WCAGA Book/Discussion Group

Sunday, April 22, 2012 at 3:00pm

We will discuss the artist Anne Truitt. There is not a particular book to read this time. A good place to get started is: http://annetruitt.org/. Bring any information from any source about Anne Truitt - her life, her work, whatever you find of interest.

Some people have wondered aloud how the topics and/or reading materials are selected. It's a process of consensus. Ideas for the next meeting are proffered at the book/discussion meeting. If you want to suggest an artist or reading material, come to the meeting or send us an email. We love suggestions.

Once again the meeting will be at Vickie Martin's house.
3120 Mays Court, Decatur, Ga.  404-641-6750
It is located inside I-285 between Lavista and Lawrenceville Highway

RSVP (It’s helpful, but not essential.)
vickiemartinarts@comcast.net

This event is for all WCA members and guests (potential members). We eat and drink while talking, so food and beverages are always welcome.

For any questions, suggestions, comments, etc. contact:
Vickie Martin and Vicki Bethel (Maggie), Book Club coordinators
vickiemartinarts@comcast.net    bethel.thayer@mindspring.com

Call For Art

For those that do not have a Website.
Get Featured on the WCA of GA Website.
Submit 3 – 5 images of your Art, an Artist Statement and or Resume and or Bio and or a Photo of yourself.
Send to corliak@gmail.com
WCAGA Blog

Join the WCAGA in communicating and educating on our BLOG (http://wcageorgia.blogspot.com/)
You can join as a contributor, ask to be added...
A follower... it’s easy
Or send info you want to include in the blog to CORLIA via corliak@gmail.com

Member News

Anita Stewart and Rosemary Benavides Williams
These two WCAGA members have been working on the paper dress for display via the Gwinnett County Library System at the Suwanee Branch which will be modeled during the May 5 Arts Festival, Barefoot in the Park, in Duluth, GA

Mona Waterhouse
Member Mona Waterhouse was recently visited and interviewed by Catherine Nash from Arizona, who is writing an e-book "Contemporary Paper and Encaustic". The book includes twenty eight national and international artists, who utilize paper and wax in their work, and how this choice of media helps to express their concept. In other words, this book is not a "how to book", but is instead an exploration of how artists develop their ideas and creativity.

Kate Landishaw's work "Lattice" has been accepted for the 2012 "Artisphere" juried exhibit in Greenville, SC. You can see the piece at www.katelandishaw.com

Call for Artists

Call For Art – ST. Louis Chapter of Women’s Caucus for Art

Contemporary Women Artists XVI: Longevity, an international biennial exhibit juried by Beverly Buchanan, Co-sponsored by Saint Louis University

August 24 – October 14
Reception August 24, 7-9pm

2012 marks a milestone for the Women’s Caucus for Art. The national organization is celebrating its 40th year anniversary of recognizing and celebrating women in the arts and their achievements. The St. Louis WCA sponsored “Contemporary Women Artists XVI Exhibition will coincide with this theme of longevity. It has been 32 years since the inception of the Contemporary Women Artist Exhibition; it is the oldest running exhibition in our area that focuses on the wealth and breadth of work by women artists.

Juror: Beverly Buchanan
Buchanan has had a long and varied artistic career. Her early sculptures were poured concrete and stone. She works in a variety of media, focusing on southern vernacular architecture, which is her main subject. She is the recipient of a John Simon Guggenheim Memorial Fellowship, a Pollock-Krasner Award, and two National Endowments for the Arts Fellowships. She was a Georgia Visual Arts honoree, a recipient of an Anonymous Was a Woman Award, and was honored by the College Art Association Committee for Women in the Arts. In 2011 Buchanan received a Lifetime Achievement Award from the National Women’s Caucus for Art.

Buchanan has made several environmental sculptural installations. Her work is included in numerous private and public collections including the Whitney Museum of American Art and the High Museum of Art.
Eligibility and Specifications: Open to all Women artists. 20% of all entries chosen will be from a 200-mile radius of St. Louis. Work must have been executed within the last two years. Open to all 2D and 3D media. Unfortunately, we are unable to show video work in this exhibition. Work must be wired and ready to hang, no sawtooth hangers please. Work submitted may not have been previously exhibited in any juried exhibition sponsored by WCA-STL. Artists must submit detailed descriptions for any alternative hanging methods for wall-hung artwork. All work must fit through a standard size door. Weight Limit: 50lbs

Fee and Procedure: Artists may submit up to 3 pieces for consideration. Entry fee is $30 for current WCA-STL members, $40 for non-members. All applications are accepted online only at [www.wca-stl.org](http://www.wca-stl.org) or [www.entrythingy.com](http://www.entrythingy.com). Images must be sized 1920 pixels on the longest side. Can upload an alternative view.

Due to gallery space limitations, additional work will be juried into the full color print catalog.

Venue: St. Louis University Museum of Art. This Beaux Artes building features modern and contemporary art by Serge Poliakoff, Richard Serra, Ernest Trova and many others. The Collection of the Western Jesuit Missions showcases religious art and artifacts from the 13th to the 20th centuries. The John and Ann MacLennan Collection of Asian Decorative Art is one of the largest collections of its kind in the United States: Whimsical netsuke figures carved from jade, amber and rosewood, beautiful household shrines of ivory, Japanese woodcuts and Chinese porcelain. The museum is a regional venue for scholarly presentation of works of historical art and artifacts and also is a venue for exhibitions of work by students, faculty, staff, alumni, benefactors and friends of the University. It brings together the University's permanent art collections with traveling exhibitions in an inviting setting which is available and accessible to the community, the region and the world. Admission is free. Gallery Hours
Wed-Sun 11am-4pm
3663 Lindell Blvd.
St. Louis, MO 63108

Dates:
Monday, June 18 Entry Deadline
Monday, July 16 Email notification from juror
August 6-Aug 10 Deadline for receipt of shipped art
August 10, 10am-4pm Drop-off date
Friday, August 24 Exhibition opens with reception from 7 − 9pm
Sunday, Oct 14 Exhibition closes

Sales/Insurance/Awards
Commission: The St. Louis WCA will retain a 20% commission on sold artwork. Cash prizes for first, second, and third

Catalog: The St. Louis WCA will be producing a full color catalog of all accepted work. A complimentary copy will be provided to artists.

For More Information:
Contact Lisa Becker exhibits@wca-stl.org. Please do not contact the juror or gallery concerning inquiries or questions about the exhibition, contact WCA-STL directly through email or phone as noted above.
Textiles in a Tube 2

A juried exhibition of contemporary textiles - June 1, 2012 - July 15, 2012
Postmark Deadline May 4, 2012

Riverworks Gallery, Greenville Technical College's downtown gallery At Art Crossing on Riverwalk in Greenville, SC

Textiles in a Tube 2 is a call to artists to expand their thinking in relation to textile materials, processes, concepts and results. You are invited to investigate what textiles are, or what they can be, and push forward to the “reinvention” or expansion of this multi-faceted medium. All entries must be shipped or delivered in a 3” x 36” mailing tube. Textiles in a Tube 2 defines textiles as any type of material made from fibers or other extended linear materials such as thread or yarn including old and new materials, techniques, and technologies. The exhibition seeks to expand the definition of textiles. A statement for each piece is required stating the concept, technique, or material that supports its textile connection.

Calendar:
May 4, 2012 - Postmark deadline
May 14, 2012 - Notification of acceptance    May 24 - May 29, 2012
May 24 - May 29, 2012 - Accepted works received
June 1, 2012 - Opening and awards presentations
July 17, 2012 - Works available for pickup
July 18, 2012 - Works returned on or about

Awards: $100 First Place, $50 Second Place, $25 Third Place. An exhibition catalogue will be produced.

Eligibility: The exhibition is open to all artists 18 years and older. All work must be original and completed since January 1, 2008. Artwork may be 2 or 3 dimensional. Artwork and any required hanging devices must be shipped or delivered within a 3” x 36” mailing tube. All work must be ready for display.

Juror: Kathleen Loomis spent her first career as a newspaper journalist and corporate writer/editor. Since 2000 she has worked fulltime as a fiber artist in Louisville, KY. Her most recent work is largely political, focusing on the war in Iraq as well as other dangers, disappointments and failures of modern society. Kathleen has exhibited both nationally and internationally. Currently, her large quilt, “Fault Lines 4,” is traveling in the prestigious Quilt National ’11 and two other pieces are touring in the Color Improvisations exhibit in Europe. She won the Quilts Japan Prize in Quilt National ’09. Her work also was seen in Fiberart International 2010, and won Best in Show in 2010 Quilts=Art=Quilts. www.kathleenloomis.comartwithaneedle.blogspot.com

Submission Process: Entry fee: $25 for up to 3 entries. Entry is by digital image only. Artists will be notified of acceptance on May 14, 2012 via email. For each work entered, submit two digital images of the completed work, one full view (showing all edges of the work) and one detail view.
Each image must be a 300 ppi jpeg no larger than 10” in any direction. Backgrounds should be light gray. Each image must be labeled with the artist’s last name, underscore, first 1-3 words of the artwork's title, underscore, full or detail view and “jpeg” filename extension. Examples are: Smith Fireflies_Full.jpg or Smith_Fireflies_Detail.jpeg. Also include an artist’s statement and bio as Word documents on the disc. We reserve the right to reject entries that are not accurately represented by the images. We also reserve the right to use submitted images for publicity and a published exhibition catalogue. Entry forms are to be completed online, and printed, physical copies mailed with the entry disc. Entry disc must be submitted by mail. Postmark deadline is May 4, 2012.

Mail completed disc, $25 entry fee (check made out to Greenville Technical College Foundation), and printed entry forms to:
Textiles in a Tube 2
Fleming Markel
PO Box 8913
Greenville, SC 29604-8913

Exhibition Information:
Insurance: Riverworks Gallery will insure all works from the time they arrive on site until they leave our premises. Insurance is $500 deductible with the artist responsible for this deductible. In the event of loss or damage, it will be the artist’s responsibility to provide the deductible, documentation concerning the value of the work and the extent of the claim.

Sales: All works must be for sale and Riverworks Gallery expects a 25% commission on all sold works.

Shipping and Receiving: Artists are responsible for all shipping costs. Please ship Fed EX or UPS and enclose a completed and prepaid return-shipping label. Works should be packed and shipped with any required hanging devices in the prescribed, 3” x 36” tube. Any specific packing instructions, requests or hanging instructions should be included in writing in the tube. All works will be handled with care and returned in the original packing materials. Accepted works should arrive at Riverworks from May 24 through May 29, 2012. Works will be available for pick up on July 17 and will be shipped on or about July 18, 2012. If you plan to deliver or pick up your work in person, please call ahead, 864 271-0679.

Contact: For any questions, please contact Fleming Markel at 864-271-0679 or fleming.markel@gvltec.edu

The Fire Every Time: Reframing Black Power across the Twentieth Century and Beyond

A Juried Art Exhibition and Poster Art Competition, August–September, 2012

Hosted by The College of Charleston’s Avery Research Center for African American History and Culture

In his 1963 collection of essays, The Fire Next Time, James Baldwin reflected on the expulsion of African Americans from the “American Dream” of economic opportunity, political equality, and social belonging. Rather than being daunted by what he called “the center of this dreadful storm, this vast confusion,” Baldwin connects the present and future struggles of Black people to their past: “I know that what I’m asking is impossible. But in our time, as in every time, the impossible is the [sic] least that one can demand—and one is, after all, emboldened by the spectacle of human history in general, and American Negro history in particular, for it testifies to nothing less
than the perpetual achievement of the impossible.” In our contemporary age where some have claimed the nation has achieved the “impossible” through the election of Barack Obama, the nation’s first African-American president, we ask scholars, activists, and artists to reconceptualize the twentieth century through the lens of past, present, and future struggles for Black Power, which, according to Baldwin, spread as a “fire” every time.

On September 21st & 22nd, 2012, the College of Charleston’s Avery Research Center for African American History and Culture will host a public history symposium and community event on the topic of “The Fire Every Time: Reframing Black Power across the Twentieth Century and Beyond”. Over the past decade, historians have employed the concept of the “long Civil Rights Movement” to rethink who is included as part of the civil rights revolution, where the civil rights revolution occurred beyond traditional narratives of the American South, and to re-conceptualize the Civil Rights Movement’s typical periodization to include struggles for civil rights before 1954 and well beyond 1968.

Popular narrative conventions, on the other hand, generally typecast The “Black Power” tradition as radical, violent, and ultimately self-defeating. Despite years of scholarship proving otherwise, too often the public views Black Power as an aberration of the “Long Civil Rights Movement”, a destructive interruption and a politically ineffectual movement that derailed the civil rights agenda resulting in white backlash, conservative retrenchment, urban unrest, and lost “dreams” for activists and communities of marginalized peoples.

The Avery Research Center seeks art submissions for a juried art competition that investigates the meaning of “Black Power” in the broader context of American, African-American, and Pan-African history at the local, national, and international levels and across the twentieth century. Truly, the Black Power movement played an important role in the development and ideological frameworks of the Black Arts movement vis-à-vis Black cinema i.e., Black exploitation films, the Los Angeles Rebellion, and AfriCOBRA, and the Chicago Black Arts Movement. Thus, the works associated with this salient art movement reflect the complexity and volatile nature of the political and socioeconomic landscape of this distinct period within the African-American twentieth century, as well as the fluidity of Black creative expression. At the center, then, is the work of the artist in the struggle for Black agency and collective self-determination. To be sure, many African-American artists associated with the Black Arts Movement used their respective media to define/highlight/expose/investigate/re-interpret Blackness, Black beauty, and the role of the Black artist within the American landscape. We seek art submissions that consider the Movement’s innovation and international influence on the Black aesthetic, Black popular culture, and address depictions of Blackness and Black identity in mainstream art, film, and the media.

The first-place winner of the juried art competition will receive $1000 and his/her piece will be featured as the poster art for the symposium. Additionally, the first-place winner will be featured in an exhibition at The Avery Research Center in 2013. There will also be a second-place prize of $350 and a third-place prize of $250. Winners will be announced at the opening symposium plenary session.

Artists may submit work in the following categories:
Painting/Drawing
Sculpture
Fiber Art
Mixed Media
Photography

Important Dates and Guidelines to remember:
Submission Format and Deadline: Jpeg images must be received by May 31, 2012
Submission Fees: $25 for 1 image; and $15 for each subsequent image up to 5 total
Artists notified of selection status by June 15, 2012
Art shipped or hand-delivered to The Avery Research Center by August 3, 2012
Exhibition runs September 1, 2012—December 14, 2012
Artists must secure return shipping for all artwork accepted into the competition.

Please send all submissions to Curtis Franks, Curator, at franksc@cofc.edu, and carbon copy (cc) Savannah Frierson at friersons@cofc.edu with your name, institution, title, email address, submission title and format, along with an artist’s statement, and recent cv. Please put “Black Power Art Proposal” in your subject line. Artists are responsible for getting their work to the Avery Research Center, as well as the return for all accepted pieces. Information regarding registration, lodging, and symposium schedule will be available on the Avery Research Center’s Web site beginning in May 2012.

Contact information:
Mr. Curtis J. Franks
The College of Charleston’s Avery Research Center
125 Bull Street
Charleston, South Carolina 29424
(ph) 843-953-7610
(f) 843-953-7607
(e-mail) franksc@cofc.edu

2012 Suwanee Arts in the Park

Please check out our website at www.suwaneeartsinthepark.com for information on this premier art event. Let me know if you have any questions.

Please consider this art show on May 19th at Suwanee's Town Center Park. We have an incredible day lined up, the event is very well advertised, we expect more than 2,400 attendees, and your participation will make it wonderful!

Vickie Johnson | President
North Gwinnett Arts Association
"Sharing the Love of the Arts!"

Visit our website: www.northgwinnettarts.com
Follow us on Twitter
Like us on Facebook

The Florissant Valley Contemporary Art Galleries

located on the campus of St. Louis Community College-Florissant Valley are seeking submissions for our 2012-2013 and 2013-2014 gallery seasons. The Florissant Valley Art Galleries are not defined by a single space but by a main gallery and several alternative exhibitions spaces located throughout the Florissant Valley campus: the Contemporary Gallery, Gallery ADMIN, Annex A&B, the student gallery and an outdoor sculpture space.

Exhibition opportunities are available for the Contemporary Art Gallery and gallery ADMIN.

The Contemporary Art Gallery is an 850-square-foot newly remodeled traditional space on the lower level of the Instructional Resources building (IR-111), where local, regional and international art is showcased. Two-and three-dimensional works, as well as installation, in a variety of media are presented throughout the year reflecting disciplines taught in the art programs, as well as emerging trends and movements in art. There are 6-7 exhibitions staged each year ranging from 4-6 weeks in length.

Gallery ADMIN provides 75 linear feet of display in an alternative exhibition space located on the 2nd floor of the Administration building. The exhibition space accommodates only 2d work. The goal of gallery ADMIN is to recognize and promote the artwork of emerging and established...
minority artists in the St. Louis region; and to serve as an incubator for discussion and dialog of
current trends and movements in art for the community. There are 4-5 exhibitions staged each
year. Exhibitions are 2-3 months in length.

Interested artists should submit a short resume of artistic background, an artist statement, 12 j-
peg images of recent work on a CD, and a list with dimensions and medium of each piece

Deadline to submit is Monday April 16.

The Gallery committee, which consists of current faculty, will meet in April to jury the work.
Notifications will be emailed by May 4.

For more information contact: Janice Nesser-Chu at (314) 513-4861 or jnesser@stlcc.edu

Mail or deliver you packet to: Attn: Janice Nesser-Chu, Professor/Gallery Director, Art
Department, STLCC-Florissant Valley, 3400 Pershall Road, St. Louis MO 63135.

**Ebb & Flow: Dialogues Between Art and Water**

Ebb & Flow is a 6-week residency based on the premise that Southern Louisiana can be seen as a
microcosm of the global environment, manifesting both the challenges and possibilities inherent
in human interaction with the urban and natural ecosystems. We ask artists to describe in detail
how the region will affect their work, to propose a public component to their residency and to
suggest ways in which they will engage with the local community.

Dates: Artists may apply for their first, second, third & fourth choice of 6-week residency dates
from the following: September 21 – November 2, 2012; November 5 – December 17, 2012;
January 14 – February 24, 2013; February 27 – April 10, 2013.


Artist Eligibility: Visual, musician/composing, performance, literary, new media, and
interdisciplinary artists. Both established and emerging artists are encouraged to apply, but a
rigorous work ethic and demonstrated commitment to environmental issues are expected.
Students are not eligible.

Selection Process: A multidisciplinary jury will judge proposals on the following criteria:
The creativeness and integrity of the proposal
Incorporation of the arts and other disciplines
Evidence of previous exploration of environmental topics
The proposal’s public component and its depth of engagement with the community
Creative use of ASITW resources including its natural environment and proximity to the
Mississippi River

Please note that the fragile environment poses restrictions to what can happen on site. We ask
that proposals moderate the number of visitors, penetration of the woods, and use of natural
found materials.

Financial Support: Recipients will be given $3000 as a stipend and $2000 towards materials.
ASITW provides full room and board including food, utilities for living and studio space.
Residents are expected to cover personal living expenses, additional materials and supplies, and
any other expenses relating to the cost of producing work incurred while in the program. Travel
and shipping expenses to and from ASITW for the residency are also the responsibility of the
artist.
A Studio in the Woods, a program of Tulane University, located in 7.66 forested acres on the Mississippi River in New Orleans, is dedicated to preserving the endangered bottomland hardwood forest and providing within it a peaceful retreat where visual, literary and performing artists can work uninterrupted. One of the few live-in artists' retreats in the Deep South, A Studio in the Woods fosters both environmental preservation and the creative work of all artists.

13401 Patterson Road, New Orleans, LA 70131 • p: 504.392.5359 • f: 504.394.5977
applications@astudiointhewoods.org • www.astudiointhewoods.org

WCA News

National WCA Website
Get the latest information on National activities and benefits at http://www.nationalwca.org
You may also link your website to the Member's Gallery Page by emailing our National Administrator, Karen Luner at info@nationalwca.org.

To enter the members’ only area you must have your member number and password. If you do not have this information, contact Ann Rowles at annrowles@comcast.net.

General Chapter Info

Membership Renewal
To become a new member or to renew your membership, either fill out the form at the link below, or use the form at the end of this newsletter, and send it along with your check to: WCAGA, PO Box 8033, Atlanta, GA 31106. Thank you.

http://www.wcaga.org/WCAGAMembership003.pdf

Check out WCA-GA’s website: http://www.wcaga.org. If you want us to include a link to your website, notify Helen DeRamus at deramusstudio@att.net. WCA-GA has a group page on Facebook! Please join us and encourage your friends to do so, too. We will be posting notices of upcoming events and offering the chance to comment and discuss related topics.

Send your Photos and your exhibit invitations to Archives, P.O. Box 8033, Atlanta, GA 31106. Please label your CD with your name, date and title for the content. If sending a jpeg attachment, convert it to a low-res image (max 300dpi) and email it to Angie Dachs angiedachs@yahoo.com.

Thanks to all of our contributors! We'll talk to you next month.

– Kate Colpitts. KLFrost@aol.com