

WSWWomen's
Studio
Workshop

Giving Voice to Vision

building community for women artists since 1974

Summer 2008

Top: NEA Artist-In-Residence Melinda Yale, Above: Students painting with paper pulp, Left top: one of the self-portraits, Middle: Students working in the intaglio studio, Bottom: creating artwork to be silkscreened.

Who We Are Where We Live

Kingston Elementary School students explore the self portrait

This April every fifth-grader from Kingston's George Washington and John F. Kennedy Elementary Schools spent three full days at WSW working in the papermaking, etching, silkscreen and letterpress studios. They completed a series of self-portraits entitled, "Who We Are, Where We Live." Each student created a larger than life silhouette which became the foundation for drypoint monotype self-portraits with clothes made from handmade paper. A silkscreened mural functions as a background for the self-portraits and out of each portrait emerges a small handmade book with texts printed on the letterpress.

This spring's National Endowment for the Arts artist-in-residence, Korean-American artist Melinda Yale, worked extensively with the students in all of the studios. When Melinda was not working with fifth-graders, she was creating her own project *What Mom Says* a silkscreened artist's book that explores self-esteem and coming of age as it is affected by childhood experience and the parent-child relationship.

Preparation for this project began in the classroom with writer Casey Kurtti who guided the students in creating content for their self-portrait books. Casey challenged them to describe specific things about themselves such as their favorite place, or their biggest fear. This exploration and focus set the stage for the portrait-making process in the studios.

WSW's Hands-On Art program receives grant support from the NYS Council on the Arts, National Endowment for the Arts, The O.P. and W.E. Edwards Foundation, Key Foundation and Target. Contributors to the program include Stewart's, Ulster Savings Bank and The Woodstock Chimes Fund.



Women's
Studio
Workshop

We'd love to hear from you...

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Hilary Batzel
Administrative Intern
Erin Woodbrey
Caitlin Wheeler
Studio Interns

Designed by Susan Johnston

Printed by Lithography by Design

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

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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: 2008 Studio intern and screenprinting maven
Caitlin Wheeler

WSW Visionaries

Two Anonymous Donors
Elizabeth Asplundh
Pamela Blum
Zarina Hashmi
Karen Hendrickson
Amy Husten
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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.

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The WSW Intern Experience

After nearly a year in residence, WSW's three interns depart for new horizons in May

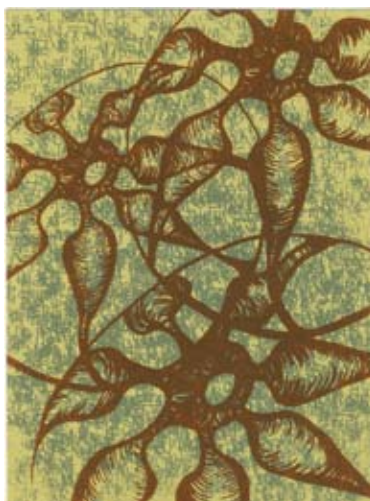
Hilary Batzel came to WSW as the second-ever Administrative Intern.

Erin Woodbrey and Caitlin Wheeler came as six-month studio interns and lobbied to stay another half year in order to deepen their experience at WSW.

Hilary Batzel

At WSW, I learned that the true essence of a not-for-profit is a juggling act. I simultaneously worked to support the organization, keep things organized, and watch everyone else move within different projects so I could be ready to catch whatever was dropped! With creative people constantly moving in and out, WSW is like an organism of its own, creating and inventing new programs and ways for people to get involved in the art that happens here.

After I leave WSW I will be pursuing a dream of opening a non-toxic printmaking workspace. I know the road is long and challenging, and I am excited for the future. In the meantime, I will continue making artworks and remain an active participant in the art world.



Top
to bottom: **Ardor/Armor #3**
by Caitlin Wheeler, **Four of
Buckets**, Erin Woodbrey, and
Distribute, Hilary Batzel

Erin Woodbrey

During my time at WSW, I have balanced the busy life of an intern with developing my own artistic practice. Whether I was completing an edition of an artists' book, experiencing Art in Ed, or spending countless hours sifting through poison ivy and flax in the Artfarm garden, WSW provided me with myriad creative and technical challenges and skills. From the WSW staff and artists-in-residence I have received unwavering support and encouragement as well as invaluable knowledge. All have helped me to clarify and pursue my professional aspirations, and hone my skills as an artist.

At WSW I have completed a collection of large-scale prints on handmade paper and continued work on two other projects, a deck of tarot cards and a series exploring inkblots.

Caitlin Wheeler

My experiences at WSW have been both challenging and beneficial; from becoming thoroughly familiar with Greased Lightning and Emulsion Remover, to helping produce incredible artist book editions, and meeting some unbelievably talented women. At the end of August I will be leaving the foothills of the Catskill Mountains for the foothills of the Great Smokies in Tennessee. There, I will continue my creative endeavors, while researching graduate programs and other artist opportunities.

My most recent artwork explores a new found interest in comparing human and animal behavior. Within the animal kingdom there exists a shared tendency to employ disguise as a means of self-defense or preservation. Animal masks worn by characters in these prints serve to reflect a cognate species, while also implying a desire to hide, perform, or transform their respective identities.

RESIDENT'S CORNER

Dawn Hachenski



The day I received the letter congratulating me on my Artist Book Residency grant at WSW, excitement soon turned to panic as I realized I would now have to produce 70 hand-made books. But ohhh what an experience! I had

no expectations, no idea of what I was getting myself into. As a graphic designer for 15 years, a residency was an entirely new experience. Moving away from the computer was another one. I entered the building thinking, “Is this where I belong?” The answer was definitely yes. The women of WSW welcomed me with open arms and showed me what a true artist environment is all about. WSW is extremely nurturing, allowing for independence in the workspace and guidance when needed. I walked away from my experience not only with a beautiful artist’s book, but a group of women that I consider my closest friends.

Recently book arts have seen a huge resurgence within the art and design community. The letterpress has once again become a popular process and represents a return to the non-computer approach to design. This parallels

the late 19th century English Arts and Crafts Movement that treated the book as a limited-edition art object and called for a return to the hand-crafted. This ideal formed as a reaction to the mass production of the Industrial Revolution.

Like the advent of mass production, the computer has revolutionized the graphic design profession by allowing endless creative possibilities. But the computer can cause one to become reliant on its “bells and whistles,” adding style without substance.

As a modern-day designer, I relished the opportunity to develop an artist’s book without the computer, setting my type by hand on the letterpress and silkscreening my imagery.

My book, *The Prairies*, is a rumination on the past. It represents a pristine landscape transformed and its ecosystem endangered by the sins of our fathers. The text juxtaposes a timeline of historical facts describing the demise of the landscape with stanzas from “The Prairies,” William Cullen Bryant’s 19th century poem celebrating the sublime nature of the prairies.

My contact with WSW did not end on my last day of the residency. As a graphic designer I love to volunteer my time and design expertise for a worthy cause, and WSW is no exception. To date, I have designed the invitation for their annual auction which was produced at WSW by the interns using the Vandercook Letterpress and silkscreen studio. I have also designed their latest brochure.

In October 2008, WSW founders Ann Kalmbach and Tatana Kellner will visit James Madison University in Virginia as part of the Wampler Distinguished Professorship Lecture Series. As an Associate Professor of Graphic Design at JMU, I nominated WSW for this distinguished lecture series because of my amazing experience at WSW and because of WSW’s outstanding contributions to women in the arts.



The Prairies by Dawn Hachenski.

Individual donations to WSW are increasingly important as public funding continues to shrink. WSW now has a goal of raising \$100,000 per year through donations from people who have the capacity to support us, and who understand the value of offering creative growth opportunities for artists and the community. We heartily thank all the people who have supported us in the past year: **Sponsors**

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Contributors (\$75-99) Olivia Bernard, Thom & Marilyn Golgoski, Sondra Graff, Connie Hershey, Wendy Ketchum, Lynn Kishiyama, Casey Kurtti, Joyce Lombard, Mary Redmond, Dr. Florence J. Staats, Sarah Turner

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THANK YOU

Jacobson, Judith J. Friedman, Annette Gates, Suzanne Goldsmith, Myrna Goodman, Helene Hassenfeld, Elaine Housman, Sherell & Bob Jacobson, Evzena Kellner Jameson, Lisa Kellogg, Alison Knowles, Ann Kresge, Karen Kunc, Gay Leonhardt, Joel & Ruth Mandelbaum, Ann Miller, Timothy D Murray, Tim & Katherine Murray, Annie O'Neill, Gail Panske, Sharon Persinger, Kathryn Noel Phillips, Sarah Rentz, Carol Roper, Adrienne Schorr, Tim and Linda Smythe, Susan Sommer Schweitzman, Terry Tomlinson, Patty Tyrol and to all our members and volunteers whose participation makes the workshop a vibrant place!

STUDIO SPOTLIGHT

Yoko Sekino-Bove



This spring, WSW welcomed the presence of ceramicist Yoko Sekino-Bove. Yoko came as a Chili Bowl Fellow. In addition to making 50 gorgeous bowls for the 2009 Chili Bowl Fiesta, Yoko worked on developing work for her portfolio and a new production line. An accomplished ceramicist, Yoko's work has appeared in prestigious publications such as *500 Cups*, as well as in periodicals such as *Ceramics Monthly*. She generously shared her knowledge and sense of humor with everyone who works in the ceramics studios.

WSW offers various residency opportunities for artists to work in the clay studio including grants, fellowships, and internships. For more information visit wsworkshop.org



Above: *work in progress at WSW*, Right: *Binky Pressure, Stoneware, 2006*



Susan Fateh

*Artist, WSW Italy Program Coordinator,
and WSW Donor*

Twenty five years ago, I moved to NY State from Europe. I was about to embark, backed by full scholarship, on a MFA at New York University. At the time I was working extensively with “sculpted” etching plates and was eager to learn how to make paper. This curiosity led me to WSW where I enrolled in a Western papermaking course given by Tana Kellner. As a teacher, Tana was very encouraging and inventive. She was also observant. At one point, I dropped a soggy, newly-formed sheet of paper on the floor. As Tana’s attention appeared to be on another student, I quickly stuffed the mess into a bin to hide my “mistake”. Tana was over in a shot to retrieve it! Patiently, she showed me how it could be eased and stretched out to dry into a sturdy sheet of paper. I was delighted with the flexibility of the material and decades of experimentation were borne out of that light moment.

As I was keen to keep practicing the craft, Tana suggested I volunteer time to WSW in exchange for studio hours. WSW sponsored me for a J-1 visa, enabling me to work as a production paper-maker, oversee the gallery, and to teach etching. Ann Kalmbach’s tenacity in wading through the legal process was truly impressive.

*Through its very existence, WSW has
underwritten the confidence and creative
talents of countless women.*

This combination of tenacity and unflagging support by members of staff for women of all backgrounds who turn up (literally or metaphorically!) at WSW’s doors is, I think, a linchpin of the organization’s ongoing success. I certainly experienced it and it has made me determined, not to mention delighted, to give back whenever I can, whether monetarily or in services rendered.



Despite a subsequent move to Brooklyn, I continued my connection with WSW by regularly renting the paper making studio to develop paper-based projects and commissions. I also conducted occasional papermaking workshops in Jordan, Trinidad, Italy and South India, always secure in the knowledge that I had a “hotline” to WSW should some crucial piece of advice be needed!

The WSW program in Italy, where I have now lived for many years, came out of discussions when Ann and Tana were once visiting me. We decided on the lovely hamlet of Pignano, where courses were offered for the first 3 years of the program. I have a small Ettan portable press, but it, alone, would be too limiting. Attempts at renting a larger press all drew blanks. Finally, the artist Sandro Chia agreed to lend me a press free of charge. Sandro’s generosity did not diminish: when asked for the third year in a row if he would lend it, he boomed, “Keep it! It’s yours!!” Since 2007, the courses have been offered in Castello di Potentino, a fully restored castle which produces its own excellent organic wine and olive oil. For me, it has been an absolute delight to meet so many wonderful women through these courses and to share in their individual and infectious enthusiasms.

My commitment to WSW continues, and will do so in any way possible. I co-ordinate the Italy program, and for the annual WSW auction, I offer a ten-day stay in Tuscany for two. Through its very existence, WSW has underwritten the confidence and creative talents of countless women. It is a crucible of support, skilled knowledge, experimentation and dialogue: and it is no mean feat that such a non-profit organization has continued to gain in strength over 33 years of existence, given the diverse political climates it has had to weather.

Residency to Honor Judy Pfaff

Mark your calendar for a gala dinner on October 19th, 2008, in honor of internationally acclaimed artist Judy Pfaff. The sumptuous meal, created by chef and Locust Tree Restaurant co-owner Barbara Bogart, will take place at the Locust Tree in New Paltz and will feature a pairing of wines created by women wine makers. Stone Ridge Wine and Spirits will carefully select the wines that will accompany each course, including dessert, and will provide descriptions of the wines and the women vintners who created them.

The proceeds from this event will fund an artist's residency in Judy Pfaff's name for 2009. Judy Pfaff is a prolific visual artist whose work includes sculpture, installation, drawing, and printmaking. She is widely considered one of the most influential women artists in the contemporary art world. Her innovative work has inspired countless artists during her career of the past thirty years. Her art is described as exuberant yet refined, a fine balancing act between improvisation and detailed planning. She weaves together a



dizzying array of motifs, color and media into a seamless organic entity.

Judy Pfaff is a professor of art and co-chair of the art department at Bard College where she has taught since 1994. Her work is held in prominent museums throughout the country including the Detroit Institute of Art; The Museum of Modern Art; the Whitney Museum of American Art; and the Philadelphia Museum of Art. She received a prestigious MacArthur fellowship in 2004.

Judy lives in Kingston, just minutes from Women's Studio Workshop and has been a beacon of inspiration to the Workshop for many years. We look forward to seeing everyone at this memorable event.



photo by Noah Sheldon

Top: *Year of the Dog #9*, woodblock, digital with handpainting, 36 x 85"
Above: Judy Pfaff

WSW Auction Goes Virtual

For the past 31 years WSW has held a live auction to raise funds for basic operations. It has always been a fun-filled event where friends, old and new, gather to buy outstanding artwork at bargain prices. While the live auctions have always been highly enjoyable, they require a huge investment of time from the WSW staff and volunteers, and overhead costs have risen steeply.

This year WSW will launch a very different kind of art auction. We will hold our auction entirely over the web. We are making this change to better serve our artists and our fundraising goals by exposing the artwork to a larger bidding audience, allowing us to get the best prices for the work. Our experience in past years has been that when we offered auction items on-line, they sold very well to people

outside our area who were unable to attend the live auction.

This year's auction will begin on October 1st on the WSW website and will be on-line for eight weeks, ending November 30th. When the auction closes, winning bidders will be notified and artwork shipped out to its new owners, in good time for the holidays.

Since we will all miss dressing up for a fun WSW party, we are planning other in-person events, such as the Judy Pfaff Gala dinner that bring our community together to celebrate and support the Workshop. We hope all the people who enjoyed the auctions in the past will equally enjoy the on-line experience, as well as the new events we have planned for the year.



WSW's fearless auctioneers Myra Mimplitsch-Gray and Casey Kurtti at the 2007 auction

SUMMER ARTS INSTITUTE

Beatrice Coron

At WSW, summer time invariably delivers us new friends. Typically we have over 100 students traveling from across the country to join us over the course of two months. They fill our studios for intensive workshops and they make our deck lively when we share home-cooked lunches with them. We also have the team of Summer Arts Institute (SAI) instructors, new and returning alike, whose expertise draws many eager enrollees.

Among the collective vitality of our Summer Arts Institute program, we are pleased to include paper cutter, book artist, and SAI instructor Béatrice Coron. Her class, aptly titled *Fresh Cuttings*, will offer students a contemporary approach to a medium that has widespread global traditions dating as far back as the 7th century. This July workshop in paper cutting will also include techniques in stenciling, pochoir, and even some sculptural image making, along with methods for editioning. These techniques offer innumerable possibilities for creating pictorial imagery, patterns and designs that can range from bold to delicate. In her own work, Béatrice invents elaborate paper cityscapes and atmospheres that give the viewer access into the intimate details of individual actions. Béatrice's extensive paper topographies of human experience, along with her expertly-honed technical knowledge, will both inspire and guide students into a new relationship with paper arts!

More details on **Fresh Cuttings** with Béatrice Coron, July 21 – July 25, can be found in our online catalog at: www.wsworkshop.org. Registration will be ongoing until classes are full.



Above: *Tell Me A Story*, stainless steel, 2008



left: *Dead Building*, tyvek scroll, 2005

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