

**WSW**Women's  
Studio  
Workshop

# Giving Voice to Vision

building community for women artists since 1974

**Fall 2011**

## Saluting Artist Carolee Schneemann and celebrating Elizabeth Merena

Women's Studio Workshop hosts our annual fundraising gala at Mohonk Mountain House on Sunday, November 6th. This year we recognize Carolee Schneemann. Carolee is a multi-disciplinary artist who has challenged and transformed the definition of "art" for half a century. Her work looks at perceptions of the body, sexuality, and gender. Carolee has exhibited and performed all over the world. In addition, Carolee has taught at many respected institutions including NYU, Bard College and the California Institute of the Arts.

WSW will also honor Elizabeth Merena. In her fifteen years working at the New York State Council on the Arts (NYSCA), Elizabeth worked with non-profits statewide. In 2000, Elizabeth was the driving force in founding The New York State Artists Workspace Consortium (NYSAWC). This project focused on making professional artistic workplaces, such as Women's Studio Workshop, more visible to other funding sources. Elizabeth remains an innovative champion of artists.

We hope you will join us for this fun and fabulous evening! The chefs from Mohonk will serve the finest of Hudson Valley's fall bounty. Back by popular demand are the live & silent auctions offering guests a chance to bid on unique prizes and experiences.

Guests are also welcome to spend the day discovering Mohonk. Hike the trails, play a round on the historic golf course, or visit the gardens. There are 2,200 acres to explore!

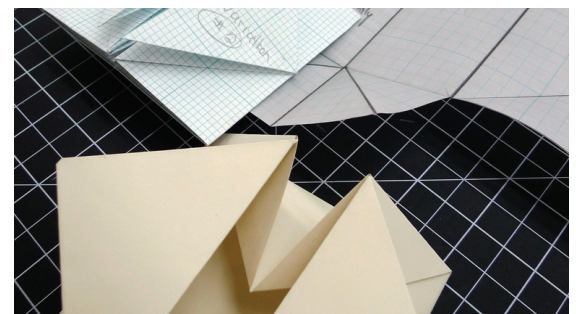
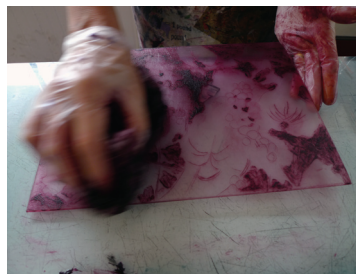
*Seating is limited, so please buy your tickets now! Prices range from \$100-\$250. To make a reservation or for more information, please call 845.658.9133 or visit [www.wsworkshop.org](http://www.wsworkshop.org).*



Top: 2011 Gala Honoree Carolee Schneemann (credit: Susan Alzner) Above: Carolee Schneemann's *Mortal Coils* (1994-95)



# SUMMER ARTS INSTITUTE



Left, top to bottom: Textile Screen Printing, student work in Paper, Image, Multiples, student working in Books as Creative Inventions

Center, top to bottom: Student work in Textile Screen Printing, Carborundum Aquatint with Susan Hover Oehme, wiping a plate, Tana demonstrating in Trace Monoprints & Encaustic

Above, top to bottom: Pulp painting in Paper, Image, Multiples, Susan Hover Oehme pulling a print with a student, book dummy in Nancy Callahan's Books as Creative Inventions class



# Ruth McKinney Burket

Clay Program Coordinator



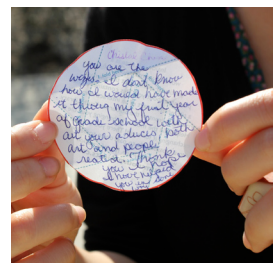
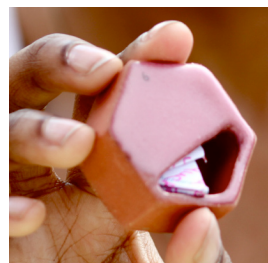
Ruth McKinney Burket has joined the Women's Studio Workshop staff as the Clay Program Coordinator. She recently graduated with her MFA in ceramics from SUNY New Paltz. Her work explores the ways in which art can bring people together and creatively inspire social action. She believes that WSW is an ideal place for continuing to explore the role that art can play in community building and inspiring change. She looks forward to seeing the clay program at WSW make new connections and grow.

In Ruth's most recent work, *Cumulous Projects*, over 400 people waited in line to give something away. She made 1,000 small ceramic vessels that also functioned as individual mosaic tiles. It was an interactive outdoor installation in front of the library at SUNY New Paltz. The mosaic grew as people got involved. Participants were instructed to think of a specific person, write the qualities they appreciate about them, put it inside the ceramic container and give it to that person. The note had instructions for the recipient which encouraged them to bring their container back to build the mosaic and take another one to pass on to someone else.

Ruth was using pollination as a metaphor for how our affirming words can produce growth in people. The mosaic image was a field of flowers that would grow as people participated in acts of generosity and encouragement. The goal was to visually and symbolically represent the power of kindness. While they might seem as small and insignificant as the individual tiles, our words and actions are powerful, lasting, and the effect of them can be monumental, transforming environments, like the image of the mosaic.

Ruth says, "I believe that art can function as more than social commentary and criticism, becoming socially proactive and creating solutions rather than simply reacting. As creative people, we can use our ability to think outside the box and become catalysts for change." As the German artist Joseph Bueys said, "Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives."

Visit Ruth's web site, [Cumulousprojects.com](http://Cumulousprojects.com), where you can get more information about her project.



Top: Ruth holding a mosaic tile  
Middle: detail of the *Cumulous* tile installation  
Middle: project participants placing their tiles at the installation site  
Above right: folded note inside the ceramic container  
Above left: note of encouragement

# Antonia Aitken

2011 Art-in-Education Fellow

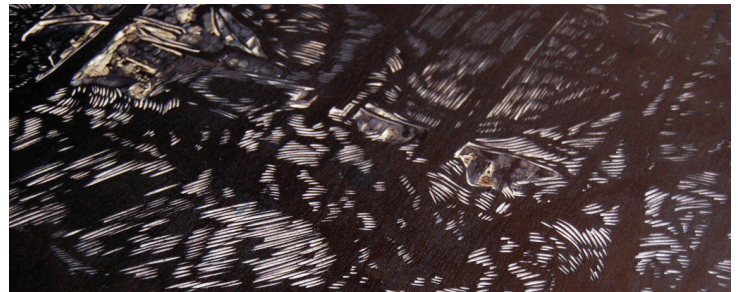
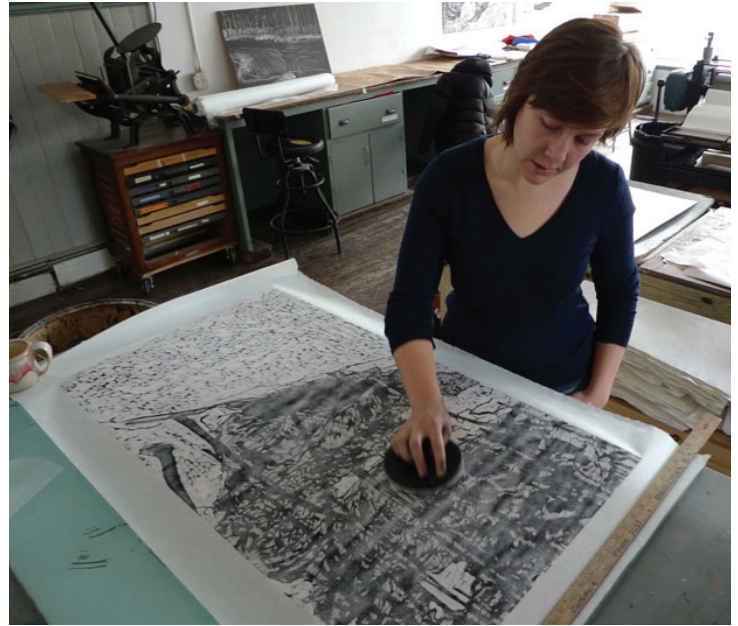
In February this year I undertook an Art-in-Education fellowship at Women's Studio Workshop. The seven-week adventure began when I stepped off the Adirondack Trailways Bus at Rosendale, into two feet of fresh snow—an unexpected novelty for this artist, still burnt from an Australian summer sun.

The snow became a great curiosity and I took great pleasure in walking in it every day, as it melted and changed state underfoot. This experience became the basis of a series of walking drawings, whereby I recorded my daily route marking each step I walked onto paper. During these walks, I watched the land change from white to brown, to the beginnings of green. As I walked I gathered material for a series of large-scale woodcuts. The stark winter landscape and white snow illuminated the giant concrete mine holes along Binnewater Road and these became the focus for my print-based work.

I initially applied for the fellowship at Women's Studio Workshop because I wanted to make work in the environment of Rosendale and particularly the Hudson Valley. Its rich history of landscape art made it particularly relevant to my current conceptual concerns. My work over the past few years has investigated my relationship to the landscape in and around where I live, in an attempt to look specifically at the ways in which land is and has been depicted and represented in postcolonial societies.

I became particularly interested in the way the painters of the Hudson River School often neglected to include or illuminate the environmental destruction and pollution caused by the industrialization happening where they were painting despite their clear opposition to it and desire to celebrate the American Landscape. The works I made during the fellowship attempt to romanticize the post-industrial mine sites, which are slowly being reclaimed by the environment.

During the fellowship, I was fortunate to teach local young people through WSW's art-in-education program. The screen printed works produced by the students in the program were fantastic. During the workshops I invited students to contemplate their own sense of place; these discussions also helped me consider my own representations of Rosendale.



Top: Antonia burnishing the paper against her inked woodblock using a baren Above: Detail of inked woodblock

The residency opportunities at WSW provide artists with the luxury of time and space to not only produce work, but to sit and develop new ideas in a supportive and engaging environment. The constant flow of resident and local artists, interns and class participants creates a dynamic hive of art activity. As well as art being made in every corner of the many-roomed historic building (which in itself is full of industrial history and character), is a willing person to discuss your work, or to go for key lime pie or a beer. My time in the studio was a wonderfully productive making and thinking time and has given me much material to follow on with.

I commend the four incredible women who started WSW and who have continued, for over three decades, to provide a supportive and inspiring environment for women to create new work and share experiences. I feel privileged to have had access to such a wealth of knowledge and experience in Tana, Ann, Anita and Barbara while I was there. It was also great to see the next generation of women on staff keeping the culture of book arts and printmaking alive.

You can see more of Antonia's work on her website [www.antonიაaitken.com](http://www.antonიაaitken.com).



# Fresh New Faces

## WSW welcomes three new interns to the Binne

Interns Stephanie Bell, Cheyenne Mallo and Bryn Sumner are the newest additions to the WSW community. Steph is our chef, providing the Summer Arts Institute students with scrumptious vegetarian lunches using local ingredients. Studio interns Cheyenne and Bryn come to us with much printmaking experience and are assisting with the summer workshops. When they are not in the kitchen or the classroom, these three can be found riding their bikes all over town, swimming in Fourth Binnewater Lake, or hiking the Summit Trail and exploring Rosendale's famous caves. They may also be found hosting informal workshops in the different studios and sharing their printmaking knowledge with one another.

Steph was born and raised in Wilmington, DE. She graduated from the Delaware College of Art and Design with an AFA in Photography and then went on to graduate from the University of Delaware with a BFA in 2009. During and since school she's been honing her culinary skills in an attempt to fund her art. She intends to make the most of her time at WSW, learning as much about intaglio as possible. Then, she plans to spread the printmaking love all over Philadelphia, where she currently resides.

Cheyenne attained her BFA in printmaking from the University of Wisconsin-River Falls in 2010 and has since interned at High Point Center for Printmaking in Minneapolis, MN. Her recent work uses a strong sense of landscape as a central theme and references topographic maps relating directly to her past growing up in both Wisconsin and New Hampshire. Primarily a printmaker, Cheyenne is looking forward to adventures in the papermaking and bookmaking studios.

Born in California and raised in Waterloo, Iowa, Bryn graduated from the University of Iowa in 2011 with a BFA in Printmaking and BA in Music. Her recent work, primarily in the media of etching and stone lithography, explores backwards type and handwriting, lorem ipsum, and other text-not-meant-to-be-read. Since her arrival at WSW she has been exploring the possibilities of letterpress and silkscreen and looks forward to creating her own handmade paper.



Top: Interns Steph, Cheyenne and Bryn Middle left: intaglio and lithograph by Cheyenne Mallo Middle right: lithograph by Bryn Sumner above left: Friday Pizza Day prepared by Chef Steph!



## Joanne Steele

*Former Board Member, Visionary Donor  
and Radical Feminist*

Joanne Steele had recently moved to the area from New York City when she marched right through the front doors of Women's Studio Workshop in 1987. An avowed feminist, Joanne sought out WSW when searching for women's organizations in the area.

Joanne became radicalized in New York in the early '60s, shortly after graduating college with a degree in Chemistry. She was working towards her PhD in Biochemistry when she made the decision to give it up in order to put all of her energy into the Women's Liberation Movement (WLM). Joanne named, co-founded and wrote for the feminist biweekly journal, *Majority Report* (1971–1978). Joanne purchased a small warehouse building in the city in order to distribute the journal, which had gone worldwide. This was her first experience in real estate, which is now her full-time profession. She moved upstate to Kingston after friends suggested she try Woodstock, because her original choice, western Pennsylvania, would be too conservative for her.

*"The arts show the possibility for all of us. We may not have the power to do grand things, but the arts inspire us to begin to do something, in particular, to see and to look deeper at life and the world around us."*

In addition to supporting WSW as a regular Visionary donor, contributing over \$1,000 a year, Joanne has also lent a hand with fundraising, offered her real estate expertise and served on the Board for many years. In the early '90s, she made fundraising phone calls that helped keep the doors of the workshop open. She was also instrumental in getting the Chili Bowl fundraiser started in 1997, suggesting that WSW could organize a fundraiser in February when the community is experiencing cabin fever. In 1999, with the help of her real estate knowledge and her \$10,000 contribution, WSW was able to purchase and repair the intern house next to the studios on Binnewater Lane.



Top: Joanne Steele Above left: Joanne's mother, Anne Atwood, for whom the intern house is named. Above right: Anne Atwood intern house

Joanne chooses to continue to support WSW after all these years because she believes that "art is life and therefore, art and artists need to be helped." She says that the arts "show the possibility for all of us. We may not have the power to do grand things, but the arts inspire us to begin to do something, in particular, to see and to look deeper at life and the world around us." Joanne traces her deep appreciation for the arts back to her mother, Anne Atwood, for whom the intern house at WSW is named. Her mother, who came east from Michigan for postgraduate studies in art, would take Joanne to see art at museums in Boston and Cambridge when she was young.

Joanne currently works as a realtor and sole-proprietor of the Kingston based agency, Aardvark Realty.





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Women's Studio Workshop's programs  
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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.





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