

eNEWSLETTER

Women's Arts Association / Cymdeithas Celfyddydau Menywod

Women's Arts eNewsletter issue 9 published Feb 2015

International Women's Day 2015



Beijing+20 around the world

Global, regional and national events are taking place in all corners of the globe in the lead up to the 20-year anniversary of the Beijing Declaration and Platform for Action (Beijing+20). Join us, picture a world where gender equality is a reality for every woman and girl. (UN Women)



Contents

<i>Comment</i>	<i>page</i>	2
<i>Committee members</i>	<i>page</i>	2, 3
<i>Member's Profiles</i>	<i>page</i>	4
<i>Member's Exhibition</i>	<i>page</i>	6
<i>Reviews</i>	<i>page</i>	7
<i>Member Interview</i>	<i>page</i>	12
<i>Women's Groups</i>	<i>page</i>	14
<i>On Line</i>	<i>page</i>	15
<i>Information</i>	<i>page</i>	16

Women's Arts will be celebrating IWD with exhibitions, workshops, talks and performances by creative women.

EXHIBITIONS

The Gate, Cardiff, February 18th to March 13th.
Art Central, Barry, February 28th to March 29th
Butetown History & Arts Centre, Cardiff, March 8th to April 5th
Riverfront Arts Centre, Newport, 8th to 28th March

COMMENT

It is almost four years ago now that Women's Arts learnt that the Arts Council for Wales was removing its funding from Women's Arts. The main reason stated that

"When the organisation 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 and many other community arts organisations deliver successful projects for women".

As a result of ACW removing its support, all partnership funding for Women's Arts disappeared too.

Since then there have been many published examples from across the UK which have shown this doesn't hold up as a reason for cutting the funding of women's arts projects. Since this statement was made, The Arts Council of Wales has funded projects that show a lamentable lack of equality for women artists (commented on in previous issues).

In the 1980s Women's Arts, despite sexist attacks, grew from strength to strength, determined that Women's Arts would never desist until there was parity. After the loss of all its income Women's Arts reverted to the original working practice of the members volunteering their skills.

The organisation continues to grow, attracting new members who are keen to be actively involved in building its strength. This year has seen the Committee increase in number and these women are going to be driving Women's Arts forward.

Committee members offer their knowledge, and expertise not only for the committee's management of the organisation but to curate the exhibitions, plan and arrange workshops, performances, the content and the design of the eNewsletter and similarly for the website.

These are the women who make Women's Arts a success.

JACQUELINE ALKEMA (*Past Chair*)



The female figure with at times awkward poses is a predominant feature in my work. Childhood memories and emotional experiences are recurring themes in my work.

PENNY COWLEY (*Vice Chair*)



Penelope's art work has developed into two reflective branches illustrative and a loose, uncontrolled line that bring forth unexpected imagery.

JILLY HICKS



I studied HND Fine Art & BA Art & Aesthetics / PGCE at Uwic. My experiences of Wales refer to a 'sense of place' and are often expressed with a contemporary use of the medium.

SIAN HOLLEY

DILYS JACKSON (*Past Chair*)



Dilys lives in Cardiff, Wales and works at the Butetown Artists' Studios. Her sculpture derives from a kinaesthetic relationship between land or plant forms and those of the human body.

KAY KEOGH



The inspiration for my paintings and prints are initiated from various source materials. I draw on personal experiences of childhood memories and from allegorical literature and fairy tales.

COMMITTEE MEMBERS

TRACY KEARNS (*Treasurer*)

JOCELYN KYNCH (*Chair*)



Chair of WAA since 2014, enjoys learning from women in the arts and occasionally paints or works with pen and ink.

Blog <https://ossjay.wordpress.com/>

MANDY NASH



I am a jewellery and textile designer maker and I set up my workshop in 1983 after leaving the Royal College of Art, moving to Wales in 1990.

SHIRLEY ANNE OWEN

see page 7

SUE ROBERTS



Sue's work is a study of woman. Her work deals with ideas of beauty, magnetically drawing in or repelling through an encounter with the surface. Sue Roberts lives and works in Cardiff, Wales. Her studio is at Printheus in Cardiff.

DIANNE SETCH (*eNewsletter, & web site designer, facebook manager*)



My work is about the absence of the body and has been since the 1960s. I now concentrate on drawing and predominately draw within a computer to produce digital prints.

LYDIA SPURRIER-DAWES (*Secretary*)



Using a variety of media I explore human relationships, behaviours and social responsibilities,

often with an inherent humour. Recently I have been subverting the norms and processes of domestic stitchery.

JEAN WALCOT



All my work stems from looking for strangely distorted images. At first it was simply reflections in water, in glass (especially old flawed glass) and new highly reflectant buildings.

VERONICA WILSON



Veronica's paintings often go beyond the canvas, seeping onto the frame. She once said "I capture that moment from the corner of the eye, something not quite in focus, but thought provoking".

MELANIE WOOTON



I work both as an artist and as an holistic aromatherapist. I am inspired by nature, colour and space and by magical and intense moments of connection and transformation.

MEMBER'S PROFILES

Rebecca Hammett

I was interested in the possibilities of hybridisation, focusing on the contextual similarities between outer space, deep sea animals and the internals of the human body; using the mediums of pencil, paper, wallpaper, aluminium and steel sheets. Further developing this body of work, I then became interested in the physicality of the similarities of these factors: I am now focused on the idea of alternative means of communication. With this in mind I have created experimental performances using physical kinetic sculptures.



Prosthetic Parameters 2014



Blodeuwedd'
20 x 20 inches
April 2014

Josephine Snowdon

The project Blodeuwedd is based on a Welsh myth from the fourth branch of the Mabinogi. It tells of a beautiful woman created from Flowers made solely to be wife to Lleu Llaw Gyffes.

Sowdon graduated from the University of South Wales in 2012 and currently works as the Arts Development Assistant in the Vale of Glamorgan Council.

Using performance and digital media Sowden's work explores the disconnection between humanity and nature; she looks back to the origins of human worship, the importance of mother earth, and her later subordination; and how harking back to these ancient teachings may be able to help us with our current environmental and spiritual crisis.

MEMBER'S PROFILES



The Unravelling

Tina Neale

In 2009 I undertook a Ceramics Masters in Cardiff School of Art and Design, Cardiff Metropolitan University. Since then I have been invited to develop my work and research on residencies in studios in Ecuador and Canada.

The concepts in my work are a reflection of my understanding of the world I live in, nature and man existing together in a constant state of motion and evolution. All things in life are connected and when events trigger change we work with it to see where it takes us. Nothing stays the same everything, everyone, all of life evolves.

The Unravelling was a metaphor for the breaking down of ordered thought, memory and ability to reason and understand.



Julie Shackson

I draw inspiration for my work from the natural elements found in the countryside. My art is primarily visceral and an emotional reaction to colour and form in the natural world and my subject matter arises from the microcosm to the macrocosm; patterns and flowing landscapes in biological and geological realms.

I have a passion for interior design and have translated many of my works into mural form and textile furnishings.

I have made art since I was a child.

Shoreline 1

Acrylic on Canvas, Mulberry Silk & Bark Free-motion & Hand Embroidery, Beading, Applique, Pen Drawing

MEMBER'S PUBLICATION

A Fold in the River

Valerie Coffin Price

Oriel y Bont

University of South Wales, Trefforest, Pontypridd CF37 1DL

18 March to 15 May 2015

www.gallery.southwales.ac.uk



What is it that makes a project, an artwork or a series of work special to the artist who makes them: what specific set of circumstances that, combined, become more than the sum of their parts?

So it is with *The River Next Door*. Two years of exploring the River Taff, on foot, by train and in thought, through a collaboration of words and images, has provided the ingredients of the work, culminating in an exhibition (*The River Next Door*) and a book (*A Fold in the River*).

This is a collaborative project with the poet Philip Gross, who used to live at Quakers Yard, on the banks of the Taff, where he produced a body of notebooks and poems.

My own work, which responds creatively to the language of poetry and place, always comes back to a close and intimate relationship to river and border landscapes, particularly in Wales and along the English border. Part of this work involves an immersion in the landscape through walking. So, as research for the project I walked the length of the River Taff during 2013, drawing, mapping and photographing the landscape en route.

Once back in the studio the original poems and notebooks were used to create work that reflected the poetry of the language and the river. The poet then responded to the artwork to write poems that echoed this new view of the river. A conversation developed between both practitioners and the work, which changed both the structure of the book and the way that the work was envisaged.

By experimenting with, and reflecting on, different ways of seeing, one level of the writing in the book was to expose the workings of the differing media and the way they collaborate. As part of that process, we aimed to describe and render an intense, accurate sense of place - in this case a location that is both unexpected in its context and also revealing of the making of the landscape.

A Fold in the River, Seren Books ISBN 9781781722336

www.serenbooks.com/book/a-fold-in-the-river/9781781722336

Valerie Coffin Price was supported by the Arts Council of Wales.

REVIEWS

ADDITIONS: AN EXHIBITION of work by Associate Members of Women's Arts Association and their guests November 2014 – January 2015

"Additions" was exhibited in the Diversity Gallery of Butetown History & Arts Centre in Cardiff Bay. A splendid variety of two and three dimensional works by Associate Members and their guests filled the gallery and feedback was deservedly positive.

I usually blog my opinions, and apologise in advance if this review misses key points and artists because I didn't make notes, although I did listen to wiser and informed women.

A feature of the free show was WAA's determination to include creative women who had never exhibited: hence the additions, the guests. WAA went even further by inviting women to help curate, learning the skills hands-on from experienced practitioners Jacqueline Alkema and Kay Keogh. This was both democratising art and empowering women in line with WAA ethos. The clever bit was presentational: good juxtaposition and use of the gallery's spaces and light.

Many of the works were technically accomplished, including Tina Neale's intriguing ceramic "knitting": one piece, "The Unravelling" had its own chaos developed from one dropped stitch. Gwyneth Price's complex stone knot, and Patricia Zaid's photography were also affecting.

There was celebration of women as women in different forms. Jill Gibson's glorious soft nude doing chair aerobics was a personal favourite, combining beauty with humour. I didn't get time to fully explore Sheila Vyas' detail but wanted to. Sue Roberts and Dinah Guilfoyle art was a sensual corner round a bronze.

There were intense and lighter notes. Kay Keogh's haunting "Absence" of age taking her mother close to Jane Gagg's merry cellist; Julie Wilkinson's portrait next to Melanie Wotton's brilliant use of colour (the tiny nuances bear close examination).

I am a fan of Rose Davies' daily sketch as Scribblah and pleased to see her inclusion alongside a more abstract wall. Based in Swansea, she does prints and always details the paper and pencil type, or the app used for a sketch.

The paintings by Nick Davies, with its drifting light, and especially Bee Lili Bennet's birch trees



Additions, Butetown History and Arts Centre, Cardiff

were evocative for me because I often ride through forestry. Nuria Otte's pen and ink flowed and chattered beside it, a horizontal flow to the upright trees.

Fine artist Shirley Anne Owen's relaxed horse below Patricia McKenna-Jones' working scene completed a wall of textures and imagination.

Overall, the exhibition demonstrated the value of encouraging and supporting creative women to enter their work. I have picked examples of the artists' representation of both women's and universal forms in various media. Empowerment can look good and engage.

Jocelyn Kynch

REVIEWS

Marlene Dumas at the Stedelijk, Amsterdam

Before visiting Amsterdam for a family occasion I had noticed that one of my favourite female artists had a show called 'The image as a Burden' at the Stedelijk Museum. I just had to go!

I'd seen many of Marlene Dumas drawings in various exhibitions in the Netherlands but never a big comprehensive show of her work. She seems to be well known in Europe but not so much in the UK although this might change with her Image as Burden show now in Tate Modern.

The paintings are monumental in more ways than size. She tackles subjects as diverse as politics in South Africa, call girls, sex and violence, race, Jesus and the insane. Working in oils, watercolour and ink she uses images, from newspapers, magazines, film and nowadays probably the internet, of famous and unknown women and people.

Her titles are really important to her, as with the insane series where she looked at images with strangely poetic descriptions of the maladies the patients of an asylum were thought to suffer.

Her paintings are just as important as her drawings and she has a great touch using old fashioned brush and wash. In an interview she explained that she uses a rounded brush about 3 cms wide, and therefore knows of each painting where she started and where she ended.

I can't add more than this but would encourage women to see her work in the flesh whenever possible. I was overcome by emotion when I left the gallery.

Lucky me I also managed to see her talk about her work and answer questions in an hour long Dutch TV programme called 'College' for a student audience.

The exhibition was the highlight of my stay in Holland.

Jacqueline Alkema



Marlene Dumas
The Painter 1994

Marlene Dumas at Tate Modern, London

Thanks to the huge retrospective of her work at London's Tate Modern (5 February – 10 May 2015) will include more than 100 of her provocative and intensely dark paintings, drawings and collages.

<http://www.theguardian.com/artanddesign/2015/jan/11/the-daring-art-of-marlene-dumas-duct-tape-pot-bellies-and-bin-laden>

<http://www.theguardian.com/artanddesign/gallery/2015/jan/11/bold-graphic-disturbing-the-art-of-marlene-dumas-in-pictures>

REVIEWS



Leonora Carrington
Tate Liverpool, 6 March-31 May 2015

Leonora Carrington: wild at heart

She ran off with Max Ernst, drank with the surrealists – and kept her tea under lock and key.
Charlotte Higgins on the dazzling life and art of Leonora Carrington

http://www.theguardian.com/artanddesign/2015/jan/28/leonara-carrington-wild-at-heart?CMP=share_btn_fb



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

REVIEWS

Shirley Anne Owen

Over the last few years, I have become familiar with Shirley Anne Owen's paintings and drawings from local exhibitions, through the Women's Arts Association and Cardiff Drawing Group, and from a visit to her studio during the Penarth Open Studios Trail last summer. I had an idea then of what to expect from her solo show at Fountain Fine Art in Cardiff: bold, assured and rapidly executed acrylic works in a watercolour style, and more developed oils and mixed media works wholly undertaken or completed in the studio but retaining a similar sense of immediacy and freshness. What I did not anticipate from viewing more than thirty of Shirley's paintings of landscapes, rural cottages, hedgerows and woodlands grouped together was a sensation of remoteness and separation, a feeling of being a little bit lost in unfamiliar terrain. This feeling was heightened by dark and moody skies over isolated farms and outbuildings, hedgerows converging in the middle distance to block the way forward, and a similar compositional approach in her woodland paintings. The exhibition also included three monochrome paintings of buildings and views of Penarth painted in ink layered with white acrylic on unprimed canvas.

Over a coffee, I asked Shirley about her unpopulated vistas, lanes and pathways, and how they related to her ideas and interests. She explained that the underlying theme in all of her work has been the desire to capture ongoing changes in familiar environments. Her early works focused on the developments taking place in her local surroundings in Penarth and for several years she concentrated on producing urban scenes as visual records. In February 2008, having received Arts Council of Wales funding, Shirley made a six-week journey along the Welsh coast to record coastal erosion and rising sea levels at National Trust sites. Travelling and camping alone, in bad weather and high winds, she enjoyed the rural solitude and the stimulation of experiencing the natural elements on her own. Many of the drawings made during her trip formed the basis of later bodies of work, and Shirley has continued to develop the themes of landscape and coastal erosion in her paintings ever since.

When I mentioned the dark skies in her paintings, the conversation turned to Shirley's journey to becoming a professional artist, which is also referred to in the Fountain Fine Art exhibition publicity: 'Family commitments meant that it was the mid-nineties before she became a full-time artist. Since then she has embarked on a succession of solo



Lane, Early Summer
mixed media on paper
25.5" x 14.5".

REVIEWS

exhibitions across South Wales.’ She explained that when she first became self-employed, she needed to produce and sell her artwork but did not want to churn out ‘chocolate box’ paintings, and used earth colours for her urban paintings so that the skies were anything but powder blue. This was 1997, when her children had fledged, a menagerie of animals had gone, and her mother had moved into a nursing home allowing her to pursue the path she had been yearning to take for years. With a £1000 of savings from an endowment behind her, Shirley was awarded a new business grant for six months at £40 per week, and the strings attached — attending seminars on business planning and tax returns for example — proved almost as useful as the requirement to complete a diary accounting for 35 hours work per week. This diary was regularly checked for accuracy, and the strict discipline it instilled of putting in the hours to produce and proactively promote her painting subsequently paid off. She has supported herself for almost two decades now through sales of her works in numerous group and solo shows; currently Shirley also has around 40 works on display and for sale in gallery and institutional settings in addition to those in her solo show.

Belonging to groups such as VOGA (Vale of Glamorgan Artists), WAA and 3ormore has been good for Shirley’s self-confidence as well as for providing exhibiting and selling



Ty Pinc
mixed media on paper
20.5” x 15”

terms of the style of work she produces, and not to lose her spontaneity, especially when the knowledge of what commercial galleries prefer to show generates pressures in terms of subject or finish. There is, she recognises, ‘a slightly obsessive streak’ when she is at work in her studio, a compulsion to give one hundred per cent effort to her painting. When she was a busy mother and carer, that was not possible and rather than ‘dabble’ as Shirley puts it, she sketched and drew and studied, but did not paint at all.

Currently preparing for the forthcoming 3ormore exhibition at Penarth Pier Pavilion, which opens on 28th February, Shirley remains keen to test how far she can go with the media and techniques she uses, and is now bringing copperplate etching into her practice. The group (Shirley and fellow WAA members Kay Keogh and Sue Roberts) will be joined by printmakers including Penarth local Kit Lloyd.

Jan Bennett



St. Augustine’s Church, Penarth
mixed media on canvas
42” x 22”.

opportunities. Naturally rather shy, meeting and talking to people and groups has helped her build confidence in talking about and promoting her work. That confidence has also strengthened her resolve not to become too careful in

Images courtesy of Fountain Fine Art
www.fountainfineart.com

ARTIST INTERVIEW

Emma Juliet Lawton interviewed Sheila Vyas during the Additions exhibition at Butetown History and Art Centre, November 2015. The work Sheila exhibited was TRINKETS. The text below is an extract from a longer interview.

EJL: Can you tell me a little bit about your creative journey into making art and the way this has influenced your development as an artist and more specifically the work you exhibited in Additions.

SV: I have always drawn since I was a child as it came naturally. While at school I took A level Art then went on to do a Foundation Art course. I didn't know at that point what direction to go in. I doodled a lot, working in a very decorative way so I went on to do a degree in Carmarthen in Decorative Arts.

EJL: Did you work a lot from your imagination?

SV: Yes. It was like an escape from always having to observe something and then making representative artwork. I think I am naturally more design orientated.

EJL: Did the course cover illustration as well as design?

SV: It covered surface/print design but it was very commercial. I realised that I wasn't happy with pursuing my work in this direction. Although I liked design work, creating designs aimed at industry was not working for me as I would spend too much time producing one design.

EJL: In the work you submitted for at the Additions exhibition, there is a certain textile quality to it.

The drawings are beautiful. There are images of women, some clothed in negligee and some women are dancing with coloured fabric around their bodies and a lot of jewellery. It has an eastern feel to it as well.

SV: I am half Indian actually. There is a whole decorative tradition in Asia and I seem to have somehow inherited this. There are figurines attached to necklaces. The idea is that I think historically women have always been objectified in all aspects of high and popular culture and within art history, often as the female muse or model for the male artist. In advertising, women's bodies have been sexually exploited and idealised and in a way I feel, stripped of their humanity. The idea of the necklaces suggests that they are attached to and become some kind of decorative object or item.

EJL: You mentioned misogyny in relation to some of the back ground to the work and about the way you

feel women have been misrepresented and treated. Coming from an Indian culture, does this influence the way the body is portrayed decoratively and the way the female figurines are depicted?

SV: Well, my mother is Italian so I really do have mixed cultures and so my work has been inspired from observation and my experience and also the experiences of my friends who come from a so called progressive Western culture. I think there is a lot of hidden misogyny in Western culture. Men are visual creatures and I think most men automatically check out women initially in a purely sexual way.

EJL: For me though, there is also an element of celebration in your work. Could the figurines be celebrating the power and beauty of women and the female form through the dancing women? In Indian culture the female dancers would be beautiful adorned with coloured silks and jewellery like the trinkets decorating the figurines in your work. Do we not still see this in Indian culture today?

SV: I think this is true and there is a celebratory aspect here, but, if you look closely at the figurines, some of their bodies are misshapen and some of them have limbs missing. There are also little figures of women in the background, and they are all different shapes and sizes. Some of them have got hairs sprouting all over the place. It is quite celebratory, the more primordial aspects of the body, although in western culture, historically this was associated and treated with shame.

EJL: And the limbless, the limbless bodies; can you say something more about the misshapen? These aspects then turn on its head the desired male ideal that you mentioned earlier of the perfect female body.

SV: Yes, a dual thing with all and sundry females in there, but also another aspect about being wounded or maimed. Some of them are holding nooses as they are all attached to the necklace. There are sweet bow ties that carry a certain irony and writing but it is all very hidden.

EJL: Is the medium of the work we are discussing on a material fabric of some kind or a watercolour paper as there seems to be a texture to it? Is it drawn or painted?

SV: It is on heavy duty paper and it is mixed media. I use acrylic, watercolour pencils and very fine point pens. But it is all very hidden.

EJL: Is it possible to read what is written if you look very closely?

ARTIST INTERVIEW

SV: Yes. I love the work of Joanna Neuson, the harp player and singer. I have included a little quote from one of her songs; "What shall I do with a trinket such as this?" I put this in because music is hugely important to me.

EJL: How has your Indian and Italian heritage influenced you?

SV: I have never been to India but I have visited Italy a few times. But yes, there is the spiritual aspect. I was brought up as a Catholic but with the Hindu aspect and rituals also in the background. I used to believe in God and do feel a sense of spirituality and I believe in something, but what that exactly is, I can't put my finger on.

EJL: What kind of artists have interested and influenced you?

SV: I like Paula Rego and Grayson Perry. Perry's work is very decorative and colourful and I love him as an artist; he is like an artwork in himself.

EJL: Are you familiar with the work of Sarah Rees, a contemporary artist based in Cardiff?

SV: No.

EJL: Sarah made a very interesting installation at the West Wharf Gallery as part of Cardiff Contemporary Arts Festival last year. The work she exhibited there related in some ways to your own piece of work we are discussing now. One entered the space that was an interior structure, and hanging from the framework were brightly jewellery, trinkets and necklaces. It was quite uncanny. The only difference

was that there was a figure, Sarah's size but with no visible face or body showing, placed sitting at the entrance shrouded in a simple beige cotton shawl. Sarah had made casts of her own hands and painted

them a turquoise colour and they lay resting on her lap and protruding out from the shawl. The piece was inspired by a visit she had made to India and she had been very moved by the sight of a poor, holy woman sitting at the side of the road in prayer with a simple beige shawl wrapped around her. In Sarah's installation the contrast of the colourful, jewelled interior behind and above the simple seated female in prayer (or was she begging), spoke of worlds within worlds and was deeply moving.

EJL: Your work, Trinkets, seems quite a complete work in itself. Do you feel you feel that with this piece, you have completed this cycle of work?

SV: The intrinsic meaning of Trinkets lies in the sexual objectification of the female form. This is one major theme among many others concerning women

in art and in the world I will continue to explore and develop with my work.

Emma J. Lawton



Trinkets
Mixed media on paper
59 x 84 cm

WOMEN'S GROUPS



The Wales Assembly of Women will be holding a conference on Saturday 21st March in honour of the late Audrey Jones, a stalwart member of Women's Arts and a lifelong campaigner for women's rights.

Chapter Arts Centre 10.00 am - 4.00pm.
Speakers, Jane Hutt AM, Julie Morgan AM, Broness Anita Gale, Lizz Roe Women's Equality Network Wales, Eleri Butler Welsh Women's Aid, Lakhjeet Kaur Wales Assembly of Women's delegate to Beijing+20 and others.

To book email: info@walesassemblyofwomen.co.uk
www.walesassemblyofwomen.co.uk

Archif Menywod Cymru/Women's Archive of Wales promotes the recognition of women in Welsh history and the preservation of sources of women's history in Wales.

<http://www.womensarchivewales.org>

Centre for Advancement of Women in Politics.

<http://www.womenlobby.org/?lang=en>



EUROPEAN WOMEN'S
LOBBY
EUROPEEN DES FEMMES

European Women's Lobby

<http://www.womenlobby.org/?lang=en>

Women's History Network

<http://womenshistorynetwork.org/>

WAA Editorial Group members

Dianne Setch, Jay Kynch, Jacqueline Alkema, Jan Bennett, Sue Roberts and Emma Lawton.

JAN BENNETT



Jan produces drawings, paintings and multi-media works about the human form, what the future might hold for it, and how images of interventions, therapies and enhancements affect our ideas about them.

EMMA J LAWTON



If we delve deep enough underneath the skin of the material world, we will find therein a landscape neither visible, nor invisible, neither material nor immaterial, without labeling, without naming, beyond borders and beyond boundaries, beyond conditioning and beyond identities. Beyond limitation. This is the realm of 'Being'.

NURIA OTTE

WAA Website Aide



I'm an artist, illustrator, printmaker, graphic and web designer and front-end developer working from Cardiff in the UK.

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

What can we do to improve female representation in politics? A new report suggests that bruising election campaigns are putting women off standing for parliament, while Rwanda is blazing a trail with legislated quotas

<http://www.theguardian.com/lifeandstyle/womens-blog/2014/dec/15/female-representation-parliament-rwanda>



These are just some of the women who, historically speaking, didn't give a single f***

<http://www.buzzfeed.com/hannahjewell/historical-women-who-gave-no-fcks#fxmo95Gxj>

n.paradoxa international feminist art journal (ISSN: 1461-0434) publishes scholarly and critical articles written by women critics, art historians and artists which extend feminist art, theory, criticism and history on and about the work of contemporary women artists post-1970 (visual arts only) working anywhere in the world.

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

If Björk can't stop a man stealing the limelight, what hope is there for the rest of us?

http://www.theguardian.com/lifeandstyle/2015/jan/31/sophie-heawood-bjork-men-stealing-spotlight?CMP=share_btn_fb

Emma Watson At UN Women #HeForShe Launch: 'Women Share This Planet And They Are Underrepresented'



http://www.huffingtonpost.co.uk/2015/01/23/emma-watson-heforshe-davos_n_6529868.html?utm_hp_ref=uk-women

Meet the women redefining street art. Though street art is still a boys' club, women like ELLE, Swoon and Vexta are trying to change the status quo.



http://www.theguardian.com/artanddesign/2015/jan/07/street-art-women-elle-swoon-vexta?CMP=share_btn_fb

1914-1918

Great Images of Working women of WWI

<http://mashable.com/2015/02/08/women-wwi-workers/#share-action:eyJzljoizlsmkiOiJfY28xbXVpN3h6cTM1b2F4dCJ9>

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.