

e NEWSLETTER

Women's Arts Association / Cymdeithas Celfyddydau Menywod

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THE WOMEN'S ARTS ASSOCIATION CELEBRATES ITS 30TH ANNIVERSARY IN 2014



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Women's Arts has promoted hundreds of women artists during the past 30 years.

There have been approximately 40 open exhibitions, numerous solo and group exhibitions for visual artists and craftswomen, literature and film events, days of workshops, cultural expeditions and projects with women working in isolation.

Women artists have been seen and recorded, no longer to reside in obscurity.

COMMENT

The Arts Council of Wales made a statement in 2011 that “When the organisation (Women’s Arts) was established in the 1980s there was a clear and pressing need to provide support and service to women artists and to enable them to better compete with their male counterparts. Some would argue that this isn’t now the case”.

In the Autumn issue of this eNewsletter (no. 5) mention was made of how the Women’s Arts Association came into being. In 1984 a small group of visual artists reacted to the lack of support for women artists.

It was in 1985 that the Guerrilla Girls protested in New York at the Museum of Modern Art’s exhibition “An International Survey of Recent Painting and Sculpture”, showing work by 169 artists, less than 10% were by women. Last year “The London art audit: how well are female artists represented?” published the results of a survey of London galleries and public art. Not surprisingly of 43 pieces of public art in east London; 14% were made by female artists, 86% by male. There are 386 public works of art on display in Westminster and the City of London of which 8% were made by female artists and 92% by male. A quarter of the artists selected for the Fourth Plinth are female. The gallery exhibitions reflected a similar under exposure of women artists.

The Guardian recently reported a study on the representation of women on stage, which found a 2:1 divide between male and female roles. On twitter, @protesting has been documenting the more outrageous casting calls, from sexy nuns to a request for a “pretty girl” who can do “what women do best - looking after her boys”. It reads as an encyclopaedia of sleaze.

The Bechdel Test is a test of gender bias (or the lack of it), in films, with only three little rules that need to be fulfilled in order to pass:

- 1) There needs to be more than one female character, who is named;
- 2) They talk to one another;
- 3) About something other than a man.

Unsurprisingly, blockbuster films have been doing a spectacular job of failing it.

Although orchestras are full of female musicians, the top of the profession is still “a place of too great an absence for women” according to Jude Kelly, artistic director of the Southbank Centre. Last year an eminent male conductor insisted that there was no place for women on the podium.

A small American literary journal has vowed to dedicate a year’s coverage to women writers and writers of colour. Author and artist Joanna Walsh’s burgeoning #readwomen2014 project sees readers and publishers around the world start to take their own small steps to address male writers’ dominance in the literary universe.

In March 2013, 8.7% of books reviewed in the London Review of Books were by women, rising to 26.1% in the New Statesmen, and 34.1% in the Guardian.

Architects’ Journal has just released the shortlist for their Women in Architecture Awards, which aim to raise the profile of women architects in a sector where women still face an alarming degree of discrimination.

The demeaning term Chick Lit for romantic comedy written by women, a sexist term coined in the 1990s, is still in use. Now it is often used as a pejorative, dismissive description of women’s writing.

Women represent less than five percent of directors of mainstream industry films in the United States.

Tracy Emin asserts that female artists’ works sells for much less than those by men of similar abilities.

In an article for the Stage, Dervla Kirwan has criticised ageism in the industry, particularly towards women, and has backed Emma Thompson’s calls for more plays to be cast against gender.

Art Across the City (Sept-Nov 2012), a project in Swansea was funded by a large grant from the Arts Council of Wales. The project exhibited the work of 15 artists of whom only four of were women, two in partnership with exhibiting men.

So, have things improved for women in the Arts over the past 30 years? It seems not that much.

When The Arts Council of Wales, experts charged with looking after the arts in Wales, made the statement, “When the organisation (Women’s Arts) was established in the 1980s there was a clear and pressing need to provide support and service to women artists and to enable them to better compete with their male counterparts. Some would argue that this isn’t now the case”, how lacking in foresight and understanding of the art world could they have been. They were so wrong.

WHAT'S HAPPENING



The Annual Women's Open Exhibitions 2014
in celebration of International Women's Day

Arts Central, Kings Square, Barry
12th Feb - 22nd March

Butetown History and Arts Centre, Bute St, Cardiff
4th - 23rd March

Pollen: Hidden Sexuality

Dilys Jackson
Oriol Canfas
44a Glamorgan St
Cardiff
02920666455
Exhibition continues until 9th March 2014

Metal Matters

Dilys Jackson at Cyfarthfa Castle Museum & Art Gallery
Exhibition continues until 23rd February 2014.
The exhibition features sculpture and drawings. This is the first time Dilys is exhibiting her unique brand of Sculpture and artistry at Cyfarthfa



To This I Put My Name

Claire Curneen
Mission Gallery
Gloucester Pl, Swansea SA1 1TY
01792 652016
Exhibition continues until 16 March 2014.

A new body of work by internationally renowned ceramicist, Claire Curneen, which is the result of a Creative Wales Ambassador Award given by the Arts Council of Wales.



MEMBERS' PROFILES



Sally Williams

When I first pulled a print many years ago, on the Foundation course at Walthamstow Art College, it would have been printmaking heresy to mix one technique with another. Coming back to printmaking years later, it was exciting to find how the culture had moved on. This print is a mixture of etching and gum litho.

It is one of a series about the draw of the sea, and the suspension of time, when we connect with the sea/landscape.

I made it specifically for an exhibition in Singapore, which was curated by the Dutch printmaker Marisa Keller, who taught me non-toxic printmaking methods while I lived out there.

I belong to the Cardiff Print Workshop. They are a very talented and expert group of printmakers. We run classes for each

other, and for the public. It makes a big difference to my work to have input from other artists and the support of a group who all have the same passion. We have a gallery/workshop on Market Road, just near Chapter. It is open every Saturday and whenever the A board is on the pavement do come and visit, and watch us printing! We love having visitors and its great to get feedback:

www.cardiffprintworkshop.com www.marisakeller.com

Jan Bennett

For a number of years I produced mainly sculptural works and multi-media installations with interactive elements or film projections. More recently I have returned to drawing and painting in oils, still focused mainly on the human form and what the future might hold for it, but with more of an eye to how it has been represented artistically in the past. I have been composing images digitally from lots of individual sketched and drawings as a way of developing ideas and finding ways to bring affects, emotions or feelings to the surface. Ambiguity is an important facet of my work, and for the last couple of years I have been presenting works that have explored different ways of creating a sense of uncertainty in the viewer.

I am an artist member of Cardiff University's interdisciplinary Pursuing Futures research group, and last year I completed my PhD at Cardiff Met, having studied the affective and/or performative nature of imagery about biotechnologies for human modification and enhancement.



Untitled (D1B), 2012. Digital composition of 31 separate drawings.

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JUDE NOON: AN EMAIL INTERVIEW WITH JAN BENNETT



JB: *Jude, can you describe — especially for those who didn't see it — the installation at your recent solo show at Arcadecardiff (14.12.13 - 4.1.14) What was the most important element of it for you and what do you think people made of the exhibition?*

JN: Well, although distinct, that show was really part of a bigger beast - it was effectively the third chapter in the life of Veronica Feeling so it's a bit tricky to discuss without explaining her or framing it in the context of the first two...That said, the installation's individual premise was to take people into the mind of the long-distance lone female biker. It was very experiential, involving sound, tunnel vision, a disorientatingly unpredictable floor, an oversized projection and a beautiful turquoise motorbike and as such took people a little by surprise I think, particularly the Christmas shoppers...

JB: *Yes I thought the show really conjured up the sense of what riding a motorcycle can be all about — it was like being part of a detached and dreamy inner world but out there on the road with the world speeding by at the same time. Ok, so who is Veronica Feeling, where did she come from and what's behind her look?*

JN: Aha, the voice of a fellow biker! I'm glad you got that from it - the uniquely removed/involved experience of motorbikes - adrenalin aside, I find it a fascinating state, it's hard to shake off.

So, Veronica...I'd read somewhere that if you're nervous about drawing then it can be helpful to

pretend to be someone else; you'll be more objective and if the picture is rubbish it doesn't matter, it's not yours, it takes the pressure off. I was coming to the end of my degree and feeling pretty nervous about everything - planning my first solo show, what to do next, the world in general - so I guess I created Veronica as a way of mediating the transition from student to artist. She is, or was, a woman in the middle grey of everything: middle-aged, middle class, middle intelligence, middle allure, middle crisis. Her June exhibition (the first chapter, also in Arcadecardiff) tracked a growing disillusionment with the norms often associated with such women, targeting the boredom of unwanted domesticity, the feeling there is more just out of reach, the underlying frustration, and also set up the second chapter: a 10,000 mile journey around Europe, her bid for freedom! As for the look, I wanted her to have a strong identity but almost cartoonish qualities - more Wacky Races than Kill Bill - have a laugh at the fantasy of a leather-clad blonde biker (there's nothing sexy about the inside of that suit after 4 months on the road..)

JB: *Ok so when you were blasting round Europe did Jude ride and Veronica arrive or was it Veronica all the way? I'm trying to get an idea of the relationship in practical terms not least the wig/lid issue...the blond curls seem the perfect antidote to helmet hair so I'm guessing you didn't ride 10,000 miles wearing it. Also can you give me a rough idea of your itinerary? From the vodka and Turkish Delight at the opening I assume you went quite a way north and east.*

JN: I did try Veronica under the helmet a couple of times - erm, bit tight and itchy. In fact her manifestations were fairly unpredictable; the wig would always be near to hand and she would come out at unplanned moments. Sometimes these were easy, in a bar perhaps, but usually (as I'm quite a shy person) I would have to build up to "doing a Veronica" as with the young Iranian footballers in Zadar or in Venice when she sat on a chair in the middle of Piazza San Marco for an unseen webcam audience (passers by obviously didn't realise this and started waiting for some action - sorry for that). Although light as air, these fleeting spotlight moments became

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very significant markers for me and judging by the reactions the 100 or so mini-performances touched people in a small but joyful way; I think the repetition enforced this.

More importantly she was a constant companion psychologically. She helped me, forced me, to engage with the world; on such a physically, mentally, emotionally challenging trip it's easy to retreat into yourself and get stuck. There's real beauty in the loneliness of the road but it can bite you if you're not careful.

And yes, you're dead right about the Turkish delight! We went as far east as Istanbul - what an amazing city and one of the 5 biennales of the journey. But the vodka was a nod to the next project which is still in planning stage...

JB: *You mentioned reactions to the Veronica episodes. Did you find any cultural differences in how people responded to her persona and the blond wig/ bright yellow leather image as you crossed Europe, and how differently do you think people behaved towards Veronica than towards you when you weren't doing her.*

JN: I've come to the conclusion that a blonde wig is basically a hairy clown nose, makes me further ponder the fixation some men have with long blonde hair. You know, I think if I'd taken say a brunette bob the trip would've been very different. And if you put a blonde wig with that yellow gear I should really have been driving a car whose doors fall off! Except I wasn't...the bike seemed to set me aside, granted me a different status and, rightly or wrongly, a certain amount of automatic respect. That came as a big surprise. So everywhere I went, in every country, there was definitely this situation of cognitive dissonance going on between the image and the feat which I must say I enjoyed immensely. I think it made

me feel safe too, even when I was Jude, when people would still be friendly but more wary.

JB: *I could easily get a bit sidetracked by that extraordinary clown image you made there but I think that's probably another conversation. You refer to the*

biker status, being respected for it and feeling safe while undertaking the feat. Is this the first time you've ridden alone abroad and long-distance and did you run into many practical difficulties with the bike or travel arrangements? What sort of support did you have for the trip and for making the work?

JN: Well, I was living in Portugal when I got my bike licence so was

used to driving on the right, and once rode from the Algarve to Gois (about 6 hours), but apart from that and bringing this bike down from Conwy I'd never gone further than 20 or so miles from home! Bizarrely, I think a crucial characteristic of this trip was its lack of preparation - I just didn't have time to think about it too much, only to join some key points on the map, book the ferry to Denmark and hit the road. If there'd been a big build up perhaps I'd have got the fear and scaled the thing down or written it off as a pipe dream. I mean, I didn't even realise I needed a visa for Turkey and turned up at the border from Bulgaria with no cash and was turned away to ride 60km back down a horrendous road to find a bank. Luckily some German bikers came through just after and paid the 30 euros for me and the bike - I repaid them in fuel and coffee on the road to Istanbul! - which is a really good example of how you learn to trust the universe, learn to trust people and trust your instincts, all of which helps you to feel safe. Spinning bow ties aside, it's definitely changed me.

And apart from a little crash when I let my concentration slip in Portugal (being sloppy back on home turf) there were no big problems with the bike; I



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had it serviced in Dubrovnik to show willing. Although come to think of it, I did have to call the RAC when it came out of Arcadecardiff with a flat battery the other day...

Do you mean financial support? The trip itself was cheaper than you'd expect, I stayed in places for free, wasn't going out tearing it up, fuel was the main expenditure and the bike isn't too too thirsty. But it sure was great to get a bit of money from the Arts Council of Wales for the last exhibition...

JB: *It sounds as though you had a pretty smooth ride - minor Portugal incident apart. It shows something of your confidence and resilience if not, as you point out, your preparation. It would be good to know what or who you would describe as your inspirations and influences, with your work generally but more particularly with this Veronica Feeling tour.*

JN: I respect (aspire to?) artists that naturally resist categorisation, the ones whose ideas seem fluid, human, somehow at once both universal and subtle, multi-layered and generous; Jeremy Deller is an obvious example of this generosity. He also captures a small element of the absurd yet beautiful event present in the actions of Roman Signer which I never get bored with. For dark stillness I go to Mark Manders.

But Veronica's trip was more inspired by low-brow entertainers and pilgrimists! You know, apparently it's not about the destination, it's the journey, it's not the winning, it's the taking part. I was once in Santiago de Compostella and went into the cathedral to watch the pilgrims file in to see St James at the end of their long walk. After hugging the statue they'd find themselves back out on the street but now without purpose and the air of despondency was tangible, I'll never forget it. So now I try to focus on the journey wherever I go - on Veronica's tour in particular I tried to focus on what effects the road, the solitude, the unknown were having, to savour the sensations. But all the while dressed like a comic book superhero..

JB: *So do you think the four months of solitude on the road, wearing the clown/superhero outfit and performing Veronica changed her from 'a woman in the middle grey of everything: middle-aged, middle class, middle intelligence, middle allure, middle crisis' into someone or something else? And if it not then what next for her and for you?*

JN: Realistically there's no getting away from some of those "middles"! But what has changed is her

sense of perspective and so perhaps the crisis has been thwarted by looking beyond the messages that keep most people in line. The big lessons she learnt is that the world is not the one in the newspapers (the dangerous one, don't go there, there be monsters), and that she is not just a stick in the stream (unless she wants to be), she can be the stream too. Oh, and don't be scared of laughter.

This year I think V is going to have a little lie down. Me, I'm trying to plan another trip, this time through Russia (to visit Manifesta 10), Mongolia (likewise Land Art Mongolia) and China (paperwork permitting), on the same bike but turning it into a miniature cinema to showcase short films from Wales along the way... got a lot to do! (Any hints, tips, contacts or other help gratefully received..)

JB: *Quite an itinerary, and depending on the time of year, a fair number of thermal layers required I would think. I can see now where the vodka comes into it. Thanks very much Jude. Looking forward to hearing how it goes...*

JN: Thanks Jan, it's been a pleasure. By the way, if anyone wants to contact me about the next trip or just to find out more about this one they can go to www.veronicafeeling.com. My other work is at www.judenoon.com.

JB: *Hi Jude, just remembered about the embossed bank notes on your blog, would you like to say anything about them...I meant to ask but after a couple of glasses of wine forgot to include a question about them.*

JN: Ah yes. The money project (a spent force) is a rolling sideline, almost a hobby. I've got a little handheld embossing stamp which leaves the words 'By the time you read this I'll be gone' (and my website address) on any thinnish bit of paper. I took it with me and embossed all the bank notes that I came into contact with on this trip - lek, lira, lev, euro, kuna, koruna, krone, krona, forint, denar, Swiss francs - I suppose just to see what would happen, wondering whether this personalisation of the oil in the machine would change anything. I've had emails from all over the place...people have found my money and kept it. Because the notes are kept they're not money anymore and I think that's interesting. A simple demonstration that the worth of money is in its movement not its stockpiling (so just maybe we should spread it out better...)

<http://veronicafeeling.com/author/judenoon/>

Reviews

Hannah Höch
Whitechapel Gallery, London
the first full-scale survey of her work in Britain on
until 23 March 2014

The exhibition presents 100 montages and watercolours (and combinations of both) made over six decades, largely in Berlin, and from 1939 onwards entirely in the tiny suburban cottage in which she hid from Nazi scrutiny and which became home for the rest of her life



like leaves in the air. Her work is tough and punchy, yet always delicate.

In Höch's wonderfully mordant story *The Painter*, the eponymous artist is filled with resentment at having to wash the dishes upon his wife's request "at least four times in four years". He is dismayed that women can be so little and still not be moulded or shaped – which is, of course, Höch's own particular forte.

Photomontage was the art of protest, but dada cut-and-paste pioneer Hannah Höch went further and made it a thing of beauty too

Laura Cumming
(extract from the Observer 12 Jan)

"Hannah Höch: the bob-haired muse of the men's club" – so ran one headline on the German artist's death in 1978, at the age of 88. Höch had been characterised as the It girl of the Berlin dadaists for most of her life. The obituaries also mentioned her early photomontages satirising Weimar politics, but mainly she emerged as a kind of moll-cum-waitress: lover of one dadaist, purveyor of sandwiches and beer to the others.

Höch's most famous montage remains the gleeful jamboree *Cut With the Kitchen Knife Through the Last Weimar Beer-Belly Cultural Epoch in Germany*, 1919-20, in which the world is not just turned upside down but birlled about in all directions.

Karl Marx, Kaiser Wilhelm, Albert Einstein, the dadaists themselves: this epic montage teems with dozens of faces. The body of the dancer Niddy Impekoven juggles the head of the artist Käthe Kollwitz, female acrobats leap and tumble among the soldiers, guns and plutocrats. The kaiser's preposterous mustachios metamorphose into the backsides of two wiry boxers. It's a juggling act of bristling vitality, and though it is often praised as a great assault on German politics, the sending up of people and objects – quite literally – is what strikes. Höch's art is so balletic, her snipped images and dismembered figures dance on the page



REVIEWS

The Woman Upstairs by Claire Messud

How angry am I?” asks the narrator at the beginning of this novel. “You don’t want to know. Nobody wants to know about that.” It’s a bravura opening that dares the reader to say: “Fine, then,” and put the book to one side; but it’s too compelling for that. Our angry narrator, moreover, goes on to say that although the plan had been to have the words “Great Artist” on her tombstone, what she would really like now would be: “FUCK YOU ALL”.

Actually, I was a little put off by this opening, on the old-fashioned grounds that I would prefer to be shown, rather than told of, this woman’s anger. It also seemed to clash with what I had come to know of Messud’s writing, which in her previous novels has tended towards the precise; the kind of style that routinely gets called “Jamesian”. In comparison, this seemed somewhat immature.

But after the explosive opening the book settles down, and we learn that our narrator is called Nora Marie Eldridge, that she is 42 and that until recently she taught third-grade children (eight-year-olds) at a school in Cambridge, Massachusetts. Also that she is quiet, dependable and more or less invisible, as childless unmarried women of that age are expected to be.

And this in itself, you assume for a good many of the novel’s 300 pages, is the source of her rage: a reaction to the way society treats women like her. But you also wonder about this rage, because for most of the time, Nora is very happy indeed.

Into her life, five years before that angry opening, had come a family: Reza Shahid, a beautiful young boy of exotic background and faulty English, joins her class. (“You are very funny, in your apples,” he says when he sees her spilling a bag of groceries in the supermarket, and it’s a cleverly chosen malapropism by Messud; she is good at gauging precise degrees of charm in her dialogue.) And Nora gets to know his mother Sirena and father Skander, a Christian Lebanese academic who has been invited to teach at Harvard. (Messud, who is American but with a melange of nationalities behind her, is also good on how baffled Americans can be by people of foreign descent.)

Sirena – that beguiling name is perhaps a little corny – is Italian, a few years older than Nora, and gorgeous; she provides the greatest magnetic field of the book. She is an artist – you could, cruelly,

say “a real one”, as opposed to the pretend, or abandoned one Nora is – and she and Nora set up a studio together. Sirena works on an installation called “Wonderland”, which she hopes to exhibit in Paris the following year; Nora, thrilled to be invited to share the space and the rent, works on a series of tiny dioramas depicting Virginia Woolf putting rocks in her pockets at Rodmell, Edie Sedgwick, Emily Dickinson, etc. You have to salute Messud for choosing an art idea that shows exactly the threadbare, exhausted and second-rate nature of Nora’s imagination. (Although when Nora’s class get to see Sirena’s completed work and one of them calls it “crappy”, I’m not a million miles away from concurring with such an assessment.) Nora falls in love with the family in different ways, all of which are entirely convincing.

This is not, you intuit fairly quickly, a novel rich in incident. I think about four things happen in it, maybe five. At one point it looks as though a fifth (or sixth) thing will happen, but it doesn’t. This is brave but smart of Messud, and good for us – we need to read books that are at the very close end of the plausibility spectrum from time to time. (The only tiring part of the book comes in chapter 10 of the second section, when Sirena’s installation is described in some depth.) When we finally get to see why Nora was so angry at the beginning, it’s an extraordinary betrayal that is also a clever surprise. So this is, after all, a very grown-up novel, and because it’s published by Virago it doesn’t have one of those clichéd covers that are foisted on female authors these days.

Nicholas Lezard, *The Guardian*



Claire Messud. Photograph: Sarah Lee for the Guardian

REVIEWS

Ellen Terry with Eileen Atkins



This is an evening touched with magic. Eileen Atkins, one of our greatest actresses, responds to the work of another, Ellen Terry (1847-1928) who performed in Shakespeare opposite Henry Irving for 25 years at the Lyceum, and played most of the great female roles.

In her later years Terry wrote and presented several lectures on Shakespeare, two of them on Shakespeare's heroines, offering some of the finest passages from the plays, and her own thoughts on the characters.

Here Atkins recreates those lectures, taking to the stage of the delightful new Wanamaker playhouse in an inky velvet gown, natty trousers and a blouse with a ruff-like collar. And for 80 minutes standing behind an antique desk, she holds the audience entranced, not just with the beauty and truth of her renditions of some of Shakespeare's most glowing poetry, but also with the acuteness of Ellen Terry's perceptions about the characters.

Terry for instance didn't see Lady Macbeth merely as a malign monster but as a "delicate sensitive creature with nerves". She suggests that Portia's command to Shylock that, while he may take his pound of flesh from Antonio he must not spill one drop of his blood, was not a piece of carefully planned legal strategy but a sudden instant of female intuition to resolve a situation that was becoming desperate.

And there is a jolting moment when Terry describes visiting a lunatic asylum in order to get some insight

into Ophelia's madness. It wasn't helpful she reports, for the inmates seemed too theatrical. And I love her description of Viola in *Twelfth Night*: "She seldom says a witty thing. She often says a wise thing."

The chief glory of the show, however, is to hear Atkins speaking some of Shakespeare's finest speeches with such superb clarity and feeling. She makes no attempt to imitate Ellen Terry's own style, which would doubtless seem orotund to modern ears, but delivers the language with a springy grace. There is a lot of Rosalind in *As You Like It*, because Irving never allowed Terry to play this role, as there was no part in the play for him. Terry evidently wanted to remedy this omission in her lectures. And it is deeply moving to see Atkins, now nudging 80 though you would never guess it, playing a young woman in love with such tenderness.

Her ardent rendering of some of the loveliest lines in Shakespeare, when Rosalind declares to Celia: "O coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love!" moved me to tears, for youth and age are here so poignantly and inextricably entwined. The same is true of her thrilling delivery of Juliet's speech when she takes the sleeping potion and dreads that she may wake up inside a tomb.

Again and again in this production Atkins makes familiar lines seem fresh-minted as she brings Shakespeare's women to spellbinding life. It is an extraordinary achievement that leaves one blessed with a sense of wonder.

Charles Spencer, *Telegraph*, Jan 22 2014

The Trouble & Strife Reader, a collection of articles from the journal, has been published by Bloomsbury Academic. "Be prepared to be enlightened, enraged, amused, engaged, and above all provoked." -Beatrix Campbell



<http://www.troubleandstrife.org/>

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On My Mother's Knee



An exhibition by eight contemporary artists and designer makers which explores the influence of domestic heritage. It is being curated on the premise that techniques they learned at their mother's knee gives these makers both a unique identity and a shared past.

The organisers said: "Their pieces speak of women's work and domestic heritage as well as friendship, love and joy."

Louise Frances Evans created felt shoes with a picture of her grandmother as a child inserted in them. Her grandmother, Evans said, was instrumental in giving her a love of textiles.

Another of the exhibitors, textile artist Ruth Singer, said she had created a new series for the show, called Tool Shed, which is not 'traditionally domestic – at least not traditionally feminine'. It was inspired by memories of her grandfather, a professional gardener, and his collection of gardening tools, and she uses his well-worn handkerchiefs as the main cloth. "I had an idea to use the family hoard of well-used domestic linens in some way and this exhibition fitted in perfectly," she explained.

She said she learned a love of sewing at her stepmother's elbow, when she was a teenager, rather than at her mother's knee.

Caren Garfen has explored the memories of twin girls to see if they share the same memory bank. She interviewed the twins separately and then, using two dresses made for small girls, stitched each twin's writing on to each one of them.

Garfen said: "The twins had no hint of what each other was writing. The hand stitched sentence saying: "I don't remember sitting on my mother's knee" gives

an intimation of the troubled relationship between the young girls and their mother."

To have a look at the online catalogue, which gives more details about the artists and their inspiration for the exhibition, go to

<http://issuu.com/lgac/docs/ommkfinal2?e=4765991/5710371>.

Jackie Gregory, Women's Views on News

<http://www.womensviewsonnews.org/2013/11/from-a-mothers-knee-to-women-behaving-badly/>

Tracey Emin: Why are women artists paid less than men?

Tracey Emin says the sexism suffered by women artists is 'unbelievable'

Since Charles Saatchi bought her unmade bed for £150,000 in 1998, Tracey Emin has gone on to become one of Britain's richest artists. She insists that she would, however, be much wealthier if she had been born a man.

Emin, 50, says female artists' works sell for much less than those by men of similar abilities.

"Louise Bourgeois has the highest female sales price at auction, but it's so far below her male counterparts, it's unbelievable," she tells Time Out, referring to the late French-American artist and sculptor. "Were she a man it would be 10 times more."

Emin claims that she is the victim of sexist preconceptions in the art world. "It's kind of odd, because I am feisty and I'm quite clear about what I want, especially when I'm working," she says.

"There are two kinds of people out there: people who think I'm fantastic to work with because I'm driven and I say what I want; and people who think I'm some screaming, demanding woman when, actually, if I was a man, they would think I had direction and was focused."

Tim Walker, Telegraph 21 Jan 2014 Designing Modern Women 1890-1990 is at MoMA until 5 October 2014.

ON LINE



News Items from the WAA facebook page

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

Non-facebook members can view Women's Arts facebook page too

Designing Modern Women 1890-1990 is at MoMA until 5 October 2014. MoMA celebrates women in design

<http://www.vogue.com.au/vogue+living/design/moma+celebrates+women+in+design,28925>

Surge in student feminism.

The f-word made a comeback in 2013. But it wasn't just high-profile, media savvy activists recharging the feminist movement. A new wave of feminism is bubbling up across British universities, from Oxford and Durham to Bangor and Manchester

<http://www.telegraph.co.uk/women/womens-life/10548692/Student-feminist-societies-surge-Meet-the-new-generation-of-bold-hilarious-feminists.html?placement=CB1>

What This Year's Oscar-Nominated Films Say About Women

http://www.huffingtonpost.com/holly-l-derr/women-oscars_b_4696672.html

The discovery of a gorgeous lost poem by the Greek poet Sappho is thrilling for poetry-lovers

<http://www.telegraph.co.uk/culture/books/booknews/10607569/A-new-Sappho-poem-is-more-exciting-than-a-new-David-Bowie-album.html> https://fbcdn-sphotos-h-a.akamaihd.net/hphotos-ak-prn2/t1/1800216_752735644736450_26663851_n.png



Mary Mabbutt

Exhibition continues until 22nd February 2014.

The Russell Gallery
12 Lower Richmond Road
Putney, London SW15 1JP

Download catalogue, <http://www.russell-gallery.com/mary-mabbutt/mary-mabbutt.pdf>

One women's obsession to uncover and tell the stories of over three hundred lost California Women artists from 1860 - 1960.

<https://www.kickstarter.com/projects/284684254/emerging-from-the-shadows-300-women-artists-ca-186>

Redressing the Balance: Women in the Art World
Louisa Elderton

<http://www.thewhitereview.org/art/redressing-the-balance-women-in-the-art-world/>

Claire Curneen – To This I Put My Name

<http://ccqmagazine.com/claire-curneen-put-name/>

I went from carer to standup comedian

<http://www.theguardian.com/society/2014/feb/05/nicky-clark-carer-comedian-laugh-difficult-life>

ON LINE



News Items from the WAA facebook page

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

Non-facebook members can view Women's Arts facebook page too

Rosemary Butler launches training for women seeking public office

<http://www.bbc.co.uk/news/uk-wales-politics-25963710>

Police 'culture of disbelief' over rape claims alarms official monitoring group

<http://www.theguardian.com/society/2014/jan/31/rape-claims-police-forces-allegations>

It's not just Cameron who has a woman problem, it's the whole political system

<http://www.theguardian.com/women-in-leadership/2014/jan/31/david-cameron-woman-problem-politics>



For almost half her Westminster career, Ann Clwyd was the only Welsh woman MP. First elected at the 1984 Cynon Valley by-election, she was only the fourth woman ever elected for a Welsh constituency - and the first for an industrial seat.

"It was very difficult for women to break in, she says, "but the more difficult it was the more determined you became to really get your foot in the door. And this is what I always say to people: 'Keep your foot in the door. Don't take it out'. And as you get your foot firmly wedged in, the door will open wider as it did of course for me."

<http://www.bbc.co.uk/news/uk-wales-politics-26025333>



Erna Solberg Norwegian Prime Minister

Tunisia's new constitution could usher in momentous change for women.

<http://www.bbc.co.uk/news/world-africa-25916831>

Sexism is rife in classical music

<http://www.theguardian.com/music/2014/feb/04/sexism-rife-classical-music-marin-alsop-james-rhodes>

Why 2014 is a key year for women's rights and gender equality

<http://www.theguardian.com/global-development/2014/feb/04/2014-key-year-women-rights-gender-equality>

Pussy Riot To Make Special Appearance At New York Amnesty Concert



THANKS TO WOMEN

WITHOUT WOMEN
COMPUTING AS WE KNOW IT
WOULD NOT EXIST

ADA LOVELACE

HEDY LAMARR



INVENTOR OF
SCIENTIFIC COMPUTING

INVENTOR OF WIFI
BLUETOOTH & GPS

TOP SECRET ROSIES

GRACE HOPPER



THE WORLD'S FIRST
COMPUTER PROGRAMMERS

WROTE THE FIRST
COMPILER

<http://womenrockscience.tumblr.com>

INTERNATIONAL WOMEN'S DAY 8th MARCH

Women's Arts has celebrated International Women's Day since 1986. Women in Wales have constantly demonstrated their interest in this celebration and organise events, exhibitions and parties across Wales. There are lots of events to take part in that centre around March and concern women, women's creativity and women's history. Women's Arts partners with other organisations to hold the annual open exhibitions and days of activities.

International Women's Day has been observed since the early 1900's, a time of great expansion and turbulence in the industrialised world that saw booming population growth and the rise of radical ideologies.

1908

Great unrest and critical debate was occurring amongst women. Women's oppression and inequality was spurring women to become more vocal and active in campaigning for change.

Then in 1908, 15,000 women marched through New York City demanding shorter hours, better pay and voting rights.

1909

In accordance with a declaration by the Socialist Party of America, the first National Woman's Day (NWD) was observed across the United States on 28 February. Women continued to celebrate NWD on the last Sunday of February until 1913.

1910

In 1910 a second International Conference of Working Women was held in Copenhagen. A woman named a Clara Zetkin (Leader of the 'Women's Office' for the Social Democratic Party in Germany) tabled the idea of an International Women's Day. She proposed that every year in every country there should be a celebration on the same day - a Women's Day - to press for their demands. The conference of over 100 women from 17 countries, representing unions, socialist parties, working women's clubs, and including the first three women elected to the Finnish parliament, greeted Zetkin's suggestion with unanimous approval and thus International Women's Day was the result.

1911

Following the decision agreed at Copenhagen in 1911, International Women's Day (IWD) was honoured the first time in Austria, Denmark, Germany and Switzerland on 19 March. More than one million women and men attended IWD rallies campaigning for women's rights to work, vote, be trained, to hold public office and end discrimination. 1911 also saw women's 'Bread and Roses' campaign.

1913-1914

On the eve of World War I campaigning for peace, Russian women observed their first International Women's Day on the last Sunday in February 1913, following discussions,

International Women's Day was transferred to 8 March and this day has remained the global date for International Women's Day ever since.

1917

On the last Sunday of February, Russian women began a strike for "bread and peace" in response to the death over 2 million Russian soldiers in war. Opposed by political leaders the women continued to strike until four days later the Czar was forced to abdicate and the provisional Government granted women the right to vote. The date the women's strike commenced was Sunday 23 February on the Julian calendar then in use in Russia. This day on the Gregorian calendar in use elsewhere was 8 March.

1918 - 1999

Since its birth in the socialist movement, International Women's Day has grown to become a global day of recognition and celebration across developed and developing countries alike. For decades, IWD has grown from strength to strength annually. For many years the United Nations has held an annual IWD conference to coordinate international efforts for women's rights and participation in social, political and economic processes. 1975 was designated as 'International Women's Year' by the United Nations. Women's organisations and governments around the world have also observed IWD annually on 8 March by holding large-scale events that honour women's advancement and while diligently reminding of the continued vigilance and action required to ensure that women's equality is gained and maintained in all aspects of life.

2000 and beyond

IWD is now an official holiday in Afghanistan, Armenia, Azerbaijan, Belarus, Burkina Faso, Cambodia, China (for women only), Cuba, Georgia, Guinea-Bissau, Eritrea, Kazakhstan, Kyrgyzstan, Laos, Madagascar (for women only), Moldova, Mongolia, Montenegro, Nepal (for women only), Russia, Tajikistan, Turkmenistan, Uganda, Ukraine, Uzbekistan, Vietnam and Zambia. The tradition sees men honouring their mothers, wives, girlfriends, colleagues, etc with flowers and small gifts. In some countries IWD has the equivalent status of Mother's Day where children give small presents to their mothers and grandmothers.

REPORTS

Women's Arts Association 2013 AGM

The Women's Arts A.G.M was held at Butetown History and Art Centre on the 14th September 2013 10.30 and was attended by about 10 members, fewer than last year. Many thanks to everyone who turned up for the meeting.

The annual report, which included the Chair's report and the finance spreadsheet, was presented at the meeting and is now available to all members.

The minutes of the last Committee meeting were approved and the Chair's report was read out.

The Treasurer's report was reassuring and the bank balance was good. Basic income is now derived from Association Membership fees and Open Exhibition fees. All other income was discrete to particular projects such as the International Women's Day Welsh Government funding. It was decided to keep the exhibition handling fee for open exhibitions .

It was also agreed that members should personally invite women to arrange events and fund-raising activities as well as being asked to tick a box on the membership forms about their interest in volunteering. Another networking suggestion was to notify members of all committee meetings which are open to all and that women of all ages and ethnic backgrounds should be positively encouraged to participate.

There was a proposal to change the name of the organisation to Wales Women's Arts Association (WWAA). An EGM should be called to agree this change and the Charity Commission informed in that case.

The election of officers was as follows:

Jocelyn Kynch - Chair
Vice Chair - No election
Tracy Kearns - Treasurer
Ella Edwards - Secretary

Both Tracy and Ella agreed to continue for another year as Treasurer and Secretary

The elected Chair, Jay Kynch, offered to produce an eBulletin on a regular basis.

There was a thank you with flowers for outgoing Co-Chairs Dilys Jackson and Jacqueline Alkema for all the work they have done over the past years

The AGM took place in Butetown History and Art Centre gallery where a printmaking exhibition (organised by printmaker Jane Taylor) could be viewed. The show was stimulating, interesting and successful in the sale of prints.

Jacqueline Alkema Dec 13

Women's Arts Association New Chair



WAA new Chair, Jocelyn Kynch, is proud to follow co-Chairs Jacqueline Alkema and Dilys Jackson: "Exceptional women and artists, they have left WAA in good shape," she says. An art supporter herself, Jocelyn is a retired academic, horse owner, feminist and Man U supporter ("I grew up there"). She has revived a regular eBulletin and is working with the Committee to give Associate Members their own show in the Autumn.

She blogs at www.ossjay.wordpress.com

WAA MEMBERSHIP

Associate Members, remember to renew your subscription £10 by cheque or standing order if you haven't done so. Very many thanks.

Associate members will have special opportunities including an exhibition in the Autumn and preferential access to participatory events as well as the benefits to free members - the eBulletin, access to open exhibitions, Newsletter, Facebook and networking opportunities.

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

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 eBulletin is sent to all members on a regular basis when there is art news to circulate.

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

Jay - eBulletin@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.

None facebook members can view the page at the above address.

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.

Jay - office@womensarts.co.uk.