
**Petition Sent to CAA in February 2019:
50% Women-Centered Programming at CAA 2020**

August 18, 2020 marks the Centennial of Women's Suffrage in the United States, and the Committee on Women in the Arts would like to use the College Art Association's annual convening as a platform to mark and celebrate this monumental occasion and the tireless work of those who continue to promote justice and equality for all.

The Committee invites CAA to designate half of its 2020 conference programming to research, artistic presentation, and scholarly discourse that centers on women and addresses the intersectional and transnational complexity of race, class, gender, and sexuality in the arts.

By dedicating half of CAA's 2020 programming to women, CWA aspires to draw due attention to the historical and contemporary work of women artists and thinkers, and to commemorate an important moment in the U.S.'s fraught history of inclusion.

We believe that this collective effort to center voices traditionally at the margins of art discourse advances both the mission of the Committee and the strategic goals of the College Art Association.

COMMITTEE ON WOMEN IN THE ARTS

Chair: Kalliopi Minioudaki

Members: Sampada Aranke, Susannah Bieber, Amanda Cachia, Sally Deskins, Aliza Edelman, Joanna Gardner-Huggett, Katya Grokhovsky, Andrew D. Hottle, Liz Kim, Carron Little, Rachel Middleman, Basia Sliwinska, Stephanie Sparling Williams, Anne Swartz, Katherine Guinness, Jocelyn E. Marshall, Jodi McCoy, Vanessa Parent, Connie Tell, and Sarah Beth Woods



The Committee on Women in the Arts (CWA) is pleased to invite you to this reception celebrating the 50% women-centered focus of the 108th CAA Annual Conference, an initiative marking the centennial anniversary of U.S. women's suffrage, while also acknowledging the discriminatory practices that limited voting rights for indigenous women and women of color, even after the passage of the 19th amendment.

The performance program is curated by Out of Site, a Chicago-based organization which supports artists to create work in public space. The program tonight hopes to cultivate a dialogue regarding race, class and gender from a local and transnational perspective. We wish to thank the co-sponsors, of this event who have collaborated to make this evening possible, Columbia College Chicago, CAA, and CAA's Services to Artists Committee (SAC). Special thanks to Steering Cocktails and Native Foods for the wine and food, to Georgia Siampalioti and other friends of the committee, and the design studio Bend, Athens Greece for our button design.

Performers:

Alexandria Eregbu's artwork serves as a watery release. The materials that I work with feathers, obsidian, indigo dye, cowrie shells, dried flowers, cotton, linen, fishing nets, all charge these waters. They speak to me and share how long they've been traveling. Their textures tell me where they've been. Sometimes depending on the color, I can feel what they're feeling, too. Though I find the conversations with these materials and their histories to be both gratifying and maddening, they help bring my artworks: sculptures, textiles, props, and installations through their beginnings and endings. More typically than not, the work is in some form of opposition with one another— bound by a sort of meeting at a crossroads. But it is they, the materials, which function as the ultimate compass. They guide me through new chapters as old chapters come to a close. While yes indeed, I am the captain of my own ship, sometimes their guidance directs me to demanding and unforeseen currents.

Her most recent tide has brought me closer to the shores of West Africa, home as my father knows it. Studying his country, the artwork, garments, rituals, and performances, I have found home in the Igbo people's use of dualism, the Leopard Man's spiral, the body patterns of uli, love letters as chalk drawings, the blue-pigmented textiles of the Yoruba and their orishas which remind us of Nature's ordered chaos and our intertwined connection to it. This is the Marvelous. Suddenly an entirely fantastical world awaits before me. I feel like a child lost in rhythmic dance and these sandy waters are ones my curiosity can't resist."

Wannapa Pimtong-Eubanks is a Butoh Artist, movement coach, and actor. Her venues include Goodman Theatre, Raven Theatre, Chicago Cultural Center, The Athenaeum Theatre, Victory Garden Theatre, MCA, Links Hall, Ruth Page Center for the Arts, Access Living, and many more... She was chosen to be showcased for Dance/USA showcase at the Dance Center of Columbia College Chicago. Her experience includes Thai Dialect Coach (King & I at Stage 773 for Porchlight Music Theatre). Wannapa has recently been part of Laura Crotte's theater group to present the "Day of the Death" for students in Chicago schools. She is an ensemble member of Body Strata collaborating with Renee Baker, Artistic Director/Music Director of Chicago Modern Orchestra Project. She is an artistic company member of Erasing the Distance, a non-profit arts organization based in Chicago that uses the power of performance to disarm stigma, spark dialogue, educate, and promote healing surrounding issues of mental health. She has also been studying *Nia [The NIA Technique is a mind/body physical conditioning program that initially stood for Non-Impact Aerobics, a health and fitness alternative that emerged in the '80's, and evolved to include neurological integrative practices and teachings], and Qi-gong.

Program

- 7:45pm** Welcome & Introduction by Kalliopi Minioudaki,
Chair of Committee on Women in the Arts
- 7:55pm** ***Out of Site Chicago*** Introduction by Tricia Van Eck
- 8pm** ***Put Yourself in My Shoes*** by Wannapa P-Eubanks
- 9pm** ***Healing Circle*** by Alexandria Eregbu

Out of Site Chicago (OoS) curates unexpected encounters in public space. We support contemporary performance artists and dance companies to create new work that engages directly with the public. Artists are invited to select public sites that resonate with their practice. Our mission is to bring cultural experiences to everyone facilitating unique surprises for people as they come home from work. We curate work that brings joy and wonder transporting people out of their daily routines to create a moment of reflection in their lives.

OoS is the brainchild of Carron Little (Faculty in Performance Department at The School of The Art Institute of Chicago) and Whitney Tassie (Curator of Modern and Contemporary Art at the Utah Museum of Fine Arts) and has been supported by Wicker Park and Bucktown SSA #33, Chicago Department of Cultural Affairs and Special Events, Propeller Fund and The Dr. Edward Orzac Memorial Foundation.

We have produced over a hundred public performances since 2011 by local and international performance artists. We have broadened our mission to creating artist talks and workshops facilitating a wider understanding of public performance and film screenings. We have created opportunities to expand dialogue between the local performance community and international artists to cultivate and inspire a transnational dialogues. We began by devising a funding structure for performance artists to support more ambitious work. We have supported artists from City Souvenirs who have performed at PS1 Gallery in New York in 2015, Sheryl Oring is an international artist based in America and Berlin, Jeff Huckleberry who created a performance at the Sullivan Galleries at SAIC and Ieke Trinks who works internationally and is currently curating What Remains at Dfbrl8r. We have supported local artists such as Sara Zalek, Rachel Bunting, Ginger Krebs, Fereshteh Toosi, Joshua Kent, Mothergirl, Honey Pot Performance, Meghan Moe Beitiks, 3 Card Molly and Adam Rose to name but a few.