

e NEWSLETTER

Women's Arts Association / Cymdeithas Celfyddydau Menywod

Women's Arts eNewsletter issue 8 published Oct 2014

AUDREY JONES 1929 - 2014

Audrey Jones was one of the bedrock members of the Women's Arts Association.

She joined soon after its formation in the early 1980s and remained a committed member throughout the following years until her death this year.

Since retiring from her Senior Mistress post at St Cyres Comprehensive School in Penarth, she worked tirelessly for the cause of women's rights, safety and equality in pay and opportunities. She campaigned internationally, being responsible for the representation of Wales in the United Nations on the Global Platform for Women.

She took the Women's Arts Association paper on Women in the Arts to the United Nations Beijing conference, - Wales thereby becoming the only country to present such a paper.

In spite of her work with the Women's Committee, The Fawcett Society, The Women's Archive of Wales and the Wales Assembly for Women amongst others, Audrey Jones was passionately engaged in enjoying and supporting the arts.

She was a member of the Contemporary Arts Society for Wales. Every year she attended the opera, the theatre, the Vale of Glamorgan Music Festival and the Aldeburgh Music Festival. She and her husband also collected art of all media - painting, prints, textiles and sculpture.

She took an active part in the work of the Women's Arts Association as a Trustee, a Chair and a Co-Editor of the Association's Newsletter keeping an eagle eye on spelling and punctuation. She was a regular contributor of articles and reviews on the theatre and exhibitions by women artists.

The members and Trustees turned to Audrey for advice on all matters to do with women's equality, both political and legal. Her knowledge was legendary and an enormous help in the running of the organisation. One of the past Trustees, Sylvia Olley, wrote, "Audrey will be sorely missed. Her knowledge, intellect and enthusiasm made her a formidable adversary in any debate. The Women's Arts Association benefited from her calm and informed comments in every discussion. She was a lovely person with great warmth and I shall miss her".

That beautifully expresses the thoughts and feelings of the many members who have sent in their tributes and who had the joy and privilege of knowing Audrey.

<http://www.walesassemblyofwomen.co.uk/>

http://www.penarthtimes.co.uk/news/11422630.Tributes_pour_in_to_teacher_that_encouraged_pupils_to_break_the_mould/

<http://www.theguardian.com/education/2014/oct/08/audrey-jones-obituary>



Audrey speaking at the Wales Assembly of Women conference 2013

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COMMENT

There has been much comment in the media and on line about the overwhelming amount of misogyny made public. Social media appears to be the main vehicle for abusing and threatening women.

It seems that if you are a well known woman or if a woman takes a stance in areas seen to be a male preserve or appears on television or just sticks her head above the parapet, then she is fair game for violent on-line threats.

Many well respected professional women have become victims of sexual harassment and violent threats. Some have been so frightened they have gone into hiding, some have been forced to close down their social media accounts and others have decided to make a stand against the thuggery.

Laura Bates started a web site, Everyday Sexism Project, a collection of over 10000 women's daily experiences of gender inequality. The abuse schoolgirls and women experience daily, adverts objectifying women, media quotes reducing women to body parts are listed as people tweet their experiences.

<http://www.theguardian.com/lifeandstyle/series/laura-bates-on-everyday-sexism>

There are performance poets, stand-up comedians, performance artists, playwrights and visual artists using the phenomenon of mass abuse directed at women as subject matter in their art.

Artist Amy Davis Roth's "A Woman's Room Online" Installation Turns Misogyny into Art

A Woman's Room Online, seeks to take all the

misogyny, vitriol, and abuse that women so frequently experience online and turn it into a powerful statement, hopefully, finally forcing the world to take the issue as seriously as it should be taken.

The installation will take the form of a free-standing eight-by-ten-foot room located at the Centre for Inquiry-Los Angeles. It will be suited up in all the trappings any woman's office might have; however, each of those objects will also be covered with real messages women have received via Facebook, Twitter, and email abuse that has rained down on them purely for being women who write online.

And the words are vicious.



<http://www.bustle.com/articles/39393-artist-amy-davis-roths-a-womans-room-online-installation-turns-misogyny-into-art>

WAA is offering an exhibition free to all Associate Members. The special exhibition will be at Butetown History & Arts Centre, 4 Dock Chambers, Bute Street, Cardiff CF10 5AG from Sunday, November 23rd 2014 to Saturday, December 20th 2014. Participating Associate Members are encouraged to offer new work in any medium (2-D, 3-D, performance, installation & etc). WAA welcomes everyone to view the exhibition.

In addition, WAA would like our Associate Members to extend the invitation to a guest – a non-member woman - to offer a piece of work in any medium. This is intended to give an opportunity and encourage women who have not yet shown or shared their work.

Forms calling for entries have been sent out. Committee members Jacqueline Alkema and Kay Keogh will be organising the exhibition and four WAA members will be helping and learning the art of being a curator. If you would like a hands-on opportunity to learn to curate an exhibition, please email office@womensarts.co.uk.

The AGM will take place on Sunday, November 23rd 2014 at 1.00pm followed by the opening of the exhibition. There are opportunities for women to join the committee or offer their services as Trustees, gaining valuable experience working with established artists.

A MEMBER'S PROJECT

Emily Hinshelwood

Two years before his death, Dylan Thomas said “words are the most important things to me ever”. He said that as a young child he had fallen in love at once: “There they were, seemingly lifeless, made only of black and white, but out of them, out of their own being, came love and terror and pity and pain. Out of them came the gusts and grunts and hiccups and heehaws of the common fun of the earth”.

When I was invited to be the writer in residence in one of this year's centenary projects: The Dylan Thomas' Pop-up Writing Shed, I knew I wanted to do something that enjoyed words and involved people in playing with them. Dylan Thomas crafted his works with such skill and dedication that this seemed to me to be a fitting tribute to a man who had lived for and loved those black and white shapes. I also wanted to encourage people to explore their own use of language, and not to feel restricted to using words as they appear in our dictionaries. So I decided to invite people to invent entirely new words and their associated meanings, something that anyone of almost any age can do. At the end of the year

I'll be compiling the words into a Dictionary: The Dictionary for Dylan.

The pop-up writing shed is a replica of Dylan's iconic shed in Laugharne where he worked for the last four years of his life. It has been faithfully re-created down to the curled pictures on the walls, the cigarette butts, the beer bottles on the desk, and his jacket on the back of the chair. And it's on wheels!

So since February I have had my head in the shed, visiting schools and festivals, talking with people about Dylan Thomas and being witness to the birth of literally thousands of new words.

People's eyes light up when they hear that their word will go into a dictionary. Often it is a family word that they've used for generations, or a word one of their children coined when they were learning to speak. Some people make an anagram their name or splice two words together, or do what Dylan did and write them backwards. There are those that give me the detailed etymology of the word, those that produce onomatopoeic words, those that give multiple definitions. And so far I have not had the same word twice!



A MEMBER'S PROJECT



I'm delighted with the response, the imagination and the hwyl with which people are embracing the project. And it's not restricted to people who come into the shed. We have an online form and a postcard for people to send me their words.

I find it fascinating the different kinds of words people invent. In primary schools they are often about superpowers and magical creatures, the world with infinite possibilities; in secondary schools there seems to be a lot of words that reflect teenage anxieties, the loss of friends, or being hurt by gossip; then there are all the situational words, eg in Hay festival there were plenty of words about mud and waiting around too long for friends!

I have many, many favourites and I tweet a word of the day @dylandictionary; but just to give you an idea here's a few:

MECHANAISSANCE: The period 1860-1980 when machinery & typewriters were used. (Euan Sinclair)

BOOZEFUMBLE: To botch any activity while

under the influence or drink (Alan)
WELLIBRATION: A happy event where everyone wears wellies (Rebecca McGrattan)

TWACKERED: To be exhausted from looking after twins (Daniel McCallum)

KETTELAK: When there's not quite enough water in the kettle for all the cups of tea (Annette Edwards)

KLANGSKRUNT: Hatred of piped 'music' in cafe's, shops and other places (Kathryn Stone)

EXPAEDIATE: to win time away from your children (Randal Turner)

NOGARD: Someone who doubts the existence of dragons (Nuala Reid)

HONKY-PONKY: The sexual activity of geese (Mike Maguire)

FRAMBOIDLED: Sunburnt (Peter C. Frost)

BAGSEA: to secure a place by the sea (Sarah Jenkins)

GOBULUS: talking endless jibberish (Sarah E Fenton)

SNOZEFELDE: A favourite blanket or piece of material which aids sleep (Claire Neville)

MEMDIMION: A moment when you forget a long-standing acquaintance's name (Delyth Eirwyn)

NOXILATE: To perplex someone with endless facts (Lara Gardner)

LILLENPOP: A person who refuses to take life seriously (Olivia Field)

POSICULT: A collective noun for optimists (Leigh Keen)

www.emily-hinshelwood

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Dirty Pretty Things

A Major New Exhibition in the North East

Dirty Pretty Things was the inaugural exhibition held in the brand new Warehouse Exhibition Area at Cullercoats Studios. The warehouse is situated above the Cooperative Store in what was a disused and derelict space and is currently home to eight artists.

'Dirty Pretty Things' an all-female exhibition was a response to the limited exhibiting opportunities currently available to female artists, specifically, but not uniquely, to the North East. It is a common fact that today amongst the top selling commercial UK painters, only five of them are women. Women make up the largest number of students in art schools across the UK, far outweighing their male counterparts. However, currently 83% of artists in the Tate Modern are male, 70% of artists in the Saatchi Gallery are male and 70% of those artists nominated for the Turner Prize are male. For some reason, women artists are still not receiving the same kind of consideration, opportunities or accolades that are offered to men. One of the aims of Dirty Pretty Things was to try to re-dress the balance within this region. As Kat Banyard states in her book *Equality Illusion*, 'for too long women artists have felt like the supporting act'.

This exhibition will hopefully go a little way to help re-dress the balance.

Curator, Jill Gibson, a former graduate of Glasgow School of Art was keen to use this exciting new space as a showcase for a number of newly emerging regional artists alongside well established and well-known artists currently working in the UK. This provided an exciting opportunity, not only to exhibit new talent, but to showcase the new exhibition space.

The building itself was in a derelict state, elderly. In many ways, the crumbling walls and faded grandeur of some of the annex rooms helped define the nature of the show. Many of the rooms are raw, elemental even, and yet allude to the domestic. There are currently six women working in the studios and some of their work is defined directly by the context in which it has been produced. This was the starting point for the show's overall theme, and the rooms have dictated the direction of the exhibition: entropy, decay, ugliness with worn surfaces suggestive of the inevitability of change and lost time.'

The women selected for the show are all involved in this dialogue, as well as giving a consideration to the erotic, the visceral, and a desire to confront the promotion of objectification and sexualisation of women across the media, combining a violent brutality with humour and sensitivity.

The artists:

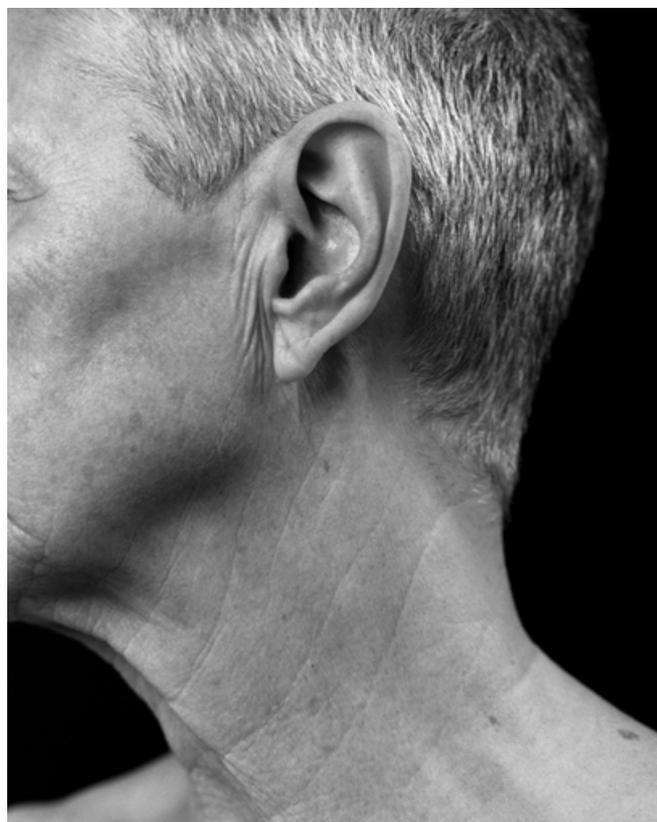
Virginia Bodman, Senior lecturer in Fine Art at Sunderland University.

Headless is the first version of an envisaged series of printed images using and re-using one large woodcut

block. The original M&S advertisement for women's clothing, (c. 2006), featuring the ever-youthful Twiggy, has been the source of a number of large-scale oil paintings. Continuing to deconstruct and reconstruct the original advertising image, (and the paintings), in what might seem to be the more restrictive and intransigent, natural medium of woodcut has provided further opportunities to reconsider and critique this presentation of the feminine in a natural context.

Rebecca Brown

Rebecca embraces her disability, her feeling of powerlessness and her desire to confront notions of control and desirability. She explores the relationship between lust and love and the apparent need to feel 'beautiful and attractive' within a tightly defined social construct. The craving to be lusted over, but mostly of wanting to be loved.....



Janina Sabaliauskaite
Maturing Gracefully' 2014
Photograph, 39.5 cm x 39.5 cm

Kimberley Emeny.

Kimberley's practice explores the theme of the abject through a mixture of mediums. Kimberley's sculptural works take on abstract forms with a definite sense of the grotesque. Her works are an abstraction of the figurative, suggesting decontextualised body parts,

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bodily functions and the body's excreted products. Kimberley's ambiguous objects are intended to invoke in the viewer the recognition of taboo aspects of the body, their bodies and a reflection upon why it is that feelings of shame and disgust are integral to this experience.

Jill Gibson, Sculptor and curator of Dirty Pretty Things. Jill's work references the domestic and the mundane, exploring a notion of 'house-craft' whilst also acknowledging a suppressed or hidden sexuality, a sense of loss and a consideration of the objectification of woman. The work is elemental, raw and naked,



*Jill Gibson
Self Portrait 2014*

*Board, pencil, make up, lipstick, household paint
200cm x 110cm*

flirting with sexuality and the ageing body.

Lee Maelzer.

Lee makes paintings from her own photographs, some of which are from the distant past and some from the present. The surface is melted past using chemicals until they assume a look that more closely approximates the memory than the places/people in literal detail. The photos themselves continue fading after this process. The successful photos, preserved digitally, can be finished pieces in themselves. Others are painted from, altering the palette, content and context randomly. Buildings, ruins, ceremonies, sex, celebration and death, images that everyone can recognize but never

quite sum up satisfactorily. In a sense, the work is an archive of her own life, with varying degrees of intimacy and detachment, poetry and crassness.

Janina Sabaliauskaite, Photographer.

Janina's work explores the human body with an emphasis on age, pride and beauty. Her sensual black and white photographs explore the physical form of the ageing female body.

Holly M Scott.

Her practice is an exploration of sexualisation in society, a continuing feminist debate. More specifically it questions the place of rape porn and 'gang bang lad' culture prevalent across the internet, within the UK specifically. The work is sensitive and delicate in execution, yet deals with a violent, aggressive sub text.

Melissa Tivnen.

Melissa's practice focuses primarily on the sexualisation of girls and young women across the media. She combines a depiction of all things perceived to be feminine: the natural, the decorative, the domestic, the innocent and the 'beautiful', and confronts the viewer with the harsh, and at times brutal reality, that persists and is exploited in the presentation of the female figure. It is a dialogue between the striving for equality, battling against the 'pornographication' and degradation of women, and considers just where it is that women 'fit' in society.

Tracey Tofield.

Tracey is Associate Lecturer in Fine Art at Newcastle University. Her work is concerned with boundary, connection and relationship. The praxis is complex and peripatetic, essentially a reflection on dualities and their resolution. Subjects include the sensual and the intellectual aspects of consciousness; the fulcrum of self and other; the symbolic language of Eros; desire and power. In this experiential drama the paper or support acts as a stage, the place where games are played, roles taken on, characters unravelled and attitudes revealed. Drawing is the very root of her practice.

Juli Watson.

Juli is a multi-disciplinary artist, incorporating assemblage, collage, performance art and poetry. Juli's love of re-evaluating the mundane can lead her to produce work with unexpected glimpses of beauty. Her fascination with the overlooked in everyday life feeds her desire to make work with found objects, images and text, creating her own unique aesthetic.

This exhibition was about offering ten female contemporary artists, pursuing similar themes, an opportunity to show their work. And for the public, this was a unique opportunity to see it.

Jill Gibson

<http://www.thejournal.co.uk/north-east-analysis/analysis-news/artists-revive-cullercoats-village-tradition-7740440>

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Shelagh Wakely Camden Arts Centre, London A View from a Window



Nature and its ephemeral magic are the focus of a major exhibition of work by influential British artist Shelagh Wakely (1932–2011).

Wakely was a pioneer of installation art – at a time when many of her contemporaries in the UK were making bold, sculptural work, her practice was characterised by a delicate touch, tracing the shifting behaviour of light and observations of nature. Using organic materials inclined to weathering and deterioration, her sculptures conjure a sense of temporality and movement, in which seemingly simple images and forms evoke emotional and sensual experiences. Particular attention is paid to the thresholds between things; vessels, studies of negative space and aromas permeating boundaries between people and objects. Much of the work has been drawn directly from Wakely's studio, including material experiments, working drawings and found objects, conveying the vitality with

which she engaged with the world through making.

Wakely's creativity was inspired and defined by the time and place where she worked. She spent long periods in Brazil, where she collaborated with artists such as Tunga and Tatiana Grinberg, who have been invited to offer guidance for this exhibition.

Conversation Pieces

In the garden, Wakely's work is brought into conversation with artists with whom she shared creative concerns during her lifetime, such as Richard Deacon, Susan Hiller and Alison Wilding. In 1982, Wakely curated an exhibition at Camden Arts Centre, *Sculpture in the Garden*, which included the work Wilding is recreating. Inspired by Wakely's own garden in North London and a commission she undertook for St George's Hospital in Tooting, an area will be devoted to plants with medicinal qualities, such as angelica, caraway, chervil, parsley and anise.

<http://www.theartsdesk.com/visual-arts/first-person-curating-shelagh-wakely>

Nasreen Mohamedi

Tate Liverpool: Exhibition
6 June – 5 October 2014

Visiting the Mondriaan exhibition and reconstruction of his studio I was pleasantly surprised to find this Indian artist's work on the same floor. The exhibition of her work was beautifully curated and fitted so well with the Mondriaan show.

Her 1960s work shows her interest in natural forms and an increasingly abstract impression of what she saw. She observed trees over time, watching the shapes that shifting light created.

She moved from Mumbai to Delhi in the early 1970s settling in Baroda to teach at the Majoraja Sayajirao University.

She created her entirely monochrome studio and created gridded works sitting at an architect's table with a bow-pen allowing the precision of line she developed during this period. She used the same square format weaving her lines in and out of the structure to create a shifting lattice which is both mechanical and relates to traditional hand-crafts.

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Nasreen Mohamedi, Untitled early to mid 1960s
© Courtesy Paul Aggarwal

Later she began working in a rectangular format creating three dimensions within the paper, constructing almost architectural forms.

Her family business produced photographic equipment and during a visit to her father and brothers she began taking photographs of the desert, a practice she would continue throughout her life.

In the 1980's her drawn constructions seemed to break free of the paper ground and became more removed from any shapes relating to the external world and tending towards completely abstract designs.

She suffered increasingly from a rare condition which

affected her muscle control. Despite this she continued to be inventive and began working with the elliptical form. It was her passion for classical Hindustani music which was the inspiration for these forms. She continued working with this form relating to the abstract realm of ideas rather than the more problematic physical work until her death in 1990.

Jacqueline Alkema

<http://www.tate.org.uk/whats-on/tate-liverpool/exhibition/nasreen-mohamedi-0>

For Books' Sake

So, in the proposed English Literature GCSE for 2017 from AQA, we found...

74% of the texts studied will be by men (up from a 60/40 split in 2014)

The number of texts by women of colour has DECREASED by 70%

Out of SIX authors featured in the drama module, only ONE is a woman.

Out of FIVE authors in the prose module, only ONE is a woman.

Less than a third of the poems in the anthology are by women.

<http://forbookssake.net/>

To contribute information about creative women contact Women's Arts
tel: 07421083946 • email: office@womensarts.co.uk

REVIEW

Jan Bennett interviewed Frances Woody curator of 'All Coherence Gone? Historical currents in contemporary still life'.



*Pieter Aertsen 1508 - 1575
Butcher's Stall with the Flight into Egypt, 1551
oil on wood panel, 123.3 x 150 cm
University Art Collections, Uppsala.
In the public domain*

JB: Frances, you have been busy recently curating an exhibition at BayArt, Cardiff (20 Sep - 17 Oct 2014) 'All Coherence Gone? Historical currents in contemporary still life', bringing together works by artists from the Netherlands, Wales and the wider UK. I'd like you to briefly describe your main focus for the exhibition and what visitors to it were presented with.

FW: My main focus for the exhibition was the exploration of the ways in which traditional still life painting is being put to use in contemporary art. My intention was to identify a community of practice that goes beyond categories such as avant-garde or commercial art. I wanted to identify a community to which I could relate my own practice and one with which I could develop links. Such a community does not necessarily come fully formed, so I looked for aspects that mirrored and challenged my own

interests. This led to another focus for the exhibition, conversation and curation as important methods for art practice.

These intentions culminated in this presentation of paintings and photographs by twelve artists who live and work in the Netherlands, Wales and the wider UK. The artworks respond to, and are in conversation with, traditional still life paintings of the seventeenth century. These historical paintings depict all manner of objects that were highly valued at the time such as flowers, and vessels made of precious metals, as well as those of lower value such as cheeses, herrings, books and pottery, the ordinary objects of daily life. Some also came with a warning that we should not value material wealth too much, that it is transient. The pictures in this exhibition often depict similar objects to those of their predecessors, but the significant

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difference is that these contemporary works have been made in the knowledge of that earlier tradition. So what these artists have to say about objects, realities, vision and intimate worlds, is conditioned by what came before. And though conversations with historical still life are clearly visible, they are also conversations that are affected by all that comes between; memory, subjectivity, visual culture and new technologies, for example. So, visitors have been presented with artworks that acknowledge and borrow from the traditional still life, whilst being changed and interrupted by artists' own experiences.

JB: You mention that what the artists in the exhibition have to say is conditioned by what came before. Does that prior conditioning also apply to you and the way that you have developed the curation as a project? To be more explicit, can you relate something of your background and what sort of bearing it has on the subject and your approach to it.

FW: Conditioned, in the sense that all art in the Western tradition is shaped, though not determined, by history and culture. For example, I was the product of historical events of the second world war: the meeting of my Dutch mother and English father and I was born in Germany. My art school education in 3D Design and Fine Art was a product of the Coldstream report on art education which was quite liberal which suited me, but taught me little about art history, which didn't. But here it's important to recognize that it's an artist's own individual experience, subjectivity, creativity and initiative that intervene to shape their responses to, and making of, art. So my curation of the exhibition is a personal attempt at retrieval of what I think is often lost or overlooked. It's an uncovering of historical art in contemporary art, not to make better sense of it, but to discover its potential to make new art, my own and that of others.

JB: Your own art making was focused for some time on ceramic sculpture, and it is for this work that you are known and represented in museum collections. Now that your practice is shifting towards conversation and curation, do you feel the same commitment to developing and producing material artworks and objects as you did previously?

FW: I don't know whether my practice has been shifting towards curation, it's just that the curation of 'All Coherence Gone' has been a useful way to progress and present this research interest of mine: of artists and artworks being in conversation with one

another across historical time. Curation also raises the question of what conversation can be, how it can be put to work, and how it can reveal and generate potential for new art. What your question reminds me of is that in the last few years I have found myself in need of a way back into a practice from which I had become detached. In this sense, the project has proved to be a useful experience through which I have managed to situate my interests at the heart of a community of practice within which I have generated conversations and curation.

JB: In the excellent catalogue that accompanies the exhibition, you've included extracts of conversations with the artists, and these accumulate into a broader and deeper dialogue on the subject. Can you outline your criteria for selecting the artists for the exhibition and also the most important factors for you as you developed the multiple conversations.

FW: The first thing to say is that I didn't choose all the artists at the same time. Early on, the choices were made by me alone. But later I also consulted with Phil Nicol, Director of BayArt Gallery, mostly by sifting through a PowerPoint I'd put together. Over many months these choices of artists and writers became part of an ongoing conversation with both Phil and Maggie [James] that was maintained through meetings and emails. Quite early on I decided to concentrate on painters and photographers who were depicting still life as a static image and who did so in some relation



*Clare Chapman
Breathe # 5, 2013,
oil on linen
25x35 cm.*

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to historical traditions of still life painting. It's worth saying that in contemporary art it is not unusual to have historical still life interpreted through all manner of media. In making my choices it also became important for the exhibition to seek out contemporary works for what they could bring to my research without losing a sense of coherence in the body of work as a whole. This was not to be about the single or singular talent, this was to be about a conversation between contemporary artworks in relation to historical ones. This decision was to impact on the way the exhibition was curated, and with each addition I reorganised my plan. I knew that the choice of artworks would reflect my preferences, and though there might be pitfalls in this, I also recognised that this would provide the exhibition with curatorial coherence. All this would have been interesting enough, but for me what was crucial was that the selected works, the context of their making, the conversations with the artists, the

curation of the works, the editing of the catalogue, would also challenge my own presumptions, prejudices and limitations. So, for example whilst I selected David Gould's work for its rigorous yet expressive procedures of working, undertaken within the traditional limitations of the genre, I chose Clare Chapman's paintings because they forced the question 'what is a still life?', which in turn made me realize the extent to which such a picture plays on our prior knowledge and experience and our compulsion to project these on 'objects' as baffling as hers.

JB: I'm glad you mentioned David Gould's works in the exhibition. Several viewers at the opening found

that his boot paintings, and also Dawn Woolley's installation of carcass images, challenged their ideas about what counts as 'still life' art now, even more than Clare Chapman's paintings of indeterminate objects. Was that your part of your intention for the show, to provoke visitors to question definitions and/or distinctions?

FW: That surprises me! David Gould's still lifes of boots and shoes bear a close relation to other monochrome studies of abject objects in Dutch still life painting, such as piles of old leather bound books and

smoking utensils, and later in the nineteenth century, van Gogh's studies of boots and clogs. It's true that you are less likely to see clothing or footwear in traditional still life, but in the hunting still lifes, you can find leather gauntlets and pouches depicted in the same limited palette. But it is the habitual looking, the repetitive process of observation, the intimate relation between the artist and his objects,

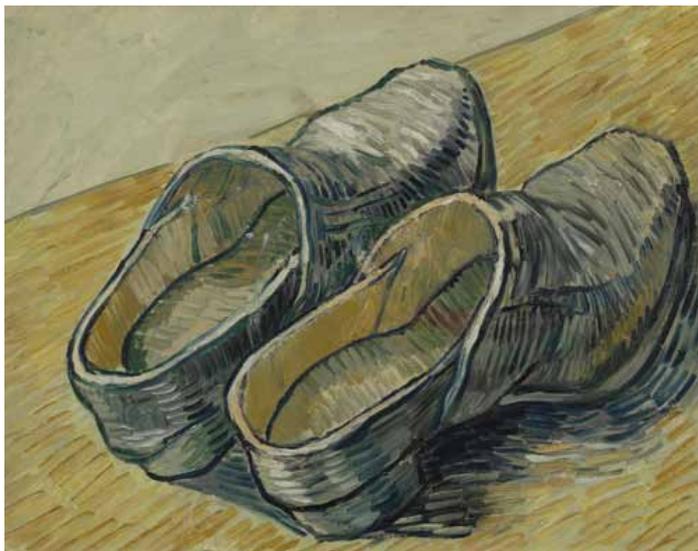


*David Gould date
Two Shoes 1
2012-2014
oil on paper
53 x 75 cm.*

that interests me here. If still life at its most essential is the depiction of an object on a surface, in space, with a light source coming from the left, then this is exactly what we are looking at in Gould's paintings. Given that the aim of the exhibition was not just to select artworks that could be categorized as 'still life', but those that have been worked up in a conversation with historical still life, it perhaps becomes clearer why I selected Woolley's photographic work. This artist has previously worked on installation but her art practice always centres on photography, particularly the photographic cut out, which when re-photographed makes for an ambiguous art object.

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Her subjects are consciously appropriated from the hung carcasses found in the kitchen paintings of Flemish painters such as Pieter Aertsen which just precede still life, and the more familiar seventeenth century Dutch still lifes that depict domestic tables laden with meat, game and fish. Dawn Woolley and I had a conversation about her installation for the exhibition beforehand, and how it played with the idea of compressed and inconsistent perspective to be seen in many early still life paintings, their symbolic use of images, and the references that they made to ideas of consumption, excess and our own mortality. Incidentally, still lifes can be very large, for example Jacob Eckhout's and Abraham van Beyeren's, where even objects themselves are enlarged. They're not all



Vincent Van Gogh
A Pair of Yellow Clogs 1888
oil on canvas
Van Gogh Museum, Amsterdam
In the public domain

intimate and small.

It's one of the things I wanted to do and which is explained in the catalogue, was to get to grips with the breadth of contemporary approaches out there, and in particular what is happening

in Holland in comparison to Wales and London. There were all sorts of practical things governing my choices as well. For example, I was dependent on what artworks were available at the time of the exhibition. I also had to pitch my choice at people who I thought would be prepared to take a chance on someone who had never done this before and with no financial incentive for themselves. In the time available and without the draw that a London gallery would have for potential artists, it would have been uneconomical of my time and energies to approach artists who were protected by the firewalls of their own galleries. So, for example this would have left out artists such as Ori Gerscht, Heringa and Karlsbeek. But no-one refused the invitations I sent, so I was fortunate in that respect. When you do this sort of thing there are very practical considerations as well, so, though this wasn't the primary reason, transporting 3D works would have been a nightmare in terms of transport costs and insurance.

JB: So what next? Will the exhibition tour?

FW: The response to the exhibition and catalogue will no doubt make it easier for me to do something similar in the future. I'm not sure about touring it while I am doing the PhD, maybe later. The danger of course is that works and ideas become dated, and the immediacy is lost. Next for me is the conference and exhibition in Aberystwyth School of Art in April entitled 'Still Life - Ambiguous Practices', and then maybe thinking about collaborating on another show, maybe even a travelling one. The amount of work involved has really been too much for one person and doing it this way hasn't really allowed for sufficient time yet for critical distance, though I've done my best in this regard.

This exhibition was shown at Bay Art, Bute St, Cardiff, 20 Sep - 17 Oct 2014

REVIEWS



TRANSCENDING MEMORY THE PAINTING OF ROSE WYLIE

'Fresh and cutting edge' Rose Wylie, 80, wins John Moores painting prize

Wylie named 29th winner at Walker Gallery, Liverpool, following in footsteps of painters such as David Hockney

One of the UK's most important art awards, the John Moores painting prize, has been won by Rose Wylie.

Wylie, 80, was named the 29th winner of the biennial prize at a ceremony at the Walker Art Gallery in Liverpool, following in the footsteps of painters including Patrick Heron (1959), David Hockney (1967), Peter Doig (1993) and Sarah Pickstone (2012). She is the oldest recipient of the award.

Wylie's painting is called PV Windows and Floorboards and shows four female characters sitting and standing in a white gallery space, (image not shown). Sandra Penketh, director of Liverpool's art galleries, said it was "a striking painting and a worthy winner". She added: "Rose's work instantly demanded attention when it entered the judging room and it was clear from the start it would be one of the highlights of this year's exhibition.

"The painting achieves an interesting balance; containing bold colours and form but also a sense of mystery and an unfinished story.

"Her style is fresh, unpredictable and cutting edge and is

everything we've come to expect from the winner of the John Moores."

Wylie wins £25,000 while four other shortlisted artists – Rae Hicks, Juliette Losq, Alessandro Raho and Mandy Payne – receive £2,500 each.

runs until 26 October

<http://www.theguardian.com/artanddesign/2014/sep/19/rose-wylie-winner-john-moores-prize>



REVIEWS

Three stages onstage

Suzanne Duffy, 2 October 2014

Published by the f Word

Contemporary UK Feminism

http://www.thefword.org.uk/reviews/2014/10/three_stages_on



The photo is used with permission and shows three women wearing Tudor garb, standing in a line against a black background, facing the camera.

Mother, Crone, Maiden is a new drama at the Page to Stage Festival, written by Jessica Collett. It tells the events of history that we are familiar with, but from an entirely female perspective: in three monologues, three Tudor noblewomen present their case at critical junctures of their lives. Although the women are all of the aristocratic elite, Collett uses them as a starting point to explore how being female complicates birth, love and death. Their class means that they can by no means claim to speak for all women; nevertheless, the writing focuses on how their given gender entirely shapes their lives, despite their ostensible privilege.

In the first monologue Elizabeth of York (Edwina Lea) is undergoing her confinement with her first child. Her scene addresses how a girl raised on fairytales of marrying princes lives with the reality of being married to a less than dashing king who usurped her family. Lea is at her best when expressing her bitterness about impending motherhood. She refers to the

child inside her as a “parasite” and her presence on an otherwise empty stage conveys the pointless loneliness imposed by the ritual of confinement.

Small details betray a thoughtful writing process, particularly if an audience member is aware of Tudor history. That the child who is causing Elizabeth such distress is Arthur, who will die before inheriting the throne anyway, and that the queen consort herself had a very strong claim to the throne that her husband sits on make the performance all the more poignant. Yet although the play is short with the entire production lasting only fifty minutes, the first monologue in particular seems overlong. Perhaps this is a fault of the monologue form itself which grows monotonous quickly unless the writing is exceptionally skilful, but there are moments when the script is less than sure-footed and the audience’s attention on the night I attended was not as gripped as it should have been.

The second scene is devoted to Mary I (Alicia Dillon) at the point of her life when Ann Boleyn, her stepmother, has just given birth to the baby who will go on to become Elizabeth I. Dillon is a very talented actor who perfectly conveys the dilemmas that characterise the young princess’s life: between her father and her mother, between her father and God and between God and herself. She alternates between quiet dignity and rage, and underlying her whole performance is the unspoken truth that everything would be different if she had been born a man. Her resentment of baby Elizabeth picks up on a theme that runs through all the monologues: resentment of other women. Elizabeth of York dislikes her younger sister who will replace her as queen and Elizabeth I recalls her competition with her stepmother Katherine Parr. Yet these clashes enhance rather than distract focus from the main problem of women inhabiting a world run by men, by making it clear that it is men who encourage these rifts and jealousies between them.

In the final monologue Elizabeth I is played by an unapologetically regal Charlotte Cumming. Her story is easily the best written of the three and Cumming delivers it with a convincing grace, ostensibly on the eve of her character’s coronation. Unlike the previous two scenes which have been set in private spaces, a confinement room and a prison cell, Elizabeth’s feels more public. She describes herself as a person of “ice and fire” and while it seems she is confiding, it is clear

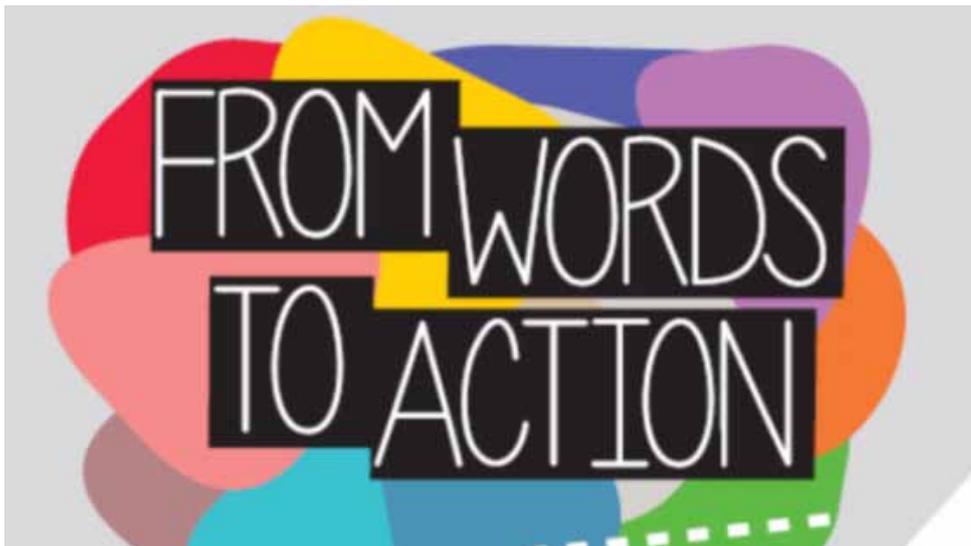
REVIEWS

she has one eye on her legacy as she already plays on the idea of the Virgin Queen. Her allusion to her Yorkist red hair echoes back to the first monologue, a nice reminder that women have a lineage as well as men, albeit one that is ignored in favour of a male line.

The title of the play refers to the three stages of the life cycle of a woman in pagan mythology, but in her writing Collett unpicks the reductive stereotypes of 'mother', 'crone' and 'maiden' through more nuanced presentations of women who have been remembered for embodying these roles. Elizabeth of York is made profoundly unhappy by motherhood as she recognises that "princesses are replaceable" if they die in childbirth. Mary I exists in popular imagination as a crone, remembered as much for being neither as pretty nor as charming as her younger sister as she

is for being queen, but her monologue reminds the audience of the harsh treatment she suffered at the hands of her father. Elizabeth I, finally, appears to have taken the most desirable stereotype, the maiden, and can inhabit it eternally. Yet in order to be the kind of female ruler her subjects will accept she has to deny herself much, as is revealed by the self-consciously measured pace of Cumming's performance.

Too often in historical fiction of this era women are heavily sexualised (The Tudors springs to mind) without their real everyday struggles being documented. Director Martin Williams has done well to realise Collett's alternative, more introspective version of events which, while it is too slow at points, provides food for thought.



The European Women's Lobby (EWL) has launched its report **"1995-2015: From Words to Action"** which assesses the implementation of the Beijing Platform for Action in Europe, 20 years after its adoption by the international community. The launch of EWL Beijing+20 report took place in the context of the Annual Meeting of the European Women's Lobby, the largest umbrella organisation for women's rights in Europe.

Adopted two years after the 1993 Vienna World Conference

on Human Rights, the Beijing Platform for Action aimed to bring into light the structural inequalities and human rights violations faced by all women and girls on the planet, and setting the ground for concrete action to realise de jure and de facto equality between women and men. The report of the European Women's Lobby provides a picture of the situation of women and girls in the European Union (EU), based on the collective assessment of its 2000 member organisations.

EWL President Viviane Teitelbaum said: "20 years later, much has been achieved, but much remains to be done. While we should be celebrating the implementation of the Beijing Platform for Action, our report shows that women and girls still face inequality, violence, discrimination and insecurity. Women and girls can't wait 20 more years to enjoy their full human rights."



News Items from the WAA facebook page

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

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

War, women and song
How – and why – hundreds of brave performers
ventured beyond the footlights and into the war arena.



<http://www.womensviewsonnews.org/2014/08/war-women-and-song/#sthash.IN7uYriX.dpuf>

When the four founding editors of SALT, Saira Edwards, Thea Smith, Jala Wahid and Hannah Regel enrolled at Goldsmiths College in south east London in 2009, they were disappointed. The university's art school might have nurtured many of the Young British Artists. But their reception, as feminists studying fine art, was not so welcoming.

http://www.thefword.org.uk/features/2014/08/a_pinch_of_salt

Women peace activists meeting in Zurich in 1919 understood the capitalist system of profit and privilege as a root cause of war. Women said it then, and say it now, as they tackle the perennial question facing all peace-seekers: what policies can assure a peace that will endure?

<http://www.womensviewsonnews.org/2014/09/the-search-for-enduring-peace/#sthash.lziSduUq.dpuf>

If Human Rights Act scrapped, women will suffer.

<http://www.womensviewsonnews.org/2014/08/if-human-rights-act-scrapped-women-will-suffer/>

Performance poet Meg Beech showed her support for feminist and historian Mary Beard with some cleverly worded verses condemning Twitter trolls.

http://www.rawstory.com/rs/2013/08/watch-this-performance-poet-cleverly-trash-misogynistic-twitter-trolls/?no_redirect=true

These 4 Girls Destroy The Female Stereotype Like The Monsters They Are

<http://www.upworthy.com/watch-these-4-girls-destroy-the-female-stereotype-like-the-monsters-they-are-rw1-9b>

Not more page 3

A competition launched by the Sun recently offered members of the paper's online fantasy football club a chance to win a date with one of the paper's Page Three models.

The competition has particularly damaging implications, both for the views of women and the men they expect to enter the competition. And it has sparked outrage and feelings of disgust from feminists, campaigners and the No More Page Three campaign (NMP3).

<http://www.womensviewsonnews.org/2014/10/no-more-page-3/#sthash.ihvXMSM7.dpuf>

Ridiculous Headlines Of Women Rewritten
Women are unfairly represented in the media!

http://viralwomen.com/post/ridiculous_headlines_of_women_rewritten_by_readers

Visit Women's Arts facebook page for more news
www.facebook.com/WomensArtsAssociation

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 Butetown History and Arts Centre has changed. Women's Arts has relinquished its office and volunteers now use a 'hot desk' for the administration of the Association. The postal address for the Women's Arts Association remains the same. Emails and telephone messages are answered as soon as can be arranged. **The new phone number is 07421083946**

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.

Non-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.