

# eNEWSLETTER

Women's Arts Association / Cymdeithas Celfyddydau Menywod

## Women's Arts eNewsletter issue 2 published Oct 2012

A few months ago it was decided that Women's Arts would revamp its facebook page. It seemed that to have an online space where news and views about women in the arts and events that impact on women could be aired would be an exciting venture.

It is. There are, however, problems that one would have expected if a sceptical approach was adopted but, unusually, hope and enthusiasm prevailed!

In the news there has been Fifty Shades of Grey, the Pussy Riot detention and subsequent trial (great images for this news), lots of stories about discrimination against women, snippets about the successes of women artists, then George Galloway opened his mouth and Todd Akin made a complete fool of himself too. The success of Britain's Olympic women was widely celebrated and the improvements made to a very dull painting in a Spanish church by Cecilia Giménez (she applied wax crayon and nail varnish, an inventive combination of materials) enlivened the Summer.

Was it the cabinet shuffle and the shocking treatment of women politicians that disguised the beginning of a dearth of news about women in general and nothing at all about women and the arts? There was and still are columns of news of all kinds about men, usually in grey suits but day after day nothing is reported about women in the arts even on the culture pages nor do women die (no obits.!) Even items on the specialist pages given to women reporters in the broadsheets under headings such as, feminism, women in politics,

gender issues, equalities, are not updated very often, going for weeks without any change.

Women artists are truly invisible and women generally not very newsworthy. Unless we make a fuss or do things that titillate men, no one is going to bother to report on our activities it seems. Well this we knew, on the whole we must be too nice. The most successful post on the Women's Arts facebook page has been a quotation by Dale Spender. It has struck a chord with many women looking at our page (See p 5).



Did you see Pussy Riot in full colour?  
Jailed with hard labour for singing and dancing and upsetting the Russian President and the Church.

### Contents

<i>What's Happening</i>	<i>page 2</i>
<i>Members' Profiles</i>	<i>page 3</i>
<i>Exhibitions</i>	<i>page 4</i>
<i>On Line</i>	<i>page 5</i>
<i>A Sculpture Feast</i>	<i>page 6</i>
<i>Theatre Women</i>	<i>page 7</i>
<i>What's in the World</i>	<i>page 8</i>
<i>News and Information</i>	<i>page 9 -10</i>

### WOMENS ARTS ASSOCIATION

The **AGM** will be held at Butetown  
History and Arts Centre on Monday 19th  
November.

Doors open at 10 am  
Registration 10.30 am  
Doors close at 10.45 am  
AGM opens 11.0 am  
AGM closes 1.00 pm  
Exhibition viewing 1.10, light refreshments  
AGM papers will be distributed nearer the date.

# WHAT'S HAPPENING

Dear Members,

First of all thank you for your support for, and participation in, our W.A.A events over the last year. Our 'International Women's Day' events and open exhibitions were a great success. The Women's Arts Association together with the 'Wales Assembly of Women' applied for a Welsh Government grant and were successful. so we could work on making a brilliant celebration for the 8th March 2012.

As we were struggling to survive after the ACW cut our money last year we started to explore new ways to keep our members up to date with events and opportunities.

We have a wonderful Board of Trustees who all have worked very hard to make this happen and some dedicated volunteers who sent out the weekly e-bulletin. Cath Lewis, herself a practising artist, and one of our Associate members, has been working very hard on getting this news to you all. Di Setch has worked together with an editorial team, consisting of some of our Trustees, to put a quarterly newsletter together and also to keep our new website up to date. Together with Isabelle Anderson she also has revived W.A.A facebook page which is maintained by both of them. We welcome any contributions to the future newsletters and also please like our W.A.A face-book page.

We do need more volunteers to help with setting up shows and perhaps sending out the eBulletin if Cath is not available or too busy.

Our collaboration with Butetown History and Arts Centre had also been vital for workshops and exhibitions. We have our base to work from in BHAC and BHAC benefits from people attending exhibitions and taking part in workshops.

Unfortunately Jane Corwin our treasurer had to leave as she had the opportunity to start a new job. For the forthcoming exhibitions and events we have a newly designed leaflet/membership form which we hope will promote the organisation.

Please remember to attend our A.G.M, at Butetown History and Arts Centre on the 19th November, where you can voice your wishes and concerns.

Jacqueline Alkema (Chair)

**Please note the change of email address.**  
**office@womensarts.co.uk**

**To Contact the Chair directly email**  
**jacqueline@womensarts.co.uk**

**To submit items for the eBulletin email**  
**office@womensarts.co.uk**

**To submit items for the eNewsletter and/  
or the facebook page email**  
**di@womensarts.co.uk**

**To take part in the Womens Arts facebook  
discussion group join on facebook the  
Network of Women's Arts Association**

## STAFFING

Currently WAA office operates on Fridays only. There is an answerphone for recorded messages. As the organisation depends on volunteers and the Trustees to do the work, it is not possible to have full time staffing. WAA would welcome more volunteer help. Please make contact if you are interested in helping out in the office or organising events.



*Reflection 2008  
by new member Wendy Henley*

# MEMBERS' PROFILES

## Mary Vivienne Husted

My central concerns are with image, memory, identity and landscape. I find that different conditions of light challenge habits of perception - where or what are things? My work uses various illusionistic devices to portray this ambiguity of the nature and location of things, and to reflect their forms and qualities. I am also interested in the use of books and notebooks as repositories of an artist's thinking processes. Whereas in my 3D work I am exploring space dimensions, in my books I am more concerned with time.



*As I Watched You Sleeping, 2009*  
A layered pencil drawing in 3D within a perspex box  
28cm x 28cm x 8cm  
pencil, acetate, fabric, thread, perspex, pen



*Hush Don't Tell, 2010*  
An assembled image within a perspex box.  
22cm x 22cm x 12cm  
Cellophane, thread, wax, perspex

### Influences

Aesthetic/Formal concern, Emotions, Environment/Ecology, British, own gender (Female), mythology, issues of identity, personal histories, the link between visual art and contemporary music.

Prize-winning author **Meg Kingston** is currently finalising her first novel and is using Crowdfunding as a way to raise funds for publication.

If you'd like to know more, read a sneak preview and maybe pre-order your copy, you may do so at

<http://www.crowdfunder.co.uk/investment/chrysal-heart-1255>

(limited time offer, only open until 11/11/12 )

# EXHIBITIONS

This Autumn there will be an **Associate Members' Exhibition** in the gallery of Butetown History and Arts Centre.

This exhibition celebrates membership of Women's Arts and it will be on display from the 9th October until 28th November.

Open Tues to Fri 10am – 5pm

Sat and Sun and Bank Holidays 11am – 4.30pm

WAA will mount a one day exhibition at the Priory Centre in Abergavenny on October 13th 2012 at the **Women's Archive of Wales AGM and Conference**. WAA will be making a presentation on Women's Arts Association history as the last 'paper' of the day in the Women's Archive Annual Conference. A few artists who have been involved with WAA over the years have been

invited to put a small piece of their work on display.

The Priory Hall is open between 1.00 and 2.00pm for the public to see the exhibits.

**Cardiff Contemporary** is a Cardiff Council Initiative in partnership with Cardiff's visual art, design and architecture communities and during the months of October and November, alongside Artes Mundi, exhibitions and events will be staged all over Cardiff. (See Cardiff Council's Art Map).

Exhibition spaces and venues are organised by Ruth Cayford from St. Davids Hall and W.A.A has been given a small space. Ruth selected 5 artists from W.A.A to exhibit in the Pettigrew tearooms to represent and promote Women's Arts.

## The Long March to Equality: Treasures of The Women's Library

Opens: 17 October 2012

ADMISSION IS FREE

The Long March to Equality brings the rarest items in the Library's collections together for the first time. Spanning four hundred years, it tells the story of how women have fought and lobbied for equal rights in Britain. It invites visitors to delve in and discover: "the greatest collection of women's history in the world."

'Treasures' from the Library's collection have been selected because they represent the most significant moments in women's history, and evidence the remarkable achievements of campaigning women's groups and individuals. Retold through a range of visual media, the exhibition uncovers some of the most fascinating stories in British history, supported by a special audio guide featuring some of Britain's most famous voices, including: Bill Nighy, Sophie Dahl and Sandi Toksvig.

From the earliest texts questioning women's role in British society, through to 21st Century feminist activism; from the Votes for Women campaigns to the Greenham Common peace camp, the exhibition highlights how far women have travelled on the long march to equality and questions where it will lead us next.



# ON-LINE



Women, Art, Revolution

<http://www.youtube.com/watch?v=fjikMGTejyc>

An entertaining and revelatory “secret history” of Feminist Art, !Women Art Revolution deftly illuminates this under-explored movement through conversations, observations, archival footage and works of visionary artists, historians, curators and critics. Starting from its roots in 1960s antiwar and civil rights protests, the film details major developments in women’s art through the 1970s and explores how the tenacity and courage of these pioneering artists resulted in what is now widely regarded as the most significant art movement of the late 20th century.

For more than forty years, filmmaker Lynn Hershman Leeson (Teknolust, Strange Culture) has collected a plethora of interviews with her contemporaries and shaped them into an intimate portrayal of their fight to break down barriers facing women both in the art world and society at large. With a rousing score by Sleater-Kinney’s Carrie Brownstein, !W.A.R. features Miranda July, The Guerilla Girls, Yvonne Rainer, Judy Chicago, Marina Abramovic, Yoko Ono, Cindy Sherman, Barbara Kruger, B. Ruby Rich, Ingrid Sischy, Carolee Schneemann, Miriam Schapiro, Marcia Tucker and countless other groundbreaking figures.

**For members’ websites visit**

**[www.womensarts.co.uk](http://www.womensarts.co.uk) and go to information.**

This page will grow as more members acquire website or put their work on-line so visit often to see what members are doing.

**Arts students: everything you always wanted to know but were afraid to ask.**

Cara Courage rounds up the support and schemes in place to aid your transition to professional artistic practice

<http://www.guardian.co.uk/culture-professionals-network/culture-professionals-blog/2012/sep/10/art-students-careers-advice-support>

**How to Write Successfully for the Web.**

Online readers love free information. They scour the Internet daily looking for specific information to solve their problems, help them be successful, live longer or get healthy. Join the information revolution too! Publish your free, helpful solution-oriented articles to the web.

10 tips

<http://www.wikihow.com/Write-Successfully-for-the-Web>

**Digital storytelling** provides a powerful way of using information and communication technologies to empower marginalised women. Digital stories are produced and distributed by digital media. In digital storytelling workshops, marginalized women and women’s rights activists develop a forum to tell their stories and share their experiences by producing short films about themselves.

<http://www.genderit.org/articles/digital-storytelling-feminist-practice>

Feminism has fought no wars.  
It has killed no opponents. It has set up no concentration camps, starved no enemies, practiced no cruelties.  
Its battles have been for education, for the vote, for better working conditions, for safety on the streets, for child care, for social welfare for rape crisis centers, women’s refuges, reforms in the law.  
If someone says ‘Oh, I’m not a feminist,’  
I ask ‘Why? What’s your problem?’

*Dale Spender*

# A SCULPTURE FEAST

This year Sylvia Olley and I, (WAA members) arranged a Contemporary Art Society of Wales members' visit to Yorkshire to visit the Hepworth Wakefield gallery and the Miro exhibition at Yorkshire Sculpture Park. We arranged other sculpture joys too, so the visit finally also included a visit to Rob Ward's studio, a pre-Private View of the Anish Kapoor exhibition at the Arts Council's Longside Gallery, a guided tour of the Henry Moore Institute, a visit to Leeds Art Gallery and a viewing of the Caro works at Chatsworth House.

Variety was attained by two non-sculpture visits, one to Kedleston Hall. Here is housed the wondrous Peacock Dress worn by the Vicereine of India. It is in gold and silver thread sewn with iridescent blue beetle wings, woven and embroidered by Indian craftsmen and sent to Paris to be constructed into a gown weighing 5 kilos. Imagine that in the heat of India! The other non-sculpture visit was to Nostell Priory. Its interior was heavy with detail and decoration. It is famous for the Chippendales (furniture), the hand painted wallpaper and the Angelica Kauffman painting of herself choosing between art and music as a career. She chose art and was one of the founding members of the Royal Academy of Art.

Of course only Reynolds' statue is in its forecourt.

Our visit to the Hepworth Wakefield was my second and I hope not my last. It is a very plain building outside, but inside the clarity of light and of hang is breathtaking. Galleries include the work of other St Ives artists of Barbara Hepworth's time, her studio with some of her tools, videoed interviews and casting processes, her large works and her plasters, her sculpture, of course, and finally works of other sculptors of, and just after, her time. Barbara Hepworth has unequalled greatness as a mistress of abstract art with an international reputation. In fact she is one of very few abstract sculptors of the UK. See her piece in the National Museum and Gallery of Wales. Smell it too, the wood is scented.

The exhibition of Miro sculptures was the first in Britain. Miro is most frequently thought of as

a painter, but his sculpture was as important for him particularly in his later years. Anish Kapoor's exhibition in the Arts Council's sculpture collection and gallery at Longside is interesting in that, though it is small, it is retrospective, so the breadth of his work and his development is clear.

The guided tour at the Henry Moore Institute was a walk about through the main exhibition which was in three carpeted rooms where viewers could sit on the floor, roll a concrete ball (a cast cabbage) about and gaze at huge textured slabs of concrete leaning against a few walls. This engendered a lot of animated discussion. We walked straight through to Leeds Art Gallery via a connecting bridge. After



viewing a selection of sculpted portraits of all ages and kinds we had lunch in the Tiled Hall. This huge hall has been recently restored and revealed from a covering of boards and is high Victoriana; a great place to eat as this gives one time to enjoy all its elaborate decorations.

Our last day was at Chatsworth where the Caro sculptures are sited around the long canal lake. This was a perfect setting for some of his huge works. The piece across the house end of the water was very exciting in relation to the architecture of the house itself. Caro is another of Britain's most prestigious internationally acclaimed abstract sculptors.

This Autumn visit Kew Gardens for the works of Wales' only internationally famous abstract sculptor, David Nash. (see references p9)

Dilys Jackson

# THEATRE WOMEN

## A Woman at the Top

After all the jubilation and positive effects of the Olympics, it was disappointing to note that with much of the Press it is business as usual: in the Sports pages Only Chaps Allowed. So it was a pleasure to see a headline referring to Caryl Churchill as a dramatist who since her first play in 1972 "has changed the nature of contemporary theatre and who deserves her place among the greats including Shakespeare, Ibsen, Brecht and Samuel Beckett," according to another writer -April de Angelis)

Back in 1982 it was something of a revelation when my niece steered me towards the Royal Court to see "Top Girls"-a dinner party comprised of memorable women from the past to the present starting with Pope Joan, in the company of five others from across the centuries, representing the culture and social conditions of those times concluding with "Marlene", a glamorous but hard socialite from the 1980's. Her illegitimate child was being cared for by her humble but more responsible sister.

Allegedly Pope Joan had got away with male identity until giving birth during a procession, and was then stoned to death. On stage she had plenty to say for herself in the way of pungent comments sharing with the other characters the sort of dialogue that stimulates perception at the same time as genuine amusement and a great deal of laughter on the part of the audience.

The concept of all Churchill's plays is highly original; her dramatic inventiveness, historical interpretation and assessments of modern developments are delivered with great wit, at times scathing and incredulous, for example in "Serious Money", an early indictment of the Finance industry. She makes use of scientific research eg. cloning, effects of Victorian thinking on current attitudes, the grip of social conditioning, politics and modern technology among a variety of complexities that may have a dark side but never lack humour and from them produces gripping entertainment.

Other plays include Cloud Nine, A Number, Far Away, Heart's Desire, Blue Kettle, Vinegar Tom and Climate. Most recently "Love and Information" is on at the Royal Court Theatre, London until 13th October.  
Audrey Jones

**Jumpy** Duke of York's London until 3rd Nov.

The male mid-life crisis is a stage staple, yet the word menopause is barely whispered in the theatre - making April de Angelis's smart comedy a rare exception. At the heart of this tragedy played as farce is Hilary (Tamsin Greig), a woman struggling with a number of things - turning 50, a stale marriage to Mark (Ewan Stewart), the loss of her

job due to government cuts, and, not least, her daughter Tilly (Bel Powley), a 15-year-old of such sexual provocativeness and sneering contempt that she's a walking advertisement for the old adage that teenagers are God's punishment for having sex.

From the moment that Greig, arms weighed down by carrier bags, staggers into her kitchen (in Lizzie Clachan's design, a place of muted greys, as if all the colour had been bleached out of it), and gropes for the wine before even removing her coat, it is clear this is a woman in retreat. So where did it all go wrong?

De Angelis's play comes draped in cheeky comedy, but at its heart is about loss: loss of principles (Hilary was once at Greenham Common), loss of self in the role of motherhood, loss of love, loss of control over a child. Most of all - though the subject is only glancingly explored, as if De Angelis is afraid the f-word might frighten the audience - it is about losing ground gained by the feminists of



the 1980s.

Just as Hilary finds it difficult to face the hard reality of a life gone astray, so De Angelis touches something truthful about the lives of a generation

of women who thought they would lead entirely different lives from their mothers - but never fully confronts the issue. The conflicted nature of the piece is summed up in Doon Mackichan's brilliant, almost burlesque turn as Hilary's sexually desperate friend Frances. It's a setpiece that brings the house down, but not one that feels as if it is grounded in reality.

The whole thing is glued together by a remarkable performance from Greig, who adroitly plays the role for laughs, but also movingly suggests a woman in mourning for her lost self. It's too long, however, and more convincing as an examination of liberal parenting (the best scene has parents gathered to discuss a teenage pregnancy) than of politics. Too often, also, it sacrifices credibility to comedy. But how often do you get a West End play that's intelligent, funny and puts contemporary mid-life women centre stage?

Lyn Gardner (Guardian)

# WHAT'S IN THE WORLD

## The Boston Museum of Fine Art

Not many women artists have work INSIDE the Boston MFA, but we're making lots of trouble OUTSIDE with our billboard truck, made possible by Montserrat College of Art Gallery. When the Museum of Fine Arts saw our billboard, they immediately tweeted they are trying to do better.



## Muslim Woman Lawyer Becomes Norway's Youngest Ever Minister

Prime Minister Jens Stoltenberg of Norway has appointed a 29-year old Muslim woman, Hadia Tajik, as Norway's Minister of Culture. She's become Norway's youngest government minister, as well as the first ever Muslim cabinet member in the Scandinavian country. She has already made public her programme for the next few months and pointed out that cultural diversity should become an inalienable part of Norway's everyday life.



## Brenda Chamblain murals on Bardsey Island are to be restored.

Heritage Lottery funding has been awarded to the Bardsey Island Trust.

Writer and artist Brenda Chamberlain (1912-1971) was born and raised in Bangor; moving to Llanllechid, Germany, Bardsey Island and Hydra, Greece before returning to Bangor in 1967. Wherever she lived, she wrote, painted and kept illustrated journals. She published three novels, a poetry collection and an account of her role in the creation of the Caseg Broadsheets with Alun Lewis, which featured poems by themselves, Dylan Thomas and Lynette Roberts.



Jill Piercy's biography, Brenda Chamberlain: An Artist's Life will be launched in the Spring and a reprint of Brenda's The Water-Castle is going to be launched in Bangor on 20th October. A work by Brenda is on show at the National Museum in Cathays, Cardiff in the exhibition Going Modern: The Struggle for Abstract Art in Wales Gallery 13, 21 July - 25 November 2012



# INFORMATION

**NMWA, (or the Women's Museum)** celebrates its 25th anniversary, we encourage you to join us in our campaign to promote art by women with a connection to the UK. For the Silver Anniversary Campaign, we will acquire a sculpture by Dame Elisabeth Frink R.A. for the Women's Museum.

Although NMWA has more than 4000 works in its collection, it includes only a few by British women and Frink is not represented at all. Dr. Jordana Pomeroy, the Museum's Chief Curator, calls Frink "the archetypal British sculptor—virtually a national treasure." Further, Pomeroy explains that, "Frink held her own with the men and worked large scale. Her influences are evident but she took Rodin (and, I believe, Giacometti) down a British path." We feel that a British woman sculptor of Frink's calibre should be represented in the only museum in the world dedicated exclusively to celebrating the achievements of women artists of all time periods and nationalities.

## **A Sculpture Feast (p6) references-**

Please check the titles and websites for any further information

Barbara Hepworth Matthew Gale and Chris Stephens Tate Publishing 2001

Barbara Hepworth Penelope Curtis Tate 1998

Barbara Hepworth A Pictorial Autobiography Tate 1985 (all w. artists could produce similar)

Miro: Sculptor Ed: Sarah Coulson Yorkshire Sculpture Park 2012

Anish Kapoor, Hayward Gallery and Uni. of California Press 1998

Leeds Sculpture Collections Illustrated Catalogue Ed: Penelope Curti, Henry Moore Institute 2006

For a short film of the Barbara Hepworth exhibits in the Wakefield gallery, visit

<http://www.hepworthwakefield.org/collection/the-hepworth-family-gift/>

## **LSE to be the new home of The Women's Library**

We are pleased to announce that the London School of Economics and Political Science (LSE) will be the new custodian of the prestigious Women's Library collections from 2013.



On Thursday 27 September London Met's Board of Governors approved the nomination of the Selection Committee after its due consideration and consultation with key stakeholder groups.

The expert staff from The Women's Library and the collections will transfer to LSE's Lionel Robbins building in Central London where it will be open to the public from 2013.

# Women's Arts Association

## Women's Arts mailing list is to be reorganised.

Everyone on the mailing list will be invited to the AGM on Monday 19th November but after then, we will be sorting out and tidying the list.

Associate membership is due for renewal and we hope those members who have been Associate Members in the past will continue to be an important part of Women's Arts.

Download a membership form from [www.womensarts.co.uk](http://www.womensarts.co.uk) - membership page which you can print and post back or email to - [office@womensarts.co.uk](mailto:office@womensarts.co.uk)

Please put MEMBERSHIP in the subject field and 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 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

Please respond as soon as you can to help make the Association more efficient and easier for the volunteers who are carrying out the work once done by a team of employed staff.

## This is how Women's Arts new communications arrangements are expected to work.

The weekly events bulletin will continue to be emailed on Fridays (barring problems arising). The office is only staffed by volunteers on Fridays and not necessarily all day. Emails and telephone messages are answered or passed on then.

Send contributions about events principally involving women to [office@womensarts.co.uk](mailto:office@womensarts.co.uk)

### [www.womensarts.co.uk](http://www.womensarts.co.uk)

The newly designed 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](mailto:di@womensarts.co.uk)

Jacqueline - [jacqueline@womensarts.co.uk](mailto:jacqueline@womensarts.co.uk): Gwyn - [gwyn@womensarts.co.uk](mailto:gwyn@womensarts.co.uk)

### [www.facebook.com/WomensArtsAssociation](http://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](mailto:di@womensarts.co.uk): Isabelle - [Isabelle.a@ntlworld.com](mailto:Isabelle.a@ntlworld.com)

Inevitably there will be duplicated information but the greater the contribution from members, the more variety there will be.

**Don't know who to contact? Try any of the above.**