

# WOMEN'S CAUCUS FOR ART

HONOR AWARDS FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS

Beverly Buchanan  
Diane Burko  
Ofelia Garcia  
Joan Marter  
Carolee Schneemann  
Sylvia Sleigh

# 2011 HONOR AWARDS

# 2011 Honor Awards

Saturday, February 12th

New York City

## Introduction

Janice Nesser-Chu

WCA National Board President, 2010–12

## Presentation of Lifetime Achievement Awards

Beverly Buchanan

Essay by Lucy Lippard. Presentation by Marianetta Porter.

Diane Burko

Essay by Judith E. Stein. Presentation by Mary D. Garrard.

Ofelia Garcia

Essay and Presentation by Susan Ball.

Joan Marter

Essay and Presentation by Midori Yoshimoto.

Carolee Schneemann

Essay by Andrea Kirsh. Presentation by Jill O'Bryan.

Sylvia Sleigh

Essay by Andrew Hottle. Presentation by Paula Ewin. Award received by Douglas John and Edward Signorile.

## Presentation of President's Art & Activism Award

Maria Torres

Presentation by Janice Nesser-Chu.

## Foreword and Acknowledgments

At this year's awards ceremony, the Women's Caucus for Art recognizes several women whose contributions to the visual arts have changed all our lives. Though they may have worked individually or collectively with others, each has toiled in pursuit of her vision to make the world a better place. Such an ambitious approach often is not the awardee's stated goal; rather along the way she might have been focusing on expressing the inexpressible, striving to work in a place formerly off-limits to women, making a living, doing work of interest to herself, or minimizing the suffering of others through her art or efforts. We honor six individuals with the Lifetime Achievement Award. They are Beverly Buchanan, Diane Burko, Ofelia Garcia, Joan Marter, Carolee Schneemann, and Sylvia Sleigh. We honor these six women because they have asserted visions and directions impacting the visual arts professions, histories, and institutions.

The presenters and essayists help us understand the scope of each awardee's accomplishments. Author and curator Lucy Lippard, a past recipient of the Lifetime Achievement Award, offered us her thoughts on Beverly Buchanan's achievements in her essay. Professor and designer Marianetta Porter will present Beverly with the award. Art historian Judith Stein provided the essay on Diane Burko. Mary Garrard, also a past recipients of the Lifetime Achievement Award and art historian, will present Diane with the award. Arts administrator Susan Ball wrote the essay on and will present the award to Ofelia Garcia. Art historian, curator, and gallery director Midori Yoshimoto has given us the essay on Joan Marter and will present the award. Gallery director and conservator Andrea Kirsh gave us insights into Carolee Schneeman's varied

oeuvre in her essay. Artist and writer Jill O'Bryan will present her with the award. Art historian Andrew Hottle provided his observations on Sylvia Sleigh in his essay. Her assistant Paula Ewin will present a remembrance of Sylvia. Her manager Douglas John and her friend Edward Signorile will receive the award in her memory.

In addition, following the Lifetime Achievement Awards, we recognize the President's Art & Activism Awardee Maria Torres who has been instrumental in the life of many community members in the Bronx, creating a model organization for others to examine and investigate.

Many women have helped realize this event and catalogue. In particular, the efforts of certain women must be acknowledged. They are the Honor Awards Coordination Committee: Janice Nesser-Chu, President, Co-Chair, NY Conference, Holly Dodge, VP Special Events, Linda Gilbert-Schneider, Co-Chair, NY Conference, Maureen Shanahan, Chair Fundraising; the Honors Awards Selection Committee: Eleanor Dickinson, Kat Griefen, Mary Jane Jacob, Leslie King-Hammond, Amalia Mesa-Bains, Dena Muller, Howardena Pindell, Melissa Potter, Lowery Stokes Sims, June Wayne, Ruth Weisberg, and Midori Yoshimoto; as well as Karin Luner, Director of Operations and Publisher.

In addition, the Women's Caucus for Art is grateful to this year's numerous supporters of the 2011 awards.

Anne Swartz  
Honor Awards Chair

# Women's Caucus for Art

## 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

I would like to take the opportunity to welcome you to the 32nd Women's Caucus for Art Lifetime Achievement Awards. First awarded in 1979, the Honor Awards were one of the first awards recognizing the contribution of women to the arts and their profound effect on society. The Awards continue to honor women's work, their visions, their commitments, and their sheer determination. They bring to light not only their voices, but the voices of thousands of women who came before them who remained anonymous, hidden in the shadows of their male counterparts.

Today, we continue that tradition, not because of sentiment but because of the need: the need for women in the arts to be recognized, to be validated, and to be acknowledged. We want future generations to pick up a text book and understand the depth and breadth of women's contributions to the arts and society, which these awards recognize.

Many years ago, Joan Braderman wrote in "Juggling the Contradictions" which appeared in *Heresies*, "If we women don't begin to write ourselves into history, who will?" These words are as true in 2011 as they were in 1976. We must honor the women in our lives, our culture, our mothers, and our sisters.

I invite you to laud the women we celebrate this year: Beverly Buchanan, Diane Burko, Ofelia Garcia, Joan Marter, Carolee Schneemann, Sylvia Sleigh, and President's Art & Activism Awardee Maria Torres.

Say their names out loud. Talk about them to your friends and colleagues. Teach about them in your classrooms. Write about them in your papers and books.

I challenge you to create your history.

Janice Nesser-Chu  
WCA National Board President 2010-12

# Beverly Buchanan



Photo by Jane Bridges

We honor you,  
Beverly Buchanan,  
for your visionary commitment  
to your art and your images of  
African-American life.

## Memory Made Modern

by Lucy Lippard

Beverly Buchanan's art appears to deal with the past, with history, but it is far from nostalgic. With scavenged scraps of tin, stone, cardboard, and old wood that might have come from the very bodies of the collapsing buildings themselves, she revitalizes the lives of those who lived in her "shacks." Sometimes the dwellings too come to life, tottering on stone "feet." Like the concrete of her public sculptures, they are a

testament to survival, her own and that of all the unknown Americans who have been shunted off to the margins of hardship and isolation. Though they often made up for it with the flowers in their yards, the people who lived in these dwellings could not usually afford to paint their homes. So sometimes Buchanan does it for them. Her drawings and sculptures are animated with brilliant, frenetically energized scribbles of color that have been compared to Joan Mitchell and other expressionists. Yet these painterly marks are dedicated to their content rather than to abstraction. Curator Trinkett Clark has called them “joyful elegies.”

Buchanan uses domestic architecture as a cultural and economic metaphor, documenting and transforming these modest places and their invisible, often tragic histories. “I expected blacks not to like them,” she has said. “But they weep.” A friend of the artist’s is fond of quoting Gandhi: “Poverty is the worst form of violence.” But poverty has generated some of society’s most admirably determined figures. And poverty can also be a positive tool for preservation, since the homes of the poor are less in danger of being altered. In 2001 Buchanan made a little booklet “Historical Preservation Through Art,” the handwritten diary of a road trip out of Macon, Georgia in which she photographed former slave cabins—dilapidated “dog trots,” “shot guns,” “palmetto barns,” and “saddlebags,” some of them still in use, some boasting beautiful deep porches and ingenious construction. At one point she made expressionist paintings on tin cans, demonstrating her affinity for southern outsider art (Nellie Mae Rowe, for instance) as she struggled to achieve “a simple uncomplicated look in my work.”

In 1977 Buchanan gave up her parallel career in public health and returned as an artist to the south,



Beverly Buchanan, *Old Colored School*, 2009  
Cedar and acrylic paint and apple crate, 20.25 x 18.75 x 14.5"  
Photo by Jane Bridges.

where she was born, raised, and educated before going to New York to attend Columbia (and to study with Norman Lewis). In Georgia, she discovered a passion for vernacular architecture, which she had inherited from her father, Walter May Buchanan, an educator who also photographed and studied the lives of black farmers. Her shacks are tributes to her ancestors as well as contemporary comments on social resilience and unique artworks occupying a zone between memory and modernism. The local is all about specificity. Buchanan collects stories about the owners and their pasts. Her titles include the owner's name when she knows it; others are fictional.

The early shacks were somber, made of clay, painted black, as if in mourning for their vanished residents. She described one as "all hushed up." There is a hermetic and even melancholic side to Buchanan's art that is evident in her public art. *Marsh Ruins* was conceived simply as "a sculpture in tall grass." It simultaneously blends with and enhances its coastal environment. *Ruins and Rituals*, in Macon, evokes ancient ruins as well as the "city ruins" Buchanan had made in the 1960s. She says that it looked so much like a graveyard she thought of calling it "Southern Comfort." A three-part piece, its other components were virtually invisible—one "abandoned" in a wooded area, another sunk in the Ocmulgee River.

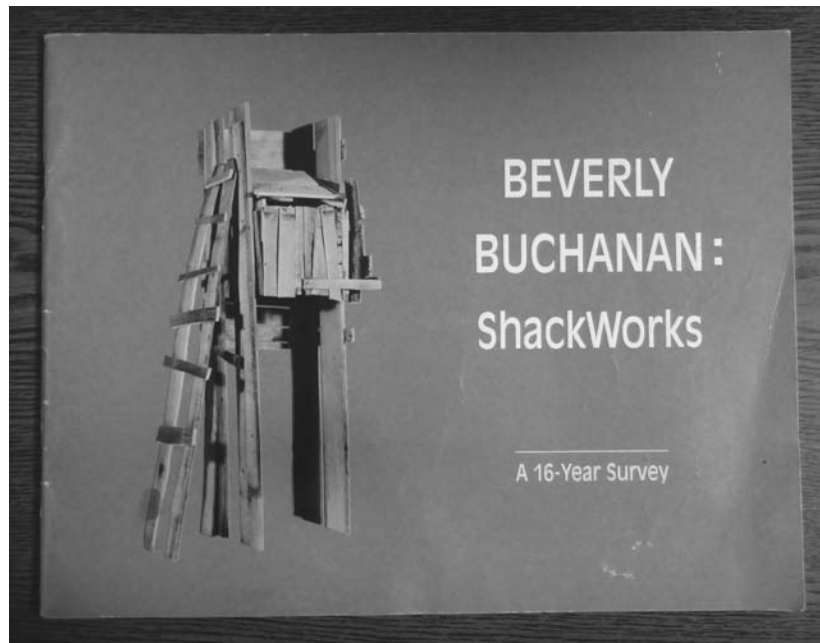
The precarious, wackily off-kilter, and oddly cheerful shacks that Buchanan creates in two and three dimensions are, I suspect, stand-ins for the artist herself. In a 1985 letter she wrote: "the empty ones are stark and strong images but are very fragile structures....Not all black structures or people are strong as they may appear...." Buchanan's extensive medical problems have never stopped her from doing what she loves—looking and making. In 1999, the Harriet Tubman African American Museum in Macon put on a show and benefit for her—a humbling honor few Guggenheim Fellows with work in the collection of the Metropolitan Museum of Art have enjoyed. Nothing can stop her. I have known Beverly for over thirty years and continue to admire her fearlessness, her capacity to make her art an emotive echo of life, without sentimentality, but with great courage, humor, and above all, creative energy.

## Biography

Born in 1940 in North Carolina and raised in South Carolina, Beverly Buchanan made art from an early age. She received a bachelor's degree in medical technology from Bennett College in Greensboro, North Carolina, and an M.S. in Parasitology and a Masters of Public Health, both from Columbia University. Rather than pursuing a degree in medicine, she decided to focus on making art. She studied at the Art Students League with Norman Lewis, before moving to Georgia.

Buchanan has had a long and varied artistic career. Her early sculptures were poured concrete and stone. She works in a variety of media, focusing on southern vernacular architecture, which is her main subject. She is the recipient of a John Simon Guggenheim Memorial Fellowship, a Pollock-Krasner Award, and two National Endowment for the Arts Fellowships. She was a Georgia Visual Arts honoree, a recipient of an Anonymous Was a Woman Award, and was honored by the College Art Association Committee for Women in the Arts. She has made several environmental sculptural installations. Her work is included in numerous private and public collections including the Whitney Museum of American Art and the High Museum of Art.

She primarily resides in Michigan.



*Beverly Buchanan: Shackworks—A 16-year Survey*, Montclair Art Museum, Montclair, NJ  
Eleanor Flomenhaft, Curator, April 10-May 22, 1994. Photo by Jane Bridges.



# Diane Burko



Photo by Richard Ryan

We honor you,  
Diane Burko, for your  
groundbreaking work  
as a feminist artist  
and activist.

## Diane Burko

by Judith E. Stein

Nearly forty years ago, the painter Diane Burko and I were freshly minted feminists, activated by what our generation called the “click” of recognition. Everywhere we looked, there was work to be done, progress to be made, and changes to be effected if women were to attain equality with men. Diane Burko, a whirling—and pregnant—dynamo of creative energy and enthusiasm, rolled up the sleeves of her paint-stained maternity smock, and went to work.

In 1972 Burko pictured a city-wide festival in Philadelphia on the subject of women in the visual arts, to take place over the period of one month. She scouted out like-minded souls, enticing a multicultural, multigenerational steering committee of sixteen women to join her in a year-long planning effort. We called the event FOCUS, short for Philadelphia Focuses on Women in the Visual Arts. In May 1973 nearly every museum and gallery in town offered shows, talks, films, and performances by and about women artists; thereafter, the art community's collective consciousness registered higher. FOCUS proved a crucible for its planners. We emerged as empowered women, personally and professionally. And Diane Burko showed the way.

Mountains, sky, water, and rocks have captivated Diane Burko throughout her career as a painter. The perception, memory and experience of the landscape, and how paint articulates light and form, are among her abiding concerns. In the 1970s and 1980s she worked from photographs—her own and those of others—to paint grandiose panoramas of the Himalayas, the Grand Canyon, the cliffs of Northern California, and then the cliffs of Brittany and Normandy.

During the 1990s, Burko gradually relinquished the camera's distant view (and its immediate focus) for longer periods of observation and *en plein air* studies of the landscape. Back in her studio, she created large scale canvases based on these studies.

In the cyclical way that artists sometimes work—when they arrive where they started—Burko returned to using photographic sources in her recent body of work, "Politics of Snow." Her sources now are pre-existing photographs of glaciers, shot by various geologists and photographers at different times in the last and current century. Her preferred format is the polyptych, with each component based on a separate photo of the same



Burko in her studio. Photo by Richard Ryan.

motif. Viewers progress forward in time and space with each canvas. Burko's image sequences incrementally pace us through the accelerating changes created by rising temperatures, as she charts the gradual disappearance of ice and snow. Her most recent work augments these painterly descriptions of temporal change with linear diagrams distilled from glacial contour mapping. Her assemblages now combine varying orientations including aerial-plan elevations, and juxtapose color, sepia, and black and white passages with areas of blank canvas.

For the past decade her practice has included her own photographs, not as the means to an end but the end itself. In a series of archival inkjet prints she examines nature's ambiguous details found in unconventional natural spaces. Of late, Diane has been shooting videos of glaciers while riding in an open door helicopter. Artist, activist, and public conscience, Diane Burko is at the top of her game.



Diane Burko, *Grinnell Mt Gould*:1938 after TJ Hileman,1981 after Carl Hikey,1998 after Dan Fagre, 2006 after Karen Holzer, *Quadtych*, 88" x 200", 2010. Photo by Olga Dekalo.

## Biography

Born in Brooklyn in 1945, Diane Burko has been involved in the feminist movement since the early 1970s. She studied art history and painting at Skidmore College and then completed her graduate work at the University of Pennsylvania.

Burko is one of the founding members of the Women's Caucus for Art and founded and organized the first multi-venue feminist citywide art festival Philadelphia Focuses on Women in the Visual Arts (FOCUS). She has continued her feminist commitment to the present day, serving on the Women's Caucus for Art and College Art Association boards, and the Philadelphia Art Commission. She is now the Chair of the College Art Association's Committee on Women in the Arts. She is the recipient of several awards, grants, and honors, including: Lila Acheson Wallace Fellowship, Rockefeller Foundation Bellagio Center, City of Philadelphia Redevelopment Award, and Leeway Foundation Grant. She is one of the first movers and shakers in the feminist art movement. She is known for her landscape paintings and photographs.

She resides in Philadelphia and Bucks County, Pennsylvania.



Diane Burko, *Main Rongbuk Glacier, 1921 after Mallory, 2007 after David Breashears, future after Burko, 48 x 208"*, 2010  
Photo by the artist.

# Ofelia Garcia



Photo by Bill Blanchard  
Courtesy William Paterson University, 2003

We honor you,  
Ofelia Garcia,  
for your passionate and  
enduring advocacy for the  
visual arts as a practitioner,  
educator, and administrator.

## Ofelia Garcia

by Susan Ball

*“A sense of self comes from the understanding of one’s own uniqueness as an individual, and from having the resources and opportunities to discover one’s talents, desires, and possibilities.” (Ofelia Garcia, April 4, 1992)*

Ofelia Garcia spoke to the assembled members of the Rosemont community on the occasion of her inauguration as President of the College. She offered wisdom that she personified. An intrepid spirit and

staunch advocacy for justice, these are the characteristics that appear with the greatest frequency in the many laudatory writings and citations about Ofelia.

Ofelia has put her talents to good use. Her spirit was evident from the day she first set foot in the United States from Havana, alone, 19 years old, with only \$5 in her pocket. This inspiring story has oft been told, most beautifully by Judith K. Brodsky on the occasion of Ofelia's receiving the WCA President's Award in 1997.

I want to focus now on Ofelia's significant contribution to what is known as "career development"—teaching, nurturing, mentoring, providing the place where students, in general, women and art students most specifically, could learn how to put the knowledge and skills they acquired to make a life—a rich life, full of service and purpose. Using her own considerable "talents, desires, and opportunities," she has held herself to very high standards, fulfilling the goals she stated at the closing of her Rosemont inaugural address, to leave the college "better than I found it," bringing to it "intellectual excitement," inspiring "others to challenge and be challenged in their convictions."

Not content with stellar performance at her jobs, Ofelia always served the wider community, most notably on boards of directors where her service, again, demonstrates her sense of commitment and stewardship. A citation of appreciation for service on a board describes her as "embodying a spirit of inclusion and flexibility, beauty and grace, compassion and firmness; living a life of integrity, apparent to all."

I first met Ofelia in 1986, when I became Executive Director of the College Art Association (CAA) and she was newly elected to the board



American Herstory exhibition, at the Atlanta College of Art, January 1988. Opening reception, Ofelia Garcia with former first ladies Roslyn Carter and 'Lady Bird' Johnson. Photo by L. Mohr, ACA.



of directors. She—the experienced Executive Director of the Print Center in Philadelphia and Past President of the Women’s Caucus for Art—and her fellow CAA board member, Judy Brodsky, were my mentors. At CAA, she served on the first Strategic Planning Committee, out of which emerged the Professional Development Fellowship Program and served on many other committees. I was honored when she accepted my invitation to write the chapter on career development for *The Eye, the Hand, the Mind* (Rutgers University Press, 2010), in which she chronicles CAA’s impressive history of serving artists and art historians.

Ofelia has brought intellectual excitement and passion. She has brought it to everything she has done. Each of us knows only a small part. The entire person and her good work are indeed a challenge, even to comprehend.

Her career has come full circle. Ofelia is back in the classroom, teaching, inspiring, and challenging students. How fortunate they are!



Informal meeting of 'older' feminists at the CAA-WCA annual meeting in Boston, 1987.  
L to R: Ann Sutherland Harris (in profile), Diane Burko, Miriam Schapiro, Faith Ringgold, Ofelia Garcia. Photo taken by a participant.

## Biography

Ofelia Garcia, a native of Havana, Cuba, arrived in the United States at age nineteen, a political refugee. She studied at Escuela Nacional de Bellas Artes in Cuba, Manhattanville College, Tufts University, and Duke University. She is an educator, curator, and higher education and arts administrator.

Garcia's professional career has included serving on the art faculty at Boston College and Newton College, as a critic at the Pennsylvania Academy, as director of The Print Center in Philadelphia, and as president of the Atlanta College of Art (ACA) and Rosemont College.

She was president of the Women's Caucus for Art (1984-1986), served on the boards of College Art Association, the American Council on Education, Haverford College, Council of Independent Colleges, Middle States, and the Women's College Coalition. She currently serves on the boards of the Jersey City Museum, New Jersey State Council on the Arts, the Brodsky Center for Innovative Editions at Rutgers University, of Catholics for Choice, and the Hudson County Art Commission. Garcia is Professor of Art at William Paterson University, where she was dean of the Arts and Communication for a decade.

She resides in New Jersey.



Ofelia Garcia at her inauguration as president of the Atlanta College of Art, 1986. Shown with Susan Sontag, keynote speaker. Photo by L. Mohr, ACA.



## Joan Marter



Photo courtesy of Joan Marter

We honor you,  
Joan Marter, for your  
dedication to writing and  
circulating the history of  
women artists.

### Joan Marter

by Midori Yoshimoto

Aside from her reputation as an art historian specializing in twentieth-century art and her work as Editor of *Woman's Art Journal* and Editor in Chief of *The Grove Encyclopedia of American Art*, Joan Marter is perhaps best known for her scholarship and curatorial work on women artists. When the feminist movement emerged in the late 1960s, Joan was an aspiring painting student at Tyler School of Art in Philadelphia. It was in graduate school, however, at the University of Delaware, that she decided to focus on women artists. Although Joan had written her dissertation about Alexander Calder, the first post-

doctoral paper she presented considered the art of Marguerite Zorach, Sophie Taeuber Arp, and Sonia Delaunay at Eleanor Tuft's 1975 College Art Association session on women artists.

In the 1970s when she moved from Virginia to New York to teach at Rutgers University, she immediately joined the Women's Caucus for Art. She also started writing exhibition reviews for *Arts Magazine* many of which featured women artists including Nancy Holt, Joan Semmel, Dorothy Dehner, and Ora Lerman. Because of her long-term friendship with these artists, Joan currently serves as the President of the Dorothy Dehner Foundation for the Visual Arts, as well as a Trustee of the Ora Lerman Charitable Trust. Partly stemming from her early studio background, Joan's empathy makes her a strong supporter of women artists. She frequently included women artists in the exhibitions she curated. One of the memorable examples is *Dorothy Dehner and David Smith: Their Decades of Search and Fulfillment* (1984).

Joan has also served a role model for aspiring art historians and curators. As many as twenty-six students have completed dissertations under her guidance and many of them chose topics related to women artists and issues of gender. She has guided them further onto successful careers, generously offering her contacts and connections to help them secure opportunities. As a result, many of her advisees have landed desirable academic and museum positions across the country.

When I came to Rutgers from Japan in 1994, I remember feeling lost academically. It was through Joan's insightful advice that I found a suitable topic for my doctoral thesis and subsequently my first book. Joan's guidance helped me not only to navigate the challenging graduate program, but also to launch



Alexander Calder and Joan Marter at his home in Saxe, France, 1973, during a visit while working on her dissertation, a catalogue of his early work (up to 1937) entitled, "*Alexander Calder, The Formative Years.*" Photo by W. Marter.

my career in a foreign country. More recently, Joan's professional activism inspired me to take on the role of chair for College Art Association's Committee on Women in the Arts.

One of the most amazing facts about Joan is that she accomplished all of this while maintaining a fulfilling family life. She has been married to her former neighbor and high school sweetheart Walter for over forty years. Their daughter Julia is pursuing a law degree at Fordham University. Inheriting her mother's editorial skills, Julia is currently active as Senior Articles Editor for the *Fordham Intellectual Property, Media & Entertainment Law Journal*. Joan's life as a mother, wife, scholar, teacher, and curator is inspiring to all of us feminists.



*Woman's Art Journal* booth at the College Art Association Conference in Dallas, Texas, 2008. Left to right: Margaret Barlow, Co-Editor, Ute Tellini, Book Review Editor, Joan Marter, and Ian Mellanby, Publisher, Old City Publishing.

## Biography

Joan Marter is Distinguished Professor of Art History at Rutgers University. She received her Ph.D. from the University of Delaware. Marter has lectured and published widely. She is the author of three books: *Theodore Roszak, The Drawings, Alexander Calder* and *Jose de Rivera Constructions* and three book-length catalogues, including *Off Limits: Rutgers University and the Avant-Garde, 1957-63*. *Off Limits* was recognized as the "Best Exhibition Catalog in a Museum Outside New York" by the International Association of Art Critics in 1999.

The 1997 exhibition at the Guild Hall Art Gallery in East Hampton, "Women and Abstract Expressionism, Painting and Sculpture, 1945-59" won "Best Art Gallery Show" from the International Association of Art Critics. She is currently Editor in Chief of *The Grove Encyclopedia of American Art*. This five-volume reference was published by Oxford University Press in 2010. Marter serves as Editor of *Woman's Art Journal*, which has been published continuously for thirty-one years. She has published monographs on artists such as Alexander Calder, as well as writing extensively about Abstract Expressionism and women artists. She is President of the Dorothy Dehner Foundation for the Visual Arts.

She resides in New York.



*Woman's Art Journal*, Spring/Summer 2008, Volume 29, Number 1  
Cover: Mariko Mori, *Play With Me* (1994). Fuji super gloss print, wood, pewter frame, 120" x 14" x 3". [www.womansartjournal.org](http://www.womansartjournal.org)

# Carolee Schneemann



Photo by Alex Sweetman

We honor you,  
Carolee Schneemann,  
for your pioneering art with  
and about your body,  
women, and sexuality.

## Carolee Schneemann

by Andrea Kirsh

We are all Caroline Schneemann's heirs. The art world we inhabit is broader, deeper, and unimaginably richer, because of her contributions and her presence, than the art world she entered in the late 1950s. In work across a broad range of forms to which she has made essential contributions (performance, film and video, installations, writing), Carolee has insisted that the mind, and hence the imagination, are essentially embodied, and that her art grows out of this body/mind and all of her senses. The embrace of emotional and bodily knowledge was deeply uncomfortable for many artists of her generation who were

concerned with distancing themselves from the heroic gestures and cult of personality they perceived in Abstract Expressionism. Her insistence that her thought and art grew specifically from a woman's bodily knowledge was even less acceptable to many of her peers. Furthermore, Carolee rejected human exceptionalism in favor of a pantheistic spirituality that was equally out of sync with prevailing attitudes. With the widespread recognition of the dire state of our environment, the rest of us may be catching up; but her work remains a model of a deeply-ethical practice committed to the world at large.

Carolee began as a painter and continued to think of herself as one long after she had surpassed most of painting's, and certainly modernist painting's, conventions. She abandoned two-dimensionality, embraced collaboration, incorporated music, sound, and movement, and created work that utilized time. Most of all, she employed her formal interests to create an art of ideas, big ideas: history painting in other forms. She has explored trust, social relations, politics, the relationship of the individual body to the social body, ritual practices, female imagery, war, nurturing, emotions from joy to anger, and those most inherent attributes of living beings: sexuality and death.

Carolee's embrace of sexuality has long provoked resistance. The association of artistic fecundity with sexuality, so memorably evoked in Rodin's version of the Balzac monument where the writer strides forward, nude, with his hand on his erect sex, had no female form. Women give birth, but the metaphoric birth of art and ideas had long been a male domain. Carolee embraced her sexuality as an example for us, her sisters, daughters, nieces. Yet many women were discomfited by her celebration of heterosexual pleasure and the body which expressed it, particularly in the nude. Much early feminist activity was too concerned with sexual violence and gender inequity to celebrate



Carolee Schneemann, Performance of *Ask The Goddess*, 1992  
Image courtesy of Royal Academy of Art, Odense Denmark.



women's sexuality as a source of knowledge and strength; female nudity was too associated with male manipulation and pleasure to be recognized as woman's right.

As important as her work has been Carolee's insistence that agency comes from within. She never attempted to fit in or wait her turn. Rather, she trusted her vision of art and created her own opportunities, and in doing so opened the way for so many who would follow. She has embraced life's unruliness, contingency, conflict, and uncertainty as well as its cooperative accomplishments, intellectual achievements and pleasures. She respects love and death. We are all the beneficiaries of her bravery, generosity and vision.



Schneemann in Montreal Studio, 2009. Photo by Marielle Nitoslawska.

## Biography

Carolee Schneemann is an internationally renowned multidisciplinary artist whose radical works in performance art, installation, film, video, and text are widely influential. The history of her imagery is characterized by research into archaic visual traditions, pleasure wrested from suppressive taboos, and the body of the artist in dynamic relationship with the social body. Her involvement in collaborative groups includes Judson Dance Theater, Experiments in Art & Technology, and many feminist organizations.

Schneemann has exhibited at the The Museum of Contemporary Art, Los Angeles, Museo Nacional Centro de Arte Reina Sofía, Moderna Museet Stockholm, Centre Pompidou Paris, and New Museum, Museum of Modern Art, and Whitney Museum, all in New York. Her multi-channel video installation *Precarious* was presented at the Tate Liverpool in 2009. The Dorsky Museum at SUNY New Paltz presented a major retrospective in 2010. Schneemann has authored or co-authored several books about her work. These include numerous titles, like *More Than Meat Joy: Complete Performance Works* and *Selected Writings*, published in 1979 and re-published in 1997. *Imaging Her Erotic—Essays, Interviews, Projects* was published by MIT Press in 2002. *Correspondence Course*, edited by Kristine Stiles, has been published by Duke University Press 2010.

She resides in New Paltz, New York.



Carolee Schneemann, DVD still from *Ask The Goddess*, 2010  
color, sound, 6 minutes.



# Sylvia Sleigh



Photo by Douglas Johns

We honor you,  
Sylvia Sleigh,  
for your commitment to  
your artistic vision  
and to the community  
of women artists.

## Sylvia Sleigh

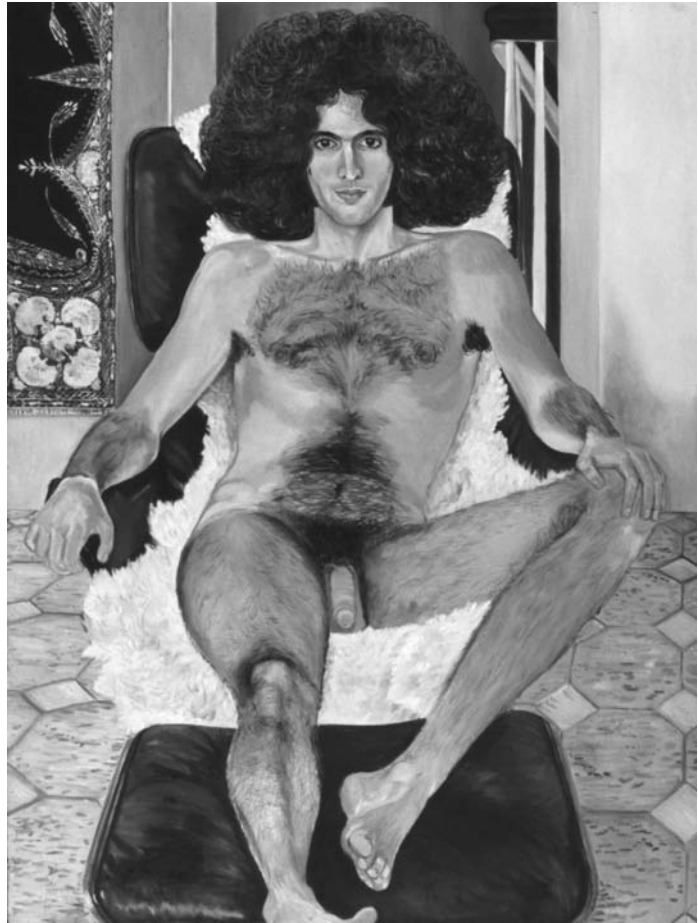
by Andrew D. Hottle

For seventy years, Sylvia Sleigh remained true to her distinctive realist vision. With coloristic vitality, compositional nuance, and the meticulousness of a Pre-Raphaelite, Sleigh was painting still lifes, landscapes, and portraits when traditional realism was far from the theoretical and conceptual premises of mainstream modernism. In the late 1960s, she began to challenge the established male hierarchy by painting nude men in a manner that had long been used for eroticized female figures. When claiming the

male nude for the female gaze, however, she rejected the conventional devaluation of the subject's identity. Unlike the innumerable Venuses, bathers, and odalisques of her predecessors, Sleigh's nudes defiantly resist the objectification of the model. Her subjects are presented as intelligent individuals, identified by name, and painted with dignity, respect, and admiration. In this way, she demystified the anonymous sexualized nude while continuing to revel in the beauty of the human body.

Sleigh's feminist reinterpretations extended to the canonical works of Sandro Botticelli, Giorgione, Diego Velázquez, Jean-Auguste-Dominique Ingres, and others. In these paintings, her contemporaries replaced the generalized figures and their settings often became glimpses of Sleigh's house and garden. She similarly redefined the seventeenth-century Dutch guild portrait with *SOHO20 Group Portrait* (1974) and *A.I.R. Group Portrait* (1977-78), which commemorated the artist-members of these important new women's cooperative galleries. With the passage of time, Sleigh's insightful group portraits have taken on the significance of historical documents.

In addition to her memberships in SOHO20 and A.I.R. Gallery, Sleigh was extensively involved with feminist groups and cooperative organizations that promoted the achievements of women. Among her many activities, she served as a juror for *Women Choose Women* (1973), a groundbreaking exhibition of one hundred and nine works by women that was organized by Women In the Arts (WIA).



Sylvia Sleigh, *Paul Rosano Seated Nude*, 1973  
Oil on canvas, 56 × 42"  
National Museum of Women in the Arts, Washington, DC.  
Image courtesy of the artist.

She also collaborated with twelve other artists to create *The Sister Chapel* (1978), an ambitious installation of monumental paintings that celebrated female role models. Sleigh's commitment to the recognition of women paralleled the subject in her work. In an ongoing series of individual portraits—from *Hélène Aylon* (1976) to *Vernita Nemeč* (2007)—Sleigh persistently and beautifully emphasized the presence of women in the arts, often depicting the sitter with an example of her work.

For many years, Sleigh also focused on promoting the work of women. Over the last two decades, by exchange and purchase, she amassed a collection of nearly one hundred paintings, drawings, sculptures, and prints by women artists. At her own expense, she mounted an exhibition at SOHO20 Gallery (1999), where fifty-four of the works were shown, accompanied by a small catalogue. Her goal, as she explained in the preface to the catalogue, was “to publicize the work, encourage the artists, and hope that they may have some sales and recognition and, perhaps, attract a gallery.”

With talent, sincerity, and determination, Sylvia Sleigh has created an impressive and enduring body of work. Through her presence as an artist and her support of others, she has contributed immeasurably to the recognition of women in the arts.



Sylvia Sleigh, *Working at Home*, 1968  
Oil on canvas, 54 × 32"  
Image courtesy of I-20 Gallery, New York.

## Biography

Born in 1916 in Wales, Sylvia Sleigh paints portraits in a realist style, informed by sources that include the Pre-Raphaelites to famous portraits throughout history. She studied at the Brighton School of Art and ran a dress shop in Brighton until World War II began. She had her first solo exhibition of her paintings in 1953 at the Kensington Art Gallery.

Sleigh married Lawrence Alloway, an art critic and her second husband, with whom she became part of the London avant-garde. They moved to the United States, where she continued painting and showing her work. She took the conventions of traditional portraiture and revised it. In 1970, she became actively involved in feminism and started painting life-size nudes in her precise, realist style. She was active in many of the first women artist organizations such as Ad Hoc Committee of Women Artists and Women in the Arts and artist-run galleries including A.I.R. Gallery and SOHO20. She had numerous solo exhibitions and her work is in many major public and private collections.

She resided in New York City until she died at age 94 in October of 2010.



Sylvia Sleigh in her studio. Photo by Douglas Johns.

## The President's Art & Activism Award

As a special part of the Women's Caucus for Art Lifetime Achievement Awards, the WCA President selects a recipient for the President's Award. In 2011, the award will take on a new direction—the President will present the first President's Award for Art & Activism to Maria Torres.

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.' Recent recipients 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); Elizabeth A. Sackler, philanthropist; and Connie Butler, Robert Lehman Foundation Chief Curator of Drawings at The Museum of Modern Art.

# Maria Torres



Photo courtesy of Maria Torres

Maria Torres is the President and Chief Operations Officer of The Point Community Development Corporation, a non-profit organization dedicated to youth development and the cultural and economic revitalization of the Hunts Point section of the South Bronx, New York.

The Point's mission is to encourage the arts, local enterprise, responsible ecology, and "self-investment" in the community traditionally defined solely in terms of its poverty, crime rate, poor schools, and sub-standard housing.

Arts programming and cultural development have been focal points of Torres' efforts. While still in college, she created the Neighborhood Internship Bank for at-risk youth in the South Bronx, the first such employment service of its kind in that community. Since its beginning, she has been responsible for placing numerous young people in after-school and weekend jobs. That project began in 1992, the same year she created La Marqueta, an outdoor community market. The following year, Torres received a bachelor's degree from Cornell University.

In 1994, along with other Bronx residents—Paul Lipson, Steven Sapp, and Mildred Ruiz—Torres founded The Point as a center for arts, environmental, and business programming for young people. The Point is housed in two adaptively reused industrial buildings, one of which is now designated as a landmark property. There, they house a range of after-school programs, theater and dance groups, photography and art programs and classes, as well as advocacy, planning, and environmental justice efforts. She has played a central role in bettering the lives of the youth in her community.

Torres is a past recipient of the Union Square Award, which is an award honoring a city resident who has made "extraordinary contributions to the city inspite of limited financial resources." She has also served on the Board of the Bronx Charter School for the Arts from 2002 to 2009, among other board service.

## Past WCA Lifetime Achievement Award Recipients

### 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

Barbara Chase-Riboud  
Wanda Corn, Buffie Johnson  
Lucy Lippard, Elizabeth Murray  
**Awards for Women in the Arts**  
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  
Maira Roth, Kay Sekimachi

### Boston 1996

Bernice Bing, Alicia Craig 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 City 1994

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

### Seattle 1993

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

### Chicago 1992

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

### Washington DC 1991

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

### New York City 1990

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

### San Francisco 1989

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

### Houston 1988

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

### Boston 1987

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

### New York City 1986

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

### Los Angeles 1985/Toronto 1984

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



### Philadelphia 1983

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

### New York City 1982

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

### San Francisco 1981

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

### Washington DC

#### 1980 Alternate Awards

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

### New Orleans 1980

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

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Isabel Bishop, Selma Burke  
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in the

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**honors and congratulates  
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**and all of the 2010 WCA  
Lifetime Achievement Awardees**

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ArtTable, Inc congratulates  
the recipients of the  
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Women's Caucus for Art  
Lifetime Achievement Awards  
for their remarkable  
contributions to the  
visual arts

**Beverly Buchanan**  
**Diane Burko**  
**Ofelia Garcia**  
**Joan Marter**  
**Carolee Schneemann**  
**Sylvia Sleigh**

We honor you!





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Warmly Congratulates

Ofelia Garcia

on receiving the

Women's Caucus for Art Lifetime Achievement Award

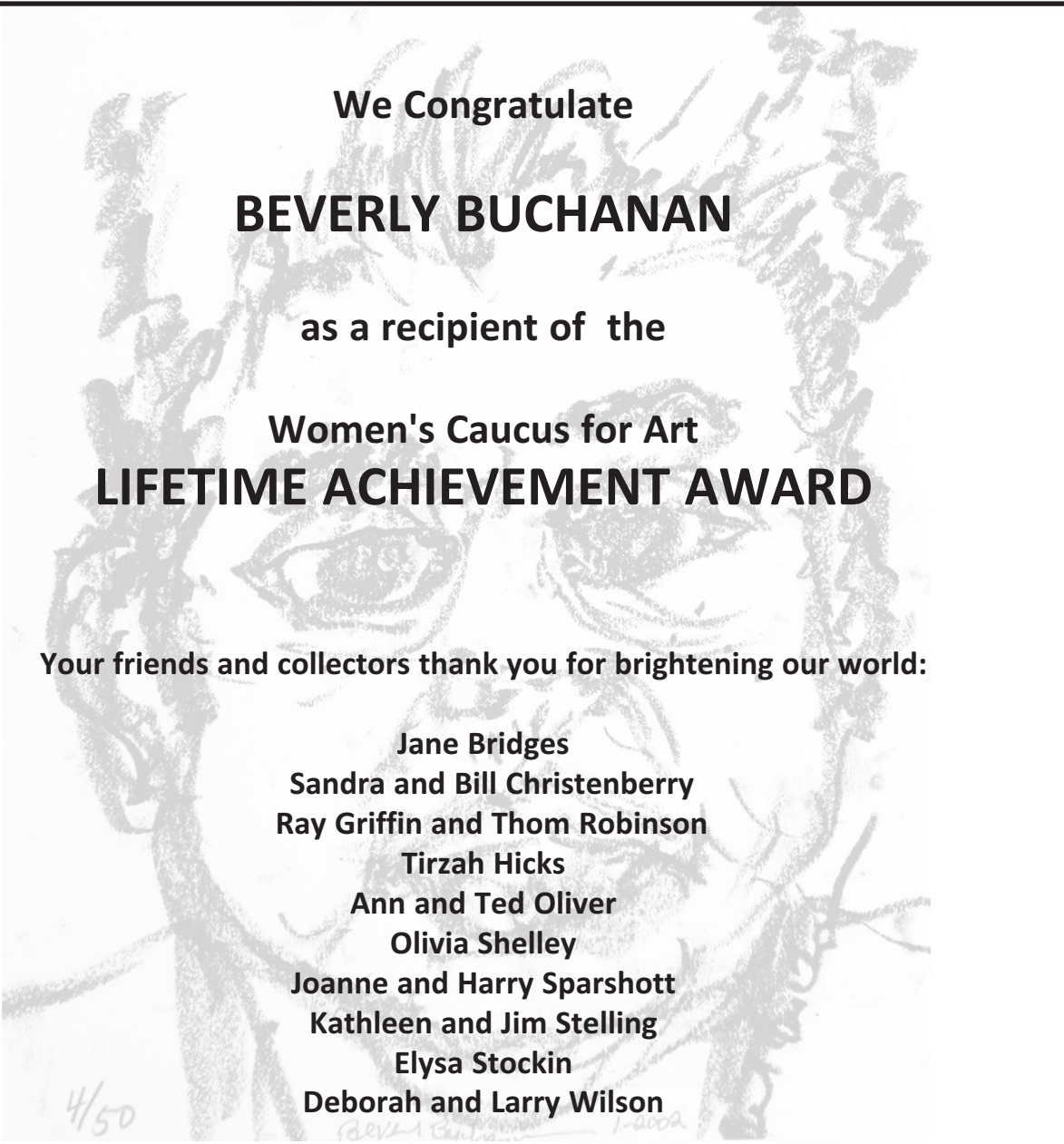


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THE POINT CDC is honored to congratulate President and Co - founder Maria Torres on her outstanding and innovative career in service to the Hunts Point Community. Through her tremendous leadership and passion for Hunts Point, she has sustained and grown the Bronx's rich cultural and artistic legacy and by doing so has ensured that gift for future generations to come.

We Thank You!



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Elysa Stockin  
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warmly congratulates*

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*upon receiving the*  
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quidam qui mundum  
cum luce sis complere potes”*

*(Remember you are the one who can fill the world with sunshine)*

*- Motto of Sylvia Sleigh*



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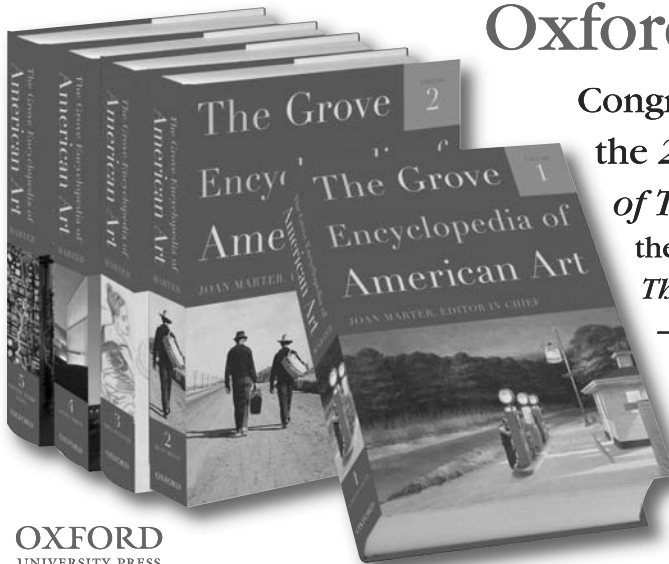
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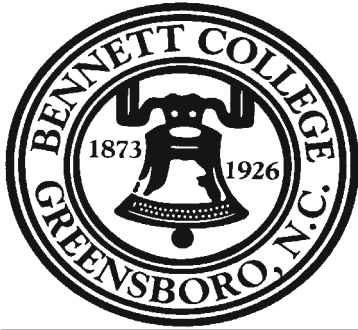
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and global thinkers.*

*Julianne Malveaux, Ph.D.  
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congratulates

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Diane Burko  
Ofelia Garcia  
Joan Marter  
Carolee Schneemann  
Sylvia Sleigh**

for their 2011 Lifetime Achievement Award

and

**Maria Torres**

for her 2011 President's Art and Activism award.

*You are our inspiration and role models.  
In continuing the tradition of honoring women in the arts,  
the Pacific Region looks forward to hosting the 40th  
Anniversary Women's Caucus for Art Conference in Los  
Angeles and welcoming the Lifetime Achievement and  
President's Awardees in 2012.*

With respect and admiration,  
Monterey Bay Women's Caucus for Art  
Northern California Women's Caucus for Art  
Peninsula Women's Caucus for Art  
Southern California Women's Caucus for Art

About this catalogue:

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

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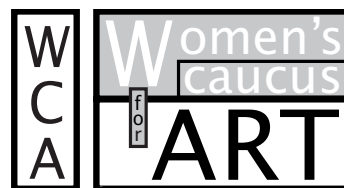
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### DESIGN & PRODUCTION

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ISBN: 978-0-9831702-1-1



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