

# WOMEN'S CAUCUS FOR ART

40th Anniversary Celebration

2012  
HONOR  
AWARDS



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## WCA Mission

The mission of the Women's Caucus for Art is to create community through art, education, and social activism.

## Statement of Purpose

We are committed to:

recognizing the contributions of women in the arts

providing women with leadership opportunities and professional development

expanding networking and exhibition opportunities for women

supporting local, national, and global art activism

advocating for equity in the arts for all

# MOMENTUM

## Celebrating 40 years of the Women's Caucus for Art



Photo by Christopher Ligeza.

I want to welcome you to the Women's Caucus for Art's 40th Anniversary Celebration 'Momentum' and to the 33rd Lifetime Achievement Awards.

There are those moments which change the trajectory of history and positively impact everything they touch. In January 1972, a group of women met at the annual College Art Association (CAA) conference in San Francisco in a overflowing room to discuss the topic of sex discrimination in art departments. After concluding that there was a need for representation, they immediately collected money to start an organization, and the new Women's Caucus of the College Art Association came into existence. In 1974 CAA informed the Women's Caucus they could no longer use the CAA name and in that moment, the Women's Caucus for Art moved from being a committee of CAA to being an independent organization, able to set its own goals and create its own vision.

In 1979, the Lifetime Achievement Awards were established. They were the first awards to recognize the contributions of women in the arts and their profound effect on the larger society. The awards honored their work, their vision, their commitment and their sheer determination. These were the defining moments that propelled a shared vision into the organization, which 40 years later is on the forefront of representing women in the arts, expressing their concerns and validating their voices. In over 40 years WCA has gone through many changes and has weathered the storms, and like any women of 40 is standing taller, stronger than ever, more confident in its mission and beliefs.

WCA understands that objects at rest stay at rest, and that objects in motion not only stay in motion, but also affect everything they come in contact with. WCA is a moving object driven by the sheer passion, force and belief of its members. Our mission is to ensure the legacy of women in the arts, to promote women in the arts and to be an activist force that creates positive and long lasting change in our communities.

This year, the Women's Caucus for Art honors eight women whose momentum embodies the mission of WCA. Lifetime Achievement Honorees are Whitney Chadwick, Suzanne Lacy, Ferris Olin, Trinh T. Minh-ha, and Bernice Steinbaum. President's Awardees for Art & Activism are Karen Mary Davalos and Cathy Salser, and the first Media Award Honoree will be Lynn Hershman Leeson.

In doing so we also honor every women who has worked tirelessly, and many times without acknowledgment, to bring WCA to this moment and to this momentous celebration of the first 40 years.

Momentum is defined as the impetus or driving force gained by a course of events or actions. I challenge you to become that force for the next 40 years. I challenge you to pick up the mantle of all the women in WCA who have come before. I challenge you to create those moments which can and will change the course of history for women in the arts!

Janice Nesser-Chu  
President, WCA, 2010-2012



Group photo at the 2011 awards ceremony.  
L to R: Priscilla Otani, President-Elect, Janice Nesser-Chu, President, and Marilyn J. Hayes, Past President. Photo by Shaun Baker.



## WHAT IS THE WOMEN'S CAUCUS FOR ART AND WHAT DOES IT DO?

By Mary D. Garrard

I am glad to have this opportunity to answer in print a question that I often hear, and to describe the activities and goals of WCA, an organization of nearly 1,000 members which is now in its fourth year of operation. The Caucus was formed in January 1972 at the annual College Art Association (CAA) meeting in San Francisco, after a packed meeting of CAA women who were discovering and discussing sex discrimination in art departments. Some money was collected on the spot to start an organization, and Ann Sutherland Harris subsequently became the chair of the new Women's Caucus of the College Art Association. Under her energetic guidance, membership in the Caucus grew to about 350, and its basic continuing activities were established: publication of a newsletter, creation of a job referral service, and sponsorship of statistical surveys and women's studies guides. Until January 1974, the Caucus called itself (and regarded itself as) "of the CAA" and its members were essentially CAA members, both working professionals and graduate students.

But we were told at the CAA meeting in Detroit that year that we could no longer use that name, since the College Art Association would then be legally responsible for our activities. This particular legalism struck Caucus members variously as innocuous or ominous, but faced with no real choice, we took the road toward independent status by assuming the new name, Women's Caucus for Art.

We are now a fully independent organization with legal tax-exempt status, which gives us the advantages of complete freedom of activity without need for CAA approval, as well as the opportunity to apply for grants and to act in areas beyond CAA concern. In May 1974, WCA leadership was assumed first by a small group of active members of Washington Women Art Professionals, and eventually by me, as it proved more efficient to have a single president. One of our first efforts was a membership drive, which was very successful, particularly because it drew into our membership a large number of artists and students beyond the CAA nucleus, and gathered women from all across the country. We then formed a national WCA Advisory Board, consisting of

thirty prominent and active women art historians, artists, and museum professionals. Much of my concern last year was to create a solid organizational structure for the Caucus, in the interest of its strength and longevity, and it was toward this end that we drafted a set of bylaws for WCA, approved at the 1975 CAA meeting in Washington, D.C., which provide for the organization's continuity, including the election of my successor, who will become president in February 1976.

What has the Caucus achieved? It has, encouraged and sponsored several important projects and publications, such as the first serious survey of the status of women in art departments, carried out in 1973 based on data gathered by Ann S. Harris and interpreted by Barbara E. White. Two other surveys were initiated under Ann Harris, the women in the museum field and one of the MFA programs. The MFA survey, planned and designed by Janice Ross for the Caucus, is now being carried out by the CAA, and the results should be published soon. In 1974 Athena Tacha Spear collected syllabi of courses on women in art, which the Caucus published as *Women's Studies in Art and Art History*. A second edition was prepared in 1975 by Lola B. Gellman, and published by the Caucus. WCA sponsored and partly supported my own *Slides of Works by Women Artists: A Sourcebook*, published in January 1974, and we are giving similar support to a related project, an *Index of Works by Women in Public Collections*, which is now being carried out by S. DeRenne Coerr. The WCA newsletter, sent free to members quarterly, remains our chief organ of communication among ourselves, and we are lucky to have had a succession of able editors to keep it going: Joyce Bailey, Natalie Kampen, Hylarie McMahan, Ann Haigh and Martha McWilliams. Since the summer of 1974 we have run a WCA page in each issue of the CAA-published *Art Journal*, with Jane Mayo Roos doing our editing, and we have used that page as a forum for the expression of ideas and viewpoints on issues affecting women in art. A larger and more personal forum for the exchange of ideas is provided each year by the Caucus at the annual CAA meeting, through the maintenance of a WCA center or suite, open continuously during the four-day conference, for sale of publications and informal meetings.

Last year we held three workshops: "Teaching Processes, by, for and about Women," chaired by Hylarie McMahan; "Men and Women in Art: Power and Money," a panel moderated by Mary Beth Edelson; and "Women and the EEOC," chaired by Elsa Honig Fine (a report on the latter workshop appears in the Fall 1975 issue of *Feminist Art Journal*). This year in Chicago we plan four workshops, one on women in the museum field, co-chaired by H. Diane Russell and Bernice Davidson; one on androgyny and art, chaired by Mary Stoppert; another on changing the art world structure, run by Cindy Nemser, Diane Burko, Dorothy Gillespie, and Alice Baber; and one on feminist art education, run by Ruth Iskin and Arlene Raven.



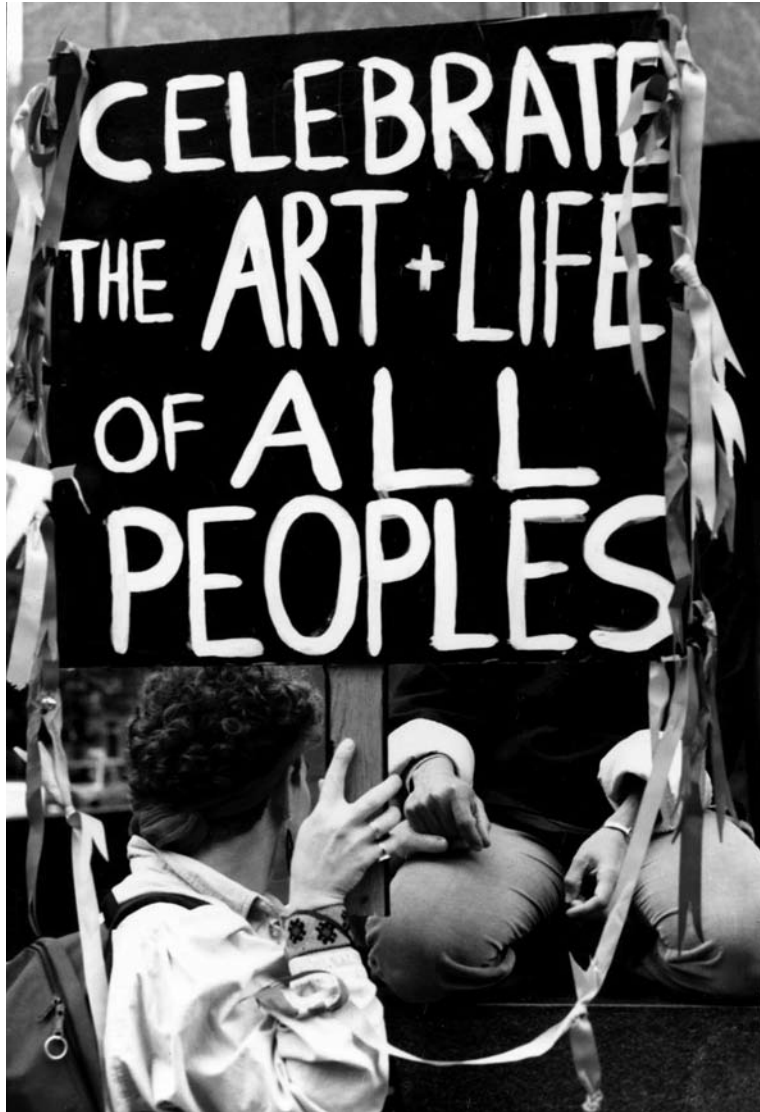


Image from the WCA Archive at Rutgers. (no photo credits)

Activities such as these provide the necessary nurturing ground for the growth of new ideas which can lead to social change. Yet the Caucus also exists to help improve the position of women in art professions. Toward this goal, we work constantly to move the CAA toward more liberal and supportive policies affecting women. And we try to carry on an effective lobby in all areas affecting women in art.

In 1981, we have centralized the filing of all position announcements at WCA headquarters—available by telephone. We now have several WCA committees working on specific areas of concern, and I hope that this focused, specialized approach will lead to real improvements or opportunities for women. These include a Museum Committee, a Committee on Discriminatory Employment Practices, one on Women's Studies, Career Opportunities, and a Publicity Committee. I am also looking to developing regional chapters to monitor and act on issues in local areas, e.g. museums that don't show women, schools that discriminate against women, etc. WCA chapters have formed or are developing in San Francisco, Kansas City, Chicago, Miami, Minneapolis, and Binghamton, New York. All that is needed to form a chapter is an interested group, and permission from the President of WCA.

Why should you participate in the Caucus' activity? I see a necessary role for us as long as women are concentrated at the lower professional levels, as long as they are not paid equally, as long as women artists are seriously underrepresented in exhibitions, museums, and on teaching faculties. Working to change these things is difficult, even for an organization, but history shows that without an organization to support and push, change is hardly possible at all. I believe that the chance to help change social conditions is both a rare opportunity and an obligation for those who stand to benefit by such a change. Every woman connected with art who shares our goals ought to support the Caucus, at least, by joining. We need this financial support in order to keep going. Beyond this, every woman who can, should try to put in some time for the Caucus, whether organizing a local chapter, contributing to the newsletter, serving on a committee, or running for president. Many women have given a great deal of time and energy to make the Caucus succeed—time taken away from their own professional lives. Those of you who have not yet worked for the Women's Caucus owe it to those who have, to yourselves, and to our common cause to help carry it on.

*Excerpt from Visual Dialog Magazine issue on "Women In The Visual Arts." Dec 75-Feb 76, Vol. 1, No.2  
Reproduced for WCA members by permission from Editor Roberta Loach. Mary D. Garrard is an author, art historian, professor of art, and the second President of the WCA.*



## Milestones over the Four Decades of the Women's Caucus for Art

by Barbara A. Wolanin

In the forty years since the Women's Caucus for Art (WCA) was conceived in 1972, opportunities for women in the arts, and knowledge about the accomplishments of women artists throughout history, have expanded dramatically, this is due to the activism and the dedicated efforts of feminist organizations, such as WCA, as well as of individuals, including the WCA founders, leaders, and Lifetime Achievement Award honorees. For four decades WCA members have worked to recognize the contributions of women in the arts and to educate the public about them, as well as to expand networking, exhibition, and leadership opportunities for women.

By 1972, in the second wave of feminism, the feminist art movement had been launched. When the WCA was conceived during the January 1972 College Art Association meeting in an overflowing room in San Francisco, only a few women had ever served on the CAA board of directors and most tenured college professors were male, even though at least half of the studio art and art history majors in colleges and graduate programs were female. Not even one female artist was included in the major art history survey textbooks.

WCA's founders were artists and art historians, with art historians taking the initial leadership roles. The first chair, art historian Ann Sutherland Harris, created a structure for the organization, started collecting dues, and launched a newsletter. Norma Broude was the Affirmative Action Officer. The next president, Mary Garrard, assisted by Secretary Ellouise Schoettler, established the Women's Caucus for Art as an incorporated non-profit organization with a national advisory board, and convinced CAA to accept WCA as an affiliated society. Since the late 1970s CAA has provided meeting times and spaces for WCA during its winter conference, and a number of WCA leaders have served as CAA presidents.

One of them was the third WCA president, Judith K. Brodsky, who co-founded the Coalition of Women's Arts Organizations (CWAO), first chaired by Ellouise Schoettler, which allowed WCA to join with 75 other

organizations to lobby Congress and organize political actions. WCA first published course syllabi in *Women's Studies in the Arts* compiled by Athena Tacha, while Eleanor Dickinson began an ongoing effort to gather and publish statistics documenting discrimination in the art world.

In 1977 WCA held its first national conference and first national exhibition in Los Angeles in conjunction with the CAA conference. That year, attendees saw Linda Nochlin and Ann Sutherland Harris' groundbreaking museum exhibition *Women Artists: 1550-1950*.

In 1979, through the efforts of president Lee Anne Miller and conference chair Charlotte Robinson, with the help of Joan Mondale, the first Honor Awards for Lifetime Achievement in the Visual Arts were presented by President and Mrs. Jimmy Carter at the White House to Georgia O'Keeffe (in absentia), Louise Nevelson, Alice Neel, Selma Burke, and Isabel Bishop, followed by a repeat ceremony for WCA members at the conference.



First Lifetime Achievement Awards in Washington D.C. 1979.

In a private ceremony in the Oval Office, President Jimmy Carter presented the Women's Caucus awards to honorees Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe (in absentia).

The women artists honored at the first ceremony were the first in a distinguished roster of outstanding artists, art historians, curators, educators, critics, and other visionaries who have been honored each year. Their life stories and accomplishments are documented each year in an awards catalogue and they receive lifetime WCA memberships. Also, during the 1979 CAA and WCA conferences, WCA members encouraged dozens of galleries, colleges, and universities to mount exhibitions of women's art in the D.C. area. In addition, a gallery exhibited the work of the awardees.

In 1980, when the CAA conference was held in New Orleans, a state that had not yet ratified the Equal Rights Amendment (ERA), WCA members who attended the WCA conference endeavored to spend no money in the state, and to support ERA, conceived the whole conference as a performance under the guidance of Suzanne Lacy. Concurrently, an alternate WCA/CWAO awards program honoring feminist activists was held in Washington, D.C.

By 1982, the end of its first decade, WCA had grown. Over the years, the number of WCA chapters spread across the country had averaged about 30. In 1984, under the sixth president, Muriel Magenta, a permanent office and national administrator was set up at the Moore College of Art in Philadelphia. The office would serve as a clearing house for information, house the archives, and allow to build a comprehensive slide library of women's art. Annie Shaver-Crandall oversaw the establishment of the WCA archives at Rutgers University.

In the mid 80s, more attention was paid to diversity and inclusion and recognition of women of color. The first President's Awards to mid-career women were presented to Ann Sutherland Harris and Linda Nochlin. During the 1987 conference in Boston, over sixty academic and commercial galleries showed work by women artists. The Boston chapter membership doubled in size to over two hundred, with artists, curators, and art historians working closely together. In 1992, at its twentieth anniversary, WCA was energized by the vision and goals of the twelfth president, Jean Towgood, who established a Vice President of Women of Color. The curated *Women of Color in the Arts Slide Series* was made available to provide resources for teachers and slide collections, and a Women of Color caucus was formed. The Jewish Women Artists Network (JWAN) caucus followed in 1991. WCA also became a United Nations NGO, and one hundred WCA members participated in the 1995 International Conference on Women, an NGO Forum of the UN, and traveled to China. WCA has retained its NGO status throughout the years with members attending the conferences in 2008, 2009, and 2011. At the 2009 UN conference, WCA proposed and participated in a workshop, one of only twelve selected. Today several chapters, especially the Oregon chapter, participate in international exchanges on a regular basis.

In the late 90s, WCA survived a period of crisis caused by a series of financial and operational losses that put the survival of the organization in doubt. The organization, primarily funded by dues, was not sufficiently focused on fiscal matters, budgeting, and accounting. Losses were incurred when WCA tried having a conference in Philadelphia separate from CAA in New York in 1997. At the same time, the decision was made to increase the visibility of WCA by moving the national office to New York City where CAA conferences were held every other year. The theft of valuables and loss of records left the organization close to bankruptcy. However, a few members remained strongly committed to the WCA mission. With the help of volunteer lawyers, the cooperation of creditors, and a fundraising auction of donated art the continuation of WCA was ensured. A transitional leadership committee (Magi Amma, Catherine Carilli, Margaret Lutze, Gail Tremblay) managed to pay off all debts, and Gail Tremblay was elected as interim president.

In 1999, the Los Angeles chapter led by Jean Towgood organized a successful national conference and an awards ceremony during the CAA conference. During the presidency of Magi Amma, also based in California, work was undertaken to rebuild the member database, revive the newsletter, and establish a website.

In 2002, President Noreen Dean Dresser moved the national office from California back to New York and hired Karin Luner as the national administrator. Luner worked on streamlining the organization, getting the membership records back in sync with chapter records, redesigned the website, established an online member directory, and designed the publications. Soon thereafter membership rebounded, and Dresser continued Amma's efforts to strengthen connections with chapters. Dresser's successor, Dena Muller (2004-06), arranged for a small national office at Rutgers University, returning the office to a university setting. In 2005, she collaborated with the CAA Committee on Women in the Arts on a joint awards ceremony in New York. During her tenure, WCA became a founding partner of The Feminist Art Project (TFAP), which documents and celebrates the feminist art movement. In recent years TFAP has provided a full day of panels about women's aesthetic and intellectual impact on the cultural record during the CAA conference.

During Dena Mueller's and Jennifer Colby's (2006-08) terms, the full-fledged conference organized by the Boston chapter in 2006 demonstrated how meaningful WCA had become. The conference consisted of sixteen panels and seventy presenters and was captured on video. It included a festival of video shorts, as well as five exhibitions. Karen Frostig and Kathy Halamka edited and oversaw the publication of the session papers and other essays in *BLAZE: Discourse on Art, Women and Feminism*. Included in *BLAZE*, Eleanor Dickinson's "Report on the History of the Women's Caucus for Art" was the first comprehensive written history of the

organization. Besides overseeing two successful conferences, Colby focused on board leadership development and the concept of legacy. In the past decade, the organization has maintained and increased financial stability, with revenue doubling in the past two years under Janice Nesser-Chu (2010-2012). Fundraising for the awards ceremony and chapter programs has received increasing focus from the president and the board since the presidency of Marilyn Hayes (2008-2010). Under Hayes and Nesser-Chu, the mission statement was revised.

Under Janice Nesser-Chu's leadership the WCA's focus has been on activism, outreach, and engagement with chapters. Two summer regional conferences were held to coincide with the summer board meetings, Eco-Art in 2010 and Art & Social Justice in 2011. The newly established Eco-Arts caucus grew out of the 2010 Pacific Regional Eco-Art Conference "Elements." The Young Women's Caucus (YWC) was formed by a group of college art students to provide networking resources to women under 39 years of age, and to mentor new leaders. The International Committee was converted to a caucus at the recent summer board meeting in 2011. New chapters were formed in New York and Texas, and a chapter leadership fund was implemented.

Also under Nesser-Chu's tenure, the financial foundation of the organization was strengthened, providing momentum for future growth. Nesser-Chu launched a legacy campaign with a generous bequest from the Estates of Sylvia S. Alloway. Sylvia Sleigh was selected to receive a Lifetime Achievement Award in 2011, but she sadly past away before the awards ceremony. Since then, the Estate has donated several of Sylvia's works to WCA and has worked with WCA to place several of her pieces in museums and institutions. Going forward, WCA will provide fiscal receivership for her estate, administering charitable contributions.

Today, the over 1600 members value the organization for creating connections with other women in the arts, stimulating new ideas and initiatives, providing exhibition and curatorial opportunities, developing leadership skills and experience, and serving as an avenue to reach out to their communities. The website, the online directory, calendar, blog, twitter, and facebook pages enable members to easily connect with each other across the country.\*

*Barbara Wolanin is an art historian and curator. She has been a member of WCA since 1978. She has been active in the D.C. Chapter since 1990 and has served on the national board since 2002.*

*\*Sources for essay are published at [www.nationalwca.org/aboutwca/history.php](http://www.nationalwca.org/aboutwca/history.php)*





32nd Lifetime Achievement Awards in New York in 2011. Photo by Shaun Baker.

*Left to Right Front Row:* Howardena Pindell, Carolee Schneemann, Maria Torres, Ruth Weisberg, Joan Marter, Diane Burko, Janice Nesser-Chu, Beverly Buchanan, Mary Jane Jacob, Mary D. Garrard, and Marilyn J. Stokstad.

*Back Row:* Ofelia Garcia, Edward Signorili, Betty Blayton-Taylor, Douglas John, Judith K. Brodsky, Muriel Magenta, and Faith Ringgold.



# Reflections—WCA Past Presidents

## **2010-2012 Janice Nesser-Chu**

**Artist and Assistant Professor of Art, Florissant Valley College, St. Louis, MO**

It is amazing how fast time can move...you turn around a year is gone then another...and then 40 years have past. 2012 marks the 40th anniversary of the Women's Caucus for Art. It also marks the two years since I have taken on the presidency of this phenomenal organization.

The last two years have been marked by many momentous moments. WCA has grown, and we are seeing some of the greatest growth we have seen in many years. Membership has increased. The New York and Texas chapters were resurrected. Our financials are stronger than ever and we have taken this momentum into every action we take.

We spent the last two years building upon the foundation built in the last thirty-eight years on the backs of the women who stood up, who fought, who got knocked down but always stood back up to fight. In the last two years WCA has once again picked up its mantle of its activist roots. In chapters across the country members are engaged in education, social justice, women and children's health issues, empowering women and youth in the community, women's rights, mentorship programs, eco activism, legacy for women in the arts—the list goes on—WCA is not just about words, it is about action. The last two summers have been marked by WCA regional conferences focusing on eco activism and social justice. Change is in the wind and WCA members throughout the country are propelling it.

For the last two years I have had the privilege of working with an amazing group of women who never gave up even when I pushed them to the edge. They knew how important these years would be—and they were. I have no doubt that the momentum that has begun will continue on with our next President Priscilla Otani and President-Elect Brenda Oelbaum. As I move into the role of past president on the board in March, I do so knowing that WCA's best years are still to come, that the fight continues and knowing that the vision, passion, the fire is stronger than ever.

## **2008-2010 Marilyn J. Hayes**

**Artist, Arlington, VA**

WCA is powerful women committed to making a difference in the world and taking on a new role regarding women in the arts. At the beginning of my presidency WCA board members and other attendees took a bold step into the unknown to create a new future for WCA. I remember sitting in a circle at the 2008 summer board meeting in Washington, DC, where everyone seized the opportunity to recreate themselves as powerful, passionate women committed to WCA's future and to making a difference in the world. Subsequently, they poured their energy into the hard work of bringing their dreams to life and WCA's future as an activist organization. Janice Nesser-Chu and the national board, board committees, and members have fulfilled the promise of that day. Here's what I learned—when the goals are big enough and impossible enough, we can disagree, despair and still work together to achieve a common goal. The momentum that was built that summer day in 2008 has carried WCA forward, turned the vision into a reality and brought WCA to its 40th anniversary and a great future. Finally, I want to acknowledge the WCA community for its generosity and support.

## **2004-2006 Dena Muller**

**Executive Director of ArtTable, New York, NY**

As the director of A.I.R. Gallery in New York from 1998 to 2006, I was frequently in a position to speak or write about feminism and art, and the role of women artists in the ever-changing art world. I met Noreen Dean Dresser through the Gallery and was pleased to accept her invitation to join the WCA Board of Directors in 2001. Attending my first board meeting in California that summer, I was quickly introduced to WCA's avid commitment to equity and opportunity for women artists and to the engaged community of arts professionals who participate in the organization. As a non-artist, arts administrator I was drawn to the governance and organizational questions facing WCA in its 30th year. I ran for president and served from 2004 to 2006. During my presidency, working closely with National Administrator Karin Luner, we developed the website to include a searchable member database and calendar; added an online presence for member activities and the Lifetime Achievement Awards; strengthened the finances and planning of the Lifetime Achievement Awards; created a content-enriched monthly newsletter, and supported an alignment of WCA's activities with The Feminist Art Project (TFAP) and the Institute for Women and Art (IWA) at Rutgers.

At an early stage in my career in the arts, service on WCA's board was a tremendous opportunity to connect my feminist values to my interests as a professional. Throughout the seven years I spent on the board, the focal point of this opportunity was most often seen in the annual Lifetime Achievement Awards. I served as the

Honors Committee Chair from 2006 to 2008 and remain on the committee today. Always a heartfelt and moving occasion, the annual award ceremony and dinner remains a highlight of the year and connects the organization's founding and longevity to its future through a strong community of women working in the arts.

### **2002-2004 Noreen Dean Dresser**

**Artist, New York, NY**

My Presidency faced the new millennium with a forward view. To create the possibilities the new century promised; we needed to lay the foundation to establish internal controls to protect our resources as a non-profit. I moved the National office to New York City consolidating historic resources, files, and equipment and hired our fabulous Director of Operations, Karin Luner. We quickly moved to establish our bank accounts, databases, and website. Working with my talented President-Elect, Dena Muller, and our National Board, we set an agenda for the 2003 New York Conference.

My dream and challenge for WCA was to embrace the victories we had won and to seek new horizons. We had wonderful and moving Lifetime Achievements Awards celebrating those victories, which allowed us to pursue our aspirations today. Women are more successful now, and with the Matrix Project I asked chapters to interview, women collectors, critics of women artists, and galleries/museums who exhibit women to gather a database of information for our members to use for their own development.

Having established the National Office in New York, we worked to secure WCA's place as an Affiliated Society of the College Art Association. I submitted and chaired the 2002 panel at CAA: *Post Queer: Gender, Sexuality and the Subversion of Legibility*. I also served on the committee of the Queer Caucus for Art, also an Affiliated Society of CAA, which brings together Lesbian, Gay, Bisexual, and Transgender artists and historians. At all times and in all places, I wanted to model WCA's most expansive vision. It is with great pride and pleasure I congratulate Janice Nesser-Chu, and this wonderful organization for supplying us with a vehicle to drive our vision into the possible.

### **1999-2000 Gail E. Tremblay**

**Artist, Olympia, WA**

I served on the National Board of the Women's Caucus for Art from 1988 to 2000, and never planned to be president of the organization. I was invited to join the board by President Annie Shaver-Crandall to work to help the organization serve a diverse community of women artists of color and to recruit women of color to the

board. I worked very hard to do that under the presidencies of several women who were committed to that mission including Jean Towgood, Helen Klebesadel, and our first Puerto-Rican president, Imna Arroyo, who along with Flo Oy Wong, Eleanor Merritt, and I worked with an important group of women of color artists and scholars to produce a Women of Color national slide set under WCA sponsorship in 1997.\* I was chosen to be president of the National Board after spearheading the fundraising drive that raised money to allow the organization to avoid bankruptcy in 1999. I was responsible for organizing two art auctions, one in Portland, Oregon with the help of Lillian Pitt which raised around \$6,000, and another at the Steinbaum-Krauss Gallery in New York City with the help of the New York Chapter where we raised close to \$30,000. To raise those funds I contacted Bernice Steinbaum who agreed to hold the auction at her gallery, and then contacted a large number of WCA Lifetime Achievement Honorees, and nationally-known women and men I knew in the arts community who graciously donated work and gave us names of ten of their collectors to whom I sent personal invitations. Well-known members of the New York Chapter and the National Board also donated works. After we had raised funds, we worked with a lawyer hired by Imna Arroyo to retire the debts the organization had accrued. I served on the transitional council until the board named me interim president. My primary job was to limit organizational spending until we had enough money in the bank to resume the activities for which the organization was best known. I was lucky to have the support of several highly committed board members who wanted to see the organization survive so that it could once again thrive.

*\* See Flo Oy Wong's article, Women of Color in Art (WoCA) Slide Project History at [www.cla.purdue.edu/waaw/asianamerican/WoCA.html](http://www.cla.purdue.edu/waaw/asianamerican/WoCA.html) for all the artists included and further information.*

## **1994-1996 Helen Klebesadel**

### **Artist and educator, Madison, WI**

My term started auspiciously at the 1994 New York Conference, with bell hooks as our keynote speaker. Having served as Jean Towgood's Vice President I continued to work to balance a concern for the prosperity of WCA chapters with serving as the professional organization representing women academic artists and art historians working to transform arts education in the US.

With Vice Presidents Imna Arroyo and Jo Hockenfull, I led an amazing board working to transform the organization toward greater representation of sexual, ethnic, cultural, and economic diversity, while developing international visibility. Artists Gail Tremblay and Flo Oy Wong led efforts to further grow the leadership of women of color in the organization. Rae Atira-Soncea, Future Akins, Catherine Carilli, Eleanor Merritt, C. J. Lori,

Susan Grabel and Margaret Wallace with many others, focused on chapter health. Rae and her husband Math worked with the organization's Executive Director Essie Karp to computerize the national office bringing the membership database inhouse. Melanie Herzog, Leslee Nelson, Sharon Vatsky, Charlene Touchette, Nadine Wasserman and others worked with artists, art historians and curators on our exhibitions and publications. Jo Hockenhull organized an amazing trip to the 1995 NGO Forum of the Fourth World Conference on Women in China that allowed me to lead a delegation of 99 women and one man from the US, Mexico, and Canada to attend. We were also able to support the performance group Spiderwoman to attend. Women too numerous to mention served with me in the leadership of the WCA to grow it into a vital national arts organization.

### **1992-1994 Jean Towgood**

#### **Artist, Huntington Beach, CA**

With the help of vice presidents Helen Klebesadel and Carol MacDonald, I concentrated on the inclusion of more women of color and broader chapter representation on the board, especially from poorer chapters. With the successful membership recruitment drive initiated by past president Iona Deering and the financial success of the Seattle and New York conferences, we had funds to support the *Women of Color Slide Project*, scholarships for chapter representatives to attend conferences and mid-year meetings and support for regional symposia. We were also able to increase the budget for the Honor Awards so that expenses could be paid for a companion and presenter when needed, and expansion of the accompanying catalog.

A highlight for me was an invitation from the British Arts Council to present the concept of WCA at a symposium in Birmingham, England which also included representatives of many European women's organizations. This was invaluable in expanding our international outreach. Essie Karp, our long time administrator, with her assistant, Jo Laurie, kept the organization rolling smoothly throughout and I had a wonderful supportive board as well as help from former presidents of WCA who made themselves available with friendship, advice, food and housing when needed. I enjoyed my term and am still a proud member of WCA and the Southern California Chapter.

### **1984-1986 Ofelia Garcia**

#### **Artist, curator, higher education administrator, Philadelphia, PA**

My time as national president of WCA was relatively early, 1984 to 1986. I saw my primary task as consolidation: establish an actual 'national office' (in Philadelphia, at the invitation of Moore College of Art, WCA had an office in a row house by the campus); the creation of a national database (using the servers at the University City Science Center, near Penn), and the collecting of archival material, soon to be placed, with other archives

related to women and the arts, at Rutgers University in New Brunswick, NJ. But what I remember most vividly are the two national conferences, which took place in Los Angeles and in New York City. The splendid effort of the chapter presidents, Ruth Weisberg and Annie Shaver-Crandell, and the extraordinary number of talented and dedicated members in each region set a very high standard for future conferences and coordinated exhibitions.

WCA in early 1970s, provided me a 'window' into the nascent women's movement. Only vaguely aware of the more general ferment—though I was a first issue subscriber of *Ms. Magazine*, also celebrating its 40th anniversary this year—I understood and 'clicked' on feminism from within art and the academy. By the 1980s WCA became my 'door' to leadership: involvement with conferences, exhibitions and national office tested my interest and ability in administration, and I learned to serve in CEO roles. I value what I received from the Caucus, and hope each member is in her own way enriched by participation in WCA.

### **1982-1984 Muriel Magenta**

#### **Professor of Art. Arizona State University**

Getting to the Hue of the Matter: What means most to me about the Women's Caucus for Art, and the reason I came forward to assume the office of president was the opportunity to contribute my experience and energy toward advancing the feminist art movement. The goal was to work within our own field of art, and to affiliate with feminists worldwide. During the 70s and 80s WCA built the foundation for the inclusion of women in the history of art, equal exhibition opportunities for women artists, and the equitable employment of women on university and college art faculties. We accomplished the exquisite objective of nominating and electing one of our members, Anne Coffin Hanson, as the first woman president of the College Art Association.

From my position as president, I learned how vital the chapters are in providing an essential demographic base throughout the United States, allowing the national organization to operate from a position of power through strength in numbers, and equally, how "National" gives power to chapter members as practicing art professionals. Continuing our brilliant history, we feel a strong sense of community as members gather for our 2012 WCA National Conference.

### **1978-1980 Lee Ann Miller**

#### **Dean, Cooper Union School of Art, New York, NY**

As the WCA celebrates forty years, memories flood back as I first recall some of my early WCA activities

before becoming the 4th President of the Women's Caucus for Art. My earliest personal involvement was in attending the College Art Association meetings where WCA sponsored some of its first events. At one of these conferences, when Mary Garrard was WCA president, I asked her whether we might start a local chapter, and with her authorization, a tradition was started. We initiated activities for the first WCA chapter in Kansas City, Missouri in 1975. In conjunction with the 1975 Mid-America College Art Conference in Kansas City, we arranged the first WCA activities and panels within a regional conference.

In 1977, I was project coordinator, as the Kansas City chapter sponsored the first regional WCA exhibition, *Women Artists '77* and symposium. The exhibition was juried by Miriam Schapiro, and was paired with a full day symposium including regional and national women in the visual arts. The chapter structure has grown over time, and has become an integral part of the mission of WCA, as it has fostered grass roots leadership, exhibitions, and events throughout the nation for visual art professionals.

It was rewarding to work with a WCA committee to develop and witness the occasion for the First Annual Awards for Lifetime Achievement in the Visual Arts at the Washington D.C. Conference in 1979. In a private ceremony in the Oval Office, President Jimmy Carter presented the Women's Caucus awards to honorees Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe (in absentia). A public awards reception for the honorees was held in the hotel for WCA members and guests with Joan Mondale's participation. It is noteworthy that from the inception of these awards in 1979, the process of recognition and honor has become an ongoing tradition. The D.C. activities also included an exhibition and a catalog *Women Artists in Washington Collections* featuring the work by the honorees. Galleries all over the city featured women artists and a panoply of topical panels were held at the conference.

The New Orleans conference in 1980 presented a different set of challenges, since the CAA conference was to be hosted in a non-ERA (Equal Rights Amendment) state. At a time when boycotting was a strategy, WCA voted to attend with a partial boycott of mainly hotels and restaurants. Within those restrictions the entire conference was designed as a complex and creative performance in the community, on a theme of "Art, Politics and Equal Rights." Performance artists were active in the streets, and represented in the galleries through a 10-year Survey of Performance Art. A new WCA chapter was started in New Orleans, and this presented an opportunity for two exhibitions focusing on women artists in the South. A WCA for ERA parade served as preface to the 2nd Annual Awards event honoring Anni Albers, Louise Bourgeois, Lee Krasner, and two Louisiana artists, Carolyn Durieux and Ida Kohlmeyer. As time and some differences evolved, there was

also support for another option for those wishing to meet outside of Louisiana, hence an Alternative Conference was held in Washington, D.C. At this event, in addition to special panels, national women leaders were honored as “Women of Courage” including Bella Abzug, Grace Paley, and Gloria Steinem. Therefore, the two events extended the tradition of honors in different ways.

Now in 2012, after being the fulcrum for many other memorable events, friendships, acquaintances, and accomplishments, it is remarkable to see that the Women’s Caucus for Art has, indeed, extended its activities over four decades. We have the occasion to look back to honor the history, as we also look forward to foster the future.

### **1976-1978 Judith K. Brodsky**

#### **Associate Provost, Rutgers, State University of New Jersey, Newark, NJ**

I became president of the Women’s Caucus for Art in 1976. I was nominated by Diane Burko, who had come to know me through Philadelphia Focuses on Women in the Visual Arts (FOCUS), which she had initiated and in which I participated by becoming the financial person and raising the funds. It was the first grant writing and I learned a lot in doing a budget. Now I can do those grant applications and budgets in my sleep, but that was my first. It was an application to the National Endowment for the Arts and it was successful. It was the also the first time that the NEA supported a feminist project! The incident shows how we all became leaders through our feminist art activism.

My presidency was significant in that I was the first artist to become president. My predecessors, Ann Sutherland Harris and Mary D. Garrard were hard acts to follow. WCA had separated from CAA and become a non-profit organization in its own right under Mary’s leadership, and I inherited two chapters, Washington DC and San Francisco. I established chapters across the country including a chapter in New York City, which people said could not be done because there were so many different fractions in the feminist art community in the city. And I went out to Los Angeles to establish a chapter there. I knew whom to call on—Ruth Weisberg, who set up a meeting with feminist artists in the area and then became their leader. We built on the tradition of sessions at CAA that Ann and Mary had inaugurated and mounted the first full WCA conferences during the two years of my presidency—Los Angeles and New York. For Los Angeles, I wrote another application to the NEA and received funding for an exhibition that took place at the recently established Woman’s Building. The exhibition was curated by feminist critics and art historians from the various regions of the United States. We asked them to give us five feminist artists whom they considered the best in their regions. Over 100 artists were included in the exhibition, and all of the images were printed on the poster which was designed by Sheila



Levrant de Bretteville. Lucy Lippard was our keynote speaker and we gave the first WCA honor awards to Ann Sutherland Harris and Linda Nochlin for creating the first survey exhibition of women artists, *Women Artists, 1550-1950*. The awards celebration was held in the late June Wayne's studio.

The president who followed me, Lee Anne Miller, raised the honor awards a whole notch and the now famous event honoring Isabel Bishop, Alice Neel, and the others took place at the White House with the help of Charlotte Robinson in 1979. At the 1978 New York conference the following year, Joan Mondale, the wife of the Vice President of the United States gave her first feminist speech at a joint plenary session of the Women's Caucus for Art and the Coalition of Women's Art Organizations of which Cynthia Navaretta was the first president. Mondale also cut the ribbon for the exhibition which was held at the Bronx Museum. The concept of the exhibition was to show how the materials commonly known as craft materials were high art in the hands of contemporary women artists, thus elevating the craft tradition as a whole to high art. The exhibition was called *Metal, Wood, Clay: Contemporary Women Artists*. The conference and the exhibition received so much publicity that Grace Glueck declared in her column that the College Art Association was holding its conference in New York, but it was really women's art week.

Judith Stein was my editor for the newsletter which we had printed professionally for the first time. In those days we did without any staff. I remember putting the labels on the individual newsletters and bundling them for bulkmail in my dining room. It may have been an example of the Do-It-Yourself movement but it came out looking as if a whole staff had been at work. Those were also the days when women were filing suits against institutions for equal pay and promotion. The WCA Placement Service, created by Mary Fifield, who herself had filed a suit, was still in existence, and we published a booklet on how to go about fighting employment discrimination against women in academia. We also continued to work for equal opportunity within the College Art Association. Mary Garrard was now on the CAA board along with Miriam Schapiro and May Stevens. WCA officers would meet the night before the CAA board meeting to help the feminists on the board hone their arguments to accomplish their goals.

Although I was already a seasoned artist and college professor at the time that I was president, I feel I came of age through my experience with the WCA. I forged friendships that have remained strong and I learned so much. My experiences also validated my art practice, giving me the intellectual framework that resulted in my mature work.



WCA Past President Annie Shaver-Crandell demonstrates in front of the Met in New York City. Photo by Vera Michaelson.



WCA marches in front of the Met and the Museum of Modern Art in New York, and in the streets of New Orleans during the 70s and 80s. Unfortunately, only the first photo identifies the photographer.

All photos are pulled from the WCA archive at the Rutgers with the assistance of Fernanda Perrone, Rutgers University Libraries, Special Collections and University Archives.

**1974-1976 Mary D. Garrard**

**Professor of Art History, The American University, Washington, DC**

As the second president of WCA, I remember the organization's early years with particular clarity. The Caucus was born out of the need to fight for social equality for women within the College Art Association. Our battles were fought by young women who had never been politically active in their lives, but they learned how to do what was necessary. We organized to create a women's caucus, which turned into a national organization whose very purpose was social activism. So I'm glad to see that phrase in the WCA mission statement today, and to hear of new activist interest.

At a time when people are again in the streets protesting social injustice, WCA can again play a significant national role. Today, images of women in visual culture are often as demeaning and stereotypically eroticized as anything we saw and protested against in the 1970s. Now, as then, there is a dearth of images in the media showing adult, fully dressed women doing important jobs. Why shouldn't WCA join with organizations like Women's Media Center to protest women's visual invisibility and visual disempowerment? And look again at our name, which implies that the organization is as much committed to advancing the arts as to advancing women. At a time when the arts in this country are in deep trouble, being cut from school curricula for budgetary reasons and receiving shrinking support from the politically threatened NEH and NEA, why shouldn't WCA join organizations such as Americans for the Arts, to lend a voice of advocacy? WCA has done a fine job creating community and networking through art, but it's time to revive that vigorous social activism that brought it into being and onto the national political stage.

**1972-1974 Ann Sutherland Harris**

**Professor of Art History, University of Pittsburgh, PA**

Having been present at the first of the WCA's Lifetime Achievement Awards in 1979, when a stellar group of women artists were received by President Jimmy Carter in the Oval Office of the White House, and at many of the subsequent ceremonies, I know that there is no shortage of outstanding women artists and art historians who deserve these honors. Thus I was not sure I belonged in that distinguished company, especially as my scholarship has always been devoted primarily to 17th century European art and not just to the few women artists who emerged then, or to revealing how attitudes about women then are revealed by their images in works mainly by male artists. I have always integrated such issues into my teaching, however, and been an activist for women's causes generally. The predominance of artists among the awardees is, I believe, an excellent policy as women in academe have many other forms of recognition available, especially if they are

fortunate enough to have full-time positions in good universities. I believe that these awards to artists, especially at the beginning, were much needed publicity for forgotten and underappreciated women artists, and still serve as a constant reminder of how many gifted women artists have been among us for generations. I was both touched and honored to have been given this award in 2005, especially by a committee of women whose own contributions to WCA and our professions are much more important than mine, among them the artist and activist June Wayne, who died last year. If you have never read her essay, “The Male Artist As Stereotypical Female,” you should as an example of how wit and wisdom can advance our cause. The best reward for my own involvement has been the lasting friendship with many women artists who I would never have met otherwise and whose generosity and support of my work has been far more meaningful than they may realize.



Boycott Performance in New Orleans, 1980  
L to R: Laverne Dunn, Suzanne Lacy  
Photo by Phyllis Parun

## Reflections—WCA Honorees

### **Eleanor Antin**

#### **Lifetime Achievement Awards 2006**

On WCA's 40th, I want to share an amusing, relevant paragraph which is indicative of the way I taught and the way I make art and the way I think. Once a young art student in the Visual Arts Department at UCSD came up to me and asked "but what about skills?"

I was confused. I normally don't think about skills. I'm an artist. We do the best we can. I thought for a while then I said to her. "Look, you're from California, right? You know how to drive, right? You were born with a driver's license in your mouth, weren't you? It's your birthright. But I came from New York where you don't normally drive. Only people who make a living of it, like cabbies, drive. Most of us took the subways. They're faster, cheaper, and easier. Then I moved to San Diego. I thought driving was uncivilized and for several years managed to live and work by hitching rides from friends and strangers. You could hitch rides then. It was a different time. A few years later, I was offered a job teaching at UC Irvine, about 50 miles away. I accepted and that day I took my first driving lesson. In a week I was driving the freeways well enough to get to Irvine and back without killing either myself or anybody else. A month later, I was stopped by a cop near where I live. "Don't you ever look in your rear-view mirror?" he yelled. "I've been following you for 5 miles." "I saw you," I answered wondering what he was yelling about. "Don't you know you're supposed to stop when a car with a flashing light is behind you?" I didn't know. "You're the lousiest driver I ever saw," he shouted. "That's hitting below the belt," I told him in a dignified voice. "You shouldn't say that to me. I drove back and forth to Irvine and never killed or hurt anybody." He stared at me. "How can I give you a ticket?" he muttered. "Where would I start? You broke so many laws I'd have to throw the book at you. Put you in jail, probably." I stared back at him in disbelief. He waved me away. I saw him shaking his fist as I turned the corner, leaving rubber. "Now," I continued to my student, "in those few minutes I learned yet a new skill—how to talk myself out of a ticket."

### **Betty Blayton-Taylor**

#### **Lifetime Achievement Awards 2005**

What an honor to have been selected to receive a Lifetime Achievement Award from the Women's Caucus for the Arts in 2005!

As an artist, who for 29 years pursued her artwork while at the same time working as an arts administrator for a non-profit community-based art school for youths, you do wonder if anyone other than the youths and their parents were aware of your efforts.

After being reasonably successful, gaining recognition as a visual artist in the 1960s, it became, however, more and more difficult to respond to the many requests for exhibitions and to provide the necessary documentation materials for inclusion in publications and other media formats. I was not engaged in the marketing of my work for a period of many years, although I continued to create work on a regular basis, and to some extent many opportunities were lost.

Receiving the recognition from the Woman's Caucus for my body of artwork and the work that I was engaged in with the Studio Museum in Harlem and the Children's Art Carnival in Harlem was exciting, inspiring and rewarding. I have gained wonderful new friends with like life objectives and I continue to be inspired by my artwork. I am so very grateful and I thank all of the WCA members very much.

## **Diane Burko**

### **Lifetime Achievement Awards 2011**

Receiving the WCA Award last year meant more to me than I first realized. It was the impetus for reflection. Being now in my sixties, I cannot overemphasize how difficult it is to comprehend that forty years has passed since 1972—the beginning of the WCA. I cut my teeth early and got the encouragement to be a leader with Philadelphia Focuses on Women in the Arts, Past and Present (FOCUS) in 1974, and to have confidence in my practice, thanks to the energy and example of the women I met way back then.

So wonderful to know that the friendships I made in those early years are still alive. Having Mary Garrard, who I first saw in that crowded room of protesting female CAA members in San Francisco in 1972, still in my life and presenting me...WOW. The feminist movement provided not only the opportunity to make a difference for other women but gave me meaningful friendships that I have treasured ever since, women like Mary, Norma Broude, Judy Stein, Audrey Flack, Judy Brodsky, Ferris Olin, Muriel Magenta, Ann Harris, Miriam Schapiro, Joyce Kozloff, Alessandra Comini, Thalia Gouma-Peterson and all the women who were being honored there with me that night (including Sylvia) as well as the amazing women on my CAA Committee on Women in the Arts.

I feel blessed to be a part of this!

## **Barbara Chase-Riboud**

### **Lifetime Achievement Awards 2007**

I have chosen to write on Oscar Wilde's preface to his *The Portrait of Dorian Gray* which, published in 1890, which led to his imprisonment in 1897 for homosexual offences. He was sentenced to two years imprisonment with hard labor, which left him on his release in 1897, bankrupt, broken and ill. He died in exile in France under a false name in 1900. This is what he wrote the about art in his preface:

*"The artist is the creator of beautiful things.  
To reveal art and conceal the artist is art's aim  
Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.  
Those who find beautiful meanings in beautiful things are cultivated. For these there is hope.  
The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything.  
No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.*

*No artist is ever morbid. The artist can express everything.  
Vice and virtue are to the artist material for an art.  
All art is at once surface and symbol.  
Those who go beneath the surface do so at their peril.  
Those who read the symbol do so at their peril.  
It is the spectator, and not life that art really mirrors.  
Diversity of opinion about a work of art shows that the work is new, complex and vital.*

*When critics disagree the artist is in accord with himself.  
The only excuse for making a useless thing is that one admires it intensely.  
All art is quite useless."*

In reflecting on the 40th anniversary of the Woman's Caucus, and the honor of your Lifetime Achievement Award I find it fitting that it is a literary figure that best expresses my philosophy in both a visual and a literary career. I have always sought freedom from all labels, not just freedom of expression but freedom from the tyranny of the stereotype, from group censure, prejudice, restriction of movement, of geography, of civilization, of language, of profession. My choices are not exile nor alienation but liberty of action as well as thought—the most precious of liberties. The tyranny of conformity whether to a group, a race, a blind nationality has always seemed to me an unfair restriction on the right of the passionate pursuit of excellence and happiness. Man Ray



once said he lived in Paris because “he loved being a foreigner.” Not a question of negation but of enlargement and accumulation—a treasure one can dip into at any moment. The world has gotten smaller while opportunities have gotten vast. Exploring the world without boundaries or frontiers is the incredible privilege of pursuing the universal as well as the beautiful.

## **Judy Chicago**

### **Lifetime Achievement Awards 1999**

Congratulations to the WCA on 40 years of kicking ass and generally helping to bring about many much needed changes to the art and art history professions. God (or Goddess) knows they were (and still are) in need of change. Hopefully, there will come a time when all us uppity women will be able to retire, knowing that we’ve managed to lead a recalcitrant and resistant profession into a new and enlightened approach to art in all its wonderful diversity.

## **Wanda M. Corn**

### **Lifetime Achievement Awards 2007**

My own feminism was born about the same time as the Women’s Caucus for Art, and it is hard for me to grasp that this was a half lifetime ago. I remember vividly the excitement of Caucus meetings in the 1970s as woman artists, critics, and art historians learned how to work together and make their voices heard in the College Art Association, in museums, and in everyday workplaces. The Caucus and its discussions helped me refocus my research agenda, and I became a more gender-sensitive teacher and scholar. Among other things, I began to study the public art women artists created for the 1893 Woman’s Building at the World’s Columbian Exposition in Chicago. My book on the subject was long in coming but finally published in 2011, making it all the more difficult for me to acknowledge the passing of forty years since the Caucus was founded and I became a feminist. But I do want to say Happy Birthday and Thank You to the Caucus for all that its members have done to promote community, support, and recognition. I treasure my Lifetime Achievement Award because it came from women who believe in women.

## **Alicia G. Faxon**

### **Lifetime Achievement Awards 1996**

I was very excited about being a WCA honoree, and being proposed by both an artist, Susan Schwab, and an art historian, Linda Cheney. Which may be unique in the WCA annals. As a writer I have supported many women artists in my reviews for *Art New England*, and as an art historian in my latest book with co-authors Linda Cheney and Kathleen Russo, *Self Portraits by Women Painters*.



## **Joanna Frueh**

### **Lifetime Achievement Awards 2008**

Women nourishing women—that's the most beautiful meaning of WCA for women in the arts and for me as an artist and scholar. Women finding true companions, to talk with about everything that matters in life, to build and circulate generosity. All best wishes!

## **Maren Hassinger**

### **Lifetime Achievement Awards 2009**

Since receiving your Lifetime Achievement Award in 2009 many positive things have happened in my art career. I moved to New York City. I began collaborating with my daughter Ava who is also an artist. We are calling ourselves Matriarch. I've been in many shows and have received significant press from many venues. In December I received a Tiffany Foundation Grant. I believe that the Women's Caucus helped bring my name forward. And I thank you heartily. I would also like to thank my colleagues at the Maryland Institute College of Art, Leslie King-Hammond and Ray Allen who were there the night I received the award. I want to doubly thank Leslie King-Hammond and her colleague Lowery Stokes Sims (and your members) for remembering me for inclusion in their exhibition *The Global Africa Project*, a show that gave me wings. Artists need support through recognition and you provide that. Laboring in obscurity is no fun. Being obscure was never my desire anyway. I continue to believe that the purpose of art is communication. Seeing my resume and realizing I have received Lifetime recognition from my prestigious women colleagues has helped me realize that goal. I'm closer to the public than I was in 2009.

## **Mary Jane Jacob**

### **Lifetime Achievement Awards 2010**

Recognition—I think many of us do things without recognition, not for the recognition, prefer to share the recognition, or are even uncomfortable with recognition. Yet actually getting recognition—this recognition from colleagues known and not, other women like me, from the Women's Caucus for Art—proved to be more powerful than I could have imagined. People took notice. It mattered, and for me, I was in another place. This has also made me both more respectful of the value of awards and more interested to work toward recognizing others. I have seen that it can change the level of perception people have of others, of their ideas, and of their causes—and for people like us who have always wanted to make change—this can matter. I had the honor in the past, in the early days of this program, to nominate and participate in an award for one of my heroes, Anni Albers. It was a recognition I think she appreciated. But I do know that for the women that followed, her

presence on this amazing roster makes us all better and, hopefully, our presence will do the same for those that follow. This is what the Woman's Caucus for Art does.

## **Leslie King-Hammond**

### **Lifetime Achievement Awards 2008**

I remember the early days at the CAA conference in the mid-1990s when I was president. The WCA awards ceremony was held at the 7:30 am breakfast hour. I was appalled to make presentations to the extraordinary artists and scholars, who had made enormous contributes to the history and legacy of American Art, to a near empty auditorium. My displeasure was palpable on the podium and throughout the conference. Nearly ten years later, when I received my award, I was humbled to be in the presence of my peers in a room full of young scholars and artists—at the convening of the banquet in honor of the achievements of women I deeply admired and loved. There is nothing more moving than to receive an award from your peers—and with your peers. It was truly one of the great WOW moments in my life for which I will always be most grateful.



Award Trophies 2011.  
Photo by Shaun Baker

## **Joyce Kozloff**

### **Lifetime Achievement Awards 2009**

I was one of the awards recipients during the last conference held in LA. It was a memorable evening—so many old friends and new faces! Being honored there, in the city where I came of age as a feminist, was particularly meaningful to me. Sheila deBretteville (a dear friend with whom I share memories, battle scars and small triumphs) made it absolutely perfect. Congratulations to this year’s award winners—I wish I could be there with you!

## **Margo Machida**

### **Lifetime Achievement Awards 2009**

Receiving the 2009 WCA National Lifetime Achievement Award from women whose work has long inspired me was a singular honor. These art world relationships, developed over many decades, remain foundational to sustaining my work as a scholar, curator, and activist cultural critic in contemporary Asian American art, by providing a wider sense of community and shared purpose. Many women in WCA offer dynamic models of artist-curator-scholars whose work bridges different domains, thereby having a far-reaching impact in transforming our understanding of contemporary art. These women indeed provide a high standard for me, by demonstrating intellectual generosity, ethical rigor, and a keen interest in engaging with art and artists across a wide swath of cultures and communities.

## **Senga Nengudi**

### **Lifetime Achievement Awards 2010**

In 2010 it was my honor and privilege to be given the Women’s Caucus for Art Lifetime Achievement Award, thereby becoming a member of a historically significant band of women in the field of art and art advocacy. Looking at past and present recipients gives me pause. I am in ahhh!

During college I was the only woman in most of my sculpture classes and one of two African Americans in the fine arts program. Much has changed since then and certainly WCA has had a hand in that change. How significant that—after years of being all but invisible to the mainstream art world—my sisters held me up on their shoulders facing me towards the light saying “You exist, You are worthy, Your offerings are received and acknowledged.”

Since the receipt of this award my work has been added to the permanent collections of the Museum of Modern Art and the Brooklyn Museum in New York, and the Hammer Museum in Los Angeles. I have a busy exhibition schedule and my commitment to community arts remains strong.

As with many, it has been a rather winding, hilly and bumpy road. The trick is to continue to put one foot in front of the other, leaning forward through clear days and blinding storms. For forty years, WCA has been exemplary of that spirit as it continues to broaden its base, support and influence. PERSEVERANCE and persistence are key. I continue to be grateful for the honor WCA bestowed on me. I am proud to be a member of the WCA legacy.

### **Charlotte Streifer Rubinstein**

#### **Lifetime Achievement Awards 1994**

My first contact with the Women's Caucus for Art was life-changing. While teaching art history at Fullerton College in California I attended the 1977 WCA national conference in Los Angeles and heard brilliant panelists such as Linda Nochlin and Ann Sutherland Harris who had just co-curated the landmark exhibition *Women Artists: 1850-1950* at the Los Angeles County Museum of Art. Astonished by the quality of the work in that show I vowed to help change the major textbooks which at that time did not include a single woman artist. After introducing "Women in Art" into the curriculum at Saddleback College, and five years of research, *American Women Artists from Early Indian Times to the Present* was published and selected as Best Humanities book of 1982 by the Association of American Publishers. A second historical survey, *American Women Sculptors*, followed in 1990 along with articles and exhibitions, including *Women U. S.A.* and *Women Sculptors of the Nineties*.

It was wonderfully validating to receive the 1994 Lifetime Award from WCA, and gratifying to be part of the historical movement that helped American women artists begin to take their proper places in museum collections, exhibitions and textbooks. Perhaps that is why, at the age of ninety, I am still lecturing, writing articles, and working on a monograph.

### **Carolee Schneemann**

#### **Lifetime Achievement Awards 2011**

It's a great honor to have the recognition of my work by the WCA; to join this consequential reshaping of traditional art history. The determinants of my own work persisted at a time—not very long ago—when there were no women art teachers past junior high school; when women artists were free to create at will but could not receive authority or serious connection within the persistent and idealized masculine conventions. The historic precedents of women artists had been marginalized and denigrated until the radical feminist research of the 1970s, which resembled a form of archeological investigation that completely unearthed our visual art

history. Women artists organized alternative means for exhibiting their work, for analyzing social and political structures; we destabilized our given aesthetic inheritance at a time of great risk and uncertainty. We could never have predicted the tremendous influence, inspiration and pervasive power of contemporary women artists.

We thank WCA for gathering the crucial information of our precedents, for establishing vital lines of communication that unify the contemporary and historic evidence.

### **Joyce J. Scott**

#### **Lifetime Achievement Awards 2010**

I, like many artists of my age, remember all the meetings, performances, and panels, on and about the power of women, and our quest to evolve for generations to come. WCA was one of the major organizations that spearheaded the force to confront, fight and agitate for change. Many feminists now famous for their commitment are pictured in the archives, remaining as touchstones for those who follow. It is my pleasure to be the daughter of Elizabeth Talford Scott, who received a WCA Award in 1987, and to eventually receive one myself. I am honored and humbled to be one of the many. (With great sadness, Elizabeth Talford Scott passed away in 2011)

### **Barbara T. Smith**

#### **Lifetime Achievement Awards 1999**

The Women's Caucus has been a singularly important umbrella of support and concern for women artists in the US. Regardless of whether one is an active member or just a struggling woman artist, the fact that it is there, brings a level of consciousness into the art domain, that without would make everyone bereft. I have been at most a tangential member, yet, when I was honored with my award in 1999, I was stunned and very moved. I did not do my work in order to receive awards (or even money) but once that happened, I felt a sense of solidity and grounding that I had not felt before. And from women!! Professional women honoring professional women! It was very moving. Further, my children were able to come to the award dinner, which was quite elegant, to see me, their very radical and incomprehensible Mom being honored for exactly my weirdness. It was so wonderful...The odd thing is that the guy doing the video of the event ran out of tape just as my turn came up and there is no visual record of my receiving the award!!! Not even a photograph!!!

However the support and political activism, the sense of community that women get from each other, the competence learned from organizing activities, is all very significant. The power that is achieved when women bind together to effect change, all this slowly changes the world. I am grateful for those who do the organizing

as I am not good at it, except when I make art. But I appreciate those who do. I thank you all for all the work and all the time, and may it continue for 40 more years!

## **May Stevens**

### **Lifetime Achievement Awards 1990**

I was delighted to take my place as a women in the arts, but more than that, I wanted to be a unique creative in my own way, fiercely independent—not letting anyone tell me what I should or shouldn't do. I had many chances to study art, and of course, many chances to see art—contemporary art, art from other places and times, but the main thing in my mind was and is that the art I make has to be created in my own head and body. I made paintings of my father (big daddy paper doll) and many of my mother, Alice. For example, I made Alice into a companion doll for Rosa Luxemburg. Another painting of Alice had her standing in a green, green field surrounded by a rich green light, being covered by the soft but overwhelming atmosphere of sky, grass and sunlight, all so rich, moist and almost drinkable, like breaking barriers going through her skin, her hair, and her clothes.

My mother was endlessly patient. She sat for me often and I learned how to use her body, her hair, and her gestures. I think I was trying to show her aging. I was trying to understand what it must be like to be very old and have nothing to do.

## **Ruth Weisberg**

### **Lifetime Achievement Awards 2009**

It amazes me, both, that I was in the room at the momentous Women's Caucus for Art founding meeting in 1972, and that it is now 40 years ago. How is that possible?! What amazes me even more is that, while much has changed, there is still this crucial shared belief in the possibilities for women in the arts. Our aspirations and sense of community has incredible continuity. I especially value the sense of many generations of women having been so positively affected by the mission, activism and mutual support of WCA. The recognition WCA has given me as a Lifetime Achievement Honoree means the world to me. I am delighted to be part of this wonderful 40th anniversary celebration.



**2012**  
**Women's Caucus for Art**  
**Lifetime Achievement Awards**

## LTA Awards—Foreword and Acknowledgments

This particular year, we observe an important milestone as WCA marks its forty-year anniversary. The rich and varied careers of the five 2012 Lifetime Achievement awardees, Whitney Chadwick, Suzanne Lacy, Ferris Olin, Bernice Steinbaum, and Trinh T. Minh-ha, testify to the diverse ways in which women have contributed and continue to impact the visual arts.

To honor these five trailblazing women, the following publication includes essays by colleagues and friends of the awardees who skillfully illuminate their extraordinary contributions. Each honoree has built a noteworthy career and continues to produce work worthy of widespread recognition. Dr. Whitney Chadwick is a tremendous art historian whose books on women and surrealism are internationally recognized. A longtime professor at San Francisco State University, Chadwick continues to write and conduct important research on women artists. Suzanne Lacy's role as an influential figure in the Los Angeles art scene has been duly noted in several of the exhibitions associated with the Pacific Standard Time initiative. Dr. Ferris Olin is a ground breaking archivist who has a longstanding commitment to documenting women's contributions to visual culture. She has curated many significant exhibitions and she is a co-founder of several important initiatives including The Feminist Art Project. Today Miami is home to a thriving art scene. Long before it became the place we know now, Bernice Steinbaum moved her successful New York gallery to the city. Currently a professor at the University of California at Berkeley, Trinh T. Minh-ha has produced internationally lauded films. Through varying roles as artists, curators, writers, documenters, teachers, and businesswoman, these five 2012 nominees inspire the membership of the Women's Caucus for Art and beyond.

I hope the following publication, although brief, will do justice to the 2012 awards and the awardees. I extend gratitude to each awardee, to the essay writers who have made this publication a work of note, and in particular, I would like to acknowledge the support of Karin Luner, Director of Operations, and Janice Nesser-Chu, President of the Women's Caucus for Art.

Amy Galpin

Honor Awards Chair, WCA

Assistant Curator, Art of the Americas, The San Diego Museum of Art



Saturday, February 25th

Los Angeles, CA

## Introduction

Janice Nesser-Chu

WCA National Board President, 2010–12

## Presentation of Lifetime Achievement Awards

Whitney Chadwick

Essay by Janet Kaplan. Presentation by Tirza T. Latimer.

Suzanne Lacy

Essay by Maria Elena Buszek. Presentation by Sally Tallant.

Ferris Olin

Essay by Michele Wallace. Presentation by Judith K. Brodsky.

Bernice Steinbaum

Essay by Paula Harper. Presentation by Norma Broude.

Trinh T. Minh-ha

Essay and Presentation by Akira Mizuta Lippit.

## Presentation of President's Art & Activism Award

Karen Mary Davalos

Presentation by Janice Nesser-Chu.

Cathy Salser

Presentation by Janice Nesser-Chu.

## Media Award

Lynn Hershman Leeson

Acknowledgment by Janice Nesser-Chu. Presentation by Tanya Augsburg given in a separate ceremony.

# Whitney Chadwick



Courtesy of W. Chadwick.

We honor you, Whitney Chadwick,  
for your extraordinary contributions  
to scholarship and your recognition  
of the role and achievements  
of women in the arts.

## A Salute to Whitney Chadwick

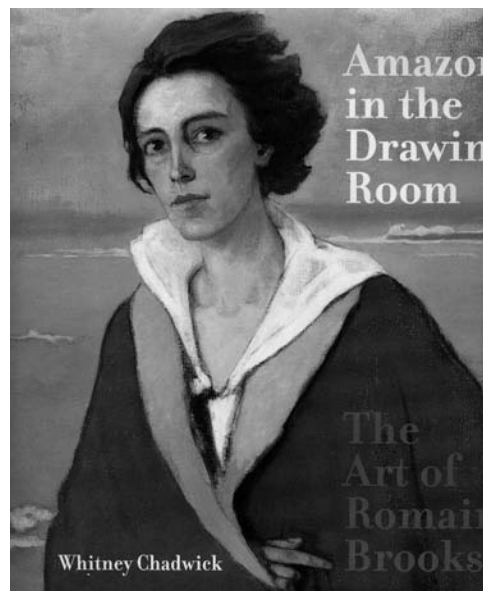
by Janet A. Kaplan

I first met Whitney Chadwick in Mexico City where, based on some chemistry that we trusted at long distance, built around a single phone call, and without the benefit of Internet research, we agreed to share a hotel room while attending a major retrospective of the work of Remedios Varo, the artist about whom I was writing a book and one of the artists who would play a key role in Whitney's art historical scholarship on women and surrealism. I don't think sharing a room with a total stranger was something either of us did lightly or casually.

Yet, there was something in that first phone call of introduction that fit so nicely within both of our feminist projects of researching women whose work and lives were marked by a deep attachment to sisterhood, collaboration, chance encounter, and trusting in fate.

Happily, Whitney's work developed into the landmark publication *Women Artists and the Surrealist Movement*, still now, 27 years later, the primary publication in the field on which all subsequent work has been based. Whitney introduced us to a fascinating cast of characters whose significant contributions to Surrealism in specific and to the larger field of modern art in general had been marginalized, overlooked, and misunderstood. She not only introduced them, but based on her extensive research across continents, she also helped us to understand the meaning, for many of these women, of being connected to this complex and often quite misogynistic movement. As Whitney so compellingly argued, these artists created an alternative language for surrealism based on intrepid heroines whose adventures and explorations were generated well beyond the orbit of narrow definitions and limiting roles for women that the male surrealists articulated in their theories and manifestoes. She placed these women fully within the developments of surrealism as a language of exploration, desire, and revolution—but on their own terms and in their own voice.

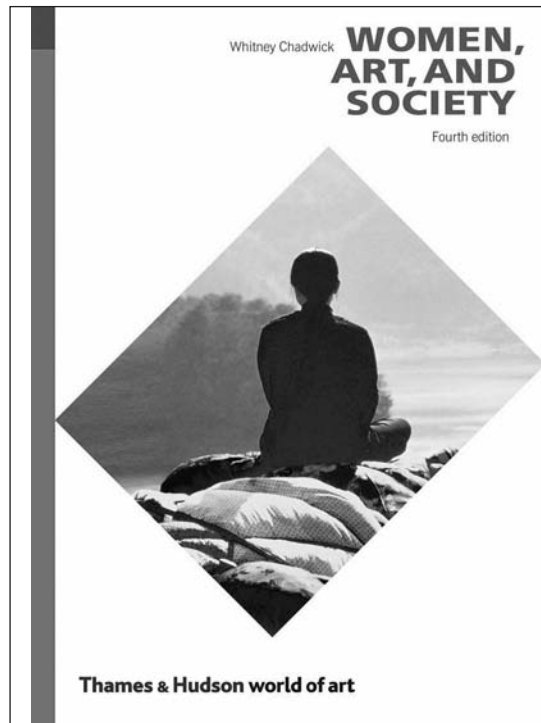
Within a few years Whitney broadened her inquiry to publish another definitive marker in the field, *Women, Art, and Society*. Initiated in collaboration with her students at San Francisco State University, it was first published in 1990 and is continually revised and expanded in the Thames and Hudson World of Art series (its 5th edition is soon to be released). Tracing women's contributions to visual culture from medieval times to the present, it combines a thematic with a chronological approach, and in its recent updates, is increasingly global in its analysis of connections between women's art today and ground breaking feminist work of the 1970s and 1980s. It has become a primary teaching tool, an essential, definitional publication in the field of women and art, feminist studies and visual culture. One of Whitney's signal accomplishments here is to broaden the scope of art history as a whole so that women's work is no longer ancillary or auxiliary, but



Whitney Chadwick. Bookcover: *Amazons in the Drawing Room*. *The Art of Romaine Brooks*. [University of California Press in Association with the National Museum of Women in the Arts, 2000]

in fact, is central to understanding the objects of art historical study in relation to larger structures of social and cultural meaning.

In conversation Whitney tells wonderful stories of her visits with Leonora Carrington, the recently deceased Surrealist artist with whom she developed a close friendship and about whom she has published many times. These stories frequently involve adventures in the markets of Mexico City, where she and Leonora would set off in search of the most powerful of *curanderas* who offered equal doses of potent potions and predictions. I don't know if Whitney ever allowed any of these magical elixirs into her body but I do know she took in the energy and spirit these women offered in the dark inner precincts of traditional markets that tourists rarely see, but with which Leonora was very familiar. To appreciate Whitney's rigorous work as scholar and teacher it is important to understand her eager affiliation with the magic and mystery of women shamans and healers that operates in subtle balance with the patrician elegance of her self-presentation to the world.



Whitney Chadwick. Bookcover: *Women, Art and Society* [Thames and Hudson World of Art Series, 1990]

A Professor Emerita, Whitney is energetically not yet retired at all. As a Fellow at the Radcliffe Institute for Advanced Studies at Harvard, she is currently pursuing a project that further expands on her many previous explorations of gender, sexuality, and surrealism. Her working title, *Convulsive Beauty: Female Friendship and the Surrealist Imagination*, speaks to the connection that first emerged for me in our shared research. I join many others—students and colleagues—in being deeply enriched personally and professionally by the friendship, imagination and convulsive beauty that is at the heart of Whitney Chadwick's life and work.

## Biography

Whitney Chadwick is a scholar, teacher, and lecturer. After receiving her Ph.D. from The Pennsylvania State University, she immersed herself in the research of women artists who had been too often ignored in the larger narrative of modernism and Surrealism.

She is a prolific author and two of her books, *Women Artists and the Surrealist Movement* and *Women, Art, and Society* sparked a re-examination of the work of many important women artists and continue to be cited by students and scholars. Chadwick writes, “In the twenty years since the publication of *Women, Art, and Society*, I have continued to combine my three greatest intellectual passions: Surrealism, women’s history and contemporary art.” Chadwick taught at San Francisco State University from 1978 to 2006.

Though retired from teaching, she continues to lecture and is currently a Fellow at the Radcliffe Institute for Advanced Studies at Harvard University, where she is pursuing new scholarship.



SFMOMA 75th Anniversary Celebration. 2010.  
Talk in the series “Focus on Artists: Seventy-Five Reasons to Live.”  
Photo courtesy of the San Francisco Museum of Modern Art.

# Suzanne Lacy



Courtesy Suzanne Lacy.

We honor you, Suzanne Lacy,  
for your dynamic, vital creative  
vision and for your activist voice  
that has brought to light  
social themes and urban issues.

## Suzanne Lacy: Mapping Feminist Terrain

by Maria Elena Buszek

It is fitting that the Women's Caucus for Art has chosen to recognize Suzanne Lacy with its Lifetime Achievement Award at its 2012 conference in Los Angeles. While Lacy's four-decade career as an artist, activist, writer, and educator has taken her around the globe, Lacy was born in and has continued to return "home" to California where—to paraphrase the artist herself—the consciousness of her community of origin

has constantly informed her work. Lacy has written on how liberating it was to come of age in the creative culture of California, where it felt as if anything was possible and—unlike the high-pressure, status-conscious American art centers like New York—no one was watching. As her work (past and present) in the sprawling, marvelous Pacific Standard Time initiative has demonstrated, now that the art world is very much paying attention to the history of this freewheeling, groundbreaking scene, Lacy deserves recognition as a pioneer. Born and raised in Wasco, Lacy entered the graduate program in psychology at Fresno State one fateful year before Judy Chicago began her now-legendary Feminist Art Program there in 1970. Already very much involved in the era’s women’s liberation movement—indeed, she and Faith Wilding founded the first consciousness-raising group on the Fresno campus—Lacy convinced Chicago to allow her to transfer to the program, regardless of her lack of a fine-arts background. In 1971 Lacy was among the students to follow Chicago to CalArts and, after entering the Social Design program there, studied with Sheila Levrant de Bretteville and Allan Kaprow, two more profoundly influential artists on Lacy’s development. After graduating with her MFA in 1973, Lacy became a founding member of the Feminist Studio Workshop at the Woman’s Building in L.A., which opened that same year.

From these beginnings, the foundations of what would become Lacy’s practice initially emerged as her performance work, interviews, writings, installations, and collaborations of the early 70s began to weave in and out of one another as her oeuvre grew, all unified by her commitment to issues of equality and social justice. In early works like *Evalina and I: Crimes, Quilts, and Art* (1975–78), together with retiree Evalina Newman, Lacy organized crafts circles at the Guy Miller Homes for the Elderly that brought together long-time residents of Watts, and which turned into a three-year series of performances, installations, and actions focused on the history and politics of this working-class, largely African American community. With



Suzanne Lacy with students at Otis College of Art and Design.  
Courtesy of Suzanne Lacy.

the now-legendary *In Mourning and in Rage* (1977) Lacy and Leslie Labowitz directly confronted the subject of spectacle in their staging of a theatrical press conference on the steps of L.A.'s City Hall to protest the double exploitation of rape victims—instigated by the coverage of the then at large Hillside Strangler—as these women's often troubled lives and violent ends were sensationally reported upon by the press.

Lacy developed what she would come to call the “performance structures” for which she is perhaps best known today, in which public spectatorship and participation became increasingly important to both the form and meaning of her work. As Lacy herself beautifully put it: “The inclusion of the public connects theories of art to the broader population—what exists in the space between the words ‘public’ and ‘art’ is an unknown relationship between artist and audience, a relationship that may itself become the artwork.” And Lacy has continuously rethought, critiqued, and applied the many possibilities of this relationship in works as simple as the intimate potluck dinners of the *Immigrants and Survivors* series (1983) and as complex as the years-long *Whisper Minnesota* project (1984-87), culminating in the performance *The Crystal Quilt*, whose “cast” of 430 elderly women took over the lobby of Philip Johnson's iconic IDS Center skyscraper in Minneapolis to perform songs and stories about their histories, which was watched by thousands of viewers, both onsite and via live television broadcast. The “new genre public art” she helped to define has grown to include even more participatory and political, community-based and -developed projects, and begun to circle the globe. In works like *Full Circle: Monuments to Women* (1993) at Chicago's Hull House, *The Borough Project* (2002) in Charleston, South Carolina, and her most recent projects in Europe, *The Tattooed Skeleton*, 2009-10, and *Asia, Anyang Women's Conversations*, 2010, Lacy has served more and more as a facilitator for the needs and vision of those communities with whom she works.

After teaching at the Feminist Studio Workshop for many years, some of the more renowned institutions at which Lacy has taught since the 1970s include the Minneapolis College of Art and Design, California State University Monterey Bay (where she founded the Visual and Public Art program with Judy Baca), California College of the Arts (where she was Dean of Fine Arts and founded the Center for Art and Public Life), and Otis College of Art and Design (where she founded the MFA program in Public Practice).

Suzanne Lacy's history and influence across different genres and generations, cultures and communities is profound, and show no sign of slowing. If anything, the trail she has blazed for over 40 years only grows wider and glows brighter. Fierce, dynamic, funny, and generous Suzanne: We thank you for showing us the way!



## Biography

Suzanne Lacy's work includes installations, video, and large-scale performances on social themes. Her recent work includes *The Tattooed Skeleton* for the Museo Nacional Centro Reina Sofia in Madrid, the performance of *Prostitution Notes* at the Serpentine Marathon, *Anyang Women's Agenda* in Anyang, Korea (with photographer Raul Vega), *The University of Local Knowledge* with the Arnolfini Gallery and the Knowle West Community Centre, and an installation in the Medellin Biennale recuperating *The Skin of Memory*, with Pilar Riano. Her work has been funded through numerous foundations, including the National Endowment for the Arts and The Guggenheim, Rockefeller, Surdna, Nathan Cummings, Durfee, and California Community Foundations.

Also known for her writing, Lacy edited the influential *Mapping the Terrain: New Genre Public Art*, published in 1995 by Bay Press, and has recently released *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007* by Duke University Press.

*Suzanne Lacy: Spaces Between* is a monograph by Sharon Irish, a first in-depth look at Lacy's important community-engaged art since the 1970s, published by University Minnesota Press.

Lacy is the Chair of the Graduate Public Practice Program at Otis College of Art and Design in Los Angeles.



Suzanne Lacy (center) confers with Lucy R. Lippard (far left) and Moira Roth on the set of *The Crystal Quilt*, her performance in Minneapolis in 1987, while Larry Fink photographs the arrival of performers. Photo by Linda Brooks.

# Ferris Olin



We honor you, Ferris Olin,  
for championing women artists  
and your ardent commitment to  
building a legacy for women  
in the arts through exhibitions,  
documentation and scholarship.

Photo by Cathy Stein Greenblat.

## Ferris Olin: A Biographical Sketch

by Michele Wallace

Ferris Olin is someone I have quietly admired, even envied from afar for perhaps a decade, always lavishly dressed in her extraordinary collection of Eastern textiles. Although she has been in the background of my life and my mother's life (my mother is the artist Faith Ringgold), quietly making things happen in her exquisite way along with her partner in crime, the incomparable feminist art world impresario Judith Brodsky, I could only vaguely imagine all the pies she had her hands in. Recently, I was honored by an invitation to observe her up

close and personal, with the opportunity to write this biography of a person who richly deserves the honor bestowed by the WCA.

All my life I have especially loved everything to do with research. Although the academic world in my experience tends to take the role of the librarian for granted, I myself have always had a deep fascination with everything to do with libraries and archives. So as far as Ferris, I was smitten as soon as I realized that she was the person responsible for designing and engineering the extraordinary Miriam Schapiro Archives on Women Artists, filled with catalogues and all sorts of rare publications the likes of which I haven't seen readily since I was a young woman in the 1970s, at Douglass College at Rutgers University. Rutgers was also a pioneer in women's studies and women's arts from the beginning of the movement in the 1970s. Apparently Ferris, who was a recent graduate of Rutgers, and has remained there all these years, was a part of creating that scene.

Distinguished Professor of Art and Library Science at Rutgers University, Ferris has fashioned for herself a unique entrepreneurial intervention in the world of women in the arts. Gifted in the emergent fields of interactive and Internet resources informing the scholarship of art history and the documentation of the contributions of women and women artists in the 20th and 21st century. Ferris has been designing databases and exhibitions on women's history and art for the past thirty-five years.

In 1975, she helped design the Training Institute for the Sex Desegregation of the Public Schools in New Jersey, Puerto Rico, and the Virgin Islands, including the development of appropriate, non-sexist, non-racist library materials for K through 12. In 1980 she spearheaded the Women in the Community Project, funded by the NEH at Radcliff College, which used public libraries to introduce local communities to women's studies.



Ferris Olin leading a tour of *Intimate Works* by Joan Snyder at Douglass Library, Rutgers University, Feb. 12, 2011. Photo courtesy of IWA.

Ferris was also the founding Head of Margery Somers Foster Center: A Resource Center and Digital Archive on Women, Scholarship and Leadership, Mabel Smith Douglass Library, Rutgers University Libraries (2006–2008), Principal Investigator and Project Director of the Getty funded WAAND: Women Artists Archives National Directory, Project Director, Polish General Social Science Survey, WILD: Women in Leadership Database, and Founding Director of the Rutgers Institute for Women and Art, 2006 to present.

Perhaps most crucially has been her role as Curator, Mary H. Dana Women Artists Series, at Rutgers University. In this role she has organized more than 45 exhibitions of works by over 225 artists in 16 years, including my own dear mother's *Declaration of Freedom and Independence* in 2008.

Previously, Ferris Olin was the Executive Officer, Blanche, Edith and Irving Laurie New Jersey Chair in Women's Studies at Douglass College, 1985–1994, the first publically and privately endowed chair in Women's Studies, which I had the honor of occupying in 1995, in its last year of operation. Rutgers is special. Judy is special. And Ferris Olin is most special of all. God bless her and all the women of her kind. With love.



IWA 2011 Feminist Fete at the Mason Gross School of the Arts Galleries with the Guerrilla Girls. Photo courtesy of IWA.

## Biography

Ferris Olin is an educator, curator, arts administrator, women's studies scholar, and librarian. She studied art history, women's studies, and library science at Douglass College and Rutgers University. A Rutgers professor since 1976, Olin's career reflects her interdisciplinary perspective, entrepreneurial spirit, creativity, success as a fundraiser, and her dedication to insuring that the aesthetic and intellectual impact of women and diverse communities on the arts and cultural landscape are recognized and documented. She has served as the first professional art librarian at Rutgers, Associate Director of the Institute for Research on Women, Executive Officer of the Laurie New Jersey Chair in Women's Studies, and curator of the Mary H. Dana Women Artists Series, which she currently co-curates with Judith Brodsky.

Olin was the Founding Director of the Margery Somers Foster Center, a research center focused on documenting women's leadership in all arenas through utilizing emerging technologies. Most significantly in recent years, in 2006, she founded the Institute for Women and Art (IWA) and the Miriam Schapiro Archives on Women Artists, in partnership with Judith K. Brodsky. She also administers The Feminist Art Project (TFAP) with Brodsky.

Olin's leadership and scholarship has been recognized with awards from the CAA Committee on Women in the Arts, the Alice Paul Foundation, A.I.R. Gallery, and election to Boards of Directors of numerous professional and non-profit organizations.

She resides in Princeton, NJ.



Ferris Olin lecturing at Babes-Bolyai University, Cluj, Romania, November, 2009. Photo by Eniko Magyari-Vincze.

# Bernice Steinbaum



Photo by Liam Crotty.

We honor you, Bernice Steinbaum,  
for you indomitable drive and your  
trailblazing gallery that  
showcases women artists  
and artists of color.

## Bernice Steinbaum: Telling Her Story To The World

by Paula Harper

Since Bernice Steinbaum opened her gallery in Miami in 2000, she has grown a powerful reputation for exhibiting a wide range of work by women artists and artists of color, locally as well as nationally and internationally known. The handsome building that shows off the work of these multicultural artists in elegant installations straddles the Design District and Wynwood, two of the liveliest areas for art in the city. What is less well known in Miami is that Bernice Steinbaum began this principled policy several decades earlier, at her

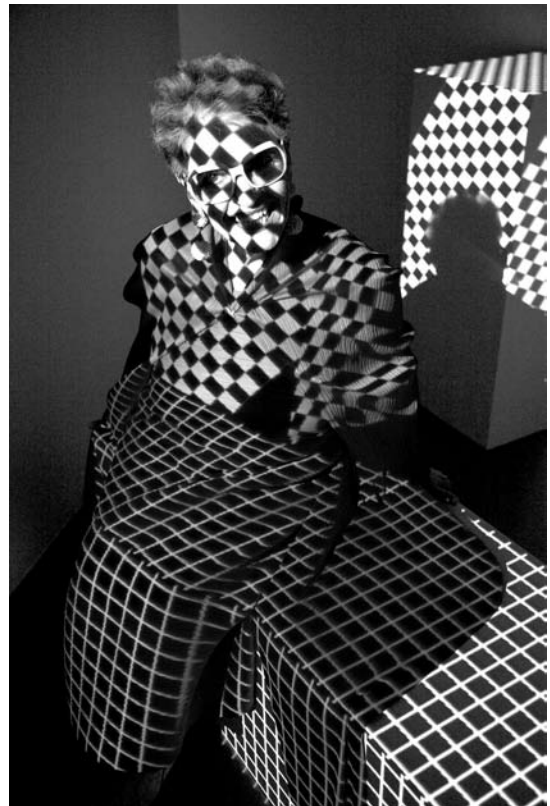


galleries in New York, first at Madison and 72nd Street in the mid-70s, and then at her SOHO gallery at 132 Greene Street from 1980 onward.

When I asked Bernice what moved her to open an art gallery in the first place and then set her on the path of showing women artists, she responded with her usual directness and panache. After getting her undergraduate degree in Art History from Hofstra and her Ph.D. in Art Education from Columbia, she had been teaching art history at Hofstra. But she was disappointed that the curriculum favored the same old history of white male artists, even though the women's movement was rousing the citizenry and the Guerilla Girls were waking up the art world with their posters and performances. So perhaps an art gallery was the place to help make a change.

Bernice took a walk around the New York galleries and discovered that although she knew that 60% of graduates with MFA's were women, very few women had gallery representation. There were almost no artists of color either. Steinbaum saw a need and she took action to fill it. The first woman she showed was Jaune Quick-to-See-Smith, a Native American whose work she found in the American Indian Museum in Manhattan (no longer in existence). She followed this by showing many other women, including Anni Albers, Louise Bourgeois, Deborah Butterfield, Elizabeth Catlett, Grace Hartigan, June Wayne, Marisol Escobar, Liliana Porter, Faith Ringgold, and solo shows of the work of Miriam Schapiro and Hung Liu.

But Steinbaum, in spite of the personal pride and satisfaction she took in these exhibitions, soon perceived a major obstacle to their complete success. Museums and important collectors were not seeking to buy works by women. Since women had not been vigorously exhibited before, there were few records of sales and very few auction records to help set monetary values. Bernice realized that part of this difficulty



Bernice Steinbaum with Pablo Tamayo's, *Checkerboard*, 2011. Video projection on four wooden structures. Photo by Liam Crotty.

lay in the fact that women had not had the opportunity to form reputations and therefore markets for their work. So she embarked on the second part of her extraordinary contribution to women artists. She organized a series of exhibitions of the work of women and other groups often overlooked. She produced handsomely illustrated catalogues for these exhibitions, and set up tours—some lasting as long as four years—that travelled all over the United States, mostly to University museums and galleries. These shows toured the whole country, from Melbourne, Florida to Manitoba, Wisconsin, from Fargo, North Dakota to Trenton New Jersey to Escondido, California and even into Canada. The word needed to get out that women and previously almost invisible groups were doing work of high quality and crucial interest to the expanding cultural consciousness of the time. Bernice Steinbaum found her megaphone—an effective way to spread the word with her usual exuberance and humor.

So women artists began to tell their personal stories to the world and their narrative modes gradually replaced the abstraction that had dominated art for decades. Steinbaum's philosophy, formed, and nurtured in the multicultural context of the 1970s, continues to motivate her. A visit today to the Bernice Steinbaum Gallery

in Miami reveals work by an astonishing range of artists who are telling not only American stories, but putting us in touch with those from China, Mexico, Haiti, Cuba, and other locations in Latin America.

Such a visit also reveals the guiding force behind these rich installations—Bernice Steinbaum as the pioneering champion of the rights of women artists to be seen and heard by the wide, wide world.



Bernice Steinbaum with Pablo Tamayo's White Cube, 2011.  
Video projection on seven wooden structures.  
Photo by Liam Crotty.



## Biography

Before beginning her internationally-renowned gallery, Bernice Steinbaum received a Ph. D. in Art Education from Columbia University and taught at Drake University and Hofstra University. After successfully running The Bernice Steinbaum Gallery in SoHo for 27 years, she relocated to Miami, where her gallery has helped to establish the city's booming art scene.

The Bernice Steinbaum Gallery is the only mainstream gallery that represents 50% women, and the only mainstream gallery whose stable of artists includes 35% artist of color (African American, Asian American, Latin American, and Native American). Steinbaum stated, "I would much rather say that the Bernice Steinbaum Gallery represents the best artists in the United States, and not have to mention their gender or ethnicity—however, until other dealers get on the bandwagon, this gallery must serve as a role model."

Currently, Steinbaum is the President of the Miami Art Exchange and Community of Art Dealers (CAD) in and near the Design District in Miami. She is the founder of both organizations.

In 1992, her book *The Rocker: An American Design Tradition* was published by Rizzoli.



Bernice Steinbaum with *Canon* by Carol Brown.  
Courtesy of the Bernice Steinbaum Gallery.

# Trinh T. Minh-ha



We honor you, Trinh T. Minh-ha,  
for your groundbreaking work,  
your rigorous artistic practice  
and scholarly contributions.

Photo by Jean-Paul Bourdier © Moongift Films.

## Trinh T. Minh-ha's Acoustic Thought

by Akira Mizuta Lippit

Perhaps no other artist-scholar has captured the pulse of this generation as Trinh T. Minh-ha has in her films, videos, artworks, installations, writings, lectures, and teaching. Filmmaker and scholar, artist and feminist, teacher and activist, none of these descriptions suffice to describe entirely Trinh's extraordinary accomplishments. She is all of these things, certainly, but in each instance she exceeds the limits of that category. Her work in one area becomes inseparable from her interventions in another: her documentary films invoke poetics, while her narratives incite polemics; her lectures demand all of one's senses, her art practices

maintain a firm pedagogy, and her activism always invokes performance. She forges a line between one domain and another, opening passages between the all too often closed spaces of art and inquiry. One is tempted to say that her work reflects the turbulent movements in art and thought of this generation, but it is more accurate to say she has helped to shape the very movement of a time in which the practices of art and thought have been thought and rethought under the influences of feminism, postcolonial theory, critical theory, and a radical poetics.

Two early works established Trinh as a transformative figure in the critical and artistic landscapes of this generation. Her 1982 film, *Reassemblage* and her 1989 book, *Woman, Native, Other*, signaled the arrival of an entirely new voice in filmmaking and criticism. At a moment when the fields of anthropology, ethnography, and postcolonial theory were undergoing dramatic shifts in the ways one conceived of representation, alternate subjectivity, and the very possibilities of authorship, Trinh's debut as a filmmaker and theorist changed the terms of a theorized praxis. Her interventions made possible new modes of representation and thought, inextricably bound together, one made possible only with the other, alongside another, alongside the other, "speaking nearby" as she so eloquently suggested, rather than "speaking about." These works, already more complex than anyone realized even then, set the tone for rethinking the disciplinary separations between art and scholarship, documentary and poetics, pleasure and polemic. These works together were nothing short of revolutionary, changing the course with which the disciplines of film studies and praxis, documentary and avant-garde filmmaking, anthropology and ethnography, critical theory and creative expression would unfold in our time.



Stills from *The Fourth Dimension* (Japan 87 mins, digital video, 2001)  
*Naked Spaces* (West Africa 135 mins, 16mm color film, 1985)  
*Shoot for the Contents* (China - USA 102 mins 16mm color film, 1991)

And if Trinh's dual trajectory of film and media making and critical and poetic scholarship has signaled for this generation not only this possibility but rather its necessity, then Trinh's own work has relentlessly pursued not the categories they invoke, but rather the interstices between them, the "naked spaces" that open between fixed sites, the conjunction that brings disparate modes into dialogue, into a zone of contact that gives voice to all those "nearby." In her subsequent films and videos, Trinh has explored reenactment, architecture, installation, narrative, adaptation, as well as, new technologies and media. Meanwhile her critical work has challenged the conventions of the book and of scholarly protocol, inventing and exploring new possibilities of thinking the unthinkable dimensions of subjectivity, history, gender, and culture with a rigor and persuasiveness that has left this generation of scholars and artists inspired and breathless.

Her most recent works, especially her address to the question of digital media have not only stayed current to the newest developments in media practice and thought, but they have, in the most remarkable ways anticipated them and set the course for a digital world to come. This is not a newly imagined world she portrays, an apocalypse or reinvention, but a world whose true possibilities lie in the genuine globalization of art and thought, a world already here yet still to come. No one has been more responsible for opening a vista to this possibility than Trinh, and her relevance to the present has never been stronger.

Throughout the many iterations of her work in art and thought, throughout the many transitions and transformations in her critical and media production, has been a constant feature that comes neither from her filmmaking nor her critical thought, strictly speaking, but from an expertise and devotion that makes possible her activities in both: music. No other figure has understood and mobilized the concept of rhythm, tonality, and aural sensibility as Trinh has in her films and books. No one has understood the rhetoric of repetition and variation as she has. No one has asked a reader or spectator to listen as she has. Herein lies her ethics, listening to and responding to another. Trinh has been rigorously consistent in her assertions, in the clarity of her thought, in the force of her expression, yet she has maintained this consistency through the interiorization of music and the trope of repetition that allows her to repeat her ideas in entirely new forms, modes, and media, changing always the terms, emphases, and shapes of her expression without losing her ethical and theoretical core.

In this sense, she is a true auteur, but one capable of many names, many signatures, and many voices yet always one, understood as an assemblage, a reassemble, a multiple singularity vigorously nearby, Trinh T. Minh-ha.

## Biography

Trinh T. Minh-ha is a world-renowned independent filmmaker, feminist, and post-colonial theorist. Currently, she is a Professor in the Gender and Women's Studies Department and the Department of Rhetoric at the University of California at Berkeley, where she teaches courses that focus on women's work as related to cultural politics, post-coloniality, contemporary critical theory, and the arts. She has also taught at Harvard, Smith, Cornell, San Francisco State University, the University of Illinois, Ochanomizu University in Japan, and the National Conservatory of Music in Senegal.

Aside from the eight books she has published, her work also includes two large-scale multimedia installations and six feature-length films that have been honored in twenty seven retrospectives around the world: *Reassemblage* (1982), *Naked Spaces* (1985), *Surname Viet Given Name Nam* (1989), *Shoot for the Contents* (1991), *A Tale of Love* (1996), *The Fourth Dimension* (2001), and *Night Passage* (2004). Originally trained as a musical composer, she received her two Masters and a Ph.D. from the University of Illinois at Urbana-Champaign.



Stills from *Night Passage* (98 mins. digital film, 2004)

Directed by Trinh T. Minh-ha & Jean-Paul Bourdier

*A Tale Of Love* (108 mins. 35mm color film, 1995)

Directed by Trinh T. Minh-ha & Jean-Paul Bourdier

# Past WCA Lifetime Achievement Award Recipients

**NEW YORK 2011** BEVERLY BUCHANAN, DIANE BURKO, OFELIA GARCIA, JOAN MARTER, CAROLEE SCHNEEMANN, SYLVIA SLEIGH  
**CHICAGO 2010** TRITOBIA HAYES BENJAMIN, MARY JANE JACOB, SENGA NENGUDI, JOYCE J. SCOTT, SPIDERWOMAN THEATER  
**LOS ANGELES 2009** MAREN HASSINGER, ESTER HERNÁNDEZ, JOYCE KOZLOFF, MARGO MACHIDA, RUTH WEISBERG **DALLAS 2008**  
IDA APPLEBROOG, JOANNA FRUEH, NANCY GROSSMAN, LESLIE KING-HAMMOND, YOLANDA LOPEZ, LOWERY STOKES SIMS  
**NEW YORK 2007/AWARDS FOR WOMEN IN THE ARTS** BARBARA CHASE-RIBOUD, WANDA CORN, BUFFIE JOHNSON, LUCY LIPPARD  
ELIZABETH MURRAY/JUDITH K. BRODSKY, FERRIS OLIN **BOSTON 2006** ELEANOR ANTIN, MARISOL ESCOBAR, ELINOR GADON, YAYOI  
KUSAMA **ATLANTA 2005** BETTY BLAYTON-TAYLOR, ROSALYNN CARTER, MARY D. GARRARD, AGNES MARTIN, YOKO ONO, ANN  
SUTHERLAND HARRIS **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 K. 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, MOIRA ROTH, KAY  
SEKIMACHI **BOSTON 1996** BERNICE BING, ALICIA GRAIG FAXON, ELSA HONIG FINE, HOWARDENA PINDELL, MARIANNA PINEDA  
KAY WALKING STICK **SAN ANTONIO 1995** IRENE CLARK, JACQUELINE CLIPSHAM, ALESSANDRA COMINI, JEAN LACY, AMALIA MESA-  
BAINS CELIA MUÑOZ **NEW YORK 1994** MARY ADAMS, MARIA ENRIQUEZ DE ALLEN, BEVERLY PEPPER, FAITH RINGGOLD, RACHEL  
ROSENTHAL CHARLOTTE STREIFER RUBINSTEIN **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, OTELLIE  
LOLOMA, MINE OKUBO **NEW YORK 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 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 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  
KOHLMAYER, LEE KRASNER **WASHINGTON DC 1979** ISABEL BISHOP, SELMA BURKE, ALICE NEEL, LOUISE NEVELSON, GEORGIA O'KEEFFE

## WCA Media Award

The Women's Caucus for Art is pleased (WCA) to present the first Women's Caucus for Art Media Award.

The award recognizes the contributions made by women whose life and work have exemplified the WCA mission insofar as they have demonstrated their commitment to the women's movement and the arts within the realms of media, film, or popular culture. The WCA Media Award recipients distinguish themselves by significantly increasing awareness and appreciation of women's contributions to the arts while advocating for equity in the arts.

This year's recipient is Lynn Hershman Leeson.

Hershman Leeson was presented with the award in a separate ceremony that included a screening of her groundbreaking film *! Women Art Revolution* on Thursday, February 23rd at 7:30pm at the Democracy Center at the Japanese American National Museum in Los Angeles.

# WCA Media Award

## Lynn Hershman Leeson

by Tanya Augsburg



Photo by Ethan Kaplan.

For over four decades Lynn Hershman Leeson has been blazing new paths in multiple art mediums, performance, photography, video, installation, digital arts, new media, intermedia, and film while promoting and documenting the women's art movement. The roots of Lynn Hershman Leeson's latest film *!Women Art Revolution or! WAR (A Secret History)* (2011), can be located at numerous points throughout her celebrated career as an artist and filmmaker. With her early conceptual feminist art work, *Prudence Juris*, *Herbert Goode*, *Gay Abandon* (1968-1972), Hershman Leeson investigated the effects of three fictional or simulated art critics on public opinion.

Hershman Leeson's earliest video art works investigated the potentialities of the video documentary as an artistic genre. Hershman Leeson demonstrated her interest in recording art history with her quasi-documentary, *The Making of the Rough and (Very) Incomplete Pilot for the Videodisk on the Life and Work of Marcel Duchamp According to Murphy's Law* (1982), which featured a number of male artists such as John Cage, Marcel Duchamp, and Nam June Paik as well as male critics such as Pierre Restany, Arturo Schwarz, and Calvin Tomkins. She also documented her own personal demons as a woman artist with her trailblazing *Electronic Diaries* (1986-1989), during which she "confesses" to the camera both revealing and fictional "truths."

Hershman's interest in video led to significant "firsts" within media arts. *Lorna* (1982) was the first interactive video art disc. Users are invited to make decisions for the indecisive fictional female character. Once they do, they soon witness the implications of their choices for her fate. *Lorna* was followed by *Deep Impact* (1984-1989), which was not only the first interactive sexual fantasy videodisc, but the first interactive installation that incorporated a touch-sensitive screen. Hershman Leeson also created the first artificial



intelligence (AI) interactive Internet work with *Agent Ruby* (2002). You can experience texting Ruby at [www.agentruby.sfmoma.org](http://www.agentruby.sfmoma.org). After producing over fifty major video art works, Hershman Leeson began making films with mass appeal in 1997 with *Conceiving Ada*, which pioneered the use of virtual film sets for feature film. Her 2002 film *Teknolust* holds the distinction of being the first high definition 24-frame film. Both films featured female scientists as protagonists.

Her 2007 hybrid documentary *Strange Culture* tells the story behind the FBI's 2004 terrorism-linked charges against artist Steven Kurtz in an innovative way by using actors since Kurtz and others were unable to tell their stories. Kurtz's case was not legally resolved until 2008 when the charges against him were finally dropped.

Throughout her career Hershman Leeson has interviewed hundreds of women artists, curators, and art historians, documenting a "formerly secret history" of feminist art. In the process she has amassed a considerable video archive that has been acquired by Stanford University and is available online. Drawing from these interviews, Hershman Leeson's extraordinary film *!Woman Art Revolution* traces the history of feminist art as a major social movement in American history. *!Women Art Revolution* was selected by MOMA New York as one of the three best documentaries of 2011 and was commended for the 2011 Freedom to Create Prize.

Hershman Leeson is the recipient of many grants and awards, including the following: the Siemens International Media Arts Award, the Flintridge Foundation Award for Lifetime Achievement in the Visual Arts, the Prix Ars Electronica, the Alfred P. Sloan Foundation Feature Film Prize, and the Distinguished Artist Award for Lifetime Achievement in Digital Art from the Association for Computer Graphic's Special Interest Group on Graphics and Interactive Techniques (ACM SIGGRAPH). In 2009 she received a John Simon Guggenheim Memorial Foundation Fellowship, and in 2010, she received the international d.velop Digital Art Award for lifetime achievement in new media from the Digital Art Museum in Berlin. In 2011 the Museum of Modern Art (MOMA) acquired a number of her early works as well as four feature films.

I first met Lynn in 2007, when I traveled from Phoenix, where I was living at the time, to Los Angeles to see pieces from her identity-based *Roberta Breitmore* series (1974-1978) being exhibited in two feminist group shows simultaneously. Since then I have been trying to learn as much about Lynn's work as possible, and am continuously astounded by the vastness and depth of her substantial oeuvre. I am both humbled and honored to present Lynn Hershman Leeson with the first-ever Women's Caucus for Art Media Award in recognition of all her incredible achievements and profound contributions to the women's movement and feminist art.

## The President's Award for Art & Activism

Each year as a special part of the Women's Caucus for Art's Lifetime Achievement Awards, the National Board President selects a recipient for the WCA President's Award. In 2011, the award took on a new direction when the President presented the first awardee with the President's Award for Art & Activism. The award identifies emerging or mid career women in the arts whose life and work exemplifies the WCA mission statement, 'creating community through art, education and social activism.' The 2012 President's Award for Art & Activism honors Karen Mary Davalos and Cathy Salser for the use of art to educate and to transform their communities.

The first President's Award for Art & Activism was presented to Maria Torres, Founder and Chief Operating Officer of The Point Community Organization in the Bronx, New York. Past recipients of the Presidents Award have included: Juana Guzman, Vice-President of the National Museum of Mexican Art; Karen Reimer, fiber artist; Catherine Opie, photographer; Susan Fisher Sterling, Director of the National Museum of Women in the Arts (NMWA) and Elizabeth A. Sackler, philanthropist.

## WCA President's Award for Art & Activism

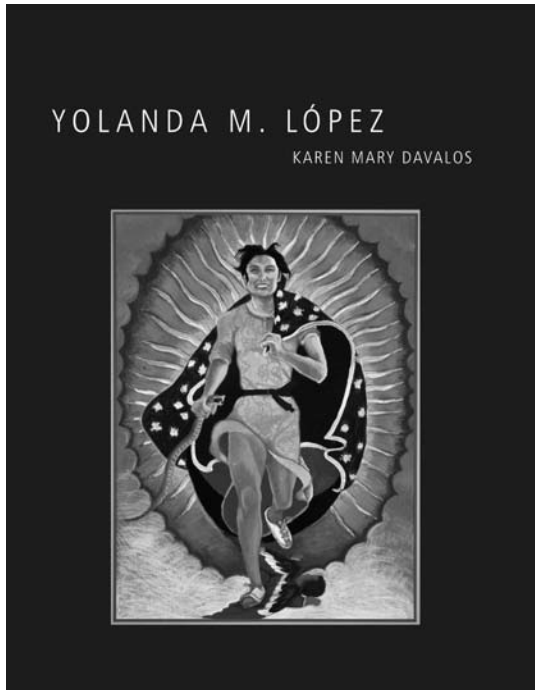
### Karen Mary Davalos



Courtesy of Karen Mary Davalos.

Karen Mary Davalos is chair and associate professor of Chicana/o Studies at Loyola Marymount University in Los Angeles. She has published widely on Chicana and Chicano art, spirituality, and public and museum culture. She is the only scholar to have written two books on Chicano museums, *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (University of New Mexico Press, 2001) and *The Mexican Museum of San Francisco Papers, 1971-2006* (The Chicano Archives, vol. 3, UCLA Chicano Studies Research Center Press, 2010). The latter book won Second Place in the International Latino Book Award for Best Reference Book in English from Latino Literacy Now. Her book, *Yolanda M. López* (UCLA CSRC Press with distribution by University of Minnesota Press, 2008) received two book awards: 2010 Honorable Mention from the National Association of Chicana and Chicano Studies, and 2009 Honorable Mention from International Latino Book Awards.

Between 2003 and 2009, she was the lead coeditor of *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*, the only interdisciplinary, flagship, peer-review journal of a Latina/o professional organization. Currently, she is writing *Chicana/o Art: Improbable Subjects and Political Gestures*, a book that is informed by life history interviews with seventeen Latino artists and a decade of ethnographic research in southern California. *Margaret Garcia: Visions of Phantasmagoria* (2008), her curatorial debut with assistance from Chris Torres, was a dramatically successful exhibition at the Fremont Gallery in South Pasadena. She also curated *Make 'Em All Mexican: Linda Vallejo* (2011) at Avenue 50 Studio in Los Angeles. Her work on the Print Culture of Yolanda López was published in the book and catalog, *West of Center: Art and the Countercultural Experiment in American West, 1967-1977*. The accompanying exhibition opened at the DCA Museum in the Fall of 2011. She is an executive member of the UCLA Chicano Studies Research Center's advisory committee, LA Xicano, an initiative of the Getty Foundation Pacific Standard Time.



Karen Mary Davalos. Bookcover: *Yolanda M. López*  
[UCLA CSRC Press with distribution by University of Minnesota Press, 2008]



AWBW and Kim Abeles collaboration with 800 survivors.  
*Pearls of Wisdom: End the Violence*. Installation 2012.



Cathy Salser with shelter leader, Evelin Flores, at AWWB Teen  
Dating Violence Prevention and Intervention training, 2012.

## WCA President's Award for Art & Activism

### Cathy Salser



Courtesy of Cathy Salser.

Cathy Salser has dedicated the last twenty years to working with battered women and their children, offering art as a catalyst of healing and empowerment. She was raised in Los Angeles where she received the “Future Masters Award” from the City and was one of four National Presidential Scholars in the Visual Arts for which she was honored at the White House in Washington D.C. In 1991, Salser began A Window Between Worlds as a one-summer art project intended to share art in a way that “might make a difference.” What she saw, and what made A Window Between Worlds grow to reach over 60,000 participants annually today, is the confirmation again and again that even a single art session can change a survivor’s life forever.

Through AWBW workshops, survivors recover a sense of safety, power and possibility. Art becomes a window to release pain that has been trapped. It becomes a window of relief, a window of courage, and a window of change. AWBW’s exhibits spark dialog and inspire actions within the broader community to address a subject that is often hidden. In partnership with over 200 domestic violence shelters and crisis agencies, A Window Between Worlds’ programs now help to break the cycle of abuse on personal, familial and community levels in 25 states. In 2006, Salser was the recipient of the alumni Bicentennial Medal from Williams College, and in 2007 she received the Bank of America Local Hero award. In 2011, in honor of AWBW’s 20th anniversary, Vice President Joe Biden recognized Salser for her “passion and drive to empower others.”

A Window Between Worlds continues to be a source of growth both for the survivors touched by the program and for Salser. See the website at [www.awbw.org](http://www.awbw.org).

# 2012 WCA 40th Anniversary and LTA Supporters

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# The Estate of Sylvia Sleigh

Women's Caucus for Art Lifetime Honoree 2011

Congratulates  
the  
Women's Caucus  
for Art  
on 40 years of  
advocacy, activism  
and  
building a legacy for  
women in the arts.



Sylvia Sleigh, *AIR Group Portrait*. 1977, Oil on Canvas, 76" x 82"  
From left to right; Back Row: Daria Dorosh, Nancy Spero, Dottie Attie,  
Mary Grigoriadis, Blythe Bohnen, Loreta Dunkelman, Howardena Pindell,  
Sylvia Sleigh, Patsy Norvel Second Row: Sari Dienes, Anne Fealy, Agnes  
Denes, Laurace James, Rachel Bas Cohain, Louis Kramer  
Third Row: Pat Lasch, Maude Boltz, Clover Vail, Kazuko  
Front Row: Mary Beth Edelson and Donna Byers

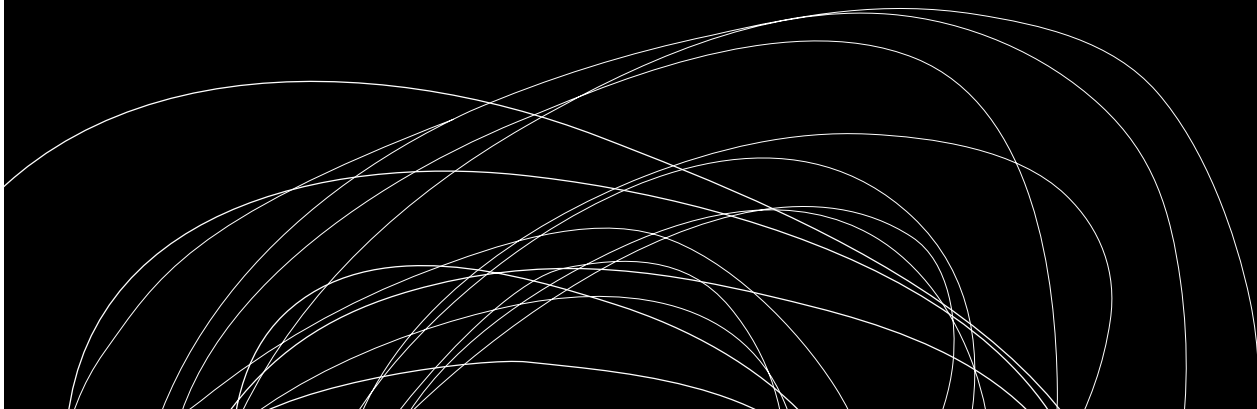
We look forward to building the next 40 years through the  
Sylvia Sleigh Legacy Campaign.



The logo features the letters 'CAA' in a bold, white, sans-serif font. The letters are partially obscured by a dense, chaotic scribble of thin, black, overlapping lines. To the right of the 'CAA' is the number '100' in a similar bold, white, sans-serif font.

CAA 100

congratulates the  
Women's Caucus for Art  
on its 40th Anniversary







***The CAA Committee on  
Women in the Arts***

Congratulates all of this year's  
Women's Caucus for Art  
Award recipients:

Whitney Chadwick  
Karen Mary Davalos  
Lynn Hershman Leeson  
Suzanne Lacy  
Trinh T. Minh-ha  
Ferris Olin  
Cathy Salser  
Bernice Steinbaum

...and celebrates the  
40<sup>th</sup> anniversary of the  
founding of both the  
Women's Caucus for Art and  
Committee on Women in the  
Arts in 2012!



**The National Museum  
of Women in the Arts**

congratulates the  
**Women's Caucus for the Arts**  
on its 40-year history of honoring  
women in the arts.

Congratulations on your accomplishments:

Lifetime Achievement Award Winners:

Whitney Chadwick  
Suzanne Lacy  
Ferris Olin  
Bernice Steinbaum  
Trinh T. Minh-ha

President's Art & Activism Award Winners:

Karen Mary Davalos  
Cathy Salser

Media Award Winner:  
Lynn Hershman Leeson

# A Window Between Worlds Congratulates the WCA on 40 years!

With special acknowledgment to our Founder and  
Executive Director **Cathy Salser** and to  
**Suzanne Lacy** for her pioneering work  
and longtime support.

Thank you, SCWCA, for helping us  
use art to end domestic violence.



**A Window Between Worlds**  
*Celebrating 20 years of Art as a Healing Tool for  
Survivors of Domestic Violence*  
[www.awbw.org](http://www.awbw.org)

WMM **WOMEN MAKE MOVIES**

Women Make Movies  
and  
admiring friends  
congratulate

**Trinh T. Minh-ha**

on receiving the  
2012 Women's Caucus for Art Lifetime Achievement Awards

**WOMAN'S ART JOURNAL**

The Woman's Art Journal and Old City Publishing, Inc.  
congratulate those receiving  
WCA Lifetime Achievement Awards,  
especially Ferris Olin of Rutgers University

**THE RUTGERS INSTITUTE FOR WOMEN AND ART & THE FEMINIST ART PROJECT  
SALUTE AND CONGRATULATE**

**FERRIS OLIN**



**AS SHE RECEIVES**

**THE 2012 WOMEN'S CAUCUS FOR ART LIFETIME ACHIEVEMENT AWARD**

**WE THANK AND HONOR FERRIS** For her role as co-founder of the Rutgers Institute for Women and Art (IWA) and a founder of The Feminist Art Project For her activities that have helped create opportunities for women artists and art historians and assisted them to move to new levels in their careers For nurturing the next generation of feminist scholars through her mentorship For her groundbreaking scholarship on feminist artists and women collectors For her commitment to diversity For her devotion to ensuring that the history of women artists is preserved and made accessible to future generations For her ability to be a leader and a team member simultaneously For providing us all with the visual delight of her unique sense of style For the value of her friendship and the way in which she cares for the people around her For her world class culinary knowledge and her warm hospitality For doing the little things that make people happy For providing us with a model of how to live our personal and professional lives with substance, respect and panache.

**WITH GREAT AFFECTION AND ADMIRATION FROM,  
JUDITH K. BRODSKY, CO-FOUNDER, CO-DIRECTOR, IWA  
CONNIE TELL, ACTING DIRECTOR, IWA  
NICOLE IANUZELLI, DIRECTOR OF OPERATIONS, IWA  
LEIGH PASSAMANO, PROJECT ASSISTANT, IWA**

# ARTTABLE

ArtTable congratulates the  
Women's Caucus for Art  
for its  
40th Anniversary  
and congratulates  
the recipients of the  
33rd Annual  
Lifetime Achievement Awards  
for their remarkable  
contributions to the  
visual arts

**Whitney Chadwick**  
**Suzanne Lacy**  
**Ferris Olin**  
**Bernice Steinbaum**  
**Trinh T. Minh-ha**

We honor you!



# art miami

**Congratulates**

**Bernice  
Steinbaum**

**on receiving the**

**Women's Caucus  
for Art  
Lifetime Achievement  
Award**

# art wynwood

*Dean Jessie Ann Owens*

*on behalf of the faculty of the*

*University of California, Davis*

*congratulates*

**Lynn Hershman-Leeson**

*Professor Emerita, Technocultural Studies*

*on receiving the inaugural*

**Media Award**

**Women's Caucus for Art**

**UCDAVIS**

**DIVISION OF HUMANITIES, ARTS AND CULTURAL STUDIES**

Happy 40th Anniversary  
Women's Caucus for Art!

Congratulations to the winners  
of the Lifetime Achievement Award!



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**WCA/DC**

The Women's Caucus for Art  
of the Greater Washington, D.C. Area

congratulates

The Women's Caucus for Art  
on its 40th Anniversary

and the

**2012 Lifetime Achievement Awardees**

Whitney Chadwick

Suzanne Lacy

Trinh T. Minh-ha

Ferris Olin

Bernice Steinbaum

**And the recipients of the  
President's Award for Art & Activism**

Karen Mary Davalos and Cathy Salser

[www.wcadc.org](http://www.wcadc.org)

# OTIS

CONGRATULATES

**Suzanne Lacy**

Founding Chair of  
Otis College of Art and Design's  
MFA Program in Public Practice

Artist, Educator, Activist, and Writer

ON RECEIVING THE

Lifetime Achievement Award  
From the Women's Caucus for Art

 **Thames & Hudson**

*proudly congratulates*

**WHITNEY CHADWICK**

*author of*

**Women, Art, and Society**

*and many other significant books in art history*

*on receiving the*

**Lifetime Achievement Award of the Women's Caucus for Art**



# Cathy Salsler

Congratulations  
On This Well-Deserved Award!

We Adore You!

Love From Your WOW Sisters

Celia Bernstein

Lisa Caine

Kesa Kivel

The Women Cultural Producers of Toronto

wish to congratulate

**Lynn Hershman Leeson**  
as the recipient of the Media Award

Carla Garnet, Curator, Art Gallery of Peterborough

Sophie Hackett, Curator, Art Gallery of Ontario

Michelle Jacques, Curator, Art Gallery of Ontario

Suzy Lake, Artist

Nina Levitt, Artist

Feminist Art Gallery (FAG)

Deirdre Logue, Artist

Allyson Mitchell, Artist

Gerta Moray, Art Historian

Margaret Priest, Artist

G. Scherman, Georgia Scherman Projects Gallery

Lisa Steele, Artist

Georgiana Uhlyarik, Curator, Art Gallery of Ontario

Joyce Zemans, Art Historian

# The Jewish Womens Artists Network (JWAN)

congratulates

## Bernice Steinbaum

on receiving the

2012 Lifetime Achievement Award from the Women's Caucus for Art

The Ben Maltz Gallery at Otis College of Art and Design  
& the Board of Directors of the Woman's Building

Congratulate

## Suzanne Lacy

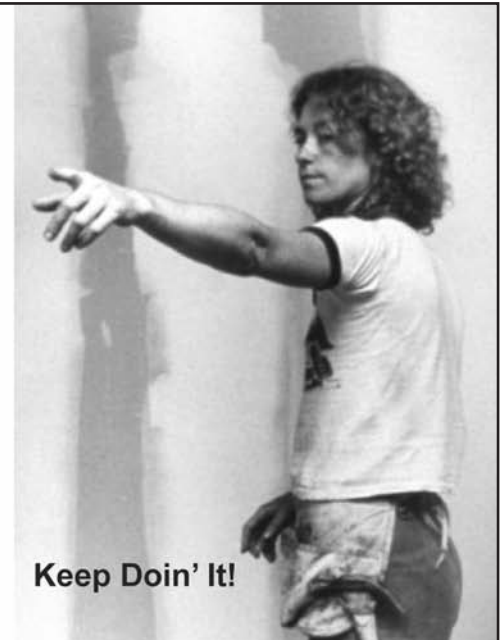
Your pioneering practice has  
influenced generations of artists!

**OTIS**

**DOIN'ITINPUBLIC**  
FEMINISM AND ART AT THE WOMAN'S BUILDING



Keep Doin' It!



The Southern California WOMEN'S CAUCUS FOR ART Salutes

Lifetime Achievement Awardee **SUZANNE LACY**

President's Art & Activism Honoree **KAREN MARY DAVALOS**

President's Art & Activism Honoree **CATHY SALSER**

in celebration of the 40th Anniversary of the Women's Caucus for Art

PROGRAM FOR ANDREW D. WHITE PROFESSORS-AT-LARGE

**Best Wishes & Congratulations  
Lynn Hershman-Leeson !**

**A.D. White Professor-at-Large Emerita at Cornell University  
recipient of the Women's Caucus for Art  
first Media Award for ! Women Art Revolution**



Cornell University

<http://adwhiteprofessors.cornell.edu>

# Happy 40th Anniversary Women's Caucus for Art

**Congratulations on 40 years  
and to the winners of the  
Lifetime Achievement Award**



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**Michigan Chapter**  
Women's Caucus for Art

The Membership of the  
Michigan Chapter of the  
Women's Caucus  
For Art

*warmly congratulates  
the 2012 recipients of  
the Lifetime Achievement  
Awards*

**Whitney Chadwick  
Suzanne Lacy  
Ferris Olin  
Bernice Steinbaum  
Trinh T. Minh-ha**

*President's Art and Activism  
Awards*

**Karen Mary Davalos  
Cathy Salser  
and**

**Lynn Hershman Leeson**  
*as the first ever  
WCA Media Award Winner*

*and finally*

**A Very Happy  
40th Anniversary  
to the Women's Caucus  
For Art**

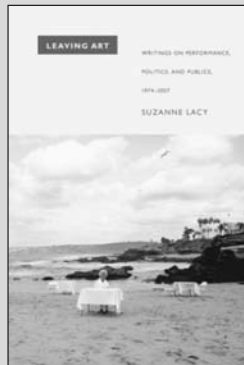
Duke University Press congratulates

**SUZANNE LACY**

On receiving a

**Lifetime Achievement Award**

from the **Women's Caucus for Art**



Duke University Press is the

proud publisher of

**LEAVING ART:**

**WRITINGS ON PERFORMANCE,  
POLITICS, AND PUBLICS, 1974–2007**

by **SUZANNE LACY**

**DUKE**  
UNIVERSITY PRESS

[www.dukeupress.edu](http://www.dukeupress.edu)

**WCA FLORIDA CHAPTER**

congratulates

**Bernice Steinbaum**

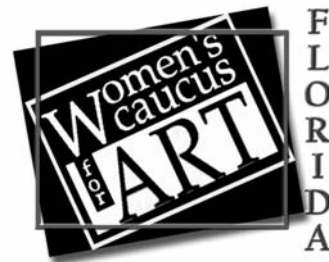
on receiving the

**2012 WCA Lifetime Achievement Award**

and for her

**contributions to the arts**

[www.wcafl.org](http://www.wcafl.org)



The Office of the Associate Vice President for  
Academic and Public Partnerships in the  
Arts and Humanities

Warmly congratulates

***Dr. Ferris Olin***

***On receiving the Women's Caucus for Art  
Lifetime Achievement Award***

***Thank you for your determination, dedication and loyalty.***



The St. Louis Chapter of the WCA  
congratulates the

**Women's Caucus for Art  
for 40 years**

**of creating community through art, education and social activism**

and to all the

**WCA Honorees, past and present,**

*WE THANK YOU FOR YOUR DETERMINATION, DRIVE, AND COURAGE!*

*YOU ARE AN INSPIRATION TO ALL OF US.*

Please join us in St. Louis when the celebration continues - September 2012  
*Contemporary Women Artists XVI* exhibition juried by 2011 LTA Honoree Beverly Buchanan

Peninsula WCA Celebrates  
**40**  
 YEARS  
 of Women in the Arts

**Marian Yap**, *president*

**Karen Gutfreund**, *VP programs*

**Ellen Lee**, *co-secretary* • **Bonnie J. Smith**, *co-secretary*

**Tanya Lin Jaffe**, *treasurer*

|                    |                      |
|--------------------|----------------------|
| Lou Ambinder-Heine | Patty Jones          |
| Beate Amler        | Pat Keefe            |
| Erica Aranyos      | Annamaria Q. Kusber  |
| Katy Boggs         | Barbara E. Lambert   |
| Pat Choate         | Rebecca Lambing      |
| Kendra Davis       | Marie LaPrade        |
| Arabella Decker    | Kim McCool Nelson    |
| Cosette Dudley     | Nancee McDonell      |
| Jennifer Easton    | Alysanne McGaffey    |
| Claire Erlin       | Anne Puski           |
| Lisa Evens         | Nora Raggio          |
| Serene Flax        | Karen Rubin          |
| Felicia Forte      | Jeanette Sacco-Belli |
| Gail Gandolfi      | Johanna Tesauro      |
| Elizabeth Gomez    | Leigh Toldi          |
| Wyn Heimstadt      | Susan Varjavand      |
| Sahba Hoda         | Cristina Velazquez   |
| Kristine Idarius   | Ruth Waters          |

*From a Whisper to a Roar*

Linda Vallejo, *La Mas Bella*, 2012



Congratulations to  
**KAREN MARY  
 DAVALOS**  
 for receiving the  
 WCA 2012  
 President's Art &  
 Activism Award

*No two women artists follow the same path. These remarkable artists have found unique ways to break through the layers of obstacles laid before them.*

**SCHEDULED EVENTS**

**EXHIBITION**

*From a Whisper to a Roar*  
 to be presented by Avenue 50 Studio  
 February 11 - March 4, 2012

Reception: Saturday, February 11, 7-10 pm  
 131 N. Avenue 50, Highland Park, CA 90042  
 323 · 258 · 1435

<http://www.avenue50studio.com/>



**PANEL**

*From a Whisper to a Roar:*  
*An Intimate Dialogue with California Artists*  
 February 23, 10:00 am - 12:00pm

Kyoto Grand Hotel, 120 South Los Angeles  
*free and open to the public*

<http://nationalwca.org/conference/currentconfer.php>





The members and staff of **A.I.R. Gallery** congratulate  
the **Women's Caucus for Art** for forty years  
of tireless and invaluable support for women in the arts.



Special congratulations to  
**Ferris Olin** on her Life Time Achievement award  
and to **Whitney Chadwick, Suzanne Lacy, Trinh T. Minh-ha**  
and **Bernice Steinbaum** on their awards.



Advocating for women in the visual arts since 1972

[www.airgallery.org](http://www.airgallery.org)

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the Western United States from Los Angeles to Chicago

We congratulate **WCA** on the occasion of your 40th anniversary  
Women have changed the world - and the art world  
And **Suzanne Lacy**, whose art and life outshine all awards

write/call/e-mail

PO Box 2029, Thousand Oaks, CA 91358 / tel 213.482.4724, fax 213.482.4357 / [artscene@artscenecal.com](mailto:artscene@artscenecal.com)





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congratulates

WCA on its 40th Anniversary!

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*WCA Past Presidents*

*and*

*WCA Honorees*

*congratulate*

*WCA*

*on its first*

*40 years!*



# WCA

## HONOR AWARDS SELECTION COMMITTEE

Amy Galpin, Chair  
Eleanor Dickinson  
Kat Griefen  
Mary Jane Jacob  
Amalia Mesa-Bains  
Dena Muller  
Howardena Pindell  
Melissa Potter  
Ruth Weisberg  
Midori Yoshimoto

## HONORS AWARDS COORDINATION

Janice Nesser-Chu  
Holly Dodge  
Priscilla Otani

## CONTRIBUTOR

Amy Galpin

## DESIGN & PRODUCTION

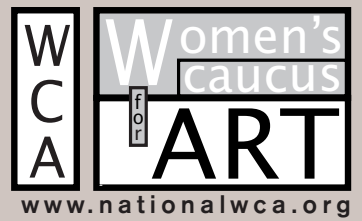
Karin Luner

About this catalogue:

This catalogue uses paper bearing the Forest Stewardship Council (FSC) seal, which supports the conservation of forests and wildlife and helps people lead better lives. It also was printed using soy inks. Furthermore, the energy used for this print production came from wind energy.

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