

WOMEN'S COUCUS FOR ART

1972-2022

50th Anniversary of WCA

41st Lifetime Achievement Awards

Lynda Benglis

Beate Minkovski

Gladys Nilsson

Lorraine O'Grady

Linda Vallejo

Women's Caucus for Art 50th Anniversary & 41st Lifetime Achievement Awards

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Foreword and Acknowledgments

The Next 50 Years

Laura Morrison

It is my distinct honor to welcome you to the Women's Caucus for Art's 50th Anniversary Celebration "Occupy the Moment: Embracing Our History, Enhancing Our Impact" and to the 41st Lifetime Achievement Awards.

Fifty years ago in a meeting organized by Ann Sutherland Harris, 300 women met in an overflowing room at the College Art Association (CAA) to tell their stories of gender discrimination in art. A hat was passed, contact information and money was collected, and the Women's Caucus of the College Art Association was born. In 1974, we became independent of CAA and renamed ourselves the Women's Caucus for Art (WCA) in order to form our own goals and create our own vision for the future.

While women have made amazing advancements since 1972, 2022 finds us at a unique moment in time. The Covid-19 pandemic has altered our world dramatically. Deep-seated gender and racial inequality have been uncovered and exacerbated by the pandemic. It is clear that the fight for equity for women is not over.

Now, more than ever, we need to look back to see how far we have come in order to protect the ground we have gained. As a community of women in the arts, we must occupy this moment in time and make our voices

heard! We have the imagination, the creativity and the drive to enhance our impact and make a difference for women through our art, educating others and engaging in social activism.

On the occasion of WCA's 50th Anniversary, I am proud and deeply honored to present the 2022 Lifetime Achievement Awards to Lynda Benglis, Beate Minkovski, Gladys Nilsson, Lorraine O'Grady, and Linda Vallejo. Sabrina Nelson is the President's Awardee for Art & Activism and the recipient of WCA's new Emerging Artist Award is Ashley January. These amazing women have, in many different ways, embodied WCA's mission to create community through art, education, and social activism throughout the course of their careers.

In the past 50 years, WCA has honored over 200 women in the arts, mounted countless exhibitions, held 28 conferences, and created chapters all over the country. We have formed a community of women in the arts that has become even closer through video conferencing technology brought on by the pandemic. We no longer need to gather in a meeting room as we did in 1972. Today, we can meet virtually to share our stories, our art, and our hopes and dreams for the next 50 years.

Laura Morrison
WCA President, 2020–2022

WCA/CAA



Women's Studies Newsletter 15, no. 1 / 2 (Winter-Spring 1977): 13-15

The Women's Caucus for Art

Judith K. Brodsky

The Women's Caucus for Art (WCA) is a national professional organization of over 1,000 women art historians, artists and curators. Historically speaking, the Caucus is of its time. Women in a number of academic societies have been establishing or have established caucuses in order to bring to bear more concerted action of their societies, chiefly to work against discrimination in the field and on improvement in the curriculum. The history of the Caucus reveals some of the intricate problems facing women in the attempt to gain equal status.

The Caucus came into being at the College Art Association's (CAA) 1972 meeting in San Francisco. It has not, however, remained within the College Art Association. The CAA in 1974 informed the Women's Caucus of the College Art Association, as it was then called, that it could no longer use that name. Allegedly, use of the name made CAA legally responsible for the activities and actions undertaken by the Caucus. Since the members of the Caucus were all CAA members—working professionals and graduate students—the CAA position posed curious problems and suggested certain assumptions. One may surmise that the CAA saw the Caucus as a threat to the established order and tried, therefore, to limit its power within CAA.

The Caucus, not to be deterred, assumed its present name and proceeded to become an independently incorporated organization with tax-free status. Its relationship with the CAA is complex but continuing.



Brodsky talking with Toby Topek, President of the Houston Chapter at the WCA conference 1983 Philadelphia. Photo from the WCA archives at Rutgers Archives.

While women outside the CAA have been attracted to the Caucus—artists especially—there is a high degree of overlap in membership. A number of women most visible in CAA activities are on the Caucus board or actively support the Caucus in other ways. After the Caucus had been organized, the CAA established a Committee on the Status of Women. The women chosen to head that Committee—Linda Nochlin Pommer and Sheila McNally—are Caucus members and have seen the Committee and the Caucus as a team rather than as separate, parallel entities. The Committee on the Status of Women and the Caucus have jointly presented several proposals to further the position of women artists and art historians to the CAA board.

It should be pointed out that, while the outward stance of the CAA has not always been friendly, the organization has actually been quite responsive to the proposals initiated by the Caucus. The CAA gave space at its annual meetings to the Caucus for its own sessions and has published a page in the *Art Journal* devoted to Caucus members. While these forums for women in art would not exist if the Caucus had not requested them, they came into being while the CAA could still be described as male dominated. Today the balance in CAA governance is much more equal, reflecting distributions of male and female members. The CAA board, which is made of 24 members, now includes 11 women, and in November 1975 the board passed a Caucus resolution declaring that its future composition would reflect the membership's sex, geographical distribution and race.

With the increased visibility of women within CAA and presumably with their increased power to end discrimination, one might argue that the Caucus has fulfilled its goal and therefore could dissolve. But the CAA, despite its increased responsiveness and awareness of women, has many areas of concern. The Caucus, on the other hand, exists only to advance women in art and thus can initiate action in many more areas and in a much more intensive way than CAA. It can operate in the larger art world outside of CAA. The Caucus' basic functions came into being quite early in its existence. Under its first president, Ann Sutherland Harris, a newsletter, a job referral service, statistical surveys, and women's study guides were begun. Mary D. Garrard, the next president, gave its structure through by-laws and incorporation. She also established a National Advisory Board and helped initiate regional chapters.

The newsletter has become one of the basic resources for information on women in art, especially because of its cumulative publications section, a comprehensive listing of all books, articles, film strips, slide sets and catalog covering the works of women artists, art historians and curators. The job referral service during the last year received 109 listings and sent out about 1,000 vitae. The Caucus sponsored the first surveys in 1973 establishing the existence of discrimination against women in college art departments. The statistics revealed that women are not represented in art history departments in proportion to the number who have received the doctorate—especially at higher ranks. A subsequent survey done in 1975 indicated that more are being hired at lower but not higher ranks.

One of the goals of the Caucus has been to further women's studies in art. Syllabi of courses on women in art were collected by Athena Tacha Spear and became the core of the book, *Women's Studies in Art and Art History* published by the Caucus in 1974. A second edition, prepared by Lola B. Gellman, appeared in 1975. The Caucus also sponsored and partly supported Mary Garrard in compiling a bibliography of available slides of work by women artists published as *Slides of Works by Women Artists: A Sourcebook* in 1974.

The Caucus is now giving support to S. DeRenne Coerr, who is working on an index of works by women in public collections; and also to Claire Sherman and Adele Holcomb, who are preparing a book on the lives and ideas of women art scholars. Plans are also underway to begin the compilation of a comprehensive bibliography on women in art. The Caucus has recently begun to work towards a greater visibility for women artists. Recent statistics reveal that women artists still do not receive recognition for their work. When gender is hidden, as in juried shows, work by women comprises approximately a third of all work shown. In major galleries, however, fewer than 15 percent, and in museums, fewer than 5 percent of all one-person exhibitions are devoted to the work of women artists. In response to discrimination against women artists, the Caucus is mounting an exhibition in cooperation with the Woman's Building in Los Angeles during the CAA meeting there in February 1977. The exhibition has been prepared by 35 women curators, art historians, critics and artists from all over the United States. But even a show of works by 150 women artists from more than 30 states, large as it may be, cannot be comprehensive. The Caucus has been working in number of direct ways to educate its members against discrimination in employment. It is currently concerned with discrimination of insurance companies with regard to health benefits and pension plans. At the CAA 1975 meeting, the Caucus held a session in which women presented their own discrimination experiences, an account of which appears in the *Feminist Art Journal* (Fall 1975).

Finally, the Caucus provides a forum for exchange of ideas around women in art through the sessions organized at the College Art Association's annual meetings. Los Angeles, the site of the 1977 meetings, is planning a city-wide celebration of women centered around the exhibition *Women Artists: 1550–1950* at the Los Angeles County Museum. On February 2, before the CAA meetings open, the Caucus will hold an all-day conference on Women in Art at the Woman's Building and at the Los Angeles Hilton. Panels will include a session with Lucy Lippard; another on artists as humanists with Diane Burko, Cindy Nemser, Audrey Flack, and Eleanor Antin; and a discussion of feminist criticism with Miriam Schapiro, Alessandra Comini, June Blum, Ann Sutherland Harris, Linda Nochlin, and June Wayne.

Judith K. Brodsky, Distinguished Professor Emerita in the department of Art and Design, Mason Gross School of the Arts, Rutgers University; Founder of the Brodsky Center for Innovative Print and Paper at the Rutgers University; and WCA Past President 1976–78.

Essay written and published in 1977 in *Women's Studies Quarterly*, Cuny Academic Works, City University New York (CUNY).



Visual Symbol for WCA 1979 Conference: Photograph of a Washington D.C. Art Room taken by Frances Benjamin Johnston, 1899, Library of Congress Collection.



The National Women's Caucus for Art Annual Conference

January 30-February 3, 1979, Washington, D.C.
Embassy Row Hotel, 2015 Mass. Ave. N.W.
Hilton Hotel, Conn. Ave. at Columbia Rd. N.W.

WCA History

Half a Century of the Women's Caucus for Art

Barbara A. Wolanin, PhD

The Women's Caucus for Art (WCA) is a vibrant national organization rooted in active chapters around the country dedicated to its mission "*to create community through art, education, and activism.*" Its existence and survival are due to the commitment of leaders on the national and chapter boards, all volunteers. Many have devoted their time and energy and enjoyed the rewards of their connection to WCA for decades.

Fifty years ago, in 1972, WCA was conceived in San Francisco during the College Art Association (CAA) Annual Conference by women artists, art historians, and others in the visual arts outraged at their lack of presence in the field. Only a few women had ever served on the CAA board of directors and none as president until that year. Almost all 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 woman artist was included in the major art history survey textbooks.

Since then, opportunities for women in the arts and knowledge about the accomplishments of women artists throughout history have expanded dramatically. Changes have been spurred by the activism and the continuing efforts of feminist organizations, including WCA, and of individuals, many of them WCA founders, leaders, and Lifetime Achievement Award honorees. For almost five decades, WCA chapters have worked to recognize and educate the public about the contributions of women in the arts and to expand networking, exhibition, and leadership opportunities for women.

By 1972, part of the second wave of feminism, the feminist art movement was launched by groups such as Women Artists in Revolution, the Feminist Art Program at Cal Arts, and protests against museum exhibitions including few women. Activists created their own exhibition spaces and organized academic conferences on women in the visual arts and consciousness-raising seminars on the business of art. Linda Nochlin in *Artnews* asked the world to consider "Why Have There Been No Great Women Artists?" Books and exhibition catalogues on women artists throughout history and feminist art magazines were published, many by art historians involved with the creation of WCA. That informal and crowded ad hoc meeting in San Francisco resulted in an organization that would transform CAA, which first responded by creating a Committee on the Status of Women chaired by Linda Nochlin, and would

eventually include many women on its board. WCA has continued to thrive as an affiliated society with chapters across the country. Each year WCA's national conference is held in the same city as the CAA Annual Conference. Founding art historians undertook the initial leadership roles. The first chair/president, Ann Sutherland Harris, created a structure for the organization, started collecting dues, and mailed out a newsletter in November of the first year. The second president, Mary D. Garrard (1974–76), assisted by secretary Ellouise Schoettler, established WCA 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 annual conference. A number of WCA leaders have served as CAA presidents, including Judith K. Brodsky. She co-founded the Coalition of Women's Arts Organizations (CWAO), first chaired by Ellouise Schoettler. It allowed WCA to join with 75 other organizations to lobby Congress and carry out 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.

WCA history can be told conveniently in terms of the two-year presidencies, each president with her own experience, expertise, and goals, supported by her board and the chapters. The all-volunteer national board of directors consists of half appointed by the president and half elected by representatives of the chapters. Many have served in various capacities on the board for decades. Most have had experience leading chapters before taking on broader responsibilities on the national board. Some become president, as in the case of Janice Nesser-Chu and Laura Morrison, after having been elected to the board by the Chapters' Council.

Local WCA chapters started forming right away, first in Kansas City, New York, Miami, and Northern California. By 1975, total membership had grown to 1000, with more focus on supporting women artists. By 1978, there were 17 chapters based in cities or states. Today WCA has 19 chapters plus hundreds of members-at-large. Each chapter formulates its own bylaws, elects its own officers, and implements its own goals and activities in support of the WCA mission. Chapters organize local and regional exhibitions, workshops, and programs to educate and support members, at times working with other chapters. Chapters are part of six regions, each led by a Regional Chair. The location, size, and energy of chapters have varied over time. A national WCA conference when it rotated among a variety of cities often stimulated the creation or revitalization of chapters, sometimes resulting in burnout. WCA summer board meetings continue to be held near chapters all over the country and to inspire exhibitions and connections among members. Chapter members who come to the national conference are always glad to have been part of it, getting ideas from other chapters, networking with other artists, and being inspired by the Lifetime Achievement Awards ceremony.

In 1977, WCA held its first national conference and first national exhibition in Los Angeles in conjunction with the CAA conference, stimulating the formation of the Southern California chapter. That year, attendees saw Linda

Nochlin and Ann Sutherland Harris's groundbreaking museum exhibition *Women Artists: 1550 to 1950*.

The location of the 1979 CAA and WCA conference in Washington, D.C. enabled the organization to draw upon the resources of the Washington Women's Art Center and led to the formation of the first WCA chapter in D.C. Through the efforts of president Lee Anne Miller and conference chair Charlotte Robinson, with the help of Joan Mondale, the conference initiated the first Honor Awards for Lifetime Achievement in the Visual Arts. The awards were presented by President Jimmy Carter and First Lady Rosalynn Carter at the White House, followed by a repeat ceremony at the conference. Those women artists honored at the first ceremony were the first in a roster that now numbers 216 distinguished artists, art historians, curators, educators, critics, and other visionaries who have been honored each year. They are identified by an Honor Awards Selection Committee independent of the board. Their life stories and accomplishments are documented in the awards catalog and the presentations, and honorees become WCA lifetime members. Some of the WCA honorees are only recently being honored with major museum and gallery retrospective exhibitions and catalogs.

In 1979, WCA members encouraged over 40 galleries, colleges and universities to mount exhibitions of women's art in the area. One gallery showed work by the awardees and others hung national and local chapter shows, a practice continued in later conferences. When the 1980 CAA conference was held in New Orleans, a state that had not ratified the Equal Rights Amendment (ERA), the WCA members endeavored to spend no money in the state and to support ERA, with Suzanne Lacy conceiving the whole conference as a performance. An alternate WCA/CWAO awards program honoring feminist activists was held in Washington, D.C.

By 1982, in a time of backlash against feminism, the growing WCA needed a better organizational structure and long-range planning. Sixth president Muriel Magenta (1982–84) established a permanent office with a national administrator at Moore College of Art in Philadelphia. There was now an expanded newsletter and a printed annual membership directory.



1979 award ceremony. Center: Lee Ann Miller (seated) Joan Mondale and Louise Nevelson and two panelists. Photo by Carole Rosen.

Next, President Annie Shaver-Crandall established the WCA archives at Rutgers University. WCA had grown to over 3,000 members and in 1990 had 37 chapters.

In the mid-1980s, more attention was paid to diversity and inclusion and recognition of women of color with the creation of a vice president for minority affairs under seventh president Ofelia Garcia (1984–86) and then of a Women of Color in Art Caucus (WoCA). The first President's Awards to mid-career women were presented to Ann Sutherland Harris and Linda Nochlin. This award later became the President's Award for Art & Activism. During the 1987 conference in Boston, with artists, curators, and art historians working closely together, over 60 academic and commercial galleries showed work by women artists, and the Boston chapter membership doubled in size to over 200. At its twentieth anniversary in 1992, WCA was energized by the vision and goals of the twelfth president, Jean Towgood (1992–94), who created 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. The Jewish Women Artist Network (JWAN) was formed in 1991 as a special interest group. In the 1990s, some student chapters were formed. One hundred WCA members participated in the 1995 International Conference on Women and NGO Forum of the United Nations and traveled across China. WCA remains a United Nations non-governmental organization. At the 2009 UN conference, WCA proposed and participated in one of only 12 workshops. Several chapters, including one in Portland, Oregon, have participated in international exchanges.

In the late 1990s, WCA, which is funded primarily by modest membership dues, survived a period of crisis caused by a series of financial and operational losses. The board had decided to move the national office to New York City where CAA conferences were held every other year. The theft of valuables and records from the office left the organization close to bankruptcy. The strong belief in the WCA mission held by current and founding members and with the help of volunteer lawyers, the cooperation of creditors, and a fundraising auction of donated art organized by Gail Tremblay, the continuation of WCA was ensured. A transitional leadership committee managed to pay off all debts, and Tremblay was elected as the fifteenth president.

By 1999, WCA was recovering from the financial debacle. The Los Angeles chapter led by Jean Towgood organized a successful national conference and awards ceremony during the CAA conference. During the presidency of magi amma (2000–02), based in California, a digital member database and a website were established. The board steered the organization back in the black and instituted the reserve fund.

In 2002, President Noreen Dean Dresser moved the national office back to New York and hired Karin Luner as the national administrator. Luner synchronized national and chapter membership rosters. Now as Director of Operations, she continues to maintain the website and online directory and designs the awards catalogs. During Dresser's term, membership rebounded. 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, and collaborated with the CAA Committee on Women in the Arts on the joint awards ceremony in 2005. During her tenure, WCA became a founding partner of The Feminist Art Project (TFAP), which documents and celebrates the feminist art movement and provides a full day of panels during the CAA conference.

During her term beginning in 2006, Jennifer Colby focused on board leadership development and legacy. The multi-day conference organized by the Boston chapter in 2006 made clear how meaningful WCA has been to the lives of members. The 16 panels and 70 presenters were documented on video. The conference included a juried festival of video shorts that continued in subsequent conferences as Femlink, as well as five exhibitions. Karen Frostig and Kathy A. Halamka edited and oversaw the publication of the session papers and other essays in *Blaze: Discourse on Art, Women and Feminism*, published in 2007. Eleanor Dickinson's "Report on the History of the Women's Caucus for Art" in *Blaze* was the first comprehensive history of the organization. In recent years WCA has maintained financial stability. The Lifetime Achievement Awards are now presented and celebrated at the end of the CAA conference, which continues to include panels and WCA-sponsored exhibitions. Fundraising for the awards ceremony and national and chapter programs has received increasing focus from the president and the board since the presidency of Marilyn Hayes (2008–10), supported by chapters which sponsor congratulatory messages.

Under the presidencies of Marilyn Hayes and Janice Nesser-Chu, the mission statement was revised to focus more on activism, outreach, and engagement, with chapters also increasingly focused on activism. The 2010 summer regional "Elements" Eco-Art Conference led to the formation of the Eco-art Caucus. The New Media Caucus formed following years of presenting the Femlink juried video shorts. A group of college art students, chaired by Yueh-mei Cheng, formed the Young Women's Caucus (YWC) for women under 39 years of age to mentor new leaders. The International Committee was converted to a caucus at the 2011 Summer Board Meeting.

University professor and dean Janice Nesser-Chu, president from 2010–12, strengthened the financial foundation and launched a legacy campaign with a generous bequest from the Sylvia Sleigh Estate, who was deeply moved by but did not live to receive her Lifetime Achievement Award in 2011. Nesser-Chu has continued as Honor Awards/Legacy Campaign Chair as well as board Treasurer, ensuring that annual ceremony and catalog are realized with the assistance of Karin Luner and supporters. Her successor, Priscilla Otani (2012–14), utilized her expertise as director of a gallery to encourage exhibitions, including international ones. Next, Brenda Oelbaum supported my and Jaimianne Amicucci's proposal to organize an exhibition to highlight the Lifetime Achievement Awards when the conference was in Washington, D.C. in 2016. The exhibition at the American University Museum was curated by 2008 WCA Lifetime Achievement Awards honoree Leslie King-Hammond and commemorated in the catalog *Impact! The Legacy of the Women's Caucus for Art*. The slides on each awardee prepared for that exhibition are now

updated for each conference and give an overview of the variety and scope of the achievements of the honorees. Susan King, (2016–18) and then art historian Margo Hobbs (2018–20) focused on the history of the organization and strengthening written communications, including *Artlines*. Laura Morrison (2020–22) has drawn on her long chapter experience to encourage and improve connections among chapters and initiated the first Emerging Artist Award. Each national and chapter president has brought her own skills and interests and, in many cases, has continued to support WCA on both the national and chapter levels.

Today, the CAA board has had many women presidents and the rooms during the national conference are filled with women. But despite all of the gains, many of the women who teach in colleges are adjuncts, representation of women artists in galleries and museums is still sparse, many young women artists do not identify themselves as feminists, and the globe is filled with threats and violence to women and to our natural resources. These are all issues that concern the currently more than 1300 WCA members. Women continue to join WCA for the same reason they did in 1972: to create connections with other women in the arts, to be part of stimulating programs and initiatives, to have exhibition and curatorial opportunities, to develop leadership skills and experience, and to reach out to their communities. The monthly email newsletter *PULSE*, the semiannual *Artlines*, the national website, the blog *Art Insights*, the new online Associations Management System (AMS), the Twitter feed and Facebook/Instagram presence, all enable members to connect easily with others across the country and to keep current with WCA initiatives.

Dr. Barbara A. Wolanin has been a member of WCA since 1978, serving on the national and chapter boards, and is still committed to WCA's mission and its significant Lifetime Achievement Awards.

Published resources on which she has relied and where many more details about the history of WCA include: Mary D. Garrard, "Feminist Politics: Networks and Organizations," in Norma Broude and Mary D. Garrard, editors, *The Power of Feminist Art*, [New York: Harry N. Abrams, Inc., 1994]; Eleanor Dickinson, "Report on the History of the Women's Caucus for Art"; Susan King, "Honoring Feminist Paths: The Lifetime Achievement Awards" and Patricia Hills, "Recollections of the Early Years of the Women's Caucus for Art in Boston" in Karen Frostig and Kathy A. Halamka, editors, *Blaze: Discourse on Art, Women and Feminism*, [New Castle, UK: Cambridge Scholars Publishing, 2007]; and Mary D. Garrard, "Governance and Diversity," in Susan Ball, editor, *The Eye, the Hand, the Mind: 100 Years of the College Art Association*, [New York: The College Art Association and New Brunswick, New Jersey, and Long: Rutgers University Press, 2011]. Women's Caucus for Art and American University Art Museum, *Impact! The Legacy of the Women's Caucus for Art*, 2016. Also, see the WCA newsletter, *Artlines*, and the catalogs for the Honor Awards for Lifetime Achievement in the Visual Arts at www.nationalwca.org/awards/pasthonorees.



Front Row, L to R:
Barbara Chase-Riboud,
Judith K. Brodsky, Sophie and
Daisy Holman (daughters of the
late Elizabeth Murray accepting the
award), Lucy Lippard.

Back Row, L to R:
Sarah Lewis, Ellen Todd,
Wanda Corn, Diane
Burko, Jennifer Colby,
Ferris Olin, Melanie
Herzog, Elizabeth Hess,
Midori Yoshimoto.

Photo by Beth Fridinger.



Lifetime Achievement Awards 2013
WCA Past Presidents

L to R:
Priscilla Otani (2012–14)
Marilyn Hayes (2008–10)
Janice Nesser-Chu (2010–12)
Noreen D. Dresser (2002–04)
Ann Sutherland Harris (1972–74)
Judith K. Brodsky (1976–78)
Lee Ann Miller (1978–80)

Photo by Amy Tierney/f8f11 Images.

Alabama Chapter

The **Alabama Women's Caucus for Art** was founded in 2015 as the founding members saw a need for more support of the women artists in Alabama. Like Ulla Barr, former VP Chapter Relations, we wholeheartedly believe that "Art is Art!" and want to empower all women artists to create. The chapter has had a number of experiences with national conference and caucus offerings. Participation with the national organization has provided our chapter opportunities to connect with new audiences, participate in engaging discussions, and support more women.



The chapter is energized for the 50th anniversary celebration and the new experiences we will create together. Our members are visual arts professionals, curators, gallery administrators, arts-based business owners, scientists, engineers, doctors, lawyers, novice creators, expert artisans, and general arts instigators.

We serve our members by providing connections to professional resources, exhibition opportunities, education, and a supportive community of creative women. The chapter has participated in many community-service projects over the years. We have collected resources for the local homeless community, provided internships for women in high-school and college, sponsored art grants for LGBTQIA+ women, and participated in numerous public mural projects. We are always participating in exciting new projects, all of which can be found at www.alwca.org.

Exhibition reception of *UNBOUND: Breaking the ties that bind us to things that no longer serve us*.
Lowe Mill Arts and Entertainment, 2019.



Members sort through the vault at the Wiregrass Museum of Art in Dothan, AL for the *Echoes* exhibition in 2018.

L to R: Kristy Jane From Brown, Kimberley Brown, and Dana Marie Lemmer, Curator and Executive Director at Wiregrass.



BEARINGS Exhibition in 2017. Curated Member Exhibition, University of North Alabama, Florence, AL.

Carolinas Chapter

In February of 2020, Andi Steele attended her first Women's Caucus for Art conference. Inspired by the events and her interactions at the conference, and realizing that there was no chapter representation from NC or SC, she decided to work toward establishing a chapter. She contacted friends and WCA members-at-large living in both states. Fourteen women joined her as founding members. The **Women's Caucus for Art Carolinas** chapter was officially established in October 2020.

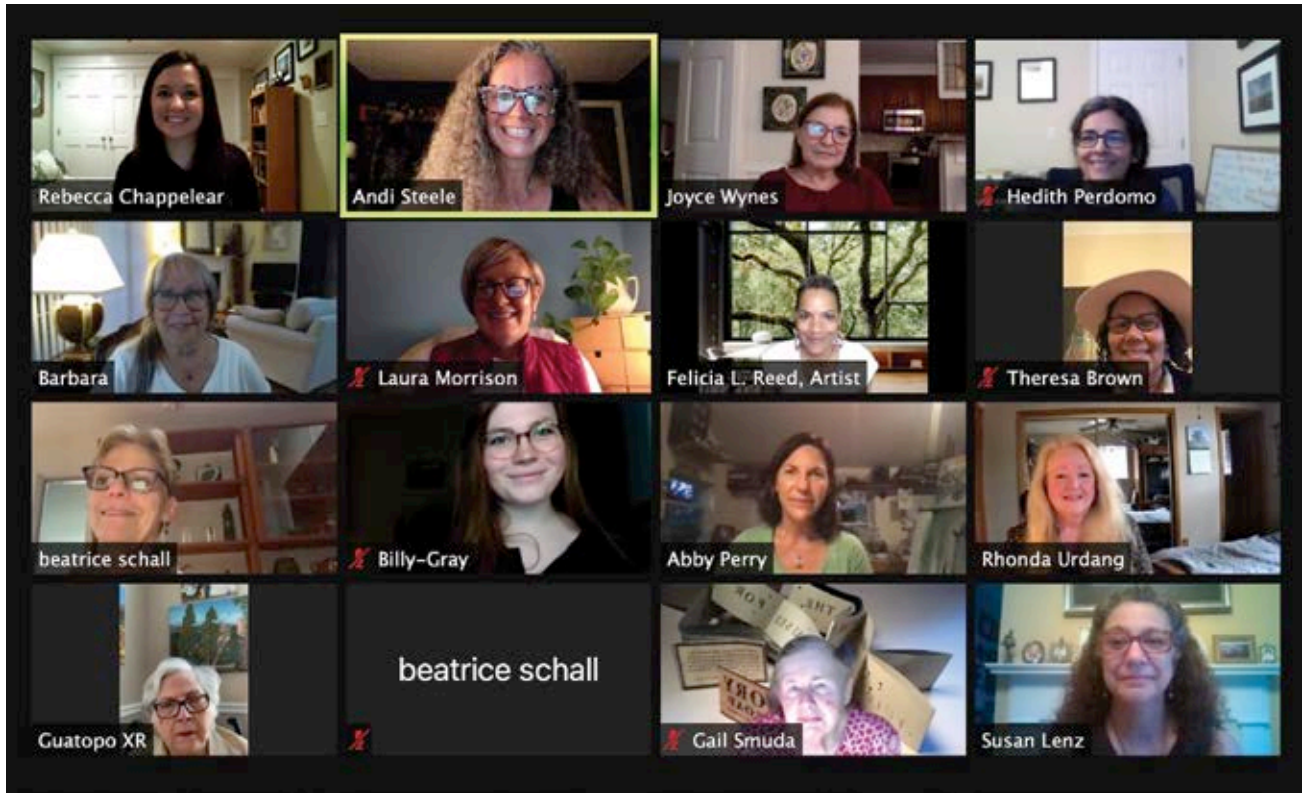
The Women's Caucus for Art Carolinas' current membership includes artists, gallerists, academics, and other art professionals. The WCAC is dedicated to supporting all our members creating exhibition and curatorial opportunities, organizing panels on best practices for artists, and offering a virtual platform to network through art shares and open discussion.

During our first year, the Women's Caucus for Art Carolinas hosted a national juried exhibition, *XX: Women 2020*, featuring WCA members, and held bi-monthly chapter Artshare meetings. The exhibition was postponed several times and had to go virtual due to Covid. Since we could not hold an in-person event, all the artists were invited to a virtual reception. We "walked" through the virtual gallery and the artists in attendance spoke about their work. It was a wonderful way to meet the artists and learn about their concepts and methods. In addition, the WCAC sponsored a virtual artist talk with the juror, Beverly McIver. This was open to all WCA members and students at University of North Carolina Wilmington (UNCW).

WCAC covers both North Carolina and South Carolina so our membership is widespread. The necessity of meeting on Zoom due to Covid worked to our advantage because it allowed more members to attend meetings. At each meeting, members present their work, followed by a discussion. Since most of us were strangers before joining the chapter, this has been a fantastic form of introduction.

The Women's Caucus for Art Carolinas has many plans in the making: several exhibitions, in-person meetings, and panel discussions. We are working to increase our membership and find ways to interact with our local art communities. It's been a slow start because of Covid-19, but we have a strong foundation to build on for the next 50 years.

<https://facebook.com/wcacarolinas/>



Carolinas Chapter Members on a Zoom Call; also attended by Laura Morrison, WCA National Board President (second image in second column from left)

Central Massachusetts Chapter

The **Central Massachusetts Chapter** of WCA was founded in 2001 by C.M. Judge to expand WCA beyond Boston with Joanne Boudreau as cofounder. Contacting 80 women artists from a regional show at the Fitchburg Art Museum and hosting the first meeting there, half of the artists agreed to attend and brought slides for an art share. So inspiring was this art share, along with testimonies from members of the WCA-NH chapter, that eight artists agreed to serve on the board of the nascent chapter: C. M. Judge, President; Joanne Boudreau, V.P.; Pat Kamlin, Secretary/Historian; Geralyn Miller, Treasurer; Pat Bock, Membership; Heidi D'Entremont, Exhibition Coordinator; Carol Santora, Newsletter Editor; Eileen Piner, Public Relations; and Ann-Marie LaBollita, Member-at-Large.

Building on the success of the art share, CMWCA applied for a Massachusetts Cultural Council grant through the local Fitchburg council for “Women Artists Speak”—a series of lectures throughout the fall of 2002 at the Newman Center at Fitchburg State University. The grant met two of the prime objectives of the chapter: to educate the public about women’s art and to support women artists by providing a stipend for each speaker. Our relationship continued with the Fitchburg Cultural Council; we got a grant in 2009 to bring Rocky Lehr to present her work with Rubia on local cable television: Rubia’s “Sew Don’t Grow” initiative provided Afghanistani women the chance to sell their fabric art rather than supporting poppy cultivation.

Other educational initiatives in the early years included workshops offered by members including Paste Paper by Ann-Marie LaBollita, Grant Writing and Creative Process by C. M. Judge, and a series of hands-on workshops by Catherine Rogers: Zentangle, Alcohol Ink Mirrors, and Wool Felting. Our biannual spring and fall chapter meetings were held at interesting venues in the region such as the Hands-On Museum in Shirley founded by chapter member Geralyn Miller, the Fuller Craft Museum, the Fitchburg Art Museum, the Museum of Russian Icons, and the Andres Art Institute, each offering us tours by curators or docents.

Board meetings were often held at homes of directors offering a great chance to see the hosts’ artwork. Board members served a year or two, and several outstanding artists stepped into these leadership roles including, Helen Obermeyer Simmons, Gail Bloom, Catherine Rogers, Judy Ferrara, Patsy McGowan, and Linda Widstrand. In 2004, a key element to growing the chapter was the addition of the new board position of Webmaster, held by Patsy McGowan, who managed our new website. At its height, CMWCA had 42 members. The board committed to offer two exhibitions per year, one juried and one invitational plus others as they were developed. The juried shows helped artists build their resumes while the open calls were helpful for newer artists, who had at least one work in the show. A few highlights include: *Small Works 2002*, Surroundings Gallery, Gardner, MA; *Home*,

Community Realty, Worcester, MA; *Intimate Spaces*, Parish Center for the Arts, Westford, MA; and the Fitchburg Art Museum, *Juried Fall Exhibition*, Johnson Library Center, Hampshire College, Amherst, MA; *Spring Juried Show*, Italian American Center, Worcester, MA; *The Vessel*, Gordon Library Art Gallery, Worcester Polytechnic Institute, Worcester, MA; *Stay Tuned*, Fitchburg Access Television, Fitchburg, MA; *Heavenly Bodies*, also at Fitchburg Access Television, Fitchburg, MA.

The exhibitions held at Fitchburg Access Television offered members the unique opportunity to be interviewed for a popular live cable program during the opening reception. For a number of years, board member Louise Parmenter Hammer organized a popular robust monthly Artist Trading Card event as a community-building activity. The exhibitions from 2014–2021 include: *Inner Resonance*, 2015, at the community gallery space at the Fitchburg Art Museum; *In the Beginning*, 2016, at the Townsend Library Meeting Hall Gallery; *Well Being*, 2017, at the Healing



2016 Lifetime Achievement Awards Gala in New York. C. M. Judge (center) with Sandra Davis (left) and Cherie Redlinger (right) of the Washington DC Chapter. Photo by John Walden.

Gallery at the Monadnock Community; *And still I rise* in the fall of 2019 through January 2020 at the Fitchburg Parish Church. (This was also part of the Fitchburg Open Studios that year.) Finally, *Bearing Witness* at Gallery Sitka, Fitchburg, and the Zavo Restaurant in NYC during the 2019 WCA conference.

From the beginning, our chapter supported each other's presentations and studio development. We have group exhibitions, visit each other's studios, and go on field trips to see art. The mission of our chapter is: "We are a supportive organization fostering a close-knit community of women artists. We are always interested in finding the potential of each individual while teaching about women's art to the community at large." We feel lucky to have such a wonderful group of supportive women artists as members of the Central Mass Women's Caucus for Art.

<https://centralmawca.org/>

Written by C.M. Judge (earlier part) and Susan Wadsworth (more recent section)

Chicago Chapter

The **Chicago Women's Caucus for Art (CWCA)** was founded in 1973 at an annual conference by National WCA Board Members: Barbara Aubin, Mary Stoppert, Marcia Gruff, Johnnie Johnson, and Dr. Jean Gillis. The group traveled around the country in teams promoting courses for women art students. The Chicago chapter also became involved in political issues of their time including a march for ERA in Springfield, IL, and Washington, DC. We continue to react politically and artistically to social events of the day.

Throughout our history, CWCA has had many wonderful exhibitions, programs and events. CWCA supports feminist galleries including ARC, Woman Made Gallery, and Artemesia. CWCA has relationships with galleries and cultural institutions in Chicago and throughout Illinois.

CWCA continues to push opportunities for the exhibition of women's work. Some examples include, *The Perception of the Other—Exploring Cultural Diversity* held at the Spertus Museum and the South Shore Cultural Center. Poet laureate Gwendolyn Brooks was a guest speaker. The 25th Anniversary Exhibition at Artemesia Gallery honored the achievements and progress made by women artists; *Transmogrification* at Elmhurst Museum; a pop-up show *Humanity Rising*, a social/political reaction to the tenor of our country at The New Studio, Evanston, IL. *Naked Truth*, opened to literal, symbolic, metaphorical or political interpretation at the Old Courthouse Art Center, Woodstock, IL. *Water: A Universal Human Right*, a national juried exhibition was held in conjunction with the 2014 WCA conference in Chicago at the Robert Morris University. CWCA members participated in the *Faces Not Forgotten* exhibit to raise awareness about gun violence. Throughout our exhibition history we have been fortunate to have prestigious jurors including Faith Ringgold, Judith Brodsky, and Lucy Lippard.

Highlights of programs that we held include puppet making; book binding; book making; art therapy; Golden Artist Colors demonstrations; preparing images on a PC; mural demonstrations; museum tours; visits to see collectors' art collections, authors talking about their books; "Water: A Universal Right or a Commodity", National Conference 2014, with guest speaker Debra Shore, Commissioner Water Reclamation Department; and "Protecting Your Artistic Legacy" with Lawyers for the Creative Arts. The Ravenswood Art Walk, founded by past president Judith Roth in 2006, started as a CWCA project and continues to this day as an annual event in the Ravenswood neighborhood in Chicago.

We are geographically scattered. Zoom allows us to efficiently hold board and committee meetings. When the pandemic hit, ZOOM was a panacea for our group. In the 90s, we hosted in-person artists speaking about other

artists. This year, we've hosted artists' talks about their own art *Stellar Presentations* on today's ZOOM platform.

CWCA has been the host for numerous WCA national conferences. To celebrate WCA's 50th anniversary conference in Chicago in 2022, we are curating a national exhibition at Stola Contemporary Art, *The Best of Women*—art that may be two months old or fifty years old—the BEST OF.

Hopefully, the Chicago Women's Caucus for Art will have another 50-year run!!

www.chicagowca.com

www.instagram.com/wca_chicago/

www.facebook.com/wcachicago



Water a Universal Right, a CWCA juried exhibition at Robert Morris University during the 2014 WCA Conference in Chicago.

Colorado Chapter

Women's Caucus for Art Colorado (WCA-CO) has over 60 women artists as members working within Colorado. The Colorado chapter was founded in 1990 by Catherine Carilli, who moved to Boulder from Madison, WI. Catherine had been in the Wisconsin Chapter of the WCA, and upon moving to Colorado, she realized there was not a Chapter to join. She and a group of Denver women involved in the Co-op art scene founded our Chapter.

Through our 30 years, we have offered a huge variety of opportunities for our members. Our current members are involved in creating and showing their work, promoting local women artists in our state, and supporting and celebrating each other in our artistic careers. We collaborate on art projects and organize art exhibits for our members. We meet once a month for a member meeting where we welcome new and potential members, plan events, exchange ideas, encourage, and give support for our artistic ventures.

Two notable shows that were organized for our members of the past 30 years are particularly of interest. One, *The Veil* in 2004 was a year in development. For this show, we held discussions about the wedding veil, veiled intentions, the burka, lingerie in different cultures and held an art show at Colorado State University with a panel discussion including the student body. And in 2007 we hosted a kitschy *Kitchen Goddess* show where we created a kitchen setting to enhance our individual artworks. The art focused on our collective experiences in the kitchen and the expectations of that role as a woman. We wore aprons to the reception as part of the fun.

Social events are organized by our board throughout the year. We also offer workshops and field trips for our members as well as professional development opportunities. We have altered books, created collaborative sketchbooks, held print workshops and print exchanges, Plein-aired, and many other things. We recently started a WCACO book group that alternates with a national WCA book group. We also started painting murals that celebrate Colorado Women Artists. We plan on expanding our chapter by introducing pods. The pods will incorporate special interest groups and some of the more distant art districts in Colorado.

Being a member of WCACO means you have a full and varied calendar of meaningful events. Some of our proudest moments are our involvement in the Women's March in 2017, and the initiation of our Darlene Kuhne Scholarships, which provide support to members who need it. We also enjoy attending art openings and having holiday parties together. Our members display a great deal of care and support for one another.

WCACO supports National in a variety of ways, including attending the national conference, we have attended for

many years, and plan to send a large group in 2022 to celebrate our 50th year together. We hosted the national Board meeting in 2019 and planned a Boulder gallery crawl for the Board.

Colorado recently updated its mission statement: to create, nurture, and sustain an inclusive community through artistic growth, advocacy, and art for social transformation. We support our members by creating leadership positions, education, and exhibition opportunities. We advance, cultivate, and preserve diversity, global inclusivity, and equity in all our actions. This mission encapsulates who we are and strive to become.

www.wcaco.org

@wacolorado



L to R: Jen Merz, Carol Bivins, Melody Epperson, Susan Gordan, Pam Farris

Florida Chapter

A successful storied history in Florida started with the Miami Chapter (1973–1998), Sarasota (1987–1997) and Central Florida (1994–present). Central Florida became the **Florida Chapter** in 1998. St. Petersburg became Florida Chapter headquarters in 2019. WCA Florida continues to operate under the Central Florida bylaws and 501(c)3 designation.

It was 1972, Barbara Bauer Farrell said they were a small group of students at the University of Miami—Maggie Davis, Debbie Goldsworth, Lisa Parker-Hyatt, and herself—who were tired of being excluded from exhibits and decided they needed an organization. They called themselves WAIT, “Women Artists It’s Time.” Shortly after, they learned of a national organization (WCA) and joined immediately, changing WAIT to WCA Florida in 1974. Meetings were held at the weaving studio at the University of Miami and membership grew quickly. At its height, there were 150 members. Phyllis Satz was the first president, followed by Anne Kinggard as the second. Their focus was exhibitions and getting exposure, so they had open shows rather than juried ones, so no one would be excluded. Before WCA, artists felt isolated in the arts community and the Caucus helped bringing them together.

Under the direction of Sofia Taylor and Pam Neumann, WCA Miami chapter produced a local TV series “The Way of the Woman Artist” featuring 24 members and sold the tapes to local and national institutions. Their work was juried by museum and gallery women including Jennifer Bartlett, Dorothea Rockburne, and Miriam Schapiro. They sponsored workshops and had a lecture by Alice Neel and co-sponsored the Guerrilla Girls’ appearances locally.

The “Women of Color Slide Project” (WoCA), organized and developed by WCA featured 89 prominent contemporary women artists of color with a total of 265 slide images and support materials, artist biographies and statements. The series was curated by nationally recognized museum curators. A film about the project was produced by Imna Arroyo and was presented at the 4th UN Worlds Conference of Women held in Beijing, China in 1995. Eleanor Merritt, Sarasota President, national board member and WoCA project director, alongside Flo Oy Wong, organized an exhibition juried by Anita Valencia, of women artists of color in San Antonio, Texas during the 1995 WCA Conference. A second WoCA exhibition, featuring the works of artists selected by the national curators of color, took place in 1996 in Boston during the WCA National Conference. Merritt funded and published an exhibition catalogue, donating the proceeds from the catalogue sales to WCA.

The Central Florida chapter was started when member Judith Segall relocated and was advised by Anjal Soler, VP of Chapter Development, stating: “The ladies in Miami are all old and tired. We need to keep Florida alive.”

In May 1994, a dozen women were sitting in Judith's living room discussing their aspirations and goals. Judith noted "the fact that women didn't wish to be labeled feminists told me my work was cut out for me. The Central FL Chapter was formed." In 1998, with the crisis at the NY office of WCA, Miami decided to close its doors, and the Sarasota chapter under the direction of its founder, Eleanor Merritt, made the decision to separate from the national affiliation, kept the acronym WCA, but changed itself to Women of Contemporary Art. The Central FL location then became the WCA Florida Chapter. The chapter has had multiple member exhibitions since 1994 in libraries, public spaces, galleries, and art centers in addition to artist events, literary events, panels and art tours. "Above all, we represented an amazing sisterhood."

Since 2019, the nucleus of WCA-FL is in St Petersburg. After being dormant for a few years, Florida is once more thriving, thanks to the hard work of the current president, Suzanne Benton, who was a former WCA-NY and WCA-CT member. Benton says "aside from enjoying shared friendships with many of the city's accomplished women artists, I saw a need to foster a community of women artists who'd come together as a significant presence. As a longtime WCA member, I knew the importance of allying with WCA National, the definitive women's art organization that began in the Second Wave Women's Movement." Benton formed a steering committee of eight members who created the "Portrait Project" in honor of the Centennial of Women's Suffrage. This project caught on and increased membership and continues to be exhibited at ever wider Florida venues. The chapter is now working on a "Healing Devices Project" to shift and to heal the wounds of the pandemic and political strife. Benton says, "Three years after we came together, I can proudly say we've become a thriving community of women artists."



Florida Chapter Presidents in 2006.
L to R: Judith Segall, Judy Kaplan, Terri Cook,
Bonnie Sprung, and Karen Carasik.

Georgia Chapter

The WCAGA's Mission is to "Promote, Cultivate and Advance Women in the Arts." We look to promote open discussion of diverse ideas, cultivate professionalism by creating opportunities for exhibitions, collaborations and educational forums and to advance visibility through interactions on a local, national and international level.

In 2000, the **Women's Caucus for Art of Georgia** began when a group of eleven women artists met and decided to form a local chapter of the national organization. They began with a "just do it" attitude and a vision which they set out to realize. WCAGA is now comprised of over one hundred artists and art professionals from Georgia and other Southeastern states. The majority of our members, however, are artists based in metro Atlanta who work in many different media: sculpture, painting, photography, collage, printmaking and more.

In 2005, the Georgia chapter organized and hosted both the National WCA Annual Conference and a concurrent national juried exhibition *Gender in Motion*. This was a huge challenge that strengthened us as an organization and inspired us to move forward. In addition to the yearly members' show that Barbara Rehg and Don Dougan organized at GSU Perimeter—Clarkston Campus, many exhibitions, artshares, book readings and workshops take place at artists' studios, galleries and museums all over Georgia.

Exhibitions of note: *Stretch* at Chase Warehouses, Athens GA, an art installation, curated by Ann Rowles and Marya Roland, August 2007. *Crossing into Abstractions* at GSU Perimeter—Clarkston Campus, 2013 Georgia Women's Conference Art Exhibition. Topics included: women's health, career and financial advisement, LGBTQ, and transgender issues. March–May 2013. *Dolls in the City* at 2 Rules Gallery, Marietta, GA. The exhibit used art to initiate a dialogue about human trafficking. This included a talk by law enforcement. Loretta Paraguassu (Exhibitions Chair) started the Art + Activism path with this show. June 2013. *Material Witness—National WCA Exhibition*, Dalton Gallery of Agnes Scott College, Dalton GA. Jurors: Lisa Alembik, Lynn Marshall-Linnemeier, and Marcia Wood. The exhibit consist of 70 artworks, a short play, and a dance performance by the Zoetic Dance Ensemble. September–November 2013. *Mark* at Lyndon House Art Center, Athens GA. Lyndon House sponsored two drawing programs open to the public. September–October 2015. *46/21: 46 Million Slaves—21st Century Slavery, 75 Artists standing for an end to human trafficking* at The Mammal Gallery, Atlanta GA. Organizers: Maxine Hess, Flora Rosefsky, Callahan McDonough (Art + Activism chair). The WCAGA worked with government and nonprofits to educate the public on human trafficking. This exhibition attracted over 300 attendees including the Georgia Secretary of State. CNN was involved in filming this event and 46/21 now has a permanent video in CNN's "The Freedom Project." Videos, interviews, and articles are available on the WCAGA Art + Activism pages www.wcaga.org/page/art-activism.

The Human Trafficking Artist Registry (created by Corlia Kock) is under the Art + Activism tab on wcaga.org. September–October 2016. *Human Trafficking: The Battle Continues* at Shambhala Meditation Center of Atlanta. January 2019. *Mood*, TULA Art Center. As part of Atlanta Celebrates Photography, WCAGA collaborate with Atlanta Photography Group. Juror V. Elizabeth Turk led an artists talk and critique. September–October 2019. *One Earth/One Chance: 100 Artists Standing for an End to Global Warming* at GSU Perimeter–Clarkston Campus GA. Under the leadership of Callahan McDonough, artists and scientists partnered to raise awareness of climate change/global warming. The included artists depicted the Earth in its present beauty or as it might appear as ravaged by climate change. Videos, articles, and a Global Warming Artist Registry (created by Corlia Kock) is under the Art + Activism tab on www.wcaga.org. February–March 2020. *One Earth/One Chance II: 80 Artists Standing for an End to Global Warming*, was held at Gallery 378, Atlanta GA.

Under Callahan McDonough, the OE/OC events and exhibition, disrupted by Covid-19, continued. Dr. Kim Cobb, Earth Sciences professor at Georgia Tech, hosted a ZOOM meeting conveying her views of current circumstances, and discussing mitigation and sustainability actions people could take to help global change in July 2021. WCAGA incorporated as a nonprofit corporation in the state of Georgia in 2005 and recently received IRS 501(c)3 non-profit tax status. We are pursuing opportunities for exhibitions and educational programs in Georgia and the surrounding states. WCAGA collaborates on a regular basis with colleges, museums, art centers, and other organizations, like our collaboration with the Hammonds House Museum and Resource Center for African American Art in Atlanta

in the spring of 2007. In this way, we gain new audiences and educate a more diverse group of people while supporting the work of our collaborators.

www.wcaga.org



Artshare at studio of Kathy Meliopoulos.
Left to right: Maxine Hess, Kate Colpitts, Barbara Rehg, Ann Rowles, Karen Phillips, Callahan McDonough, Vicki Bethel, Corlia Kock, Kathy Meliopoulos, Pat Barrow, Helen DeRamus, Vickie Conison, and Robyn Elliott.

Indiana Chapter

In 1978, a small group of local women artists met together in South Bend, Indiana, to form a chapter of the Women's Caucus for Art. They were led by Moira Geoffrion, a professor of art at the University of Notre Dame, who described this group as becoming "an energizing, networking, nurturing, and high-energy group, promoting regional women artists on a level that had not existed before." Forty-four years later, the **Indiana Women's Caucus for Art** is still providing opportunities and support to women in the visual arts. Two of our current members were part of that initial group, and several others have been active for more than four decades. For our 2018 anniversary year, we exhibited work at the South Bend Museum of Art in celebration of our forty years as an active feminist art organization.

The world of 2020, turned on end by the Covid-19 crisis, posed new challenges for IWCA and also some unexpected opportunities. While we were physically separated from many of our social support networks, we found new ways to communicate, experimenting with new technologies, reaching out online with digital exhibits and video conferencing, and using this time of social isolation for making new art. In 2021, we reflected on our individual and collective experiences through a poignant exhibit of artworks and written statements titled *Alone Together: Visual Stories from a Pandemic*, at the South Haven Center for the Arts in South Haven, Michigan. We published a beautiful catalog to document the artworks and our thoughts about this uncertain time.



Chapter Founder Moira Geoffrion

The Indiana Women's Caucus for Art (IWCA) looks forward with a mission of creating and expanding opportunities and recognition for women in art. The IWCA provides ongoing support for members, including a robust calendar of exhibitions, workshops, conferences, professional projects, meetings and activities. We have sponsored an annual award for a young woman artist through our local Scholastic Art Competition for many years, and many of our members serve as jurors, mentors and board members of arts-related organizations in our community. We continue to welcome new members and seek out opportunities for exhibiting work and learning new things.



Carol Ann Carter 1989

We support our members in their art journeys, and IWCA members can be counted on to show up at openings, lectures and events by other members and in our community. Our monthly newsletter keeps us connected. Perhaps most importantly, IWCA is an accepting and encouraging community of creative women, widening our circle to include new people and new ideas. Together, we can explore our thoughts and share our work in a spirit of curiosity and openness. Our focus as a group has always been on making personal connections and providing artistic support. Meeting, talking, and sharing our art continues to be at the heart of who we are.

www.wca-in.com

[@womenscaucusforart_indiana](https://www.instagram.com/womenscaucusforart_indiana)



Alone/Together Exhibition gathering in 2020.

Louisiana Chapter

Louisiana Chapter was founded coming out of the 2005 flood of New Orleans after a national tour of 2008 sponsored by National WCA, Jennifer Colby National Board President. The chapter has an annual Femme Fest exhibit at the New Orleans Jazz and Heritage Foundation Gallery. In addition to this exhibition, we frequently have other exhibits as well. We have many activities visiting galleries, museums, and salons at members' homes and studios. One of our members, Pat Loughran, is a docent at New Orleans Museum of Art, and she has guided several private tours of various exhibits as well as the two sculpture gardens. We have visited the historic New Orleans Collection, Newcomb Art Museum, the Ogden, and have had salons with many of our members' studios, some of whom are known worldwide.



Louisiana Chapter gathering.

In the future, we hope to continue exhibiting and attending tours. We wish to promote female artists and celebrate their accomplishments. Our members will continue to address socially relevant subjects and bolster the female input of contemporary art in Louisiana. We have a great website, wonderfully maintained and beautifully arranged for functionality and information and also maintain a Facebook page. Covid-19 has impacted our activities, but we hope to include more people and prosper as the diverse and expressive group that we are.

www.wcalouisiana.com



Louisiana Chapter Members: Kichea Burt, Judy Cooper, and Phyllis Parun at the June 2021 exhibit *Transcommunitality*.

Michigan Chapter

Michigan Chapter of the Women's Caucus for Art was founded in 2006. Our chapter began as a group of women interested in going beyond gallery sales and exhibits to producing work on social justice, women's issues, feminism and the environment. Brenda Oelbaum, National WCA Board President 2014–2016, was the motivator who got us going with her ties to ArtTable and The Feminist Art Project (TFAP). She had attended the national WCA conferences and inspired us to do the same.

We began showing work together at the University of Michigan Duderstadt Gallery in Ann Arbor in 2006. Soon, some of us were showing work in the national exhibitions which brought us to the WCA conferences. We sent member representatives to the Chapters' Council meetings as well. In 2012, our chapter went all out to welcome the national board who held their summer board meeting in Detroit, planned a bus tour of art installations, collections, and public art in Detroit and Ann Arbor. We also sponsored a national show, *Man Up!*, that challenged the relationship of gender to power, with juror Canadian performance artist Suzy Lake.



The 19th Amendment at 100: Women's Voices Then and Now, 2020. Opening reception in Detroit. Photo by Margaret Parker.

Our current 2021 membership has set ambitious goals of broadening membership to better represent the state's population, aiding career development and expanding our online presence. When Covid-19 stepped in, communicating online became a lifeline. The chapter has sponsored exhibitions with a national reach including entries from across the county: in 2020, *The 19th Amendment at 100: Women's Voices Then and Now*; 2019, *citizenSHIP*, a show that included community participation; in 2018, *Guns, Artists Respond*, with community participation and in 2013, *Eye on the D*, focusing on Detroit in the midst of financial disaster.

Other projects we have accomplished were publishing a book of artists' responses, *Year of*

Resistance in 2017, and *Artists Moved to Action* in 2018, which are available online. We printed a series of posters, “Yes, Women” that were placed in city busses in Ann Arbor for the whole year of 2016. And a popular early project in 2006 was a series of street banners, “Celebrating Women Artists 1950–1980,” which filled the downtown streets of Ann Arbor with homages to our great women artists.

We are looking for ways to rejuvenate our members now, with no certainty of in-person exhibitions in sight. Our upcoming chapter activity is an Art Tag project, based on one that’s been successful in the Northern California chapter, with the theme of “Seeds of Change.” It will meet online monthly to talk about the project, look at work participants have made, and build on that over the next three months. A POD has become active in the Lansing area, and we’ve enjoyed engaging with them.

Several Michigan members have become active on the national level and this has proved to be an underlying strength for our group. Idelle Hammond-Sass will be co-chairing the Jewish Women Artist Network (JWAN), Brenda Oelbaum is working on the upcoming national conference, and Margaret Parker, past Chapter President and National WCA Board Member, has been coeditor for the national newsletter *PULSE*. Donna Jackson has stepped up to be the national President Elect and will commence her term in February 2022.

Thanks to all who keep us going!

www.wcami.org
[@wcamichigan](https://twitter.com/wcamichigan)



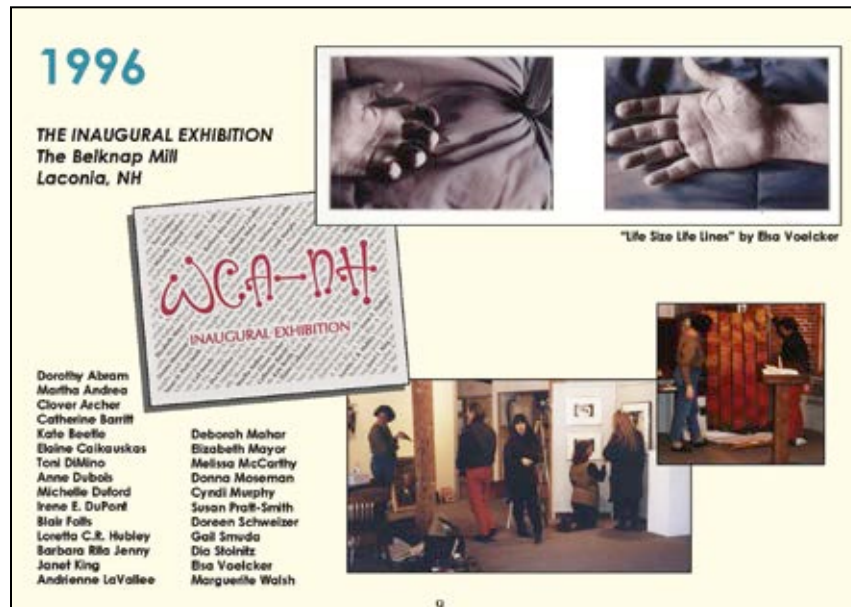
citizenSHIP, 2019. Opening in Ypsilanti, with community groups participating. Photo by Margaret Parker.

New Hampshire Chapter

A small group of women in the arts banded together in 1995, to create the **WCA/NH Chapter**. At that time, there were few opportunities for women artists and few available support systems for New Hampshire's artists, who faced education, resources, exhibition opportunities and networking issues. The National WCA offered the potential for supporting many of the needs, so creating a statewide chapter seemed like a good way to go.

"A potluck was held at my house for any and all artists we could think of who might be interested in forming such a chapter. Many of the women who joined in that initial meeting continue to support WCA/NH and many have held one or more positions on the board over those intervening years...The first statewide meeting was held in March of 1995 at New England College and the original goals of the group were set to include education, resources, and networking as well as exhibition opportunities. I recently saw a Gloria Steinem quote a portion of which was: 'We all know things the other needs'. I feel that is the focus of what WCA is all about."

~Gail Smuda, WCA/NH President 1995–1997.



The first WCA/NH Exhibition at the Belknap Mill in Laconia NH, 1996

In 2001, WCA/NH started having monthly Art Shares at Borders Bookstore in Concord, where members and non-members could get together and share their current projects and ideas. Starting in 2015, we started the statewide Art Share project we call Pods. Currently we have five Pods spread throughout the state and one specifically online. Pods help artists connect with one another and participate in a community. It also helps with membership. Many of our new members started as Pod members. Our work continues to center on organizing a variety of exhibitions for our members, while

strengthening the network of connectedness for our members. WCA/NH offers several invitational exhibitions and one juried exhibition each year. We often surpass that goal! To date, we have presented 97 exhibitions!

WCA/NH members are an amazing group of talented artists, a rich cross-section of artists, representing the best of what is happening in American art today. We are a thriving networking organization for NH women in the arts with over 100 members. Our mission is to create community through art, education and social activism. Membership is open to all artists, from student to seasoned professional. Our members include painters, sculptors, ceramicists, mixed-media artists, photographers, fiber artists, stained glass artists, video and digital artists, printmakers, jewelers and bead artists...the list is endless!

Since 2005, we have awarded an annual scholarship of at least \$1,000 to a female NH resident majoring in the visual arts at a NH college or university and showing artistic merit and promise. The scholarship also awards a one-year membership in WCA/NH, which includes access to exhibition opportunities and other programs. We also offer a Professional Development Grant to our members, the Edith Weiler Scholarship named after a longtime member, board member, exhibitions chair, and photographer who passed away in 2019. We also offered Covid-19 relief grants to members in need. Other WCA/NH Membership Benefits: chapter newsletter, national newsletter, semi-annual meetings with presentations, workshops, networking opportunities, Artist Trading Card exchanges and community outreach.

www.wcanh.org



The Opening Reception for *Busting Out, Powerful Women* at Twiggs Gallery in Boscawen, NH, March–May 2019.

New York Chapter

Launching from the goals and mission of National WCA, “We strive to be supportive to our members, regarding their goals for creating their artwork, as well as promoting it,” says Nina Kuriloff. In 2010, Marcia Annenberg and Heather Stoltz reformed and co-chaired the **NYC Chapter** of WCA.

Marcia Annenberg recalls, “in 2010, three strangers walked into a WCA board meeting at the Folk Art Museum in NYC, and walked out as the core of the resurrected WCA NY. There was something about the chemistry of the board that resonated with the audience; such remarkable women—Janice Nesser-Chu, Karen Gutfreund, Priscilla Otani, Ulla Barr, Noreen Dean Dresser and others...Little did they know that Marcia Annenberg, Heather Stein Stoltz, and Linda Stein would gather after the meeting to ask—why doesn’t NYC have a chapter and what can we do about it?”

So, Heather and I became co-presidents on the spur of the moment and Linda became the vice-president. Our first meeting took place at Linda Stein’s studio with guest speaker, art historian and critic, Cassandra Langer. Over time, we established two venues for exhibits—Boricua College and the New York Public Library at Lincoln Center. Our membership grew from zero to 80 members in two years! We held exhibits, had panels with prominent critics, and went on gallery and museum walks with curators. Heather, Linda and I continued in our roles for three years.”

In 2014–15, Patti Jordan served as chapter president, and in 2014 the *Ubiquitous* exhibition was held at Boricua College. In 2015–16, Nina Kuriloff was the chapter president and in 2016 the exhibition *Women Gazing Inward* was held at Ceres Gallery. 2016–17 had the following leadership roles: Linda Andrei, Chapter President; Jade Olson, Secretary; Noreen Dean Dresser, Treasurer; Gail Kolflat, Membership; Nina Kuriloff, Social Media Editor; and Marcene Glover, Chapter Representative. The chapter website was created and the chapter developed and distributed a membership survey. Exhibitions were scheduled for St. Francis College Gallery, and Boricua College Gallery for 2018, and Ceres Gallery for 2019. The exhibition *Subjective* was held at the Riverside Library at Lincoln Center in Manhattan with artist Alyssa Monks serving as juror and Marcene Glover writing the prospectus. This exhibition brought in a good response with the most revenue and increase in membership for the chapter.

In 2018, Jade Olson was Chapter President. We formalized the NYC chapter website and newsletter hosting service, transitioning from a personal account to the chapter’s formal account and held a meeting for resource-sharing, trading show invites and ways to get our work into the world which later went out to the general membership in a newsletter. In April, the chapter hosted a guest speaker at a chapter meeting from Be Smart About Art, LLP to

discuss marketing techniques and methods to get our work out into the world. We created an exhibition committee and planned the juried show *Pleasures of the Earth* that was held at the St. Francis College Gallery (Brooklyn, NY) for June 2018, and had a member exhibition at Boricua College Art Gallery in Manhattan in November.

In 2019, a leadership group was formed by previous board members to share overlapping responsibilities for managing and organizing the chapter. Noreen Dean Dresser organized and wrote the prospectus for *What You Take With You*, an exhibition held at Ceres Gallery. With Marcene Glover's recommendation, Laura Domencic was the juror. This was an exhibition featuring artist explorations of what is most important to them.

Spark was a member exhibition held at the Riverside Library in Manhattan in 2020 and was in place when the Covid-19 outbreak began. The chapter had to pause in-person meetings but resumed by converting to Zoom for online chapter meetings. Other exhibitions included *The Space Between: Questions of Place in Times of Uncertainty* held at Alfa Gallery in New Brunswick, NJ with Jeanne Brasile, Director of Seton Hall's Walsh Gallery, as juror and Patti Jordan was the lead in this exhibition. *Hope In The Face Of Hardship*, curated by Nina Kuriloff, was an online member exhibition. *What the Morning Brings* was an online member exhibition in March 2021, curated by Marcene Glover. The chapter is now planning for 2022 member exhibitions, and possibly a WCA 50 year tribute.

www.wca-nyc.org



Marcia Annenberg and Linda Gilbert-Schneider at the 2011 exhibition
When Did Friend Become a Verb?

Northern California Chapter

The **Northern California Chapter** of the Women's Caucus for Art was formed in 1973, inspired by the College Art Association's San Francisco annual meeting and the 1972 founding of the National WCA. NCWCA identifies strongly with WCA's activist mission in support of women artists, serving members in the San Francisco Bay Area, and all parts of Northern California. The chapter attained its 501(c)3 status in 1992.

NCWCA is proud of our strong leadership, supportive board, and enthusiastic members. We foster community through a unique menu of interactive activities and opportunities for artistic and professional growth. In addition to frequent exhibition opportunities, we invite our membership, and often the public, to participate in professional development, art share, art tag, and inclusive monthly board meetings, plus ad hoc workshops and social events. NCWCA has hosted several Pacific Region conferences, among others. In addition to officers, the Board includes positions in charge of exhibitions, professional development, communications, membership, and general support. The chapter maximizes its operational efficiency by relying on free, inexpensive or donated technology for its meetings, membership, exhibitions, newsletters, catalogs, online presence, and social media publicity.

NCWCA embraces its activist mission, most publicly with exhibitions that push forward with bold feminist, environmental, and social justice messages. Just a few of these: *Violence Against Women, Women Against Violence* (2004), *Blue Planet* (2010), *Choice* (2014), which asserted women's reproductive rights; *F*ck U in the Most Loving Way* (2017), which called for resistance against repressive Trumpism; *F213* (2019), named for the Fahrenheit temperature just above the boiling point of blood, featured nearly 100 national and Bay Area feminist artists and writers who were incensed about the United State's regressive social and political climate. In addition, NCWCA organizes chapter exhibitions including the recent *The Ground Upon Which We Stand* (2020), a show displaced by the global pandemic, which carried an urgent message about climate change; and *Composing the Future* (2021), comprised of visions of how we will emerge from recent calamities that have upended our lives.

Chapter members range from emerging, second-career, and mid-career to well established and renowned artists, art historians, gallerists, curators, and writers. We have been home to several founders of WCA including Patricia Tavenner and Eleanor Dickinson, and our Northern California region has included a good number of National WCA Lifetime Achievement Honorees including Ruth Asawa (1993), Bernice Bing (1996), Jo Hanson (1997), Kay Sekimachi (1997), Moira Roth (1997), Marie J. Calloway (2001), Eleanor Dickinson (2003), Wanda Corn (2007), Ester Hernandez (2009), Yolanda Lopez (2008), Trinh T. Minh-Ha (2012), and Lynn Hershman Leeson (2018).

Under current president Sawyer Rose, NCWCA has initiated programs designed to nurture young and emerging artists. Bay Area Art Stars (BAAS) is a networking event for emerging women in the arts to meet with established gallerists, curators, professors, and representatives from major arts organizations (the fourth BAAS program is slated for Spring 2022). The mentorship program, now in its third year, pairs five experienced NCWCA members with five emerging Bay Area female-identifying artists, curators, art teachers, art historians, and/or aspiring gallerists in a six-month partnership focusing on artistic critique, professional practices, goal setting, and networking, passing along hard-earned skills and knowledge from one generation of women artists to the next.

www.ncwca.org

@ncwca



2017 Women's March
NCWCA members participated in San Francisco, Oakland, and Washington DC.

Peninsula Chapter

This chapter serves the San Francisco South Bay & Peninsula Area of California. In San Francisco in 1972, at the National Conference of the College Art Association (CAA), the Northern California Chapter formed. Considering the Bay Area geography, the Northern California chapter decided to assign tasks by region and to split the membership into separate chapters. The South Bay chapter organized first, followed by the **Peninsula Chapter** in 1991.

Artists of the Peninsula Chapter work in a wide range of media and demonstrate diversity in style and content. We currently have 22 members. Our general meetings occur about four times a year and board meetings six times a year or as needed to resolve issues. Our general meetings involve a short business part and then socializing. Artist members in attendance can “show and talk” about their work. We have a few just social events per year: The Annual Picnic, The Cocktail Hour, and most noted is our Holiday Meeting/Gift exchange and potluck. At this event, artists exchange a small piece of artwork.

Our group remained intact during Covid-19 with Zoom meetings, though it was difficult for many of us in learning a new technology. In addition, we have held monthly virtual exhibits of our member’s work posted on our website.

Currently, our chapter’s past president, Rebecca Lambing, is curating an exhibition, *Cohesion*. The exhibit will have approximately 25–30 pieces of artwork that are all 24x30 inches in size. Our plan is to produce a catalogue for this exhibition, and to explore the possibilities of sending proposals to galleries to make it a traveling exhibit. In addition to that, our exhibition chair is working on an exhibition for the 2022 Women’s History Month in San Jose, CA, and an exhibition entitled *Let’s Hoop It Up* as a fundraiser for a non-profit organization in 2022.

We continue to support exposing and ending the systemic injustice, racial inequity and violence experienced by People of Color. Our members take responsibility in seeking solutions through education and in supporting local Black-owned businesses. As part of our community outreach, our chapter reaches out to those for whom membership fees might be challenging. We offer grants to become a member of our chapter which comes with new opportunities to exhibit.

In 2019, then Chapter President and artist, Rebecca Lambing, redesigned the National Logo, which is now the basic starter logo for all WCA Chapters, thereby unifying WCA’s branding efforts.



WCA Peninsula's first Zoom meeting, adjusting to accommodate the reality of the Covid-19 pandemic. April 2020.

Below: The inaugural exhibition of *Cohesion: An Exhibition in Perpetuity*, at Twin Pines Art Center, Manor House Gallery, in Belmont, California. Nov. 2021



Cohesion founding curator Rebecca Lambing receiving an award from San Mateo County Board President and California supervisor David Canepa on behalf of her committee at the opening reception of the inaugural exhibition in Belmont, California. November 7, 2021.

Philadelphia Chapter

The **Philadelphia Chapter** of WCA was founded in 1977, in the heat of the Women's Movement, and still maintains members and feminist energy of that time. The 1977 College Art Association (CAA) conference in Los Angeles included WCA for the first time and featured the first international exhibition of art by female artists, *Women Artists: 1550–1850*, at the LA County Museum. Diane Burko, WCA Lifetime Achievement Award recipient (2011) and lifetime member of the Philadelphia Chapter recalls, “you can imagine what a heady time that was for us feminists,” and “there were great celebrations around the *Women Artists: 1550–1850* exhibiton, including a major party at the home of June Wayne, founder of Tamarind Press, and many exhibitions sponsored by WCA under Judy Brodsky's leadership. It was Judy Brodsky, artist, author, and professor emeritus Rutgers University, NJ, who initiated national chapters for WCA and Philadelphia.”

In 1983, a permanent office for the National WCA was obtained at Moore College of Art and Design in Philadelphia. This office was headquarters for the National WCA from 1983–1997. Moore remains the first and only all women's college for art and design. In 1997, the CAA and WCA conferences were held in Philadelphia, although the chapter was not in operation at that time. Longtime chapter member and Treasurer Virginia Maksymowicz recalls of the early 90s, “We gave it several years and then decided to step back. No one was coming to meetings. Although the internet existed, many members didn't have computers or access, and we were spending all our time printing and mailing out newsletters. It got to be too much for the few of us. Then, around 2000, some of my former Moore students revived the chapter. I stepped down as secretary and later on became treasurer. The conference was a difficult conference. Since I had started teaching at Moore, where the National office was, I somehow got tagged to find volunteers. So, I drafted all my students. This got me into trouble with the current Dean, despite the fact that Moore's president, Barbara Price, was scheduled to be the keynote speaker! Some of my students got to meet and hang out with Audrey Flack!”

By the 2000s, we emerged equipped with the internet, international collaborations, outreach, activism, and a growing membership. Highlights were: *Women Helping Women*, a collaboration in 2008 between WCA Philly and the organization Stitch By Stitch, resulting in a quilt that travelled nationally and raised money for women in Afghanistan. Spearheaded by Joanna Fulginiti, *The RagDoll Project* (2012), raised awareness of human trafficking and was exhibited across the US, and given the Philly DoGooder award. A film of the project produced by Bonnie MacAllister previewed at the 2012 Conference in Los Angeles. Other chapters hosted the Dolls and were inspired to create their own human trafficking awareness projects. Important international exhibitions such as *Women + Body*, 2012, brought together WCA artists and Korean women artists in Seoul, South Korea which included the

participation of three leading feminist artists from South Korea. Artist Pamela Flynn represented WCA Philly. The exhibition *Violence* sponsored by WCA Philly in 2013 spurred a collaboration with the Montgomery County Guild of Professional Artists. It included two dozen women from the Philly, DC, and NYC chapters who exhibited with MCGOPA. In 2014, Vice President Eva Preston, along with member Joanna Fulginiti represented WCA Philly with their work for an exhibition titled *Half the Sky: Intersections in Social Art Practice* in Shenyang, China. It was an unprecedented cultural exchange with Chinese women artists exhibiting at LuXun Academy of Fine Arts.

Sadly, in early 2021 we lost a friend and former WCA Philly President, Kristin Osgood Lamelas. During her term 2013–2015, the chapter grew. She had spearheaded an exhibition titled *Old Enough to Know Better* at one of Philadelphia’s premier venues which brought in funds for the chapter that would keep us in the black for years to come. Kristin was a graduate of Moore College of Art and an exceptional artist—she represents women’s spirit to fight and show strength with a sincere smile. She was devoted to WCA and had touched the hearts of many members.

Community, social and environmental justice, outreach, diversity, and inclusion of self-identified women artists, define the current leadership of our chapter. Each year we give merit awards to Philadelphia School District students at the “Young Artists” exhibition and present an annual award for excellence at the “Senior Show” at Moore College of Art and Design. Our enthusiastic President Liz Krick has kept us positive through Covid-19, with Zoom critiques for members and online exhibitions like *BLM*. Reyna Howkins has created a new comprehensive website and

visibility on Facebook and @WCA Philly on Instagram. Selene Nunez-Cruz, and Angela Arrey-Wastavino bring strong voices and connections to community and plan upcoming exhibitions in our area. Cheers to the many powerful voices of the WCA!

www.wcaphiladelphia.org



WCA Philly in front of Fulginiti’s *RagDoll Project* displayed in Philadelphia with Alison Altergott, Ellen Bonnet, Bonnie MacAllister (center), Jeanne Seidel Lombardo, Joanna Fulginiti, and Heather Penn.

Southern California Chapter

Founded in 1976, the **Southern California Women’s Caucus for Art (SCWCA)** has deep roots in the feminist art community of Los Angeles beginning with the Feminist Studio Workshop, the Woman’s Building and Judy Chicago’s *Dinner Party* project that continue today. Added inspiration came from Linda Nochlin and Anne Sutherland Harris’ *Women Artists: 1550–1950* exhibition at the Los Angeles County Museum of Art that opened that same year. This was the fertile environment when WCA president Judith Brodsky asked Ruth Weisberg to start a chapter because the 1977 College Art Association conference was coming to LA. Weisberg invited women arts professionals to an organizing meeting at her Venice studio and exhibitions, studio meetups, and conference planning soon followed.

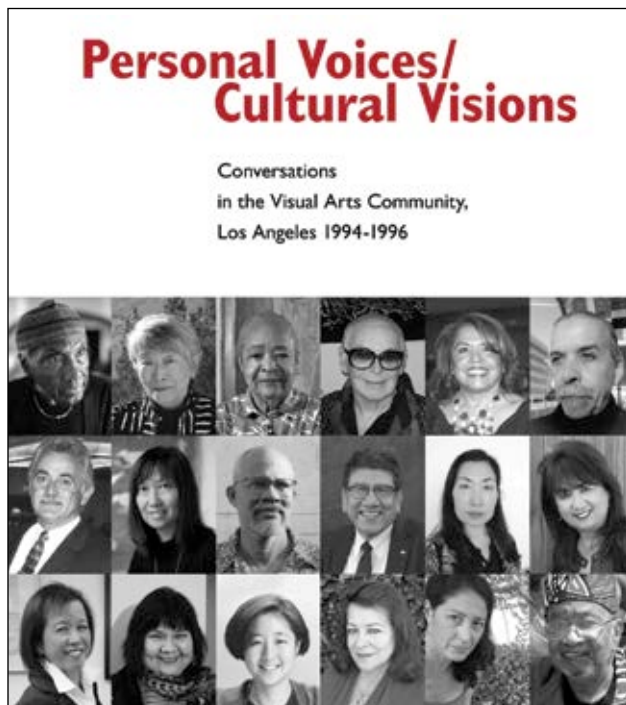
SCWCA has had a strong presence in Southern California offering provocative exhibitions, programs, career programs and networking events for 45 years. In the 1990s, one-day regional conferences became a favored venue to explore feminist themes of power and identity. Often held at USC or UCLA, SCWCA first learned of Connie Butler’s plans for *WACK! Art and the Feminist Revolution* in her presentation at the 2004 “Women: Making It In the Arts” conference at the University of Southern California. In turn, chapter leaders organized *Multiple Vantage Points: Southern California Women Artists, 1985–2006* to complement *WACK!* with both shows opening in February 2007. The SCWCA Eco-Art Collective presented their inaugural Eco-Art exhibition at an adjacent gallery. The environment has long ignited LA’s feminist art community starting with A.C.T.S. (Artists Contributing to the Solution) in 1991 and continuing with the 2021 Earth Day “Finding the Feminine Land Art” event. The SCWCA Eco-Art Collective study and practice group helped produce the regional WCA “Elements” conference in 2010 and launch the Eco-art Caucus. SCWCA has partnered with Angels Gate Cultural Center, Embed Gallery, Avenue 50 Studio, Santa Ana College and other venues on ecological projects.

Another long-term project is the Equity in the Arts Committee that surveyed 30 arts institutions in the nineties and then interviewed leaders in marginalized communities to learn how they dealt with exclusion that was published in 2018 as an oral history. *Personal Voices, Cultural Visions: Conversations in the Visuals Arts Community* debuted with “Gloria’s Call” film at the 2018 WCA conference in Los Angeles. SCWCA members chaired the national *Art Speaks!* exhibitions, presented workshops and organized bus tours in 2018—as they did when the 1985, 1999, 2009 and 2012 national conferences in LA. Many chapter members have served on the national board, and Jean Towgood and Susan King served as WCA president in 1992–1994 and 2016–2018, respectively.

SCWCA has been a 501(c)(3) California nonprofit since 1980 and received grants from the California Community Foundation and the LA County Arts Commission. The many catalogues, conference programs, newsletters and

chapter papers from 45 active years are now archived at the Getty Museum. The Getty is also digitizing the original tape recordings from the Personal Voices/Cultural Visions project while the volume itself (and other catalogues) are available on Amazon.

The current board offers a vibrant mix of exhibitions, career programs and networking events for members. They have fostered community relationships with SoLA Gallery hosting the Pulse of LA exhibitions, broadened the membership, completed *The Completed Quilt Project* that was featured at the Lancaster Museum of Art and History and sponsored the *She Votes!* community art project in celebration of the 100th Anniversary of the 19th Amendment. Community outreach includes a long-time involvement with A Window Between Worlds, a nonprofit using art for healing and scholarship awards that include a two-year membership and holiday charity. This ambitious drumbeat is sustained by dedicated and skilled board members sending monthly newsletters, creating programs, planning exhibitions, organizing museum meetups—in short, creating community through art, education and social activism.



Many of these activities including exhibitions now take place online—an asset, given the size of the region. SCWCA launched an independent website (scwcaexhibitions.org) to present online shows and document exhibition and curatorial projects. Art openings and related programs as well as monthly Third Thursday Artist Talks and Saturday Salons are offered on Zoom and recordings are published on the SCWCA YouTube channel. SCWCA treasures the talented WCA Lifetime Achievement Awardees from Southern California including Eleanor Antin, Judy Baca, Judy Chicago, Shifra Goldman, Suzanne Lacy, Artis Lane, Samella Sanders Lewis, Gloria Orenstein, Rachel Rosenthal, Arlene Raven, Alison Saar, Betye Saar, Barbara T. Smith, Joyce Treiman, Linda Vallejo, June Wayne, Ruth Weisberg, Faith Wilding, and Beatrice Wood.

Bookcover: Personal Voices/Cultural Visions
CreateSpace Independent Publishing Platform; First edition (February 14, 2018)

Washington DC Chapter

The **Chapter for the Greater Washington, DC** area, which includes Maryland and Northern Virginia, first met at the Washington Women's Art Center (WWAC). Led by Claudia Vess, it was formed after members, encouraged by Mary Garrard, attended the 1978 WCA conference. They wanted to support the ambitious plans being made for the national conference in 1979. Led by Charlotte Robinson, the DC group envisioned the first Lifetime Achievement awards, which were presented by President Jimmy Carter at the White House and at the conference. Their efforts included exhibitions of work by women artists on view in over 40 museums, colleges, and galleries during the conference in addition to numerous panels. After WWAC was dissolved in the late 1980s, the chapter was inactive. In 1990, the next CAA/WCA conference coming to DC in 1991 spurred many of the former WWAC and WCA members. Led by co-conference chairs Marilyn Banner and Alice Sims, they formed committees for programs and exhibitions, including the awards ceremony at the National Museum of Women in the Arts and the national exhibition.

Out of this group WCA/DC was reborn and made official with bylaws in 1991 and incorporated in 1994. The chapter has been continuous since then with over 100 members at various times. It has usually organized at least two exhibitions a year and sponsored some regional exhibitions, including one with the Louisiana Chapter in New Orleans following Hurricane Katrina. The annual Networking Day was a major event for many years, each one focusing on a theme for the program as networking which brought in new members. Our closest chapter, Philadelphia, has often been included in networking days. Programs have included excursions to discuss work at museums and galleries and art shares, often with potlucks. For years the Corinne Mitchell Prize was awarded to chapter leaders and honored the longtime DC art teacher who chaired the 1991 conference exhibitions committee. From its early history, chapter members have served on the National WCA board. During the 2006 summer board meeting in DC when Marilyn Hayes was National President, the WCA board's focused brainstorming led to the change in the National mission statement to emphasize activism. In 2007, in response to the exhibitions *Wack! Art and the Feminist Revolution* at the National Museum of Women in the Arts and *Claiming Space* at the American University Museum, WCA/DC collaborated with ArtTable to present a forum *Opening Doors: Women in Art, 1972–2007* at American University.

When CAA and WCA met again in Washington in 2016, chapter members Barbara Wolanin and Jaimianne Amicucci organized the exhibition and catalogue *Impact!* focusing on past honorees of the WCA Lifetime Achievement Awards at the American University Museum, while Cherie Redlinger chaired the conference.

An influx of energetic new members led by presidents Kim Foley followed by Holly Stone have brought membership to over 130. Activism has been the focus of a series of recent exhibitions, such as *Why I Vote*, *See My Color*, and *Changing the World: Women Role Models*. The website includes a chapter statement on Black Lives Matter. 2021 launched the plan for a scholarship to help a high school senior of color with expenses in her first year of college. The 1998 revised bylaws were updated. The chapter is more visible than ever with a website kept up to date and active use of social media. In 2021, WCA/DC won an award for “Art Activism Work in the Art Community.”

During the pandemic, switching to virtual meetings and programs including tips on websites, photography on phones, and how to look good on Zoom, art shares, and interviews with members kept people engaged and connected. WCA/DC is one of the chapters that has been continuous for three decades and has always been proud of the diversity of its members and leaders.

www.wcadc.org

[@wcadcorg](https://www.instagram.com/wcadcorg)



WCADC 2019 holiday party gathering.

International Caucus

With its mission of developing projects with global entities, artists, and WCA's United Nations NGO (non-governmental organization) status, the International Caucus's work has included important historical opportunities for women within and outside of WCA. It is a great honor for WCA to be a UN/NGO. There are 10 million NGOs in the world, and only 1300 affiliated with the UN. The following is not a complete list of WCA international efforts, but highlights some of the more documented ones.

Three years after WCA's founding in 1972, WCA curators Nancy Cusick and Cynthia Navaretta participated in the UN's First World Conference on Women in Mexico City. For the 1980 UN Decade for Women conference in Copenhagen, curators Susan Schwalb and Annelise Jarvis Hanson presented the *International Festival of Women Artists* at the Glyptotek Museum. Nancy Damon installed *Shrine for Everywoman* and Gloria Orenstein presented *Images for a New World* at the UN Third World Conference in Nairobi in 1985.

The UN Fourth World Conference on Women in Beijing in 1995 was a landmark international event for women. Under the leadership of Helen Klebesadel and Jo Hockenhull, one hundred WCA members brought panels, presentations, exhibitions, and performances. Many of the exhibitions travelled worldwide. Muriel Magenta presented *World's Women Online*. Carole Richard Kaufmann curated *Beijing and Beyond*. Jo Hockenhull sponsored numerous exhibitions and post-conference panels.

In 2008, International Caucus Director Priscilla Otani invigorated WCA's international involvement at that year's WCA conference by curating a postcard show, *Sustaining our Environment*, inspired by the eponymous UN Millennium goal. At the UN DPI/NGO UNESCO conference in Paris that year, Otani and Helen Poole Newman established connections with KIK (Kulturel Information-Koordination) and The Ribbon International, organizations with whom WCA collaborated for several projects, including a postcard show and panel *Zero Nuclear Weapons, Zero Weapons of Mass Destruction: Create a Culture of Peace Now!* at the 2009 UN Conference in Mexico City and, with WCA member Sherri Cornett, a display of activist postcards at a booth and panel at the 2011 UN DPI/NGO Conference in Bonn, Germany.

South Korean curator Hye-Seong Tak Lee attended the 2012 WCA Conference in Los Angeles with the goal of creating a collaboration of first and second-wave Korean feminist artists with those from the US. Lee and new Caucus Chair Sherri Cornett curated *Woman + Body*, which was exhibited in Seoul and Gwangju, South Korea that fall.

With International Caucus membership growing, Maureen Burns-Bowie established and became the director of the UN Program and began regular presentations by WCA members at the annual UN Commission on the Status of Women conferences in New York City. Sherri Cornett created a separate website for the caucus, began the annual IC Honor Roll, which recognized stellar UN mission-related WCA artists and projects, and a database of WCA chapter projects supporting UN goals.

In 2014, the International Caucus was very active. Involving twenty-five WCA member volunteers, sixteen delegate artists and Chinese women graduates of the Luxun Academy of Fine Arts in Shenyang, China, curators Sherri Cornett and Jing Deng directed *Half the Sky: Intersections in Social Practice Art*, an exhibition and cultural exchange, including social activism presentations and artist discussions, at the Academy in 2014. Hye-Seong Tak Lee and other South Korean feminist artists travelled to Chicago for the WCA conference and a collaborative exhibition with US feminist artists titled *The Eyes of the Mother*, held at the Korean Cultural Center in Wheeling, Illinois. Curators Sherri Cornett and Priscilla Otani created *Women Do It!*, a multi-year, travelling, 500+ postcard exhibition of women heroes. From 2014 to the present, WCA UN Program members have participated in numerous high level UN events and conferences. Liz DiGiorgio became the Director of the UN Program's Youth Representative Program in 2015 and Kebedech Tekleab became a youth mentor. Maureen Burns-Bowie was the video curator of *Women Artists Consider Our World*, which highlighted WCA artists, whose work addressed UN goals and was presented at UN conferences. In 2020, Maureen Burns-Bowie created *Beijing Journal*, an online documentation journal of the 1995 UN Fourth World Conference on Women.

More documentation at www.wcainternationalcaucus.org, www.beijingjournal.online, <https://vimeo.com/150805188> and archived at the National Museum of Women in the Arts and Rutgers University.



Artist Roundtable for *Half the Sky: Intersections in Social Practice Art*, Shenyang, China, 2014.

Jewish Women Artist Network (JWAN)

The **Jewish Women Artist Network (JWAN)** was founded as part of the national WCA in 1991 at the Washington, DC conference to act as a forum within the larger organization for Jewish artists; a panel highlighted the event. In 1996, the exhibit *Jewish Women Uncensored* was shown at Cragin Fife Gallery in Brookline, MA. In 2001, Rona Lesser asked about JWAN, and became chair. From 2005, juried exhibits were held regularly until 2015.

The first was organized and curated in 2005 by Karin Luner, National WCA Administrator and artist, and Robin Schatell, Independent Producer at Makor/Steinhardt Center of the 92nd Street Y with the theme *Tikkun Olam, Healing the World*, selected by Rona Lesser, and was funded by a grant from the Puffin Foundation. From 2007 to 2012, Fay Grajower and Simone Soltan chaired the exhibitions, and catalogs were printed for each show. In 2013, Jeane Vogel became chair and guided the exhibits from 2014 to 2021. Reva Solomon followed as chair and worked on the 2015 exhibit at WestBeth Gallery in NYC. She also started the JWAN Facebook page.

In fall 2021, Idelle Hammond-Sass and Rona Lesser were elected co-chairs and initiated a plan to revitalize JWAN starting with online meetings of members.

Exhibitions concurrent with WCA Conferences:

2005 *Tikkun Olam*, Makor/Steinhardt Center of the 92nd Street Y, curated by Karin Luner and Robin Schatell

Tikkun Olam, Marcus Jewish Community Center of Atlanta, organized by Flora Rosefsky

2006 *L'Dor V'Dor—From Generation to Generation*, Hebrew College, Newton, MA

2007 *Words Within*, Columbia/Barnard Kraft Center for Jewish Life, NYC, and Rubin-Frankel Gallery, Boston University Hillel, juried by Laura Kruger

2008 *In the Beginning*, The Women's Museum, Dallas, TX, juried by Joan Davidow

2009 *Like Water on Rock*, American Jewish University, Platt/Borstein Galleries, juried by Barbara Gilbert

2010 *Drawing the Line*, Beverly Arts Center of Chicago, IL, juried by Sara Giller Nelson

2011 *Sanctuaries in Time*, Columbia/Barnard University Kraft Center for Jewish Life, juried by Maya Balakirsky Katz

2012 *Song of the Land*, Hebrew Union College, Los Angeles, CA, juried by Ruth Weisberg

2013 *Diaspora* New Century Artists Gallery, NYC, juried by Laura Kruger

2015 *The Difference Spirituality Makes*, as part of national exhibit WestBeth Gallery, NYC



Left image: 2005 Makor exhibition, Laurie Wohl (left) in front of her work with Marcia Annenberg, also featured in the show. Photo: Karin Luner.



Right image: Margaret Parker in front of her work at the 2010 exhibition *Drawing the Line* at the Beverly Arts Center of Chicago, IL.



Rona Lesser and Ruth Weisberg in front of her work *The Blessing* at the exhibition *Impact!* at the American University Museum Gallery in Washington DC, 2016.

Eco-art Caucus

The Eco-art Caucus is a special interest caucus of the Women's Caucus for Art. Beginning in 2005, the Southern California WCA eco-art collective was a study and practice group that continued through 2018. The conference meet-ups were organized by Ulla Barr, Danielle Eubank, Deborah Thomas, and Sandra Mueller—all WCA board members and part of the SCWCA group. Marcia Annenberg was a key contributor in NY and was the co-curator, along with Karen Gutfreund for the first eco-art exhibition *Petroleum Paradox: For Better or For Worse?*, held in NYC in 2017. Laura Morrison brought on Marcia Wood Mertinooke from New Hampshire to chair the caucus meet-ups at conferences from 2016 to 2019.

The Elements Regional Conference was held in 2010 at the David Brewer Center with the exhibition *Blue Planet* at SOMArts in San Francisco, with Kim Abeles as juror. This was the first multi-chapter venture that formally put together an eco-art event that ran concurrently with the National WCA summer board meeting and resulted in an active WCA Eco-art Caucus, a long-time interest of board members Helen Poole Newman and Ulla Barr.

Eco-art became a caucus at the 2011 NYC conference, chaired by MaryLinda Moss. A Facebook group also formed that same year. 2012 had the LA Momentum Conference with Deborah Thomas as co-chair and the SCWCA Eco-Art Collective hosted the meet-up. Denise Bibro Fine Art hosted the *Petroleum Paradox: For Better or For Worse?*, juried

by Eleanor Heartney. In 2013, the caucus did an “I commit to” project and shared images of its commitments on FB. At the Chicago Conference in 2014, the *Water: A Universal Human Right or Commodity?* exhibition was chaired by Danielle Eubank. In 2015, the national and caucus exhibitions were held at the Westbeth Community Center in New York City. The exhibition *Ecology: The Difference Perception Makes*, was juried by Karen Gutfreund and chaired by Danielle Eubank.

At the 2020 Chicago meeting, the group traded ideas on exhibitions and Laura Phelps Rogers and T'Alyne Anderson volunteered to chair the caucus.



Image by Danielle Eubank, former Eco-art Caucus Chair

Young Women's Caucus

The History of the YWC

Bianca Lago

Legend says that there was a time when the WCA had a sub-caucus, the Young Women's Caucus (YWC). Like the Great Library of Alexandria, all archival documentation of the occurrence has vanished. Enter the seventeenth year of 2000. A resurgence, nay a revival weltp up like a spring. Bubbling new life into the mission of providing opportunities to emerging women and non-binary artists. Opportunities for professional development, exhibiting work, mentorship, and expansion. In the past four years the YWC has had three national group exhibitions in Los Angeles, Chicago, and San Francisco: *Reality Sandwiches*, *Intersectional History*, and *Containment: Stories of Art in Isolation*. Social Media followings have grown, and a committee was created. The goals for the YWC moving forward are to continue offering exhibition opportunities, building a larger membership, and maintaining an active and educational social media presence. In July of 2021, the YWC has changed leadership from Bianca Lago to Veronica Clements as chair.

Follow us [@young_womenscaucus](https://www.instagram.com/young_womenscaucus) and join the team!



YWC exhibition *Intersectional History* at Woman Made Gallery in Chicago, IL.



2022

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

Virtual Award Ceremony

October 2022

Welcome and Introduction

Laura Morrison

WCA National Board President, 2020–22

Presentation of Lifetime Achievement Awards

Lynda Benglis

Presentation by David J. Getsy, PhD, Eleanor Shea Professor of Art History, University of Virginia

Beate Minkovski

Presentation by Mary Stoppert, Artist and Sculptor

Gladys Nilsson

Presentation by Mel Becker Solomon, Associate Research Curator
The Art Institute of Chicago

Lorraine O'Grady

Presentation by Stephanie Sparling Williams, PhD
Andrew W. Mellon Curator of American Art, Brooklyn Museum

Linda Vallejo

Presentation by Amalia Mesa-Bains, Artist, Curator and MacArthur Fellow

Presentation of President's Award for Art & Activism

Sabrina Nelson

Presentation by Laura Morrison, WCA National Board President

WCA Emerging Artist Award

Ashley January

Presentation by Laura Morrison, WCA National Board President

Closing Remarks

Donna Jackson

WCA National Board President 2022–24

Foreword and Acknowledgements

Occupying the Moment

Janice Nesser-Chu

The theme of the Women’s Caucus for Art’s 50th anniversary celebration and 41st Lifetime Achievement Awards is “Occupying the Moment.” What does it mean to occupy the moment? It means we engage all of our focus, our force, our energies on this moment in time. It means that we take up the space, we hold it, and we control it for ourselves and for future generations of women in the arts.

The concept of occupying the moment is not new to WCA. For over 50 years, the Women’s Caucus for Art has been on the forefront of holding space by writing about, exhibiting and advocating for women in the arts. Over those years, we have come together over 41 times to celebrate the accomplishments of women in the arts with the Lifetime Achievement Awards.

Maya Angelou wrote “Take full responsibility for yourself—for the time you take up and the space you occupy.” The five women we honor with the Lifetime Achievement Award this year, Lynda Benglis, Beate Minkovski, Gladys Nilsson, Lorraine O’Grady, and Linda Vallejo, and the two special honorees Sabrina Nelson, President’s Award for Art & Activism and Ashley January, WCA Emerging Artist Award—all exemplify Angelou’s words.

Benglis’s art in the 70’s disrupted the male-dominated minimalism movement with their suggestiveness and openness. Her ability to take up gendered metaphors and reconstruct them through brilliant color and heroic scale while not shying away from commenting on all moral viewpoints set her apart from other feminist interpretations at that time.

Minkovski co-founded Woman Made Gallery in Chicago to not only provide opportunities for women in the arts, but to also showcase the work of women in the Midwest who were often overlooked and undervalued because of their geographic location.

Nilsson’s densely layered and meticulously constructed watercolors and collages of the female human form focuses on all aspects of the female experience from motherhood to female fantasies. Her work is full of wild allegories filled with exaggerated human forms yet at the same time are refined and controlled.

O’Grady’s work focuses on the diaspora and black female subjectivity. From her iconic happenings in the 1970s and 80s to her present-day photo-based series, her work tackles cultural perspectives that are often overlooked by the mainstream.

Vallejo’s work reflects on her ethnic identity within the constructs of white culture. Her work is fearless, taking on both past and present-day icons of the dominant white culture.

We honor Benglis, Minkovski, Nilsson, O'Grady, and Vallejo with the 41st Lifetime Achievement Award for their drive, their tenacity, and their work, and for holding that space for themselves and for us, then and now. We also welcome our two special honorees, Sabrina Nelson and Ashley January, as they join these esteemed women in occupying the space with their work and in their practice. Nelson's work focuses on being a visual witness to our current chaotic times. January explores Black maternal mortality through her work. All these honorees let go of fear, and redirected their energies into occupying the moment.

Moments like these are propelled and occupied by so many women including the many hundreds of women who have served and worked tirelessly on the WCA boards, committees, caucuses and chapters. I would like to acknowledge all these women, as well as the many women who worked on the 41st Lifetime

Achievement Awards. Thank you to the Honor Awards Selection Committee: Amalia Mesa-Bains, Meg Duguid, Melissa Potter, Susan Fisher Sterling and Ruth Weisberg. Thank you to the essayists and presenters who were chosen by the honorees to tell their stories. Thank you to Karin Luner who produced the catalog, to Karen Gutfreund who collected and edited the Chapter essays, to Leslie Hume who spearheaded the fundraising, and to Margo Hobbs for her editing skills. Thank you to WCA President Laura Morrison for her leadership and guidance on the event. And lastly, thank you to our board members and to our donors who make our work possible, and enable us to continue to occupy the moment.

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



Janice Nesser-Chu giving award to Ferris Olin in 2012.
Photo by Amy Tierney/f8f1 Images.

Lynda Benglis



We honor you,
Lynda Benglis, for expanding the
boundaries of media and gender
with your endless exploration of
techniques and materials.

Photo by Grace Roselli, Pandora's BoxX Project
Lynda Benglis, Cerrillos, New Mexico, 2021.

Lynda Benglis

David J. Getsy, PhD

A central theme of Lynda Benglis's work, across its wide range of practices and media, has been her refusal to accept binary strictures. Binaries comprise two opposed concepts locked together in a hierarchical but nevertheless mutual interdependence, with both dominant and subordinate halves defined in opposition to their needed and needful counterpart. Binaries accept no outside—no third term—in their flatland worldview. It has been such delimited cartographies that Benglis has relentlessly mocked and subverted, with some of her main targets being figure/ground, proper/improper, high/low, and male/female.

Benglis first came to attention with her floor- and wall-bound sculptures that refused to obey the coordinates of figure/ground. Using viscous industrial materials that hardened into arrested flows, Benglis overtook the floor with poured colors each swirling into the next, thus displacing figure/ground dynamics with thick adjacencies of colored bands and rivulets that hugged the floor and each other. She stacked poured materials in a wry move that made the Minimalist doctrine of “one thing after another” look finicky and sterile. In some of her earliest works, which are neither painting nor sculpture properly, she brushed colored wax repeatedly along a line until it burst and crackled with depths both hidden and revealed. She twisted thick tubes into knots, liberating the line from the space of the canvas and its controlling ground. These were not merely formal, material, or processual operations for Benglis. Rather, they have been attempts to work out—through hybrids of painting, sculpture, and ceramics—how to visualize freedom from the confinements of received definitions and conventions. Benglis makes gestures, colors, and forms both concrete and independent, demanding that we see them for what they are now.

Throughout her career, Benglis has questioned decorum and the ideas of “common” sense or propriety. She has refused to accept that certain forms, colors, or materials are kitschy, low, vulgar, or tacky; instead, she makes them monumental. She has flouted received values—be they formal or social—through her preferred strategy of mockery. To mock is to reflect back something with absurdity and excessiveness, and that is one way we can understand Benglis’s strategically steely pastel palette or the lampooning of the limited roles into which artists are cast. A main nemesis for Benglis’s mockery has been one of the most draconian of binary strictures, that of a hierarchical mapping of the world as female or male. Drawing from the energy of the feminist movement since the 1970s, Benglis has rejected not just the hierarchies that placed men over women; she has also jettisoned the axiom that the world could be so neatly and reductively divided in the first place.

Benglis has often spoken of her acts of mockery directed at her frustration with such binary strictures as male/female. In their place, she has pursued mash-ups of gender’s signification, the collapsing of binaries, perverse palettes, and—most of all—an epicene potential in forms. Her tubes and knots exceed simple designations of gender, and she has formed torsos out of limbs that rebuff being seen through the either/or of gender assignment.



Lynda Benglis. *Lure*, 2016.
Handmade paper over chicken wire, cast
sparkles, coal tempera 36 x 26 x 19 in.
Photo credit: Brian Buckley.

Crenelated sheets take on volume to become unprecedented bodily contours that compress and expand into each other. Or, in her foundational and radically original contributions to early video art, one could track Benglis's fixation on the tongue as a bodily organ that commands eroticism beyond the division into male and female. Prehensile and tensile, the tongue in Benglis's work is an analog to the knotted forms of her epicene sculptures that create their particularity anew with each twist and fold. One shouldn't forget that in Benglis's revolutionary video about an intersex talking dog, *The Amazing Bow Wow* (created with Stanton Kaye in 1976), it is the tongue rather than the genitals that provides the denouement of that plot.

"Humanism" is the word that Benglis has used on many occasions to summarize her priorities. By this, she means something precise—that of treating people as potential and particularity rather than viewing them through a pre-existing set of assumptions or categories. Just as when she freed the gestural mark from the canvas (or the wall) or, more recently, turned extruded clay into dancing behemoth sculptures, she demands that we see any form or figure for what it can become if we let it.

David J. Getsy, PhD, Eleanor Shea Professor of Art History, University of Virginia



Lynda Benglis. *Phantom*, 1971. Phosphorescent pigmented polyurethane foam. 96 x 420 x 96 in.
Collection: Marianna Kistler Beach Museum of Art, Kansas State Univ., Manhattan, KS.

Biography

Lynda Benglis (b. 1941, Lake Charles, Louisiana) lives and works in New York; Santa Fe; Kastellorizo, Greece; and Ahmedabad, India. First recognized in the late 1960s for her poured latex and foam works, Benglis created work that was a perfectly timed retort to the male-dominated fusion of painting and sculpture with the advent of Process Art and Minimalism. Known for her exploration of metaphorical and biomorphic shapes, she is deeply concerned with the physicality of form and how it affects the viewer, using a wide range of materials to render dynamic impressions of mass and surface: soft becomes hard, hard becomes soft, and gestures are frozen.

Benglis's work has been the subject of recent solo exhibitions at major museums around the world, including National Gallery of Art, Washington DC (2021); Museum of Cycladic Art, Athens, Greece (2019–2020); Kistefos-Museet, Norway (2018); Museo Internacional del Barroco, Puebla, Mexico (2016); Bergen Assembly, KODE Art Museums of Bergen, Norway (2016); Aspen Art Museum, Colorado (2016); Hepworth Wakefield, West Yorkshire, England (2015); and Storm King Art Center, New Windsor, New York (2015).

Benglis is the recipient of a Guggenheim Fellowship and two National Endowment for the Arts grants, among other commendations. Her work is held in numerous public collections including Solomon R. Guggenheim Museum, New York; High Museum of Art, Atlanta; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum of Contemporary Art, Los Angeles; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; National Gallery of Art, Washington D.C.; National Gallery of Victoria, Melbourne; Philadelphia Museum of Art; San Francisco Museum of Modern Art; Tate Modern, London; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York, and many others.



Lynda Benglis at work on paper sculptures in her desert studio, New Mexico, 2015. Photo credit: Paul O'Connor.

Beate Minkovski



Photo courtesy of the artist.

We honor you,
Beate Minkovski, co-founder of
Woman Made Gallery, for your
commitment to promote women
in the arts and provide access
to marginalized groups.

Beate Minkovski

Mary Stoppert

Shaped by her early life experiences, family has been of primary importance. Minkovski was 22 years old when she immigrated to Chicago in 1965. In 1988, when she decided to return to school to continue her art studies her youngest of five children was 12 and she was 44 years old. Her academic and studio work were exceptional and she could have pursued a successful studio art career. However, as fate would have it, her new awareness of art world inequities for women caused an unplanned shift in her journey.

In 1992, Minkovski and friend and classmate Kelly Hensen were preparing for their senior thesis exhibitions at Northeastern Illinois University. They rented and converted a storefront alongside the Chicago Ravenswood El tracks into a studio and gallery for their exhibition. That year, the space would become the first Woman Made Gallery (WMG).

Beate Minkovski, co-founder and Executive Director of WMG for 22 years of its 30 year history has been the unwavering heart and soul of the organization. She has been the ever-present “wind beneath its wings,” since inception as director, and even in her retirement. Thirty years is an amazing accomplishment for the survival of any not-for-profit art organization, especially one with unapologetic and uncompromising politics. WMG’s success owes its amazing history and longevity to Minkovski’s leadership skills that embody the compassion and intelligence needed to pursue a political agenda, and also maintain community support. During its noteworthy history, she has been unwavering in her vision to accomplish WMG’s mission: to support, cultivate and promote the diverse contributions of women and non-binary artists through exhibitions, membership and community dialogue programs. The community outreach programs to neighborhood women and children have been very welcome and successful.

WMG was never a one-person endeavor. During Minkovski’s tenure, her persuasive passion and focused commitment to the mission has attracted many talented collaborators along the way. Because WMG is not a cooperative with artist members who pay in exchange for exhibitions (i.e. A.I.R.), operating funds must be raised by grants, exhibit entry fees, auctions, and all forms of donations. Volunteers have filled the void when funds were spare. There were years when Minkovski received minimal or no salary.

From its inception, Minkovski wanted Woman Made to be an arts organization and venue that is welcoming, free for all to visit and one that entertains and educates through all means possible. She is especially sensitive to those who have been denied access or opportunity due to financial or personal hardship. The calls for art are guest juried with no censorship of content or process



Woman Made Gallery Exhibition February 2008 “Objectify: Solo Exhibition.”
Artwork by Jana C.Perez.

despite the fact that some very difficult art and ideas have been exhibited over the years. An impressive roster of jurors that have curated the hundreds of exhibitions is a testament to the depth and breadth of voices participating. It is this commitment to hearing from all voices that has endeared WMG to a long-neglected women's art community.

Minkovski's excellent memory for people and names served her well while navigating the more than 8,000 women and non-binary artists and artworks, and 400+ exhibitions during her tenure. She established that everyone should feel welcome in the space and valued as a visitor, volunteer or artist. She has also been able to attract and mentor numerous exceptional women to the WMG mission. Many have assumed leadership roles at WMG or are giving back through other venues. Her legacy is evident as the organization has continued on, surviving a pandemic, under young and energetic new leadership as WMG celebrates its 30th year.

Mary Stoppert, Artist/Sculptor



Interior WMG exhibition view: *Humans Being II*, 2013. Curator, Riva Lehrer.
Photo courtesy of WMG.

Biography

Beate Minkovski is the co-founder and former executive director of Woman Made Gallery (WGM) established in Chicago in 1992. Initially opening WGM together with Kelly Hensen as their personal art studio, the art venue quickly transformed to offer exhibition opportunities to other women artists, and has since 1992 exhibited work by more than 8,000 women from the national and international community in over 435 exhibitions.

Minkovski retired in December 2014 and served on WGM's Board of Directors from March 2017 until June 2021. She is currently part of WGM's Development Committee.

In addition to her unwavering devotion to WGM and its important mission, Minkovski was active with Chicago arts organizations Intuit and ARC, and served on the Community Arts Assistance Program (CAAP) Panel for the Chicago Cultural Center from 2005 to 2008, and in 2012. Minkovski was part of the Special Service Area (SSA) #29 Commission jury panel for public art in Chicago's West Town. She has curated exhibitions not just for WGM, but for various arts organizations, including the Women's Caucus for Art, The Women's Art Registry of Minnesota, and The Art Center in Highland Park, Illinois. She is the 2006 WCA Chicago Chapter (CWCA) award recipient for achievements in the arts.

Originally from Bremen, Germany where she studied sculpture and ceramics, Beate came to the United States in 1965, and continued her education earning a Bachelor of Arts at Northeastern Illinois University in 1992. She is married to Michael Minkovski and has five children and ten grandchildren.



Beate Minkovski. *Granddaughter Beata in Iceland*, 2015. Pencil on paper. 6 x 4 in.

Gladys Nilsson



We honor you,
Gladys Nilsson, for your
multi-layered work that explores
aspects of human sexuality and
its inherent contradictions.

Photo courtesy of the artist.

Gladys Nilsson

Mark Pascale and Thea Liberty Nichols

For over fifty years, Gladys Nilsson's artwork has employed wit, drama—and most of all humor—to hold a mirror up to the human condition. Regardless of medium, her primary focus has been the depiction of women, and more specifically, the female figure. Presented in intricate detail, her featured subjects populate densely layered compositions, and whether human, animal or even abstract, engage in animated exchanges with the world around them.

This subject matter first became evident in watercolors and ink drawings Nilsson exhibited at the Hyde Park Art Center in the mid-1960s. Her participation in the transformative *Hairy Who* exhibition series shattered previous standards of success and visibility achievable by young Chicago artists. They were just the beginning of Nilsson's local triumphs however, since she became the only artist in Chicago and vicinity exhibition history to be awarded first prize by The Art Institute of Chicago two years in a row (in 1967 and 1968); and she was one of the first so-called Imagist artists to receive a solo exhibition at the now celebrated Phyllis Kind Gallery in 1970.

In addition to participation in exhibitions at the Museum of Contemporary Art Chicago, and her 1984 retrospective mounted by the venerable Randolph Street Gallery, her printmaking activities—which have included screen-printing, etching, dry point, aquatint and monotype—have gone on display at the Smart Museum at the University of Chicago and the Block Museum at Northwestern University.

Simultaneously, Nilsson's national stature was secured on the East Coast as early as 1967, when she became the first among the *Hairy Who* to exhibit at the Whitney Museum of American Art, and would become one of the first women to receive a solo exhibition there in 1973. On the West Coast, she participated in numerous exhibitions in California, and her rigorous international exhibition schedule saw her work appear in numerous venues across the Canadian provinces, South America, and the United Kingdom.

These exhibition activities occurred amidst an ever-increasing national schedule of Visiting Artist engagements, concurrent with her regular teaching duties at, most notably, The School of the Art Institute of Chicago (SAIC). From distinguished alumni to an elite honorary doctorate awardee, Nilsson's pedagogic contributions reverberate far beyond SAIC.

Hardly exhaustive, this formidable list of accomplishments belies Nilsson's position as a woman artist working from the vantage point of Chicago who, remarkably,



Gladys Nilsson. *A Cold Mouth*, 1968. Acrylic on Plexiglas. 12 x 14 inches. Photo courtesy of the artist.

achieved her greatest notoriety as a watercolorist. Concealing graphite underdrawings under layers of colorful, transparent washes, the crisply defined edges of Nilsson's forms are strikingly contrasted by equally virtuosic wet on wet brushwork. Taken together, her unparalleled technical expertise has earned Nilsson a reputation as one of America's premier watercolorists.

This lifetime achievement award recognizes Gladys's continuous career, which as recently as pre-pandemic culminated in simultaneous openings in New York's Chelsea gallery district featuring work spanning Hairy Who era reverse-Plexiglas paintings to recent large-scale watercolor, gouache and collages on paper.

As Covid-19 has malingered on, Nilsson has worked undeterred. Her signature playful inventiveness was on full view in a solo exhibition held at the Madison Museum of Contemporary Art this summer, where visitors were greeted by her title wall mural featuring a Gumby-limbed big gal beckoning them to enter.



Congratulations Gladys on this momentous milestone achievement, and for sharing a worldview, through your artistic output, which continues to delight, beguile and beckon forth.

Mark Pascale, Janet and Craig Duchossois Curator, Prints and Drawings, The Art Institute of Chicago

Thea Liberty Nichols, Terra Foundation Curatorial Fellow

Nested Shadows, 2020. Acrylic on paper, 20 x 14 1/8 in. Collection of the Madison Museum of Contemporary Art. Museum Purchase funded by Mark and Judy Bednar.

Biography

Gladys Nilsson was born in Chicago in 1940. Nilsson studied painting at the School of the Art Institute of Chicago. She first came to prominence in 1966, when she joined five other recent Art Institute graduates (Jim Falconer, Art Green, Jim Nutt, Suellen Rocca, and Karl Wirsum) for the first of a series of group exhibitions called the Hairy Who. In 1990, she joined the faculty of the School of the Art Institute of Chicago. Nilsson is known for her densely layered and meticulously constructed watercolors and collages, filled to the brim with winding, playful imagery.

Since 1966, Nilsson's work has been the subject of over 50 solo exhibitions, including sixteen at Phyllis Kind Gallery (1970–1979, 1981–1983, 1987, 1991, and 1994, Chicago and New York), and two at The Candy Store (1971 and 1987, Folsom, California). Her work has also been featured in many important museum exhibitions, such as: *Human Concern/Personal Torment* (1969, Whitney Museum of American Art); *Who Chicago?* (1981, Camden Art Center, London); *Parallel Visions: Modern Artists and Outsider Art* (1992, Los Angeles County Museum of Art); and *Chicago Imagists* (2011, Madison Museum of Contemporary Art, Wisconsin).

Nilsson's work is in the collections of major museums around the world, including: the Art Institute of Chicago; the Los Angeles County Museum of Art; the Madison Museum of Contemporary Art, Wisconsin; the Museum Moderner Kunst, Vienna; the Museum of Contemporary Art, Chicago; the Museum of Modern Art, New York; the Philadelphia Museum of Art; the Smithsonian American Art Museum, Washington, D.C.; and the Whitney Museum of American Art, New York.



Gladys Nilsson. *Plain Air*, 2018.
Acrylic and paper collage on canvas
40 x 60 in. Photo courtesy of the artist.

Lorraine O'Grady



Photo by Ross Collab.
Courtesy Alexander Gray Associates, NY.

We honor you,
Lorraine O'Grady, for your
work that explores cultural
construction of identity as
shaped by the experience of
diaspora and hybridity.

Lorraine O'Grady

Stephanie Sparling Williams, PhD

Feminist conceptual artist Lorraine O'Grady is one of the most significant (and certainly the most interesting) creatives and intellectuals of our time. Her varied and illustrious career trajectory along with her bicultural upbringing as part of New England's Black middle class became rich material influences within her work, which challenges the status quo and seeks to upend the kind of binary thinking endemic in Western thought.

Today, in her late eighties, O'Grady is more productive than ever, with her work now exhibited widely and engaged in both art media and scholarship. This past year alone, she held the contemporary art world transfixed during what I am calling the "Reign of Lorraine," a moment when critics, curators, and artists alike were captivated—stunned even—by O'Grady's important 40+ year legacy. Significantly, the Brooklyn Museum celebrated this work in a major retrospective, curated by Catherine Morris and independent writer Aruna D'Souza. The exhibition, *Lorraine O'Grady: Both/And*, brought together the artist's impressive oeuvre under one roof and into multidisciplinary and transhistorical conversations across the museum's permanent collection galleries.

While her performances as *Mademoiselle Bourgeoise Noire* (1980–83), a rogue debutante who shouted poems calling for Black artists to "take more risks," and a subsequent iteration of that persona in *Art Is...* (1983) are O'Grady's most visible and celebrated pieces, I argue that magnum opus, *Rivers, First Draft* (1982), is actually her most important work. Created for the series "Art Across the Park," curated by Horace Brockington, Gylbert Coker, and Jennifer Manfredi in New York's Central Park, O'Grady described the work as a "collage in space." Enacted with seventeen performers of all ages, including artists Fred Wilson and George Mingo, the autobiographical narrative follows a woman on her journey to become an artist, her past and present unfolding simultaneously and in close proximity.

O'Grady's arrangement in *Rivers, First Draft* symbolically represented the merging of and conflicts between her two distinct heritages—Caribbean and New Englander—and the transformation of the artist herself from a young girl to an adult woman. Similar to earlier projects like *Cutting Out the New York Times* (1977), *Rivers, First Draft* was inspired by and departed from Surrealism, Dada, and Italian Futurism. Rather than a random assortment of consecutive performances, however, *Rivers, First Draft* was a series of events that, while seemingly unrelated, coalesced into a metaphorical autobiographical dreamscape. Indeed, the *Woman in Red* (played by O'Grady) and her turbulent journey through the Loch represented the artist's own disorienting coming of age and her complex relationship to Blackness (as an identity category), the art world,



Lorraine O'Grady. *Crowd watches as Mlle Bourgeoise Noire whipping herself from Untitled (Mlle Bourgeoise Noire)* 1980–83/2009. Silver gelatin fiber, part 9 of 14, 7.38 x 9.69 inches. Courtesy of Alexander Gray Associates.

and her own developing conceptual praxis. This work further catalyzed and complicated the artist's conceptual deployment of the diptych form, a significant innovation in O'Grady's practice, which became increasingly important moving into the 1990s.

In addition to O'Grady's tremendously significant body of performances, collages, and photo-based installations, her writing has also received considerable attention, particularly her much-anthologized essay "Olympia's Maid: Reclaiming Black Female Subjectivity," which appeared first in *Afterimage* (1992). In 2020, Duke University Press published a generous sampling of O'Grady's writing, edited and introduced by D'Souza in *Writing in Space, 1973–2019*.

Throughout her career, O'Grady has received numerous awards, including a Fellowship from the Bunting Institute at Radcliffe College/Harvard University in 1995; Anonymous Was A Woman Award in 2008; the United States Artists Rockefeller Fellowship in Visual Art in 2011; the College Art Association's Distinguished Feminist Award (2014); the Creative Capital Award in Visual Arts (2015); and a Lifetime Achievement Award as part of Howard University's Annual James A. Porter Colloquium on African American Art (2015). Finally, and perhaps most enduring, O'Grady's practice and intellectual generosity has inspired a generation of artists, including Adam Pendleton, Anohni, Ayana Evans, Malik Gaines, Nick Mauss, Simone Leigh, Zawe Ashton and many others. Her work has catalyzed new scholarship such as my own work in *Speaking Out of Turn: Lorraine O'Grady and the Art of Language* (2021), that of Adrienne Edwards (2016), Ellen Tani (2015), Uri McMillan (2015), and Judith Wilson (1991).



It is apt that O'Grady should receive the Women's Caucus for Art 2022 Lifetime Achievement Award at this moment—peak "Reign of Lorraine." In the early 1980s, O'Grady spoke out of turn, calling upon Black creatives to "take more risks." Forty years later, the art world is still grappling with her call.

*Stephanie Sparling Williams, PhD,
Andrew W. Mellon Curator of American Art
Brooklyn Museum*

Lorraine O'Grady. *Miscogenated Family Album (Sisters I)*
L: Nefernefruten Nefertiti; R: Devonia Evangeline O'Grady (1980/1994)
Cibachrome prints, 26h x 37w in. Courtesy Alexander Gray Associates, NY.

Biography

Lorraine O'Grady (b. 1934) is a conceptual artist and cultural critic whose work over four decades has employed the diptych, or at least the diptych idea, as its primary form. While she has consistently addressed issues of diaspora, hybridity and black female subjectivity and has emphasized the formative roles these have played in the history of modernism, O'Grady also uses the diptych's *both/and* thinking to frame her themes as symptoms of a larger problematic, that of the divisive and hierarchical either/or categories underpinning Western philosophy.

In O'Grady's works across various genres including text, photo-installation, video and performance, multiple emotions and ideas coexist. While O'Grady's diptychs are sometimes explicit, with two images side by side, at other times they are implicit, as when two types of hair—silk and tumbleweed, videotaped on the same scalp at different hours of the same day—alternate and interact to create permeating worlds. The goal of her diptychs is not to bring about a mythic “reconciliation of opposites,” but rather to enable or even force a conversation between dissimilars long enough to induce familiarity. For O'Grady, the diptych helps to image the kind of “both/and” or “miscegenated” thinking that may be needed to counter and destabilize the West's either/or binary of “winners or losers,” one that is continuously birthing supremacies, from the intimate to the political, of which white supremacy may be only the most all-inclusive.

O'Grady's artworks have been acquired by, among other institutions, the Art Institute of Chicago, IL; Museum of Fine Arts, Boston, MA; The Museum of Modern Art, NY; Tate Modern, London, UK; and the Whitney Museum of American Art, NY. In 2021, Brooklyn Museum, NY organized a retrospective of her work, *Lorraine O'Grady: Both/And*.



Lorraine O'Grady. *Rivers, First Draft: The Artists in Yellow work on their projects as the Woman in Red struggles with the Debauchees*. 1982/2015. Digital C-print from Kodachrome 35mm slides in 48 parts, 16h x 20w in. Courtesy Alexander Gray Associates, NY.

Linda Vallejo



Photo courtesy of the artist.

We honor you,
Linda Vallejo, for your work that
addresses Mexican American
identity within the context of
American art and pop culture.

Linda Vallejo

Susana Smith Bautista, PhD

Linda Vallejo as a person and artist, can best be defined by her continual searching and experimenting outside the familiar boundaries that we know of, unafraid to take risks and forge her own path. This characteristic can be mainly attributed to three major experiences in her life: growing up in Montgomery, Alabama in the 1960s as a Mexican American, witnessing violence and racial prejudice; living in Europe as a teenager and then after college, where she visited all the great museums to see Picasso, Goya, Velazquez, Rodin and more; and at Self

Help Graphics in East Los Angeles starting in 1977 where she found an important community of Chicano artists that helped her to find her own place, both geographically (eventually landing on the opposite end of town) and in relation to the Chicano movement. She has allowed herself to be transformed through everything she experiences in life, and her artwork is always a reflection of those inner thoughts, feelings, and questions about life. The process of reflection sometimes takes a while to understand and listen, creating artwork that builds upon all these internal and external forces. Two years after 9/11, this reflection became the installation *HOPE, In the Midst of War, Death and Destruction* (2003), which she described as “a political and spiritual statement focusing on the reconciliation of opposites.”

In Linda’s recent series *Make ‘Em All Mexican, The Brown Dot Project*, and *Brown Oscars* (all part of what she calls *Brown Belongings*), she makes bold socio-political statements about how Latinos have been excluded from Hollywood, pop culture, children’s books, and even the traditional canon of art history. These are not her first political works, but they represent an important culmination in her various styles and media since the 1970s. Most notably in the *Datos Sagrados* (Sacred Data) and *Cultural Enigma* works from 2017 and 2019/20 respectively, also part of *Brown Belongings*, which incorporate her interest in spirituality and cosmology to question the nature of culture and identity through both figurative and abstract imagery. Linda calls these “cultural Rorschach tests” because she wants viewers to ask themselves about their own identity, how they choose to display their cultural presence to the world, and how much they know about other cultures. The only answer that Linda provides is the data that she meticulously gathers, revealing difficult truths about Latinos in the U.S. that provide a stark and often surprising contrast with the beautiful and delicately drawn works on paper.

Linda has always been spiritual, but her journey started with Christianity and western European symbols and expanded to classical Greco-Roman mythology, and then to an even broader embracing of her own indigeneity with Mesoamerican pre-Columbian beliefs and symbols. Not a linear progression, rather a layering that allows for a



Linda Vallejo. *Marielena I-IV*, 2014. Acrylic, aluminum sublimation print from the *Make ‘Em All Mexican* series.

compression of time and space within her frames, as in *Garden of Eden* (1978) with pyramids and celestial symbols, or *The Universe* (1974) with a Christ-like figure at the center with a white dove above his head. In the 1980s her cross-cultural spirituality manifested itself in her *Tree People* drawings and sculptures made with branches, feathers, and other natural materials, in the mid-1990s, in her *Los Cielos* series of beautiful paintings of the heavens, some with female figures floating; and *A Prayer for the Earth* installation in 2004 where she reminds us of the beauty and power of the earth, as well as its fragility.

However, to write about Linda one cannot focus only on her art, but on all her professional accomplishments and on her roles as a devoted wife, daughter, and mother that continue to nourish her with love. As a businesswoman, Linda owned two galleries in Los Angeles. She served on nonprofit boards, taught classes, and continues to be a successful consultant to artists and nonprofits on grant writing and the business of art. Although Linda skillfully managed to separate the different parts of her life, she is equally driven and skilled in all aspects, and somehow finds a balance between being practical while also vulnerable with her dreams and hopes. Her spirituality gives her balance, her Native American spiritual beliefs heal her soul and fuel her artistic purpose. For fifteen years Linda volunteered in California prisons to conduct indigenous ceremonies for Native American women, which she also practices regularly. She “fills the well” with her life experiences needed to provide her with the imagery and beliefs to create the sensitive and meaningful work that she strives for, continually asking deep questions of both herself and her viewers about culture, identity, color, class, power, and politics.

Susana Smith Bautista, PhD, Director and Chief Curator, AltaMed Art Collection



Linda Vallejo. *Topanga Skyline I*, 2002.
Oil on canvas. Courtesy of the artist.

Biography

Linda Vallejo creates work that visualizes what it means to be a person of color in the United States. Her work reflects the experiences and knowledge gathered over four decades of study in the Latino, Chicano, and American indigenous communities.

In 1970–1980s Los Angeles, she worked in the Chicano community with Self Help Graphics; the feminist community at the Woman’s Building and African American community at William Grant Still Community Arts Center and Brockman Gallery. She owned Galería Las Americas presenting contemporary Latino and Chicano artists and established A to Z Grantwriting beginning a lifelong career as a nonprofit consultant, instructor and coach.

In 2018, she participated in seven Getty Pacific Standard Time Initiatives, co-curating *Day of the Dead: A Legacy, Past, Present and Future* at Self Help Graphics and presenting the opening ceremony for the *Doin’ It in Public: Feminism and Art at the Woman’s Building*. She was a visiting instructor for Otis College Public Practice MFA Program, a mentor for Mujeres de Maiz feminist collective; and volunteered for Native and Chicana Indigenous circles with a fifteen-year commitment to incarcerated women. In 2022, *The Brown Solo Project* will be presented at the Museum of Latin American Art in Long Beach, CA. Past solo shows include La Plaza de Cultura y Artes, Texas A&M University; UCLA Chicano Studies Research Center, Lancaster Museum of Art and History and the Soto Clemente Velez Cultural Center. Publications include *The New York* and *Los Angeles Times*, *ArtNews*, *LA Weekly*, and *Artillery*.

Permanent collections include the Museum of Sonoma County, Museo del Barrio, and National Museum of Mexican Art. Her archives are available digitally online and at UC Santa Barbara, California Ethnic and Multicultural Archives (CEMA).



Linda Vallejo. *Conversation I*, 1976, Lithograph.

The President's Award for Art & Activism

Each year in association with the Women's Caucus for Art's Lifetime Achievement Awards, the National Board President selects one or two recipients for the President's Award for Art & Activism. The award identifies emerging or mid-career women in the arts whose life and work exemplify WCA's mission statement, "creating community through art, education, and social activism." The 2022 awardee is mixed media artist Sabrina Nelson. Her work references the experiences of Black women in our current landscape, and her activism supports and builds the creative culture in her native city of Detroit.

Recent recipients of the President's Award for Art & Activism include mixed-media artist Rose B. Simpson of Santa Clara Pueblo, NM; curator Kathy Gallegos of Avenue 50 Studio in Los Angeles; art historian Amelia Jones, the Robert A. Day Professor of Art and Design at the Roski School of Art and Design at the University of Southern California; gallerist Kat Griefen of Accola Griefen in New York City; Stephanie Sherman, co-founder of Elsewhere Artist Collaborative; and disability culture activist Petra Koppers.

Sabrina Nelson



Detroit artist Sabrina Nelson likes to share that she was “born in the wake of the ‘67 Rebellion in Detroit, Michigan.” Her roots run deep in the city of Detroit and she is a force in building and supporting the creative culture in the city she loves so dearly. She calls herself an ARTivist, a person who uses their creative voice to talk about the time that they live in.

Beginning as a painter, she received her degree from Detroit’s College for Creative Studies. She has moved into all matters of mixed media and the scope of her work includes painting, drawing, sculpture, objects, murals, and installations. Much of her work is figurative and references the experiences of Black woman and mothers in the current landscape. I was especially moved by her *Why You Wanna Fly Black Bird* series that she has worked on over the course of several years. The work is about Black women losing their children, young and old, to violent death.

Her seductive artwork invites you in, then delivers a visceral mourning experience. Paintings and drawings of black birds combined with powerful installations of empty bird cages representing empty wombs tucked inside of floating dresses bring forth a deep sadness for those precious lives taken and all of the potential that is lost with them. Her work demands recognition that, “A life is a life, a human is a human.”

Sabrina is committed to mentoring and supporting young artists and designers in the business of making it as an artist. For over 25 years, she has worked in arts administration at the College for Creative Studies and the Detroit Institute of Arts where she motivates and prepares students to pursue art degrees in Detroit. Sabrina has lectured on the preservation of Black Feminism in Art at the Charles H. Wright Museum of African American History in Detroit. She is a guest curator at both The Carr Center and the Music Hall Performing Arts Center. She has judged numerous art competitions, curated art talks and exhibits, and conducted artist interviews for the City of Detroit’s Culture video channel MyDetroitCable. She is a 2021 Kresge Artist Fellow. Her work has been exhibited at the Detroit Institute of Arts, the Charles H. Wright Museum of African American History, the Museum of Contemporary Art Detroit, the African American Art in Culture complex in San Francisco, Art Basel and the American University in Paris. Her work is in the Charles H. Wright Museum of African American History’s permanent collection and private collections throughout the United States.

Laura Morrison, WCA President 2020–2022

WCA Emerging Artist Award

In celebration of the 50th year of Women's Caucus for Art, a new award has been created to honor up-and-coming artists with the WCA Emerging Artist Award. This award is given to an artist under 35 whose artwork is exceptional, and creates community through art and social activism.

The Lifetime Achievement Awards celebrate and honor the contributions that women have made to the arts over the course of their lives. The President's Award for Art & Activism recognizes women in the middle of their careers. As WCA looks toward its future, we seek to celebrate emerging artists who embody the future in the arts for women with the Emerging Artist Award.

WCA's very first awardee is Ashley January. Her work is focused on bringing awareness to the crisis of the Black maternal mortality and morbidity rate in America. Her painting and multimedia work serves as a call to action for reducing Black maternal and infant death in the United States.

Ashley January



Chicago artist Ashley January's recent work addresses the growing crisis of Black women's maternal mortality and morbidity rates in the United States. Her series of paintings combined with sound narratives of Black mothers who have been diagnosed with preeclampsia and their children who were born prematurely, serve as a call to action for more awareness and research to eradicate unnecessary maternal and infant death.

The works stem from her experience with her first pregnancy ending abruptly with a traumatic delivery. She was diagnosed with preeclampsia at 32 weeks and two days later prematurely delivered her 2lb 13oz baby boy. Both survived, but the outcome could have been very different. Black women are three to four times more likely to die from pregnancy-related complications than white women.

Through her figurative paintings and portraits, Ashley uplifts Black mothers and children. She has been drawing figures since she was a child and has a fascination with depicting emotive faces and gestures in her work. She feels that portraiture is a powerful tool to document the current time and represent people who matter: "Black people in particular need to be seen by everyone and especially by themselves in institutions around the world."

Born in Rantoul, IL in 1987, Ashley earned her MFA at the Laguna College of Art and Design in 2017 and her BS from Bradley University. Ashley exhibits her work throughout the United States. She received the first place award at Woman Made Gallery's 2018 Midwest Open Juried Exhibition for her piece, *Identity Fragmentation: A Self Portrait*, 2017. Her work, *Family Portrait* received the Beverly Bank Best of Show Award at the Beverly Art Center's 2017 Annual Competition, and she was a Round 3 Juried Winner for the 2016 ArtSlant Prize.

She has volunteered her time for Girls STEAM Ahead which serves 7th to 12th grade female students bringing them together with women working in STEAM fields; worked as a representative for the Laguna College of Art and Design for Graduate National Portfolio Day; and she sponsored a team in her son's honor for the March of Dimes Annual March for Babies. She volunteers through her sorority, Alpha Kappa Alpha, Inc., in their Target 1 initiative, #CAP (College Admission Process) which assists students applying to colleges. Through #CAP, Ashley helps young women considering a profession in the arts.

Laura Morrison, WCA President 2020–2022

Lifetime Achievement Awards (1979—ongoing)

Chicago 2020

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

New York 2019

Olga de Amaral, Mary Beth Edelson
Gladys Barker Grauer, Mira Schor

Los Angeles 2018

Lee Bontecou, Lynn Hershman
Leeson, Gloria Orenstein
Renée Stout

New York 2017

Audrey Flack, Mary Schmidt Campbell
Charlene Teters, Martha Rosler

Washington DC 2016

Tomie Arai, Helène Aylon
Sheila Levrant de Bretteville
Juana Guzman

New York 2015

Sue Coe, Kiki Smith
Martha Wilson

Chicago 2014

Phyllis Bramson, Harmony Hammond
Adrian Piper
Faith Wilding

New York 2013

Tina Dunkley, Artis Lane
Susana Torruella LevalJoan Semmel

Los Angeles 2012

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

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 Hernandez
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

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
Moirra 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, Barbara Morgan

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 Lundeborg

Washington DC/ 1980 Alternate Awards

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

New Orleans 1980

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

Washington DC 1979

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



Eleanor Dickinson at the 2006 Gala.
Photo by Beth Fridinger.



2008 Lifetime Achievement Awards.
L to R: Yolanda Lopez, Joanna Frueh, Nancy Grossman, Jennifer Colby,
Ida Applebroog, Leslie King-Hammond. Photo credit: The Photographic Associates.



2006 Lifetime Achievement Awards.
L-R: Mary-Ann Milford-Lutzker,
Maura Reilly's Mother, Dena Muller,
Lucy Soutter, Eleanor Antin, Elinor
Gadon, Jennifer Colby, Coco Fusco,
Maura Reilly, Cary Lovelace,
Susan Obarski.
Photo by Beth Fridinger.



2011 Lifetime Achievement Awards.
L to R: Ann Sutherland Harris, Mary D. Garrard, Judith K. Brodsky. Photo by Shaun Baker.



2016 Lifetime Achievement Awards.
Sheila Levrant de Bretteville.
Photo by John Walden.



2015 Lifetime Achievement Awards .
Martha Wilson and Brenda Oelbaum, Past President.
Photo by Stephen T. Smith.

Presidents Awards (1986–2007)

President's Award for Art & Activism (2008-ongoing)

New York 1986

Ann Sutherland Harris
Linda Nochlin

Boston 1987

Patricia Hills

Philadelphia 2002

Barbara Wolanin

Seattle 2004

Elizabeth A. Sackler
Tara Donovan

Atlanta 2005

Andrea Barnwell

Boston 2006

Maura Reilly

New York 2007

Connie Butler

Dallas 2008

Santa Barraza
Joan Davidow
Tey Marianna Nunn

Los Angeles 2009

Catherine Opie
Susan Fischer Sterling

Chicago 2010

Juana Guzman
Karen Reimer

Los Angeles 2012

Karen Mary Davalos
Cathy Salser

New York 2013

Leanna Stella

Chicago 2014

Hye Seong Tak Lee
Janice Nesser-Chu

New York 2015

Petra Kuppers

Washington DC 2016

Stephanie Sherman

New York 2017

Kat Griefen

Los Angeles 2018

Kathy Gallegos
Amelia Jones

New York 2019

L. J. Roberts
Aruna D'Souza

Chicago 2020

Rose B. Simpson

Chicago 2022

Sabrina Nelson



Clockwise top: Stephanie Sherman. Photo by John Walden.
Dr. Maura Reilly (right) with her mother. Photo by Beth Fridinger.
Petra Kuppers. Photo by Stephen Smith.
Leanna Stella and Priscilla Otani. Photo by Shaun Baker.

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Laura Morrison

THE
SOUTHERN CALIFORNIA
WOMEN'S CAUCUS
FOR ART

Celebrates THE 2022
WCA *Lifetime Achievement*
Awardees

LYNDA BENGLIS

BEATE MINKOVSKI

GLADYS NILSSON

LORRAINE O'GRADY

LINDA VALLEJO

THE PRESIDENT'S *Award for ART & ACTIVISM*

SABRINA NELSON

THE WCA EMERGING ARTIST AWARD

ASHLEY JANUARY

SCWCA

southern california women's caucus for art

WWW.SCWCA.ORG



Black is Beautiful, Donna Jackson

Congratulations to Donna Jackson

Incoming President of the National Women's Caucus for Art, 2022

Donna Jackson, who hails from Detroit, Michigan, has reached audiences around the country working with libraries, corporations, and community projects as a welcoming human being and voice for women of color. Recently she has been the President of the Michigan Chapter of the Women's Caucus for Art, helping us to grow in many new directions. Her art speaks volumes.

On the

50th Anniversary

of the

Women's Caucus for Art

In Celebration of the Women who
opened American culture
and the World to
ART made by WOMEN

Transitions, mandala, Idelle Hammond-Sass



PACE

THOMAS DANE GALLERY

BLUM & POE

Xavier Hufkens

Mendes
Wood
DM



Congratulations

Lynda Benglis

on receiving the Women's Caucus for Art's
Lifetime Achievement Award

Lynda Benglis: An Alphabet of Forms, May 5 – July 2, 2021, Pace Gallery, New York © Lynda Benglis



THE
BEST
OF
WOMEN

In honor of
WCA's 50th
anniversary
CWCA presents
The BEST OF
art exhibition.

WCA artists
BEST art
whether
new or
50 years old!

The Opening
Reception
and Kick-Off Party
for the WCA
National Convention
2/17/2022
at Stola Contemporary Art
in Chicago.

**CWCA
celebrates
and remembers
Past President
and ardent
CWCA
supporter
DALE OSTERLE.**



*CWCA founded in 1973 is committed to expanding
opportunities and recognition for women in the arts.*
<http://www.chicagowca.com>



**Northern California
Women's Caucus for Art**

congratulates

2022 Lifetime Achievement Awardees

**Lynda Benglis
Beate Minkovski
Gladys Nilsson
Lorraine O'Grady
Linda Vallejo**

President's Award for Art & Activism

Sabrina Nelson

WCA Emerging Artist Award

Ashley January

NCWCA congratulates WCA
on its 50th anniversary

and is proud to have engaged and active
members such as Durba Sen who won this year's
WCA t-shirt design contest

and Lydia Nakashima Degarrod who will present
"Feminism, Art and Global Action: Collaborations
in the Global Context" at the WCA Conference



Ronne Hartfield

honors the late

Dale Osterle

Chicago Artist Extraordinaire

CONGRATULATIONS

CWCA members!

Beate Minkovski
Lifetime Achievement Award

Ashley January
Emerging Artist Award

CHICAGO
CWCA
WOMEN'S CAUCUS for ART

Bert Green Fine Art congratulates

Linda Vallejo

on this wonderful honor as

a recipient of a WCA Lifetime Achievement Award



Installation view: *Em All Mexican* at BGFA, July 2015

 bertgreenfineart 

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W
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A
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**The New Hampshire
Women's
Caucus for Art**

***Celebrates the
2022 WCA Lifetime
Achievement Awardees***

**Thank You WCA President
Laura Morrison
For your Leadership!**



2320 West Chicago Avenue

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773-227-5522

info@uima-chicago.org

ukrainian
institute of
modern art

Congratulates

Gladys Nilsson

recipient of the

2021 WCA Lifetime Achievement Award

Shady Lady, 1980, acrylic on linen, 20 1/8" x 25 1/2" from 2010 UIMA Exhibition: Gladys Nilsson- Works from 1966-2010

Lynda Benglis

Cheim & Read

The School of the Art Institute of Chicago proudly congratulates WCA Lifetime Achievement Award recipient Gladys Nilsson (BFA 1962, HON 2016).



School of the Art Institute
of Chicago

saic.edu



Crystal Palace, 1983, watercolor on paper, 60 x 40 1/2 inches

Garth Greenan Gallery

congratulates

GLADYS NILSSON

on receiving the National Women's Caucus for Art's
Lifetime Achievement Award.

We are so proud of you!





An Art-Filled Oasis

SEE / DISCOVER / IMAGINE

Congratulations to the 41st WCA Lifetime Achievement Award recipients.

Upcoming Exhibitions:

Lynda Benglis

May 21 – September 18, 2022

Nasher Sculpture Center

nashersculpturecenter.org

Dallas Arts District

Photography: Steven Visneau

Congratulations Awardees



WOMEN'S CAUCUS for ART
DC, Maryland & Virginia

<https://wcadc.org>

WCA DC

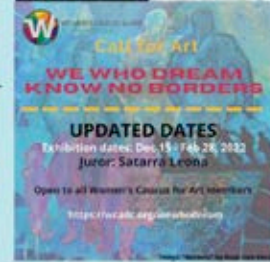
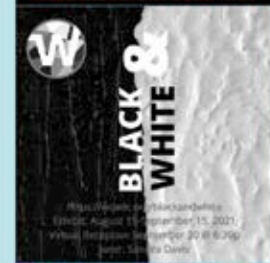
137 members strong

Cecily Abram
Anita Albertson
Linda Andrei
Kasse Andrews-Weller
Tronja Anglero
Chiara Atoyebi
Rosana Azar
Marilyn Banner
Christina Batipps
Marguerite Beck-Rex
Jessica Beels
Nanette Bevan
Leda Black
Madison Bolls
Prudence Bonds
Theresa Brown
Heather Brugger
Deborah Burk
Diane Cabe
Beth Cartland
Diane Charnov
Mara Clawson
Irene Clouthier
Karen Cohen
Barbara Combs
Leisa Corbett
Victoria Cowles
Delna Dastur
Camilla David
Ramona Davis
Sandra Davis
Kim DiDonato-Murrell
Patricia Dingle
Melissa Dovey
Noreen Dresser
Elizabeth Megan
Laura Elkins
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Deborah Grayson
Lynne Grossman
Mara Odette Guerrero-Williams
Trisha Cunda
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Leslie Harris
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Bonita Tabakin
Carol Talkov
Carina Tenaglia
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Casey Wait
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Cindy Warch
Quentin Warshauer
Angela White
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Francis Vye Wilson
Jenny Wilson
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Christine Zmuda

THE ACTIVISM





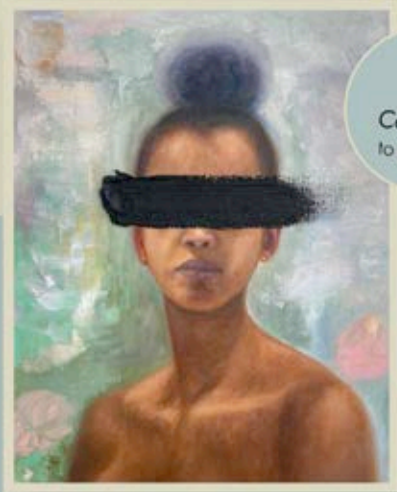
*with congratulations and best wishes
from the
Indiana Women's Caucus for Art, 1978–2022*

The Beverly Arts Center
congratulates

Ashley January

Beverly Arts Center, Art Comp 2017
Best of Show Winner

on being honored with the
**Women's Caucus for Art
Emerging Artist Award 2022**



**Ashley January
NEW EXHIBIT
Coming August 2022
to the Beverly Arts Center**

Beverly Arts Center
Imagine. Discover. Create.
www.beverlyartcenter.org

*Black Mothers in the United States Die at Three to
Four Times the Rate of White Mothers, 2020*
Oil on linen, 20 x 16 inches

Celebrating Beate's Legacy

Thank you, Beate, for building, shaping
and continuing to give back to WMG with
all your passion and love.

WMG celebrates its **30th year** this
summer because of your dedication.

Celebrate with WMG in June 2022



Jamie Pitts (WMG Managing Director), Jae Green (WMG Vice President),
Beate Minkovski (WMG Founder), Kathleen Waterloo (Past Board President)

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Amalia Mesa-Bains
Meg Duguid
Melissa Potter
Susan Fisher Sterling
Ruth Weisberg

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