

WSW

Women's
Studio
Workshop

Giving Voice to Vision

building community for women artists since 1974

Spring 2009



Top: Judy Pfaff with WSW Executive Director Ann Kalmbach and Board President Karen Hendrickson, Middle: Scenes from the gala

Celebrating Judy Pfaff

Gala fetes Outstanding Woman Artist and establishes named residency

WSW's October 19th gala dinner honoring Judy Pfaff was a sell out! The celebration featured an excellent selection of wines chosen by our friends at Stone Ridge Wine and Spirits, and Fox and Hound Wine & Spirits. The evening started with sparkling wines paired with fabulous hors d'oeuvres as the partygoers began the bidding on a sampling of our on-line auction pieces. During the dinner, featuring organic pasture raised beef donated by Brykill Farms, a selection of wines were served featuring the Chianti region of Italy, some produced by Diletta Malenchini, one of Italy's few women vintners. The dessert wine complimented an amazing chocolate truffle cake.

Patricia Phillips, Chair of the Department of Art and Architecture at Cornell, gave an insightful and humorous tribute to Judy, describing her as a trickster who stirs up mischief with her work. Judy was pleased with the honor, especially to be so recognized in the community that has come to feel like her home. Judy lives in Kingston and is the Chair of the Art Department at Bard College.

A spirited live auction rounded out the evenings events, helping to make this our best fundraising event ever. The proceeds from this event will fully fund a six week Artists' Residency and help to match other funding for additional residencies throughout the year.

We are Not Immune

Like all Americans, WSW has been deeply affected by the financial crisis spreading across our country. We have been hit hard by the dwindling resources foundations, state government and businesses have put aside for arts programs. We need your help now. You can make a one time contribution or arrange monthly withdrawals from your bank or credit card account. Every donation, no matter the size, helps us continue to support the voice and vision of women artists.

Please call the WSW at 845-658-9133 to arrange to join the monthly contribution program.



Women's
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We'd love to hear from you...

Women's Studio Workshop
P.O. Box 489
Rosendale, NY 12472
tel 845.658.9133
fax 845.658.9031
info@wsworkshop.org
www.wsworkshop.org

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Administrative Intern
Carolyn Baginski
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Studio Interns

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THANK YOU!

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\$50,000-\$100,000

New York State Council on the Arts, a State Agency

The Dyson Foundation
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The Mission of Women's Studio Workshop

- 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.

WSW Visionaries

WSW Visionaries are individuals who support WSW's programs and mission through a generous annual contribution of \$1000 or more.

Anonymous
Shaun Johnston in memory of Susan Johnston
Ellen Kucera
Katiellen Madden
Nanette Rainone

WSW Sustainers

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We would like to thank the donor who sent us \$500 at the end of the year, however we are not sure who to thank. A card was sent in without the name and address portion filled in. If you made such a donation and did not receive a thank you letter, please call Katie at the WSW office at 845-658-9133

Judy Pfaff Gala Gold & Platinum Sponsors

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Judy Pfaff
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Susan Shaw
Clarissa Sligh

**55 Gallons of Chili + 850 Bowls + 700 Community Supporters = Best Chili Bowl Fiesta Yet!
THANK YOU TO ALL OUR VOLUNTEERS!!**

Clarissa Sligh

Artist, Visionary Donor, Teacher, Past WSW Board Member

About 20 years ago I saw a Women's Studio Workshop announcement for an artist book residency in one of the arts newsletters. At that time my life was in transition. Three years earlier I had left my day job as a financial analyst, my partner died, and I was struggling to survive as an emerging artist. Although I had begun to meet other artists through participation in Artist's Call Against Intervention in Central America and the New York City chapter of the Women's Caucus for Art, I felt isolated and lonely in the midst of so many people. As a result, I organized an evening for women artists of African descent to meet and connect. Never had we all been in a room together. Exciting and electrifying, that gathering led to my working with Faith Ringgold to organize the Coast to Coast Women of Color National Artists' Book

Project. The book I made came out of creating a series of alternative photographic prints that I called "Reframing the Past." The Lower Eastside Printshop supported me in the production of a photographic brown print version of the book for the conference exhibition.

I wanted to produce a book edition, so I made a new book dummy and mailed it with my WSW application. When I received the letter that awarded the residency to me, it was like a dream come true but it became far more than that. Ann and Tana encouraged me to experiment and gave me the advice and assistance needed to make the idea a reality.

...having the opportunity to work at WSW in order to realize my vision for a project gave me the recognition and confidence needed to continue to pursue my work.

The rare opportunity to work daily in a structured environment with the support of other artists was extremely important to me in many ways. I had come from a working class family and community where there was no understanding or support for anyone to become a visual artist. At WSW, I reconnected to what it felt like to be supported and respected and to have my work taken seriously as a worthwhile endeavor.

I have made two artist book projects supported by residencies at WSW, in 1988 and 2004. I also taught a summer workshop and was a juror on a panel that selected artists for residencies. Until recently I served on the WSW board of directors for several years.

I make photographic series, artists' books, and text based installations. Although I research and investigate while constructing and framing images and text, I hold a place in my mind for the idea of the artist as shaman, as spiritual medium, who draws on both personal experiences and things inherited from ancestral memories to speak of the human condition. The themes of my projects vary, but they all draw on the history of this country and its relationship to where I come from--the South, a blue-collar black community, small white frame houses, racially segregated public facilities, illegal NAACP meetings, and black women's secret societies.

Each time I visit WSW, I am reminded that it is one of the few places that provides a creative environment for nurturing the female voice and vision. While some women artists have been singled out for major recognition, most that I meet continue to work in relative isolation with little support for their ideas. As an emerging artist, having the opportunity to work at WSW in order to realize my vision for a project gave me the recognition and confidence needed to continue to pursue my work. At a later stage of my career, WSW supported a more controversial project that other non-profits had refused to consider. To me it is very important to be able to go someplace to work where there is a dialogue that is open and nonjudgmental about a broad range of ideas.



The WSW Intern Experience

Kristen Jasionowski *Administrative Intern*

Coming from a studio practice in Philadelphia to an administrative role at WSW has allowed me to round out my experience in the art world. Here I have been developing an in-depth understanding of the workings of a collaborative workspace – communicating with people aligned with our mission, obtaining support for our programs, and witnessing the fruits of our labor when an artist is able to come here and realize her vision.

Since arriving at the Workshop I have become excited by the ArtFarm project and papermaking, investigating sustainable paper production and natural dye techniques. I am exploring materials and scale in handmade paper, from mail art to artist books to site-specific installation, continuing with my ideas of location, mapping, and environment. Prompted by the recent land upheavals in the Binnewater region, I'm also creating a video piece that juxtaposes land stewardship with property development.

Following my internship at WSW, I plan on working toward creating an urban workspace focused on art, agriculture, and interdisciplinary education. Exposing at-risk youth to the empowerment of growing food, practicing everyday sustainability, and artmaking are top priorities, as well as residency programming for emerging artists.

Laura Beyer *Studio Intern*

At WSW I have had the opportunity to learn the process of papermaking in its entirety, from harvesting and beating the fiber to pulling sheets. I have also had the chance to print ephemera for the studio on the Chandler and Price letterpress. Since potluck is a part of daily life at the workshop I have been refining my cooking skills and experimenting with baking.



From the exhibition Nature vs Nurture, Top: Laura Beyer, Middle: Kristen Jasionowski, Bottom: Carolyn Baginski

My current work focuses on the act of collection, the collections people keep, and how they function as a portrait of the collector. I have been working on a series of short stories that examine the personal nature of collection, as well as a self-portrait installation piece composed of materials I have accumulated.

My plan for the future is to go back to school to earn a MFA in Book Arts or Printmaking, and work to become a letterpress publisher of my own fine art press.

Carolyn Baginski *Studio Intern*

While at WSW I have had the opportunity to work with several amazing artists. Some have shown me their wisdom, and others their technical expertise. Jen Blazina, a recent resident, was generous enough to show me her process of casting glass. I am incredibly excited to explore this medium

in my own work!

My work is about the aesthetic of home, the objects we hold within our home and the ways in which we decorate it. Specifically, I am interested in imagery from nature being used in decorating in order to create a more idyllic atmosphere, and what that means as our outside world becomes increasingly developed. At the Workshop, food is a common topic of conversation. This topic is managing to sneak into the subject matter of my work, as I have become interested in the idea of food and the meals we eat serving as decoration.

After WSW, I plan to spend a year pursuing residencies. After that I hope to go to graduate school to study ceramics. My ultimate goal is to run my own ceramics studio and provide a place for emerging artists and community members to create, learn, and work together. This will also give me a place to make my own artwork!

The exhibition Nature vs Nurture, artwork by the 2008-2009 intern staff, will be on display in the WSW gallery through March 27.



Hands-on-Art:

Kingston High School Senior Seminar Portfolio

This fall WSW welcomed Kingston High School art students to our studios for four full days of artmaking in a professional arts environment. Each spring and fall WSW works with elementary and high school students from the Kingston City School District, offering them unique hands-on art experiences.

“As I traveled to the [WSW] studios for the first time, I was permitted to see first hand and experience the kind of environment working artists are accustomed to.”

Ernest Steven Klepsas, KHS student, fall '08

This year’s high school students are part of Senior Seminar Portfolio, a recently established, yearlong course intended to challenge and support students considering careers in the arts.

“I was encouraged to try different methods and techniques to help shape me into a more well-rounded artist.”

Chelsea Marino, KHS student, fall '08

Hands-On Art is led by WSW staff artists, visiting artists, and WSW interns who, along with teaching techniques and offering feedback about their projects, take the time to talk with students about their own careers as professional artists. WSW’s fall Artist-In-Residence, Brooklyn-based artist Jennifer Grimyser, worked with students in the silkscreen

studio, and talked with them about her prints, drawings, and photographs on display in the WSW gallery, as well as her in-progress suite of silkscreen prints.

Students gained technical skills and increased their understanding of different working methodologies possible in visual arts. Working with sustainable alternatives to tree pulp in papermaking, students experimented with embedding personally-significant objects between transparent sheets. Silkscreen techniques of stenciling, photographic exposure, and more painterly methods were learned. In the etching studio, students worked in drypoint, relief, and paper-lithography. Knowledge of the workings of each studio, alongside a thoughtful combination of techniques to convey their concepts, became part of the vocabulary of these young artists.

The students presented their work from the Hands-On Art program in an exhibit at No_Space Gallery in Rosendale, December 6th.

“It doesn’t have to be pretty or perfect as long as it’s real. Art is personal and public all at once, a way to express personal identity in a public fashion.”
Lee Exman, KHS student, fall '08

WSW has been working with the Kingston School District through Hands-On Art for 23 years. WSW’s programs, including artists’ residencies and fellowships, full-time internships, and studio education programs, are supported with public funds from the New York State Council on the Arts, a State Agency. Kingston High School Hands-On Art is supported this year with grants from the National Endowment for the Arts, The O.P. & W.E. Edwards Foundation, Klock Kingston Foundation and contributions from Stewart’s and the Woodstock Chimes Fund.



Jen Blazina



When I found out that I was accepted to the Women's Studio Workshop for the summer of 2008, I was so excited to return to this amazing place after a fellowship I did there in 2006. This time having the honor of the National Endowment

for the Arts Grant, I knew the many weeks of uninterrupted time would be a great time to experiment and to develop a new series of work. Being at WSW again was a wonderful experience. The atmosphere is one of creative energy and support by the staff and the other residents.

During the residency I continued my exploration in mixed media and casting glass objects as carrier for my screen prints. This is an involved process and always a technical challenge from a materials perspective. The mold-making process includes many steps and is intensive while you are building each part, but also allows for the time to explore new ideas. As I began this project I started to develop new ideas of other projects as well.

One facet to my work is collecting found materials. I go to thrift stores, flea markets, and walks to find these objects. The area around the studio is inspirational for these collecting adventures; it is ripe with yard sales and thrift shops. I document my finds through my own photography and drawings in my sketchbook. I have been exploring how discarded objects as well as ones passed down to me by my family become personal keepsakes and icons of the past which would otherwise be overlooked or regarded as something useless. My collections represent a sense of holding onto a place in time. By re-creating these objects through casting and re-fabrication I recast the history of these objects as part of my own voice.

My grandfather was an amateur photographer who documented our family's history. My grandmother told family stories using his images as a reference point. She was also a great shopper and dressing was an art form for her. As a young girl I would try on her outfits, play with her purses, and search through her button box. I have always wanted to work on a piece dealing with the lost art of women's accessories and dressing. I started to find antique purses and knew then that this was the avenue that I wanted to pursue.

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After discovering these finds I began to work in the ceramics studio, which I have now fondly named the rabbit hole. I had the fortunate help and support of Carolyn Baginski, a current studio intern. Working with another person is a great way to learn from one another and develop new ideas and techniques. She also gained the first-hand experience of working with a glass artist where some things come out of the kiln wonderfully and others fail...which is a constant frustration. But we persevered.

I walked away with a series of glass pieces that I can proudly screen-print on. I am looking forward to seeing everyone again at WSW and sharing my work once it unfolds into a larger installation. Without all of their generous support my new installation and work would not be as strong as it is today.



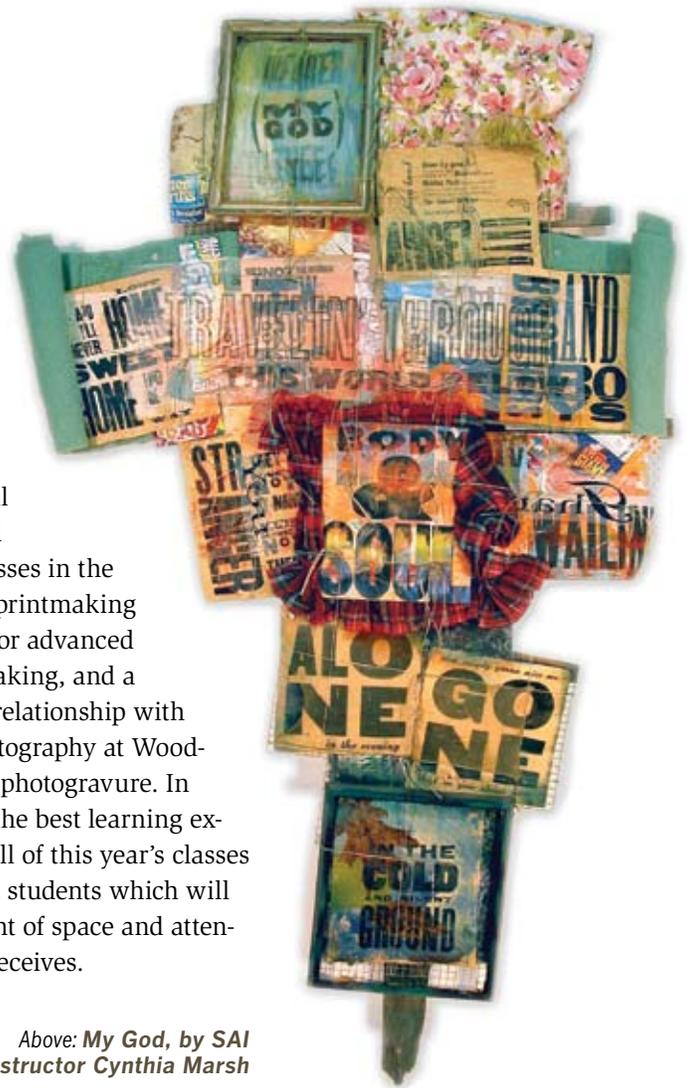
detail from Jen Blazina's installation *Ephemera*

Summer Arts Institute: The New Season

The Summer of 2009 is already on our minds! Annually, July and August turn our papermaking, book arts, printmaking and ceramics studios into vibrant nodes of productive and creative energy. During Summer Arts Institute 2008, Women's Studio Workshop hosted 142 students from across the country for over 400 hours of instruction. This doesn't count all of the extra hours our devoted and passionate instructors spent prepping before classes, and offering one-on-one guidance after class. With this much activity packed into the WSW building, it is easy to see why planning for another summer begins as soon as one summer ends, especially when there are some tantalizing changes at hand for the year ahead.

In 2009, the Summer Arts Institute schedule is expanding with an extra week of classes and includes an additional 5 workshops. New offer-

ings include several workshops focused on non-toxic processes in the papermaking and printmaking studios, a session for advanced sculptural papermaking, and a new collaborative relationship with The Center for Photography at Woodstock for a class in photogravure. In an effort to create the best learning experience possible all of this year's classes will be limited to 6 students which will improve the amount of space and attention each student receives.



Above: *My God*, by SAI Instructor Cynthia Marsh



In Memorial: Susan Johnston

Susan Johnston, artist, friend, supporter and student, died last summer after a valiant fight against ovarian cancer. We are grateful to Susan for the many years she volunteered her graphic design services to WSW. She designed WSW invitations, Summer Arts Institute catalogs and newsletters with an abundance of patience for our last-minute rewrites and impending deadlines.

Susan's husband Shaun has made a generous donation in Susan's name which will fund our Summer Arts Institute Scholarship program for 2009.

HOT OFF THE PRESS

Potluck Hits!

Those who have been lucky enough to eat potluck lunch at WSW know that the importance of this daily meal extends far beyond midday sustenance. Potluck has always been about coming together as artists—young and old, residents, interns, and staff—eating great food and sharing in our day and our experiences. This communal meal symbolizes how community makes WSW a uniquely inspiring place to live and make art.

To celebrate WSW's 35th anniversary and the rich history of potluck lunch, WSW has just published *Art, Life, Food: Potluck Recipes from Women's Studio Workshop* a collaborative project that is part cookbook, part artists' book, and part archive. Former WSW interns, as well as the four founders, were invited to submit recipes for food, studio projects, and life. Sixty-eight recipes from 39 artists will be silk screened and digitally printed in this amazing collection. Both beautiful and functional, it will be spiral bound for ease of use.

Like the vibrant community that inspired this collection, Potluck Recipes is a unique compilation of art, food, memories and motivation. What other



resource combines recipes for delicious food items such as Tana's amazing borscht, with such practical studio directions as "Color Separation for Silkscreen in Photoshop."

Art, Life, Food was released at the opening for *Out of the Incubator: Collaborations From Women's Studio Workshop*, an exhibition featuring site-specific installations created by teams of artists who met at WSW during residencies and internships. The exhibition runs from February 11 through April 19, 2009 at the Islip Museum in Islip New York.

Art, Life, Food is available for \$30 at WSW, via our website, wswworkshop.org, or call 845.658.9133 to order your copy today!

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