

e NEWSLETTER

Women's Arts Association / Cymdeithas Celfyddydau Menywod

Women's Arts eNewsletter issue 4 published June 2013

International Women's Day 2013

Every year the Women's Arts Association celebrates International Women's Day with exhibitions, performances, talks and craft workshops. As in previous years the Welsh Government funded women's organisations to hold celebratory events around Wales.

Women's Arts 2013 celebrations took place at Art Central in Barry and at Butetown History and Arts Centre in Cardiff with open exhibitions and all day events in which many women took part.

Across Wales there is an increasing awareness of IWD and of the importance of noting the day to such an extent that celebrations now tend to take place throughout March and sometimes beyond. It is becoming impossible now to attend all the events one would like to experience. These range across a multitude of options from conferences to lectures, music, poetry readings, book launches and more. Most of these celebrations are organised by volunteers but more institutions are offering support which demonstrates how significant IWD is becoming.

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Jan Bennett
Untitled 2012
graphite and coloured pencil.

INTERNATIONAL WOMEN'S DAY 2013

'Making Visible' Art Central and Butetown History and Art Centre

These two venues were the settings not only for the Women's Arts Associations annual Open Exhibitions celebrating International Women's Day, but also for events.

Those who attended enjoyed workshops exploring Persian calligraphy and self-image. They worked with a variety of materials from inks to beads and from acetate sheets to wool. This variety was reflected in the artworks surrounding them in both venues showing also the varied working practices of the participants. It brought to mind the works of Meret Oppenheim and Louise Bourgeois who both used not only the traditional media of stone and paper, but also soft media and found objects, turning their hands to whatever in their surroundings best suited their vision.

The workshops were interspersed with talks and presentations, so there was a good variety of experience throughout the two days.

The Women's Arts Association had two partner organisations for these events: Disability Arts Cymru and Butetown History and Arts Centre. Maggie Hampton of Disability Arts Cymru spoke on the way that DAC supports women artists and Glen Jordan spoke of the exciting future developments in the arts planned for BHAC. The other talks ranged from the desperate seriousness of the plight of women suffering forced marriages and of BAWSO's (Black and Asian Women Step Out) work in supporting them and making their plight more visible to the positive freedoms of women artists suffering from the constraints of deafness who had been supported by DAC in finding an outlet for their work in publications and exhibitions. It was a joy to see and hear the poems of Donna Williams signed in dance-like movements and see Bev-Bell Hughes work not only in image but in actuality as she had brought one of her intricate and fragile works all the way from North Wales on the train.

We are very grateful to all those who contributed

to the exhibitions and to the events. They have helped, as happens each International Women's Day, to support women and to help them become more visible in the mainstream of their lives and their work.

Maggie Hampton, DAC; Bev Bell-Hughes, Ceramicist; Donna Williams, Poet; Vicky Wilson, Community Artist; Glen Jordan and Chris Weadon, BHAC; Mitra Saneei, Artist, Calligraphist; Di Setch, Artist; Caroline Deacon, Community Artist; Cath Lewis, Artist; Rakhshanda for Dr Mwenya Chimba, BAWSO.

Of course everyone at the events also all enjoyed superb and generous lunches provided by Kemi's Cafe (very healthy) and MIND in the Vale of Glamorgan (yummy cakes).

Some of the comments in the Visitor Books were 'Excellent works', 'Impressive', 'Very interesting and extremely engaging' and 'Stimulating days of events' so we can be sure that, as each year, the Women's Arts Association had successfully celebrated International Women's Day.



Vicky Wilson 2012

Flowers

15 cms high

ceramic, resin, glass and precious metals

For membership forms contact: Women's Arts Association 4 Dock Chambers, Bute St, CF10 5AG

tel: 02920 487240 • email: office@womensarts.co.uk

or download from www.womensarts.co.uk

COMMENT

The 55th Venice Biennale is getting a lot of publicity this year. Unfortunately it is directed mainly at male artists and the British pavilion is devoted to the rise and rise of Jeremy Deller. The interesting feature about his work is he does not make anything himself, he buys in all the elements. He doesn't appear to paint, sculpt, make the music or manufacture anything.

In the Welsh pavilion, famed for its opening night parties, again there is a male artist on show; Scotland has three artists exhibiting, two are women; Ireland has one man.

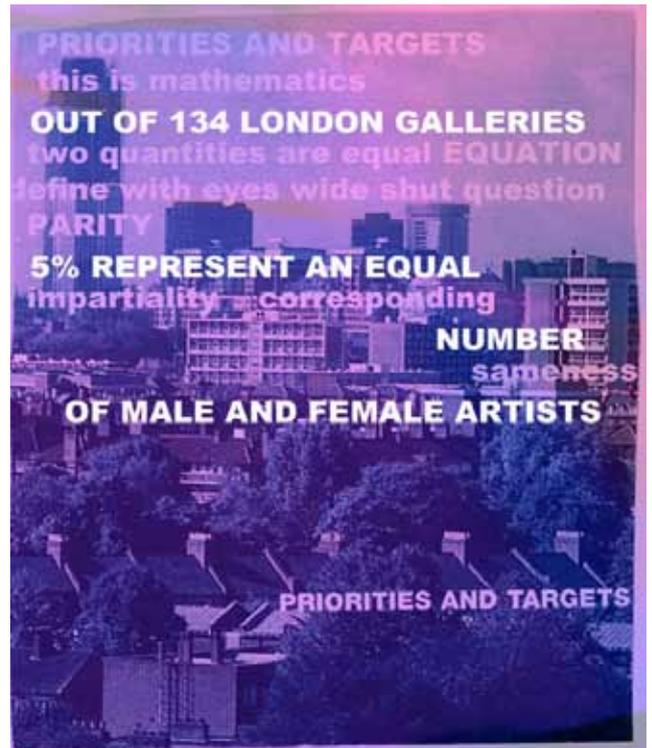
The way the visual arts has been developing for a number of years now, is that unless artists have a major gallery or a commissioning agent backing them, there is not much chance of making a serious mark in the art world. Evidence as to this emerged in the early Artes Mundi exhibitions. In comparison to those artists backed by large, international galleries, that were in the majority, there was a paucity of the lone artist's support with definitely less international exposure so giving a sense of less significance. The production and promotion of contemporary art is now really big international business.

As women have far fewer exhibitions than men, what is the chance of many women seeing success similar to that of Deller? Here in Wales women don't feature a great deal in exhibitions particularly those directly funded by public money despite those responsible organisations having approved policies on equality.

It seems no-one monitors the gender balance in the visual arts in Wales. Swansea's Art Across the City 2012 (funded by the Arts Council of Wales) featured 15 male and 4 female artists; Art Across the city 2013 features 9 men and only 2 women. A ratio of slightly less women in 2013! The ACW Creative Wales Awards 2012/13 were, however, given to 10 women and 10 men. This is progress but it would improve if the managers of the ACW were to be more diligent in monitoring the balance of male to female beneficiaries in the organisations it finances. It does have a legal duty to comply with the Equality Act 2010.

We need some research to investigate the representation of women artists in Wales. The

ACW criticised Women's Arts for not having any research findings to support the need to continue funding a women's arts organisation citing "..... many other community arts organisations deliver successful projects for women". As the ACW officials are apparently ignorant of the status of women in the arts in Wales it is unlikely to commission any research as in that world all is believed to be healthy.



Analysis of the 100 highest grossing auction performances of 2012 revealed there were no women on the list.

Consider the findings of 'The London art audit: how well are female artists represented?' and how a group of women took the initiative and worked on this project. We can't commission any research (no funds) but could we do something similar here in Wales? Unless there is some action taken, will women artists in Wales get a fair and balanced mention in the history of art in Wales?

London Art Audit, <http://elf-audit.com/the-results/>

www.guardian.co.uk/news/datablog/2013/may/24/london-art-audit-female-artists-represented

WHAT'S HAPPENING

Glynn Vivian Art Gallery
Alexandra Road
Swansea
18 Jun 13 - 16 Aug 13

Artist in Residence
Gemma Copp
YMCA Swansea

Gemma studied Fine Art at Swansea Met gaining both her BA and MA. She was named Welsh Artist of the Year 2012. Gemma Copp is an artist who works with the moving image.



Artist of The Year
St David's Hall, The Hayes, Cardiff
10 June - 6 August

Sarah Ball is the winner this year for her take on a mug shot she found in police archives, taken at the time of a woman's arrest in the 1920s.



Artist of The Year

Patricia Ziad (WAA member) was awarded the Student Prize for her photograph of a corner of a chapel, (Penuel, Llanwrthwl, Powys) which judges said brought a timeless poignancy to a traditional subject.



MEMBERS' PROFILES

Kay Keogh

"What is real is not the external form, but the essence of things . . . it is impossible for anyone to express anything essentially real by imitating its exterior surface." ~ Brancusi

My fascination with the human condition lies with what we reveal and what we conceal, divulging far more than the surface of things. Through my observations of social interaction I aim to expose the subtext of human enactment. I am researching allegorical literature and exploring the figurative treatment of one subject under the guise of another, to reveal true human emotions during social interaction. I try to capture not only the exterior of what I see but also the emotional and personal experience that it evokes within me. At present I am drawing upon the narrative of a spiritual journey inspired from the book, *The Pilgrims Progress* by John Bunion 1678 and equating it back to contemporary society. Reality is not just what you see; it takes everything else to make it real.

I completed my BA honours Degree at Glamorgan University and I have continued with my art practice as a painter. Currently I am studying an MFA



*Small Talk 2013
120 x 80 cm
mixed medium*

Eve Hart



*Departure Point
61cms x 61cms
oil on board*

My work has two differing, though connected strands.

I have always worked from direct observation and made figurative paintings. I am interested in the traces left behind by people, in pathways and journeys. I am intrigued by the particularities of specific places at specific times, and in the ordering of chance appearance.

In recent years much of my work has been of an abstracted and sometimes symbolic nature. Sometimes I start by taking and enlarging a fragment from a previous painting, which gives me an abstracted pattern which is nonetheless based on observation. I then look for images and they emerge, almost, it seems of their own volition.

The painting shown here is one of a series made in this manner, using a portrait of my late husband as a starting point. They were a way of coming to terms with personal loss, so for me they have both memories and meaning. My hope is that for every viewer there will be a personal response

In all cases, in my painting, I am trying to heighten awareness of, whether to ordinary things in everyday life or to the inner life of the mind and imagination

Reviews

The Brothers

I wandered up the stairs of the Norwegian Church in Cardiff Bay to have a look at the photographic exhibition on display as part of the Cardiff 'Diffusion' Photo Festival in May 2013.

Elin Hoyland went to a remote farming village in Norway and photographed two elderly brothers who sleep, eat and live together. She must have spent considerable time with them as the shots are frank and intimate at the same time. They tell a story of the starkness of the place and of two men caring for each other going about their daily business.

The photographs are beautiful and sensitive. We are invited into their kitchen, bedroom. We see them dressing each other and see them outside the window looking into their home.

It depicts a way of life far removed from clutter, technology and noise and reminded me of some of the farms in the village where I lived until the age of seven. An existence of getting up at first light and going to bed when it is dark.



It is not an idyllic way of life but a harsh reality for these two men who seem to be part of the landscape.
Jacqueline Alkema

Barbara Hepworth: The Hospital Drawings, Pallant House Gallery, Chichester.



Concentration of Hands II, 1948
Bowness, Hepworth Estate, courtesy of Hazlitt Holland-Hibbe

Between 1947 and 1949 Barbara Hepworth (1903-1975) produced almost eighty drawings of surgeons and surgical teams at work in hospital operating theatres in Exeter and London. At her lecture to surgeons in Exeter in the early 1950s she spoke of the similarity between the work and approach of doctors and surgeons, and painters and sculptors. Both led by vocation, the medical profession sought to restore and maintain the 'the beauty and grace of the human mind and body... a doctor never loses sight of the ideal, or state of the ideal, or state of perfection, of the human mind and body and spirit towards which he is working'. By seeking to make concrete 'ideas of beauty which are spiritually affirmative' the artist, if successful, gains a deeper respect for life through an enriched vitality and understanding.

The drawings Hepworth produced were informed by her training and practice as a sculptor, in that she was able to view and present the figures she observed in terms of their architecture and relationship in space, and to suggest and convey meaning through the portrayal of movements, gestures and expressions in her compositions.

Reviews

The process of watching the surgery was both an important period of study and an inspiration to her approach to art, and she made associations between the drawings and her sculpture. Of *Trio*, 1948, her drawing of three gowned figures with the surgeon's hands in the centre of the image she claimed 'These forms, when diagnosed, relate to my carving'.

The evolving series of drawings were worked up from her rapidly produced sketches, and the only surviving book of these quick studies, together with more than thirty of the finished works were displayed in the elegant eighteenth century rooms of Pallant House Gallery. Curated by Nathaniel Hepburn, who also wrote the book accompanying the exhibition, this presentation of the works over two floors of the house comprised loans from national, public and private collections.

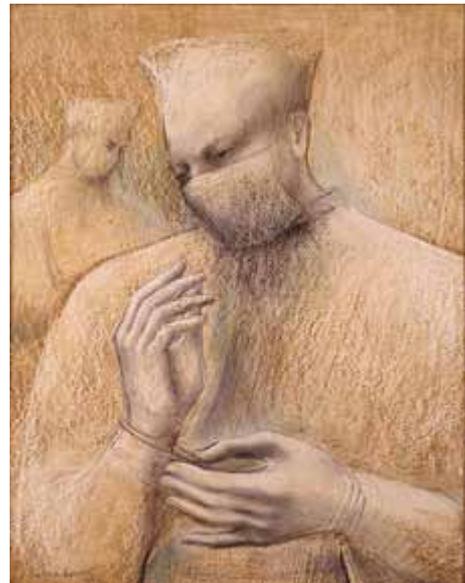
The original sketches were made using a sterilised drawing pad, and the studio works based on these form two groups - the first of ink, chalk or pencil on paper, and the more developed drawings in oil and pencil on board coated with Hepworth's faux-gesso. This was a mixture of enamel paint, white lead and chalk (similar to the ground her husband at the time, Ben Nicholson had used for his paintings and reliefs), which she covered with thin oil washes then rubbed away and scratched into with a razor. Using this technique she used coloured mid-tones for backgrounds and figures, highlights were scratched into the white gesso, and darker tones and contours were drawn in pencil. Hepworth scraped into the gesso to render the forms of the surgical teams, illuminated by the bright overhead operating theatre lights, as much by the subtraction of colour and tone as by their addition. The enlarged shoulders and hands of the surgeons and their pared down forms make them appear monumental, adding to the dramatic or atmospheric effect. The critic Herbert Read described the realism of these works in April 1948 as reminiscent of 'the austere humanism of Quattrocento in Italy'.

The sketches are very immediate, with fluid marks and lines to describe hands or ears and

characteristic squiggles for wrinkled fabric, with the odd word to describe the activity or local colour. They are drawn from a similar eye-level to the subjects at work; the focus is on heads, hands, arms, tools and procedures, and there is no exaggeration of form for sculptural or emphatic effect as in the finished works. Hepworth's draughtsmanship is evident in the pencil work in the studio drawings – the freshness and directness of her marks has been carried over from the sketches, bringing a greater vitality to these more considered compositions.

On a personal level, I was definitely drawn to the faces and hands, as Hepworth intended. With the faces, she drew attention to the eyes of the surgeons who were made almost anonymous due to the surgical masks, conveying the intensity of their application through the expression of their eyes. I was intrigued though by the way she had barely drawn in the masks on a number of the drawings – without the edges of the masks the faces look like unfinished sculptures. The hands were exquisitely drawn with a just few lines and light cuts or scratches with a fluency I can only aspire to.

Jan Bennett



Prevision, 1948 Photograph: Bowness, Hepworth Estate, courtesy of the British Council Collection

REVIEWS

Helen Sear
LURE
Bay Art



Helen Sear's lure is an important solo show of new sculpture, video installation, film projection and photography. Created over the past 18 months, this major body of work represents a period of intense creativity by the artist. The exhibition sees Sear continuing to explore the act of looking and relationships between nature, space and scale to present still and moving images of remarkable power. In the video installation, *Pond* (2011) the viewer is presented with a double view, looking down into a frozen pond as the camera's eye travels slowly around its perimeter. In a large-scale projection of the same pond our position shifts: instead we are placed as if standing upon the frozen pond as the camera's eye travels slowly around its perimeter. In a large-scale projection of the same pond our position shifts: instead we are placed as if standing upon the frozen water, our gaze moving around the edge of the bank. In *Chameleon*, (2012) a sunflower emerges slowly from the dark to reveal the flower, which becomes an eye staring back at us, spiritual and unnerving.

Wild flowers collected from a field near the artist's studio become the subjects of *Pastoral Monuments* (2013) - photographic images that are monumental in scale, their vivid colour and

depth of contrast recalling the richness of a Dutch still life. References to historic painting are also present in the stunning series, *Sightlines* (2011), in which the artist uses the traditional material of gesso to 'paint' the backgrounds of small portraiture photographs, her subjects' faces obscured by small ceramic bird ornaments.

Lure can also be seen as the culmination in a shift in focus by Sear, as she expands her practice to create the sculptures *Plinths for Imaginary Birds* - large-scale monoliths which appear as if carved from marble or alabaster; or the extraordinary bronze casts, *The Tree Surgeon's Table*, (2012) in which Sear re-configures twigs as strangely sinister, shiny implements, laid out as if before an operation.

In his essay, *Secret Configurations* in the exhibition brochure, Neil McNally notes that 'The original meaning of lure is something that allures or entices ..' and '.. a temptation or reward may be in the offering, but with the risk of being brought to heel or even entrapped.' The title implies risk combined with enticement, and also suggests the beauty and fascination present in this extraordinary exhibition.

One of Wales' most important artists, Helen Sear's practice is characterized by her exploration of the crossover between photography and fine art, her focus on the natural world and the startling beauty of her work.

A Comment to Guardian online -

The blue plaque outside 18 Brookside, where Millicent Garrett Fawcett, the veteran leader of Britain's constitutional suffragists, and her daughter, Philippa Fawcett, the first woman to obtain the top score in the mathematical tripos, lived in Cambridge, reads: "Henry Fawcett ... lived here with his wife and daughter, 1874-1884." The cause for which Emily Davison gave her life still has far to go.

Professor Mary Joannou
Cambridge

Women in art: why are all the 'great' artists men?

Kira Cochrane

guardian.co.uk, Friday 24 May 2013

<http://www.guardian.co.uk/lifeandstyle/the-womens-blog-with-jane-martinson/2013/may/24/women-art-great-artists-men>

An audit of the art world shows that every artist in the top 100 auction sales last year was a man, and just 8% of public art in central London was created by women. But things are changing

Here's a teaser. How many female artists featured in the top 100 auction sales, ranked by price, last year? Gemma Rolls-Bentley, an independent curator, decided to find out. One day, not long ago, she sat down with the 2012 list, "and spent a couple of hours writing M next to the artists. I got to the end and there wasn't a single F." Some of those artists were alive, some were dead, all were highly valued – considered "great" or "genius" – and all were men.

Her count was part of a major project that began more than a year ago, in a packed church hall in Bethnal Green. East London Fawcett, a feminist group, had set up an event on women in the arts, and the turnout was large and vocal. "People were saying: 'I find I can't even have this conversation about equality in the art world'," says Rolls-Bentley, "because so many people think it's already been achieved. Because figures like Tracey Emin have defied the statistics, their rare success misleads people into thinking women get an equal shot."

As the arts director of ELF, she had come armed with statistics gathered by the campaigning group UK Feminista in 2010. These showed 83% of the artists in Tate Modern were men, along with 70% of those in the Saatchi Gallery. The conversation became even more heated.

A group of volunteers decided to do their own wide-ranging audit. The results are published today, and they make interesting reading. The auction statistic surprised Rolls-Bentley the most, but she was also struck by the low proportion of public art created by women. In east London, of 43 public works of art, 14% were created by women. In Westminster and the City of London, of 386 public works of art, the proportion created by women is just 8%.

Given that many of those commissions date back years, these numbers reflect women's marginalisation in art history – it's often estimated that only around 5% of the work featured in major permanent collections worldwide is by women. The National Gallery in

London, for instance, contains more than 2,300 works; an information request made by the women's activist Tim Symonds at the start of 2011 revealed that only 11 of the artists in that enormous collection are women.

Rolls-Bentley and the other ELF volunteers were inspired in their audit by the self-styled "conscience of the art world", the feminist activist group Guerrilla Girls, who started highlighting sexual and racial inequality in the arts in 1985 – while dressed in gorilla masks. Perhaps their most famous poster came in 1989, and featured the female nude from Ingres's Grande Odalisque, wearing a gorilla mask, alongside the question: "Do women have to be naked to get into the Met Museum? Less than 5% of the artists in the modern art sections are women, but 85% of the nudes are female."

Has anything improved in the nearly three decades since the Guerrilla Girls started? Some areas of the ELF audit suggest they have. When they looked at the proportion of women artists selected to exhibit on the fourth plinth in Trafalgar Square, for example, they made up 25% of the total – far from brilliant, but much better than those other statistics for public art.

They also looked at the artists represented by 134 commercial galleries in London and found that 31% were women – a figure reflected exactly in the proportion of solo shows by women at the city's non-commercial galleries. Given that women make up a majority of art students, the fact that they account for just fewer than one in three of the artists exhibited in, and represented by, London galleries might not seem much cause for celebration. But in the context of art history, it does suggest a step forward.

Rolls-Bentley recognises that there are still problems but is hopeful that we're seeing improvements, and flags up one specific point of comparison to illustrate this. The ELF audit found 23.3% of solo exhibitions hosted by commercial galleries during the Frieze Art Fair last year were by women – when the Art Review journalist Laura McLean-Ferris investigated this in 2008, that figure was 11.6%.

The question remains how many of the female artists shown in London galleries will go on to be celebrated as true greats – and how many will be scuppered by that familiar tangle of boys' clubs, motherhood and cultural expectations. On this last point, the auction statistics suggest it is still all-male at the top, as does the assertion by the feminist artist Judy Chicago that only 2.7% of art books concern female artists. When

Women in art: why are all the 'great' artists men?

I spoke to Chicago last year, she pointed out: "The monographs on artists, permanent collections and major exhibitions are really the path into history, and that's what is important to look at, and not be deceived by the many women showing at entry level in smaller and regional museums and galleries."

The glass ceiling in art still exists, then – but campaigners are determined to break it. The audit was set up to put this issue on the map, says Rolls-Bentley; to encourage the art world to consider gender balance much more frequently and freely. If that becomes second nature, the many brilliant women at the start of their careers today, putting on shows in small galleries, might have a genuine shot at history.

See *finding of the Audit*

London Art Audit, <http://elf-audit.com/the-results/>

Tracey Emin on Getting Older With Her Art Interview by ANDREW GOLDMAN

Published: May 24, 2013

http://www.nytimes.com/2013/05/26/magazine/tracey-emin-on-getting-older-with-her-art.html?_r=0

A fellow Young British Artist, Damien Hirst, saw the prices of his work plummet recently. How's the market for yours?

My work rarely comes up in secondary market, so it means that my prices stay low. But I'll tell you about my contemporaries — if I sold every single thing in my whole show, it is still not as much as one painting of my male contemporaries.

Does this frustrate you?

It depends. It's the status quo. The only reason that a Louise Bourgeois just sold for \$10 million and not \$40 million is because she's a woman. Cindy Sherman is one of the highest-selling female artists, but compared to her male contemporary Jeff Koons? Men peak at their career between 40 and 50. Women, at 50, are on a plateau with their careers, but later they ascend. Twenty-five years ago you could just go and buy a Frida Kahlo for 10 or 15 grand. Now you can't.

Many of the new works you're showing at the Lehmann Maupin gallery now are your "Lonely Chair drawings," self-portraits with your legs splayed, a recurring subject in your work.

I wish I didn't want to do splayed-leg pictures anymore, but I can't help myself. When I was younger, it was more about the sexual action, whereas now it definitely isn't. They're not opening. They're closing. This is about getting old and understanding the way of the world.

Old? You're about to turn 50. Isn't 50 the new 30 or something like that?

Who's saying that? When you're 20 or 30, looking ahead, you see these benchmarks for relationships, career, ambition, sexuality, and they went off into infinity. When you get to 50, you look at what's ahead of you, and there's an end. It goes into a nothingness, a void.

This doesn't sound like a welcome birthday.

It's a reality. I'm not dreading it. I'm just saying here it comes, and I better be prepared.

The piece that made you famous, "Everyone I Have Ever Slept With 1963-1995," was a tent with names embroidered inside. Eventually, you resolved that you would no longer identify friends or family members in your work. Were these two things related?

The tent got me into a bit of trouble. I never said that everyone had sex with me; maybe we slept on a plane or on a sofa. There were 102 names, and out of those 102, I only had sex with 32. The tent wasn't about sex, the tent was about intimacy on all levels. Only the people who went into the tent realized that.

So then why was there trouble?

A couple of them had affairs with me on the side. My argument then was "You shouldn't have slept with me then, should you?" That's the way it goes.

Charles Saatchi owns your famous piece "My Bed," an unmade bed with the detritus of a bad few months of depression in 1998. How does the bed get installed when it travels?

I install it. Everything is in sealed containers, and it's all labeled, like a crime scene. I did it in Frankfurt last year. I hadn't seen it since 2008. I was thinking, with the cigarettes, that's so weird because I don't smoke anymore. I haven't had sex for years, and there's this condom. God, there's a tampon, and I haven't had a period for years. There's my ex-boyfriend's marijuana, I would never be with anyone who smokes marijuana now; there's a whiskey bottle, and I don't drink spirits. I get inside and pull the covers over me and then fold them back to look natural. I can actually smell the past. When I touched the condoms, I thought, Oh, I really loved that person who wore that condom. It's a strange feeling, a good feeling. This ghost of me was still there.

Damien Hirst's shark in formaldehyde had to be restored because it was rotting. Have you had any similar problems with the bed?

The bed mustn't be in strong lights, otherwise the stains on the sheets will fade. The condoms are disintegrating. Charles Saatchi said, "Can you not make some more?" And I said: "No, of course I can't make any more. You want me to fake it?" I really don't know what we're going to do.

REVIEWS

SALONA RAOUDA CHOUCAIR



Les Peintres célèbres, 1948-49

Now 96 years old, she has at last achieved a well-deserved exhibition in Tate Modern, though not on the scale of the Lichtenstein nearby. As one reviewer commented, it should have arrived years ago if she had not been a woman.

The work displayed dates from the 1940s onwards including semi-abstract landscape, nudes, compositions reminiscent of Matisse in his later work but more precise, geometric sculpture of varied size, some of wood, others precise and delicate in a variety of material eg acrylic and nylon.

Her striking self-portrait from 1943, in her characteristically bold colour palette, accompanies numerous examples of her social commitment, such as the softened geometric forms of three naked women having tea, and the humour of what is apparently an abstract Bottlewasher in “Chores”, but then a head can be discerned inside the glass, and doing the ironing has been shaped in cubist form. Representation of Paris-Beirut contains familiar symbols and suggests her love of both: she had success in Paris in the 1950s, but returned to the Lebanon where she continued to produce distinctive paintings and sculptures combining modernist with Islamic design.

The scope of her attainment is outstanding,

as recognised by the Press coverage of this exhibition, while the realisation that she should have received international recognition long ago is a reminder that Arab and African artists generally are not accorded their rightful place internationally. It is significant that Choucair’s work draws attention to this deficit.

Audrey Jones

REJUVENART



Jenni Stuart-Anderson

Leaf

Hooked rug using recycled wollens

RejuvenArt took place at the Norwegian Church from 25th February until 10th March. On the 9th March there was a family workshop. Six hundred people viewed our exhibition and for such a grim, cold and wet time this year, the 17 artists taking part were quite pleased with this turnout. The artists used a variety of materials to create their art work. Two artists Jenni Stuart-Anderson and Lorenzo Gavarini’s rag rugs caused many of the over 80’s viewers to reminisce of past times from their child hood, whilst also imagining revisiting this skill with their own grandchildren.

Caroline Deacon

ON LINE



News Items from the WAA facebook page

<http://www.facebook.com/WomensArtsAssociation>

Gender balancing the books

We counted the numbers of male and female reviewers and authors under review in the major UKbooks sections for a month in 2012 and again for a month this year. Alex Clark reflects on why the review pages still bestow 'secondhand status' on women.

<http://www.guardian.co.uk/books/2013/jun/08/gender-balancing-books>

Keep A Woman On British Bank Notes Campaign Launches Legal Challenge Against Bank of England

http://www.huffingtonpost.com/2013/06/10/woman-british-bank-notes-legal-bank-of-england_n_3413992.html?utm_hp_ref=uk-women

Whilst there are hundreds of successful female poets published throughout the centuries, poetry is still very much thought of as a "man's world". When we think of poetry

we think of Blake over According to The Guardian, not a single female appeared on the top 100 artist sales list 2012.

<http://femalearts.com/node/471>

"An imp with brains": The forgotten genius of Charlotte Mew

<http://www.newstatesman.com/2013/05/heart-hidden-things>

A Monument for Rape Survivors Giant quilt of stories to blanket National Mall, mirroring AIDS memorial.

<http://www.thedailybeast.com/witw/cheats/2013/05/30/a-giant-quilt-for-rape-victims.html>

Afghanistan: Women in parliament receive threats - from fellow lawmakers. A backlash of conservative parliamentarians and protests against a key piece of pro-women's rights legislation may indicate the beginning of political efforts to once again curtail women's rights.

<http://www.csmonitor.com/World/Asia-South-Central/2013/0608/Afghanistan-Women-in-parliament-receive-threats-from-fellow-lawmakers>

CAFAM Granny Squared: Knit Graffiti Collective Yarn Bombs A Museum

http://www.huffingtonpost.com/2013/05/29/cafam-granny-squared-knit-graffiti-collective-yarn-bombs-museum_n_3348317.html?utm_hp_ref=arts#slide=2495205



British theatre's most powerful woman: sadly we need quotas for women

<http://www.telegraph.co.uk/women/womens-business/10091323/Rosemary-Squire-British-theatres-most-powerful-woman-sadly-we-need-quotas-for-women.html>

Can you spot my boobs? Meet the women baring their breasts on wallpaper – for charity

<http://www.telegraph.co.uk/women/womens-life/10115830/Can-you-spot-my-boobs-Meet-the-women-baring-their-breasts-on-wallpaper-for-charity.html>

"Breadwinner Moms": A look into the art of pioneer Judith Leyster

<http://womeninthearts.wordpress.com/2013/06/11/breadwinner-moms-a-look-into-the-art-of-pioneer-judith-leyster/>

REPORTS

Making Visible, Barry, 2013

Art Central was the venue this year for one of the Women's Arts Association Open Exhibitions. It ran from 2nd March til 6th April, with a celebratory event on 16th March.

54 women entered their work, ranging in media from feltwork, sculpture, glass, and ceramics, to printmaking, drawing and painting.

Work arrived from as far afield as Pembrokeshire and mid Wales. As always, the wonderfully light and spacious gallery in Barry displayed work to its best advantage. Thanks to Tracey Harding, the Vale Arts Officer for her help in hanging the work.

On 16th March, a practical workshop was held in the morning, run by Vicky Wilson, entitled "Visible and invisible", which explored self-identity through the use of reflective materials. 15 people took part, making transparent and shiny self portraits.

Lunch was provided, supplied by the Mind-in-the-Vale Café on Barry Station.

In the afternoon, to an audience of about 40 members, Maggie Hampton, Strategic Director of Disability Arts Cymru, spoke about their work in relation to women in the Arts, showing slides of work and activities.

She was followed by a vivid and amusing performance and interpretation by deaf poet Donna Williams of her own poems, ably assisted by her signer.

Bev Bell-Hughes then showed us her ceramic work, and discussed her methods of developing ideas together with her techniques of forming clay.

Both artists were very happy to answer questions from the floor.

The Exhibition was then formally opened by Jane Hutt, Assembly Member for the Vale of Glamorgan. This was followed by tea and cake. Eve Hart

Making Visible, Cardiff 2013

On the 17th March 2013 The International Women's Day event at Butetown History and Arts Centre began at 10 o'clock on the Sunday morning with coffee, tea and chats.

Glenn Jordan, Director of BHAC, spoke for about an hour about the Centre's plans for the future which will include digitalising its local history for people to view and perhaps a Theatre on the top floor. He delved into the origins and history of the Centre for a while stressing the importance of the multi ethnic nature of the dock area and the people who have a

long history in this part of Cardiff.

The Centre started small in 1987, involving local people and collaborating with professional researchers, artists and media workers to creatively use visual and media art to produce educational materials exhibitions and programmes based on their archive accessible to a wide audience.

The Women's Arts Association is very happy to have their base in this centre and have collaborated with Bhac on projects and exhibitions for International Women's Day and will work together with Bhac in the future.

Mitra Saneei started her Persian Calligraphy workshop after the talk. She told participant a little about the history of calligraphy in Iran which dates back to the pre Islamic period and is called Nas'taliq. Nas'taliq follows nature and natural curves. She then gave a demonstration with the reed pens and beautiful coloured inks how it worked. Participants all had a go at writing their first names and how difficult but also how pleasurable it was to see your own name written in that way by the end of the workshop

Lunch provided by Kemi's was very tasty and plenty of it, all vegetarian.

In the afternoon Dr Mwenya Chimba spoke about the work Black and Asian Women Stepping Out organisation does, working with the immigrant community on issues like domestic violence and forced marriage. BAWSO support people from Black and Ethnic Minority backgrounds who are affected by domestic abuse and other forms of abuse, including Female Genital Mutilation, Forced Marriage, Human Trafficking & Prostitution. The organisation provides housing-related support to help people manage their accommodation and live independently and inclusively in the community.

Caroline Deacon and Cath Lewis both had an afternoon workshop. Caroline used plastic bottles and other recycling material to make forms and decorative objects and Cath's workshop involved making a small book using images and watercolour which was very popular.

Attendance was not as good as we hoped but the reason might be that the Butown History and Arts Centre organised a small opening earlier in the month which was attended very well. The exhibition itself was very varied and interesting and was extended for another month. Three pieces of work were sold.

Jacqueline Alkema (Co-Chair)

Women's Arts Association

Women's Arts Membership

Associate membership £10.00
Ordinary membership is free.

To become an Associate Member post a membership form enclosing a cheque for £10.00 made out to Women's Arts Organisation or make a bank transfer (information below).

Download a membership form from www.womensarts.co.uk - membership page which you can print and post back or email to - office@womensarts.co.uk. Please put MEMBERSHIP in the subject field of the email. Remember to tick the box if you wish to become an Associate Member. Enclose a cheque for £10 by post or indicate if you have made a bank transfer or have created a Standing Order

Women's Arts Association
Sort Code: 08-90-03
Account No: 50013461
at
Cooperative Bank PLC
16-17 High Street
Cardiff CF10 1AY

To become an ordinary member, email or post a membership form to Women's Arts Association, 4 Dock Chambers, Bute St, Cardiff Bay, CF10 5AG.

INFORMATION

**Currently the events bulletin is unavailable.
It is hoped to restore a regular monthly contact with members soon.**

The office is only staffed by volunteers on occasional Fridays and not necessarily all day. Emails and telephone messages are answered as soon as can be arranged.

www.womensarts.co.uk

The website will carry fixed information. WAA events, members work, general information, the eNewsletter to download and archived old newsletters etc.

The eNewsletter will be available when there is enough content to make an interesting publication. This, in the main, will be dependent on members' contributions. We aim for at least twice a year but ideally we would like it to be quarterly.

Send contributions to the Editorial team:

Di - di@womensarts.co.uk

Jacqueline - jacqueline@womensarts.co.uk.

www.facebook.com/WomensArtsAssociation

Women's Arts facebook page has more immediate information of interest to women. To date the page is not open for contributions direct, members will have to email pertinent material to the page administrators for posting. We have revived the group page where members can share their thoughts and ideas with each other, The Network of Women's Arts Association.

Administrators: Di - di@womensarts.co.uk: Isabelle - Isabelle.a@ntlworld.com

Anyone who would like to volunteer for Women's Arts please contact the Chair.

Jacqueline - jacqueline@womensarts.co.uk.