

San Francisco Advocacy for NMWA | Summer Newsletter



The San Francisco Advocacy for the National Museum of Women in the Arts (NMWA) is the Northern California support committee for NMWA in Washington D.C. Our mission is to empower women in the arts. This is our summer 2024 member newsletter.



Group photo from the recent reception of Nellie King Solomon's solo exhibition *Oblivion Seekers* at Fourth Wall Gallery.

Member News

Our Board of Directors met recently to review upcoming event planning and our philanthropic giving for the remainder of the year. It's an exciting time for SFA. We're looking forward to several exciting events and have funds available for philanthropy and supporting women artists!

You will be hearing from us shortly regarding upcoming museum visits, online programs, and our annual holiday party. I'm also pleased to announce we have approximately \$15,000 that we can use for a philanthropic gift. We believe it is an excellent idea to purchase a piece of art for NMWA in honor of Ilene Gutman, who

will retire as Deputy Director of the museum at the end of this year.

We look forward to keeping in touch and send our best regards for a wonderful summer.

NMWA Featured in the News

New Worlds: Women to Watch 2024, which is still open at the National Museum of Women in the Arts, has received extensive press coverage from the Washington Post, The New York Times, The Guardian, and more. Nicki Green's *Anointed (Double Bidet Basin with Faucets)*, 2019 was featured in The Washington Post (excerpt below). Links to the articles are available here.

NEW WORLDS FROM 2

systems made of thread and yarn, each soft structure attached to a pair of solid plaster feet.

Other contributors take more skeptical views of traditions. India's Rajasutri Goody arranges paper and ceramic models of food-stuffs to illustrate the scavenging for sustenance by her ancestors, members of the much-abused Dalit caste. California ceramicist Nicki Green pairs queer symbols on urinals and bidets, each doubled to suggest trans identity, thus questioning Judaism's long-established notions of gender and the importance of ritual baths for women.

Elements of folk art reappear: a technological artifact in one of the most forceful of the environmentally themed pieces, a gas mask repurposed by Mena Cliff Havelishah (Sipetard Clowd), inspired by polluted sites as well as Native American crafts, the Kansas artist transformed the object by adding paint, seed beads, tarweed-like strands and Oklahoma dirt.

Peru's Graciela Arias Salazar also imbues manufactured objects with indigenous heritage. She painted 30 machetes, weapons brought to the Americas tropics by European colonizers, with scenes of the mythic origins of the Shapibo-Cushbo, a people native to the Peruvian Amazon. The shape of the blades is ideal for manufacturing the huge statues scattered in stony of the plateaus.

The contributions of Almée Papapan and Marisela Dixon Williams are very different, yet linked by a shared concern for damaged landscapes. Papapan, who lives in Arizona, built a mixed-media topographic map of a suburban community whose superficial calm disguises the environmental destruction required to construct it. The Massachusetts-based Williams created audio recordings of the Arctic Circle and pressed the ambient sounds onto discs that decay over time, representing the disappearance of glacial terrain in a warning work.

While everything in the exhibition is representational in a sense, most of the works employ unconventional materials and techniques. One exception is a large oil painting by Araly Morales, a Mexico-born Texan. The picture realistically portrays three working women who hold each everyday tool as a rag, a mop and a mophead. They stand near "Inte-Yemas," another example of a customary forest redefined by its subject matter. In a show of art that embraces science fiction and ancient myth, steeply depicting ordinary women may be the most radical gesture of all.



COURTESY OF A MUSEUM



COURTESY OF NICKI GREEN



KORIN PORTUGAL, COURTESY OF GRACIELA ARIAS SALAZAR



CLAIRE A. HANDELY, COURTESY OF MENA CLIFF HAVELISHAH (SIPETARD CLOWD) IN A SHOW OF CONTEMPORARY ART FOR THE EXHIBITION 'NEW WORLDS: WOMEN TO WATCH 2024' FROM THE 2024 AMP

CLOCKWISE FROM TOP: Ai Hasegawa, "Inte/Possible Baky, Case 01: Asako & Mariga," 2012, digital photo prints and video; Saskia Jordá, "Raíces (Roots)," 2018, felt, thread, coffee yarn, plaster and wooden spoons; Graciela Arias Salazar, detail of "Creación del Amazonas (Creation of the Amazon)," 2023, polyptych of 30 machetes and acrylic on wood; and Nicki Green, "Anointed (Double Bidet Basin with Faucets)," 2019, glazed vitreous china with epoxy.

THE WASHINGTON POST • FRIDAY, MAY 24, 2024

Artist Updates



See what Women to Watch Candidate Artists are up to this summer!

Sofía Córdova (WtW 2020 & 2024)

—The Wreck and not the Story of the Wreck / Solo Show / JOAN Los Angeles / May 11 - July 20, 2024

—“15 Art Shows to See in Los Angeles This Summer,” featuring Sofía Córdova: The Wreck and not the Story of the Wreck / Press / Hyperallergic / June 13, 2024

Julia Goodman (WtW 2020)

—Papermaking with Julia Goodman / Workshop / BAMPFA / July 28, 1 pm (Space is limited, RSVP through the link)

—The Space Program San Francisco / Artist Residency / September 1 - October 15, 2024

Nicki Green (WtW 2024)

—New Worlds: Women to Watch 2024 / NMWA / April 14 - August 11, 2024 —Solo Show / Contemporary Jewish Museum / August 2024

Cathy Lu (WtW 2024)

—Into View: New Voices, New Stories / Group show / Asian Art Museum, San Francisco / Through October 17, 2024

—Spirit House, Cantor Arts Center / Group Show / September 4, 2024 - January 26, 2025

Sandra Ono (WtW 2020)

—Here / Online Group Exhibition (guest curator) / NIAD / June 2024 - July 2024

Genevieve Quick (WtW 2024)

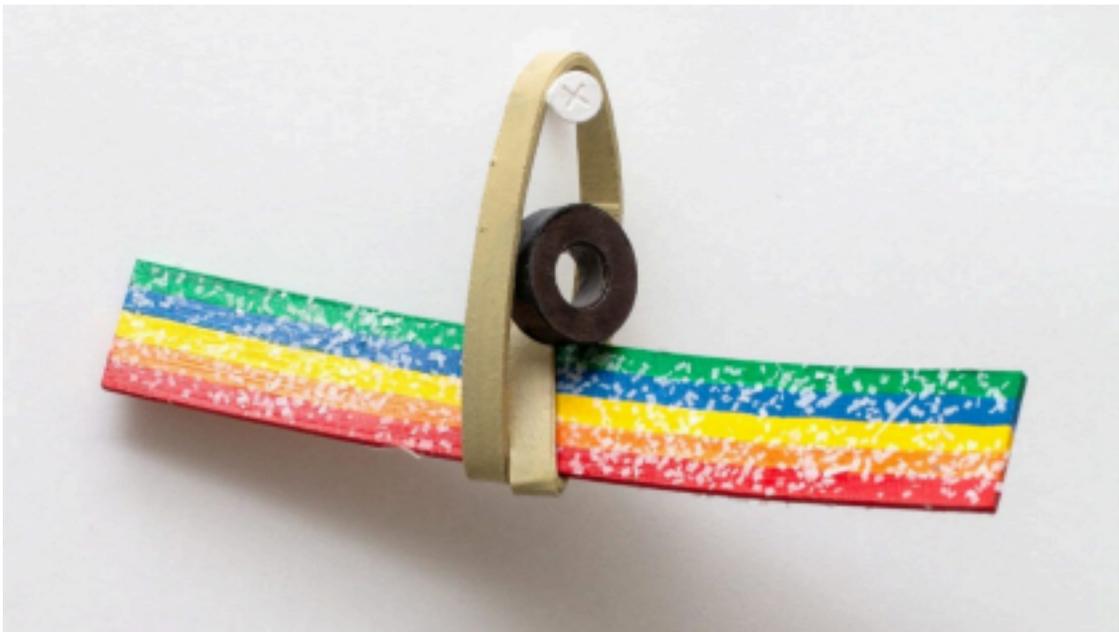
—reckonings in film: short film showcase in conjunction with P L A C E: Reckonings by Asian American Artists / San Jose ICA and Montalvo Center for the Art / June 27 / Montalvo's Carriage House Theater from 7 p.m. to 9 p.m. (Tickets: \$10 per person)

Amy Tavern (WtW 2020)

—Penland School of Crafts Annual Benefit Auction / Penland School of Crafts / Penland, NC / August 23 & 24

—Lisbon Contemporary Jewellery Biennial with Galerie Beyond (Belgium) / Art Fair / Lisbon, Portugal / June 28-30

Recommended Viewing



The following list contains suggestions of exhibitions and events that our members might enjoy this spring.

Wheel of Fortune by Cate White / George Adams Gallery / June 1-June 28

Corinne Smith: Silene Capensis / MOAD / May 30–July 21

Imin Yeh, A Salty Rainbow / Catharine Clark Gallery / May 11–July 6 Michael Hall, For Real Life / Catharine Clark Gallery / May 11–July 6 / Square Cylinder Review

Lindsey White, *Fantastico!* / Casemore Gallery / June 1–July 13 / KQED Story

Gravity and Grace by Danielle Lawrence / et al Gallery / June 7- July 20

A Woman You Thought You Knew / KADIST / April 11–August 3

Chitra Ganesh, Liz Hernández, Lotus L. Kang, Candice Lin, Helina Metaferia, Citra Sasmita, Kelly Sinnapah Mary, Sin Wai Kin, and Tomoko Yoneda

Into View: New Voices, New Stories / Artists: Koon Wai Bong, Theresa Hak Kyung Cha, Wu Chi-Tsung, Michael Jang & Barry McGee, Cathy Lu, Jiha Moon, Younhee Paik, Nicole Pun, Stephanie Syjuco, TT Takemoto, Wesley Tongson, Rupy C. Tut, and Jenifer K Wofford. / Asian Art Museum / June 19 - August 5

New Work: Mary Lovelace O'Neal / SFMOMA / March 16–October 20

Zanele Muholi, *Eye Me* / SFMOMA / January 18–August 11 / KQED story

Helen Kim / *Modernisminc* / June 28- August

New Work: Mary Lovelace O'Neal / SFMOMA / Through Oct. 20

Member Spotlight

Helen Kim



Helen Kim was born in Seoul, Korea, and moved to West Virginia with her family as a child. After high school, she attended Cornell University, where she received her Bachelor of Architecture degree. After graduation, Helen moved to Boston, where she lived for 2 years, and then to San Francisco, where she lived for almost 20 years. Helen now lives in San Mateo with her husband.

Helen grew up surrounded by strong, artistic women - her mother, grandmother and aunts, who all taught her to knit, sew and draw before she could write. Her artistic skills, combined with a love of puzzles, led to an interest in architecture, a field that combines problem-solving and critical thinking. After working at architecture firms in Boston and San Francisco, she accepted an executive management position at Accenture to create the firm's Workplace Design Guidelines and travel to the company's offices in Asia and the U.S. to implement them. She then opened Urban Knitting Studio in San Francisco's Hayes Valley, a knitting retail and instruction business. Interesting fact - Kate Pierson from the rock group, The B-52's, was one of Helen's customers!

Helen began her full-time art practice in 2021. She creates abstract paintings, drawings and collages in her studio at Yosemite Place in San Francisco. Drawing is Helen's first love. When she started painting, her lyrical lines and marks naturally made their way onto the surface with oil and cold wax to visually narrate her life's

story. Memories and emotions are expressed through colors, shapes and lines, all of which have been instrumental in developing her personal vocabulary.

Supporting women in the arts is important to Helen for many reasons. She studied architecture and worked in the field when few women served as role models in the profession. In addition, Helen experienced and witnessed female architects not being provided the same opportunities as their male counterparts. Today, women in architecture and art are receiving their well deserved recognition. Architects Julia Morgan, Zaha Hadid, Jeanne Gang and artists Ray Eames, Anni Albers, Louise Nevelson, Helen Frankenthaler, Etel Adnan, Squeak Carnwath and Julia Couzens inspire her.

Shifting the Silence, a powerful exhibition that Helen saw in 2022 at SFMOMA made a significant impact on her. That show featured women artists who “use the radical language of abstraction to enhance the world we share.” Julia Couzens’ talk at Natsoulas Gallery in Davis in 2023 also had a profound impact on Helen. During her talk, Ms. Couzens spoke about the relatively small number of women artists who were represented in galleries and publications. Her work in that show addressed this imbalance.

Exciting news! Helen has an upcoming solo show at Modernism West. The opening reception is June 27 from 6:00 - 8:00 pm. See www.modernisminc.com for details.

Image Captions:

—NMWA News: Image of page 2 of the article *‘New Worlds’ is a sweeping art show mash-up of sci-fi and ancient myth* by Mark Jenkins / The Washington Post / May 24, 2024

—Artist Updates. Installation image from Sofia Cordova’s solo exhibition *The Wreck and not the Story of the Wreck* at JOAN Los Angeles.

—Recommended Viewing: Imin Yeh, *Airhead extreme, olive, and rubber band*, 2024, Acrylic paint, PVA glue, paper, tracing paper, 5 x 2 1/4 x 2 inches. Courtesy of Catharine Clark Gallery.