a testimony to her remarkable intellectual range that, in pursuing these two such different areas of interest, she has achieved preeminence in both.

Harris was born in Cambridge, England, into an academic family. Her father was a distinguished British physicist, her Swedish mother an avid gardener who, during the war, supplemented the family's rations with fruits and vegetables grown in the back yard. Harris's first introduction to art came through her maternal grandfather, a painter and enthusiast who shared with her his passion for the Italian Renaissance. Like the narrator in Proust who grew up with photographs of Giotto's frescoes in the Scrovegni chapel on the walls of the schoolroom in Combray, she had over her crib a color reproduction, glittering with gold, of Fra Angelico's Annunciation in San Marco. This was the beginning of her fascination with pictures. After a childhood divided between England and America, Harris returned to London in her late teens and enrolled at the Courtauld Institute where she did both her undergraduate and her graduate work, earning a BA with First Class honors and completing her doctorate four years later under the direction of Anthony Blunt. Her career since then has been an illustrious one, but of all her many accomplishments, the one in which she takes the greatest pride and joy is her son Neil, who has inherited his mother's eye and is becoming an accomplished photographer.

Since 1984 Harris has been professor of art history at the University of Pittsburgh. There she has organized exhibitions and conferences on Seicento art, including a recent show of old master drawings from local collections. Harris is known to her friends for her generosity, her warmth, and her deliciously wicked sense of humor. From her sunny study atop her house in Pittsburgh, she emails jokes to her friends and colleagues around the world, spreading merriment through the internet.



"Ann Sutherland Harris and Neil" by Alice Neel, 1978
Scanned from the book 'Alice Neel Women' by Carolyn Carr
[Rizzoli, 2002]
Courtesy of the Neel Estate

It is impossible to mention here all of Harris's contributions to the field of seventeenth-century art. Particularly noteworthy are her book on Andrea Sacchi, published in 1975 and still today the essential text on this major painter; numerous articles on Bernini, Poussin, Vouet, Domenichino, Reni, Cortona, and Mola; and above all a significant body of work on drawings. Harris is a renowned connoisseur. She has an exceptional eye and delights in spotting unidentified or misidentified drawings and restoring them to their rightful makers. If connoisseurship is the foundation on which art history is built, Harris has time and again expanded the edifice with her discoveries and insights. To give but one example, a drawing in the collection of the Dukes of Devonshire, which had previously been attributed to Gianfrancesco Romanelli, she recognized as the work of his contemporary Andrea Camassei and identified as a preparatory study for the Barberini ceiling, a work initially commissioned from Camassei and only later reassigned to Pietro da Cortona, who painted the famous *Allegory of Divine Providence*. Her reattribution thus not only established the correct authorship of the drawing, but shed new light on the genesis of one of the defining masterpieces of the Italian Baroque.

Another aspect of Harris's scholarly output that deserves special recognition is the many exhibition and book reviews she regularly contributes to the prestigious journal *Master Drawings*. Deeply informed and richly detailed, they provide valuable supplements to the books under discussion; indeed, if they were to be gathered together, they would make a substantial book on Seicento drawing all by themselves.

Harris's most recent publication—and one that nicely sums up her long involvement with the field—is a handsomely illustrated college textbook on *Seventeenth-Century Art and Architecture* (2004), the first of its kind in over a quarter-century. This fine book may turn out, in the end, to be her most influential contribution to the discipline, for through it she will open the eyes of a whole new generation of students to the beauty and fascination of Baroque art.



Francesco Albani, *Toilet of Venus*, c.1625
pen and brown ink with wash; Private Collection

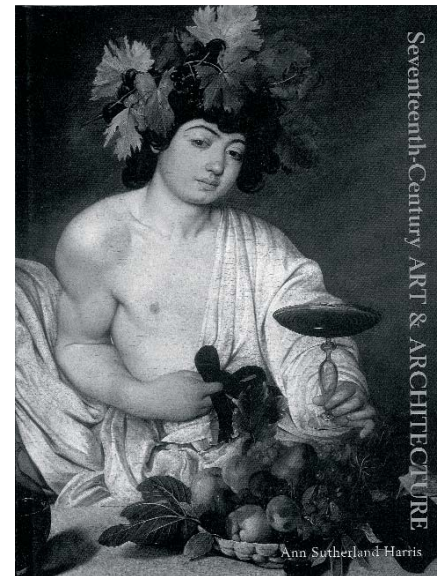
Biography

Professor Ann Sutherland Harris is a member of the faculty of the Department of the History of Art and Architecture at the University of Pittsburgh. A renowned art historian of 17th century European art, with a focus on Italian and French paintings, sculpture, and drawings, she was the first President of the Women's Caucus for Art and has continued to be an activist for women in the arts. Harris has also served on the Board of Directors of the College Art Association (CAA) and on various CAA committees, including the Status of Women Committee. She has received fellowships from the John Simon Guggenheim Foundation for research on the drawings and paintings of Bernini and from the Ford Foundation to support the exhibition and catalogue for *Women Artists, 1550-1950*. In addition, she has received fellowships from the Metropolitan Museum of Art, the NEA, the NEH, and the J. Paul Getty Museum for various projects.

Her most recent book, *Seventeenth-Century Art and Architecture* (Lawrence King, London, 2004), is a major survey of 17th century art and architecture in Italy, Spain, France, the Netherlands and England. Perhaps her most famous publication, the exhibition catalogue *Women Artists, 1550-1950* co-authored with Linda Nochlin in 1976, has been reprinted many times and has been translated into French and Italian. Harris has also curated and written exhibition catalogues on Alice Neel's paintings, the art of Edna Andrade, and Landscape Painting in Rome 1595-1675. Harris has published two additional books, *Andrea Sacchi* (1977) and *Selected Drawings by Gian Lorenzo Bernini* (1977), and co-authored *Kataloge des Kunstmuseums, Düsseldorf, III* (1967) and *The Collections of the Detroit Institute of Arts: Italian, French and English Drawings and Watercolors* (1992).

She has also written numerous articles for leading art historical journals and contributed to other museum catalogues. In 1977, *Mademoiselle Magazine* honored her with Linda Nochlin as Woman of the Year for the exhibition *Women Artists, 1550-1950*. The YWCA of Pittsburgh named her Woman of the Year in the Arts in 1985. She has also received honorary Doctorates from the Atlanta College of Art and Eastern Michigan University.

Biography by Susan King Obarki



Book cover:
Ann Sutherland Harris, *Seventeenth-Century Art & Architecture*,
[London, Lawrence King Publisher, 2004]

The President's Award

The President's Award identifies exemplary women in mid-career and highlights their contributions to the field of the visual arts. The Award anticipates a lifetime of achievement for its recipients.

Andrea Barnwell receives the 2005 President's Award for her exceptional accomplishments as an art historian, writer, critic, and museum director. Her career demonstrates an early dedication to equity through her research and writing on the historical and contemporary art of African artists and artists of African origin around the world. Her work enriches the academic and museum settings in which it is positioned and edifies the general body of art historical and art critical inquiry.

Andrea Barnwell



Andrea Barnwell , an art historian, writer, and critic, is the Director of the Spelman College Museum of Fine Art. Her primary research interests are African American, Black British, and Contemporary African art. Her writings have been featured in major publications including *To Conserve a Legacy: American Art from Historically Black Colleges and Universities*, *Rhapsodies in Black: The Art of the Harlem Renaissance*, and *African Americans in Art: Selections from The Art Institute of Chicago*.

In 1999 she organized and was the principle author of *The Walter O. Evans Collection of African American Art*. Her critical writings have appeared in numerous journals including the *International Review of African American Art*, *African Arts*, and *NKA: Journal of Contemporary African Art*. She is the recipient of numerous academic and scholarly awards including a MacArthur Curatorial Fellowship in the Department of Modern and Contemporary Art at The Art Institute of Chicago (1998-2000). She was recently selected to participate in the 2003 class of the Museum Management Institute at the Getty Leadership Institute. Barnwell, an alumna of Spelman College, completed her Masters and Doctorate degrees in art history from Duke University. Her monograph, *Charles White, The David C. Driskell Series of African American Art, Volume I*, was published by Pomegranate Communications in 2002. Barnwell currently serves on the board of the Metropolitan Atlanta Art Fund.

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We would like to thank our sponsors and our members for their generous contributions toward the vision and work of the WCA and toward this catalogue honoring women's outstanding accomplishments and leadership in the visual arts.



The logo is positioned in the bottom right corner of the page. It consists of two main rectangular sections. The left section is a vertical rectangle with an orange background and a black border, containing the letters 'W', 'C', and 'A' stacked vertically in white. The right section is a horizontal rectangle with a black background and a white border, containing the text 'Women's caucus' in white serif font, with 'for' in a smaller font size below it, and 'ART' in a large white serif font to the right.

W
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