

GREATER KANSAS CITY AREA COMMITTEE NATIONAL MUSEUM of WOMEN in the ARTS **NEWSLETTER** FALL 2020

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Jeanne Levy, Editor

A WORD FROM THE CHAIR

Greetings to our members. We hope this newsletter finds you all safe and well, and that you have finally selected your favorite, protective mask. As summer takes its final bow, many of us look to the cooler, sunny days of Fall that Missouri is known for. We all mark the days until we can reclaim our lives as we knew them. Every day done is a day closer to the time when we can resume our vibrant lives, laughing with friends, hugging relatives, dining out, attending cultural performances, traveling to near and distant lands, and celebrating the natural and creative gifts of this earth.

While everyone is laying low, your Kansas City committee is planning for the new year. We expect 2021 to get off to a slow start while we all wait for the promised vaccine. We are hopeful that in the second half of the year we might be able to hold some of the events we had planned for this year. Until the coast is clear, please stay well.

WOMEN TO WATCH 2020 *PAPER ROUTES*

The exhibition of the works chosen to be included in this iteration of Women to Watch will open on October 8 and continue through January 18, 2021, with an artists' reception on January 16.

The Committee Conference, usually held in Washington at the Museum at the time of the Opening Reception will be virtual this year. **All active committee members** (up-to-date with committee and museum dues) will be welcome to attend the virtual Committee Conference. Details will be announced closer to the dates, but, for now, **SAVE THE DATES** October 22, 23, and 26, 2020, beginning at 11:00 a.m., CDT. There is no registration fee to attend the virtual Committee meeting,

The Museum is in the process of presenting each of the artists, conducting virtual tours of their work. Arlene Finney, Chair of the local Women to Watch Committee has done a great job keeping members informed of when these virtual tours happen and how to access them. Since most members will not be traveling to Washington in the near future, these tours give an unprecedented opportunity to view work by these innovative artists.

On October 13, at 11:00 - 11:45 pm, CDT on Facebook, NMWA will stream a discussion by Oasa DuVernay, New York Committee *PAPER ROUTES* selection, with NMWA and the Baltimore Art Museum.

GOOD NEWS ON DUES

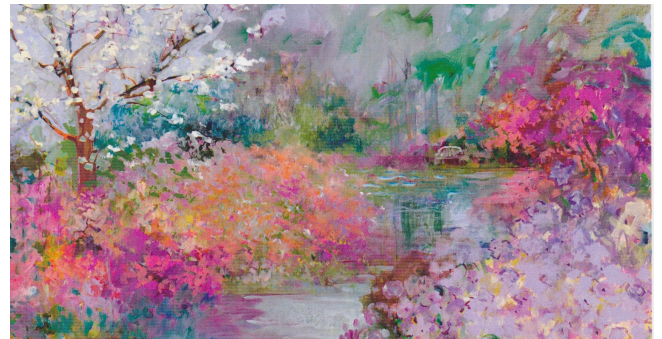
At its September 16, 2020, meeting, the Board voted to suspend 2021 dues for current members of the Kansas City Area Committee. New members will pay one-half the annual dues. This decision does not affect members' responsibility to pay annual dues to the National Museum of the Arts, as local membership requires national membership as well.

NEWS FROM OUR ARTIST-MEMBERS

The severe restrictions all of us have endured for the past several months have not slowed the artists among us. They continue to be productive and successful.

Helen Lea celebrates the 50th Anniversary of her Gallery this year. After earning her BFA in Art History, she traveled to Italy to study, then returned to Kansas City where she worked for Hallmark Cards, and then for the Frick Collection in New York. Her next endeavor included designing fabrics, wallpapers, clothing and illustrating books.

Her love of gardens and gardening now inform her acrylic paintings. To view more of her work, go to helenleagallery.com

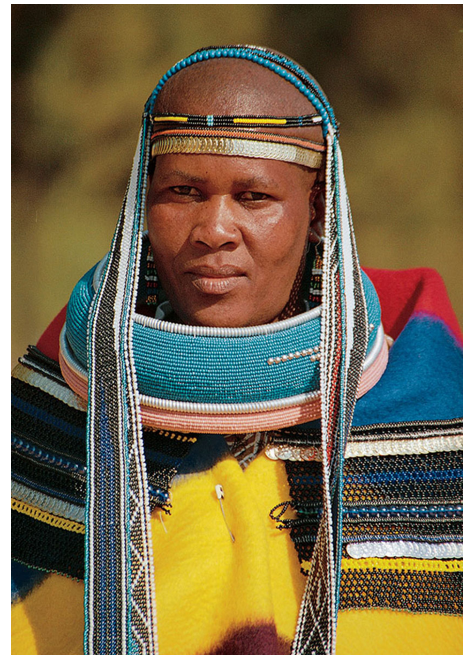


Adrienne Walker Hoard opened an new exhibition, *PAINTED POSES*, at the Box Gallery in the Commerce Bank Building, 1000 Walnut St., Suite 211, on September 4 to run through October 30. Because of current restrictions, viewing the exhibition is by appointment only, through

TheBoxGallery@towerproperties.com.

The exhibition is not her only recent achievement. She won honorable mention for her photograph, "Maria, Adorned as A Mothers of Sons" (at right) at the 11th Annual JMCA "People -The Worldwide Photography Gala Awards, and was a Finalist for the Worldwide Photography Awards - Cultural and Daily Life at the same event.

Adrienne is professor emeritus of Fine Art and Black Studies at University of Missouri, Kansas City, travels widely and has work included in collections of the Smithsonian Institution and other prestigious institutions.





Cheryl Acosta, our representative to the Women to Watch - Metals exhibition in 2018, recently was awarded Best in Show by the Prairie Village Arts Council. Cheryl continues to be very active in the Kansas City Arts scene and has recently begun a support group for women artists in the area. She can be reached at cherylevedesigns@gmail.com.

Bernadette Esperanza Torres has just completed her 17th year as a member of the Metropolitan Community College System. She is a ceramicist and is well known for her intricate and imaginative use of flower images in sculptures and jewelry. More of her work

may be viewed at www.bernadettetorres.com



VIRTUAL LEARNING

Eileen Dugan has come up with great sources of art education for members who are looking for useful things to do while wearing a mask. She recommends a series of art lectures presented by Tom Duncan, owner of a British tour company, Ciceroni. To sign up or for more information go to www.ciceroni.co.uk. The prices are listed in pounds, (about 1.30 USD/pound)

George IV: <https://www.ciceroni.co.uk/news/general/362-george-iv-artspectacle>. No charge for 2 lectures.

Lectures about Charles I and Titian, among others, are available for a fee of 19 to 27 pounds. For more information, go the website: www.ciceroni.co.uk.

MORE VIRTUAL LEARNING

This Fall, NMWA is presenting a series of lectures, *Women, Arts and Social Change*, to explore the intersection of food, art, gender and social change. Members are encouraged to submit family recipes for a series that begins **November 1**, exploring intergenerational and intercultural influences.

MORE ABOUT NMWA

To stay informed about NMWA events, sign up at: <http://engage.nmwa.org/site/SurveyACTIONREQUIRD=URIACTIONUSERREQUESTSSURVEY?ID=9141>.

Check out NMWA Home Page for access to current exhibitions.

NMWA MUSEUM STORE

And don't forget: For all the people on your gift list - or yourself! - The Museum Shop offers all sorts of art-related clothing, jewelry, books and other useful things.

AN APPEAL FOR ART OUTING IDEAS

Although it is uncertain just when members' meetings will be allowed, and rescheduling cancelled events is an option, more ideas are needed for future Art Outings. All members are encouraged to suggest venues for the group to visit when meetings are again permitted. Members interested in serving on this committee or those with suggestions please contact Pam Damron at pd11907@aol.com,

BOOKS

Last, but not least, a few books about women artists.

Old in Art School, by Nell Irvin Painter.

Dr. Painter, Professor Emerita of History, Princeton University, writer of several well-respected books on history, decided, at age 64, she wanted to be an artist, and not just "an artist" but a professional artist whose work was accepted as such. It turned out not to be so easy as one might hope. Not only was Nell much older than the average undergraduate art student, she had a husband and two aged and frail parents to care for as well. Not only were her clothes "not arty" her attitudes toward learning had been shaped by academia with an emphasis on intellectual enquiry and art school, she discovered, required something absolutely foreign to her. She finished her undergraduate studies and decided that, to qualify as "An Artist" she needed that MFA. Accepted at Rhode Island School of Design, she faced more surprises, some of them personally painful. The eight other students who had been accepted by RISD when she was, respectfully ignored her, as did her teachers. When work was presented for critique by instructors and fellow students, the careful consideration and thoughtful observations made about others' work, her work was acknowledged as "acceptable" but constructive and honest critique was missing. She realized that, because she was older and Black, the students and instructors didn't know how or what to judge in her work.

So she took her work to artist friends and others for the help she knew she needed if she were to improve and be labeled "An Artist" artist that she wanted to be. This memoir was written when she was 75 and was still happily active as an artist - "An Artist" artist.

This book will be discussed at the virtual NMWA Book Club in January 2021. Go to the NMWA website for information on how to participate in the discussion

An Artist in Her Own Right by Anne Marie Friedman

The author became interested in Augustine Dufresne (1789-1842) during her research on the painter, Antoine-Jean Gros (1771-1835), who was famous for a number of heroic paintings of Napoleon's military campaigns, and as a painter in the Bourbon Restoration Court.

Written in first person, the novel focuses, not so much on Augustine as an artist, because none of her work seems to have survived her, but because she offers a way to examine the role of women artists in revolutionary and post-revolutionary France. The first third of the book is devoted to a discussion of the political and social turmoil of that period as it impacted artists in general and Gros in particular, and, after Gros' suicide in 1835, to Augustine's reflections on her life and her ambitions.

Augustine was 18 when her parents arranged her marriage to 36-year-old Gros. The marriage, by all reports, was not happy, but most of the information about Augustine is a sort of footnote to biographies and other publications focused on Gros. Augustine had studied art from a young age and wanted to be a professional artist, so the marriage to Gros, at first seemed like an ideal arrangement. It would make it easy for her to meet other well-established artists, such as David, Gros' major teacher, Delacroix, and Gericault. But Gros was devoted to his mother, who ruled her son with an iron and possessive hand, and he had no interest in or sympathy for Augustine's ambitions. So, Augustine found it extremely difficult and, often impossible, to pursue her own ambitions.

As a study of an artist's career, this novel is not very successful; as an exploration of the social, political, psychological and economic forces that create obstacles for women artists, at least as they impacted one French woman, it is more interesting.

Broad Strokes: 15 Women Who Made Art and Made History (in that order) by Bridget Quinn.

Since 2016, during Women's History Month, The National Museum for Women in the Arts has asked the question, "Can you name 5 women artists?" This book will give every reader an interesting list of women artists from which to choose when they answer that question.

Quinn's style is informal and personal. The reader has the feeling she is doing a gallery tour with the author, who casually shares information about the artist, how Quinn came to be interested in her, some refreshingly direct evaluations of the artist's work, and the historical and social context in which it was created. Several of the artists she has chosen are not necessarily the most famous. The most recognizable names are Artemisia Gentileschi, Rosa Bonheur, Louise Bourgeois, and Kara Walker. Among the artists whose work can be viewed in Kansas City are Adelaide Labille-Guiard (Portrait

of Sculptor Paul Lemayne, Nelson Atkins Museum of Art, Gallery P23) and Louise Bourgeois (Maman, Kemper Museum of Contemporary Art, southwest lawn).

Broad Strokes is a relatively short (172 pages) book, and the brief profiles are illustrated by reproductions of a “break through” or typical work that Quinn discusses as it relates to that artist’s professional and personal history. it is the sort of book one can read piece-meal, use as a reference, or enjoy as a way to spend a few hours of quiet.