

# WSW Giving Women's Studio Workshop Voice to Vision

building community for women artists since 1974

Winter 2007



## Hinchey Visits WSW with NEA Chairman

L to R: Artist-in-Residence Baco Ohama, NEA Chairman Dana Gioia, Congressman Maurice Hinchey, WSW Director of Development Anita Wetzel, WSW Board Member Amy Husten, and WSW Executive Director Ann Kalmbach

Dana Gioia, Chairman of the National Endowment for the Arts, visited WSW on October 23, 2006 with Congressman Maurice Hinchey. Gioia was in the area for an NEA workshop for local arts organizations to learn about applying for NEA funding. NEA grants currently fund two core WSW programs: One grant for \$17,000 supports two residencies for emerging artists who create artists' books and work with public school students in the Hands-On-Art program. The other grant, for \$20,000, funds four mid-career artists for residencies at WSW to develop their work using WSW facilities. WSW was one of two arts organizations in Ulster County to receive NEA funding in the past year. (The other was The Center for Photography at Woodstock.) The NEA has provided crucial support for WSW's programs since 1980, awarding grants each year almost annually since 1998.

Chairman Gioia is a poet and author of three books of poetry as well as the 1992 book, *Can Poetry Matter?* He views himself as part of a current movement in poetry called the New Formalism. It is a reaction to the often undisciplined nature of "free verse" and advocates a return to more traditional forms of poetry.

On his visit he met many of the staff, artists, and interns including three NEA funded artists-in-residence: Baco Ohama, Angela Jann, and Emily Panzeri. He was able to see interns printing posters for the auction, tour the studios, and look at some of the books funded by the NEA. He later wrote to WSW that he was impressed with the "wide range of projects with such a high caliber of artistic excellence" that he witnessed at WSW. He made a special connection with artist-in-residence Emily Panzeri who is also a poet. After the visit they have exchanged e-mails and poetry.

We'd love to hear from you...

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## Interns

Lindsey Clark-Ryan and  
Crystal Hammerschmidt

*Designed by Susan Johnston*

# Thank you!

Women's Studio Workshop programs are made possible with generous donations from the following supporters:

### \$50,000-\$100,000

New York State Council on the Arts, a State Agency  
The Andy Warhol Foundation for the Visual Arts

### \$30,000-\$50,000

National Endowment for the Arts

### \$5000-\$15000

Senator John J. Bonacic from the NYS Senate Special Initiative  
The Cowles Charitable Trust  
The Geraldine R. Dodge Foundation  
The O.P. & W.E. Edwards Foundation

### \$1000-\$5000

The Milton and Sally Avery Arts Foundation  
The Dyson Foundation  
The Sam & Adele Golden Foundation for the Arts  
Agnes Gund & Daniel Shapiro Key Foundation  
Klock Kingston Foundation  
Target Stores

### \$500-\$1000

Stewart's Foundation  
Ulster Savings Bank

WSW is also supported by product sales and artist rentals and by generous donations from individual members and contributors.

## Mission

- To operate and maintain an artists' workspace that encourages the voice and vision of individual women artists.
- To provide professional opportunities for artists
- To promote programs designed to stimulate public involvement, awareness, and support for the visual arts.



Fall 2006 Artist-in-Residence  
Emily Panzeri at work on a book.

## WSW Visionaries

Anonymous  
Elizabeth Asplundh  
Pamela Blum  
Lara Giordano  
Zarina Hashmi  
Amy Husten  
Katiellen Madden  
Marcuse Pfeifer  
Clarissa Sligh

Through a generous annual donation of \$1000, WSW Visionaries are individuals who support WSW's programs and mission to operate and maintain an artists' workspace that encourages the voice and vision of individual women artists.

A hearty thanks to Ellen Brady and Annie O'Neill who coordinated the volunteers and donations for our Chili Bowl Fiesta.



Promise Not to Tell: Book produced in Fall 2006 at WSW by Bisa Washington.

# New Workshop Locale in Italy



WSW is offering two summer print-making workshops at our new studio location in Tuscany. Castello di Potentino lies an hour southeast of Siena and is near the village of Seggiano. The castle, dating from 1042, is owned and was restored by the family of writer Graham Greene. Participants will work in a large studio space that adjoins a courtyard with spectacular views and a covered loggia for working outdoors. The castle also produces its own wine and olive oil on site.

Artist and WSW Italy Program Director, Susan Fateh, discovered this exceptional arts programming facility. Susan has coordinated WSW's Italy workshop program for the past four years. She first got involved with WSW as an artist-in-residence when she worked on a special collaborative project between WSW and the Castellani Museum in Niagara Falls. She then ran WSW's in-house exhibition program. Her generous financial gifts to WSW in 2003 helped to fund the architectural renovations that expanded the number of living spaces for residents and interns and thus increased the number of artists at WSW. Susan's tireless efforts for the WSW program in Italy have brought us to an improved studio space, and she is currently working with our new hosts to explore adding papermaking workshops in Tuscany.



Top: Loggia at Castello di Potentino. Left: Last year's workshop in Tuscany. Above: WSW Tuscany Workshop Director, Susan Fateh.

For a Summer Arts Institute catalog please call 845-658-9133 or e-mail [info@wsworkshop.org](mailto:info@wsworkshop.org).



Geraldine R. Dodge Fellow Bisa Washington silk-screening with intern Crystal Hammerschmidt.

*...and thank you!*

We are very excited about New York State Senator John J. Bonacic's generous award of \$10,000 to WSW as part of the Senate Initiative funding. This will fund capital projects that will improve the health and safety of our facility. Specifically, we will be adding air conditioning to the artist's apartment, rebuilding the crumbling back deck of the apartment, and repainting as well. Senator Bonacic visited WSW in July to help us celebrate the completion of the historic building renovation project.

# Baco Ohama

*Baco Ohama, a Japanese Canadian artist, was supported by an NEA Artist-In-Residence grant in September-October 2006.*

“When I came to WSW, I didn’t know what I’d be working on. I just wanted to get a sense of the place and go from there. I wanted to play around with a letterpress, but never actually thought I’d complete a big project on it.

I picked up a few pieces of lead type and fell in love. I’m somebody that likes and appreciates manual labor and repetitive action. I think it comes from having grown up on a farm. I was so happy printing and cranking that press. I was printing for three days and on the third day I felt that extreme joy from the labor. I also like the physical quality that the letterpress gives a page. The presence of the type is more than just ink, it dents the paper and I’m drawn to that.

The other side of my WSW experience is the people. It’s been great. Everyone has been really welcoming and generous. The interns have been fantastic. They are extremely aware, and made me feel comfortable. And I found that they were very interesting to talk with about art and techniques.



Above: Artist-In-Residence Baco Ohama.  
Top right: “MIYOSHI a taste that lingers unfinished in the mouth,” an installation by Baco Ohama.  
Right: Baco’s book in progress.



## The Project

The book is titled: “Until my body says *sleep* (Kokyo).” The text in the book started with an old photocopied image of a Geisha from the Meiji Era. It was captioned with her name: Kokyo. There was something that resonated with me, so I use my writing to try and figure it out.

Earlier this year I began working with the voice recognition software ‘iListen’ and wrote the text that makes up the body of the bookwork. The spoken text is what I initially wrote. The text in the book is what the computer heard which is in a way playing around with the idea that people don’t always hear what is said, they hear through their own perspective.

The weight of the body of the book was important. The paper is important for the way that the book moves and can take on different shapes continually. It’s a sculptural piece as much as anything else. The story comes in and out of the night and it’s black. I couldn’t find paper that worked, so I had to make my own paper – flax and abaca.

This is a place that not only supports the creation of art, but offers the opportunity for people to experiment and find their voice through or with art- that is an amazing gift to society, and an important one.





# Hands-on-Art

Kingston High School's Advanced Placement Art students visited WSW in the fall. The students worked on self-portraits, a requirement for their college application portfolios. WSW's Hands-on-Art program brings students from local schools into WSW to explore art with professional printmaking and paper-making equipment and professional artists. The program also brings WSW to the classroom where the projects begin before they are realized in the studio. This fall the program was funded by grants from the National Endowment for the Arts, The O.P. & W.E. Edwards Foundation, Key Foundation, Stewart's Foundation, Target, and Ulster Savings Bank.



Top: Kingston High School students in the studio, Fall 2006.  
Left: Works created by KHS students at WSW.

## New Residency Grant Honors Ora Schneider

Former WSW Board Chairperson Gail Schneider has donated \$7500 for an Art Writer residency that will begin in spring 2007. The grant is given to honor Ora Schneider, Gail's mother who died on November 25, 2005.

Ora Schneider was born in Brooklyn in 1916 and moved with her family to a small farm in Rhinebeck. She was the third eldest in a large family with seven girls and one boy. Growing up on the farm, she and her sisters did most of the work. Later she would say she was the only jeweler's wife who knew how to milk a cow. Ora went to business school in Kingston where she met her husband to be: George Schneider. They were married in 1939 and Ora worked in their family jewelry store alongside her husband for most of her life. She loved to play golf, travel, and she especially loved to dance. Once her daughter Gail introduced her to WSW she became a loyal

supporter. She attended the auction from its earliest beginnings, both as a buyer and she always donated something from Schneiders Jewelers. Ora believed in the goals of the Workshop and in the lives of women. She had a wonderful sense of humor, a beautiful smile and love of life.

The new Art Writer residency allows a writer whose focus is on contemporary art to stay at and/or make frequent visits to WSW. They will engage in conversation and critical discussion with visual artists who are working in extended residencies at WSW. The writer-in-residence will develop an essay on an issue or topic of contemporary art that will be published and distributed by WSW during the following spring. The WSW Art Writer-In-Residence Program offers a sustained opportunity for reflection, research, and writing for writers interested in contemporary art.



Ora Schneider

# New Faces at WSW



Above: Sarah Burt

Below: Katie Scott-Childress



After working for nearly five years at WSW, Nicole Fenichel-Hewitt left in mid-November to become Director of Children's Media Project in Poughkeepsie. Children's Media Project teaches kids how to make video and film projects. She is missed by everyone at WSW.

WSW hired two new part-time staff people in January: Sarah Burt as Deputy Director of Marketing, and Katie Scott-Childress as Deputy Director of Development.

Sarah's main duties involve expanding and maintaining WSW's on-line presence through the website. This will include making WSW's archives available on the website, including posters that span the history of the Workshop.

Sarah holds a BFA in Film/Video from The Rhode Island School of Design. She is co-owner and creative director of no\_space gallery, design & photography studio on Main street in Rosendale. She roamed the country for 12 years working as a set decorator and prop person on feature films before settling down in the Hudson Valley to work as a website and graphic designer and a Mom. Sarah currently lives with her husband and two children

in Hurley and is very happy to wipe off the peanut butter and come down to WSW, where among other things, she serves as resident geek.

Katie Scott-Childress will be, among other things, preparing this newsletter, and expanding support for WSW through individual donations.

Katie moved to Kingston, NY just over a year ago. Before that she worked as Curator/Director of a small museum in Greenbelt, Maryland. Katie visited WSW's studios last spring with her daughter's fifth grade class and spent the day doing Hands-on-Art with the children. She worked alongside some of the kids who were often the most restless and disruptive in the classroom. She was fascinated by the silence in the studio, observing the kids' complete absorption in their art creation process.

Katie has spent a number of years honing her skills as a potter and ceramic tile artist. She hopes to get her hands muddy from time-to-time in the clay studio and to help gather support for WSW's clay program as a valued community resource.

## WSW Auction

In November, WSW held its annual auction at the Bearsville Theatre in Woodstock, NY. WSW is thrilled to report that with the support of our donors, sponsors and wonderful buyers, we raised \$24,000 at this 30<sup>th</sup> Anniversary Auction and Party! The auction featured items donated by artists and businesses, in both a silent and live-bidding extravaganza. Auction-goers were treated to delicious food, catered by New World Home Cooking, and live music from Mr. Rusty. Thank you to all who participated, either online or in person for your support. We couldn't do it without you, and we look forward to sharing another great event with you next year!

Standing-room-only shopping at the WSW auction.



# WSW's New Administrative Intern: Sandra Brown

I first became aware of the Women's Studio Workshop while working as a student assistant in the library at Mills College in Oakland, CA. I was a sophomore then, with a fledgling understanding of the book arts discipline beyond my Mills nest. At that point, "WSW" was an imprint to me, a press name. WSW was a section where I shelved certain items. I had no idea how the workshop operated, I had no idea what opportunities it offered, I only knew that it was a source of bookish creativity. I didn't learn about the studios and programs available at WSW until I was a few months shy of a degree, with the frightening shadow of post-college reality gathering strength on the horizon. I had studied book arts as a personal interest and had never heard of a "residency," or a "fellowship." I thought that "internships" were offered by corporations and other occupational beasts worth avoiding.

A serendipitous "email" from a respected professor tipped me off.

And here I am, WSW's first Administrative Intern, in the midst of an intimate, strong and dedicated

community of artists. That old resignation that told me my personal interests had to stay personal, for lack of options, has been totally refuted by this opportunity. The kiss of type on my fingertips, and the satisfying pull of weight when hand powering the Vandercook is still a possibility for me, in a post-graduation world where I don't own my own printing press. And this is just during my free time. In the office, during the day, I am proud to immerse myself in the tasks necessary to run this organization. I am putting my energy and effort into oiling the gears of a non-profit that gives other artists the chance to create. I'm not sure where this internship will take me professionally, but I am certain that my time at WSW has already changed my perspective on art, the role of art in the community and in my own life.

*Sandra, a life-long California resident, came to WSW last June to inaugurate our Arts Administration Internship. This new year-long opportunity is designed to introduce interns to the myriad details involved in running a non-profit. Since she has been here, Sandra has worked extensively on event planning for our various functions, including last year's Facelift Celebration event, the Annual Auction, and the Chili Bowl Fiesta. She has written many press releases and letters for WSW, and was recently asked to stay with WSW for an additional 2 months at the end of her internship to act as Summer Arts Institute Coordinator.*



**Administrative Intern  
Sandra Brown**

## New Equipment for the Studio!



**Studio Manager Chris Petrone armed with the new sprayer.**

WSW has purchased a new, state-of-the-art sprayer for cleaning the silk screens. The old sprayer, after years of service, had become leaky, inefficient, and finally its motor died. The new sprayer is super powerful and loud! The fast and thorough clean-up keeps ghosts of artwork past from appearing on new projects. It also makes the screens last much longer and reduces the need to re-stretch screens.

The sprayer was funded partly by former interns who participated in a special on-line fundraiser. All these interns had lots of experience using the old sprayer and could readily appreciate the benefit of having a new machine for the job. All current and future interns thank them heartily for their contributions.

## DONOR SPOTLIGHT

### Richard Miller Architect

#### Tell us a little about Richard Miller Architect.

I finished school in RISD in 1984 and worked in Manhattan for 14 years. Then, I started my business in New Paltz in October of 1998. My focus is on green architecture. I was working on historic preservation projects in Manhattan leaning toward green architecture, and I grew up in New Paltz so I knew that people in Ulster County were open to green architecture, solar energy, etc. So, we moved up happily and it still allows us to be close to the city.

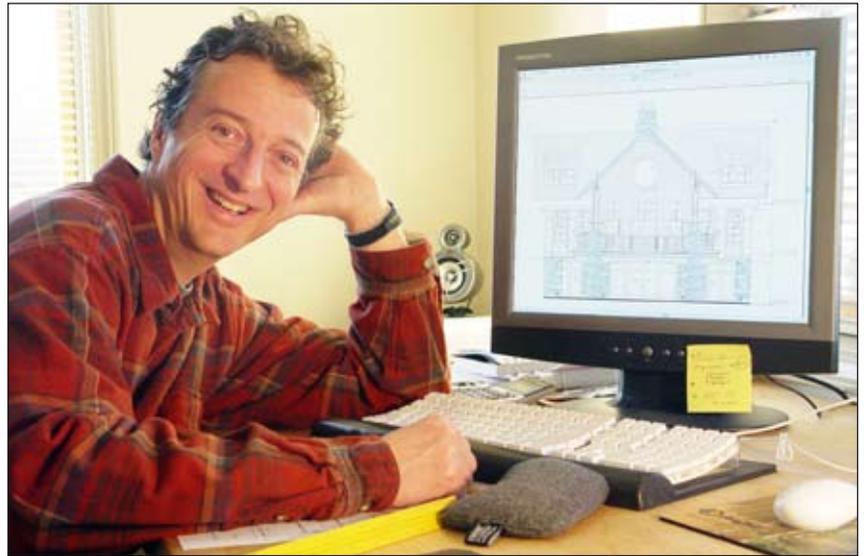
Right now I'm working on restoration of a museum, the Dia Beacon. And I'm working on a 100-year-old-monastery—repairing and making the buildings handicap accessible. I'm also working on a restaurant project that has solar components.

And of course we worked on WSW. We got two grants: One to fix the Visiting Artists housing. We did the master plan looking ahead into the future to make a larger facility. And we worked together on the Facelift Campaign.

#### Describe your work and relationship with WSW.

It's a great place. It's women run. It uses typesetting and papermaking, and all these things that aren't very accessible anymore. So it has always been interesting to me. I've always believed that the community spirit of the chili bowls and the gallery openings have made it a great amenity for the community.

Then I began working closely with WSW on the intern house, then with the master plan drafts, and the facelift campaign. I began to understand the programming and how it fits into the building. I was forced to make decisions about the best way to organize a papermaking studio. It was quite a learning curve and sometimes I had to go back to the drawing board after discussions with the artistic staff. It was a challenge and very exciting to draft that new plan.



**WSW Restoration Architect Richard Miller.**

When doing the front of the building, I suggested analyzing the colors. Here we had a building that was all white with shutters, now we have a pumpkin colored building! The transformation was incredible. The energy efficient windows didn't change the look of the building but it made it more comfortable for people working in the studios. It is very rewarding.

#### Why did you choose to donate services to WSW?

I come from an arts background, my father is a sculptor my mother is a painter and teacher and I've been hanging around galleries my entire life so it's a natural connection for me to understand the value of promoting art and cultural organizations. I don't know any other place in the country like this. And here it is seven miles from my office. I want to help keep the vision of the great women who made this place keep going and take the steps into the future that help it continue and expand. Everything around us is expanding but not necessarily in a way that's environmentally and culturally valuable to the country.

It was clear to me that WSW operates on a shoestring, I see people working really hard to manage what has been a constantly growing facility and network and I don't see how I could not help.

I get a lot of requests to help people, and I can't work with everybody – to me this is one of the top organizations that I really saw a need and a great reason to donate. It feels really good to help out. It's a wonderful feeling.