





LATITUDE:  
THE WASHINGTON  
WOMEN'S ARTS CENTER  
1975-1987

June 16 – August 12, 2018

American University Museum  
at the Katzen Arts Center

Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART



WWAC members standing in front of its original headquarters on Q Street NW, Winter 1978-1979. Photo by Gail Rebhan. Pictured top row, far left: Joyce Zipperer. Bottom row, left to right: Carol Samour, unidentified, Margaret Paris, Mansoorah Hassan.

## FOREWORD

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In 1975, good commercial galleries and great museums already existed in Washington, DC, but none served artists or the public beyond offering commercial (that is, saleable) art or art already blessed by an art historical imprimatur.

Women artists, especially, were underrepresented in this system. There were certainly exceptions—Manon Cleary, Rebecca Davenport, Carol Brown Goldberg, Ann Purcell, and Anne Truitt were all showing at Ramon Osuna’s Pyramid Gallery, for example. But these exceptions proved the rule: women faced an uphill battle for space, critical recognition, and sales.

Enter the Washington Women’s Arts Center (WWAC), which, with the Washington Project for the Arts that also opened the same year, presented a much-needed alternative to the prevailing commercial gallery/museum system. I remember walking down those steps into the basement space on Q Street NW. It was abuzz with activity and energy—evidence that women were taking exhibition matters into their own hands.

It would still take many years for them to achieve parity in the art world in terms of numbers of exhibiting artists. But by the time WWAC essentially closed in 1987, great progress had been made and the reason for its existence was no longer felt so urgently. *Latitude: The Washington Women’s Arts Center 1975–1987* serves as a celebration of progress achieved, and as a reminder there is still unfinished business at the top.

Many, many people have been involved in bringing this exhibition to the American University Museum. I must thank Judith Benderson for tenaciously pursuing what turned out to be a great and timely idea for an exhibition, and Françoise Yohalem for undertaking the formidable task of selecting works from over 110 submitting artists—works that fairly represent the scope of talent exhibited and encouraged by the WWAC. I should also like to thank Claudia Vess and Barbara Wolanin for their great historical research, Lee Fleming for her unflappable editorial gifts, and Vida Russell and Lloyd Greenberg for their phenomenal design of this catalog. Ellouise Schoettler and Lucy Blankstein should be commended for creating the documentary *Voices from the Washington Women’s Arts Center*, which has enhanced the exhibition with valuable historical insight from WWAC members.

The Wolpoff Family Foundation has once again provided crucial support for this catalog. Most especially, we must all thank Carolyn Alper (a former member of WWAC) for creating and endowing the Alper Initiative for Washington Art for just such a good purpose as *Latitude: The Washington Women’s Arts Center 1975–1987*.

Jack Rasmussen  
Director and Curator  
American University Museum  
at the Katzen Arts Center  
Washington, DC

## CURATORIAL ESSAY

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When Jack Rasmussen invited me to curate *Latitude: The Washington Women's Arts Center 1975-1987*, I felt honored and energized. At first, we were concerned that we might not be receiving a large number of applications (maybe 40 at the most?) and we discussed the idea of having two separate shows: a "historical" one, featuring works from the period 1975-1987, and another separate exhibit of selected recent works by artists who have continued to practice and perfect their craft during the last 30 years.

But after we received materials from 110 former WWAC members, reviewed all the images, and read the statements, we reconsidered. We felt there was an opportunity here for a more comprehensive historical exhibition that would try to bring back the energy, passion, and talent of members who were active during the years when WWAC was "the only show in town." Recent works would be presented in a slide show, as well as some of the interviews.

I realize that it was not easy for artists to find images and actual paintings, sculptures, and installations they created more than 30 years ago, but I appreciate that many did, and I was happy to "rediscover" works I remembered. Some of the images submitted were of poor quality and hard to judge, but I tried my best to put together a representative exhibit as a tribute to the artists of WWAC.

In 1975, I returned to the Washington, DC, area with an MA in studio art. Having studied at AU for several years for my BA, I had met some art students (who became serious artists) and art teachers here. As manager of Franz Bader Gallery I became familiar with the local art scene and appreciated the quality of the work that was produced at that time. There I met many serious aspiring and professional artists as they came by the gallery to see the exhibits (mostly by male

artists). I enjoyed going to the shows at WWAC and attending special events where nationally known curators presented quality exhibits on specific themes, infusing energy and pride in those who were selected to participate. I curated the exhibition *Best of 85 Sculpture* there in 1985.

I was touched by the testimonies and stories artists sent. Years later, they still talk with nostalgia, but also appreciation and enthusiasm, about the importance of WWAC in their lives and careers. Many at the time were young women eager to learn how to manage caring for a family and being a serious artist. Being selected for a show at WWAC validated their efforts and gave them some assurance that their work was being appreciated even though the “art world” mostly ignored them. Being part of WWAC was belonging to a caring community where artists could exchange practical information and ideas, discuss their frustration, and share hopes and dreams in a friendly and nonjudgmental environment. As I read the resumes, I was impressed by the accomplishments of many of these women, some of whom achieved national and international reputation as artists, others who chose teaching and others art-related professions.

Sadly, some very good artists have left us whose talent is still in our memory. We could not always locate their work, and I wish all of them could have been included.

I hope that, for the participants, this show will bring back the energy and passion that artists were expressing at the time through some of the iconic works whose timeless message is still resonating loudly within all of us.

Françoise Yohalem  
*Independent Curator*  
*San Miguel de Allende, Mexico*

## FRANÇOISE YOHALEM



Françoise Yohalem has an undergraduate degree in painting and art history from American University and an MA in studio art from SUNY in Albany. After a brief career as an artist, she managed the Franz Bader Gallery in the late 70s. She was invited to jury a sculpture exhibition at the Washington Women's Arts Center in 1985. After leaving the gallery scene, she became a curator and started a busy career as an independent art consultant, eventually specializing in art in public places. She also managed two alternative gallery spaces in downtown Washington, where she organized regular exhibitions. As a public art consultant, she has worked for government agencies as well as the private sector and has been responsible for dozens of large site-specific commissions around this area and nationally. Since her retirement, she has been splitting her time between San Miguel de Allende, Mexico, and Chevy Chase, Maryland. Françoise is delighted to have the opportunity to "reconnect" with the local art scene which has been a very important part of her professional and social life for more than 40 years!



# THE WASHINGTON WOMEN'S ARTS CENTER: A BRIEF HISTORY

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Claudia Vess and Barbara Wolanin

"What was it like to have a place to hang your art when no commercial gallery would even look at your slides once they saw you wore a skirt?"

The Washington Women's Arts Center (WWAC) opened on April 20, 1975, with an exhibition of work by seven sculptors and a lecture by author Katherine Ann Porter,<sup>1</sup> kicking off a whirlwind of exhibitions, lectures, literary events, theatrical performances, exchanges, and workshops whose daring and creative efforts permeate the Washington, DC, art scene today. Located at 1821 Q Street NW, just north of Dupont Circle, the center was in the heart of the gallery district near the Phillips Collection, think tanks, professional associations, cafes, shops, bookstores, and embassies. Starting with 100 members, in five years the nonprofit organization boasted more than 800 members (mostly artists, art historians, and collectors, with a lot of writers and poets, plus

lawyers, accountants, and political assistants, and a few men). The newsletter was mailed to 2,000 addresses. The WWAC mission was "to promote interest in the work of women artists and writers—past and present—and to encourage women by creating a supportive climate and by sharing information and expertise to heighten the professionalism of women in the arts."<sup>2</sup>



WWAC proved to be a resilient, all-arts center, responsive to the wide-ranging interests of women artists. Whether managing households and raising children or working full time, members of different generations and interests joined to exhibit or perform, and to enhance their professionalism. The Center welcomed everyone with an interest in art. Pamela Thompson, who joined the first year, describes herself as a "shy 20-year old" who went "to Dupont Circle to all the galleries and stumbled upon the small gallery in the basement. I look back and I am amazed that I had the courage to even submit artwork back then." She got into shows juried by Grace

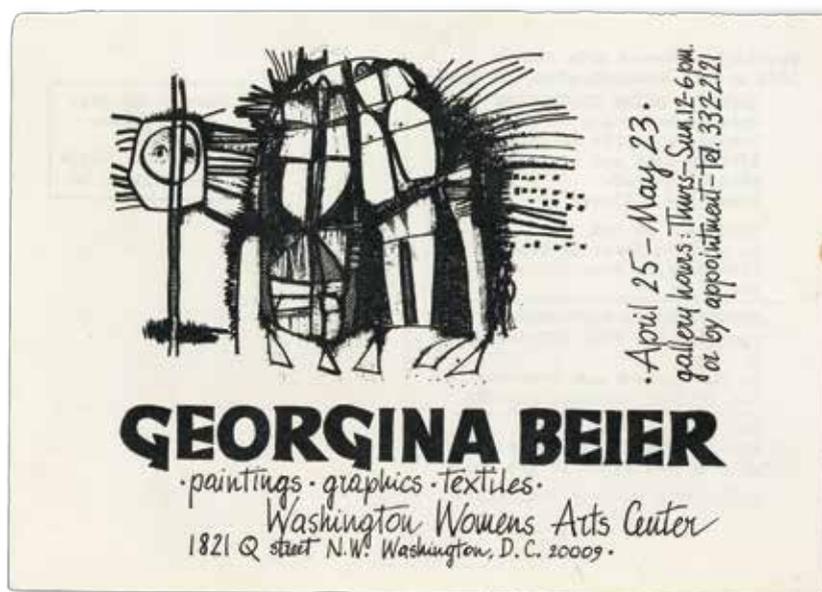
Hartigan and Mae Stevens before she went to art school.<sup>3</sup>

It all started at the National Conference of Women in the Visual Arts, April 20-22, 1972, held at the Corcoran Gallery of Art.<sup>4</sup> Among the 350 women from across the country were Mary Garrard, Lois Mailou Jones, Josephine Withers, and Adelyn Breeskin from Washington, DC, as well as Marcia Tucker, Linda Nochlin, Dorothy Gillespie, Elaine de Kooning, Miriam

Schapiro, Judy Chicago, Alice Neel, and June Wayne.<sup>5</sup> They convened to develop strategies to address the dearth of art by women in major museums and galleries, and in tenured teaching positions.<sup>6</sup> Garrard observed: "Many of the women who came together in Washington were radicalized on the spot."<sup>7</sup>

To follow up, Barbara Frank (back from visiting Judy Chicago and The Woman's Building in L.A.) and Withers, who had been on the Corcoran Conference Steering Committee, began meeting with Katharine Butler, Janis Goodman, Sarah Hyde, and Ann Leffler Slayton, later known as "the founders" or "the founding mothers" of WWAC. Their first project, "Womansphere," an arts festival with an exhibition of work by 100 women, performances, lectures, and workshops, held at Glen Echo Park in October 1974, was a huge success.<sup>8</sup> They realized that something more permanent was needed. An ad in the *Washington Post* brought two dozen more women to share their dream. Ronnie Tuft remembers: "This gathering became the first of a series of weekly meetings in which we discussed philosophies, formulated strategies, created a Board of Directors and elected an Executive Director... [These early members] were the heart and soul and muscle of the first two years."<sup>9</sup>

Withers set the scene: "When we opened the doors of the new center on Q St. in 1975... we felt we were participating in and helping create a groundswell of feminist activism which was happening throughout the country. As we planned the 1972 "Corcoran" conference, ... we felt we were following in the great tradition of recent activism in which Washington communities hosted the anti-war demonstrations that fueled the progressive movements in the late sixties and seventies. In the aftermath of that conference, we felt a real hunger to establish something more permanent which would give our nascent feminist art community a home, a public face, and a place to grow ourselves as artists, feminist teachers, and art professionals. The Center would be for us."<sup>10</sup>





WWAC members participating in a studio visit with Faith Ringgold, 1979.

Upper: Photographer unknown. Pictured, left to right: Faith Ringgold, Sarah Tuft, and Charlotte Robinson.

Lower: Photo by Mary Swift. Those pictured include Charlotte Robinson, Lyndia Terre, and Sarah Tuft.

A physical space was essential to realize the dream of a crucible for art. The WWAC came to life in an English basement with a bay window, formerly a doctor's office, rented from Wither's grandmother who lived upstairs. The space was renovated by members, who often brought their family and friends along to help, with some women electricians and plumbers hired as needed.<sup>11</sup> To enter WWAC you went a few steps down from the sidewalk. During receptions and on breaks from literary events the sidewalk and steps were crowded with people, especially in the warmer months. Inside the entry was a pedestal with exhibition flyers, brochures, and a guestbook and two open doorways. The one to the right led to the main gallery. Ahead, a doorway led to a narrow, rectangular gallery with an opening at the end, also into the main gallery. During receptions, hors d'oeuvres—often yellow and white cheese cubes—were laid out on a table in the hallway that led into the office and two other rooms. At the end of the hall was the workshop room, complete with a sink. The middle room housed the WWAC slide registry, stored in plastic sleeves in notebooks, with documentary slides of conferences and slides of members' work. Anyone could research the slides and consult the National Directory of Women's Slide Registries.<sup>12</sup> On shelves around the middle room was the WWAC library of donated art books, many from the I. Rice Pereira estate.

During the renovation and after, part of a wall in the hallway was "communication central," plastered with 3 x 5 cards. It was a posting place for calls for action, group meetings, exhibition details, and renting studio space (and housing). Board meeting minutes, photocopies of flyers about workshops offered, and the literary schedule of most biweekly events were also posted and accessible whenever someone with a key was there.

From the opening month, there was a newsletter, first called *1821*, already listing numerous workshop offerings. Fulfilling the dream of publishing women writers and art historians led to an ambitiously launched art journal, *Womansphere*. The first issue featured an article by Wither about Meret Oppenheim, with a picture of Oppenheim's fur-lined teacup on the cover.<sup>13</sup> Unfortunately, after two issues the center could not sustain the cost.

During the first years the board, headed by the executive director Ronnie Tuft with help from Charlotte Robinson, focused on developing an organization that would support feminist goals,

including launching new artists. “Monday Mornings” was a program that allowed members to hang their work on walls temporarily empty between exhibitions. “The goal was to nurture growth and confidence at a time when it was hard for women to get a foothold in the art world and to create a more welcoming, less combative, experience for emerging artists.”<sup>14</sup> Lucy Blankstein, next executive director in 1977, established business hours, opening the center every day, and instituted gallery-sitting by artists with work in the current show—after all, who better to be on hand to discuss the show than a participant?

With an evolving structure and regular access to the nerve center, the membership grew and became economically stable.<sup>15</sup> The center was funded by \$15 membership dues, workshops, exhibition hanging fees and commissions, donations, fundraising events, and successful efforts over the years in obtaining grants from the National Endowment for the Arts (NEA); DC Commission on the Arts and Humanities; the Institute of Museum Services, Museum Assessment Program (MAP); Arts DC; and the Edith C. Blum Foundation.

The backbone of the collaboratively run organization was exhibitions, workshops, a literary program, and the newsletter. Other resources for members were the media specialty groups, special events evenings, the library, and the slide registry. In the spirit of what a brochure called “A Cooperative Exchange,” members gained “expertise through involvement.” Members were encouraged to volunteer for a job because they had the skills or because they wanted to learn them. Float an idea—the brainstorming would begin immediately and it would emerge bigger or entirely different.

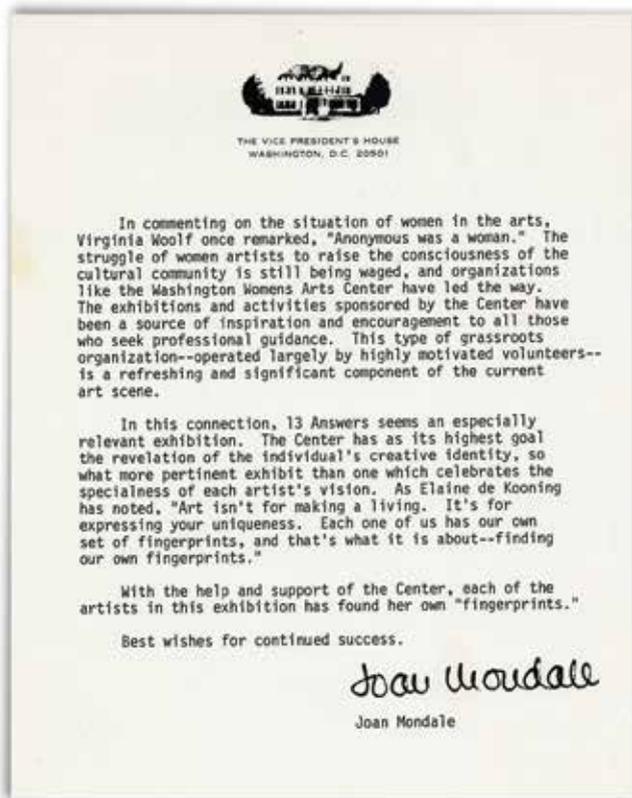
By 1980 the WWAC had 700 members and was considered “one of the three largest women’s art groups in the Country.” It had three part-time staff but was largely run by volunteers.<sup>16</sup> According to Charlotte Robinson, “[t]he good ‘vibes’ and enthusiastic attitude of the women who participate in the Center create a stimulating atmosphere in which ‘anything is possible.’ Rather than draining one’s energy, working at the Center has the opposite effect, so that one comes away with the adrenalin pumping and the mind racing, planning the next project.”<sup>17</sup>

The governing structure was redesigned for continuity in 1980. Half of the 11-person board of directors was elected every year, with each director serving two years. Each board member also served as a liaison to one or more of the nine program committees, eight operations committees, and six interest groups (photography, printmaking, fiber arts, literary, painting, and sculpture), giving busy committee chairs a break from attending all of the board meetings, at which members were always welcome.<sup>18</sup>

Board meetings were long, aggravating, and exhilarating, as ways to foster goals of supporting women artists in a positive atmosphere were debated. Was supporting the Rape Crisis Center too political? Was enough attention/opportunity extended to women of color, or art with lesbian points of view? Should we contribute to childcare costs for a board member to attend the evening meetings? Once, in a burst of enthusiasm in the middle of a hot board meeting debate,



Joan Mondale (far right) visiting the Washington Women's Arts Center in 1977. Photo by Gail Rebhan.



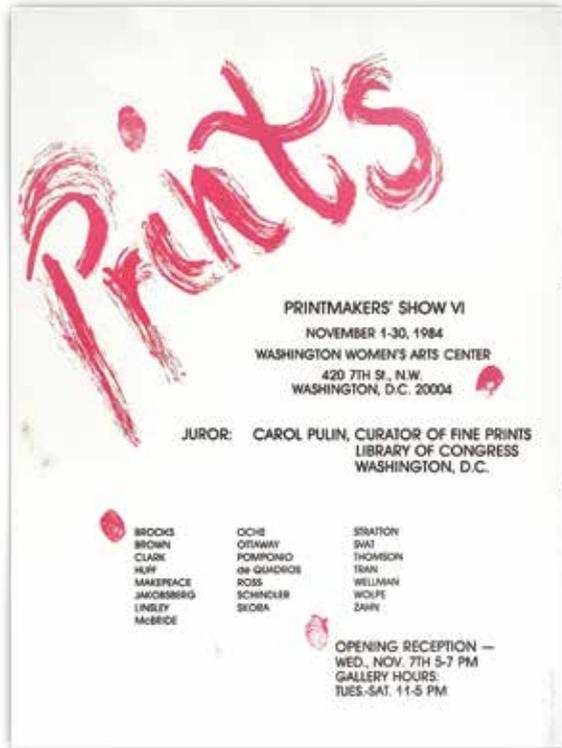
Letter written to the WWAC in 1977 by Joan Mondale, wife of then Vice-President Walter Mondale.

Joan Mister, wearing her work overalls over a tee shirt, rose from her chair saying, "I just love being a WOOOOOOO-MAN. Well, there's woomb in it... It's so great to say... WOOOOOOOM-AN." After uncontrollable laughter and hoots, it was back to business. If the meeting ended while the local cafe was still open, such evenings were closed with spirits or cappuccino.

Exhibitions were a key focus of the center from the beginning and in its subsequent two locations at the Lansburgh's Cultural Center and Willow Street NW. They were shepherded by committee chairs, including Marilyn Horrom, Ellouise Schoettler, Alice Sims, and others, along with chairs for specific shows. Paid gallery coordinators included F. Noreene Wells. At Lansburgh's, Judith Kunzman Benderson was hired to be managing director. From the start, the exhibitions were a mix of juried, non-juried, invitational, solo, and group shows. All members could submit to the juried shows. They often dovetailed with literary events; for example, a feminist erotic show was coupled with a poetry reading on "love." Some exhibitions had themes, such as *Woman as Myth and Archetype*, *Islands I Have Known and Loved*, and *The Creative Line*. A slight scandal was manufactured by a reviewer who pointed out that the *Erotic Art* show was supported by both the NEA and a small donation from The Pleasure Chest, a local business.<sup>19</sup>

Many shows focused on a single medium (painting, printmaking, sculpture, textile, and photography). The center pioneered in considering craft media equal to traditional ones. The reception for the *Fiber Art* exhibit in November 1977 was attended by "second lady" Joan Mondale, a.k.a. "Joan of Art," whose own medium was ceramics. She was impressed by the quality and professionalism of the art.<sup>20</sup>

Another series of exhibitions reflected the "eye" of a particular juror. The first was "The Eye of Davenport" in 1977; to encourage emerging artists, Rebecca Davenport took entries only from members who had not previously shown, with 35 out of 71 artists having work accepted. Other prominent jurors included Miriam Schapiro, Alice Neel, and Grace Hartigan, who wrote of her experience jurying the multimedia *The Eye of Hartigan* in 1980: "For artists of my generation the concept of a show

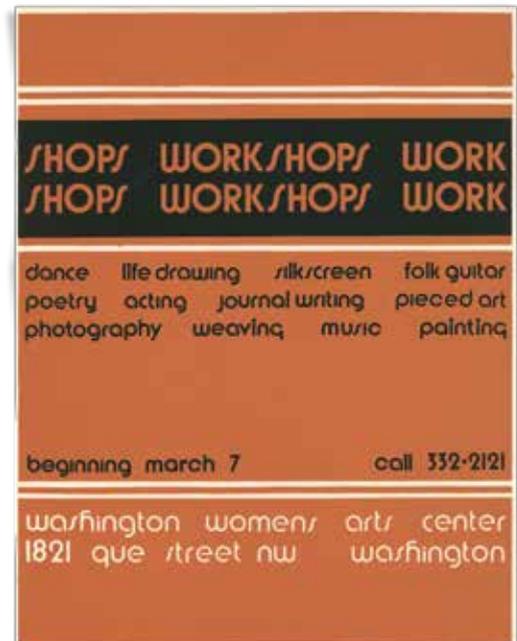


of women brings to mind the amateur, the weekend-housewife painter. Since I have worked with so many fine young women over the last fifteen years, I was curious to see what the WWAC would show me. I spent the day with intelligent humorous young women, and had a difficult time restricting myself to the thirty-five or so works to fit into the available exhibition space....What I can say is that this is an exciting show."<sup>21</sup>

Many of the exhibitions were documented with catalogs, thanks to grants from the National Endowment for the Arts, the DC Commission on the Arts and Humanities, and others. WWAC shows were often reviewed by the important area art critics, including Jo Ann Lewis, David Tannous, and Benjamin Forgey.

The printmakers were an especially large and active group. They had started as Washington Women Printmakers but came under the WWAC umbrella in 1977. They consistently organized exhibitions, ending with *Printmakers IX* on Willow Street, and brought in speakers. Ann Zahn, who ran her own international print studio, dreamed up the popular Original Print Calendar, with 12 different original prints chosen by a different juror each year. Some examples are preserved in major museum print collections. With an eye towards print collectors and sales, they opened the Washington Printmakers Gallery in 1985 in Dupont Circle; surviving through several moves, it continues today in Georgetown.<sup>22</sup>

Taking or offering a workshop was an important way expertise was shared. The topics were wide-ranging. Some, such as "Journal Writing" with Bunny Christie and "Portrait Drawing" with Sandra Reischel, developed into working groups. One of the first workshops, "Feminist Art History" taught by Josephine Withers, examined famous paintings from a new perspective, the female point of view, at a time when no women artists were included in any art history textbook and books on women artists were just beginning to be published. She introduced contemporary women artists who were breaking boundaries, such as Lynda Benglis and Eleanor Antin.





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The "Art World: Understanding the Art World and Making It Work for You"<sup>23</sup> workshop experience offered by Charlotte Robinson reverberated throughout the center. Robinson, one of the "radicalized," had forged ties with artists in New York and learned about a class taught by Dorothy Gillespie and Alice Baber, "Functioning in the Art World."<sup>24</sup> Starting with a similar workshop at the Torpedo Factory Art Center, she brought it to WWAC the next year. It was exactly what members needed. During the 10-week seminar on Wednesday mornings, experts from museums, the National Endowment for the Arts, galleries, critics, artists, and so forth were invited to talk shop with ambitious artists about writing an art resume or a successful grant application, how to craft a press release to attract attention, how to produce catalogs, the intersection of art and government, and how galleries choose artists.<sup>25</sup> Whether working in a real studio or on a converted ping-pong table, women artists learned to market their work to overcome gallery biases. At the end of the first seminar, some of the participants decided the best way to put what they had learned into practice was to organize a show. They called their spring exhibition *13 Answers*, and produced a catalog.<sup>26</sup> The next three workshops also produced exhibitions with catalogs titled *Fourteen Hangups*, *Final Draft*, and *Art World 4*.

# 13 answers

HYDE

KASTEN

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STEARNS



Inspired by her immersion in the “Art World” seminar, Joan Mister started the list of “helpful important persons” (HIPs instead of VIPs), adding the names to the expanding WWAC advocacy network of media contacts, women’s arts organizations, and art groups. Mister, who had worked in a Senate office, had a passion for writing and painting, and was raising four children. She gravitated to the newsletter, soon bringing a proposal to the board for a new format with bolded titles and the masthead *WWAC NEWS*. One day she transformed a back closet into the WWAC news office and enlisted a staff of six cowriters. On Saturdays after a mailing bee, Mister packed the folded, fastened, labeled, and zip-code-bundled newsletters into her Volvo and zoomed to the main post office near Union Station before it closed. Mary Graves, a *13 Answers* artist, loved the Saturday morning banter that included assessing board meeting discussions and led to new proposals. Mister concluded that “the years of working with hundreds of creative, dynamic women in a non-stop effort to put the Center on the map irrevocably changed my life. The stronger the Center became (between seven and eight hundred members at its high point), the stronger each of us as individuals became.”<sup>27</sup>

From the beginning, outreach in all areas was the norm. It included hanging shows and having events in a variety of spaces in the area and exhibitions in other cities, including the A.I.R. (Artists in Residence) Gallery in New York, Powerhouse in Montreal, and Artemesia in Chicago, with an Artemesia exchange show at WWAC. Local outreach included having events and workshops in senior housing or prisons.

Another way to see and share work was provided by the WWAC Studio Tour,<sup>28</sup> on some Saturdays and Sundays, caravans of several cars filled with artists venturing out for full days of art visits. Curators could consult the slide registry or called for entries to arrange shows.

The ingenious idea to scout throughout the metro area for potential exhibition walls turned out to be an idea many businesses appreciated as a novel way to attract new customers. Alternative Spaces soon became a WWAC standing committee during the time when membership had grown to 800 and was roiling from a surge of art with women-centered themes and media, such as collage, quilting, and weaving, stimulated by the work of Miriam Schapiro, Charlotte Robinson's art quilt project, and Judy Chicago's *Dinner Party* and later *Birth Project*, for which WWAC helped fundraise.

Organizations in the city were mutually supportive. The gallery space was sometimes rented for one- or two-day conferences or for an evening reception. Alternative Spaces arranged exhibitions at other spaces, including the General Services Administration building, a labor union headquarters, and conference sites.<sup>29</sup> WWAC, as a nonprofit 501(c)(3), supported new ventures such as Leslie Jacobson's Pro Femina Theater that eventually became its own nonprofit and was renamed Horizons Theater in 1982. Jacobsen says that "between 1977 and 2007, we produced over 60 new plays in fully staged productions, and another 50 in staged readings."<sup>30</sup>

When Zita Dresner, a professor of English at the University of the District of Columbia, came to the center during the first year, she implemented Ronnie Tuft's suggestion to apply for grants that would help fund catalogs. Dresner's first application was funded and followed by grants from the National Endowment for the Arts and others. For a short time, grants from the NEA Work Intern Program and Arts DC funded CETA internships.<sup>31</sup>

Programs featuring speakers took off after Dresner won a grant from the Edith C. Blum Foundation. The first in the ongoing Blum Lecture Series, directed by Lila Snow, was Lois Jones Pierre-Noel (better known as Lois Mailou Jones), who spoke at George Washington University, followed over the years by Betsy Damon, Muriel Magenta, Carolee Schneeman, and Nancy Holt. The second series, called "A Range of Voices" brought in Elizabeth Swados, Barbara Ann Teer, Diane Radycie, and Keiko Moore. There also was a roving poetry series called "Ascension."

The intellectual back-and-forth was potent during conversations among the distinguished speakers invited for the Blum Lecture and other series, and WWAC members who had studied everywhere and were widely read. The active literary group chaired by Barbara Berman brought

in authors including Ntozake Shange, June Jordan, Adrienne Rich, May Miller, Grace Cavalieri, Susan Wood, Thulani Davis, Patricia Griffith, Myra Sklarew, William Meredith, Paul Genega, E. Ethelbert Miller, Rikki Lights, and Jonetta Barras to read their work. “The literary program at the WWAC was designed to highlight the work of women who were pushing the boundaries of what creative writing could do—and men who encouraged that process.”<sup>32</sup> Two volumes of WWAC poetry were published in *Centerwords* in 1978 and 1979, each in time for the spring Small Press Book Fair. The Feminist Writers’ Guild also met at the center.

WWAC had strong connections and overlapping memberships with national groups, especially with the Women’s Caucus for Art (WCA) founded in January 1972 at a meeting of art historians and artists at the annual College Art Association (CAA) meeting in San Francisco, shortly before the Corcoran conference that connected feminist activists nationwide. WCA, incorporated in DC, was made an affiliated society of CAA by its second president, art historian Mary Garrard. She was assisted by WCA membership chair Ellouise Schoettler, also an early WWAC exhibitions chair and executive director. She was instrumental nationally as the executive director of the political lobbying arm of WCA, the Coalition of Women Artist Organizations (CWAO), which encompassed groups all over the country; she published reports on CWAO in *WWAC News*.

WWAC/WCA members, led by Charlotte Robinson, planned the 1979 national WCA conference connected to the CAA conference in Washington, DC. Robinson formed a steering committee including “Art World” seminar members, meeting at her home as well as in at the center, although the conference was not a WWAC project. The local chapter of WCA/DC, formed in 1978 with Claudia Vess serving as liaison to WWAC, also met at the center and its news was included in *WWAC News*. The conference began with CWAO activists lobbying Congress and testifying for blind jurying in NEA grants and for the Equal Rights Amendment (ERA). There were three days of WCA panels and receptions. The 42 exhibitions of art by women in museums, galleries, a college and university, a library, and federal buildings included *Women Artists in Washington Collections*, curated by WWAC founder Josephine Withers, and an exhibition of



work by WCA awardees at the Middendorf/Lane Gallery. *The Eye of Miriam Schapiro* at WWAC brought 10 times more submissions than could be selected for the space.<sup>33</sup> The crowning event was the presentation of the newly created Women's Caucus for Art Lifetime Achievement Awards for Women Artists by President Jimmy Carter in the Oval Office, following a public ceremony in the ballroom at the Embassy Row Hotel conference site, jammed with caucus members.<sup>34</sup>

The next year the CAA conference was scheduled in New Orleans, a state that would not ratify the ERA. Instead of spending money there, CWAO and WCA, with support from WWAC members, created an alternative conference, held at the Corcoran Gallery of Art.<sup>35</sup>

From the beginning WWAC was not only nationally but internationally connected. The center exemplified "act locally, think globally." Members, some in the foreign service, brought their diverse cultural experiences and backgrounds to the center. The first *1821* newsletter discussed an exchange exhibition of women's art through the Scottish Arts Council. A year after WWAC

opened, a show of gold leaf and ink drawings, paintings, and textiles by Georgina Beier,<sup>36</sup> a German artist living in Oshogbo, Nigeria, who was a catalyst in the Mbari Mbayo art movement, was announced Oshogbo style by an African-American drumming troupe and stilt walkers who paraded to and from the center and Adams Morgan. There were continuing ties to international conferences through Robinson, Schoettler, and Nancy Cusick, who were part of a presentation by women artists at the 1977 United Nations International Women's Year event in Houston and continued to represent women artists at international conferences, including at Global Focus in Beijing.



The increasing number of workshops and activities created a groundswell for more space and enthusiasm for being part of the new 7th Street arts district redevelopment. The long-closed Lansburgh's Department Store was going to be the Washington Humanities and Arts Center (WHAC), with space for dozens of arts organizations. The building at 420 7th Street NW was owned by the Pennsylvania Avenue Development Corporation (PADC); having the arts centers there fit with plans to revitalize downtown DC.<sup>37</sup>

The plan included a large WWAC gallery on the first floor and workshop space on the sixth floor. The 1981 annual business and potluck meeting was held on the sixth floor at Lansburgh's, in the

dust because construction was a year behind schedule. During the transition, workshops were held in both locations, although some members were not keen on taking a freight elevator in the evening in a mostly empty building. The full workshop program could not begin until March 1982. In December 1982, the annual December *Art for Gift's Sake* show was held at both locations. The last exhibition at Q Street was *Hubcaps*, an experimental installation of hubcap art and hubcaps in the rectangular gallery in January 1983, mounted simultaneously with the first show at WHAC, appropriately called *The Home Show*.<sup>38</sup> Some shows continued at the old address under *Q StreetWall* into 1983. The WWAC space was finally finished by November 1983. During its approximately four years on 7th Street, WWAC continued its program of exhibitions, workshops, lectures, and meetings, and interacted with other resident organizations, including theater groups, lawyers for the arts, and the slide registry. Among exhibitions mounted there were *The Eye of Adelyn Breeskin*, *The Goddess Show*, the *Creation/Birth Show* juried by Josephine Withers, and *Women and Power* in 1986.

Taina Litwak described the scene on 7th Street: "Lansburgh's was such a different type of space than Dupont Circle—with the dancers and the drummers always about and the short partition walls and terribly high ceilings. Being on 7th St at that time had its own cool. The WPA [Washington Project for the Arts] was half a block away, Zenith across the street and the other tall building with Jane Haslem's and David Adamson and the other galleries in between. That location and time period was DC's closest brush with having a SoHo."<sup>39</sup>

As the 1980s progressed, grants supporting the arts were more difficult to find. The Lansburgh's transformation, touted as a permanent cultural center by the PADC and the DC government, was quashed, displaced by more lucrative high-end condos and the Shakespeare Theatre.<sup>40</sup> When the lease expired at the end of 1985, WWAC was pushed out and had to find a new location with no support from the DC government or other arts groups. It moved to 6925 Willow Street, NW in Takoma Park, DC, in late 1986, having renamed itself The New Art Center after much discussion. The WWAC name appeared now only in small letters on *The New Art Bulletin*, which reported a membership "internationally composed of over 450 artists and art supporters."<sup>41</sup> Men were officially on the board. WWAC had included male members and had had one on the board. At that time, women wanted to be considered as artists on par with men, mirroring discussions in other women's groups.<sup>42</sup>

The New Art Center occupied 1,500 square feet in a large, renovated warehouse in an activist-artsy neighborhood business district, in the same building as A-Salon artist studios,<sup>43</sup> a great neighbor. Juried shows in all media continued, including *Emerging Artists of Distinction*, with a grant from the DC Commission on the Arts and Humanities, *Jazz Rhythms of the Black Community*, and *Art or Craft: The Fine Line*. But the location at the end of the Metro Red Line was not central, so dropping by a reception on the way home from work wasn't possible. With many new members, some continuity was lost. With easy accessibility a problem and fundraising becoming more difficult, the board voted to dissolve the center in December 1988.

Times had changed. Women, continuing to manage families, were working in power suits and running shoes. Progressive businesses provided daycare. WWAC members moved into paying jobs in museums, galleries, graphic design, theater, teaching, public relations, and politics, and with advocacy groups. Some opened businesses; some became lawyers or therapists; some relocated or retired. They were art professionals with networks. Many continue to exhibit their work today in galleries and national and international exhibitions. As the next generation of artist members joined WWAC, the need for a professional women's art center was not as intense. Their mothers had opened many doors. Personal expression was morphing into economic considerations; in a climate of hostile takeovers the outlook was risky and culminated in the stock market crash at the end of 1987.

It takes at least five feminists to change a lightbulb. One to hold the ladder, one to change the bulb, and a writer, a photographer, and a videographer to document the event. Feminist art historians continuously stressed how crucial it was for women artists to be documented. WWAC made sure to document its activities in minutes, programs, newsletters, photographs, audio tapes, and catalogs. Many are preserved in 52 linear feet of records stored in 120 boxes at the DC Public Library, in the DC Community Archives. The National Museum of Women in the Arts library holds a nearly complete collection of WWAC newsletters and catalogs.<sup>44</sup>

The story of WWAC has been kept alive over the years. WCA/DC exhibited art by former Center members, *Then and Now*, with "then" being work shown at WWAC, and highlighted the story of the center on the program "Washington Women Artists—Marching into the Millennium" at the new but short-lived Millennium Arts Center in 2001. The following year, Barbara Wolanin chaired a WCA panel, "Collaboration and Community," of WWAC members at the national CAA conference in Philadelphia.<sup>45</sup> Ellouise Schoettler shared her dramatic story of what it was like for women in the 1970s and what the center meant at a WCA/DC Networking Day in 2010 and during *Impact: The Legacy of the Women's Caucus for Art*, exhibition at American University Museum in 2016, as she will again during this exhibition.

WWAC accomplished its mission. However, the complete story of WWAC's impact on the art world and in the history of feminist art waits to be written. "The Center was an independent organization...we had created a space and a place in which we could create our own goals and expectations, foster a feminist community, and exhibit works of art and sponsor literary programs that reflected feminist ideas."<sup>46</sup> Members developed as artists and had their work seen. They found opportunities and encouragement, had their work juried by prominent artists and curators, learned from critiques, had their work reviewed, and learned how the art world worked. They developed writing and graphic skills through documenting exhibitions with catalogs and writing grant proposals. They learned to take themselves seriously. Through WWAC and the huge amount of energy and time they put into all of the projects and events, they became professionals. WWAC provided tremendous opportunities for women to grow and learn within a supportive community, as it did for Sandra Wasko-Flood: "The Washington Women's Arts Center became my school, my community, and my home. The Center helped form me as an arts admin-



A visit to painter Isabel Bishop's studio in New York City. Photo by Charlotte Robinson. Pictured, left to right: Sarah Tuft, Lyndia Terre, Isabel Bishop, Ronnie Tuft, Kate Roberts, and Daphne Shuttleworth.

istrator, arts educator, and artist. I blossomed as Public Relations Director, increased the WWAC's reputation in local papers, and used these skills ever since... I became acquainted with the local writers' community which nourished my poetry writing. And, as part of the Workshop Program, I learned to teach printmaking...."<sup>47</sup>

WWAC members developed connections with other women artists that have lasted until today, with continuing impact on the DC area art scene. The physical space on Q Street and then in the Lansburgh's building and on Willow Street provided the necessary "room of their own" and launching pad for efforts in a variety of directions. Many hundreds of women were members over the years. According to Charlotte Robinson, "[c]ollectively, we found that we could accomplish the most difficult tasks which we had heretofore thought unattainable. It was an empowering experience."<sup>48</sup> The center changed the perspectives of countless people who viewed exhibitions or participated in lectures and performances. Many of the artists who found their voices at WWAC are still prominently exhibiting their work, as can be seen from this exhibition.

When Ruth Cahnmann was exhibiting at Waverly Gallery in Bethesda some 40 years after WWAC was born, she was approached by a woman artist at a reception. Cahnmann, after puzzling for a moment, said, "I remember you." Her face lit up, and she stood a little taller. "From the Washington Women's Arts Center. That was the best time!"<sup>49</sup>

## B.J. ADAMS

I believe I became a member not long after the organization was formed. The venue on Q Street NW was always an interesting, informative place to visit, see the current show, and read news (on the pin-up board) of the art world—primarily for women. My fondest memories will always be when WWAC had the *Fiber Art* exhibit in 1977 and Joan Mondale attended. The excitement, the Secret Service, and how she paid attention to everything and everybody, made the evening memorable. I was so sorry when WWAC moved and later came to an end.

With a background in fine art, B.J. Adams' artwork varies from abstract to realistic images. Her artwork has been commissioned for both public and private collections and has been shown widely throughout the United States and abroad in museum and gallery exhibits. A mixed-media artist and teacher since the early 1970s, she also has seen her work featured in many books, catalogs, and publications.

Using the sewing machine as one of her artistic tools, Adams creates free-motion embroidery that has allowed her to combine traditional painting and

drawing techniques with nontraditional embroidery, creating uncommon realistic, surrealist, and abstract images.

Adams says that while working on one artwork, another idea often emerges, and it is this constant, stimulating flow that causes her work to evolve, to create new series, and to seek different themes. The unusual or commonplace materials and techniques she uses, the focus required by the slow working process of this art, and the infinite available subjects, keep her work ever changing, challenging, and always motivating.



B.J. Adams, *Plural Planes*, 1979. Coiled waxed linen, 9" x 6" x 4". Courtesy of the Artist.

## CAROLYN ALPER

I was involved in a lot back then, and especially as one of the founders of the Foundry Gallery. We were 15 women artists, someone would bring a guitar—that is the best memory. I loved the intersection of watered-down colors in my work, very abstract. It all started at AU, where I learned how to draw, which led to my teaching.

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Carolyn Small Alper is a longtime resident of Washington, DC and received her early

arts education from Morris Louis and Gene Davis. Having earned her BFA from American University, she went on to study Christian Iconography at The George Washington University and sculpture at the Corcoran Day School. She went on to become a drawing instructor at the Chevy Chase Community Center and was one of the founding members of the Foundry Gallery when it opened in 1972. From 1981-2005, Alper ran her own design studio, Carolyn Alper Enterprises. Alper has spent much of her life contributing

to and enriching the Washington, DC arts community through her work in organizations like Friends of the Corcoran, where she held the position of Chairman of Membership, and the Washington Project for the Arts, where she was a trustee from 1979-1985. In recent years, Alper has continued her philanthropic work in the metropolitan area through the gift of the Alper Initiative for Washington Art to the American University Museum in 2016, creating the only dedicated space in the region for the art of Washington, DC.



Carolyn Alper, *Two Nuns*. Stained acrylic on canvas. Courtesy of the Artist.

## ALTINA

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Altina (August 4, 1907–August 19, 1999) was an American sculptor, filmmaker, entrepreneur, window dresser, designer, and inventor.

While looking at Cartier-Bresson's photograph of unoccupied chairs, Altina was inspired to combine the function of the seat with the form of the sitter. She called these fantastic chairs and benches "chairacters." Altina first worked the core in Styrofoam and then sculpted the form in plaster. The fiberglass casts that resulted were made of the sculpted prototype at a studio and factory in California. Her chairacters were featured on the cover of *The Los Angeles Times Magazine*.

In 1973, Altina relocated to Washington, DC, where she would live for 17 years. In 1978 she was interviewed by Pam Peabody at WPFW-Washington, DC, about her 1978 exhibit at the Touchstone Gallery, as well as her life, work, and experience at Synanon.

Altina received the 1939 Lord & Taylor Annual American Design Award for creating harlequin eyeglass frames. She received an Academy Award nomination as well as First Prize at the Venice Film Festival, for her 1960 production of *George Grosz' Interregnum*. Altina had studied with Grosz in New York.



Altina, *The Lovers*, 1998. Fiber glass "chairacter." Courtesy of Judith Benderson.

## DALE APPLEMAN

Moving into DC, in 1974, I was just beginning to know other artists. WWAC was a few blocks from my Dupont Circle apartment, and shooting slides for the Art Registry started my own habit of cataloging work. After the 1972 Conference of Women in the Visual Arts at the Corcoran Gallery, the registry carried forward public awareness of active women artists in DC, inviting jurors for member exhibitions, and creating a communications

center. It was instrumental in connecting me with art agents who sold my work to corporations in DC and beyond.

Two souvenirs: a 1980 show I was in, juried by Grace Hartigan—whom I admired and was eager to meet. Another show was juried by May Stevens, whose class I was in at the High School of Music and Art in New York. I loved being able to see and talk to her again.

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Dale Appleman graduated from Skidmore College with a BA, honors in art and art history. She has worked at the Metropolitan Museum of Art and taught at the Corcoran School of Art in Washington, DC, where she lives and works. Her paintings have been exhibited in solo and group shows in Washington, New York, San Francisco, Philadelphia, Baltimore, Norfolk, and Stamford, featured in publications, and purchased for private and corporate collections.



Dale Appleman, *Low Visibility*, 1978. Acrylic and gouache on paper, 36" x 24".  
Courtesy of the Artist.

## MARILYN BANNER



Marilyn Banner, *Difficult Birth*, 1982-3. Plaster gauze, latex, newsprint, oil paint, rope, pine needles, fabric, dolls, twine, 47" x 15".  
Courtesy of the Artist.

I joined the WWAC in 1982, having returned to the area after six years in Boston. I had just completed a self-directed master's degree at MassArt in which I mapped my psyche through art and produced quite a bit of radical and unpalatable work. In Jungian terms, my interest was in "the dark side of the feminine." I had not thought of myself as a feminist (interestingly) but the work was all about being in a body. The only place to go with it was the WWAC. A WWAC group called IRIS was immediately accepting of my work and my attitude. I continued to meet with that group for many years.

In 1984 we had *The Goddess Show*. I exhibited a mixed media sculptural installation called *The Sacrifice*. It looked like a huge bloody bone cut open, with a bucket of coal

and shovel nearby. A WWAC group called Sixteen Strong exhibited at Martin Luther King Library, where I exhibited *Difficult Birth*. Many of the members were put off by the rawness of my work, but I could tell that it had been well understood by the general public who had visited the library exhibit space.

WWAC gave me an opportunity to try my wings, both as an artist and occasionally as an organizer. One important result of my years at WWAC has been my relationship with Alice Sims. When we first met she suggested doing a show together. We later co-organized the Women's Caucus for Art National Conference in 1991. We are lifelong friends.

The other major result of my years in the Women's Center was and is a

strong sense that being a woman artist is a good thing.

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Marilyn Banner holds a BFA in painting from Washington University in St. Louis and an MEd from Massachusetts College of Art. She has done postgraduate work in art education, welding, and encaustic.

Banner's paintings and installations have been exhibited in numerous one-person and group shows, and are in many public and private collections. She is the recipient of 10 residency fellowships to the Virginia Center for the Creative Arts, and in 2012 was awarded a Mid Atlantic Arts Foundation VCCA Creative Fellowship. Her work is included in *Encaustic Art in the 21st Century* by Ashley Rooney, as well as several publications by art historian Ori Z. Soltes.

## ANN BARBIERI

My first show at the WWAC was *New Faces* and was juried by Starmanda Bullock of Howard University. It was 1979 and I drove in from the (relatively) new town of Reston, Virginia, with my friend Kathleen Sharp (now a nationally recognized quilt artist) to bring our work for hanging. I was studying printmaking with Jay Orbach at the Loudoun campus of Northern Virginia Community College, and drawing with Bill Christenberry at the Corcoran. Other people in that show were Zinnia, whom I would later get to know at Touchstone Gallery, Murney Keleher, whom I would come to know at the Torpedo Factory, and Jean Morgan George, Judy Jashinsky, George Koch, and Helga Thomson.

Ann Barbieri was born in Washington, DC, where she attended Trinity College (now Trinity University). She took her first art class late in her senior year, which opened up a new world. She graduated with a BA in French. The ensuing years included marriage, an MA in teaching French, travel, and children. Once the kids were in school, Barbieri was able to take her interest in art off the back burner. She began working seriously, taking classes in drawing and printmaking, and entering shows. She joined Touchstone Gallery (at the time on P Street NW). A short while later she was juried into the Torpedo Factory Art Center in Old Town Alexandria, where she maintains a studio today.

In 2004 she was selected Artist of the Year at the Torpedo Factory Art Center and given a one-person show in the Target Gallery. She has participated in group shows throughout the DC region. She has had invitational one-person shows at the Parkersburg Art Center, West Virginia, as well as The 20th Century Gallery, Virginia. Her work has been included in the Art in Embassies Program. She currently has two pieces on loan to the U.S Embassy in Burkina Faso. She was invited to conduct a workshop, "Acrylic and Collage," at the Smithsonian American Art Museum. Her most recent one-person show was at the Arts Club of Washington in 2016. Barbieri serves on the board of directors of the Greater Reston Arts Center.



Ann Barbieri, *Self Portrait*, 1979. Screen print, 12" x 18". Courtesy of the Artist.

## JUDITH BENDERSON



Judith Benderson, *Untitled*, 1987. Courtesy of the Artist.

The WWAC played an important role in my life and artistic development in the 1970s and 1980s. Having recently finished getting a master's degree in painting, I didn't really have a clue what to do next. So I signed up for a class at WWAC called "Understanding the Art World." For a young artist, geographically isolated from downtown artists with no experience in exhibiting, it was a wonderful opportunity to learn about professionalism.

That seminar concluded with 13 of us doing a show at WWAC called *13 Answers*. For several years after that, the students in that class did an annual show, following our example. I made lifelong friendships in that group. I

also joined the WWAC board of directors, went to law school, and eventually became the managing director after WWAC moved to the Lansburgh Cultural Center.

WWAC met an intense need of women artists at the time. It is exciting to reawaken that interest so many years later. WWAC artists were, indeed, pioneers.

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Judith Benderson is a painter, with a master's degree in fine arts from George Washington University, as well a certificate in appraisal of fine and decorative arts, also from George Washington. She also has a law degree from American University Washington College of Law, and was the Cultural Property Law

Enforcement Coordinator covering art theft and artifact smuggling for the Executive Office for United States Attorneys at the Department of Justice.

She has provided training and guidance in the area of cultural property, and written extensively on the subject. She also did appraisals for the FBI Art Theft Program.

Her art experience has included being a painter and exhibiting work throughout the region, as well as participating in public art projects including *Party Animals* and *Color Field Remix*. She was a member of the board of directors, and later managing director, of the WWAC, and a founding member and co-president of Rockville Arts Place, now VisArts.

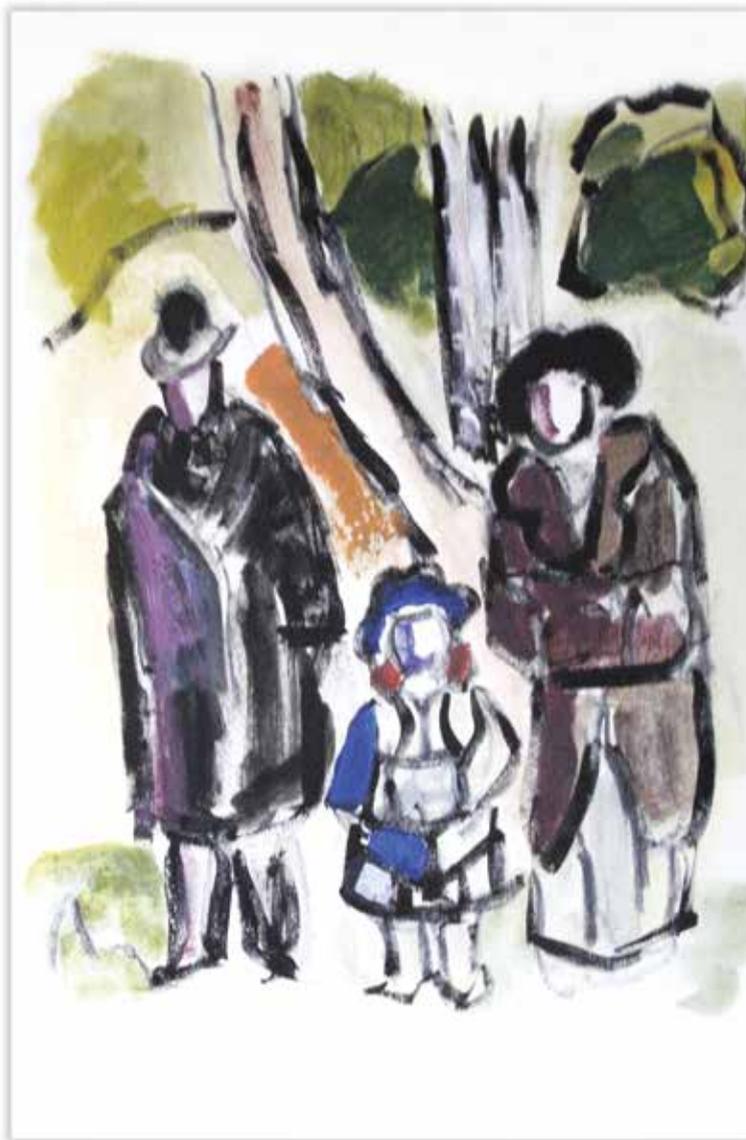
## LUCY BLANKSTEIN

It was Abbe Steinglass, head of the Slide Registry, who introduced me to the WWAC. She suggested I come to an evening critique session. We all sat on the floor and discussed the work we brought. At first I was taken aback by Carla Heider Rosenzweig's hanging black rags. I thought, I'm not sure if I want to be part of this group. As she talked about her background and her vision, it became clearer to me that my initial reaction to her work was narrow and shortsighted. As the critiques continued, I was hooked!

From then on, I was thrilled to be part of this group of women artists who were so full of energy and enthusiasm. They were determined to make the center work. If you had an idea, you were encouraged to try it. The board meetings could be raucous, but we weren't deterred. There were men and women who were supporters of the center who weren't artists, but were essential to making it a viable organization, such as Diane Gotkin, treasurer and finance director, and Mary Rogers, gallery administrator. The center helped me to continue pursuing something I loved. I also had the support of my husband and kids who had to put up with my endless phone calls, late nights and thorough absorption in the center. Through the years I have continued to work with many of these women at other art galleries and groups. I am pleased to say we all retain the spirit of that time.

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Lucy J. Blankstein studied at the Art Students League, New York, and at Grinnell in Iowa (BA, painting/art history). Currently, she works with acrylics on canvas, using layers of paint or glazing to give a subtle tone to the paintings.



Lucy Blankstein, *Graduation Day*, 1977. Acrylic, 24" x 16". Courtesy of the Artist.

Blankstein taught art in Ecuador and in the Dominican Republic where she established an art colloquium. She served as executive director of the WWAC 1977-1978, and worked at the National Gallery of Art and the National Portrait Gallery, and was the assistant to the director of the National

Museum of Women in the Arts. Blankstein founded the Lee Art Center Gallery in Virginia, and curated shows at the Inner Space/Gallery 10 in DC. A curator at The Cabinet: Art, she is also the Group 93 PR coordinator and has exhibited in the United States, Prague, Florence, and Venice.

# TERRY BRAUNSTEIN

During my career as an artist, I have translated my ideas into a variety of media—photography, books, installation, video, sculpture, and public artwork. Besides photomontage, the common thread through all of my work can be seen as a kind of visual archaeology: the work begins by exploring the world through research and scientific observation and continues challenging the viewer to find the meaning by delving into the work, as I do in finding my material.

In the 1970s I was living in Washington, DC, and was very active in the women artists movement. I helped to found the DC Registry for Women Artists, was on the organizing committee for the *Paperworks* exhibition, and was a founding member of the Washington Women Printmakers. I taught several courses at WWAC,

and showed in some of their earliest exhibitions.

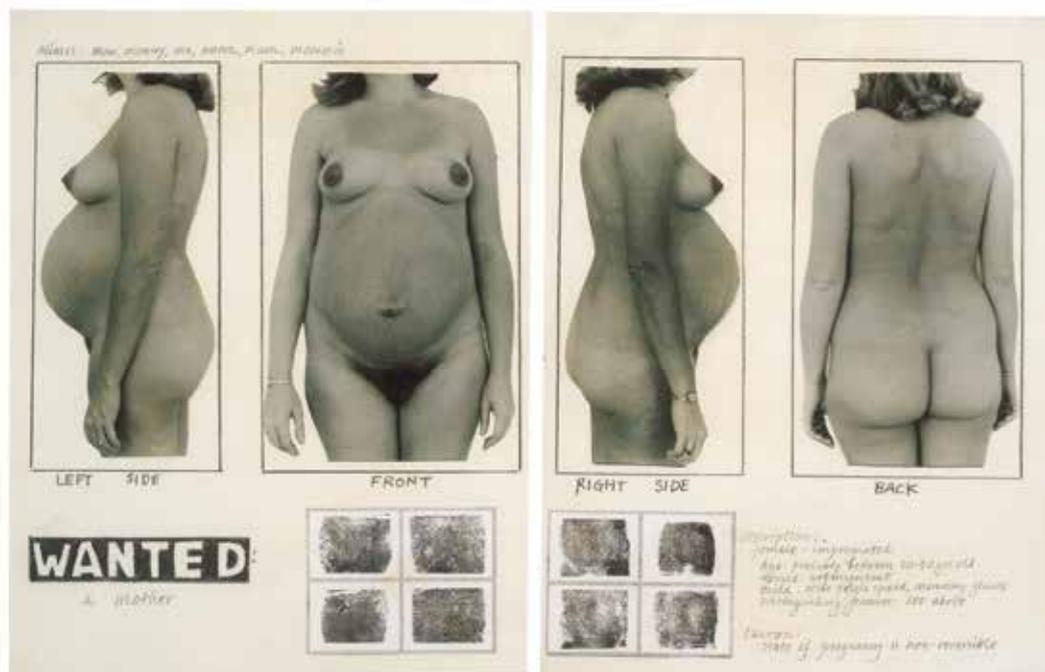
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Multimedia photomontage artist Terry Braunstein resides in Long Beach, California. She was born in Washington, DC, and received her BFA from the University of Michigan and her MFA from the Maryland Institute of Art. She taught at the Corcoran School of Art for 15 years, and was visiting guest artist at California State University, Long Beach. In 1985, Braunstein was awarded a Visual Artist Fellowship by the National Endowment for the Arts.

She has exhibited her work in museums and galleries nationally and internationally, including the Centre Pompidou in Paris, the Gallery Miyazaki in Japan, the Los Angeles County Museum of Art, and the Sala Arcs gallery in Barcelona, Spain. She had one-person shows at the Craig Krull Gallery in Santa Monica in 1992, 1994, 1997, and 2009.

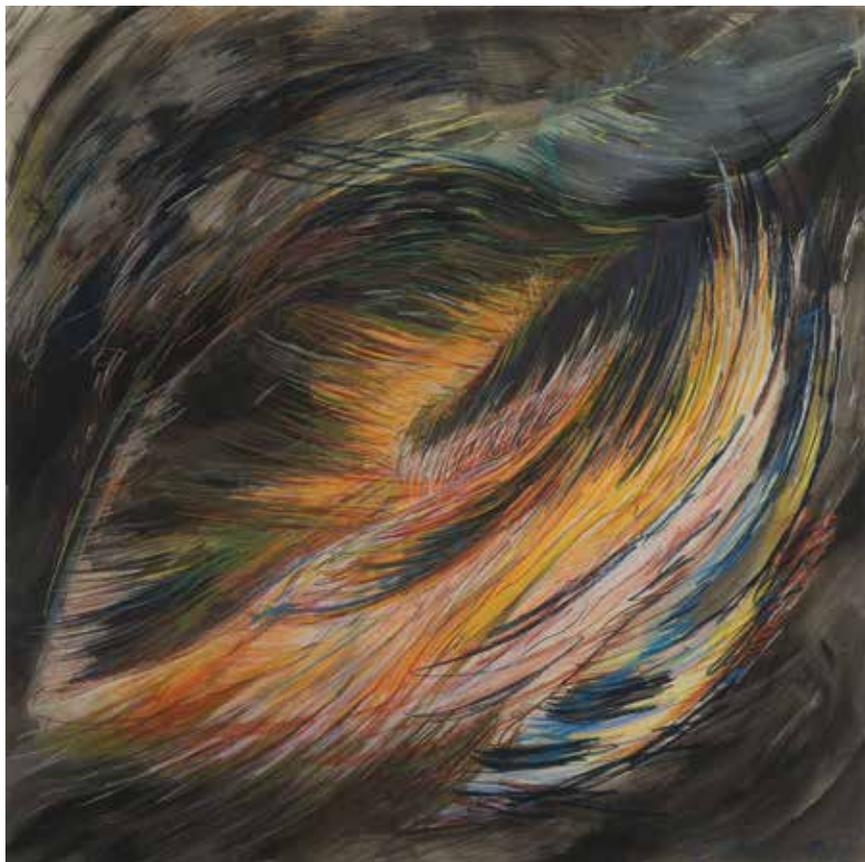
She has also had one-person exhibitions at the Long Beach Museum of Art; the Fendrick Gallery and Washington Project for the Arts in Washington DC; Marcuse Pfeifer Gallery and Franklin Furnace in New York; and many others around the world.

Her work is in numerous public and private collections, including the Getty Center for the Arts and Humanities, National Museum of American Art, Corcoran Gallery of Art, Library of Congress, Los Angeles County Museum of Art, Bibliothèque Nationale in Paris, Museum of Contemporary Art in Chicago, Long Beach Museum of Art, and Museum of Modern Art in New York. She was the recipient of the National Book Award of the Library Fellows of the National Museum of Women in the Arts for 1994. The resulting work, *A Tale from the Fire*, was published in 1995.



Terry Braunstein, *Motherhood*, artist book, 1975. Mixed media and photomontage. 11.25" x 22.5". Courtesy of the Artist.

## PATRICIA BUCK



Patricia Buck, *Power Form*, 1982. Mixed media on paper, 48" x 48". Courtesy of the Artist.

I heard about the WWAC around 1980. That women intended to create a place to publicly share creative output, support each another, to exhibit and document exhibitions with catalogues, appealed to me. The frothy first wave of feminism hadn't yet subsided, and women continued to invert the status quo through installations, performance art, happenings and work which drew its content from the female experience. It was at the

WWAC that I first met my friend of thirty-eight years, the artist Menucha. We quickly bonded, and over the decade made three collaborative installations together, each a variation on the first *Hers*, 1981; which was a grocery cart loaded with everything a woman might touch throughout her day, the work was juried into the exhibit *Women's Tools* by Linda Roscoe Hartigan.

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Born in Baltimore, Patricia Buck lived in Washington, DC between 1983-96. In 1991, she was awarded grants by the Rauschenberg Foundation and Change Inc. for her work, in addition to Individual Artist Grants from the D.C. Commission on the Arts in 1993 and 1995, and Technical Assistance Grants in 1991, 93, and 94.

*Demons without Faces*, which was documented in the 1981 WWAC catalog *The Eye of May Stevens* was purchased by Joe Hirshhorn at auction to benefit the Washington Project for the Arts, and in 1985 was bequeathed to the Hirshhorn Museum.

In 1991, The World Bank featured her monotype, (created at Pyramid Atlantic in a Glenn Brill workshop) on the cover of the catalog for the International Women's Conference in China. She graduated with an MFA in Experimental Studio Art at Howard University in 1996, and relocated with her partner to Denver, CO, that same year.

In 1996, the Colorado Council for the Arts awarded Patricia a residency at Anderson Ranch for a photo workshop led by Philip Brookman and Jim Goldberg. That body of work resulted in a book draft and the installation *American Girl War*. The artist's over-sized painting series *Big Women* exhibited at Pirate Gallery, in Denver to positive press. A room installation *Genetics/Memetics* also created as a site specific work for Pirate Gallery exhibited in Denver in 1998, and exhibited (in-part) at Artomatic, 2002, upon her relocation to the DC area in 2001. The *Washington Post* included that work in their coverage of Artomatic. In 2002 Patricia recently retired from Montgomery County Government, and has returned to creating art full-time.

## DIANNE BUGASH



Dianne Bugash, *Tabloid III*, 1984. Acrylics and collage, 36" x 30". Courtesy of the Artist.

When I found the WWAC in 1978, I was thrilled to get involved with other women artists. One show about artists and their artist relatives meant a great deal to me. We each chose a relative to exhibit with us and I chose my mother. She was a fabulous artist, I admired her work, and she lived

halfway around the world from me; so we each picked a painting and exhibited together. The catalog for the show may have been the first I was in, and I'm very proud to still have a copy of it.

I remember that we needed a sign on the property to let people know where we were. So I volunteered

to build a cubical odalisque out of wood—basically a vertical WWAC which my husband and I installed to stand out like a piece of sculpture. I met women then whom I know are still active, in our late sixties, early seventies, in the arts community and who are as curious and inquisitive as ever and still have regular studio practices, as I do. I think that that early foundation gave us the experience to go on to bigger and better careers in the arts.

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Dianne Bugash was born into a family of artists. Her mother, a graduate of the Corcoran School of Art, was chosen to represent that school at the opening of the National Gallery of Art in Washington, DC, and always kept materials on hand for her girls to “play with.” Her father, a builder and sculptor, taught her to use tools.

She has served on the faculty of the Corcoran College of Art and Design and the Maryland College of Art and Design. She's also designed and presented workshops, “Doodling Towards Art,” for nonartists at the Washington Project for the Arts. She is a featured artist in the book *Rethinking Acrylics*, where she demonstrated and explained some of her techniques.

Bugash has held residencies at the Virginia Center for the Creative Arts, Vermont Studio Center and Torpedo Factory Art Center. She has exhibited widely in art centers and university galleries such as the Florida State University Museum of Fine Arts, and the Maryland Art Place Critics' Residency Program, juried by Franklin Sirmans.

Bugash's artistic focus has been cut-out, shaped painting on wood, and painted canvases with stories. The central theme of the cut-outs is about capturing a moment in time where nothing else matters.

## KATHARINE BUTLER

I was one of six founders of the WWAC. The other founders were Barbara Frank, Janis Goodman, Sarah Hyde, Ann Slayton-Leffler, and Josephine Withers. We came together after a meeting in Glen Echo Park, called by Barbara Frank in the early fall of 1974. We began work that year and opened the doors to WWAC in 1975. I had just moved to Washington from San Francisco.

The six of us found our location at 1821 Q Street NW, near Dupont Circle, and rolled up our sleeves to create a viable, attractive center and gallery, which was immediately embraced by women artists and the community in general. This included a lot of manual labor and long but exciting hours. A couple of us brought our children with us as we demolished, hammered, and finally created the center. We were aided along the way by the support of many well-known artists, including writer Katherine Anne Porter and singer/songwriter Willie Tyson. We were all artists ourselves.

At the time, I was predominantly working in handmade paper. Currently my work focuses on subjects from the natural world ranging from sea life to farm animals. My involvement with environmental groups, where I sit on two boards, has led me to focus on what is precious in our environment, what is at risk, and what we must do to preserve it. My predominant medium is printmaking, both etching and woodcut relief. Work done since 2000 reflects my journey in subject matter and current interests.



Katharine Butler, *Sea Shapes Fan*, 1976. Mixed media, 17" x 17". Courtesy of the Artist.

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Katharine Cosenza Butler is a printmaker and painter living in New York City and the Bay Area of California. Her work has always reflected her life-long interests as an environmentalist. Currently her work explores the issues of small family farming vs. agribusiness and the resulting effects of each on human and planetary

health and a sustainable future. She works closely with several organizations that are directly involved with these issues and sits on the board of the National Young Farmers Coalition and on the steering committee of the Slow Money Institute.

## JUDY BYRON

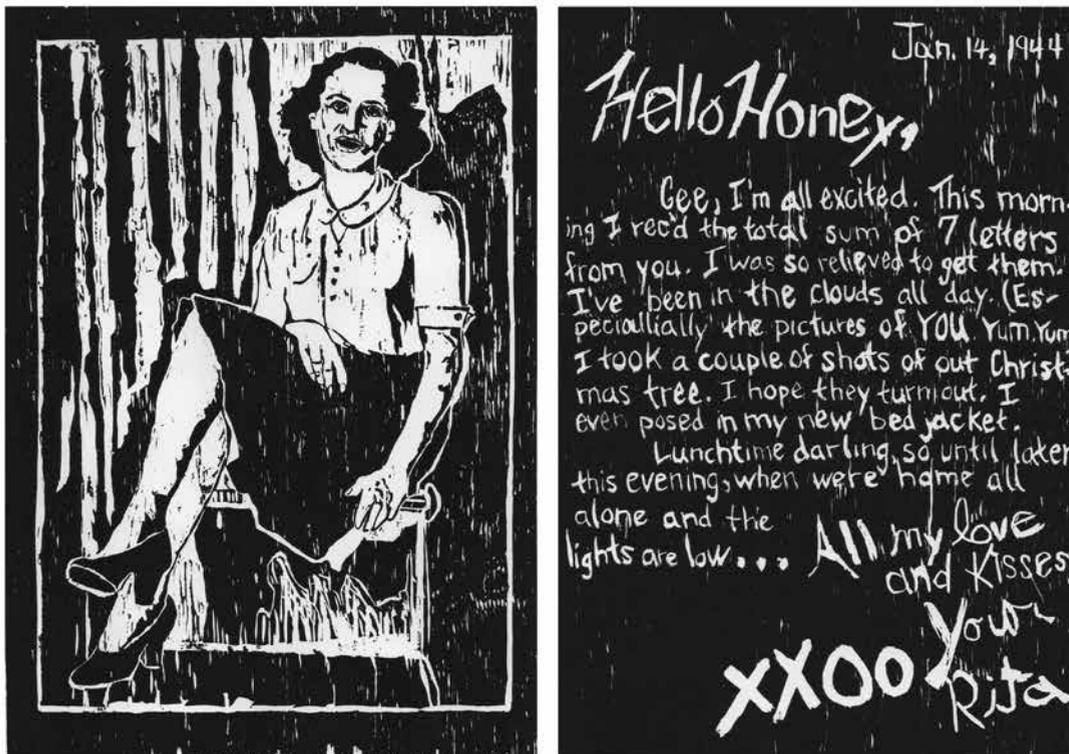
The energy and intelligence and commitment of the founders of WWAC stoked the fires of my own creative life as an artist. We (WWAC) had a physical space, and it was in downtown NW. As a result of my association with WWAC, I moved my studio from the basement of my house to the front room of my house. It stayed that way for many years. I also was able to have my inspiration, Alice Neel, view my work for a *Mother's Day Show* at WWAC. She selected my woodcut diptych *Hello, Honey*, taken from photo and letters my mother sent my father during WWII. I felt so proud and validated by this experience, The spirit of WWAC led to Washington Women Printmakers, which I was part of from its beginning. The relationships begun

then have followed me through the decades since, continuing to be a source of strong friendship and deep collegial regard.

Judy Byron's undergraduate education in theater at Ithaca College, Ithaca, New York, was enhanced with art training at the Corcoran School of Art and Design. She has received recognition from the National Endowment for the Arts, the Mid Atlantic Arts Foundation and the DC Commission on the Arts and Humanities. Her public works hang permanently in sites, including the School of Social Work in the Tate Turner Kuralt Building at UNC-Chapel Hill, Service Employees International Union, and the Urban Institute.

Byron's work is part of the Brooklyn Museum's Elizabeth Sackler Center Feminist

Artist Base. Collections include the Corcoran Museum, NMWA, Library of Congress, Rutgers University's Jane Voorhees Zimmerli Museum and the Miriam Shapiro Archives, U.S. Embassy in Bogota, Columbia, and Absolut Vodka. She is included in *100 Artists of Washington, DC* by F. Lenox Campello. Her work is also included in *The Art of the Book: Artists' Books from the Collection of the National Museum of Women in the Arts*. Byron founded CAMP, an artist mentorship program with the Corcoran Museum of Art. It was honored as a national model by the NEA and the President's Commission on Arts and Humanities. She continues to explore issues of identity in her work, currently considering contemporary issues of gender identity with *Perfect Girls Reconsidered*. She lives in Washington, DC.



Judy Byron, *Hello Honey*, 1979. Woodcut diptych, 42" x 31" each. Courtesy of the Artist.

## BONNIE B. COLLIER



Bonnie B. Collier, *For Planting*, 1977. Clay and wood, 9" x 29" x 21". Courtesy of the Artist.

I had recently finished graduate school at the George Washington University when the Conference of Women in the Visual Arts was held at the Corcoran Gallery in April 1972. I was a grateful recipient of the change that began to occur in the Washington area art scene. By 1975, I had achieved some success and some recognition. It was then, in April of 1975, that I was invited to be one of the "Seven Sculptors" (Cynthia Bickley, Bonnie Collier, Joan Danziger, Elaine Gates, Jennie Lea Knight, Ruth Waters, Rosemary Wright) in the first gallery show of the gallery of the WWAC on Q street. WWAC was a place to gather, to exchange ideas, to garner support, and to work together. I was proud to be a small part of something big that would help to change the direction of the art scene in the Washington

area, which eventually did migrate to other art communities. I thank those energetic women, the founders of the WWAC, who made such an effort to make this happen. Your work really did and still does matter.

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Bonnie Baldwin Collier was born in Baltimore, MD. She currently lives and works in Boyds, Maryland. She graduated from Radford College with her BS degree and earned her Master of Fine Arts degree from George Washington University in Washington, DC. She was selected for honors seminars at the Rhode Island School of Design, the Santa Fe Photographic Workshops, and the Savannah College of Art and Design. Her early artwork was primarily ceramic sculpture that evolved into a union of the ceramic form and the photographic image. Later, she moved

completely to photography as her primary artistic medium. As photography moved from the darkroom to the computer, she was on the forefront of this new direction. Two of her recent series of photographs juxtapose her photographs of landscapes or 19th-century buildings with formal portraits of people who were photographed in the late 19th century. By joining forces with photographers of a century ago, she has merged their efforts with her own. Her ceramics earned the Silver Medal at the Ceramics International in Banff, Canada. Her ceramic work has been included in shows in Sydney, Australia; Osaka, Japan; and Faenza, Italy. Her work is included in the Smithsonian National Museum of American History, Washington, DC; the Edward Orton Jr. Ceramic Foundation, Westerville, Ohio; and the George Washington University, Washington, DC.

## LINDA CONTI



Linda Conti, *Night Sky* from the *Domestic Rituals Series*, 1983. Color Xerox transfer, 30" x 40". Courtesy of the Artist

I discovered the WWAC shortly after graduating from Tyler School of Art in Philadelphia. I had moved home to Virginia to be with my husband and was looking for a gallery to show my work. The WWAC was welcoming to me as a young artist, and I was in a number of shows. I especially remember the goddess show. It was a gallery with very positive feeling, where I always felt my work was valued. Going there to be in shows reassured me that I would not get lost in the suburbs. I was sorry when it closed down.

Linda teaches art at the Hill School in Middleburg, Virginia. She has been there for 22 years, teaching students in the fourth through the eighth grades. Her own artwork involves mixed-media sculpture, photography, painting, jewelry, and handmade books.

She studied at the Tyler School of Art in Philadelphia and received her BFA in 1981. She received her master of interdisciplinary studies in art degree from Virginia Commonwealth University in 2013.

Her work is included in the collections of the Xerox Corporation, the Erie Art

Museum, and the George Eastman House International Museum of Photography, as well as those of many private collectors. Her sculpture and assemblage pieces often use everyday objects to play with both the humor and seriousness of everyday life.

Conti currently serves as the president of the Virginia Art Education Association, the professional organization for art educators across all levels in the state. She lives near Philomont, Virginia, with her husband Matt.

## MARCIA COPPEL

I loved being a member of the WWAC. It was exciting to exhibit there and to support and be supported by other women artists. I was exposed to new possibilities and made new friends. It was a wonderful time!

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Marcia Coppel was formally educated in art and speech therapy. She attended George Washington University and the Instituto de Allende in San Miguel de Allende, Mexico. In the 1970s she began to use poured or brushed acrylic paint on canvas, which was cut into squares and stapled, stitched, or glued into regular or irregular shapes. These were exhibited at the WWAC and were exhibited later at Gallery 10 and the Art League of Alexandria. In the following years, her work went through many changes, to hard-edge painting and then to expressionism. Currently her work is realistic/abstract figurative, inspired by the colors and light of Mexico. Her playful use of color and line humorously depicts the subtle nuances of being human in all of its joys and pathos. She exhibits at Touchstone Gallery in Washington, DC.



Marcia Coppel, *LXI*, 1984. Acrylic, 32" x 15.5".  
Courtesy of the Artist.

## JOAN DANZIGER

My sculptures combine an interplay of the animal strength and beauty of nature with the human spirit. They are reaching into the heart of nature to evoke mysterious and secret worlds, which draws upon my fascination with dream imagery and metamorphosis. The use of animal imagery as metaphorical or psychological subject

has great potency for me, it gives my sculptures a life of their own and creates a magical world.

Beetles, especially the scarab, have inspired creative myths in many cultures and have always been objects of fascination and awe. My beetle imagery sculptures combine my interest in mythology and metamorphosis

while exploring the range of their phantasmagorical diversity of shapes, colors and sizes. I find them a wonderful visual territory to explore with their mystery and sculptural forms.

I moved to Washington, DC, in 1968 with my husband who had a job in the government. I had been exhibiting my sculptures in New York City but did not know many artists in DC. The WWAC became very important to me as it was a place where I could meet other women artists and also exhibit my sculptures. I was very pleased to be included in the exhibition of *Washington Women Sculptors* in 1975, where I suspended a painted butterfly sculpture.



Joan Danziger, *Carousel Frog*, 1982. Wire, resin, cellulay, paint, 30" x 18" x 9".  
Courtesy of the Artist.

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Joan Danziger lives and works in Washington, DC. Her sculptures are in the collections of the Smithsonian American Art Museum, National Museum of Women in the Arts, The American University Museum at the Katzen Arts Center, New Jersey State Museum, New Orleans Museum of Art, Jacksonville Museum of Arts and Sciences, Grounds for Sculpture, and numerous private collections. Solo exhibitions include The American University Museum at the Katzen Arts Center, New Jersey State Museum, Terry Dintenfass Gallery, Textile Museum, Corcoran Gallery of Art, California Museum of Science & Industry, and Pittsburgh Children's Museum, among others.

## MARGARET DOWELL

I credit the WWAC with helping me to restart my art and my creative spirit. In 1973 I had my first solo show of installation work at the Washington County Museum of Fine Art. I was 21. Two years later I held an MFA and a solid resume that included solo exhibitions at the University of Maryland and Catholic University. By 25 I had a job I hated, a marriage that wasn't right for my husband or me, an undiagnosed mental disorder, and an addiction to valium. Living in a fog, I stopped creating art—for years.

In the early 1980s an artist friend told me about WWAC and a call for entries for a show of installations. I entered and my proposal, *Satin Wall*, was accepted by juror Janet Saad-Cook for the exhibition *Four Installations*. Because of the support of the WWAC community and this exposure I was offered a two-person show with M. L. Van Nice at Gallery 10 the following year. Noche Crist and Maxine Cable, I believe, were behind this invitation and one for a group show there which followed. In any case, I found myself back in the art world—where I needed to be.

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My personal history includes both laboring in the tobacco fields of southern Maryland (planting, cutting, stripping Maryland 609) and high academia (BA, MFA, PhD).

An art educator by career, I currently teach for the College of Southern Maryland. A visual artist by fate, I began in my youth creating installations and now paint mostly social commentary works in oils. These works, addressing the likes of gender, violence, mental health, addiction, and heritage, have been shown for decades in both solo and group exhibitions (invitational, juried, nonjuried), mostly in the mid-Atlantic region.

In 2010 I coedited a book, *Addiction and Art*, that received much attention, including a Highly Commended Award (Psychiatry Category) from the British Medical Association. That same year I founded the related website [addictionandart.org](http://addictionandart.org), which like the book is devoted to using the visual arts to promote dialogue about substance

abuse. It includes an addiction and recovery download art gallery, a related K-12 curriculum guide, and an addiction and recovery art exhibition model. Related to this,, my painting, *Letting Go*, was featured last year on the cover of the *Public Health Reports*, an official journal of the U.S. Public Health Service and the U.S. Surgeon General.



Margaret Dowell, *Lace Fort*, *Gallery 10 Installation*, 1983. Hand-cut pellon, 7' x 12' x 2'. Courtesy of the Artist.

## JOAN FALLOWS

My relationship to WWAC? Crucial for my development as an artist. In the 1970s, women were not taken seriously in art classes, and we certainly were not seriously considered for even part-time university teaching positions. The male art community certainly didn't appreciate the competition, so disregarded female artists.

WWAC offered a place where we could take ourselves seriously for the first time. We organized and curated shows, critiqued work, experienced working together in our own space.

We branched out into the wider world as a result of the experiences we had at the center. I was lucky enough

to teach photography at several colleges and for the Smithsonian Resident Associates Program, and was granted a most satisfying visiting artist stint at Wilson High School in Washington, DC. I was able to devote myself to learning platinum printing, a 19th-century photographic process, and to become good enough to produce some good results.

My favorite subject matter during the 1970s into the 1980s? My daily life with my friends, children, and dogs—"women's" subjects, I suppose. That was my life at that time.

In the late 1980s, my life changed because I had to find well-paying work, so I gave up photography

and learned to sell real estate in the Washington area, and developed other skills, which have served me well and given me much satisfaction.

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Joan Fallows (Giesecke) studied painting and printmaking before turning to fine arts photography. She is influenced by the gestural nature of snapshots and how they can convey emotion. Her subjects are often family and friends. She uses small and large format cameras and various printing methods including commercially manufactured silver gelatin prints or hand applied platinum emulsions. *Hands I* is one of a series of twelve images that describe the gestures of a woman who is experiencing loss. The model in this series is a dancer.



Joan Fallows, *Hands 1*, 1985. Photograph, 11" x 14". Courtesy of the Artist.

## ALINE FELDMAN



Aline Feldman, *Night Symphony*, 1987. Woodcut, 24" x 32". Courtesy of Marsha Mateyka Gallery.

My experience going to the WWAC was both valuable and enlightening. I learned ways to account for sales and how to write and present a press release. The interchange from the meeting of new artists was stimulating and significant in creating long-lasting artistic friendships.

My technique is a nontraditional Japanese woodcut print. My use of color is intuitive and underscores the sense of place. The forms are metaphors for life changes, expressing cyclical, ritual rhythms interfacing with water and land itself. My work celebrates place. The work shifts from panoramic sweep to the aerial view, from the more descriptive cityscape with manmade structures

to the more naturally abstracted landscapes. I use light and how it exposes shadows and forms to create the shapes I carve in wood.

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Aline Feldman is renowned for her decades-long embrace of the woodcut medium. In 1962, she studied the Japanese tradition of white-line wood carving and printing in watercolor with Unichi Hiratsuka, the Japanese "Sacred Living Treasure," when he was visiting Washington, DC, for the year. Formal studies also included classes with Werner Drewes at Washington University and later graduate studies in 1952 with Seong Moy at Indiana University, where she also received her BS in art.

Her woodcuts first gained prominence in the mid-1980s. In 1988, her work was

included in a seminal traveling museum exhibition, *A Graphic Muse*, featuring prominent America women printmakers. At age 90, the artist continues to work daily in her Columbia, Maryland, studio.

Aline Feldman's woodcuts have been juried into many major print competitions and exhibitions, where she has also received numerous awards. Her woodcuts are in permanent museum collections including the Smithsonian American Art Museum, Baltimore Museum of Art, National Museum of Women in the Arts, Nelson-Atkins Museum of Art, and McNay Art Museum, as well as in many university museums throughout the United States. The artist has been represented by the Marsha Mateyka Gallery since 1988.

## MARIA-THERESA FERNANDES



Maria-Theresa Fernandes, *Autumn/Winter Installation USA*, (detail), 1981. Mixed media, 10 84" x 24" panels. Courtesy of the Artist.

I moved to the USA in the early 1980s. During this time I showed work at the WWAC, as I also lived and worked in the area. I also exhibited my work there and this was an important time for me as I had just moved to the States from the UK, and the center enabled and gave me the opportunity to show my work to the art community and visitors to this center.

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I was born in Kenya and lived there for 21 years. At the time there was no opportunity to study art and I decided to go to London to attend art college. London opened its doors to me and although I wanted to be a painter, after spending some time at Manchester College of Art where you were in each department for six weeks,

I decided to do textiles/ embroidery. The UK is one of the few countries in the world where you can specialize with a BA (Hons) degree in this field.

Textiles, let alone embroidery, was considered to be a women's craft and frowned upon in the late 1960s and early 1970s. Photography was also not considered fine art at this time.

I have pursued this form of art for over four decades and continue to evolve and be challenged using other media and disciplines to create works that allow for expression and thought-provoking ideas. During the 2000s period I was surprised to find an exhibition at the Crafts Council of Great Britain in London entitled *Men Who Sew*. What a title, I thought. Men sew in various parts of the world—India, Africa—and it is part

of their lives. Women sew and create works but were not treated as "artists" in their own right for a long time.

Recent work has included collaborations with a poet. The works relate to social justice in which text is used in conjunction with collage, stitch, and digital photography. Some of the work also includes a glass artist. "Place" is an important element in my work.

Throughout my long career as a full-time artist, travelling has inspired and directed the process in which I work. New technology and methods of working have been challenging. The insatiable curiosity for new technology is daunting; however, the balance of traditional skills combined with new technology can present challenges and thus evolve with new and exciting investigations.

## BARBARA FRANK

I was involved in the WWAC from the beginning, actually before the beginning when I started cooking up the idea. "If they have a women's building in L.A., we can have one here," I said. I wrote up plans, talked to people, and worked with Suzanne Gordon, marketing director at the newly established Glen Echo Park to put on the Womansphere arts festival that included a 100-woman exhibit, *Images of Ourselves*. Afterwards we called open meetings and the six founders got together. We worked assiduously for six months, planned programs and publications, raised money, and rented the Q Street space. My official roles, when we were incorporated, were head of the board and the first executive director. We advertised for people to join in creating the center and they poured in. About my work: I am a painter. I sum it up, as many of us do, as what goes on in our lives goes into our works.

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Barbara Frank's work has been exhibited extensively in galleries and museums across the United States and is included in private, university, and corporate collections. She is a recipient of the 2016 prestigious Franz and Virginia Bader Fund Grant. She has been awarded an individual artist fellowship from the DC Commission for the Arts and Humanities, and fellowships to the MacDowell Colony, the Virginia Center for the Creative Arts, and The Israel Artist and Writer Center (HILAI), Mitzpe Ramon, Israel.



Barbara Frank, *My Sister, Myself*, 1979. Pencil on paper, 22.5" x 22.25". Courtesy of the Artist.

Frank received a BA and MFA in painting and art history from the University of Maryland in College Park. She is widely known for her work on women's arts issues in the 1970s, including the pivotal 1972 Conference for Women in the Visual Arts at

the University of Maryland and the Corcoran Gallery, and as a founder of the WWAC. Her papers from the period have been collected by the Smithsonian Institution Archives of American Art. She lives and works in Washington, DC, her hometown.

## MIMI FRANK

My welded steel work, *Citadel*, was accepted into an exhibit that took place around 1982. As a recent grad with an MFA from the University of Maryland I felt that my career was validated and I was included in a “real show,” juried by a real gallerist, possible Diane Brown. My understanding of WWAC was that it was founded by a group of “elder stateswomen.” They were “really mature;” some must have been in their thirties while I was just starting out and in my mid-twenties.

I have a vivid memory of delivering my heavy, densely welded piece, down the steps into the exhibition space. That experience was followed by the reception I received as a “real artist.” It was a nice start for me.

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Mimi Frank was born and raised in Baltimore, Maryland. She attended Mount Holyoke College, and received her MFA from the University of Maryland in 1979. Her work explores social, cultural, and historical themes or persons with the intent of creating physical objects that embody the essence of those investigations. Primarily working in steel and a range of other materials, she creates art that straddles a craft sensibility of workmanship, while maintaining an artist’s expressiveness and interpretive power.

Frank lives and works in Maryland, has received numerous grants and awards, and has exhibited in California, New York, and many galleries in the mid-Atlantic region.



Mimi Frank, *UITA*, 1979. Welded steel, 39" x 21" x 12". Courtesy of the Artist.

## NANCY FRANKEL

In 1972 the Corcoran presented a lecture series on women in the arts. Judy Chicago, Yoko Ono, and Alice Neel were among the women artists who spoke each week. Women from all over the Washington area, who had been working in isolation and with

scant opportunity, attended. I was one of them. We did not want the series to end, but were advised to band together and organize.

Several years later, the WWAC was opened on Q Street, near Dupont Circle. For those of us just starting out,

this presented a place for learning and community. We attended lectures and meetings. There was a class I took that taught us how to put on a show and then I had a chance to do just that. I still have the announcement for that show. Many of us found our way into the larger DC art scene and prospered, thanks to WWAC.



Nancy Frankel, *Royal Box*, 1975. Plexiglas and mixed media, 15" x 1.5" x 11.5". Courtesy of the Artist.

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Nancy Frankel earned her BFA from Tyler School of Fine Arts, Temple University, and an MA in art education from Columbia University; she subsequently studied with Hans Hoffman in New York City and at the Art Academy in Munich, Germany. For many years she was an adjunct professor of sculpture at Montgomery College, Rockville, MD. Frankel, a long-time member of Studio Gallery in Washington, DC, has shown widely in the area and beyond. She has had commissions in New Hampshire, Michigan, and Ohio, as well as locally, and her work can be found in public and private collections both here and abroad, including The National Academy of Sciences in Washington, DC.

## JEANNE GARANT

The center was the first professional organization that exhibited my work. I just had graduated from George Mason University with an art history degree and many studio classes at Northern Virginia Community College. My artwork in the 1970s and 1980s involved printmaking—the silkscreen was my first love.

The friends that I made, going to meetings, hangings, and entering the juried shows, are my fondest memories. I still see women that I met and we discuss the center like it was yesterday. I was a member of the Washington Original Calendar that was an umbrella group of artists from the WWAC. The calendar existed for 25 years. I am still an active artist with a studio at the Torpedo Factory; my media are oil and encaustic.

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Jeanne Garant is a painter, printmaker, and collage artist. Her artwork is influenced by a range of interests: the beauty and simplicity of Japanese design, blending the traditional and contemporary, architecture, interior design, and fashion. She is a resident artist at the Torpedo Factory Art Center in Alexandria, and is represented by Touchstone Gallery in Washington, DC. Her work has been exhibited widely at venues including The Athenaeum, Printmakers Exchange in Ireland, Art Expo, National Collage Society, and State Department embassies and consulates. *Vincent's Bedroom* is in Yale University's Prints and Drawing Collection.



Jeanne Garant, *Vincent's Bedroom*, 1980. Screen print, 30" x 20". Courtesy of the Artist.

## JANIS GOODMAN

I was one of the original founders of the WWAC. At the time I was a student at the Corcoran School of Art and George Washington University. I was probably one of the youngest members. What stood out to me was the idea of role models and those people I wanted to emulate and those I did not. It was an awareness of power through numbers and common goals. It also gave me an understanding of taking my work and myself more seriously. It was interesting at the time to know you were part of a larger movement going on around the country. It was fun, hard work and so compelling.

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Janis Goodman is a professor of fine arts at the Corcoran College of Art and Design in Washington, DC (now a part of the George Washington University). She also is the arts reviewer for WETA-TV's "Around Town." Goodman is a recipient of numerous DC Commission on the Arts grants, as well as a National Endowment exhibition support grant. She is a founding member of the socially engaged Workingman Collective.

Goodman is included in *North American Women Artists of the Twentieth Century: A Biographical Dictionary* by Nancy Heller and *Who's Who in American Art*. She is represented by Turtle Gallery, Deer Isle, Maine; Thomas Deans Fine Art, Atlanta; and Lee Hansley Gallery, Raleigh, North Carolina. In Washington, DC, her work can be found at Neptune Brown Gallery and Reyes + Davis.

Goodman's work is extensively represented in such American collections as Mississippi Museum of Art, Hunter Museum, North Carolina Museum of Art, Corcoran Gallery of Art, Allen Memorial Art Museum, and Hickory Museum of Art. Her work is also in permanent collections in Florence, Italy; Amsterdam, the Netherlands; and England.

Goodman's work moves between the narrative and the deconstructed. It is based on the laws of nature but governed by intuition and experience. Years of hiking national parks and kayaking rivers have formed the backdrop of her work.

Her fascination with natural phenomena additionally fuel her interest in movement, line, pattern, and color. Her oil paintings follow the invisible energy paths connecting the dots between the observed, imagined, and remembered.



Janis Goodman, *Architectural details*, 1981. Graphite on paper, 64.5" x 30". Courtesy of the Artist.

## JUDITH GOODMAN

As a photographer I first became interested in making sculpture as a way to move my images into three dimensions. From there the natural progression involved finding beauty and intensity in objects beyond their original purpose.

The work is emotionally, rather than intellectually, inspired. Much of it has been influenced by recent wars. The assemblages are fragmented narratives illustrating the frailty of recollection. They are incongruous: mixing scale, texture, and natural and manmade elements that have exceeded their useful life and progressed to another state. I create an imaginary world made of objects left behind and of creatures that are no longer with us. Influences come

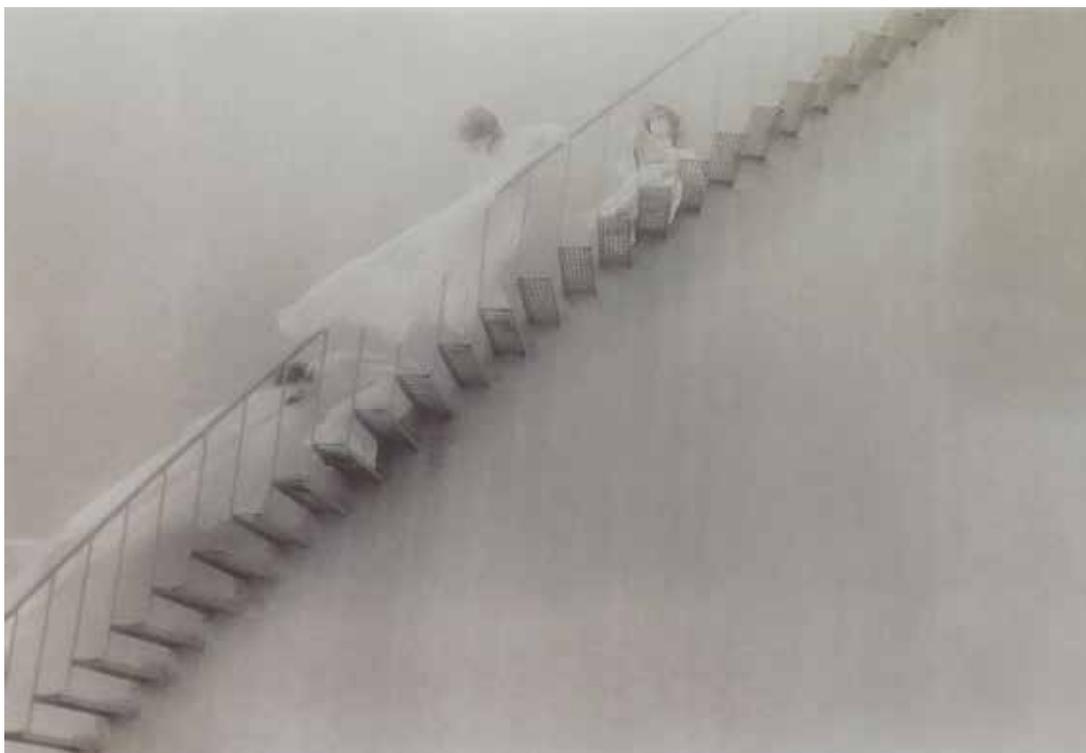
from several artists and their media, including the incredible Japanese dance troupe Sankai Juku, Robert and Shana Parke Harrison who photograph the surreal environments they create, and the animated films of the Quay brothers.

After studying drawing at the Corcoran Gallery of Art with Frank Wright for two years, WWAC gave me the chance to branch out as a new photographer. WWAC was the perfect venue for me to receive encouragement and guidance from other female artists. During my years at WWAC, I gained the confidence to follow my personal vision, first as a photographer and later as an assemblage sculptor.

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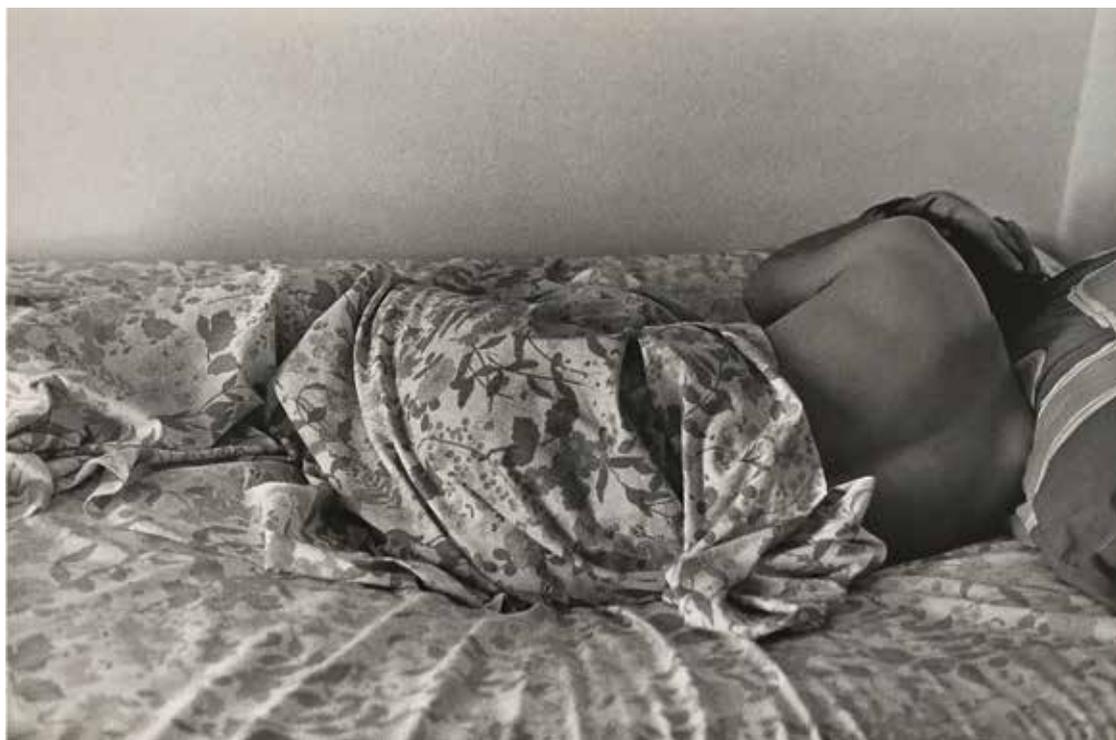
Judith Goodman is a fine art and documentary photographer and an assemblage sculptor. Her photography has hung in the Corcoran Gallery of Art in Washington as well as in the Baltimore Museum. Her sculpture has been exhibited at Grounds for Sculpture in New Jersey, as well as in numerous other East Coast venues, including the Delaplaine Visual Arts Center in Maryland.

Goodman is a longtime member of the Washington Sculptors' Group and has served on its board. Married to photographer and author Frank Van Riper, the two have partnered for more than three decades, most recently coauthoring the internationally bestselling book, *Serenissima: Venice in Winter*. Goodman also is cofounder with Van Riper of the Lubec Photo Workshops in Maine, as well photography workshops in Umbria and Venice.



Judith Goodman, *Danza di Volo*, 1980. Black and white limited edition archival giclée print, 13" x 19". Courtesy of the Artist.

## MANSOORA HASSAN



Mansoorah Hassan, *Eternity*, 1979. Photograph, 11" x 14". Courtesy of the Artist.

The WWAC, back in the day as a fresh graduate and newly married about to become a mom, was my crutch, my family, my home away from home. My induction into the Washington, DC, arts scene began as a member of WWAC, subsequently becoming immersed in it as an eager and active participant. The friendships I made then continue till today. That memorable era in every sense of the word can never be recreated.

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Mansoorah Hassan was born in Peshawar, Pakistan. She is a photographer, painter working in mixed media, and video artist. As an image-maker she pushes artistic limits through diverse aesthetic considerations and visual explorations of select social and political issues. Hassan's conceptual

projects, *The Dialogue Project*, offer an opportunity to revisit what we know as truth, fact, and official history. Perhaps now more than ever, in our increasingly dissonant world, art dialogue is a crucial platform for intercultural exchange.

Hassan keeps a working studio in Washington, DC, where she has lived for decades. She has also lived in Bolivia, spent five years in Egypt, and lived for almost three years in Turkey, before moving to New York and subsequently returning to the Washington metropolitan area.

Hassan co-founded Creativity 21st Century, a nonprofit organization based in the United States, to help promote national and international art projects. She is a principal founding member of Take Me to the River (TMTTR), which was created in 2002 to connect with cultures

and communities around the world. The TMTTR group has formed a network of individuals who contribute to a dialogue about social, political, and ecological welfare. Hassan has also served on the board of the World Bank Art Society and of *The New Art Examiner* magazine. Additionally, she has served as president of an established artists' operated gallery in Washington, DC, The Touchstone Gallery.

Hassan is also the principal founding member of the Friends of the Cairo Opera Foundation, which aims to increase cross-cultural understanding, education, and human development through the creative, expressive, and performing arts. In 2003, she facilitated the Cairo audition of Daniel Barenboim and Edward Said's West-Eastern Divan.

## NITA MOSS HINES



Nita Moss Hines, *Bedroom, Damascus 2*, 1975. Sepia-toned gelatin silver print, 11" x 13". Courtesy of the Artist.

In 1974, as a serious young photographer just finishing college, I went along with a friend to meetings of a group of women involved in planning an arts center for women. It was an interesting time for women in the arts: while my college art history text included few if any women, feminism had gained traction, and women in art were joining forces to take their rightful place.

A location had been found: the basement of the house at 1821 Q Street, and some of us gathered to begin the demolition that preceded renovating the space for use as a gallery—joyful destruction that at the time felt revolutionary. As a photographer, I probably have photos of that

day somewhere in my basement. I volunteered to coedit the newsletter. My memories of 40 years ago are vague, but I remember doing my stint gallery-sitting. (I was interested in pinhole photography at the time; I have a pinhole photograph I took of the gallery office with the sun streaming in.)

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I studied photography at the University of Maryland and have an MA in humanities from Hood College. My photographic work began with medium-format traditional black and white photography, in the tradition of Minor White, under whom my primary photography professor studied.

A few years ago I began to work in digital photography. My particular interest in the technical and aesthetic history of

photography continues to inform my work. In my recent photographic work I have become interested in making the kind of photographs that ignore the usual photographic caveats and capture transitory manifestations of light. As I worked in this vein, I found I was creating images with interior and exterior spaces that had been vacated, a theme that has been continuous throughout my work.

I currently teach art history and digital photography at Montgomery College, Germantown.

Recent work has been exhibited at the Delaplaine Arts Center juried art shows, Unique Optique, Artomatic, and both juried and nonjuried faculty exhibitions at Blackrock Center for the Arts and at Montgomery College's Germantown and Rockville campuses.

## BONNIE LEE HOLLAND



Bonnie Lee Holland, *Checkerboard Landscape with Knotted Rainbow*, 1983. Dye painted silk, 31" x 33".  
Courtesy of the Artist.

Barbara Frank invited me to join the committee to organize WWAC, but I realized my time was limited, as I was also on the creation committee for the Montgomery County Arts Council and became a full-time arts administrator for the City of Rockville, where I could help move organizations in Montgomery County to give opportunities and support for women artists. I did join WWAC when the center opened. Beyond exhibition opportunities, WWAC created a place of

idea exchange, events, networking, friendships, and support among many local women artists. It changed the landscape of metro DC art, leading many women to finally have more opportunities in all the other metro art venues that I don't think would have happened as quickly if we were all out there on our own. WWAC exhibitions I was in: *Self-Portraiture and Religious Images*, *Women in Fiber*, *Sculpture/Fiber*, *Shape and Texture*.

Bonnie Lee Holland has a diverse background as an artist, educator, arts administrator, curator, writer, and creativity consultant. She has experience with animated film, dance, poetry, narrative, and performance art; all media that incorporate elements of time, space and movement. Transformation, metamorphosis, growth, internal and external journeys and non-static portraits are common themes in her work.

Through Bonnie Lee Holland Art & Creativity Lab, her former resident studio at Glen Echo Park, she taught art techniques in textiles—surface design including painting and printmaking, color and design, book-making, mixed media and creativity. Her classes, workshops, and artist-in-education residencies in schools and in the community were labs for exploration.

Holland has exhibited at the Corcoran Museum of Art, National Museum of Women in the Arts, Textile Museum, Delaware Arts Museum, Katonah Museum of Art, and at regional arts centers including District of Columbia Arts Center, McLean Project for the Arts, and Arlington Arts Center. In her last solo exhibition, *Song: Meditations on Time*, Holland explored concepts of time and processes in the making of art. In 2010, she completed a large commissioned painting *Song: Time Echoes* for the new U.S. embassy in Addis Ababa, Ethiopia.

She has received Individual Artist Awards from the Maryland State Arts Council and Art and Humanities Council of Montgomery County, and residency fellowships from the Virginia Center for the Creative Arts and Hambidge Center. In 1975 she received a fellowship in Arts Administration from the National Endowment for the Arts.

## MARILYN HORROM

My relationship with WWAC began when I attended a seminar that led to the 1977 *13 Answers* exhibit. I was one of 13 women who organized all aspects of the show where our work was featured.

I was assistant director of exhibitions at the center from 1977 to 1978. The following year I joined

the board and became director of exhibitions. The next year I remained on the board, but was no longer in charge of exhibitions. While serving as director of exhibitions, I administered a National Endowment for the Arts matching grant that financed the publication of catalogs for the monthly exhibits.

I participated in many group shows at WWAC from 1977 through the early 1980s, including *The Eye of Grace Hartigan* and *The Eye of Eleanor Munro*. I was an active member and volunteer until I left the country in late 1982.



Marilyn Horrom, *Contemplative Pot*, 1982. Oil on canvas, 54" x 53". Courtesy of the Artist.

## LAURA WEAVER HUFF

Looking back over the 1970s and 1980s, I realize how lucky I was for the opportunities the WWAC presented to artists like me at just the right time in our lives. We were stay-at-home mothers who were ready to venture out of the home and into the art world where we could hone our artistic talents, take classes, learn to accept criticism, grow into an art career, and exhibit our work.

The Washington area abounds with colleges and organizations that offer art classes, but the WAAC gave us more. It mattered that women could get together and bond and not have to compete with men in the field of art. For one show, *The Creative Line*, I was proud to show my mother's and daughter's works next to my own. I still have this catalog, and many others from different shows I was juried into.

Also important to me was the alliance of the Original Print Calendar with WWAC.

Several of us had taught at the Graphics Workshop in Glen Echo Park and had put together a calendar of original prints in 1977. We brought this idea to the Art Center, which sponsored the calendar of members' prints from 1979 until 1985.

I will always be grateful to the WWAC for providing an unforgettable, rich growth period in my life and career.

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My artwork reflects my love of nature, color, and design. In my primary medium, serigraphy (silkscreen printing), I turn patterns and shapes that I observe in nature into complex, colorful, multilayered prints, using photo-positives of the image to create stencils. For my recent solo show, *The American Chestnut Tree*, at Printmakers, inc. Studio, I altered a single tree from an 1878 engraving,

*Gathering Chestnuts*, by J.W. Lauderbach, and used marbled patterned backgrounds and handcoloring for the tree trunk and leaves. For me, the fun part of silkscreen printing is experimenting with different color and design possibilities, always hoping to capitalize on a "happy accident."

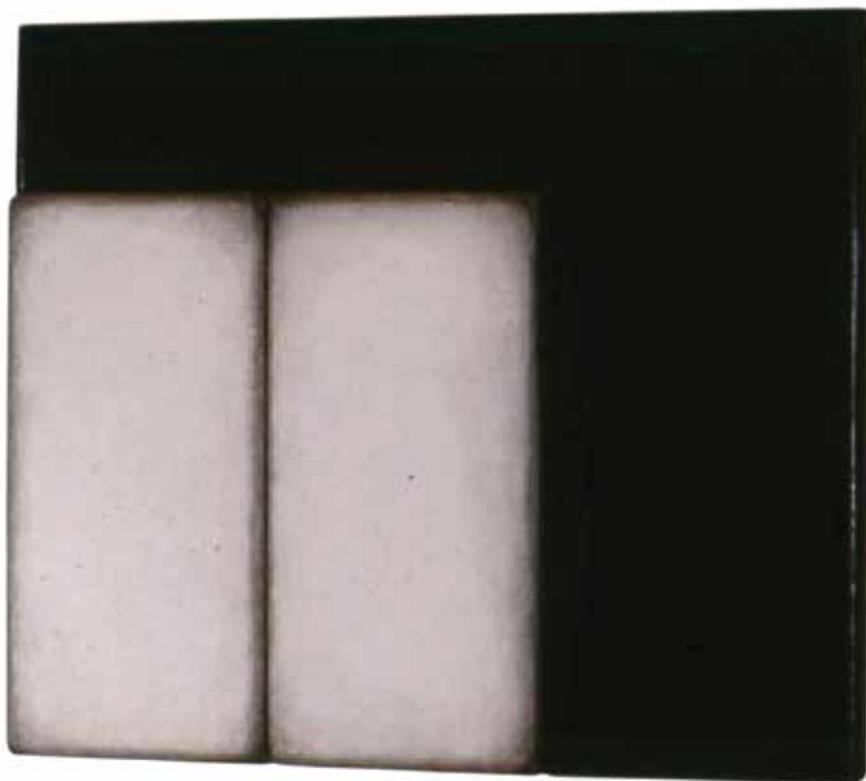
My art education began at Syracuse University (fine arts), then the University of

Delaware (BA degree with honors in art and education), and finally George Washington University (MFA in graphics). Currently, I am a member of the Printmakers, Inc. Studio in the Torpedo Factory, The Miniature Painters, Sculptors & Gravers Society of Washington, DC, and the Society of Children's Books Writers and Illustrators.



Laura Weaver Huff, *Amelia Earhart's Lockheed Vega*, 1985. Screen print, 32" x 23".  
Courtesy of the Artist.

## TAZUKO ICHIKAWA



Tazuko Ichikawa, *Far & Close XVIII*, 1984. Oil, wax, acrylic on canvas, 16" x 18.25" Courtesy of the Artist.

In the United States I was fortunate to find the WWAC where I met lots of wonderful and dedicated artists.

It is where my artistic career started in a true sense. After several show opportunities through WWAC members' help, I was offered a show at Anton Gallery which was the first of my subsequent solo shows at Anton every two years. WWAC was indeed the one which led me to Anton Gallery representation.

My work is the result of the meeting of two energies, one cultivated in my native Japanese culture, which manifests in my work as an underlying spirit, and the other, through education in the Catholic schools in Japan and an exposure to the Western environment after I moved to the United States.

My attachment to wood came from the temple's big wood pillars with weathered grain and the old, long, ancient corridors surrounding ritual

halls. Now in my sculpture I often allow wood grain to show through the paint, not only because of its beauty, but because the wood grain helps me to bring out the inner light as an expression of timeless life. It is my desire to keep opposites in balance to create harmony with nature. To achieve this, my intuition plays an active role in my creative process. My intuition, which leads me toward the unconscious, also helps me perceive everything in nature as energy with an inherent inner rhythm.

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Tazuko Ichikawa was born in Tokyo, Japan and grew up in Kamakura, the site of the feudal government and the seat of Zen Buddhism. Ichikawa, a graduate of Keio University, Tokyo, Japan, lives and works in Maryland.

It was in her mid-twenties when she was given an opportunity from an American family to come to America to experience the American life. It was through teaching Japanese she was able to learn about American people and the culture.

It was a valuable, long experience, but soon her interest in art became a serious matter. She realized that all those opportunities given to her were for her to pursue art in order to contribute to the society even in perhaps a small degree. When she learned the purpose of pursuing art, she became motivated a great deal.

## ARLETTE JASSEL

In 1942, my pregnant mother and a boatload of refugees from France were interned in a camp in Havana. This was good, as the ship was not sent back to Europe.

I came to the United States in 1945 at three and spent many years struggling to grow up without a father, without money, and with a highly educated, Orthodox, unorthodox Jewish mother in New York City.

She loved art more than any other single thing except me. I grew up with an unshakeable idea that art was the best endeavor any human being could spend their life pursuing.

I did go to the High School of Music and Art and then Hunter College. I got a master's in education from the University of Chicago in teaching, which was a wonderful degree to have as it allowed me to teach part-time all these years and still maintain a studio and do art work. I saw that full-time teachers had no energy or time to make any art.

I have worked in paint, wood, and welded steel. The best part of being an artist is that you never have to retire and rethink who you are and what you want to do. You are doing it every day and it is a continual story with each decade bringing new ideas and surprises.

The organization and mission of WWAC fit my needs perfectly. I met artists with whom I shared so much. They became my community. WWAC was responsive to our needs because we were WWAC and we made the decisions.



Arlette Jassel, *Interior Landscape-What Do I know What's Inside Me*, 1977. Acrylic on canvas-wall hanging, 55" x 59". Courtesy of the Artist.

A few of us created a subgroup called IRIS, in which we discussed the problems we were all facing in promoting our art and in trying to create an equitable life for ourselves and our families. We swam against the current often, and knew we had to keep fighting and not capitulate. We had a fire in our bellies and a sure knowledge that we were right.

I survived by teaching art part time. That worked for me for 27 years. I make art all the time and still champion women's needs. This is no time to sit back and relax. All our gains can evaporate in one shift of power. It is a constant struggle for equality and respect.

I thank WWAC for helping me in my struggle.

## JAN KERN

My initial experience with WWAC was in the mid-1970s. I was becoming friends with other people interested in art, and it was great fun to go 1821 Q Street for the popular evening drawing sessions.

Usually, just when we got started, we'd hear a knock on the door followed by a long, melodic "H-E-L-L-O..." It would be Felix, who lived up the street and said he was dying to pose for us. Finally, one night when the regular model didn't show up, Felix got his chance, and he really was a good model!

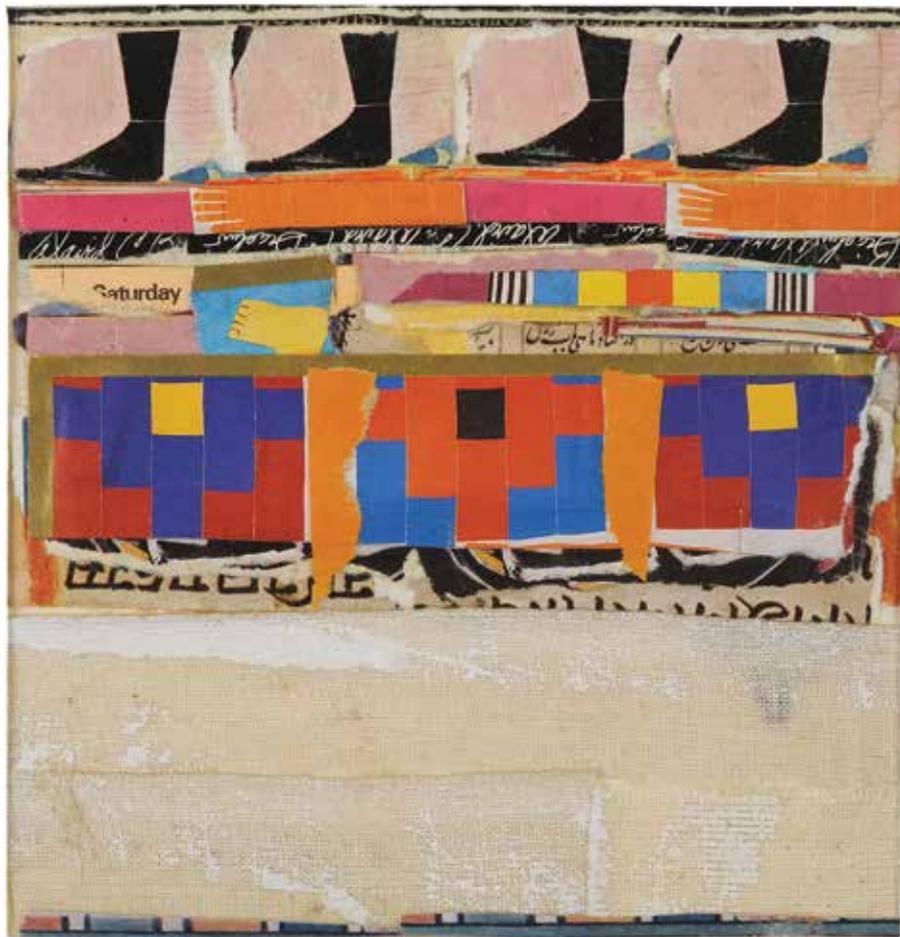
For many of us, the inspiration that came from the center's work was long lasting and important. I believe the work of WWAC helped many young women artists like myself take themselves seriously. There certainly was not a lot of encouragement from society in general at that time.

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As a young artist, I discovered that composing with randomly collected bits and pieces triggered thoughts of art and cultural objects from around the world, reaching far back in time.

I now make bold, collaged paintings using only permanent materials: acrylic paint on canvas that I cut up and glue to strong supports. But my starting point remains the same. I tickle my brain by playing with fragments that call out to be combined.

Granddaughter of a Swedish carpenter who let me play with leftover scraps of wood, I sensed as a young child that I wanted to be an artist. That desire got buried under pressure to pursue other academic subjects, but it was rekindled during my junior year in college, spent in Bologna, Italy.



Jan Kern, *Feet and Rhythmic Geometries*, 1985. Mixed media, collage, 5.25" x 4.5". Courtesy of the Artist.

After graduating with a BA in political science, cum laude, from Dickinson College in Carlisle, PA, I came to Washington to help with the antipoverty programs. Within a year, I enrolled at the Corcoran School of Art as a night student, working during the day as a magazine editor. It was a lot to juggle, but worth the effort.

Materials and space were expensive; my job allowed me to afford them. For years, I

edited by day and did art at night and on weekends. Eventually, I was able to edit part-time, and since 2000 have been in my studio full-time.

My work has been in nearly 40 exhibitions in the United States and Canada. I have had three solo shows, and my work is in private collections throughout the DC metropolitan area and in 15 states.

## BARBARA KERNE

When I finished graduate school in 1969 I signed my paintings with my last name only, in hope that gender would not become an issue in a time when women were still considered “hobbyists.”

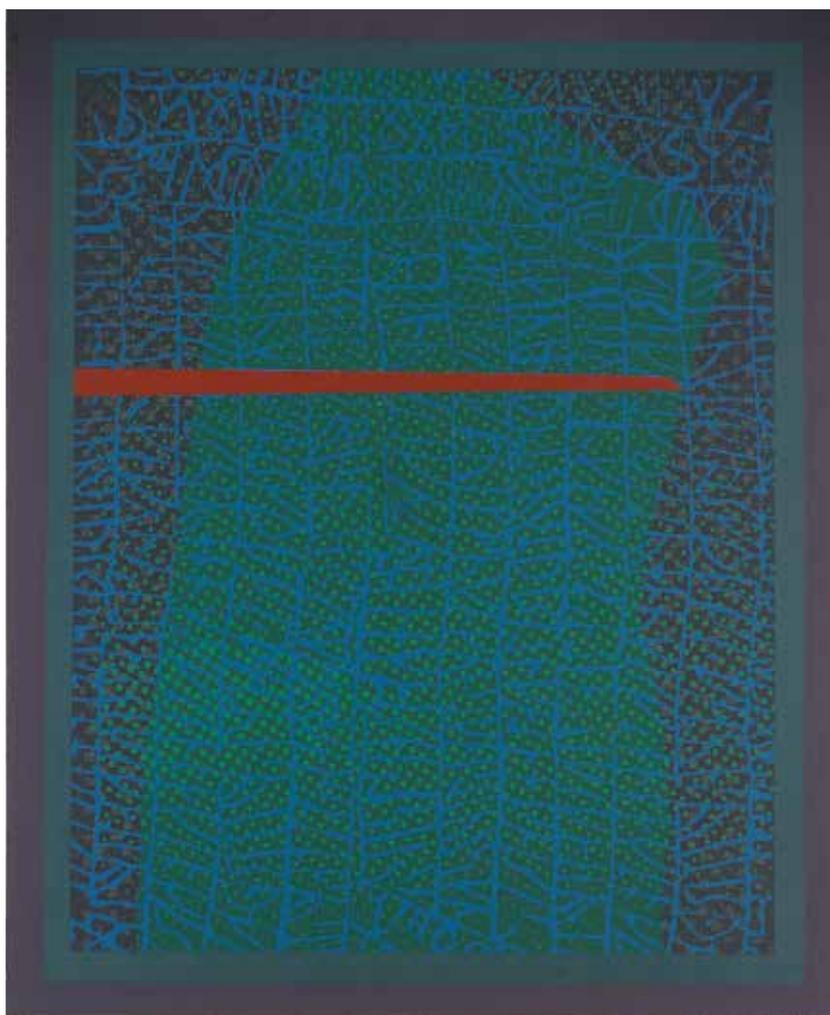
The Corcoran Conference for Women in the Visual Arts in 1972 was the catalyst for me to act. Incited by the excitement it generated, I came to understand that women could gain

strength in numbers and support from each other.

Washington Women Printmakers and Foundry Gallery were a short-lived beginning. There were many meetings over several years of shared stories and ambitions before plans for a women’s art center emerged.

A recent question about why I did not continue to be an active member after the WWAC finally became a

reality was startling. I had two small children, a coveted appointment to teach studio art as a full-time faculty member at Montgomery College, and an invitation to exhibit with Franz Bader Gallery. I was in my studio every moment I could find and with those responsibilities, going to meetings was simply not in the cards. I was there in an active role in the beginning simply unable to be everywhere at the same time. Most important, I have made art all of my life and still do.



Barbara Kerne, *Midnight Sun Series, Rok 2*, 1976. Silkscreen, 25" x 22". Courtesy of the Artist.

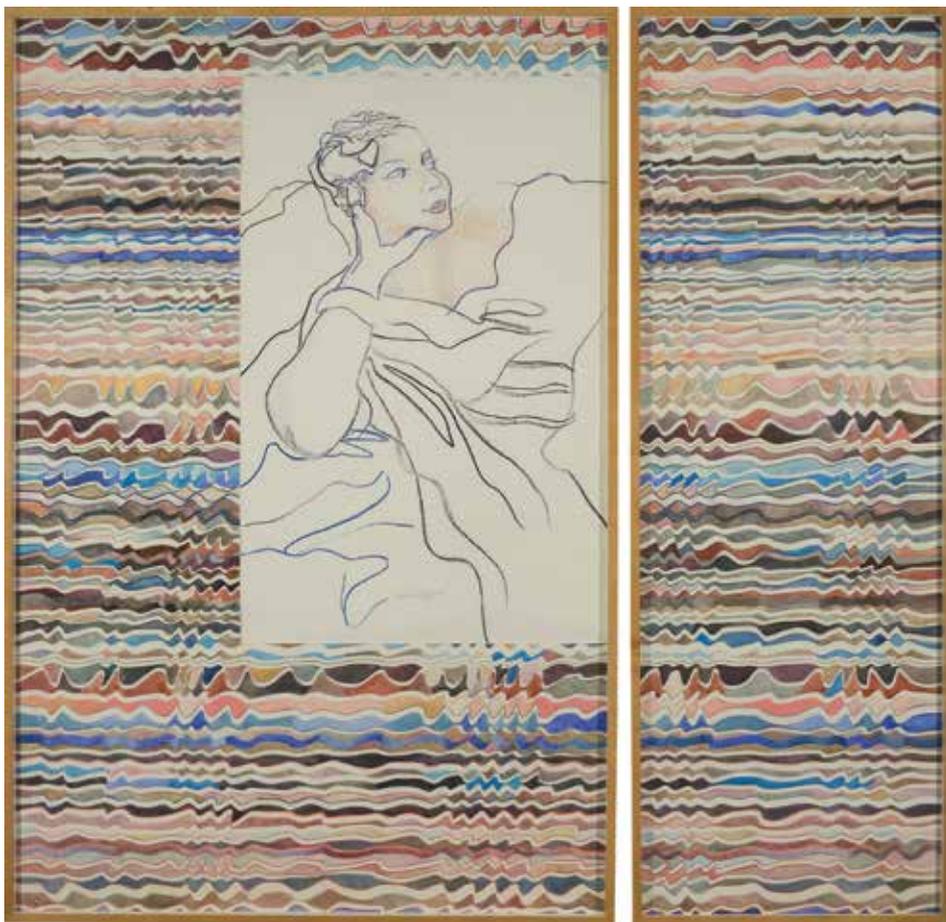
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Barbara Kerne is professor emerita after 28 years as a full-time, tenured faculty member in the art department of Montgomery College in Rockville, MD, where she directed the printmaking program and taught printmaking and drawing.

Kerne was awarded her BA from Brooklyn College and her MFA from University of Maryland–College Park. She served on the board of trustees for Pyramid Atlantic, as member at large and secretary of Southern Graphics Council, and is now a member of the Alper Initiative Advisory Council at the American University Museum at the Katzen Arts Center.

One-person exhibitions in the Washington, DC, area include Jane Haslem Gallery, Franz Bader Gallery, Cosmos Club, and Addison Ripley Fine Art. Her work is represented in public and private collections including the Library of Congress, Norton Gallery of Art, Portland Art Museum, and U. S. Department of State. Awards include the Maryland State Arts Council Individual Artist Award in the Visual Arts, and fellowships at Centrum Franz Masereel in Kasterlee, Belgium, and Virginia Center for the Creative Arts in Amherst, VA.

## AI-WEN WU KRATZ



Ai-Wen Wu Kratz, *She Sings*, 1987. Concentrated crayon, colored pencil, acrylic wash on paper and paper board, 60" x 62.5". Courtesy of the Artist.

The recollection of my association with WWAC is nostalgic. It served as an encouraging and happy hub for me to have found like minds, when I moved with my family to live in the Washington, DC, metro area on July 4, 1978. I am Chinese. I received warm embraces and whole-hearted welcome. The entity of WWAC was sustained by a group of well-meaning, practicing artists. It offered a spirit of sharing and appreciation to one another. Beginning in 1989, for 14

years I worked in an administrative role in a medical office. Nevertheless, I always believed there was a fire in me to sustain me in the pursuit of being a painter. I emerged from womanhood and motherhood unharmed, thanks to Ruediger Kratz, my husband, who made equal sacrifices in our home life with two children, now grown. I am a full-time painter since my husband retired on October 1, 2017. WWAC was the beginning of my path as a painter.

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Ai-Wen Wu Kratz, a painter, is a native of Hong Kong, China. She was a member of WWAC from 1979 to 1987. Kratz received her BFA from Fort Wright College, her MFA from Cranbrook Academy of Art, and graduated from the Skowhegan School of Painting and Sculpture and the New York Studio School of Drawing, Painting, and Sculpture. She has been represented by Amsterdam Whitney Gallery, Artifact Gallery, and Ashok Jain Gallery.

## ANDREA ROWE KRAUS

The WWAC had a large impact on me as an artist—I met and was influenced by many women in the art community. I was in many shows that were juried by some of the most well-known women artists at the time and I was seen by local gallery owner—the painting *Women's Tools* was seen by gallery owner Komei Wachi, and as a result was shown in his gallery.

Andrea Rowe Kraus is a native Washington, DC artist, printmaker, and teacher. In her acrylic/collage paintings she uses a wide range of images, with allusions in the collage elements. She is a member of Studio Gallery, was a secondary school art teacher at the Charles E. Smith Jewish Day School, and is a docent at the National Gallery of Art.



Andrea Kraus, *Women's Tools*, 1981. Acrylic collage. Courtesy of the Artist.

## ANN R. LANGDON

Ann Langdon has been a practicing artist since her first exhibition in Philadelphia in 1974, *The Spirit of Things*, consisting of torn and painted canvases. In 1977, Langdon and her family moved to Washington, where she was a member of the WWAC. She and other members of WWAC flew to San Francisco for the opening of Judy Chicago's *The Dinner Party* in 1979. As a result of that visit and with the encouragement of other women members of IRIS, a subdivision of WWAC, Ann created a series of etchings and collagraphs entitled *Ovum Series* that launched future works nearly all created in a circular format.

In addition to being in a place where her imagery flourished, WWAC gave Langdon the skills for mounting and curating an exhibition (selection/hanging of work, publicity, signage, gallery sitting, and sales, etc.) that prompted her to open her own feminist art gallery in New Haven, and to write about feminist art in the New England papers. When gentrification forced her to close her gallery, Langdon became codirector of Women in the Arts/New Haven, a month-long March Arts Festival in New Haven, and director of Erector Square Gallery—an achievement she would never have attained without the training and support she was given at the WWAC.

Her most recent works, *Viscosity Series*, are a departure from the past and are very bright in color as a result of using only the three primaries and green that come in a food coloring box. These images are all a "painting" from a chemical reaction in a viscous solution; they are then photographed and transferred to canvas, Plexiglas, or metal. Langdon, originally a biology major, loves the organic play of shapes and bubbles on the surface of the



Ann Langdon, *Third of 7 Layers Shed*, 1979. Mixed media, 7" x 7.5" x 7". Courtesy of the Artist.

milk, which she then manipulates according to her eye.

Langdon has a BA in fine arts from Connecticut College, and a master's in liberal studies (emphasis on the visual arts) from Wesleyan University. She also attended Tyler School of Art and is a lifetime member of the Art Students League of New York.

Her works have not only been exhibited and have won awards around the country but are also in several public and private collections. Married to Drew Days and living in New Haven, she has two adult daughters in New York City and El Paso, and two granddaughters, also in El Paso.

## ELAINE LANGERMAN

The WWAC meant a lot to me. I had just returned to Washington after eight years of living just outside of Denver, Colorado, when I learned about them, and joining WWAC gave me the opportunity to meet other women artists. I loved being with them. It was stimulating, I learned so much, and it was really fun!

Elaine Langerman attended Syracuse University and American University, graduating from the University of Maryland with an MFA in 1978. As a child she adored making things and continued her studio work through marriage and children, returning to graduate school when her youngest became six. She has travelled throughout Europe, the United States, and Japan, living in Colorado for eight years, and has done some teaching

as well. In recent years, she has begun incorporating her photographs and her reading into her painted dreams, panels, screens, constructions, and unique books. Her work finds its forms through dreams, poetry, mystical texts, poetry, and her everyday life. She has won numerous awards and her work is included in many public and private collections. In 2017 she was awarded a Franz and Virginia Bader Fund artist grant.



Elaine Langerman, *Palm Series #6: Houses Below the Clouds*, 1985. Mixed media, 2" x 2.75" x 2". Courtesy of the Artist.

## BECKIE MIRSCH LAUGHLIN



Beckie Mirsch Laughlin, *African Underbrush*, 1986. Acrylic, 64" x 48". Courtesy of the Artist.

It was a privilege for me in the late 1970s to be part of three WWAC exhibitions. In 1978, I exhibited a charcoal drawing in the *Black & White Show*, which included a catalog, a landmark for my career. In the following year, I participated in the two WWAC-sponsored exchange shows at Art Resources Open to Women in

Schenectady, New York, and Artemisia in Chicago. I was inspired by the organizational skills, sense of fairness, and cooperation that the women brought to the table (we actually sat in a circle) in the planning and implementation of the shows. The experience further validated my artistic self-worth, a notion I wrestled with since moving from

DC to Frederick, Maryland, a location many might perceive as a cultural backwater. My experiences in WWAC gave me the confidence to approach commercial galleries about showing my work, and moreover planted the seed for a group of women artists being formed by me and three other artists—the Gaia Girls. We exhibited goddess-themed artwork in three different art centers in Maryland during 2004-2006.

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Beckie Mirsch Laughlin is an award-winning artist who has had numerous exhibitions of her artwork, including large-scale paintings, charcoal drawings, and experimental film installations, in the Washington, DC, area for the past 40 years.

Laughlin received an MFA in painting in 1973 and a BA in art in 1971 from American University in Washington, DC. She has had solo shows at Gallery Downs, Wonder Graphics, Stages Premier Realtor Washington, as well as a two-person exhibition at the Huber Gallery in Georgetown. Laughlin has participated in numerous group shows at the Arlington Arts Center, Gallery Dupont, Phoenix II, and the WWAC. She was associated with both the Jack Rasmussen and Franz Bader galleries. Her artwork is in many private and corporate collections, including the Educational Testing Service in Princeton, NJ, and Peat, Marwick, Mitchell & Co., in Washington, DC.

Laughlin is an art educator; she facilitates workshops in spontaneous painting in her studio in New Market, MD. She was an adjunct professor in the Department of Contemporary Art and Theater at Shepherd University in Shepherdstown, WV, for several years. Previously, she taught at the National Cathedral School and St. Alban's School.

## HARRIET LESSER

The roots of WWAC fed the roots of my own career as an artist, teacher, and curator. I participated in the 1972 Conference of Women in the Visual Arts at the Corcoran after living overseas for a number of years. I went to the follow-up meetings and saw the evolution of the new WWAC and the Women's Caucus. Helping with the Artist's Registry allowed me to see what a formidable group we were.

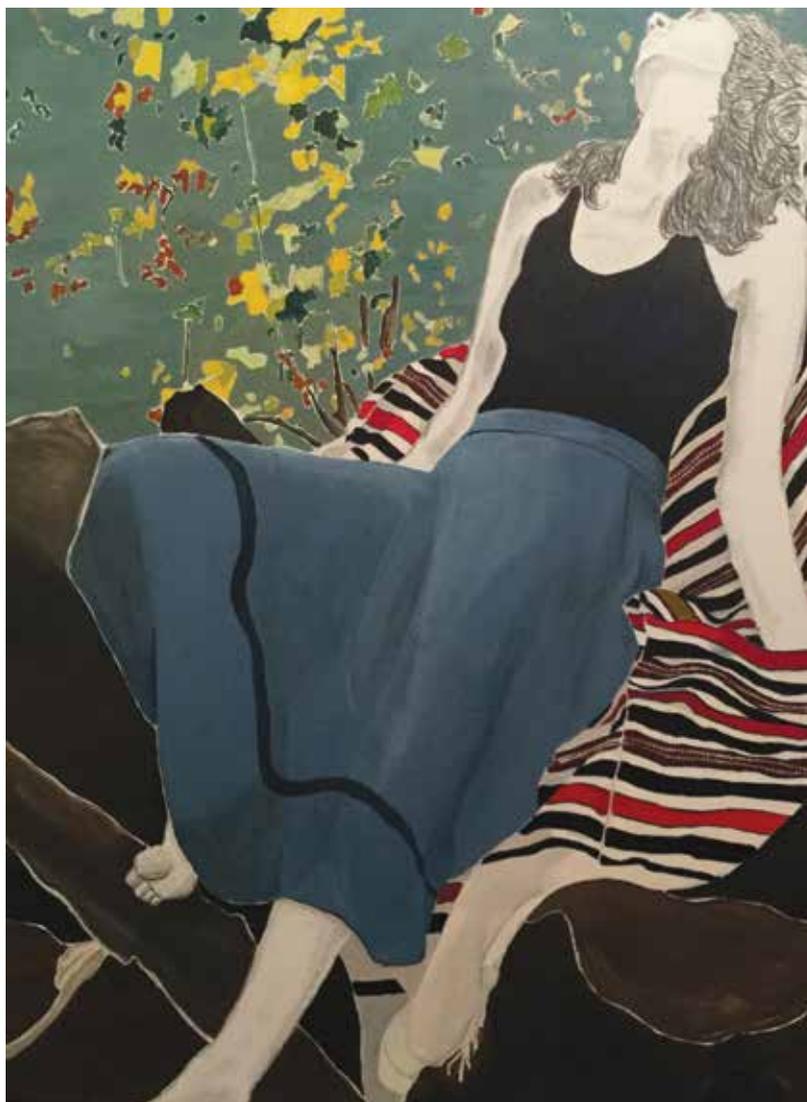
I participated in the activities at the 1821 Q Street venue and then served briefly at the Lansburgh building as executive director. WWAC opened a new community to me, encouraging a discerning eye and trust. I had the opportunity to make life-long colleagues, including Abbe Steinglass. We have worked collaboratively on 26 artworks since 1990. The collaboration, *The Third Artist*, came after we were no longer active in WWAC. But that time laid the groundwork for the development both in our individual art and collaboratively—neither one of us surrendering individuality. Abbe and I have agreed to let go and trust.

WWAC gave me structure, freedom, and a community of artists. The organization gave me a unique experience in risk taking and my own role as a woman in the arts.

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Formal art training at Hunter College (BA); the Art Students League, NY; Parsons School of Art and Design and The Bank Street College of Education (MS in fine arts/arts administration).

Travel and return: I have lived as a Peace Corps volunteer in Nigeria (1962-1964) where I met Uche Okeke, and had the great opportunity to understand narrative line, which has been crucial for my entire career. And my husband and I had a son. Living in India (1965-1967) introduced a new palette



Harriet Lesser, *Daphne #2*, 1980. Oil on canvas, 40" x 30". Courtesy of the Artist.

and working with fearless artists. In Belgium (1968-1970) I encountered modernism and in Rwanda (1971-1972) I could work and teach in two languages.

I have been an exhibiting artist, teacher, and curator for more than 30 years in United States, and overseas. The classroom and curating experience is a laboratory for my own work; my studio experience adds

depth and interest in the classroom and gallery. I taught drawing and painting at the Corcoran School of Art, and courses and workshops at University of Maryland, the Smithsonian Institution, and Fillmore Art Center. Over the past 20 years I have been curator at The Charles Sumner Museum, VisArts, and at Strathmore.

## JUNE LINOWITZ

In the early 1980s I was a young person exploring what it meant to be an artist and a woman. One day I walked into WWAC and found a welcoming presence and community. I worked as a volunteer, attended meetings, and exhibited my work. The women I met at WWAC listened to me, shared with me, and encouraged me as an artist. WWAC was, for a while, an important part of my life.

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June Linowitz has been engaged with art her whole life. She has been, at varying times, an art teacher, a gallery director, and a corporate art consultant with her own business, ArtSeen. She has worked with local community groups, most notably serving on the board of the Arts Council of Montgomery County, Maryland, and is currently president of the board of Arts on the Block, a local nonprofit assisting creative teens to develop their artistic potential and help their communities. In 2015 Linowitz was honored by the Maryland Women's Heritage Center as one of the women included in "Images and Expressions—Maryland Women in the Arts."

In the 1980s and early 1990s Linowitz was engaged in producing a series of large

painted figurative sculptures. Created from extruded polystyrene and finished with epoxy resin and acrylics, they gave the impression of weight but were light enough to suspend or hold on narrow steel rods. The gallery in New York representing her work suggested mass-producing these pieces and suggested setting up a workshop to produce it, with Linowitz only required to do a few finishing touches. She was attracted by the lure of promised fame and money, but saw herself turning into a factory rather than a working and creative artist. As a result she turned down the opportunity but a personal crisis ensued resulting in an artistic block and Linowitz stopped producing and showing art.

During this period Linowitz created and ran ArtSeen, an art consultant business representing over 300 regional artists and focused on selling work to corporations. Linowitz formally closed ArtSeen in 2010 and has returned to her studio. Most recently she has produced a series of wall hanging sculptural faces from polystyrene and encaustics that explore emotions and states of mind. She is also engaged in producing a visual autobiography, a series of portraits of the important people in her life. Engaged in her studio full time, she's sorry she ever left.



June Linowitz, *The Juggler*, 1980. Screen print, 27.5" x 18". Courtesy of the Artist.

## LYNN LIOTTA

After a childhood interest in making art, high school electives, and four years of “sensible” studies in political science and philosophy, a return to artwork was necessary and inevitable. A summer at Rhode Island School of Design and several post-grad years at Cooper Union became the bedrock of being an artist, or so I thought at that age. Art moved to second place when earning a living cropped up. I moved from New York City to California to Switzerland to Washington, always with sketchpads and watercolors. Income and a job that enlivened the soul were made through years of Montessori teaching. The WWAC provided an introduction to a core of dynamic women artists in this area and a place to show for years until it faded away in Takoma Park.

The WWAC was across Q Street when I started a job at the Institute for Policy Studies. One opening night I walked in the center’s open door and found a place receptive to women artists. The atmosphere was conducive to showing artwork based on its own merits. You didn’t have to “know someone” to get in the door—this was unusual for that time. Planning and putting on shows were cooperative efforts. Know-how was willingly passed from those who had done to those just arriving. I learned how to produce a show, from getting a juror, to insuring artwork, to producing a catalog, setting deadlines, and hanging and taking down. I felt free to experiment in size, color, medium, and had a chance to show the result. The openness was exhilarating. The time was exhilarating, and unforgettable.



Lynn Liotta, *Mirrored (The Goddess Show)*, 1984. Pencil and collage on paper, 24" x 20". Courtesy of the Artist.

## TAINA LITWAK



Taina Litwak in collaboration with Lisa Ohlin, *The Party*, 1982. Mixed media on paper (Full installation original primarily charcoal, oil and acrylic on paper plus and found objects), 88" x 128". Courtesy of the Artist.

I joined WWAC right after I moved to Washington in the fall of 1980. I was 24. I strongly identified with the women's movement, was very excited to become a member, and pleased to have work accepted into a series of juried shows. Being part of this women's community of visual artists and other creatives was a pivotal experience. I worked on invitations and catalogs and the Edith C. Blum Lecture Performance Series. I was elected executive director and ran board meetings, wrote a monthly column for the newsletter, cowrote grant proposals, hired Judith Benderson, to replace Sylvia Snowden when she left as Managing Director, was part of the move from P Street to the Landsburgh Building, and cochaired a large art auction fundraiser in the new space.

A commercial gallery picked me up during that time with the help of a WWAC member turned art dealer.

I found being executive director of WWAC—a well-established, 800-member art collective—an invaluable experience. It prepared me for running my own business and for future involvement and service at the national and local levels with other professional/arts organizations.

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After graduating in 1979 from the University of Connecticut with a BS in biology and BFA in printmaking, I moved to Washington, DC. I spent eight years doing a lot of artwork, supporting myself as an artists' model early on. I showed with WWAC, Foundry Gallery, Washington Project for the Arts, Gatehouse Gallery at Mt. Vernon College, Addison-Ripley Gallery, and Wallace Wentworth Gallery.

I continued with my artwork seriously until late 1987 when I decided to put my energy into the career I had established on the side as a scientific and medical illustrator. I had started illustrating full time in 1983, drawing mosquitoes as a staff illustrator with the Walter Reed Biosystematics Unit at the Smithsonian Institution, where I spent 10 years. I got my board certification as a medical illustrator in 1994. I have continued to paint sporadically, but have supported myself and my family, working full time as a scientific illustrator for the past 35 years. My illustrations have been published in over 175 books, monographs, journal articles and periodicals. My drawings and paintings of insects are published in scientific journals describing newly discovered and newly introduced (invasive) species, and refining insect classification. I currently live in Darnestown, MD, with my younger son.

## CAROL LUKITSCH

On moving back to the Washington area in 1982 (one of many moves), I was thrilled to discover and join the WWAC. I had just completed a BFA degree in the Midwest and started working on an MFA degree at Maryland. I enjoyed being a student and teaching assistant, but was the "adult student" in the classroom/studio trying to play "catch-up ball."

Working with WWAC, writing articles for the newsletter, and participating in exhibitions was a validation of my identity and potential as an artist. Being part of a community of vibrant, well-organized women artists and peers motivated me to keep going.

I received WWAC's Audrey Glassman Award for Painting for my work, which was included in the *Eye of Willem de Looper* exhibition, juried by the curator of The Phillips Collection. I also received an award from David Tannous in the HEAT exhibition. It was also an honor to be invited to participate in *Five for Five*, along with four other artists, curated by JoAnna Olshonsky, director of the Olshonsky Gallery.

I learned a great deal from my experiences at WWAC and received a confidence boost at a time when I needed it. I am grateful to the founders for making it happen.

I have since enjoyed a long and varied art career, which has included exhibiting, teaching at the college level, curating, and directing art exhibitions. Most importantly, I am still an active painter today and continue to exhibit my work.

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Carol Lukitsch lives and works in the Washington, DC, metro area. She received an MFA from University of Maryland-College Park and a BFA summa cum laude from



Carol Lukitsch, *Pagoda on the Border*, 1983. Acrylic and mixed media on Masonite, 64" x 48".  
Courtesy of the Artist.

Southern Illinois University-Edwardsville. She was awarded a Fulbright grant and was a senior lecturer in Turkey for two years. Lukitsch taught drawing, painting, and design at several colleges and universities and served as curator/director of exhibitions at Arlington Arts Center 2003 to 2007. She has exhibited extensively both internationally and in the United

States. Her work is in numerous private and public collections including the Museum of Contemporary Art, Montecatini, Italy; the State Museum of Painting and Sculpture, Ankara, Turkey; National Museum of Women in the Arts; Akin, Gump, Strauss, Hauer and Feld, Washington, DC; Skadden, Arps, Slate, Meagher and Flom, Washington, DC; and the U.S. embassy in Panama.

## ANNE MARCHAND



Anne Marchand, *Dawn*, 1985. Acrylic on wood panel, 72" x 18" x 26". Courtesy of the Artist.

I joined the WWAC in 1979. I was a volunteer at the center, exhibited in juried shows, and assisted Bodil Meleny with the DC Slide Registry of Women Artists, housed at WWAC. WWAC was my first introduction to the DC art scene when I arrived in late 1978 and where I began exhibiting my work in the brownstone gallery. I launched my career at WWAC, forging friendships with women artists with whom I still interact. I learned to promote the art of other artists through my association with WWAC and the slide registry. It was a heady time. I met up with a former graduate friend and WWAC member at the center by posting to the message board. She happened to read my message and contacted me. Our reunion was instrumental in my securing a studio space in Dupont Circle in 1980 and subsequently, my entry into gallery exhibitions in Washington, DC. With the support and organization of the WWAC I was able to learn skills to move my career forward.

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Anne Marchand was born in New Orleans, LA. She holds a master of fine arts degree from the University of Georgia and a BFA from Auburn University. Her works have been included in national and regional exhibitions at the National Building Museum, Southeast Federal Center, Federal Reserve Board, Maryland Art Place, Washington Project for the Arts, Southeastern Center for Contemporary Art, Palm Springs Art Museum, Rawls Museum Arts, and Arlington Arts Center.

Marchand's work has been published in *100 Artists of the Mid Atlantic*, *Art Voices Magazine*, *Artists' Homes and Studios*, *Studio Visit Magazine*, and *Object Lessons, Beauty and Meaning in Art*. She has exhibited work in New York City, Washington, DC, and galleries in California, New Mexico, Arizona, Hawaii, Florida, North Carolina, and Maryland. Her numerous prizes and grants include a 2018 artist fellowship from the DC Commission on the Arts and Humanities and a residency grant to Culiacan, Mexico, from the Mid Atlantic Arts Foundation. She was awarded two public art commissions through DC Creates! Public Art in 2002 and 2006.

## SARNA MARCUS

My experience with the WWAC helped mold me as an artist and as an activist. I learned to value my work and see it through the eyes of other women artists, critics, and most of all those viewing my work. Culturally I benefited from the unfailing support of my cohorts and was driven by an optimistic and positive energy that prevailed at WWAC. Serving on the board under chair Ellouise Schoettler, I developed an understanding of the larger challenges we as women artists have faced, along with strategies available to us to bring about the changes we sought.

My tenure there helped inform all my arts-related activities. It also prepared me for leadership positions both in my own marketing firm and in cultural and social-change organizations throughout my life.

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Sarna Marcus has been an artist all her life. A Brooklyn native, Marcus developed a personal style early on at Pratt Institute, where she studied with Richard Lindner, Phillip Pearlstein, and Jacob Landau.

After moving to Washington, DC, in her twenties, Marcus became part of the women artists movement, working to advance acceptance of women artists in the mainstream art world. She served on the board of the WWAC under the leadership of Ellouise Schoettler. Marcus worked to challenge the norm of woman-as-object so pervasive in traditional art. Her work was featured in a solo show at A Woman's Place Gallery and displayed at WWAC and at numerous art venues in the DC area.

Marcus then founded the creative communications firm, The Page Group. For 25 years her creative energies were absorbed in growing her company and helping her clients achieve their marketing



Sarna Marcus, *Seed Atom Breached*, 1979. Oil on canvas, 52" x 40". Courtesy of the Artist.

goals. Clients included arts and industry organizations, institutions of higher learning offering advanced degree programs, and international expositions.

In 2010 Marcus returned to a life of making art. As a member of Foundry Gallery

in Washington since 2012, she has exhibited numerous times. Her work has been shown in juried exhibitions and in three solo shows in the DC area, and is represented in private collections in DC, Annapolis, Los Angeles, and New York.

## SHARON MOODY

My relationship to the WWAC began around 1977 when I discovered the gallery shortly after I moved to Washington. I had a job working for a printing company doing low-level paste-up work. My entire life was working as a commercial artist by day, and drawing my own work at night. I submitted slides to WWAC for *The Eye of Davenport*, a juried show, and was accepted. That was my very first professional exhibit. Soon after I was selected as one of the four persons in the *Frankel, Moody, Nash, Pfeffer* exhibit. I moved to New Jersey to get married in 1978, so that ended my participation. But those experiences were an impetus to continue professional activities in my new location.

WWAC was instrumental in helping me get a start as a professional artist right after college, for which I am deeply thankful. Even though today's galleries do not yet represent an equal number of men and women artists, it was far worse in the 1970s. I remember that there was a debate back then whether a gallery devoted to women artists was "needed," and in my view it certainly was.

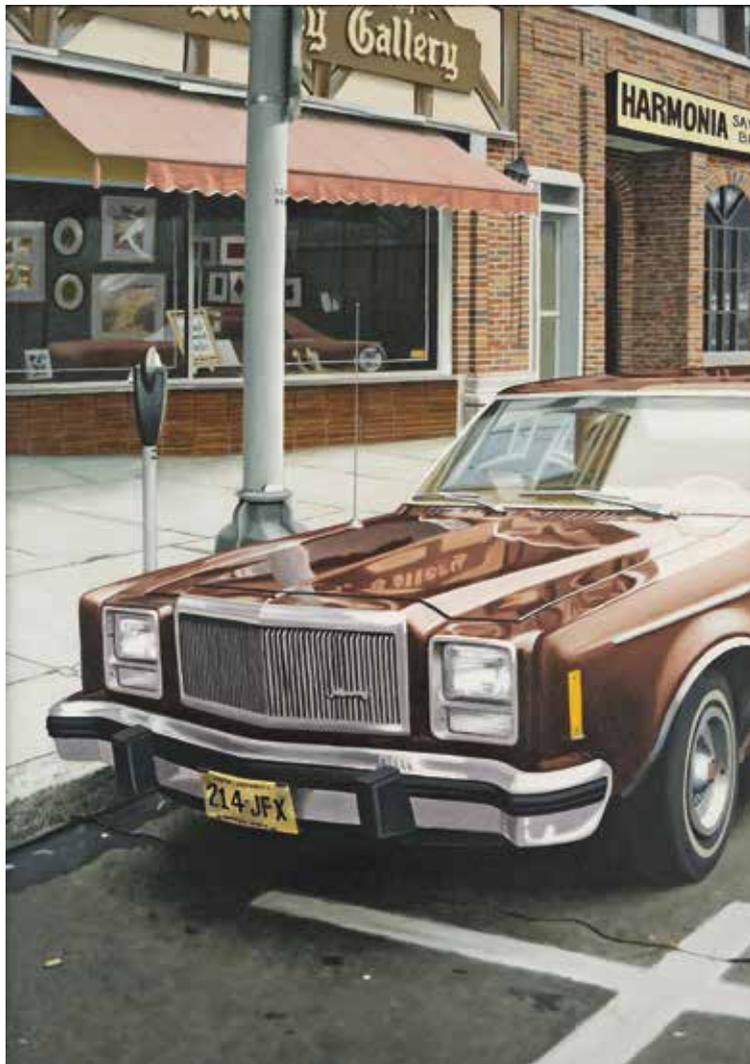
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Sharon Moody is a contemporary realist painter whose work focuses on still life and illusionism. Her current series depicts vintage comic books in a trompe l'oeil ("fool the eye") style. Moody was born in 1951 in Miami, FL, and grew up in North Carolina, where she earned a bachelor's degree in fine art from Appalachian State University. After college she moved to Washington, DC, where she worked as a graphic artist. After relocating to New Jersey, she continued working as a publication designer and also began her first series of photorealist paintings of exurban landscapes, winning a

Fellowship in Painting from the New Jersey Council on the Arts in 1981. She exhibited paintings at Barbara Glaberson Gallery, the Visual Arts Center of New Jersey, Blackwell Street Gallery, and the Jersey City Museum among others.

After returning with her family to the Washington, DC, area in 1990, she earned an MFA in painting at George Washington

University, where she was appointed the Morris Louis Fellow. She exhibited at Perry House Gallery, Fraser Gallery, Fitzgerald Fine Arts, Clark and Co., and many others in Washington, DC; and Arlington Art Center, McLean Art Center, Cudahy's Gallery, and Mayer Fine Arts in Virginia. Bernarducci Meisel Gallery exclusively represents her work in New York.



Sharon Moody, *Gallery*, 1980. Oil on canvas, 30" x 24". Courtesy of the Artist.

## NINA MUYS



Nina Muys, *Sunflower*, 1982. Etching. Courtesy of the artist.

I have been a printmaker since 1972 and was actively involved with WWAC. I participated in shows as early as 1975. The direct outcome of this wonderful support group was the founding of the Washington Printmakers Gallery in 1985. I was copresident at the time, was president in 1995, on the board for four more years, and am still a member of the gallery.

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Born in Austria, Nina Muys is a founding member of the Washington Printmakers Gallery and has shown her work locally and internationally for 40 years. Her most recent retrospective was at the Austrian Embassy in 2008; she had a solo show at WPG in 2014. Her work is in numerous collections such as the University of Maryland, NIH, and the Museum of Women in the Arts. Muys' home in Silver Spring, Maryland, is adjacent

to a creek and surrounded by gardens and wildlife. She also owns a second home and studio on the water on Maryland's Eastern Shore. Her carborundum intaglio prints are close observation of flowers and objects found in her environment and express a deep and peaceful connection to the natural world. Wanderlust is a theme of her monoprints, which take the viewer to Italy, Germany, Maine, and California.

## DOMINIE NASH

In the late 1970s Sue Pierce invited me to an organizational meeting of a fiber arts group at WWAC. I hadn't been sure that fiber artists could be part of the center, so this was a real validation of my medium. The group organized a number of shows at the center at its various locations. We no longer felt marginalized now that we were welcome to exhibit our work, which was not true of many other galleries and art centers in those days. Also, as a self-taught artist, I learned so much from taking classes in color and design and other topics through WWAC, and met many wonderful artists who practiced other disciplines.

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Dominie Nash is a full-time textile artist working in a studio in Washington, DC. Her work is included in the collection of the Renwick Gallery, International Monetary Fund, Braintree District Museum (England), Kaiser Permanente, San Jose Museum of Quilts and Textiles, and DC Art Bank. A recipient of 2001 and 2012 Individual Artist Awards from the Maryland State Arts Council and a 2010 Creative Projects grant from the Arts and Humanities Council of Montgomery County, she has received several awards in juried exhibits in recent years. Nash has exhibited widely in solo and group exhibits nationally and in Europe and Japan. She had two solo exhibits in 2016, at Montpelier Art Center Library Gallery, Laurel, Maryland, and Hillyer Art Space in DC. Her work has been published in *Artistry in Fiber: Wall Art, Art Quilt Portfolio: The Natural World, Quilting Art* by Spike Gillespie, *500 Art Quilts, Surface Design, American Craft, Embroidery, Quilt Art* by Kate Lenkowsky, *The Art Quilt* by Robert Shaw, and *Fiberarts Design Books 2-7*.



Dominie Nash, *Satin 6*, 1984. Weaving, 36" x 36". Courtesy of the Artist.

## MARGOT NEUHAUS

WWAC was a lifesaver for me. I came to Washington from Brazil with a small baby, as my husband got a job here. I didn't know anyone. So when I discovered the center, it became a meaningful place where I could connect with other women artists and also have an outlet for my artistic pursuits. I remember showing a sculpture at one of the shows, my first formal participation in a gallery, as I had just left art school. It was a significant experience for me. Also memorable is my taking the course

"The Business of Art" with Joan Mister. We visited some artists' studios, where we heard about their experience with the business end of making art. We also went to the gallery of Jack Rasmussen downtown, where he gave a helpful talk about the relationship of the gallerist and the artist. I remember thinking he would be an accessible person to work with. The center gently eased my way to the art world. I feel grateful for its existence and for the service it provided me and other women artists.

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Born in Mexico City, I went to graduate school at the University of Chicago where I studied psychiatric case work. A few years later I went to art school in Rio, Brazil. Since then, for over 40 years I've been exploring wood, stone, paper, ink, paints, photography, and, currently, acrylics on large-scale canvas. I've shown my work in the United States and abroad, including the National Museum of Women in the Arts and the Art Museum of the Americas, both in Washington, DC, and have my work in their collections, among others. I'm married, have two children, and live in Washington and Sperryville, VA, where I have my studio.



Margot Neuhaus, *Evolving*, 1984. Pennsylvania Flagstone, mahogany, 28" x 70" x 24". Courtesy of the Artist.

## MARGARET PARIS



Margaret Paris, *Marsh Grass*, 1981. Black and white photograph, 8" x 12". Courtesy of the Artist.

When WWAC opened I was transitioning from a painter to a photographer. I was the thirteenth member of WWAC. It was a very supportive place as I began to exhibit photography and to learn new skills connected with that: how to mat, frame, and arrange work. It gave me confidence that I could emerge as a photographer and go on to become a photo media artist. I got to know many artists, some of whom are still good friends.

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Margaret Paris has been a photo media artist for the last 40 years, using traditional and experimental techniques: scanner, cyanotype, infrared, palladium, collage, and combinations of these, enhanced by Photoshop. They are mounted archivally on cradled wood panels.

She had exhibited photo media extensively in the Washington, DC, area and most East Coast states, as well California, New Mexico, and Wisconsin. Her work is in the Jane Voorhees Zimmerli Museum,

Rutgers University; Weatherspoon Gallery, University of North Carolina at Greensboro; John Michael Kohler Arts Center; National Museum of Women in the Arts (Global Focus Collection); the Montgomery County Maryland Public Collection; and many private art collections.

## TERRY PARMELEE

The WWAC located at Dupont Circle was an inspiration to women artists, as it encouraged them to document their work and to persist in believing that their artwork was important. Being chosen to exhibit in the center's *One to One* show in 1976 was the first time that my 1975 painting, *Landscape*, had been exhibited and it was a thrill to see it shown in a dignified setting, worthy of notice. My 1977 woodcut print *Khartoum* appeared in the WWAC show *Printmakers' Show 78* and is in the show catalog.

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Terry Parmelee was always drawing from early childhood on, and eager to expand into painting with brushes and canvas. Her first solo show was in the Hall of Culture in Conakry, Guinea, West Africa, in 1965 where her family was living. Of 32 paintings in the show, 28 were sold. Upon returning to the States, major changes took place—she divorced, took charge of her three children, earned a master's degree in painting at American University, and decided to work as full time as possible on improving her artistic skills while teaching art and history of art at area private schools, Montgomery College, and the Corcoran.

Parmelee became fascinated with color relationships in painting when she studied with New York printmaker Carol Summers in 1966. His revolutionary methods of printing without using a press and use of imaginary shapes encouraged Parmelee into giving up depicting reality. Abstraction offered so many more possibilities that she continued with balancing shapes and colors and studying their interaction in her art work. For the next 50 years Parmelee created a body of work that expressed her thoughts and emotions in these relationships.

Parmelee found a fine art dealer in Sylvan Cole at Associated American Artists Gallery in New York in 1972 and also at the Fendrick Gallery in Washington, DC, both of whom exhibited her color woodcut prints. When these galleries closed, Parmelee showed prints and paintings at Jane Haslem Gallery in Washington. In 2003 a catalogue raisonnee

of Parmelee's prints was completed under the sponsorship of then-curator of prints at Georgetown University Joseph A. Haller, S.J. In 2005 a Parmelee painting was selected in a juried show to be used in the poster celebrating the 75th anniversary of the National Symphony Orchestra.



Terry Parmelee, *Khartoum*, 1977. Color, woodcut on goyu paper, 34" x 24.5". Courtesy of the Artist.

## SUSAN DUE PEARCY

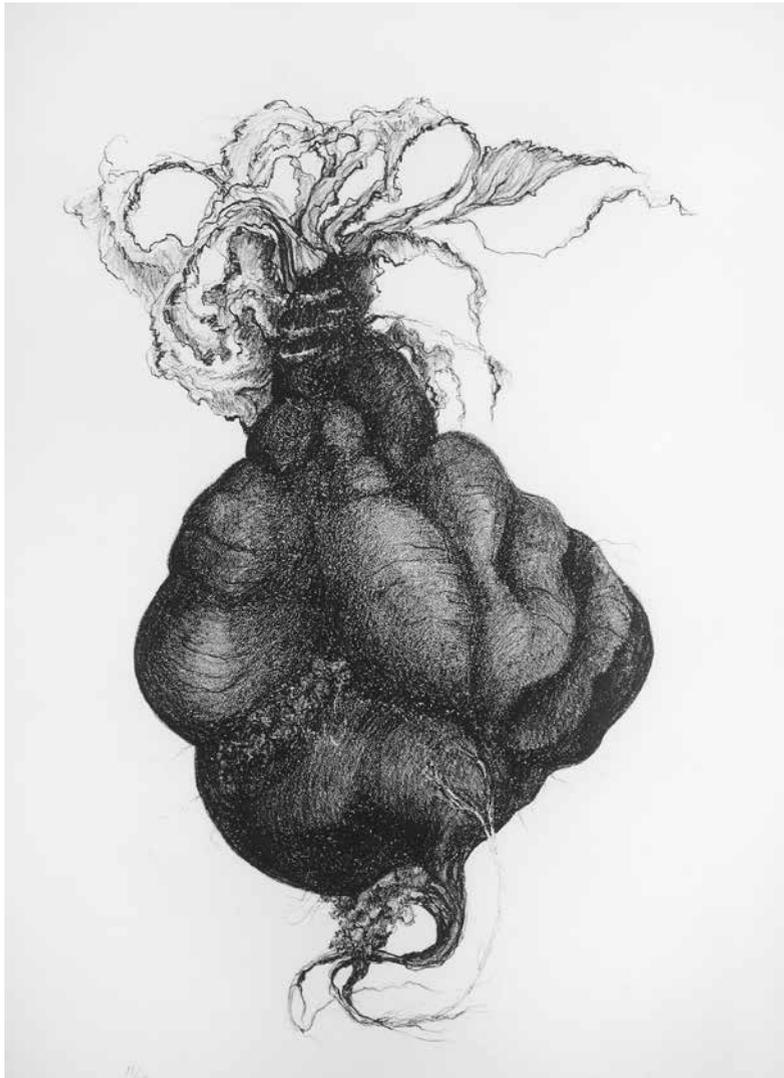
I had just moved from San Francisco in the fall of 1979 and was anxious about finding a studio to continue my interest in printmaking. I remember looking through the phone book for studio space and found Ann Zahn's

Graphic Workshop in Bethesda. Thus began my working in this collaborative shop, meeting other artists and learning of the WWAC.

Local printmakers formed a group called Washington Area Printmakers,

which grew out of WWAC, and ultimately became the Washington Printmakers Gallery, which still exists.

I was one of the 13 original founders of WPG. I showed in a number of exhibits at the Q Street and Lansburgh locations, complete with catalogues and great curators. It was an exciting time for women artists, and WWAC and its members were instrumental in the development of my art career—it literally was a mentor to me on how to be a professional artist.



Susan Due Percy, *The Last Radish*, 1981. Stone lithograph, 22.25" x 15". Courtesy of the Artist.

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Susan Due Percy was raised in St. Louis, Missouri. She studied art at Southeast Missouri State University and graduated from New York University with a BS in painting, graphics, and sculpture. She had further studies at the Art Students League in New York City, Fort Mason Art Center, the Graphic Arts Workshop in San Francisco, and Montgomery College, Maryland. She was part of the Printmaker's Workshop, the Graphics Workshop, and the Somerset Seven Painting Group in Maryland.

Pearcy has had her work exhibited at the Library of Congress, National Museum of Women in the Arts, and Corcoran Gallery of Art locally. Her artwork produced while working with the United Farmworkers in the 1970s has been purchased by the Yale University Beinecke Rare Book Library, UCLA, Stanford University, UCLA-San Diego, and Georgetown University. The Library of Congress has requested art for its permanent collection from her work with the United Farmworkers and her work in the civil rights movement in Southwest Georgia from the 1960s and 1970s. She was selected as one of Maryland's Top 100 Women in 2009 by *The Daily Record* in Baltimore.

## ANNETTE POLAN

In 1972, I was unaware of what was going on in the art world or how it affected me. Then, by chance, I stumbled into the Conference of Women in the Visual Arts.

Fed up with the status quo in the male-dominated art world and angered by the absence of women artists in the Corcoran Biennial, a small group of women from Washington organized the conference. The Washington Women's Printmaker's Group, the DC Registry of Women's Slides, and the Washington Women's Art Professionals were among the organizations that continued the energy it generated. The registry—carousels of slides that Rosemary Wright, Terry Braunstein, and I took turns housing—opened a door to learn about the art women were making and to expose them to curators around the country. Eventually we turned the slides over to the WWAC that by 1975 provided exhibition space, professional support, and opportunities for women in the arts.

The Corcoran conference and its outgrowths like the WWAC were a catalyst for an empowering exchange that helped me find my voice and define my mission as an artist, an educator, and a citizen.

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Annette Polan is known internationally as a portrait artist living in Washington, DC. She has photographed and painted official portraits of, among others, Justice Sandra Day O'Connor; Frank Bennack, CEO of the



Annette Polan, *Maya Commencement*, 1974. Mixed media with photos, shells, graphite, colored pencil on paper, 20" x 26". Courtesy of the Artist.

Hearst Corporation; and Edward Villella, for the Miami City Ballet.

Polan is professor emerita from the Corcoran College of Art and Design at George Washington University. She graduated with a BA in art history from Hollins University in Roanoke, Virginia, and completed graduate work at the Corcoran College of Art and additional studies at the Ecole du Louvre and the Tyler School of Art.

Polan organized *Faces of the Fallen*, an exhibition of portraits by American artists to honor the servicemen and women who died in Afghanistan and Iraq between October

10, 2001, and November 11, 2004, which opened in March 2005 at the Women in Military Service of America Memorial in Arlington Cemetery. Her efforts were recognized with the Chairman of the Joint Chiefs of Staff Outstanding Public Service Award.

Polan is also a principal in Insight Institute, developed to promote the integration of visual intelligence in different professional fields as a means of enhancing visual cognition, and more intuitive and creative approaches to providing services, whether in health care, education, or in the business world.

## CAROLYN COWDIN POMPONIO

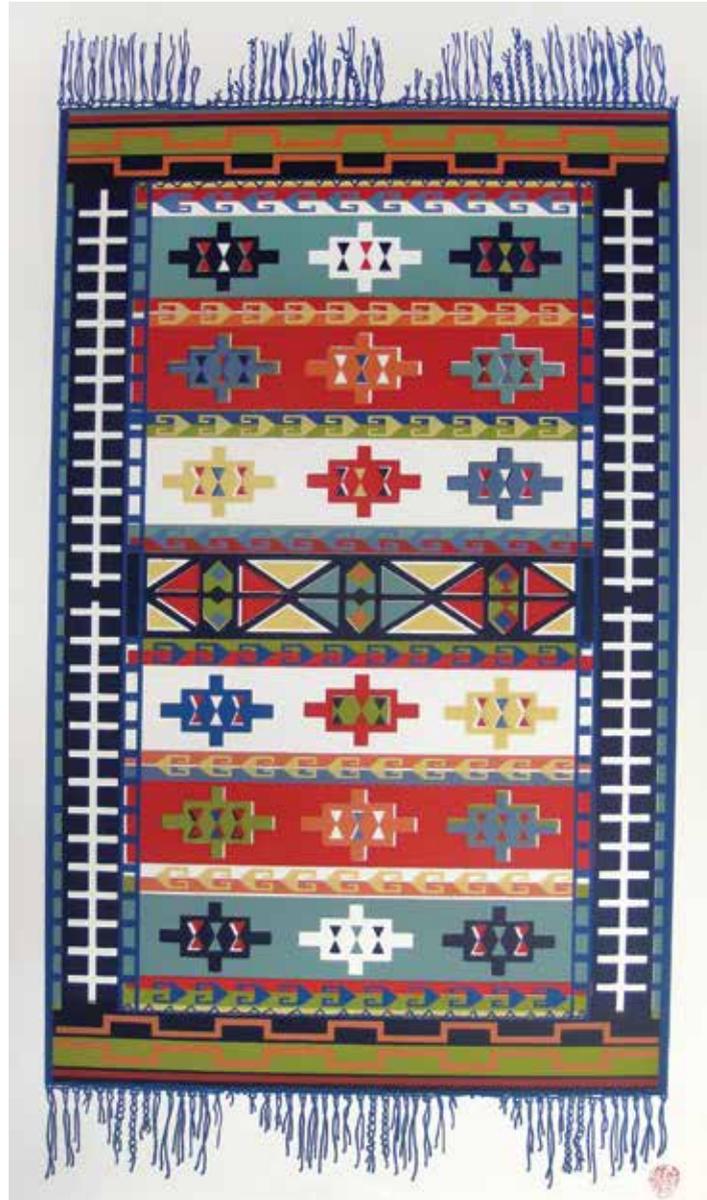
As a member of the WWAC and chair of its Printmakers Group and Workshop Program, I began my printmaking journey in 1977 with a series of screen-printed Amish and Mennonite quilt images. WWAC served as a nucleus for its women artists, as a meeting and exhibition space, and as an advocate for women's rights, so rare in the art world in the 1970s and 1980s. Its gallery on Q Street NW was inviting, educational, and well run. The printmakers group met monthly at the center, discussing exhibition opportunities, facilitating new printmaking techniques, and welcoming guest speakers. WWAC was the guiding light that led the way for its printmakers to not only survive, but to prosper. When WWAC finally, sadly, closed its gallery doors, it could note with pride that it was the driving force that led its printmakers to open theirs.

Carolyn Cowdin Pomponio was born in Milwaukee, Wisconsin, to parents of Irish and French descent, spent her grade school and high school years there, and in 1953 moved to Washington, DC.

With degrees in graphic arts and design from George Mason University, and art history and English literature from George Washington University, and as a member of the WWAC, Pomponio began her printmaking journey by mastering the intricacies of stone lithography, etching, screen printing, monoprint, monotype, and solar plate transfer. She founded the Washington Printmakers Gallery in 1985 and served through the years as president, vice president, and treasurer; she also founded the Washington Print Foundation in 2005, and is currently its president. Pomponio retired recently as executive secretary to the

managing partner of Patton Boggs law firm in Washington. In addition to her art career, Carolyn spends much of her time visiting

with her six children, eight grandchildren, and two great-grandchildren. She lives and prints in her studio in Warrenton, Virginia.



Carolyn Codwin Pomponio, *Anatolian Imagery #8*, 1985. Screen print, 17.5" x 12".  
Courtesy of the Artist.

## GAIL REBHAN

In the late 1970s I was an active member of WWAC, particularly the photography group. I was a recent college graduate with a major in communications and had begun to work as a freelance photographer. Most of my clients were nonprofits, labor unions, and trade associations. I didn't know much about art and had not exhibited.

WWAC was welcoming and supportive. Here I was able to combine my burgeoning interest in art with my longstanding (since high school) feminism. I learned how to frame artwork, hang exhibitions, and participate in critiques. I was on the board from 1978 to 1979 and my work was included in six WWAC exhibitions.

I created my first sustained body of work while participating in *Private Spaces*, a yearlong project of the WWAC photography group. Twenty photographers met regularly and critiqued work based on this theme. The project culminated in an exhibition and catalog. My application to graduate school was based on this portfolio. Like WWAC, Cal Arts opened a whole new world to me. Without WWAC I probably would have taken a different career path. For that I am forever grateful.



Gail Rebhan, *Gail's Shoes*, 1981. Chromogenic color prints with typewriter text, 20" x 24".  
Courtesy of the Artist.

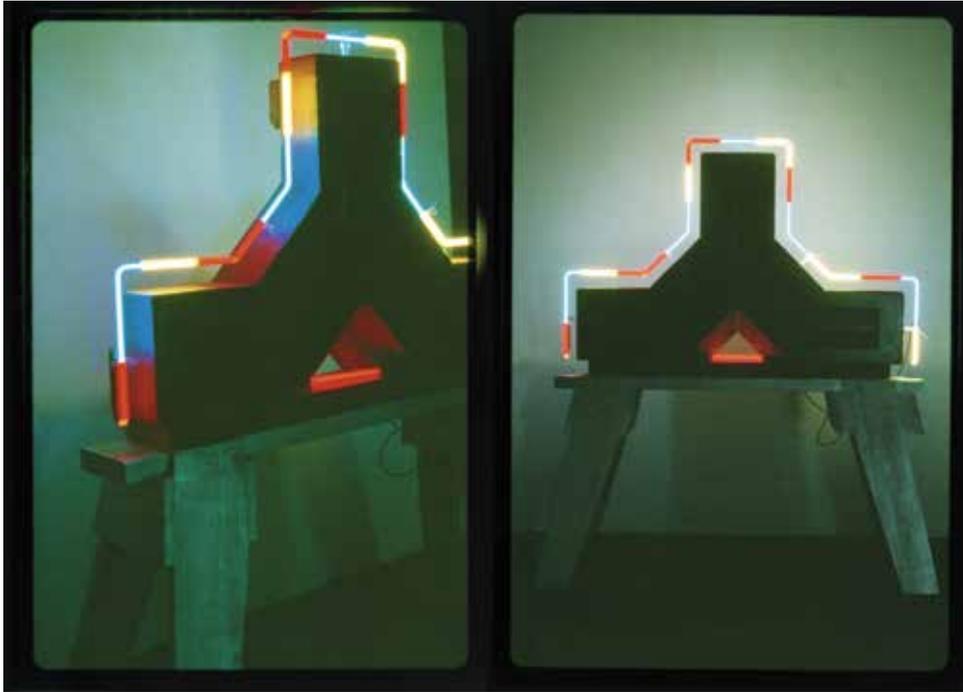
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Gail Rebhan is a Washington, DC-based photographer and professor of photography at Northern Virginia Community College. She has an MFA from California Institute of the Arts and an undergraduate degree from Antioch College.

Integral to her various bodies of work is an interest in time and change. She often constructs a conceptual framework that uses sequencing or grids. Much of her art is autobiographical, using her family and herself as emblematic of the middle-class, American family. In 2009, she started to create photo-collages examining the cultural history of her neighborhood in Washington. This expanded to include locations throughout the region. These photo-collages are an unsentimental look at local cultural history and reflect transformations occurring throughout the United States.

Her work has been shown at the Lentos Kunstmuseum, Linz, Austria; American University Museum at the Katzen Arts Center; and Blue Sky Gallery, Portland, Oregon. Collections include Beinecke Rare Book and Manuscript Library at Yale University, DC Commission on the Arts and Humanities, and Smithsonian American Art Museum.

## MARIE RINGWALD



Marie Ringwald, *89264*, 1984. Sand casting form from ship makers, neon (clear cobalt blue, coated ruby red and coated yellow/Argon gas), painted wood base (aluminum paint on wood), 50" x 44.75" x 16.25". Courtesy of the Artist.

The WWAC helped create opportunities for women artists that simply hadn't existed before. The Conference of Women in the Visual Arts at the Corcoran Gallery and George Washington University in 1972 produced WWAC, artist-run galleries, Washington Women Printmakers, and ad hoc women's groups that banded together to support each other and show art made by women. I was not a member (young, foolish, and broke) nor exhibitor at the WWAC, but I took advantage of the center's shows and talks.

The grassroots energy born in 1972 continued to engender connections and support among women artists. Along with so many women

artists in the DMV, my life was energized, broadened, and redefined. Opportunities opened up. It is clear to me that my life as an artist was formed and supported by the network of artists, groups, galleries, and the slide registry. I learned from talks by well-known women artists held at WWAC, the Smithsonian, and local colleges. Thanks goes to all the women who were so active and supportive.

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Marie Ringwald has exhibited throughout the United States, and in South America and Europe. She has shown at the Katzen Arts Center, the Corcoran Gallery of Art, and the Anchorage Museum of History and Art. Her work is in collections including the Huntington Museum of Art, Kaiser

Permanente, National Association of Home Builders, Long and Foster Realtors, Fannie May, the *Washington Post*, and several DC law firms, as well as in private collections in the Netherlands, Peru, and Canada. She is currently a member of Mid City Artists in DC.

Born, raised, and educated in the Bronx, New York, she earned a BFA from Hunter College. She did graduate work at the Tyler School of Art, Temple University, in Philadelphia.

In 1971 Ringwald moved to Washington, where she started working and showing with a group of women artists. She began teaching at the Corcoran College of Art and Design in 1976 and was awarded a full professorship in 1992. She left teaching in 2003 in order to work full time in her studio.

## CHARLOTTE ROBINSON

*My mother, Charlotte, was very active in the birth of the women's art movement in Washington, New York City, and San Antonio, Texas. She did not write voluminously about her involvement, so I am left to piece things together after her death in April 2016.*  
— Liz Robinson (the artist's daughter)

"In August of 1976 I was deeply involved in WWAC and recognized the need for a course on the 'ABCs of the Art World.'" In collaboration with Terry Braunstein and Joyce Cohen, she expanded a seminar series she had developed for the Torpedo Factory. She served as codirector of exhibitions. "The WWAC is a place for learning and growth for women artists. In what other setting could a course such as 'Understanding the Art World' offer the lab in which the students' exhibition and promotional techniques discussed in class actually

be put into practice?...Rather than draining one's energy, working at the center has the opposite effect, so that one comes away with the adrenalin pumping and the mind racing, planning the next project."

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Born in San Antonio, Texas, in 1924, Robinson began her career as a portrait artist, refining her drawing techniques and honing her keen observational skills. After World War II, she studied at the Art Students' League and at NYU in New York City, followed by travel and study in Europe and at the Corcoran School of Art in the early 1950s. She and her husband, Robby, moved to Virginia in the 1960s. Based in the nation's capital, she became immersed in the nascent feminist and environmental movements emerging in the late 1960s.

Her development as an artist included important friendships and alliances with other women artists during the birth of

the women's art movement. Working with the Women's Caucus for Art, Robinson was the organizer for the awards for "Outstanding Achievement in the Visual Arts," the first official recognition of women artists by a sitting president in the White House, President Jimmy Carter. Her deep engagement in the women's art movement led to an unprecedented collaboration between leading female fine artists and craftswomen, specifically quilt makers: *The Artist and the Quilt*, a large traveling exhibition chronicled in a book by the same name.

Robinson's work is in dozens of museums across the United States and Europe, including the National Museum of Women in the Arts in Washington, DC; Museum of Contemporary Art in Madrid, Spain; the National Museum of Contemporary Art in Lisbon, Portugal; and the McNay Art Institute in San Antonio.



Charlotte Robinson, *May Stevens (Artist Hands)*, 1981. Graphite and pencil on paper, 22" x 30". Courtesy of Liz Robinson.

## SHERRY ZVARES SANABRIA



Sherry Zvares Sanabria, *Eastport Sanctuary*, 1981. Acrylic on paper, 26" x 40". American University Museum Collection, Gift of Adrian & Manfred Baumgartner.

Born in Washington, DC, Sherry Zvares Sanabria (1938–2014) earned her BA from The George Washington University and MFA from American University. An artist of national and international reputation, for most of her career the focus of her luminous paintings has been those empty spaces and locales where people have experienced profound moments in their lives, places that seem to hold the spirits of those who inhabited them.

Writing in the *Washington Post* of Sanabria (then Kasten), critic Paul Richard wrote: "Kasten's works on paper, with their matching parallels and organizing grids, look much like abstractions, but become on second glance slightly out-of-focus scenes of urban excavations. Those stripes are reinforcing bars, those

cylinders are steam pipes, those bands are boards or I-beams. The colors that prevail," he added, "are the colors of raw lumber, rusting steel, earth. Kasten's works suggest the quiet of the cave."<sup>50</sup> She continued to be drawn to mysterious and enigmatic empty spaces, depicting slave quarters, German concentration camps, and decaying rooms at Ellis Island.

With a showing at the Phillips Collection in Washington, DC in 1980, Ms. Sanabria's painting career included 40 solo exhibitions in such public and private spaces as The American Institute of Architects, Washington, DC; Ellis Island Immigration Museum, NY; Washington County Museum of Fine Arts, MD, as well as at galleries in Washington, DC; Virginia; Georgia; New Jersey; and New York City.

Her work has also been part of more than 40 group exhibitions: The Williams College Museum, MA; Columbia/Barnard University and The American Academy of Arts and Letters, NY; The University of Richmond, VA; Vanderbilt University, TN; American University Museum, The Federal Reserve System and the Corcoran Gallery of Art, all in Washington, DC; and the Bermuda National Museum, Bermuda.

Her paintings have been featured in many publications: *Who's Who in American Art*, *American Artist*, *Southern Accents*, *Virginia Living*, *New American Paintings*, *Art in America*, *The Washington Diplomat*, and the *Washington Post*. Her work is also featured in *Fixing the World* and *The Ashen Rainbow* by Ori Soltes.

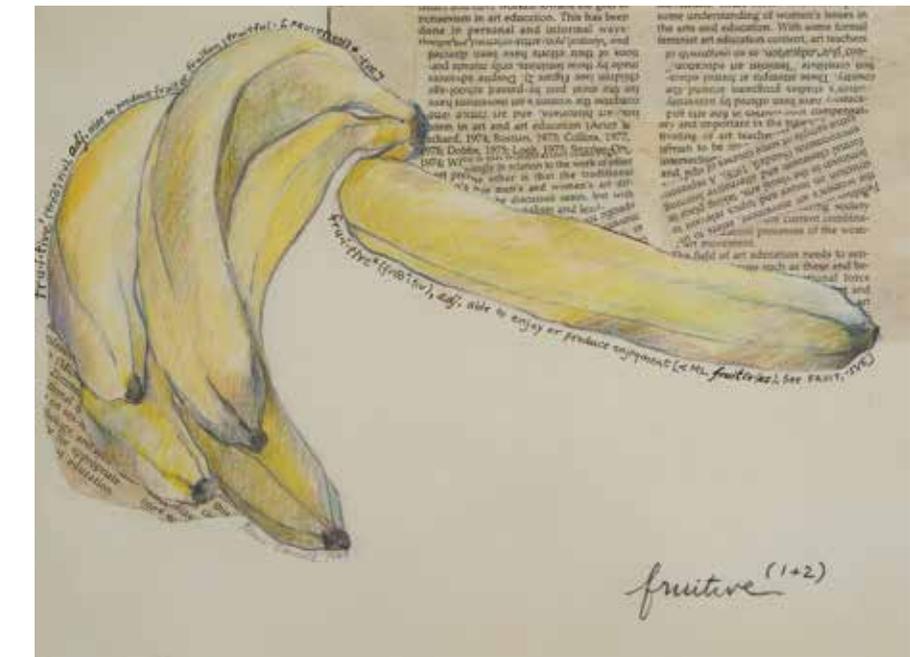
# RENEE SANDELL

Joining WWAC in September 1979 became my lifeline when I moved from Columbus, Ohio, to Washington, having completed my 1978 dissertation on feminist art and education—including my published analysis of the women’s art movement as an educational force. What a delight to find the welcoming WWAC members in that small basement gallery at Dupont Circle. Because I knew few people in the DC area, joining the WWAC provided me with powerful professional art connections and the extraordinary opportunity to meet people like Mary Garrard whom I had researched and written about.

Being a member of WWAC had a powerful impact on me personally and professionally; it not only influenced my art and writing but also greatly informed my 1984 book *Women, Art, and Education*. I am grateful for the legacy of WWAC’s professional community of women artists and historians dedicated to supportive collaborative learning.

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Artist/educator Renee Sandell grew up in New York City and attended the High School of Music and Art. She is currently director of the expeditionary, museum-based SummerVision DC Program, which she designed and has delivered for the National Art Education Association since 2010. Sandell holds a PhD and MA in art education from Ohio State University. In 1980, Sandell was a fellow at the National



Renee Sandell, *Fruitive*<sup>(1+2)</sup>, 1979. Collage, 9" x 12". Courtesy of the Artist.

Endowment for the Arts. Coauthor of two books on gender issues, she has published numerous articles, book chapters, and art curricula. Recognized as 2015–2016 Distinguished Lecturer in Art Education at Miami University and 2013 NAEA National Art Educator, Sandell has received numerous awards for her leadership and scholarship on her Form+Theme+Context (FTC)<sup>TM</sup> methodology as a balanced way of seeing that deepens meaningful engagement in art as well as other phenomena.

Renee Sandell’s artwork embraces the processes of marking and mapping; each piece literally “marks” decades of exploring

and celebrating the energy and ubiquity of those basic beloved elements of doodling, drawing, seeing, and thinking: Her Marking & Mapping<sup>TM</sup> also serves as her meditation practice. Her installations of ink and watercolor markings on a variety of grounds explore the human condition in time, space, and place. Committed to collaboration, human interaction, and transformation, her 2012 exhibition *Marking and Mapping: Finding Time, Space and Place at McLean Project for the Arts*, engaged viewers in weekly conversations on the creative process, along with mark-making experiences within the gallery.

## EVA K. SANTORINI

After graduating from American University in December 1979 with a degree in painting, I took some time to reflect on what the last three-plus years of studies and what the degree I had just earned, meant to me. I was proud of my accomplishment, but didn't know what direction my life would now take.

A few months later I heard about a women's gallery at Dupont Circle seeking an assistant to the exhibition coordinator. I visited the WWAC on Q Street and instantly fell in love with the friendly staff and the cozy gallery space. I felt fortunate to land the job under Alice Sims, the energetic and enthusiastic exhibit director, whose positive outlook and easy-going style of leadership were catching. For the next four years, I was deeply involved with the Exhibition Committee, coordinated several holiday shows, managed the distribution of the

gallery's newsletters, worked on my own artwork, and, as a final project, co-chaired the First Annual WWAC Art Auction with gallery member Taina Litwak.

By then, the WWAC had moved to its new space at the cavernous Lansburgh Building, in what was a burgeoning, gritty, and lively arts area. Our immediate neighbors included many smaller arts organizations, as well as the Washington Projects for the Arts.

As a young woman, I was excited and felt honored to meet many women artists through WWAC. One of the dearest friendships was to Maria-Theresa Fernandes, a Kenyan-born British fiber artist who pushed her beautiful torn-silk panels into stunning three-dimensional fiber sculptures. M.L. Van Nice showed her fantastic and mysterious white paper book installation creations. Carol

Summar and others built connections to women's galleries in other cities, and I felt rich beyond words when we drove works to Philadelphia for an exchange show. I was pleasantly surprised when Judy Chicago donated sketches of her installation *The Dinner Party* for the art auction.

Not all members were well known or created masterpieces, and membership was not limited to Washington, DC. The arts center embraced women of all abilities and ages and walks of life and served a critical role in networking with others and feeling empowered to create. When I turned to graphic design as a career, I carried with me the joy of expression and curiosity. I still believe in the power of community that was such a vital part of WWAC and am deeply grateful to all the women who created and sustained the gallery.



Eva K. Santorini, *Rock Creek Park Path 3*, 1983. Oil on canvas. Courtesy of the Artist.

## ELLOUISE SCHOETTLE

Octogenarian Ellouise Schoettler is a North Carolina native who has lived in Maryland since 1964 when her husband, Jim Schoettler, MD, was stationed at Andrews Air Force Base. When their youngest child died she was buried at Arlington National Cemetery, so they decided they would stay

in the metro area when Jim completed his military service. When Jim died in 2012 he joined their daughter at Arlington. To cope with the loss Schoettler developed *Arlington, My Forever Home*, a personal story about the everyday life at Arlington which is a play on the third act of Thornton

Wilder's *Our Town*, where the dead sit on a hill side and talk. She premiered *My Forever Home* at WIMSA at Arlington and at the 2013 Capital Fringe downtown.

Schoettler received her BA from Dunbarton College of the Holy Cross, Washington, DC, in 1972 and her MFA from American University in 1976. That was the start of her 45-year career in the arts as a college president, administrator, visual artist, political activist for equal rights for women artists and the Equal Rights Amendment, art teacher, college lecturer, writer, and local cable television performer and host. For the past 22 years she has performed as a professional spoken-word artist. In 1976 she joined the WWAC, where she was director of exhibitions and executive director. In 1977 she was a founder of the Coalition of Women's Art Organizations, a political organization, and served as the Coalition's executive director and as Washington lobbyist.

Since 2014 Schoettler has written and featured two original stories of World War; her performance schedule has included National World War One Museum and Memorial, Kansas City; Johns Hopkins School of Nursing, Baltimore; the Capital Fringe, DC; and the Women in the Military in Service to America Memorial, Arlington. During the past year she has performed *Ready to Serve*, a story of Johns Hopkins nurses, in 14 Maryland counties. She is currently working on another one-person performance that will be her ninth appearance at the Capital Fringe.



Ellouise Schoettler, *A Valentine for Granny*, 1978. Femmage, 23" x 22". Courtesy of the Artist.

## ALICE SIMS



Alice Sims, *Mummy with Oriental Rug*, 1983. Pencil and colored pencil, 12" x 26". Courtesy of the Artist.

I served as director of exhibitions from 1981 to 1982 at the WWAC and in that position I worked on monthly exhibitions, jurors, and catalogs for the shows. I found the center when I moved to Washington in 1979 and it was a wonderful place. I have many great memories. In 1981 my husband and I drove art work from DC to Powerhouse Gallery in Montreal, Canada, as part of an exchange. They exhibited in our space and we in theirs. The Canadian Embassy had lunch for the Canadian artists and me with lots of champagne. The Canadian artists wore roller skates. Another memory is while I was pregnant there was an exhibit on women's sexuality.

An outraged senator sent someone to look at it, as we had received a DC grant.

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In Takoma Park, Maryland, Alice Sims is considered an artist of note. There are life-sized cement animal sculptures in her front yard. People stop and take pictures of the kangaroo sculpture. There is a human baby in the pouch. In the house, she has painted murals that cover all the walls going up the stairs. There are saints and earth women, with many cultures represented. With all this art, her children, too, have become artists. Her son is senior art director for a big advertising company and her daughter is an interior designer for a large hospital complex.

Sims is also a teacher of art. After founding Art for the People, a nonprofit, she has taught men and women in Maryland correctional programs, people who are differently abled, seniors in subsidized housing, and unruly teens. She has worked with people from other cultures and organized Ethiopian and Russian art exhibits for Takoma Park. She has taught preschoolers, senior citizens, and all in between.

Now reaching the wisdom of seventy, Sims can spend more time in her studio, which is flanked by two life-sized women sculptures with fish on their dresses. She fires her kiln and, if it gets too warm she paints large canvases in the living room where she can see her longtime husband Bill.

## ELLEN SINEL

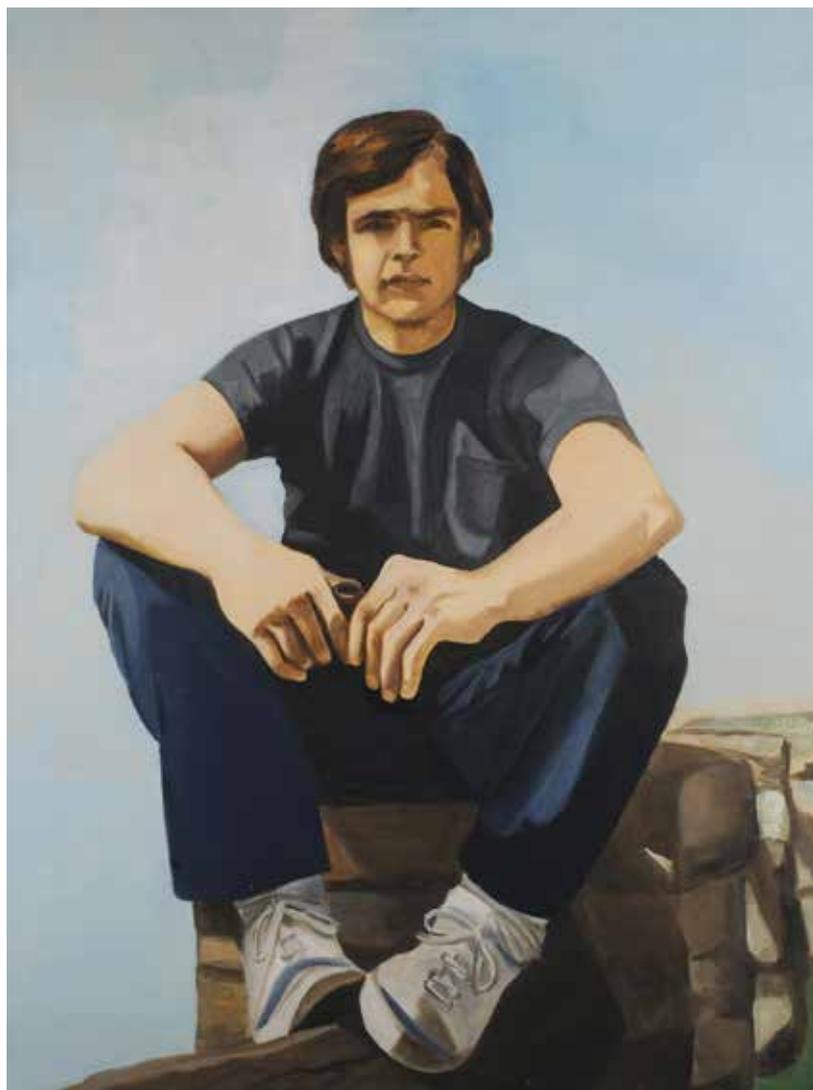
In the late 1970s I had a studio on Rhode Island Avenue. At that time, I knew nothing about marketing or making connections to further my art career. I joined the WWAC, and signed up for a course given by Joan Mister on "The Business of Art." That course, which brought in speakers and had continuing dialogue among its members, was the beginning of my understanding of art as more than sequestering myself in a space to paint, and how to go about preparing myself for a career in art. Later I exhibited in shows at WWAC, one of which was *Art World V*, curated by David Tannous, and another, *Portraits for Alice Neel*, curated by Alice Neel. I am represented by galleries, both in Washington, DC and in Provincetown, Massachusetts, and have been in many juried exhibitions. My work is collected by individuals and corporations throughout the country. All of this began at WWAC.

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An artist in Washington, DC, and Truro, Massachusetts, Ellen Sinel is represented by Studio E Partners and the Zenith Gallery, both in Washington, DC, where she has had numerous one-person exhibitions. She has also had one-person exhibitions at the Robyn Watson Gallery and the Wohlfarth Gallery, (both in Provincetown), at the Woman's National Democratic Club in Washington, DC, at Black Rock Center for the Arts in Germantown, Maryland, and at The Cosmos Club. She has been juried into many gallery and museum exhibitions. Her work is collected by corporations and individuals throughout the country, and she has been chosen to participate in several public projects in the Washington, DC area.

Sinel majored in art at Skidmore College, received her BFA from San Jose State University, and went on to graduate work in painting at American University. Her work has developed and changed from traditional representation, to pure abstraction, and now, to a melding of the two. The source

of her inspiration is landscape, the silent mysteries in nature's constant transformations. She conveys both the stillness and tension of nature, capturing a moment in time. She works in oils for the most part, and paints on canvas, paper, and wood.



Ellen Sinel, *Sculptor on Vacation*, 1980. Oil on canvas, 42" x 32". Courtesy of the Artist.

# LILA SNOW



Lila Snow, *Graduation*. Courtesy of the Artist.

Lila Snow was born in Harlem, New York, in 1927. She has a degree in chemistry from Brooklyn College and studied art at American University and the Corcoran School of Art.

Snow has exhibited in the Washington, DC area, New York, and other American venues, as well as in Italy and Japan. Her work is in the permanent collections of the AAAS and American University Museum in Washington; the Physical Sciences Complex building at the University of Maryland in College Park; the Philadelphia Museum of Judaica; and Palermo University in Buenos Aires, Argentina. Nancy G. Heller, professor of art history at the University of the Arts in Philadelphia, reviewed her work in *Sculpture* magazine, writing, "[h]er assemblages transform humble

materials into objects of breathtaking beauty, often emotionally powerful and always intellectually stimulating."

Snow is the host of "The Art Scene" at [mmctv.org](http://mmctv.org). Performances have been presented at the National Museum of Women in the Arts, the New York Hilton, and the Crystal Palace in Aspen, Colorado.

Her WWAC activities started in the 1970s. Snow served as associate director and on the board of directors for several years in the early days. She ran the first Blum Lecture Series with luminaries 'Ntasake Shange, Lois Jones, Lila Katzen, and Nancy Holt. Snow organized the first exhibition, *13 Answers*, which was reviewed in the *Washington Post*. It was an exciting time with Lucy Blankstein as director, when membership grew from 400 to 800.



Lila Snow, *Ici Est Tombe (Here Has Fallen)*, 1972-73. Wood; torn, stained gauze; rubbings from Christian, Jewish, and Muslim ceremonies. American University Museum Collection, Gift of the Artist.



Lila Snow, *Nous Vous Oblions Jamais (We Will Never Forget You)*, 1972-73. Wood; torn, stained gauze; rubbings from Christian, Jewish, and Muslim ceremonies. American University Museum Collection, Gift of the Artist.

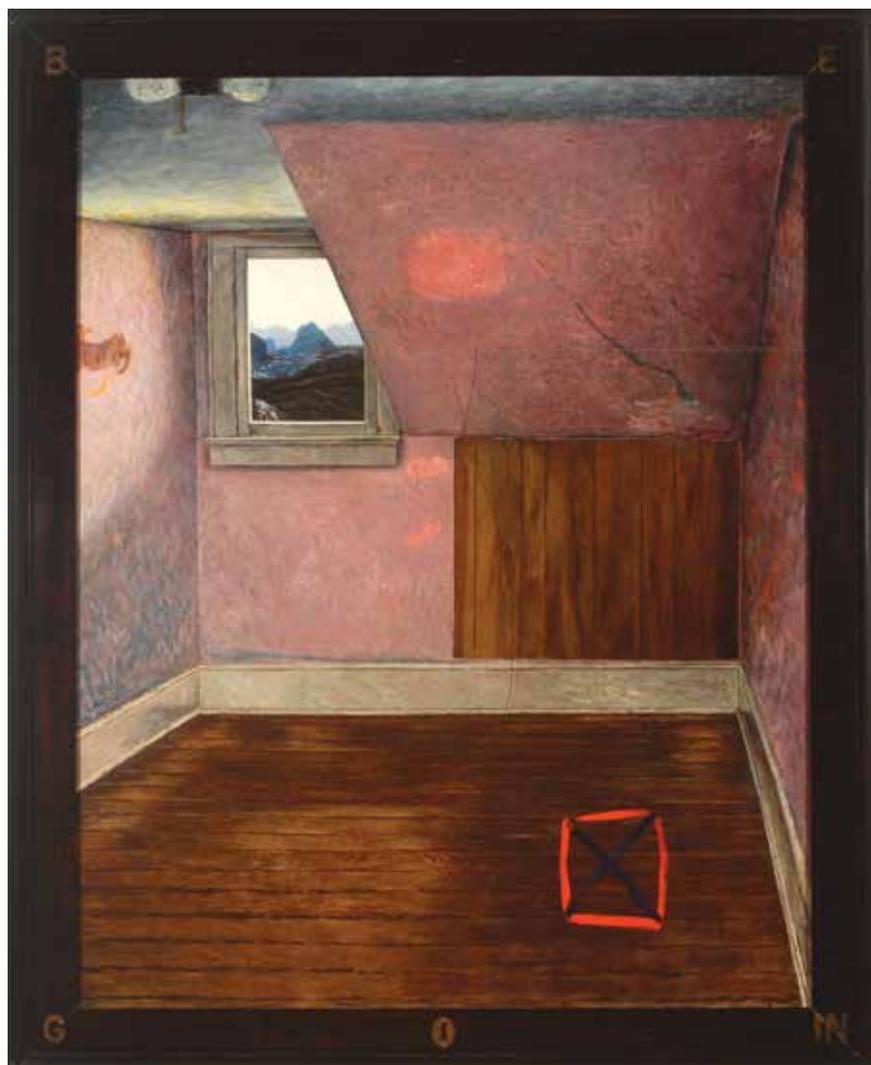
## JUDY SOUTHERLAND

In October 1985 Ned Rifkin, head of the Hirshhorn Museum in DC, put together an exhibition of 14 works for the WWAC's annual area-wide juried show. My painting *Begin/End* was selected for the show and Michael Welzenbach used his careful reading of my work as the basis for his review of the exhibition in the *Washington Post*. Since this was my first-ever public showing of my work after my MFA from American University, it was a welcome and much-appreciated recognition, giving me courage and confidence to continue.

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I can see more if I am neither for nor against any method or material. Interested in the gap between formalism and a highly descriptive, narrative visual vernacular, I move between the two and it often feels like looking at the stars, and down at my feet. That back and forth has not changed—it has in fact been a quest, a journey of commitment looking for my heart's desire.

What does the heart desire? As a southerner born in 1944, I grew up in a word culture and somewhere along the line realized words had suffered a loss. You couldn't trust 'um. What was said in church didn't translate into everyday life. Clashes between black and white, tradition and the new, rules and freedom, all called into question those stories and games used in preparing us to go out, survive, and thrive. Now after a practice of nearly 45 years I have all the moves I need, and choose my approach and vocabulary according to the project. My long rummage through the trunk of visual history, along with extended play with materials, continues to offer up a steady way to counter sly corruption in our stories and games.



Judy Southerland, *Begin/End*, 1983. Oil on linen, oil on glass, handmade frame with attachments, 55" x 45". Courtesy of the Artist.

## RONNIE SPIEWAK

Whether I was doing critiquing, meeting new women artists, or fundraising with Nancy Cusick, the WWAC was a wonderfully warm and special place for me in the early 1970s. I learned how to hang a show there. It gave me a sense of belonging. The comradery was terrific. Being a member of

WWAC made me feel that I was part something important. I am still friends with Claudia Vess and continue to make it a point of seeing her shows. I also enjoyed knowing and working with Lila Snow and Ellouise Schoettler at different times. One of my favorite memories is the time that Lila and

Ellouise made cards to announce they had finished menstruation. That was hysterical! WWAC was a great place to work, learn, meet new artists, and make new friends. I have the fondest of memories of those times.



Ronnie Spiewak, *Relax Steve*, 1984. Acrylic on canvas, 38" x 38". Courtesy of the Artist.

## MARY STALEY



Mary Staley, *Untitled*, 1982. Silverprint, 5.5" x 8.25". Courtesy of the Artist.

As I recall, I had just finished grad school when I became a member of WWAC, and was transitioning from making "student art," to satisfy educational requirements, to making my own personal explorations. The space was much smaller and more intimate back then. I think it was Carolyn Hecker, who was with the American Crafts Council at that time, and with

whom I did some volunteer work, who convinced me to join WWAC. Although that was a long time ago, I remember that it was an exciting time because I was also starting my professional career as an educator at Montgomery College, and the exhibits and activities at WWAC were inspiring, fresh, and different from other galleries and museums in the DC area.

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Mary Staley is an artist and educator, with a background in fiber arts and photography. She recently retired after nearly 40 years in the art department of Montgomery College, Takoma Park/Silver Spring campus. Her photographic work has evolved over the years from black and white film to digitally collaged compositions. The work has primarily been a study of, and response to, the forces of wind and water and the patterns they create.

## SARAH STOUT

Before moving to DC I had been involved in an artist-run gallery in Madison, Wisconsin, and enjoyed it very much. In DC I was delighted to find a similar group. In addition to exhibiting my work in WWAC shows, I worked on the DC Slide Registry of Women Artists. In 1979 we published a national listing of slide registries that was funded by the National Endowment for the Arts and distributed it as a tool to locate women artists throughout the country for exhibitions, research, and study. We were able to help connect local women artists to gallery directors of the new art centers and galleries opening in the region. Occasionally we filled requests for small design jobs and one day we got a notice from the IRS to “stop this activity immediately.” I guess we were so successful someone thought we were competition.

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Sarah Stout, a sculptor and printmaker, has exhibited widely in the United States and internationally. She taught in the Smithsonian Resident Associate Program, was a faculty member of Trinity University in Washington, and on the staff of the American Institute for Conservation of Historic and Artistic Works Memberships: The Maryland Printmakers, Gallery 10, Ltd., and Washington Sculptors Group.



Sarah Stout, *Euphorbia IV*, 1985. Etching, 39" x 30". Courtesy of the Artist.

## RACHEL SULTANIK

WWAC was a very welcoming place. Many of the women were willing and eager to share their knowledge and experience. I made connections with other artists that were lasting. Before or since, I have not encountered an art community where you felt free to participate and learn so much. It was also an unusual opportunity to show work in a variety of places. I had the opportunity to work on many aspects of presenting an exhibition and joined Open Critique, which I eventually coordinated for many years.

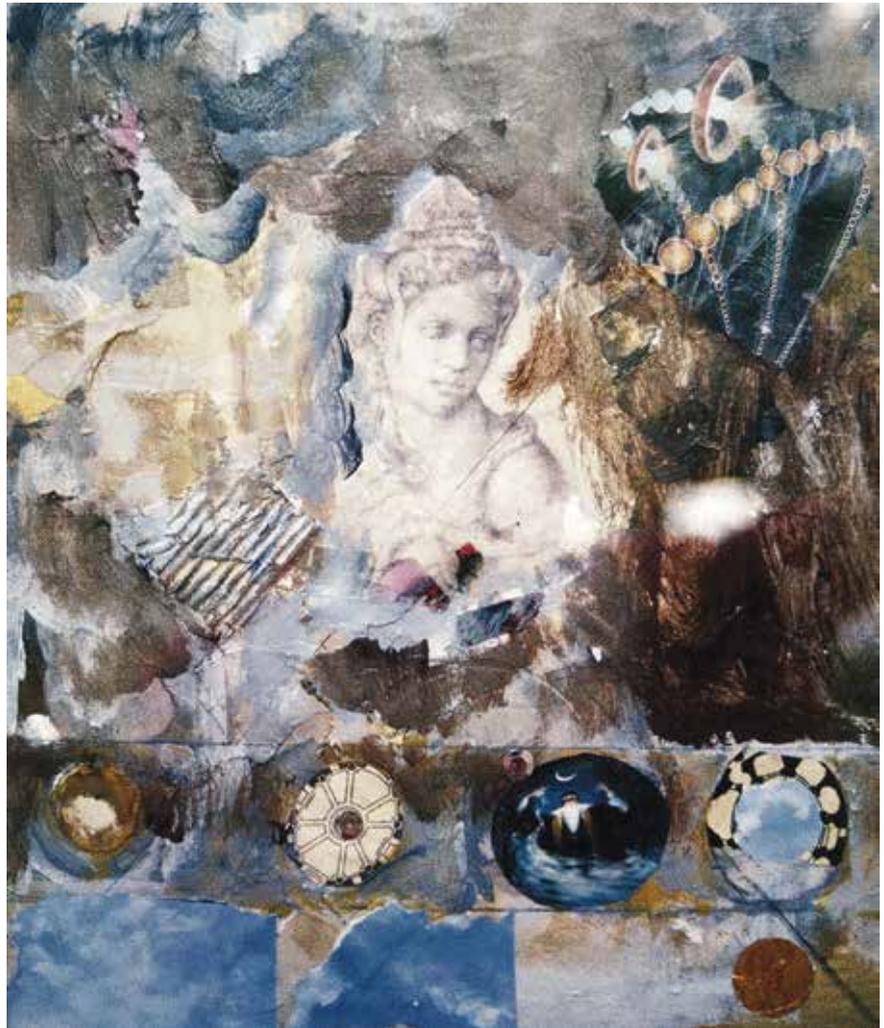
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I was born in Buffalo, NY, to a family of artists. We lived near the Albright-Knox Museum, where my parents sent me to expressive art classes for many years. At 14, I was given a scholarship to study piano at the University of Buffalo. Nevertheless I eventually majored in fine arts (painting), and received a BFA from SUNY at Buffalo.

After getting married and having a baby, we moved to Rockville. I began showing work at the Art League in Alexandria, VA, and also studied with a number of artists who taught there, such as Danni Dawson, Kenneth Marlow, and Paul Reed. Marlow and Dawson encouraged my interest in portrait painting. I have since done commissioned portraits and was represented by Portrait Connection. Reed encouraged my interest in working with the unconscious in my art.

Joining WWAC gave me the opportunity to show my work more and led to valuable connections with other artists, particularly through Open Critique (which I coordinated for more than 20 years).

In those years, I received an MA in art therapy from George Washington University. Eventually, my marriage ended and that prompted me to teach, which enriched my life and art. Recently, I have been doing printmaking at Montgomery College with an exhibit of the work at the Glenview Mansion.



Rachel Sultanik, *Eclipse of the Moon*, 1984. Mixed media on board, 16" x 14". Courtesy of the Artist.

## CAROL SUMMAR

It was a lot of fun! Spending time at the WWAC was a lot of fun. A group of like-minded women playing and working together—what could be better? We each had our own artistic practice, and came together for mutual support. We had exhibitions

at the WWAC Gallery in Washington, DC, and found many other places around town, some quite unusual, to show our work. We had a newsletter. We went out to eat. We had committees (a lot of committees). It was a lot of fun.

I came to WWAC during a time of transition in my life, going from a stay-at-home mom, painting in my living room, to the necessity of working to support two young hungry and growing boys. The community of artists at WWAC gave me encouragement as I started a business installing wallpaper, rented an art studio in a warehouse in Alexandria, attended art openings in the city, and started to pay more attention to the creative world around me.

Participating in the committee work that kept WWAC vibrant eventually landed me in New York City. During my service as coordinator of the Edith C. Blum Lecture and Performance Series I was able to invite younger artists like Diana Beruff to participate in WWAC activities. I also got to know established artists like Michele Stuart. Michele was in town as a presenter for the series, and for the opening of her recently installed *Earth Work* in Arlington. She stayed in my home, and hearing her talk about New York, I knew the city was a possibility. I did eventually relocate to New York, and carried my WWAC experience with me: I am a founding member of the Association of Williamsburg/Greenpoint Artists (AWA). What fun!



Carol Summar, *Origins of Language I*, 1979. Oil pastel on paper, 44" x 30.5". Courtesy of the artist.

## TERRY SVAT

We as a family had been moving since 1968 from Moscow, to Chile, to Argentina, to Leningrad, and finally back to the United States in 1978. I knew I needed to be working in art but wasn't sure where or how to go about it. That was when I was introduced to WWAC. It saved my life as an artist.

There I became part of an artists' community where my interest in printmaking was reawakened. I met others interested in printmaking, like Ann Zahn who had a workshop in Bethesda. The enthusiasm was

infectious, with monthly meetings of the printmakers, getting involved with the original print calendar, being a part of juried exhibitions, and finally, be part of founding the Washington Printmakers Gallery in 1985.

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Throughout her adult life, art was Terry Svat's vocation and avocation. After graduating with a BFA from Kent State University, Svat worked in commercial art in Ohio, Minnesota, and Washington, DC. When her family began living and working abroad, Svat studied, taught, and worked in many art-related fields in the former Soviet Union,

Chile, Argentina, Panama, and Germany where she produced, exhibited, and sold her work.

Svat's one-person shows were in Santiago, Chile; Buenos Aires, Argentina; Panama City, Panama; Munich, Germany; and Northern Ireland. Returning regularly to the United States allowed her to remain current with art trends and to maintain relations with various organizations and galleries. Some of the places where she had one-person exhibits or invitationals were Cleveland, OH; Washington, DC; Raleigh, NC; Houston, TX; Tustin, CA; and abroad in Buenos Aires and Leningrad.



Terry Svat, *Zavedova*, 1981. Etching/aquatint on handmade paper, 16" x 20". Courtesy of the Artist.

## LYNDIA TERRE

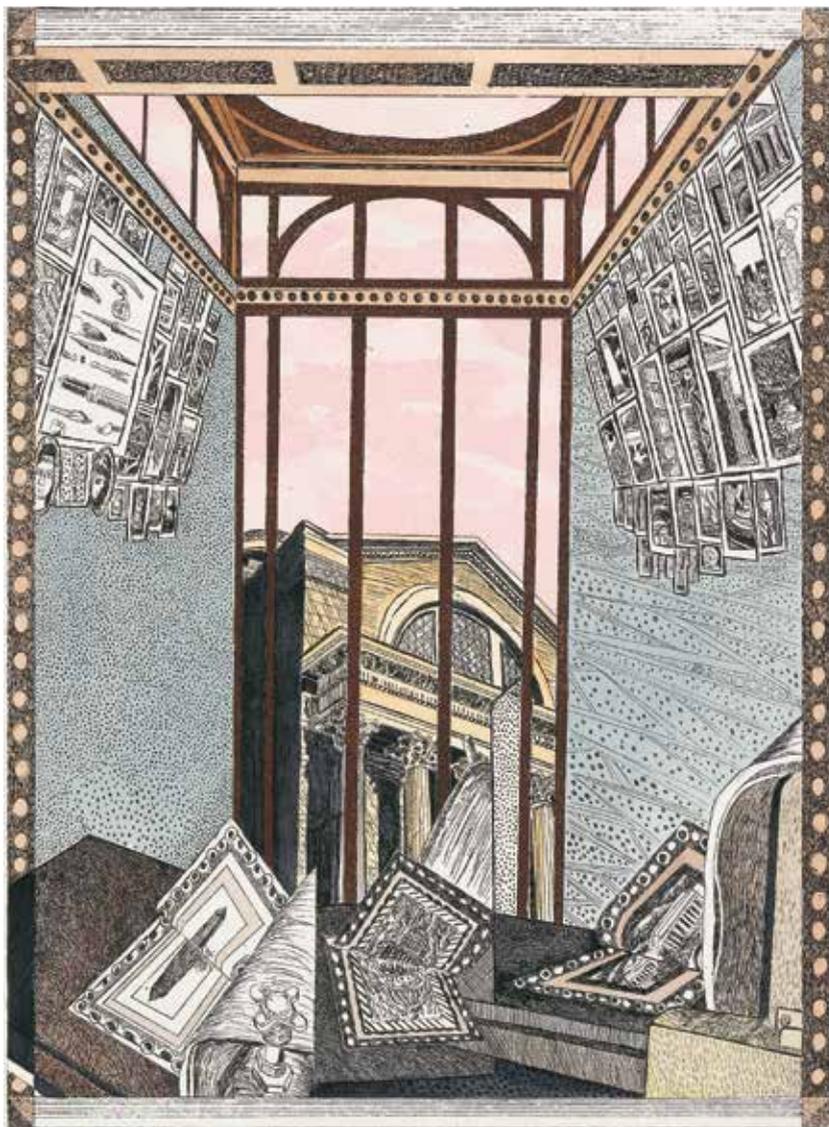
"Lyndia Terre, one volunteer said, 'The project doesn't emphasize one woman's imagery. I have seen so many different points of view expressed that it reinforces my conviction that my own viewpoint is valid. The experience of

working with these established artists has expanded my imagery and given validity to my work. It also taught me that nothing is really finished.' I hope that is so. I hope our work will act as a seed to flower later, and reseed

itself, and die, and reseed—unfinished for many years to come."

—Charlotte Robinson, from *The Artist and The Quilt*.

Charlotte Robinson opened that experience for me. If I had not met her, I would not have known or become involved with WWAC, the WCA, and *The Artist and the Quilt* project. It was in Charlotte Robinson's class at WWAC, "The Art World," that I learned how to run my own professional studio and later, upon returning to Canada, open my own gallery. These organizations led to the friendships and support we needed for all different stages of our careers as artists. WWAC was our creative center. As the associate director of WWAC in 1981, I did my best to return the support to others that the center had given to me.



Lyndia Terre, *Washington Area Printmakers (9/150)*, 1985. Etching and watercolor, 11.75" x 8.75".  
Courtesy of the Artist.

Lyndia Terre was born in Montreal, Canada. After earning a bachelor's degree from McGill University, she received her master's from the Rhode Island School of Design. She has traveled widely to natural places of conservation, including Attu and the Galapagos, and was the first artist in residence at the Horticulture Centre of the Pacific, The Nature Trust of British Columbia, and The Whale Museum in Friday Harbor, Washington.

Terre has exhibited in galleries in Canada and the United States, and has owned her own gallery. Her drawings, etchings, paintings, and other works on paper, as well as her books of poems, are held privately and in public collections, including the National Park Service; the National Institutes of Health; Georgetown University Hospital; and the Town of Caledon, Ontario. Terre lives now in Victoria, British Columbia.

## SUSAN POWELL TOLBERT



Susan Powell Tolbert, *Miami Hotel*, 1981. Colored pencil on paper, 22" x 30". Courtesy of the Artist.

In 1981 I submitted a drawing to WWAC for a *Works on Paper* exhibit and was thrilled to have my work selected. Never mind that the drawing was way too similar to my friend Kevin McDonald's work—someone liked my work enough to include it in a real gallery. At the opening, I overheard a man say my drawing was the most boring work he had ever seen. But I did not care, this was a real gallery, and my work was on the wall.

It takes 10 years to master a skill and it takes a great deal of encouragement to sustain the journey. WWAC gave me the encouragement to keep going despite the long learning curve and the many false starts over the years.

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Susan Powell Tolbert is an artist and an educator. Her current work explores collage combined with classical painting techniques.

After attending Virginia Commonwealth University, she earned an MFA in painting from George Washington University and was a recipient of the David Lloyd Kreeger Award for Painting. She has worked with the city of Norfolk on public art projects; recent exhibits include Virginia Wesleyan University, Mary Washington University, and the Museum of Contemporary Art, Virginia Beach.

## SHIRLEY TRUE

WWAC was a critical force in the development and furtherance of women's work as artists and as human beings. The community that evolved was essential in providing a supportive and nurturing environment and audience for women and women's work.

Shirley True taught photography at Northern Virginia Community College and American University. For 11 years she was assistant professor of photography at the Corcoran School of Art.

True was the first woman photographer to teach at the Corcoran. During the seventies and eighties she exhibited her work, curated exhibitions, and wrote art criticism published in *The New Art Examiner* and *Afterimage*.

True curated a major exhibition at the Washington Project for the Arts in January 1980: *Washington Photography in the Seventies: A Different Light*. It included the work of 31 artists. Her work was shown at the Corcoran Gallery of Art, Washington Project for the Arts, Catholic University Gallery of Art, and New York's Mercer Street Gallery and Alex Coleman Gallery, among other sites.

Most recently, she and her artistic partner of six years, James Sherwood, had a one-person show, *The Phoenix Project*, at the Pyramid Gallery of Art in Silver Spring. During the seventies in the early part of True's career, her goals were to peel back the yellow wallpaper and show things and areas of women's experience that were largely hidden or about which there was a collusion

of silence. These included her signature self-portrait with a bloody kotex, portfolios of male nudes, and nude family portraits.

She considered her work an antidote to beautiful smiling children and people. True also battled questions such as "What is a photograph?" and "What are the limits of the medium?" This led to her series *Drawings on Negatives*, to her series of large Dianias

that explored "going beyond the frame of the negative to suggest what came before and what came after the primary image," to her conceptual pieces *A coat hanging on a nail in the wall as though it were hanging on a hook in the hall*, and *A Short History of Modern Art*. The last was included by Francis Fralin in *Washington Photography in the Eighties* at the Corcoran Museum of Art.



Shirley True, *Self Portrait with a Bloody Kotex in Melissa's room, Amazon House, Belmont Road, NW, Washington, DC, 1973*. Silver emulsion photograph, 20" x 16". Courtesy of the Artist.

## SUZANNE TWYFORD

For me, it has been a wonderful journey from art historian to artist and I have had many interesting and valuable experiences along the way. Certainly, being a member of WWAC was one.

An artist friend and I signed up for a course called "Art World Seminar," which happened to be taught by a former neighbor of mine, Charlotte Robinson. It took place at the recently founded WWAC on Q Street. This was the early 1980s, and Charlotte was a pioneer in supporting young women artists and helping to give them the confidence to navigate the intimidating waters of Washington's mostly male art scene. The course consisted mainly of meetings with museum curators and directors,

gallery owners, and a sample of Washington artists in their studios. For many of us it was our first interaction with these inspiring role models. The course culminated in an exhibition for which we selected the works, designed and prepared the catalogue, and hung the art. During the process, we bonded, enjoyed our show, and felt very accomplished.

Now, it has been 35 years and it will be a pleasure to rejoin some of our original group and find out where their art has taken them.

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Suzanne B. Twyford lives in Washington, DC and paints in her studio as well as in classes at The Art League School in Alexandria. Her childhood was spent close to New York City where she became familiar with art in

the museums and galleries there. Later, she received a degree in art history at Wellesley College. Her particular concentrations were the Italian Renaissance and the 19th-century French painters.

The Wellesley art history degree was unique in that it involved learning the methods and materials of each historical period. That experience instilled in Twyford a love for the great masters of the past. Her portraits, still lifes, and landscapes are in oil, acrylic, pastel, and collage; they often reflect those favorite periods with classical allusions and an impressionistic style.

Twyford's paintings have won many awards and are in private collections throughout this country, as well as in Canada, Europe, Japan, and Korea. Her hope remains to create a poetic alternative to reality.



Suzanne Twyford, *Hunt Fantasy*, 1986. Pastel on board, 22" x 27". Courtesy of the Artist.

## ANDREA V. URAVITCH



Andrea V. Uravitch, *Diane Guenon*, 1985. Mixed-media sculpture; Welded steel armature, wire, crochet fiber cover, 21" x 37" x 9.5". Courtesy of the Artist.

Being a part of the WWAC came at the perfect time in my art life. My husband and I moved to Washington, DC, in 1973 to start our careers. I was picked up by Maxine Brown to be the fiber person at Craftsmen of Chelsea Court. This was a craft studio and sales gallery at the Watergate Hotel complex. I had heard about the WWAC at this time and decided that it was a worthy group to get involved with. Later in the 1970s the Gallery 10 people invited me to be in a couple group shows and those members were also part of WWAC. I was in my mid-twenties and WWAC allowed me to meet more established artists and to show my work alongside them. I made lasting friendships. I am currently part of The New Image Textile group and while talking to them I found out at

least six of us were part of WWAC. We have all had successful art careers. If you surveyed the current art organizations in DC, I am sure you would find the backbones of these groups would be former WWAC members.

The WWAC was important because it banded together serious women artists, gave us a place to show our work, and built lasting and continuing art friendships. It has always been important to support women artists. That has never changed.

I have been exploring nature themes in my sculptures for over 45 years. For the past 25 years I have been creating environmental installations, combining my handmade pieces together with existing objects such as branches and doors.

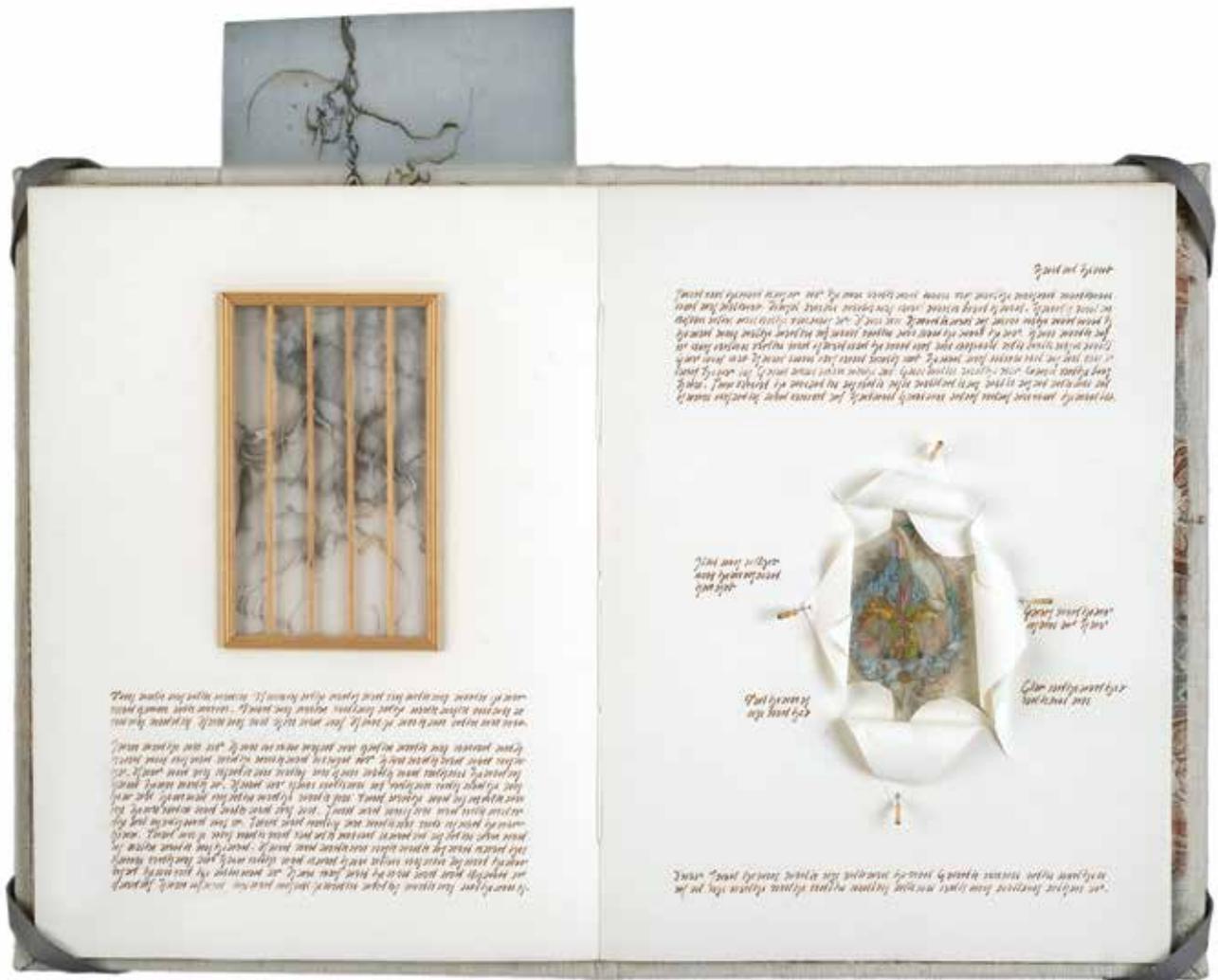
In the beginning, I was attracted to the natural world for inspiration for my sculptures. The intricate forms, patterns, textures, and anthropomorphic qualities were appealing. Often times I would give animals a fantasy quality, such as flying pigs. Eventually, I began thinking more about man's relationship and responsibility for preserving the environment. I hope my larger-than-life insects, lizards, frogs and leaves will show how beautiful and what amazing structures they are. I also want people to consider what life would be like if insects grew to large sizes in my *Trouble in the Garden* series. Given the increasing effects of climate change, any time the visual arts can make people think about the environment is a good thing.

# M.L. VAN NICE

WWAC was very important and helpful to me early in my career. I first began showing there in 1981, exhibiting several of my 10-volume artist book series *The Daybooks of Magali Fee* and, later, *Volumes for the Tourist Trade*. Most significantly, in 1982 I completed my first installation, *Museum Piece*, in a small utility

room there in the basement gloom. That experience changed my art life altogether; I've been making installations ever since. Without the support and opportunity afforded by WWAC, I doubt that I would ever have mustered the courage to engage in life as an artist.

M.L. Van Nice has been making artists' books and installations for 40 years and has work in the following selected collections: Houghton Library, Harvard University; University of Denver; University of Washington; National Museum of Women in the Arts; Smithsonian Institution libraries, and numerous private collections. Van Nice has a BA in philosophy and spent several years at the Corcoran.



M. L. Van Nice, from *The Daybooks of Magali Fee* Series, 1982-83. Paper, ink, mylar, graphite, caran d'ache, wood, pins, 12" x 18". Courtesy of the Artist.

## FRANK VAN RIPER

Ever since that time so many years ago, I have told people I am very proud to have been a Washington Woman.

I joined WWAC around 1981 at the urging of Judith Goodman, herself a WWAC member. We were dating at the time and my connection with Judy, a superb fine art photographer and sculptor, helped me make the leap from being a longtime Washington political correspondent to becoming a commercial and documentary photographer. Judy and I married in 1984 and have been a commercial and artistic team ever since.

WWAC gave me my first taste of gallery life: the responsibilities of gallery sitting, of exhibiting one's work in a professional setting—and, most important, of being able to enjoy

the yeasty experience of meeting other artists and learning from them: especially those who worked in totally different media. My membership in WWAC gave me the confidence to branch out, and for the better part of a decade I was a member of Touchstone Gallery.

My sixth book is due out in fall 2018. One could make a credible case that none of this could have happened had I not met Judy—and later walked through the door at Q Street.

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Frank Van Riper is a nationally known documentary and commercial photographer, author, lecturer, and columnist. Author of several bestselling books, his work is in, or been promised to, the permanent collections of the National Portrait Gallery; the Smithsonian American Art Museum; the

Portland Museum of Art, Portland, Maine; and the photography collections of the University of Maine at Machias and the University of Maryland, Baltimore County. For 19 years, Van Riper was the photography columnist of the *Washington Post*.

A former journalist and 1979 Nieman Fellow at Harvard, Van Riper is a popular teacher and lecturer and leads photography workshops in Washington, DC, Maine, and Italy, often with his wife and professional partner, Judith Goodman. Most recently, they were coauthors of the internationally bestselling book, *Serenissima: Venice in Winter*. For more than a decade Van Riper has been on the faculty of Photoworks at Glen Echo Park, where, in addition to teaching, he created—and curated for nine years—the critically acclaimed *Mirror to the World* annual exhibition of documentary photography.



Frank Van Riper, *Manhattan Tenement*, circa 1960, 1970s. Black and white limited edition archival giclée print, 13" x 19". Courtesy of the Artist.

## CLAUDIA VESS

Exhibiting artwork by women in 1975 in DC was radical, and WWAC, created to exhibit such artwork, was a hotbed of talent, possibility, and diversity. It was a “yes” place, not only a place to exhibit and to voice ideas, but to realize whatever crazy idea you wanted to really do. You could say I want to learn to weld, and someone would say, “oh cool, I have a set-up at home, why don’t you come by,” or “hmm, I have something in mind I’d like to weld, let’s figure out how to do it,” or “talk to so and so who knows...”

There was no end to the interesting people. Many had studied with artists mentioned in monographs and textbooks, some were self-taught, some had other skills to offer like accounting, grant writing, or plumbing. Many had lived all over the world. Art was being made, exhibited, and most importantly, rethought. There were meetings and lectures on all kinds of subjects, and classes. The flux was constant and the excitement palpable. Receptions overflowed onto the sidewalk. One could say WWAC was a volcano of experimentation, creativity, and unexpected surprises. Women’s points of view as subject matter were beginning to garner an audience. Each person added something.

Years later I bumped into Ruth Cahnmann at a reception at Creative Partners (now Waverly Gallery) where she was exhibiting, and she lit up. “The Washington Women’s Arts Center,” she said, “It was the most exciting time.”



Claudia Vess, *Kashf Al-Ghita (Lifting the Veil)*, 1982. Assemblage (hub-cap/linen base).  
Courtesy of the Artist.

Claudia Vess, a multimedia artist, uses forms and objects found in the contemporary environment for their formal values as well as associated meanings. She began her career painting panoramic scenery for water-ballet productions. Vess is a gallerist at The Cabinet and exhibits locally

and internationally. She has worked at Dumbarton Oaks Center for Byzantine Studies, the Corcoran Gallery of Art, and in community art development with local nonprofits and galleries such as WWAC, Artomatic, Gallery 10, and Wonder Graphics. She serves as the Group 93 coordinator.

## SANDRA WASKO-FLOOD



Sandra Wasko-Flood, *Goddess of Technology*, 1982. Monotype. Courtesy of the Artist.

In 1981, as an ardent feminist, I became a founder of the WWAC. My art work depicted major archetypes starting with *Owl/Snake* (1977) and then *Goddesses* (1981). In my etchings, I was inspired to unite the wisdom and divinity of the owl with the humanity of the snake. In 1981, I woke up one day and wondered where the books on the goddesses were because I found only books on gods. I went straight to a book store and found Merlin Stone's newly published book. *When God was a Woman*. So I experimented with the new monotype technique that was coming back into vogue and reinvented ancient goddesses. I thought women's art was so underrepresented and became a

founding member of the WWAC, as well as the Women's Museum.

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Visionary artist, poet, teacher, and founder of Living Labyrinths for Peace, Sandra Wasko-Flood creates photo-etchings and labyrinth light art. Her mystical vision combines the darkness and the light, and those cycles of life, death and rebirth on the spiral path that Native Americans say connect earth to universe.

A resident of Angel Fire, New Mexico, and part time resident of Baltimore, Wasko-Flood studied printmaking at the University of California, Los Angeles; Museum of Modern Art, Rio de Janeiro, Brazil; University of Wisconsin, Madison; and at the Smithsonian Institution in Washington, DC. Her work has appeared in numerous exhibitions and is

included in permanent collections around the world.

Through grants from the Washington Performing Arts Society and New Mexico Schools, she conducts "Labyrinth Workshops for Creativity and Peace" where students create and walk labyrinths to make decisions, resolve conflicts, and make peace wishes—for themselves, family, friends, community, and the world. Inspired by her vision in Chaco Canyon's Great Kiva, in which she saw dancing figures emerge from a ceremonial spiral "under earth," to a labyrinth "on earth," and a glass dome opening to the galaxies "above earth," her priority is to construct Labyrinth Light Media Peace Museum in New Mexico and New York that will unite all disciplines, institutions, and cultures for world peace.

## GAIL WATKINS

In the early 1970s when I heard that WWAC was accepting applications for membership, I joined immediately. I agreed with its philosophy and was certain that I would meet other like-minded artists and art professionals. Indeed I was right. I did meet many artists, curators, and historians, some of whom are still among my best friends.

Like many others, I was a member of the College Art Association, therefore, joining WWAC seemed a logical next step for my career. During the years that I was a member of WWAC, I was chosen for several group shows, affirming that, I, indeed, was being taken seriously. Inclusion in the *The Eye of Davenport* was especially rewarding since she was one of Washington's most acclaimed artists.

Then, two weeks ago, when another friend suggested that I apply for the Alper Initiative exhibit, I was intrigued, but after reading the application form, I was thrilled to learn that there is still a functioning Women's Art Caucus and that it still supports women's rights, women's causes, and provides information for venues for women to exhibit. I rejoined immediately. I was, and am again, proud to be a member of WWAC, and will visit the website often. In fact, I still have the little tote bag with the WWAC printed on it. It is just little aged (like me) but it is still around.

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Gail Hillow Watkins, originally from Washington, DC, now lives and works in Annapolis, Maryland. She received her bachelor's from Duke University and her

master's from American University. In 1996 two of her paintings were accepted by the prestigious Watkins Gallery at American University for their permanent collection. Her paintings are included in numerous private, corporate, and museum collections in the United States and abroad.

After teaching painting at St. John's College for 20 years, she now serves as an advisor to the Mitchell Gallery at St. John's. In 1998, her work was included in an exhibit at the Corcoran Gallery entitled *Linked to Landscape*. That exhibit travelled to the Trenton Museum of Art and then to the DeLand Museum of Art. In May 2013, her most recent work, *Comics and Chromosomes*, shown at the Wynn Bone Gallery in Annapolis, paid homage to the 60th anniversary of the discovery of the structure of DNA.



Gail Watkins, *Hasan Fragment*, 1981. Mixed media on chain link fence, 34" x 50". Courtesy of the Artist.

## MARY WEISS-WALDHORN

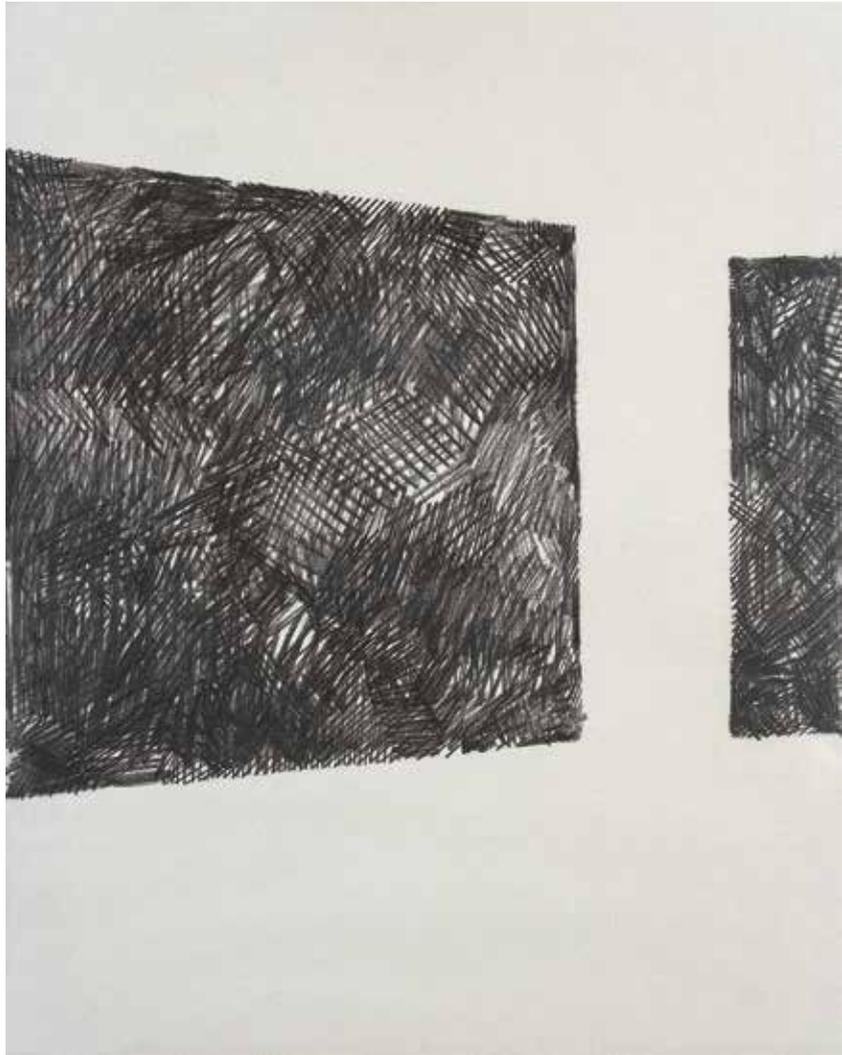
What a treat to go down memory lane and think about my experiences with the WWAC. I was embraced by this group as a young artist who had just moved to the DC area from Cleveland, Ohio. My greatest mentor there was printmaker, Sandra Wasko-Flood, from whom I took printmaking lessons. I got involved with the center and sat in on some board meetings. I represented the group at the Landsburgh Building when they had an arts organization meeting, and that is the evening I met my husband, Steve Waldhorn, who was there representing a poetry organization. The first DC art exhibit I was in was with the WWAC at the YWCA. I have worked in the visual arts all of my life and being with strong women artists of that era certainly affected me in my career choices.

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Mary Weiss-Waldhorn is an art educator, curator, and fine artist residing in Frederick, Maryland. As an art curator for the city of Gaithersburg, Maryland, she recruits artists, and schedules, curates, and hangs exhibits in three venues: Kentlands Arts Barn, Kentlands Mansion, and Boehrer Activity Center.

Weiss-Waldhorn has been an art educator for the past 45 years, teaching in a variety of schools, both elementary and secondary. She recently retired as the art teacher at the Barnesville School of Arts and Sciences, where she worked for 20 years.

Weiss-Waldhorn graduated from Case-Western Reserve University and the Cleveland Institute of Art. She has taught art at the Cleveland Museum of Art, Corcoran Gallery of Art, and Interlochen National Music Camp. Weiss-Waldhorn has exhibited



Mary Weiss-Waldhorn, *Untitled*, 1975. Ebony pencil, 25" x 19". Courtesy of the Artist.

her work in both Washington and Frederick galleries and other venues.

Presently her work centers on scenes and birds that she sees on her daily walks and during her travels. Additionally, Weiss-Waldhorn's work is inspired by her 16-year

meditation practice. The medium she uses is water-based oil paint. Weiss-Waldhorn enjoys experimenting with various textures and paper in her work, incorporating sand, wood putty and patterned paper in some of her pieces.

## JOYCE WELLMAN

My experiences with WWAC came when I resettled in Washington, DC, from my hometown of New York City. I was looking for an environment in which to grow my art practice. I discovered WWAC through women artist like Sylvia Snowden, Denise Ward Brown, and others who were working and exhibiting around DC.

So the WWAC provided support for, and was critical to, the growing careers of women artists working in DC. And my moment came in 1986 when Sam Gilliam was asked to curate a show. He selected Sylvia Snowden, Denise Ward Brown, and myself—three African-American artists. What an honor and opportunity to showcase my prints and join these established artists! WWAC created a space, a beautiful multipage brochure, an invitation, and gallery talks for our show, *Let the Art Be First*. And that was

an intimate moment in time where my work and attitude towards my career was elevated. I knew then that this women’s art center was the place where women of all stripes whose dreamed to be recognized by peers could be realized!

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Joyce Wellman began her artistic journey in the early 1970s in various printmaking studios in New York City. By 1981, she had relocated to work and live in the Washington, DC arts community.

During the mid-1980s through the early 1990s, she served as artist in residence in public and nonprofit organizations. She developed, taught in, and coordinated arts education programs, serving the DC public schools, youth at risk, and adult and senior citizen programs.

Throughout her career Wellman’s concern has been discovering a means by which to create an art vocabulary and grammar

that included vibrant colors, cryptic marks, shapes, and symbols that referenced mathematics, anthropomorphic forms, even text and personal experiences and references to her growing up in a household where “the numbers” were played. While Wellman continued to make prints, her focus in the mid-1980s turned to painting, mixed media, and drawing. Examples of Wellman’s works can be seen in collections of the Library of Congress Division of Prints and Photographs; permanent collections of U.S. embassies in, Nairobi, Kenya, and Monrovia, Liberia; Georgia Museum of Art; Center for Material Culture Studies, University of Delaware; Print Collection of the New York Public Library; James Lewis Museum of Art, Morgan State University; North Carolina A&T State University; Zimmerli Art Museum, Archives for Printmaking Studios, Rutgers University; and Spelman College Museum of Fine Art.



Joyce Wellman, *Bio Soup*, 1987. Lithograph, 22" x 30". Courtesy of Janie Jeffers.

# JANET WHEELER



Janet Wheeler, *Ceremonial Piece VIII*, 1985. Mixed media, 31" x 25.5". Courtesy of Cookie Kerxton.

Janet Wheeler (February 12, 1936 - October 23, 2017) grew up in Dutchess County, NY where she loved exploring the forest and making art. After obtaining her art degree from Stanford, she studied at Cornell University. Janet moved with her husband, James, to Switzerland and then to Ithaca, NY. There she returned to the practices of her childhood days, exploring the circle of

life—the endlessly fascinating natural world which beckoned to her.

In 1963, she and her husband moved to Silver Spring, MD and stayed put. Janet continued art studies at the Corcoran School of Art, started a family, and began constructing her signature art pieces. By 1976, she and 30 other artists teamed up to form the artist-owned Touchstone Gallery. Here, they

displayed their own work as they saw fit, and enriched the lives of the community through exhibits of diverse contemporary collections of visual art. In this way, they promoted a rich variety of artistic talent in the DC region. Janet's steadfast support of the Gallery and Touchstone Foundation for the Arts continued throughout her lifetime in many different roles.

Throughout her career, Janet was well-known for her three-dimensional pieces: signature totems and box vessels that reveal a sensitivity and deep respect for humble materials, and what they imply. Delicate seed pods, branches whose strength belies their slight form, feathers and all the shapes and pieces that come from the wild tell a story of nature and peace to urban viewers. After a brief use of Plexiglas displays, Janet returned again to natural wood elements, constructing totems and boxes, Hoshi paper patterns, and plant material compositions—all exquisitely balanced metaphors for life on Earth. Each exuding a sense of the sacred.

In addition to being represented by Touchstone Gallery, Janet's work was shown in Gallery Myrtis, Baltimore, MD; Plum Gallery, Kensington, MD; Rosenfeld Gallery, Philadelphia, PA; The Gallery and Obsidian Gallery, Tucson, AZ; and Running Ridge Gallery, Santa Fe, NM. Her work is also in many private and corporate collections. Corporate commissions include TIAA New York, NY; George Washington University Faculty Club, Washington, DC; Standard Oil of Ohio, Washington, DC; and Oklahoma City Marriott Hotel, OK.

Janet is survived by her son, Theodore James Wheeler, and grandchild, Emily Wheeler, both living in CA, and her extended Touchstone Gallery family in Washington, DC.

## ROSEMARY WRIGHT

I see the WWAC as one pearl on a string of gems beginning with the 1972 Conference on Women in the Arts, held at the Corcoran, and culminating with the founding of the National Museum of Women in the Arts. At the time of the '72 Conference, Lucy Lippard was organizing the West-East Bag, a national network of representatives charged with responding to the needs of their communities. She charged me with organizing visual artists in DC and tapped Josephine Withers to work with art historians, curators, and academics. While the Conference was still in session, I announced the beginning of the DC Registry of Women Artists and called for slides. The response was overwhelming so Terry Braunstein and Annette Polan joined me. We administered the registry in our homes until we were able to place it in WWAC for greater access by the many who wanted to use it. During this time, groups of printmakers and art historians were formed and ideas for projects in need of funding were coming fast. We applied for 501(c) status for the Adhibit Committee, an umbrella organization available to women project directors who needed to apply for public and private funding.

I have said so many times that were it not for this period of intense activity by women artists, I would never have had any career at all. I was hired at the Corcoran and went on from there to be Assistant Dean at the Cooper Union. I also taught at Pratt and worked in administration at the Maryland Institute. While on sabbatical, I won a Senior Fulbright Research Grant and did research in the cross-cultural psychology of creativity in Japan. I carried that research

into a doctoral program at NYU and won my doctorate with a dissertation on cross-cultural aesthetics. To do this, I returned to Japan in 1995 as a professor at the Kawasaki University of Medical Welfare in Kurashiki. I wrote a 6-year curriculum in Art Therapy, published numerous articles on cross-cultural topics, and joined a group of 26 contemporary Japanese women artists, Art SUN, showing in museums and galleries all over Western Japan.

I was the only foreign member.

But to be once again in the company of my First Tribe, especially those artists who were on the founding BFA faculty at the Corcoran, and to share again with them that unique ethos which was so galvanizing to us all has been one of the best treats of my life. Many thanks to the Alper Foundation and all who worked to make this documentation of this seminal period for many women artists solid in history.



Rosemary Wright in collaboration with Pat Molella, *Homage: Veronica and the Volto Santo*, 1974. Black and white photo narrative (16 photographs), 50" x 40". Courtesy of the Artist.

## ANN ZAHN

Sometime between 1975 and 1977 and beginning a career in printmaking, I joined the WWAC. Becoming acquainted with other artists and groups was conducive to my becoming more professional and confident.

My chief memory of working with other women artists at the center is of a group of us meeting each week for almost a year and discussing both art and family issues. Monica Lundegard, a Swedish artist, taught us to make "life" masks, from which we created different versions of ourselves, along with hats and costumes. Donning the masks and costumes, we visited public places such as Glen Echo Park, grocery stores, etc. Perhaps we were asserting ourselves that we dare not exhibit without masks; these "happenings" were photographed by Ruth Ward and exhibited at the Folger Shakespeare Library.

This led to making a calendar of prints for the year 1977, after reading *A Room of One's Own*. Soon other printmakers joined in making editions of the months for many years. The calendars were exhibited at the Art Barn, Strathmore Hall, and many other places and collected by many people and museums around the country.

WWAC was an inspiration and gave many women artists the push to create and exhibit their work. For me it also was an impetus to form a workshop where many printmakers worked for 30 years. I feel encouraged to make art because of these experiences with teachers, friends, artists, art lovers, and galleries such as Washington Printmakers, Studio, Waverly Street, Alex, and Wolfe Street, and the Corcoran and American University museums.

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Ann Zahn began teaching printmaking at Glen Echo in the early 1970s and continued teaching lithography, etching, and relief, providing space and presses for many printmakers from 1977 to 2010. She also taught as adjunct professor at American University, George Mason University, and the University of Maryland.

She was one of the founding members of Studio Gallery, Washington Printmakers Gallery, Waverly Street Gallery, and the Washington Printmakers yearly calendar. She has exhibited widely and is in many private and museum collections. She continues to make paper from garden plants, printing linoleum blocks on the handmade paper and exhibiting the work in various invitational exhibits.



Ann Zahn, *100 Views of Home*, 1982. Lithograph, 18" x 27". Courtesy of the Artist.

## ANN E. ZELLE



Ann E. Zelle, *Oasis, New Jersey Turnpike*, 1975. Courtesy of the Artist.

WWAC was the only show in town for a lot of artists. At the time, few galleries or museums exhibited the work of women. WWAC gave us the opportunity to exhibit our work, enter shows juried by national artists such as Miriam Schapiro, and be part of a community of women who made art and supported each other's work.

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Ann E. Zelle is an artist who taught at Northern Virginia Community College and the Smithsonian Institution, and was head of photography at American University's School of Communications from 1982 to 2002. She was a museum administrator and educator from 1963 to 1973 at the Illinois State Museum, Newark Museum, Museum of Contemporary Art, ART & SOUL (Chicago),

and the International Council of Museums (UNESCO). In 2007 she retired to Western North Carolina, where she works as a sculptor in welded metals and ceramics.

## ZINNIA



Zinnia, *Garden of Mademoiselle*, 1983. Silver print, 5.75" x 8.5". Courtesy of the Artist.

Somehow or other, I heard about WWAC and joined the photographer's group in 1979. To this day I am still good friends with two of the women I met there, Margaret Paris and Joan Fallows.

In 1982 I joined the board and was involved in the move from Q Street NW to the Landsburgh Building. This is where I became friends with Sheila Rotner, who designed and spearheaded the construction of the space. While on the board I made friends with Lynn Liotta and Lindsay Makepeace and later Sylvia Snowden when she became the director.

For me the real importance of the center was that it created a community of artists. We showed together. We helped and continue to help each other through life's trials.

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I have been involved with photography since childhood but did not consider myself an artist till I started taking photography classes at Glen Echo Photoworks and the Corcoran. I was encouraged to show my work by Frank Herrera and Mark Powers. As I look back on my photos, they are a visual diary of my emotional life.

My photos from China in 1982 are in the archives of the University of Chicago. Between 1987 and 1993 I photographed Washington's transition from big town to city. My images have moved from criticizing the world to appreciating it. I no longer take photos of detritus or dead rats. I have moved onto people in the street and the natural world. When I switched from an analog camera to digital in 2004, I changed from black and white to color. I shut down the darkroom.

When I was having difficulties synchronizing what I saw on the screen with what came out of the printer, I stopped printing. Instead, I present my photos as short videos. I am currently making one minute long videos about what I am seeing.

Besides making art, I became involved in the artistic culture of Washington. I was interested in changing the power structure within the art world to give more power to artists. I pioneered the idea of a large uncurated exhibition with the *All Washington Show* in 1985. This later transmuted into Artomatic. I cofounded *EyeWash*, a peer review monthly newspaper in 1989.

Now in Santiago de Compostela, I have joined Fotoforum, which does lots of uncurated shows. I exhibit my stills with them and continue to make videos.

## JOYCE ZIPPERER

Living in Virginia, I joined WWAC around 1977 because the organization promoted women artists in the metropolitan area, and was based in Washington, DC. Women could have a voice and a chance to show their work during a time when getting your work seen in DC was difficult. If you were a local artist, many galleries were uninterested. They might look at your work, if you had shown in New York. I was new to the broader art scene, but soon discovered co-op galleries.

Many show opportunities, locally as well as out of state, were available to the members. It was thrilling to have my *Unweavings* selected for a juried, multimedia exhibit. It was my first out-of-state exhibition, which was cosponsored by Art Resources Open to Women, Inc., in Schenectady, New York, in 1979. WWAC knew how to make things happen! I truly appreciated the organization.

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Growing up in Mobile, AL, home of the Mardi Gras, sparked lifelong interests in the design and construction of costumes, clothing, and pattern making, as well as industrial building materials. Now, as a metal sculptor, long-term experiences in multiple media, such as concrete casting, welding, stone carving, painting, sewing, crocheting, and macramé, contribute to understanding the use of disparate materials when creating my work.

At Auburn University, I majored in clothing and textiles, later becoming a graphic artist while developing a fine arts career. From 1997 to 2002, I studied stone carving with international master Constantine Seferlis of the National Cathedral in Washington, DC. In 2003, I was inducted into the

National Association of Women in the Arts, for sculpture, in New York City, NY. I am a member of the Washington Sculptors Group, having served on the board for 12 years.

A book, *100 Artists of the Mid Atlantic* by E. Ashley Rooney, features my metal shoes. Among the national and international exhibitions that have included my works are LH Horton Jr. Gallery, San Joaquin

Delta College, Stockton, CA; the Katzen Center, American University, Washington, DC; Luther W. Brady Art Gallery, George Washington University, Washington, DC; The Painted Bride, Philadelphia, PA; Grounds for Sculpture, Hamilton, NJ; National Association of Women in the Arts, New York City, NY; and Vasteras Museum of Art, Vasteras, Sweden. My work may be seen locally at Zenith Gallery.



Joyce Zipperer, *3 Days in the Rough Mountains*, 1983. Painted and woven canvas, 0 Vibration Weaving. Courtesy of the Artist.

# WASHINGTON WOMEN'S ARTS CENTER (1975–1987)

## EXHIBITIONS

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**Washington Women's Arts Center**  
**1821 Q Street NW, Washington DC**

### 1975

*Seven Sculptors*,  
 April 20 - May 17, 1975

*First Annual Mother's Day Show*,  
 May 25 - June 21, 1975

*Members' Graphic Show*,  
 May 28 - June 21, 1975

*Washington Area Photographers*,  
 September 1 - October 12, 1975

*Feminine Erotica*, November 2 -  
 December 13, 1975

*Mixed Fibers*, November 16, 1975

*Religious Imagery and Self Portraits*,  
 December 21, 1975

### 1976

*Dejeuner Sur L'Herbe*, January 11, 1976

*Elise Asher: Plexiglas Books*,  
 February 7 - March 7, 1976

*Linda Thern-Smith Ceramics*,  
 February 15, 1976

*Member Show*, March 21 - April 18, 1976  
 (Dale Burkel)

*Second Annual Mother's Day Show*,  
 April 18, 1976

*Georgina Beier*, April 25 - May 23, 1976

*Looking at Smalls*, May 23, 1976

*Show and Tell (Workshop Exhibition)*,  
 June 5 - 27, 1976

*Exchange Show*, June 27, 1976

*Monday Mornings*, July 12 - August, 1976

*\*One to One: Personal Choice*,  
 September 21 - October 24, 1976

*Let's Face It: Sixteen Photographers*,  
 October 26 - November 28, 1976

*Dimensionally Speaking:*  
*Visual Verbal Collaborations*,  
 November 30 - December 26, 1976  
 (Barbara Lefcowitz)

### 1977

*The Eye of Davenport*, January 18 -  
 February 20, 1977 (Rebecca Davenport)

*\*From the Center*, March 1 - March 27,  
 1977 (Charlotte Robinson)

*From the Center* traveling show,  
 April 1 - July 30, 1977

*Marianne La Roche and Barbara Young*,  
 April 5 - April 30, 1977

*\*13 Answers*, May 3 - May 31, 1977

*Show and Tell (Workshops Exhibition)*,  
 June 5 - June 26, 1977

*New Faces*, July 5 - 23, 1977

*Alternate Spaces*,  
 July 20 - September 16, 1977

*Positives: Photographs*,

September 20 - October 8, 1977

*New Answers Afterwards*,  
 September 7 - October 20, 1977  
*Afterwords at Kramerbooks*,  
 1517 Connecticut Ave. NW

*\*Sculpture*, October 11 -  
 October 29, 1977

*Fiber Art*, November 1 - November 26,  
 1977 (Maria Da Conceição)

*Art for Gifts Sake*, November 27 -  
 December 23, 1977

### 1978

*\*Frankel, Moody, Nash, Pfeffer*, January 10  
 - January 28, 1978 (H. Terry Braunstein,  
 Nancy Cusick, Meredith Rode)

*The Eye of Yvonne Carter*, February 7 -  
 March 4, 1978 (Yvonne Pickering Carter)

*Alternate Space at Gallery Maggie*,  
 March 1978

*Paperworks*, March 7, 1978 (Hilda Thorpe)

*\*Printmakers' Show*, April 4 -  
 April 29, 1978 (Jane Haslem)

*Printmakers' Show*, May 6 - June 4, 1978  
 Northern Virginia Community College,  
 Woodbridge, VA

*\*14 Hang-ups*, May 2 - May 27, 1978

*As Women See It: Mixed Media Show*  
*from the Washington Women's Art*  
*Center*, May 23 - June 23, 1978

Note: \* indicates that there is a published catalog.

Names of jurors are in parentheses.

Exhibition dates, some only found for the opening, were drawn from newsletters and other sources. There may have been additional ad hoc or less well documented exhibitions.

Locations given for other venues indicate Exchange and Alternative Spaces exhibitions organized by WWAC.

General Services Administration Building,  
F Street NW

*A Look at Workshops*,  
May 23 - June 23, 1978

New Faces, June 27 - July 22, 1978

*Mixed Media Art by Washington  
Women's Art Center Artists*,  
September 8 - 29, 1978  
Defense Documentation Center,  
Cameron Station Building 5,  
Alexandria, VA

*\*Paintings*, September 12 -  
October 7, 1978 (Diane Brown)

*\*Black and White*, October 10 - 28, 1978  
(Lenore Miller)

*\*The Creative Line*,  
November 1 - 19, 1978  
(Josephine Withers)

*Art for Gifts Sake*, December 1978

## 1979

*\*Eye of Miriam Schapiro*, January 7 -  
February 4, 1979 (Miriam Schapiro)

*Masks for Unmasking*,  
January 21 - February 4, 1979  
Anne Hathaway Gallery,  
Folger Shakespeare Library,  
201 E. Capitol Street SE

*Limitations Unlimited*,  
February 6 - February 24, 1979

*Washington Women in the Visual Arts*,  
February 16 - March 30, 1979  
(Charles Patrick)  
American Federation of State,  
County and Municipal Employees  
(AFSCME), 1625 L Street NW

*\*Private Spaces: Photography*,  
February 27 - March 17, 1979

*\*Design and Layout: The Graphics  
Workshop*, March 20 - April 7, 1979

*Almost Impossible*, March 20 - April 7,  
1979 (Alice Denney)

*Focus on Women Artists:*  
*New York-Washington Exchange Show*,  
April 8 - 25, 1979  
Art Resources Open to Women (AROW),  
348 State Street, Schenectady, NY

*Focus on Women Artists:*  
*New York-Washington Exchange Show*,  
April 11 - 28, 1979

*\*Final Draft: Third Annual Group  
Exhibition of Art World Seminars*,  
May 1 - 19, 1979

*Artemesia in Washington*, May 22 -  
June 15, 1979  
(from Artemesia Gallery, Chicago IL)

*I Will Grow and Prosper*, June 25 -  
July 27, 1979 (Kathleen Bahnsen)  
Department of Commerce,  
14th & E Streets NW

*\*New Faces*, July 17 - August 4, 1979  
(Starmanda Bullock)

*Clay and Line*, September 11 - 30, 1979  
(Martha Jackson)

*\*Painting & Sculpture*,  
October 2 - 27, 1979 (Claire List)

*\*Printmakers' Show II*, October 30 -  
November 24, 1979 (Janet Flint)

*Art from the Washington Women's Art  
Center*, November 13 - 16, 1979  
National Park Service Women's  
Conference, Sheridan Hotel, Reston, VA

*Art for Gift's Sake*, November 23 -  
December 23, 1979

## 1980

*Front Range: Women in the Visual Arts*,  
January 3 - 26, 1980

Exchange show with Front Range,  
Boulder, CO

WWAC exhibition, January 21 -  
March 21, 1980 (Joyce Tenneson Cohen)  
Women's National Democratic Club.  
1526 New Hampshire Ave. NW

*An Office Gallery: Recent drawings, prints  
and collages*, November 4 -  
December 31, 1980 (Sandra Reischel)  
Women's Congressional Caucus Room,  
Rayburn Building, Independence Ave. SE

*Within a Space: Three Women*,  
February 20 - April 18, 1980  
(Sandra Reischel)

Women's Congressional Caucus Room,  
Rayburn Building, Independence Ave. SE

*Printmakers at the Arts Club of  
Washington*, February 22, 1980  
The Arts Club of Washington,  
2017 I Street NW

*\*The Eye of Hartigan*, January 29 -  
February 23, 1980 (Grace Hartigan)

*\*Feminist Art: Process & Product*,  
February 26 - March 22, 1980  
(Harmony Hammond)

Traveled to:  
The Center Gallery, Main Street,  
Chapel Hill, NC, June 6 - 29, 1980

Government Services Association,  
F & 18th Streets NW, October 22 -  
November 8, 1980

*Color, Space and Images:*  
*Five Afrikan American Women*,  
March 25 - April 12, 1980

*\*Photographs*, April 15 - May 10, 1980  
(Mike Mitchell)

*\*Art World IV*, May 13 - 31, 1980

*Twelve Dimensions: Twelve Local Women Sculptors*, June 3 - 27, 1980 (Ann Truitt)

Workshops, July, 1980

\**Contemporary Approaches to Fiber*, September 9 - October 4, 1980 (Michael Monroe)

*Affordable Art Extravaganza*, September 26 - 28, 1980

\**The Founders*, October 7 - 25, 1980

\**Printmakers Show III*, October 28 - November 22, 1980 (David Tannous)

*An Office Gallery: Recent Drawings, Prints, and Collage*, November 4 - December 31, 1980 (Sandra Reischel)  
Congressional Women's Caucus Room, Rayburn Building, Independence Ave. SE

*Anything but Paper*, November 25 - December 20, 1980

## 1981

\**Portraits for Alice Neel*, January 6 - 24, 1981 (Alice Neel)

\**The Eye of May Stevens*, January 27 - February 21, 1981 (May Stevens)

*Original Prints from the Washington Women's Arts Center*, February 22 - March 12, 1981 (Ruth Fine)  
The Arts Club of Washington, 2017 I Street NW

\**Women's Tools*, February 24 - March 21, 1981 (Lynda Roscoe Hartigan)

*Graphics*, March 1 - 15, 1981  
Wilson College, Chambersburg, PA

*The North Carolina Connection Exchange*, March 9 - 30, 1981  
Conference of Mayors Building, 620 I Street NW

\**Photographs '81*, March 24 - April 11, 1981 (Kathleen Ewing)

*Montreal Exchange Show*

*Powerhouse at Washington Women's Arts Center*, April 14 - May 9, 1981

*Washington Women's Arts Center at Powerhouse*, June 2 - 20, 1981  
Powerhouse Gallery, 3738 rue St. Dominique, Montreal, Québec, Canada

\**Art World V*, Art World Seminar, May 12 - 30, 1981

\**Thirty-Two Pieces of Paper*, June 2 - 27, 1981 (Carol Nordgren)

Workshops, June 28 - July 17, 1981

*Fact Figures and Fantasy*, September 2 - 30, 1981  
Women's Congressional Caucus Room, Rayburn Building, Independence Ave. SE

\**Collage and Drawing*, September 8 - October 30, 1981 (Joan Root)  
The Mansion House, Rockville Municipal Art Gallery, Rockville, MD

\**Southern Exposure*, September 9 - 14, 1981 (Sherry Zvares Kasten)  
In two locations:

Washington International Art Fair, DC Armory, 2001 E. Capitol Street SE

Montgomery College, Rockville, MD, October 6 - 24, 1981

*Fibernetwork*, September 13, 1981 (B.J. Adams, Helen Banas)  
The Mansion, Rockville Municipal Art Gallery, Rockville, MD

*Thank You, Thank You*, October 5 - 24, 1981

*Printmakers of the Washington Women's Art Center*, October 13 - November 15, 1981 (Ruth Fine)  
The Athenaeum, 201 Prince Street, Alexandria, VA

*First Annual WWAC Dog Show*, October 7 - November 21, 1981 (Rebecca Humphrey)

*Islands I Have Known and Loved:*

*Postcards*, October 27 - November 21, 1981

The 1982 Original Print Calendar and Prints by WWAC Printmakers, October 27 - November 21, 1981

*Arts for Gift's Sake*, November 24 - December 19, 1981 (Kathleen Fearnside)

## 1982

\**The Eye of Eleanor Munro*, January 5 - 23, 1982 (Eleanor Munro)

*WWAC/YWCA: Multimedia Drawing & Collage*, January 12 - February 5, 1982 (Patrick Mohr, Joan Root)  
The New YWCA, 629 9th St. NW

*Boston Exchange Show W.E.B. (Women Exhibiting in Boston) in Washington, DC*, March 23 - April 10, 1982

*WWAC in Boston*, January 5 - 28, 1982  
Boston City Hall, Boston MA

\**Erotic Art*, January 26 - February 20, 1982 (Joan Semmel)

*Love Notes/Erotic Postcards*, January 26 - February 20, 1982

*Printmakers of the WWAC*, February 7, 1982  
Gallery 33, Torpedo Factory, Alexandria VA

\**Printmakers IV*, February 23 - March 20, 1982 (Robert D'Arista)

\**Fiber 82: Miniatures*, April 13 - May 8, 1982 (Rebecca Stevens)

\**Woman as Myth and Archetype*, May 11 - 29, 1982 (Mary Beth Edelson)

\**Sculpture '82*, June 1 - 26, 1982 (Diane Brown)

*Four Installations*, June 29 - July 24, 1982  
(Janet Saad-Cook)

*\*Talking Pictures: Collaborations  
between Visual and Literary Artists*,  
September 7 - October 2, 1982

*Dimensions of Paper*,  
October 5 - 30, 1982 (Sandra Reischel,  
Charlotte Robinson, Lila Snow)

*The Poem is the Last Resort:  
Photography*, November 2 - 21, 1982  
(Barbara Norfleet)

*Art for Gift's Sake*, November 30 -  
December 23, 1982,  
at Q Street NW and Lansburgh's

*The Gallery at Woodies*, December 10,  
1982 - January 3, 1983 (Sandra Zafren)  
Woodward and Lothrop Department  
Store, 1025 F Street NW

*Around Town* (installation),  
November 8 - January 31, 1983

**Washington Women's Arts  
Center at Washington  
Humanities and Arts Center  
(Lansburgh's Cultural Center)  
410 7th Street NW, Washington, DC  
1983**

*\*The Home Show*, January 4 - 30, 1983  
(Mary D. Garrard)

*Wall to Wall*, February 1-5, 1983  
1821 Q Street NW

*Q Street Walls: Backgrounds*,  
February 8 - 26, 1983  
(Monique Birsawang)

*\*Audrey Levine Glassman: A  
Retrospective*, March 30 - April 18, 1983  
Watkins Gallery, American University  
(co-sponsored with Art Department)

*\*The Eye of Adelyn Breeskin*, March 1 -  
April 2, 1983 (Adelyn Dohme Breeskin)

*\*Shape and Texture*, April 5 - 30, 1983  
(Jann Rosen-Queralt)

*Decorative Arts Show*, May 3 - 28, 1983  
(Lloyd Herman)

*\*A Moveable Feast: Printmakers V*,  
May 31 - June 24, 1983 (Barbara Fiedler)

*Mini-Maxi*, June 28 - July 23, 1983  
(Sheila Isham)

*Painter's Choice*, September 13 -  
October 1, 1983

*Landscapes*, October 4-29, 1983  
(Nancy Willis)

*Dreams and Daydreams*,  
November 1 - 23, 1983

*Art for Gift's Sake*, December 1 - 23, 1983

**1984**

*Personal Expressions*, January 10 - 28,  
1984 (Barbara Kornblatt)

*Water Exhibit*, January 31 -  
February 25, 1984 (Hilda Thorpe)

*\*The Goddess Show*, February 28 -  
March 31, 1984 (Merlin Stone)

*Printmakers of Washington DC*,  
March 6 - 31, 1984

*\*The Eye of Willem de Looper*,  
April 3 - 28, 1984 (Willem de Looper)

*The Muse Exchange Exhibit*,  
May 1 - 26, 1984

*Philadelphia Exchange Show*,  
May 22 - June 16, 1984  
Muse Gallery, Philadelphia, PA

*Five Person Show (5-4-5)*,  
June 12 - 30, 1984 (Joanna Oshonski)

*Political Art Show*, July 10 - 28, 1984  
(Stephen Ludlum)

*Photography Show*,  
September 11 - 24, 1984

*The Artist in Art*, September 11 - 29, 1984  
(Carol Ravenal)

*Things That Go Bump in the Night*,  
October 2 - 27, 1984 (Mary Swift)

*Printmakers VI*, November 1-30, 1984  
(Carol Pulin)

*10 Day Open*, December 4 - 15, 1984

**1985**

*Drawings*, January 8 - February 2, 1985  
(Manon Cleary)

*Patterning & Sequence*, February 5 -  
March 2, 1985 (Charlotte Robinson)

*Best of 85 Sculpture*, April 1 - 27, 1985  
(Françoise Yohalem)

*Birth/Creation*, April 30 - June 1, 1985  
(Josephine Withers)

*Salon des Refusés*,  
June 4 - 29, 1985 (Ann Zahn)

*Photography Show*,  
July 2 - 27, 1985 (Sally Troyer)

*Reflections of Washington*,  
September 1 - 28, 1985 (Leon Berkowitz)

*Area-Wide Juried Show*,  
October 1 - 26, 1985 (Ned Rifkin)

*\*Printmakers VII*, October 29 -  
November 23, 1985 (Jane Farmer)

*Area-Wide Juried Craft Show*,  
November 26 - December 14, 1985  
(Jackie Chalkley)

**1986**

*Works on Paper*, January 7 -  
February 1, 1986 (May Stevens)

*\*Let the Art Be First*, February 4 -  
March 1, 1986 (Sam Gilliam)

*Jazz: A Salute to Black Artists in  
Washington*, February 4 - March 1, 1986  
(Sam Gilliam)

*Sculpture '86*, March 4 - 29, 1986  
*Women and Power*, April 1 - 26, 1986  
*Collectors' Draw*, April 29 - May 10, 1986  
Omni Georgetown Hotel,  
2121 P Street NW  
*Interiors/Exteriors*, May 3 - 24, 1986  
(Walter Kravitz)  
*Celebrations and Rituals*,  
June 3 - July 2, 1986 (Betsy Damon)

**The New Art Center  
(Washington Women's Arts Center)  
6925 Willow Street NW,  
Takoma Park, Washington, DC**

*The Aesthetic Text*,  
September 5 - 28, 1986 (J.W. Mahoney)  
*Figurative Work*, October 1 - 26, 1986  
(Lillian Fitzgerald)  
*Printmakers VIII*, October 29 -  
November 23, 1986 (Helen Frederick)  
*Annual Juried Craft Show*,  
November 26 - December 21, 1986  
(Shirley Koteen)

**1987**

*Emerging Artists of Distinction, 2 and 3-D  
Works*, January 7 - February 1, 1987  
*Jazz: Rhythms of the Black Community*,  
February 4 - March 1, 1987  
(Malkia Roberts, Thurlow Tibbs, Jr.)  
*Eat Your Art Out*, February 1987  
\**Sculpture to Touch*, March 4 -  
April 26, 1987 (Lila Katzen, Harold Snider)  
In four locations:  
The Capital Children's Museum,  
800 3rd Street NE  
The Library for the Blind at the Martin  
Luther King Library, 900 G Street NW  
Loyola College Art Gallery,

4501 N. Charles St, Baltimore, MD,  
March 31- April 26, 1987  
*Viewing Ourselves*, April 1 - 26, 1987  
(Suzanne Winterberger)  
*Third Annual Collectors' Draw Show*,  
April 29 - May 2, 1987  
*Feminism, Politics and Social  
Commentary*, May 6 - 31, 1987  
*The New Art Center Board of Directors  
Show*, June 3 - 28, 1987

*A Salon Comes to Willow Street*,  
June 4 - 28, 1987

*Betty Branch and Ruth Weiler Craig*,  
June 3 - 28, 1987

*A Room of One's Own*, July 1 - 26, 1987

*Art or Craft? The Fine Line*,  
July 11 - August 9, 1987 (Marc Forman)

*Abstractions*, September 11 - October 4,  
1987 (Dierdre Saunder)

*Collage*, October 10, 1987 (Sylvia Ripley)

*Printmakers IX*, November 4 - 29, 1987  
(Tad Lapinski)

*Contemporary Viewpoints: Craft in Our  
Changing World*, December 2 - 20, 1987  
(Michael Monroe)

**1988**

*Ethnic Vibrations: A Tribute to Afro-  
Americans, Asians and Hispanics*,  
January 7 - February 7, 1988 (Hiro)

*Wear Your Heart on  
Your Sleeve: Photography*,  
February 10 - March 6, 1988  
(Sharon Keim)

*Forms/Fixtures/Fantasy: Hand Painted  
Photographs by Carlie Collier*,  
March 9 - April 3, 1988

*The Third Dimension:  
Through the Sculptor's Eyes*,

March 9 - April 3, 1988  
(Bernadette D'Amore)

*Scapes: City, Land, and Sea*,  
April 6 - May 15, 1988  
(Robert S. Cohen)

*Collectors Draw*, May 14, 1988  
Georgetown Omni Hotel,  
2121 P Street NW

*Painted Images: Heroines*,  
May 18 - June 26, 1988

*Comic Relief: Vacations,  
Tourists, and 'Natives,'*  
June 29 - August 7, 1988  
(Tom Brody)

*Ragtime: Paper Works*,  
September 14 - October 16, 1988  
(Helen Frederick)

*Abstractions*,  
October 17 - November 17, 1988

*Objets d'Art: Fine Art in Crafts*,  
November 18 - December 30, 1988  
(Margery E. Goldberg)

## JURORS LIST

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B. J. Adams  
Kathleen Bahnsen  
Helen Banes  
Leon Berkowitz  
Monique Birsawang  
Terry Braunstein  
Adelyn Dohme Breeskin  
Tom Brody  
Diane Brown  
Starmanda Bullock  
Dale Burkel  
Yvonne Pickering Carter  
Jackie Chalkley  
Manon Cleary  
Joyce Tenneson Cohen  
Robert S. Cohen  
Nancy Cusick  
Robert D'Arista  
Maria Da Conceição  
Betsy Damon  
Bernadette D'Amore  
Rebecca Davenport  
Alice Denney  
Mary Beth Edelson  
Kathleen Ewing  
Jane M. Farmer  
Kathleen Fearnside  
Barbara Fiedler  
Ruth Fine  
Lillian Fitzgerald  
Janet Flint  
Marc K.W. Forman  
Helen Frederick

Mary D. Garrard  
Sam Gilliam  
Margery E. Goldberg  
Harmony Hammond  
Grace Hartigan  
Lynda Roscoe Hartigan  
Jane Haslem  
Hiro  
Lloyd Herman  
Rebecca Humphrey  
Sheila Isham  
Martha Jackson (Jarvis)  
Sherry Svares Kasten (Sanabria)  
Lila Katzen  
Sharon Keim  
Barbara Kornblatt  
Sherley Koteen  
Walter Kravitz  
Tad (Tadeusz) Lapinski  
Barbara Slater Lefcowitz  
Willem de Looper  
Clair List  
Stephen Ludlum  
J.W. Mahoney  
Lenore Miller  
Mike Mitchell  
Patrick Mohr  
Eleanor Munro  
Michael Monroe  
Alice Neel  
Carol Nordgren  
Barbara Norfleet  
Joanna Oshonski

Charles Patrick  
Carol Pulin  
Jann Rosen-Queralt  
Carol Ravenal  
Sandra Reischel  
Ned Rifkin  
Sylvia Ripley  
Malkia Roberts  
Charlotte Robinson  
Meredith Rode  
Jean Root  
Janet Saad-Cook  
Dierdre Saunder  
Joan Semmel  
Miriam Schapiro  
Harold Snider  
Lila Snow  
May Stevens  
Rebecca Stevens  
Merlin Stone  
Mary H.D. Swift  
David Tannous  
Hilda Thorpe  
Thurlow Tibbs, Jr.  
Sally Troyer  
Anne Truitt  
Nancy Willis  
Suzanne Winterberger  
Josephine Withers  
Françoise Yohalem  
Sandra Zafren  
Ann Zahn

# ENDNOTES

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- <sup>1</sup> The lecture, the first of a planned series called "One Woman Speaks," was held on April 27, 1975, at Mt. Vernon College to accommodate the expected large audience.
- <sup>2</sup> From the WWAC brochure, quoted in "Alternative Space" review by Ronald Paul Judish, *Galleries Magazine*, January 1978.
- <sup>3</sup> Pamela Thompson, comment on the Washington Women's Arts Center Facebook page, October 21, 2017, <https://www.facebook.com/groups/948183355282260>.
- <sup>4</sup> Initiated by Mary Beth Edelson, who had protested the lack of women in the Corcoran Biennial the previous year, and a steering committee with Cynthia Bickley-Green, Barbara Frank, Enid Sandford, Susan Sollins, Josephine Withers, and Yvonne Wulf.
- <sup>5</sup> \*These art historians, curators, and artists all later juried exhibitions at WWAC.
- <sup>6</sup> The panels began on April 19 at the University of Maryland. The conference included a tour of work by women artists in 36 area galleries and museums. Edelson made a poster of *The Last Supper*, collaging in faces of women artists.
- <sup>7</sup> Mary D. Garrard, "Feminist Politics: Networks and Organizations," *The Power of Feminist Art*, New York: Harry N. Abrams, Inc., 1994, p. 93.
- <sup>8</sup> The committee headed by Barbara Frank included Suzanne Gordon, communications director for the newly established Glen Echo National Park, who found funding for the event. Frank with Janis Goodman, comment on WWAC Facebook page, February 20, 2017.
- <sup>9</sup> Ronnie Tuft, comment on WWAC Facebook page, October 5, 2017.
- <sup>10</sup> Josephine Withers, "Remembering the Washington Women's Arts Center," in the program *Celebration of the Achievements of Women Artists Past and Present*, Women's Caucus for Art, April 29, 2001.
- <sup>11</sup> 1975 was International Women's Year. That year *Ms. Magazine* began to be published regularly and the Vietnam war ended on April 30. Barbara Frank, comments on WWAC Facebook page, February 17, 2017.
- <sup>12</sup> The registry later became independent, with its own office at the Washington Humanities and Arts Center (WHAC).
- <sup>13</sup> Its editor was poet Ann Slayton-Leffler.
- <sup>14</sup> Ronnie Tuft, comment on WWAC Facebook page, October 5, 2017.
- <sup>15</sup> Tuft became executive director in 1976. Among the successive executive directors were Lucy Blankstein (with Lila Snow as assistant), Ellouise Schoettler, Nancy Cusick, Karen Montgomery, Kathleen Bahnsen, Taina Litwak, Cynthia Redick, Helen Levine (who oversaw the move to the Lansburgh's site), and Frances Hester (on Willow Street).
- <sup>16</sup> Deborah Guth, "A Haven for Artists," *Washington Woman*, vol. 1 no. 2, June 1980.
- <sup>17</sup> "Understanding the Art World and Making It Work for You" prospectus, 1977.
- <sup>18</sup> A 1981 Overview Report was prepared by board member and special events chair Claudia Vess.
- <sup>19</sup> Carla Hall, "Endowment for Eros: NEA, Pleasure Chest Get Joint Credit for Women's Arts Center Exhibit," *Washington Post*, January 16, 1982, p. C-1.
- <sup>20</sup> Mrs. Mondale, who had been a neighbor of Joan Mister, supported the WWAC mission with a letter that was included with many grant applications.
- <sup>21</sup> *The Eye of Hartigan*, January 29–February 23, 1980.
- <sup>22</sup> See <https://washingtonprintmakers.com/about-the-gallery>.
- <sup>23</sup> The 1976 and 1977 classes were organized by Robinson, Terry Braunstein, and Joyce Cohen, the 1978 and 1979 by Robinson alone.
- <sup>24</sup> Gillespie and Baber were teaching at the New School for Social Research and the Women's Interart Center. A precedent was the 10-week organized in 1971 by June Wayne. See Eleanor Dickinson, "Report on the History of the Women's Caucus for Art," in Karen Frostig and Kathy A. Halamka, ed., *Blaze: Discourse on Art, Women and Feminism*: Newcastle: Cambridge Scholars Publishing, 2007, p. 43. At the center, classes "On Becoming Professional" were offered in 1976, and in 1981 Joan Mister offered a course on "The Business of Being an Artist."

- <sup>25</sup> Details and course outlines with speakers were preserved by Charlotte Robinson and will be archived.
- <sup>26</sup> A riff on Gertrude Stein's deathbed statement, "I don't know Alice, what is the question?" response to Alice B. Toklas's "Gertrude, Gertrude, what is the answer?"
- <sup>27</sup> Joan Mister email to Barbara Wolanin about a WWAC panel on February 12, 2002
- <sup>28</sup> The studio visits predated the WPA Open Studio Tours. They were organized by the special events committee, initiated by Claudia Vess, that was established to plan and oversee lectures, receptions, the Blum Series, gallery rentals, etc.
- <sup>29</sup> For example, there was a WWAC show in the Conference of Mayors building in Reston for a science conference.
- <sup>30</sup> Comment by Jacobsen on WWAC Facebook page, posted by Judith Benderson, December 27, 2016.
- <sup>31</sup> CETA, the Comprehensive Employment Training Act, was part of President Lyndon B. Johnson's "Great Society" legislation.
- <sup>32</sup> Barbara Berman, literary chair, in correspondence with Claudia Vess.
- <sup>33</sup> There were 49 artists selected from 448 submissions.
- <sup>34</sup> The awards were suggested by Norma Broude and Ellouise Schoettler. Joan Mondale, who had been a neighbor of Joan Mister and was impressed by the 1977 *Fiber Art* exhibition, helped pave the way. The first recipients were Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe, who was unable to attend. See Dickson, "Report," and Barbara A. Wolanin, "Milestones over the Four Decades of the women's Caucus for Art," in the 2012 Honor Awards catalog, both available at <https://nationalwca.org>.
- <sup>35</sup> Alternative honor awards for lifetime achievement were given to Bella Abzug, Sonia Johnson, Sister Theresa Kane, Grace Paley, Rosa Parks, and Gloria Steinem
- <sup>36</sup> Georgina Beier was one of the relatively unknown artists recognized at WWAC. The first artist honored at WWAC was Katherine Anne Porter, found living in a mobile home in College Park. Her WWAC lecture was her last public appearance.
- <sup>37</sup> Jill MacNeice, "Arts Center to Breathe Life into Lansburgh's," *Washington Post*, February 19, 1981.
- <sup>38</sup> The *Hubcaps* exhibit was installed by Claudia Vess and *The Home Show* was curated by Mary Garrard.
- <sup>39</sup> Taina Litwak in e-mail to authors, April 12, 2018.
- <sup>40</sup> The lease had only been guaranteed through 1984. Typically, developers like PADC used artists to tame a transitional neighborhood and then price them out.
- <sup>41</sup> *The New Art Bulletin* no. 3, March 1987.
- <sup>42</sup> Francie Hester, email to Judith Benderson, August 7, 2017.
- <sup>43</sup> A-Salon was a project jumpstarted by George Koch, putting his labor-organizing skills to work for artists. He and David Tannous had previously proposed expanding WWAC to include men and changing the name to The New Art Center. Men were always welcome to join WWAC and had been included in exhibitions.
- <sup>44</sup> Marcia Pemberton and Pamela Brown donated their records to the Martin Luther King DC Public Library. Lindsay Makepeace, Sarah Hyde Kline, and Sandra Reischel gave their collections to NMWA. Indexes of both collections are available online.
- <sup>45</sup> Speakers on the April 29, 2001, program were Josephine Withers, Charlotte Robinson, Sandra Wasko-Flood, and Annette Plan, with "Echoes from the WWAC" presented by Ellouise Schoettler. February 2002 panelists were Barbara Kerne, Joan Mister, Margaret Paris, Ellouise Schoettler, and Sandra Wasko-Flood, with Nancy Cusick presented with a chapter award.
- <sup>46</sup> Josephine Withers, "Remembering the Washington Women's Arts Center."
- <sup>47</sup> Sandra Wasko-Flood from her presentation for a College Art Association panel in Philadelphia in February 2002.
- <sup>48</sup> Charlotte Robinson, undated typed statement, courtesy of Liz Robinson.
- <sup>49</sup> The interaction was observed by Claudia Vess.
- <sup>50</sup> "Sherry Sanabria, artist, dies at 76." *The Washington Post*. March 7, 2014. Web.

# ALPER INITIATIVE

First published in conjunction with the exhibition  
*Latitude: The Washington Women's Arts Center 1975-1987*  
June 16-August 12, 2018  
Alper Initiative for Washington Art  
American University Museum  
at the Katzen Arts Center  
Washington, DC

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Back cover: Photographer unknown. Pictured, top row:  
Anastasia Seremitis, Mary Rogers, Sandra Reischel,  
Ronnie Tuft. Bottom row: Charlotte Robinson,  
Rosemary Stearns, Joan Mister, and Lucy Blankstein.

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INITIATIVE for  
WASHINGTON  
ART

AMERICAN UNIVERSITY MUSEUM • WASHINGTON, DC



# FOR WASHINGTON ART

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The Alper Initiative for Washington Art promotes an understanding and appreciation of the art and artists of the Washington Metropolitan Area. We provide and staff a dedicated space located within the American University Museum, to present exhibitions, programs, and resources for the study and encouragement of our creative community.

