



Annual WCA Conference Panel Program at the Boston Sheraton, February 2006

Conference Panel Program Chair: **Karen Frostig**, karenfrostig@comcast.net

Monday Morning (February 20th) 9:00am-12:00noon (Open Mic 12:00am-12:30pm)

Session 1: Women's Organizations

9:00am-10:25am

A) **"Reflections: Art and Feminism in Boston, the 80s and Today"** - Moderator: **Patricia Hills**

The first WCA conference in Boston was organized by the Boston chapter and held at the Boston Public Library in February 1986. Panels were created, a WCA quilts exhibition was held at the Boston University Art Gallery, and other endorsed exhibitions were held at the time at Boston galleries. Much has changed in the world in the last 20 years and the WCA in Boston is thriving. The panel brings together Boston chapter co-founder Patricia Hills along with other early members to reflect on their original goals and the state of feminism in the arts today.

-Alicia Faxon

-Susan Schwalb

-Marsha Hewitt

-Mela Lyman

10:35am-12:00am

B) **"Women In Design: Peers, Pizza and Programs"** Co-Presenters: **Rebecca Barnes, Susan Moran, Gretchen Von Grossmann**

How women in Boston resurrected this system for support and community within the Boston Society of Architects, in recollection of a successful version that existed in the 1970's. This group is specifically interdisciplinary, inviting anyone involved in design in the public realm, and intergenerational, to build a network of support at all stages of an individual's career. Monthly presentations, parties, networking events, an annual conference, awards, exhibits and publications combine to offer a range of ways to be involved. They will share the stories of evolution, challenges and successes in this unusual organization.

12:00am-12:30pm

C) **"Open Mic: The WCA and the Road Ahead"** - Moderator: **Dena Muller**, President of WCA, and **Jennifer Colby**, President-Elect of WCA

Session 2: The Body

9:00am-10:25am

A) **"Reclaiming the Gaze: Contemporary Female Self Portraiture"** - Chair: **Pamela Boll**

Focused dialog between contemporary art practitioners addressing issues in female self-portraiture.

-Barbara Poole

-Cordula Peters

-Emily Eastridge and Raishad Glover

10:35am-12:00noon

B) **"Ritual and Contemporary Art Practice"** - Chair: **Anna Wexler**

Through performative and discursive modalities, this panel will explore intersections of ritual and contemporary art practices through the work of six women artists in a range of media. A major focus will be the tensions generated by transcultural adaptations/extractions of ritual practices by Euro-American avant-gardes

-Mari-Novotny Jones

-Catherine Macgregor

-Janet Gillespie

-Kera Washington

-L'Merchie Frazier

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Monday Afternoon (February 20th) 2:00pm-5:00pm

Session 3: Scholarship

2:00pm-3:25pm

A) **“Artist as Scholar: Scholar as Artist”** - Co Chairs: **Jennifer Colby, PhD.** and **Elinor Gadon, PhD,**

Creating visual art can be a way of knowing. Feminist epistemologies acknowledge personal experience in research methodologies. Digging deeper to understand female experience through the arts is a territory of exploration that is being cultivated by artist / scholars. This panel will feature women who are both practicing visual artists and scholars. Feminist scholarship brings to research an activist stance. Through investigation and exploration these women have brought to awareness untold stories from the past and present. Through art making itself they investigate the world. Visual representation of scholarship, interrogatory and provocative digs deeper into the knowable.

-Patricia Rodriguez

-Kira Carrillo Corser

-Tricia Grame

3:35pm-5:00pm

B) **“Public Memory”** - Moderator and presenter: **Joan Ryan**

Living in a media saturated culture, where the impulse to forget is matched by the urge to remember, Public Memory has emerged as a focal point within the broader genre of Public Art. This panel represents four artists utilizing vastly different art forms to address concerns about time, place, memory and meaning.

-Ellen Driscoll

-Mags Harries

-Emily Puthoff

Session 4: Migrating Identities

2:00pm-3:25pm

A) **“Family Matters”** - Co-chairs: **Denise Malis** and **Mekkin Lynch**

Family as imagery often marks an interesting juncture in the lives of woman artists as it attempts to define the psyche and the relational base of women’s social and psychological stages of growth. The importance of relationships is central to the development of a woman’s identity and psyche. Women have long been engaged in a struggle to be taken seriously as artists. To allow the emergence of family as imagery and content is seen as especially risk taking for woman artists. The most common association points to sentimentalism. Family as content can be experienced as undermining the integrity of the artist, the artwork and the hard fought acknowledgement and validation of woman’s art in the mainstream.

-Sharon Siskin

-Simone Alter-Muri

-Thea Paneth

3:35pm-5:00pm

B) **“Co-Creating Identity through Art”** - Moderator: **CM Judge**

Each panelist favors a collaborative approach in art-making and has a body of work that addresses artistic rituals in contexts both private and public: When work travels from the studio into the public realm, a synergistic relationship develops between the artist and audience. The work is not complete without audience involvement and that involvement hinges upon the artist’s capacity to truthfully express experience. The artwork brings the viewer collectively into dialog with the artist about beliefs, assumptions, loyalties and dreams. In other words, though this shared experience, we are co-creating our identities

-Paula Rendino

-Elsa Voelcker

-Cathy McLaurin

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Tuesday Morning (February 21st) 9:00am-12:00noon

Session 5: Narratives

9:00am-10:25am

A) **“Fictions”** - Chair: **Janet Kaplan,**

This panel focuses on the topic of fiction in narrative visual art.

-Moir Roth

-Laurie Beth Clark

-Judy Haberl

10:35am-12:00noon

B) **“The Tipping Point: A Case Study in the Collaboration between Medical Anthropology and Art,”**

Chair: **Jennifer Hall**

This Interdisciplinary Research Art Project pivots around the general assumption that a series of seemingly small changes can, over time, have a significant impact on the lives of individuals. This is what is referred to in social epidemiology as tipping points and made a common term by Malcom Gladwell in his book of the same name. From Dr. Ginsburg’s research with Boston area artists, Jennifer Hall and Blyth Hazen have designed and built an interactive robotic sculpture, translating each narrative into a mechanical tipping point. The panel presentation represents the larger project, which frames the tipping point as an agent of change.

-Ellen Ginsburg, Ph.D.

-Blyth Hazen

-Laura Donaldson

Session 6: Activism

9:00am-10:25am

A) **“Practical Ecofeminism and Ecological Art Today: From Degradation to Transformation and Beyond”**

Chair: **Aviva Rahmani,**

One of the most important trajectories of ecological art practice emerged in the '70's, grounded in ecofeminism, as Mierle Ukeles. The premise then, was that healing the earth is our mandate. Performance, earth and conceptual art gave us many of our first tools. But the world has dramatically changed since that time. The broad, optimistic and arguably simplistic vision of those times now confronts more complex problems. We live with new thinking, previously inconceivable events and the emergence of this genre into the mainstream. Panelists will discuss the evolution of their work, locating their praxis in relation to current issues.

-Anna Shapiro

-Ruth Wallen

-Ann T. Rosenthal

10:35am-12:00noon

B) **“A Conversation with Third Wave Feminists,”** - Chair: **Dr. Maura Reilly**

This panel will create a roundtable forum for a critical conversation between members representing early and later feminists

-Maria Elena Buszek

-S.A. Bachman

-Emily Putnam

-Lalla Essaydi

-Pia Schachter

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Tuesday Afternoon (February 21st) *1:30pm-4:30pm*

Session 7: Public Works

1:30pm –2:55pm

- A) **“From Heroes to Victims: American Memorials and their Subjects”** - Co-presenters: **Harriet Senie**, and **Sally Webster**

This panel explores a major shift in focus in key 19th and 20th century works.

-Pamela Scott

-Pamela H. Simpson

-Michelle H. Bogart

3:05pm-4:30pm

- B) **“A Life in Public Art: In Four Parts”** - Moderator: **Mags Harries**

Public art is undergoing a renaissance of creativity, research, awareness and civic engagement. Formerly restricted to the expression of ruling factions, public art has more recently metamorphosed into a vehicle for local, individual and neighborhood identity by involving community in its planning and creation. The panelists will introduce, analyze and compare public art initiatives both in their affiliation with local institutions, and individually. Four different but interrelated perspectives will be presented - artist, administrator, teacher, and scholar/critic.

-Cher Knight

-Christina Lanzl

Session 8: Critical Audiences

1:30pm –2:55pm

- A) **“The Color Is Green: The Business of Art and Women”** Co-chairs: **Noreen Dean Dresser**, Former President of WCA, and **Laurie Elizabeth Talbot Hall**

This panel will fill a much-needed introduction to the topic of the process by which a monetary value is assigned to art. Many women artists and professionals in the academy do not fully know how art prices are established and increased. Getting a firm foundation in the actual process of pricing and marketing will give women a better idea of how they can influence the art market. This would allow us to act collectively and individually in ways that enhance women's professional careers. The panelists will represent the three roles of Gallery Director, Collector and Critic.

-Joyce Cohen

-Randi Hopkins

3:05pm-4:30pm

- B) **“Art Journalism: The Region and Beyond”** - Chair: **Joan Marter**

This panel will consider the role of the press in assuring recognition for the achievements of women artists. Often women need strategies for presenting their work for review. The experienced journalists on this panel will speak of their goals as art critics, and provide some insights into the process of reviewing exhibitions and writing about contemporary art.

-Barbara O'Brien

-Christine Temin

-Carey Lovelace