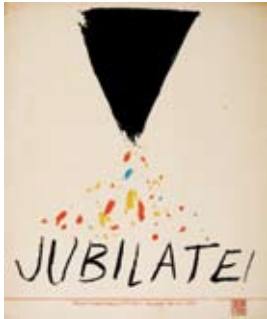


WSW Giving Voice to Vision

Women's
Studio
Workshop

building community for women artists since 1974

Summer 2007



WSW Launches Digital Archive!

Visitors to the WSW website will soon be able to see a sampling of the past 30 years of WSW history in photographs and posters. A grant from the New York State Council on the Arts has funded the creation of an on-line digital archive that will be available on the website this fall. The archive will contain digitized examples of prints and slides from the WSW archives as well as posters that were hand printed in the studios advertising exhibits and other events.

Images in the archive will be linked to an on-line artists' database that will eventually include all artists who have worked at WSW as residents, fellows, interns, as well as artists who have taught at WSW. The artists' database will help to promote the work of artists who have worked for an extended period in the WSW studios.

The archive will provide access to WSW from the scope of the internet, connecting us to millions and supplying a unique point of entry to the history and artists of the workshop.

Top Right: A Flying Object, 1979. Above: CETA Staff, 1978, Top Left: Silkscreened poster, 1976, Middle Left: Silkscreened poster for Flying Objects, 1979, Bottom Left: Holiday Sale poster, 1988.

WSW

Women's
Studio
Workshop

We'd love to hear from you...

Women's Studio Workshop

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Interns

Hilary Batzel

Administrative Intern

Erin Woodbrey

Caitlin Wheeler

Kelly McGrath

Studio Interns

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

\$30,000-\$50,000

National Endowment for the Arts

The Andy Warhol Foundation for the Visual Arts

\$15,000-\$30,000

The Geraldine R. Dodge Foundation

\$5000-\$15000

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WSW Visionaries

Anonymous

Elizabeth Asplundh

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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.

WSW Sustainers

\$500-\$999

Andrea Colombel

Bonnie Fercho

Karen Hendrickson

Connie Hershey

Patricia Phillips

Susan Wisherd



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.



Above: Spring 2007 Resident
Amelia Hankin.

WSW Benefactors

\$250-\$499

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Lisa Alt

Patricia Gould-Peck

Esther Kalmbach

Nancy & Stewart Rafert

Cathy Ryan

Margaret Stone

E. Tilly & Richard Strauss

Sylvia Turchyn

Catherine Wygant

RESIDENT'S CORNER

Kathryn Immonen



Canadian artist Kathryn Immonen came to WSW in Spring 2007 as an Artist-in-Residence and to work with our Hands-On-Art Program

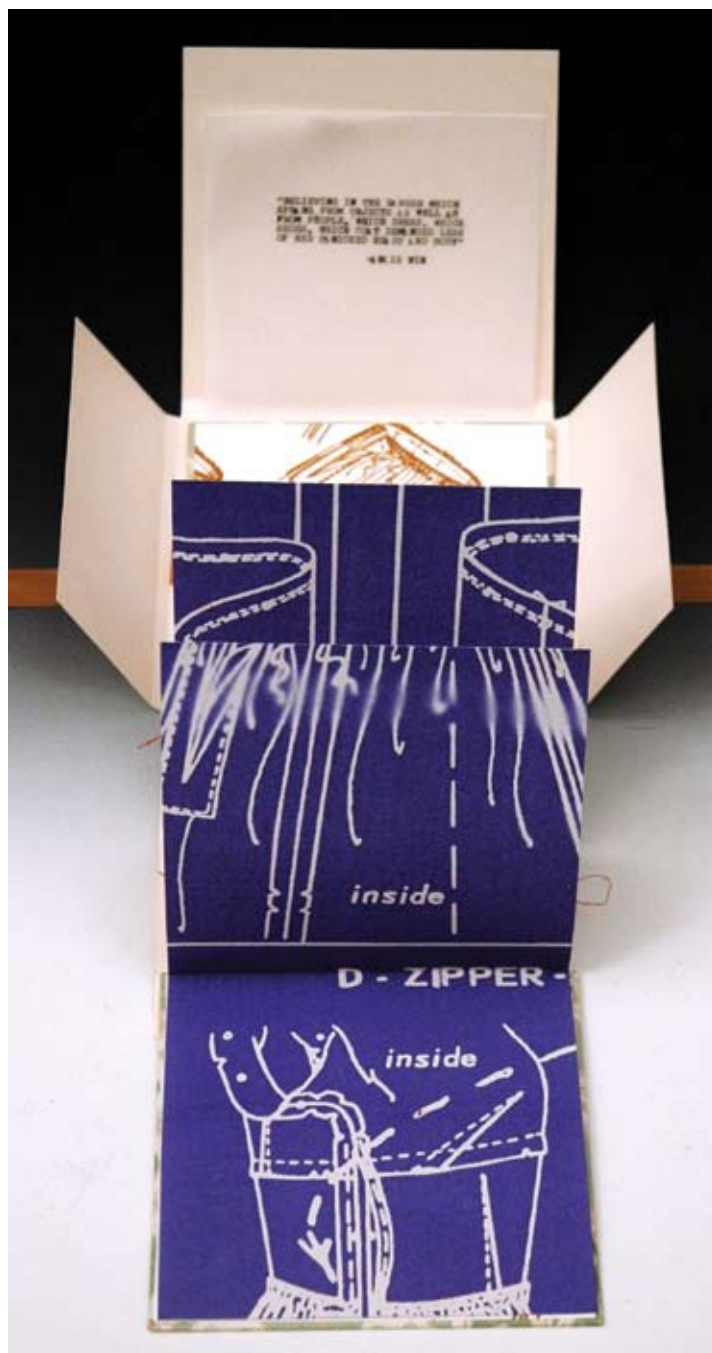
“It’s difficult to make anything close to a full accounting of my experience at the WSW. How can I put

into words the enormous value of eight weeks in an atmosphere which was fully supportive of my project, eight weeks in which, on a daily basis, there was no question of what my priorities were. And apparently, my priorities included long early morning hours spent researching (and marveling) in the WSW’s extraordinary book archive as well as becoming passionate about embossing text into antique blotter paper.

I arrived at the Women’s Studio Workshop with a car full of paper, a head full of mental notes and my fingers crossed because there was an unwritten book to write. The book I ended up producing (“I Can Make You Love Me”) is probably best described as a variant edition. The text for each of the fifty books was banged out on a Brother Charger 11 typewriter. The table I was working on shimmied back and forth across the floor of my room for days on end. If all fifty were to be read as a group, the shifting positions (and quantity) of x-ed out errors and the waxing and waning black of the ink as each subsequent typewriter ribbon coughed and died, these things would trace the circumstances of the edition’s production. As it is, however, the books are immigrating as I write, with their broken language and palimpsest of my own experience of making them hammered into and onto the page. Conceptually, through the use of

a manual typewriter and found papers, a tangled trail of red threads to mark every error and the increasingly obsolete process and materials of blueprinting, it is an object which really helped me think through my current concerns with more idiosyncratic, less than perfect, more than personal printmaking processes.

WSW clearly shines a light on the importance and value of the individual voice in a communal environment bound together by a remarkable history and even more remarkable people. The work I made during my residency could only have been made in that place, at that time. For this, for the conversations, the access to equipment and excellent technical support, for the challenging questions and insightful observations, for the opportunity to engage closely with other artists and their work, I thank everyone at the Workshop.



Right: Detail from “I Can Make You Love Me” By Kathryn Immonen.

The Binnewater Gang: Past & Present



At the end of June we said goodbye to our two studio interns, Crystal Hammerschmidt, and Lindsey Clark-Ryan. Lindsey will soon begin her M.F.A. work at University of Wisconsin in Madison, and Crystal has returned to Kansas where she will work on her graduate school applications this fall.

An unusual chemistry developed between these interns, along with Admin. Intern, Sandra Brown, that manifested itself in a collaborative art project starring their alter-egos and an exhibit of “historical” artifacts titled, “Forgeries!” The three interns blended fictionalized notoriety and depravity with inspiration from Rosendale geography to create complete identities for three “wanted and dangerous” Road Agents known as The Binnewater Gang, and three bawdy saloon girls. In an apex of gendered duality, photos record the interaction between each Road Agent and his feminine other.

The pictures that document the gang are now entered into the WSW archive, where future generations can witness the “verifiable evidence” of the Binnewater Gang’s exploits.

While the Interns responsible for the Gang have disbanded, we are pleased to welcome our three new interns who arrived in July: Hilary Batzel is our new Admin. Intern, who you will likely encounter if you call WSW on the phone. Erin Woodbrey and Caitlin Wheeler are the studio interns, and Kelly McGrath is a summer intern.



Several of over 20 images capturing the Binnewater Gang in action

Hilary Batzel was born and raised in Canandaigua, New York. She has a BFA in Studio Art with a concentration in Ceramics from SUNY College at Fredonia, and an MFA in Printmaking from Indiana University of Pennsylvania. Hilary works primarily with etching and aquatint, though she is quite fond of all the printmaking techniques. She also enjoys working with sculptural ceramic vessels using hand building techniques.

Caitlin Wheeler is a multimedia artist from Baltimore, Maryland and 2007 graduate of the University of Delaware. She holds a BFA in Printmaking and is excited to have the opportunity to experiment with sculptural papermaking during her time here at WSW. Her other interests include bikes, bluegrass, translucency, speaking Spanish and being outside.

Erin Woodbrey recently graduated with a BFA from The School of the Museum of Fine Arts in affiliation with Tufts University this May 2007. She is a printmaker and papermaker from Sebago Lake, Maine.



DONOR SPOTLIGHT

Katiellen Madden

WSW Visionary, Artist, Former Board Member, and Special Education Teacher

How did you get involved with WSW?

I was intimidated at first to even approach it. I had gone to Syracuse University and got a BFA in Printmaking. I moved to the Hudson Valley 15 years ago. I took a Tai Chi class and Woody was one of the teachers, and Laura Moriarty and the partner of a WSW intern were in the class. Later I hurt my back and went to Ellen Sribnick who was a WSW board member (and a great masseuse).

Shelley Thorstensen, an old friend from Syracuse, taught at WSW so one of the first classes I took (etching) was hers. I also took a bookmaking class with Nancy Callahan. Then I started taking more classes and I met Annie O'Neill and Linda Bailey--WSW board members who urged me to join the board.

I was on the board for six years, and served as President of the board. I liked doing it—it was fun to set up things to raise money. I felt that the next step was to do that better, but my time didn't allow me to stay on and work on that. I left the board in 2003.

Tell me about yourself

I'm a Special Education teacher in Marlboro. During a transition time in my life I was working with autistic kids and really enjoyed it and ended up getting an MA in Special Education. I taught in a middle school for many years and last year switched to an elementary school and I feel more energetic now.



Why do you prioritize WSW as a Visionary Donor?

I think WSW is really unique and needs to be there for our culture. When I finished college with a BFA I was going to continue with an MFA. I got into different programs and looked around the country and as a woman I did not see a lot of opportunities professionally. Getting an assistantship as a woman was nearly impossible. It was very unbalanced back then. In Syracuse I had exhibited and was being sought by galleries. If I had known about WSW I probably would have gone the next step in expanding as a professional artist rather than what I ended up doing.

I think that nurturing a cultural point of view from a woman's perspective is really significant. Having this available for young women artists is so important because it provides access to people who are successful artists.

I have met a lot of people through WSW who have continued to push and do their artwork as a living and it is really nice to see. Taking classes or doing a residency at WSW, you are in a community of artists and you get to work with

**WSW Visionary
Katie Ellen Madden.**

Catherine Rogers

2007 is the inaugural year for our Ora Schneider Art Writer Residency Grant. The residency allows a writer whose focus is on contemporary art to stay at and/or make frequent visits to WSW to engage in conversation and critical discussion with visual artists who are themselves working in extended residencies at WSW.

In the first three weeks of April 2007 I was privileged to be the first Art Writer in Residence at the Women's Studio Workshop thanks to the Ora Schneider Art Writer in Residence Grant. My self-selected job was to interview artists and develop an essay about their lives as artists, their artistic visions, and the relationship of their materials to their artistic expression.

As a playwright, I am creatively involved with the visual arts every time I collaborate with a designer to transform the printed word of my stage directions to a theatrical environment. I have always been intensely curious about visual artists themselves and the process of art-making. My research has led me to galleries, museums, and libraries, and to interviews with critics, curators, and family members of the artists themselves.

Director Ann Kalmbach filled my interview dance card with fifteen amazing women including the four founders of WSW, the three artists in residence who were there with me, and eight other Ulster County artists ranging in age from their twenties to their seventies--painters, sculptors, performance artists, and a furniture maker. During the cold, rainy spring nights at my computer pecking away at my notes, I'd welcome visits from my housemates, newly-graduated interns who tempted me with *Sex in the City* reruns and conversations about their work, their goals for the future, their need for support, their visions of themselves as women and as artists.



More often than not our communal dining table was covered with their prints and sketches, and our porch light would be lit long past midnight waiting for them to come back from the studio where they were making work.

In these idyllic surroundings, I spoke formally with fifteen women and informally with many more about their lives, their visions, and their materials (yes, fireworks and mushrooms are visual arts media). It's true, I could have commuted from my home in New York City and interviewed the same people, but I doubt I could have asked the same questions. Living at WSW, with its thirty-year old track record, the only visual arts residency for women in the United States, I felt a level of support and an atmosphere of respect for the work that is as daily and mundane as it is precious and rare.

At WSW, art is not just something hanging on a museum wall. It's something we do every day. The Director may as easily be found washing the forks after lunch as reviewing grant applications; all the work is important, all of a piece. One artist told me "something shifted" when she began working at WSW, a shift so profound that she decided to relocate her home and studio to Rosendale. Another said, "Women's Studio Workshop has led to my jobs, my friendships, my support in every kind of way."

In the fall Marisol Limon Martinez will be the second Writer-In-Residence. WSW plans to publish the two essays in 2008

Catherine Rogers is an actor and playwright whose work has been produced in New York and nationally. She has an MFA in Playwriting from the University of Texas where she was a James A. Michener Fellow at the Michener Center for Writers.

WSW Auction

On October 28th WSW will hold its annual auction. We had so much fun with last year's crowd, that we are excited to be holding it in Woodstock once again. Our new venue, the Colony Cafe, is a lovely historical building and will hopefully set the tone for the new approach we're taking with our annual event.

We have received feedback from many of our auction attendees who have found it too difficult to see everything and keep track of individual bids when we offer an excess of items. In response to this problem, this year's auction will be a selective showcase so that each item can be better appreciated. We will also be initiating minimum bids in a continued effort to make this event a fund raising success.

We are extremely grateful to all the people who have attended our auctions in the past and have bid generously; we are duly grateful to the individuals and businesses who donate money,



goods, and services to support our organization. Our general operating expenses are funded by the largesse of many individuals in the WSW family, so we rely on your generous participation at events like the Annual Auction. We hope you will join us for this year's auction to experience the changes for yourself.

Save the date! Sunday October 28th, 2-6pm WSW's 31st annual fundraising auction, Look for ticket information & item previews at www.wsworkshop.org



Above The Colony Cafe, Woodstock, NY

Donors Who Sustain WSW

Many outstanding artists apply to be in residence at WSW. It is heartbreaking when we have to turn qualified artists away for lack of funds. Grants alone do not cover the expense of having artists come to work in the WSW studios. Memberships and donations to WSW offset our dependence on unpredictable grant-funding, and help us to support our residencies, (including internships), and other educational programs.

In the past year we developed a new category for donors who are truly committed to the WSW vision. WSW Visionary Donors donate \$1000 (or more) per year. These donations go a long way toward keeping our studios equipped and continuing to offer opportunities for artistic growth and exploration for artists of all ages.

In May we launched a new program for our friends and supporters called the Sustaining

Donor Program. The program allows people to contribute a small amount monthly to WSW by credit card or by an automatic bank transfer. The program was designed for the many artists and others in the WSW family who cannot afford to make large yearly contributions but who want to support WSW as they are able. Donations as small as \$10 are automatically charged to your credit card or bank account once a month. This allows you to be able to commit to a more generous donation over the course of a year. It also allows WSW to sustain its core programs like residencies and Hands-On Art. An added benefit is that all donations above our basic \$35 membership are fully tax deductible. We hope WSW members will upgrade their memberships with this new option.

Above: Spring 2007 Resident Jamie Powell in the silkscreen studio. Right: Hands-On Art student at work





WSW Slide Talks Go Public

Artists' slide talks have been a staple of the WSW experience for years. This summer we invited our local members and the public to a weekly slide lecture series given by our Summer Arts Institute teachers. The slide shows are held in an airy lecture hall at SUNY Ulster in Stone Ridge, just minutes from WSW. A particularly popular lecture included Mary Hark who taught *Fields of Blue: Paper, Cloth and Indigo Dye*. Mary has recently returned from a year in Ghana, West Africa. Supported by a Fulbright Senior Research Grant, she studied textiles and set up a papermaking studio at KNUST University in Kumasi and exhibited her work at the National Gallery in Accra.



*Top: Mary Hark with papermaking students
above left: Students looking at finished paper
above right: Third year printmaking students in the Kwame Nkrumah University of Science and Technology Art Department cooking and processing fiber*

The slide talk series will continue in the fall with presentations by our Artists-in-Residence and interns. Artists-in-Residence and S.A.I. teachers have always given informal slide talks at WSW, but the local community of artists and students can now benefit from seeing the work and perspective of the women artists who live and work at WSW.

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