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Folder ID: 30485625

Series: Media coverage and engagement

Dates: 01/01/1995 – 12/31/1995

Subfonds: Records of President James D. Wolfensohn

Fonds: Records of the Office of the President

ISAD Reference Code: WB IBRD/IDA EXC-13-12

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Washington, D.C.

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" A WOMAN'S VIEW...."

Women Art Exhibition

Press Kit

 Archives



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President Wolfensohn - Briefings Books for Presidents Meetings - Meeting Materials
Calendar - Press Clippings and Photographs - A Woman's View - Women Art

The World Bank Art Society

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Document Log

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Edit

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A. CLASSIFICATION

- ☒ Meeting Material
- ☐ Trips
- ☐ Speeches

- ☐ Annual Meetings
- ☐ Corporate Management
- ☐ Communications with Staff

- ☐ Phone Logs
- ☒ Calendar
- ☒ Press Clippings/Photos

- ☐ JDW Transcripts
- ☐ Social Events
- ☐ Other

B. SUBJECT: A WOMAN'S VIEW -- WOMEN ART EXHIBITION -- PRESS KIT

DATE: 09/07/96

C. VPU

Corporate

- ☐ CTR
- ☒ EXT
- ☐ LEG
- ☐ MPS
- ☐ OED
- ☐ SEC/Board
- ☐ TRE

Regional

- ☐ AFR
- ☐ EAP
- ☐ ECA
- ☐ LAC
- ☐ MNA
- ☐ SAS

Central

- ☐ CFS
- ☐ DEC
- ☐ ESD
- ☐ FPD
- ☐ FPR
- ☐ HRO

Affiliates

- ☐ GEF
- ☐ ICSID
- ☐ IFC
- ☐ Inspection Panel
- ☐ Kennedy Center
- ☐ MIGA

D. EXTERNAL PARTNER

- ☐ IMF
- ☐ UN
- ☐ MDB/Other IO
- ☐ NGO
- ☐ Private Sector

- ☐ Part I
- ☐ Part II
- ☐ Other

E. COMMENTS:

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09/07/96

View Update History



WORLD BANK STAFF ART SOCIETY

EQUALITY, DEVELOPMENT & PEACE

A WOMAN'S VIEW

AN EXHIBITION OF ART BY WOMEN

PROFILE

SEPTEMBER 6, 1995

WORLD BANK HEADQUARTERS - WASHINGTON, D.C. - U.S.A.

THE WORLD BANK STAFF ART SOCIETY

Equality, Development and Peace

A WOMAN'S VIEW: An Exhibition of Art by Women **The UN Fourth World Conference on Women, Beijing** **November 6, 1995 - January 15, 1996**

DESCRIPTION

Prepared by: Regine S. Boucard, President
Vasia Deliyianni, Curator

Date: September 6, 1995

At the end of 1994, the idea to organize this event became a reality through suggestions and our contact with Ms. Anette Pedersen of MPSWI who has been briefing since us on the conference and its developments and following up on ours for the exhibition. Armed with such encouragement, we started networking (individually and as a group) and gathering support within the Bank (the Internal Advisors) and began the building of the necessary team with existing and new External Volunteers. WBSAS was then able to shape the parameters for this event while sending feelers to our contacts (the External Advisors) and contacting Embassies as needed.

Before too long, and as of first quarter 1995, numerous inquiries and submissions were reaching our office and leading to the fascinating task of acquaintance, information sharing, portfolio submission, studio visits (where and when possible) and organizational meetings. Meanwhile, our Board members, on mission or vacation were making contacts abroad and sending the results. We were also keeping abreast the UN conference itself via Internet.

The range and scope of the artists we were considering increased tremendously as the word went around in the Washington area, as well as in Europe, Central and Latin America, the Caribbean, Africa, Asia and the rest of the US (especially New York). The idea was well accepted and even cheered by all. Guest curators and art experts gladly offered and/or accepted our invitations to contribute to the selection process. For example:

- **The International Collection.** The WBSAS and the new curator, Ms. Vasia Deliyianni, researched contemporary women artists of different countries and nationalities whose work was covering all media: two-dimensional, three-dimensional and especially mass media, video art and installations. We selected from these international women artists the ones whose strong feelings and ideas on women issues were expressed in their artwork. It was rewarding to discover that there were women artists, whose life work was dedicated to these issues, were aware of the UN Conference, and most were preparing their participation in the Conference. The collection thus brings together the diversity of cultural backgrounds and reflects a candid respect and concern for those affected by the issues it discusses. The sensibility of the artist is strongly transmitted.

- **The Chinese Collection.** A special sub-exhibit is dedicated only to Chinese women artists as China is being the host of the Conference. An invitation to curate was extended by WBSAS to Ms. Pei De Tsai, Director of the Committee for Chinese Artists Intercultural Movement (CCAIM), Inc, in New York. 80 works by 30 Chinese women artists coming from across China represent contemporary art movements and schools in the country. A group of Chinese professors, selecting the works, will be accompanying the collection to Washington, DC Through the ED for China, Mr. Shengman Zhang, and the Country Division for China, we were able to facilitate their visa requests. The Embassy of China is also lending an interested eye to the exhibition.

Due to financial restrictions as well as art insurance policies, international artists living and working in the USA and mainly New York metropolitan area, were more accessible to WBSAS. In some instances artists through and facilitated by Bank Field Offices. In other instances, we reached them through Embassies in Washington, D.C. Other artists from abroad were supported with acceptance letters to help their fundraising in order to finance their participate in the exhibition. In all cases established artists as well as upcoming artists were eager to participate and regularly demonstrate an overwhelming support for this project.

In addition the exhibition will be complemented as follows:

- **A Panel Discussion: New Strategies of Empowerment of women in the arts.**
Panel will include:
 - Berta M. Sichel, writer, curator, adjunct professor of Media Studies Program at the New School for Social Research, N.Y.
 - M.M. Serra, director Women Makes Movies, N.Y.
 - Diane Karp, Editor, New Observations, N.Y.
 - Alison Divine Nordstrom, director, Museum Southeast Museum of Photography, Daytona, Fla.
 - Caterina Pizani, Ph.D., currently writing a book on Women's art in Alberta, Canada
 - Carol Shneemann, artist, N.Y.
- **A poem from a Filipino poet and artist.** The artist would be willing to read out her poem, probably as an introduction to the film presentation or the musical performance. It will also be included in the catalog.
- **A catalog** is also on our wish list: its preliminary parameters include:
 - A theme orientation
 - Foreword by Mr. Wolfensohn. Preface/Overview Anette Pedersen, MPSWI, Ismail Serageldin, VP ESD. We welcome other such contributions as well for the introductory sections.
 - One or two artists and their works featured per page, together with section of each of their statements
 - The catalog will be registered at the Library of Congress

- The Chinese Curator will contribute with a review of the Chinese
- Curator and guest curators essays on the artwork will be included as well.
- Ms. Elizabeth Morris-Hughes, first Regional Gender Advisor for Africa (1990-95) will also contribute to the catalog.

Bank staff, aware of our undertakings are welcoming the exhibition and offer encouragement and assistance. Among those collaborating with us we should also count:

- IMF, who were willing to share their Atrium space and contribute financially to the Opening Ceremony cocktail, no longer possible due to unavailability of their space in October/November, are still keeping their offer open. We are exploring other ways in which they can contribute.
- We have received support from Field Offices for the transport of artworks of nationals residing in those countries, i.e. Argentina, Indonesia, South Africa, Russia,

As a result of the overwhelming response from artists and their promoters, the exceptional quality of the artwork, and the interesting thematic representation we are witnessing, WBSAS is faced with a large-scale collection. The International Collection will most probably include close to 65 artists in addition to the 55 Chinese artists.

We have considered the following **World Bank spaces** for the exhibition:

- The International Collection will be housed in two separate spaces: **"MC" Lobby, "H" Lobby and Mezzanine** and **"J" Lobby and Basement**, close to the Auditorium in both buildings, site of MPSWI for the Post-Beijing Conference Program. The collection will be arranged by theme in both buildings.
- Chinese Collection. As the host country for the Conference, and considering the importance of their collection, WBSAS has decided to use the **E-12 gallery**. We should mention that the Chinese collection is symbolically a major event in the Chinese art community: it is the first time that an exhibition will group such a large number of women artists inside and outside of China. It is also to be noted that the Committee for Chinese Artists Intercultural Movement, Inc. (CCAIM) grateful to the World Bank for giving such an opportunity to Chinese women artists, has offered to make a donation to the World Bank on this occasion. Additionally, is the intention of the Chinese Delegation to invite the World Bank, in the person of Mr. Wolfensohn, to become partner member of CCAIM. In reciprocity, WBSAS is recommending that the World Bank purchase one or two pieces from The Collection. The transport, framing and installation of the works and related costs will fully financed by CCAIM.

The **Opening Ceremony** will take place in the E-12 gallery, to allow for the Chinese delegation to present their unique collection, thank and make their donation to the Bank. To avoid a large crowd in E-12, and allow the international collection to benefit of the Opening as well, the following is being considered:

- That the Opening Ceremony be simultaneously aired via video and transmitted in the 2 other venues where artists, specialized critics, the media and other art experts be kept in the area where their interest lay ("H" or "J")
- After the Opening Ceremony and at an agreed time, the Bank officials, and other distinguished guests would be led from E-12 to the other two venues for the viewing of the rest of the collection.
- After the Opening Ceremony, all spaces will be opened to all guests.

It is hoped that Mr. Wolfensohn would be available to make the Opening Remarks at this museum quality exhibition.

This event will also mark the new era of WBSAS and set the tone for the new direction it has taken.



THE WORLD BANK STAFF

ART SOCIETY

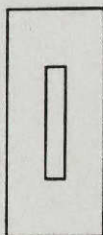
ART AND YOU

The first thoughts whisper, suggesting unique ideas to follow. The eyes and hands tentatively invade the surface, millimeter by millimeter, entrancing the tools and medium as if slowly waking up from a long winter dream. Ideas emerge from bare thoughts. Sketches spurt everywhere. Lines, shapes, and shadows start growing, vibrating, feeling, and expressing an unstoppable motion. It happens in the middle of the night, all day, anytime - all the time. Timid strokes grow stronger, sometimes frantic, before realigning as if thinking, fantasizing about becoming. From a frilly enterprise to an avalanche of transposed energy, the vision is exploding: writhing, twisting and moaning. An artist is at work.

It, became, from a simple revelation to a struggle for identity to pair up a knowledge: the legacy; to soothe a desire: the dream; to grasp the world at large: the reality; to show a feeling: the boldness. An artist is among us.

We need to keep close to the arts for harmony. We are privileged to have such opportunities in our organization. The quality of the exhibitions at the World Bank Staff Art Society is comparable to that of established galleries of large cities. The Art Society provides the arts to World Bank staff, their families, and the community, while promoting the work of the artists from the world around who strive to express aesthetically the simple and complex emotions of our dreams and realities.

Regine S. Boucard
President
1995



HISTORY

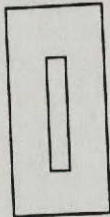
The World Bank Staff Art Society (then the World Bank Art Society) was founded in 1968 by a group of World Bank volunteer staff art lovers and collectors with drawing classes as the first activity. Its first exhibition displayed the work of its students. Then followed a series of monthly exhibitions held in the "E-12" Atrium. News of the exhibitions spread rapidly, and the Society began presenting artists from developing countries, Europe, and America. The Society encourages group exhibitions under a common theme, medium, style, gender, or region. For example to link culture and development, the Society promotes traditional arts and crafts. Past exhibitions include: Berber, Yugoslavia 1980; Ishigooka, Japan 1987, DOBAG Rug Collection, Turkey, 1987; and works by World Bank Staff, 1988/1990.

Since 1968, the Society has showcased over 100 exhibitions of museum quality. Each exhibit is preceded by an evening reception to which members and special guests are invited. The events are often organized in collaboration with an embassy, which may have played a part in bringing the artist to Washington. On certain occasions, a special evening may be held for the artists and guests who typically include critics, gallery owners, private collectors, curators, museum staff, and the media. This reception also gives the artists and agents first-hand exposure to the art community. The Society also promotes works of Bank staff and family members at the Annual Staff Art Show. The works are chosen by a committee of judges.

The Society works closely with the Bank's Office of Community Relations and other World Bank clubs to co-produce some events and may complement certain conferences with appropriate exhibitions.

MEMBERSHIP

There is no formal dues-paying membership. All Bank employees and their families are automatically members of the World Bank Staff Art Society. The Society welcomes volunteers. In future years, a Special Membership Program is envisaged in collaboration with Washington area art institutions.



OUR PROGRAM

With the completion of the reconstruction of the World Bank Main Complex, the World Bank Staff Art Society will resume its activities in the Fall of 1995. Activities planned are:

Art Exhibitions - Two to three exhibitions to be held annually.

Art Classes - For Bank staff and their families - Classes are taught by professional artists. Students are encouraged to exhibit their works at the Annual Staff Art Show.

Lobby Art - Display, in World Bank Lobbies, of large works suitable for lobbies, conference rooms. A review of Lobby Art participants and their work will be published annually.

Annual Staff Art Show - Juried art competition for World Bank staff and families.

An Acquaintance with a Collection - Display of works of art belonging to collections. A review of this program and its participants and their collection will be published annually.

Newsletter - Featuring review of activities undertaken during the previous period and announcing the schedule of events for the next.

Student Internships - Accredited short-term programs for art students assisting our program.

Special Memberships - Patrons will benefit from discounted admissions at area special exhibitions and other activities.

Special Events - Costume Ball, Special Catalogs, Lectures, Conferences, and related Performances.

THE EXECUTIVE BOARD

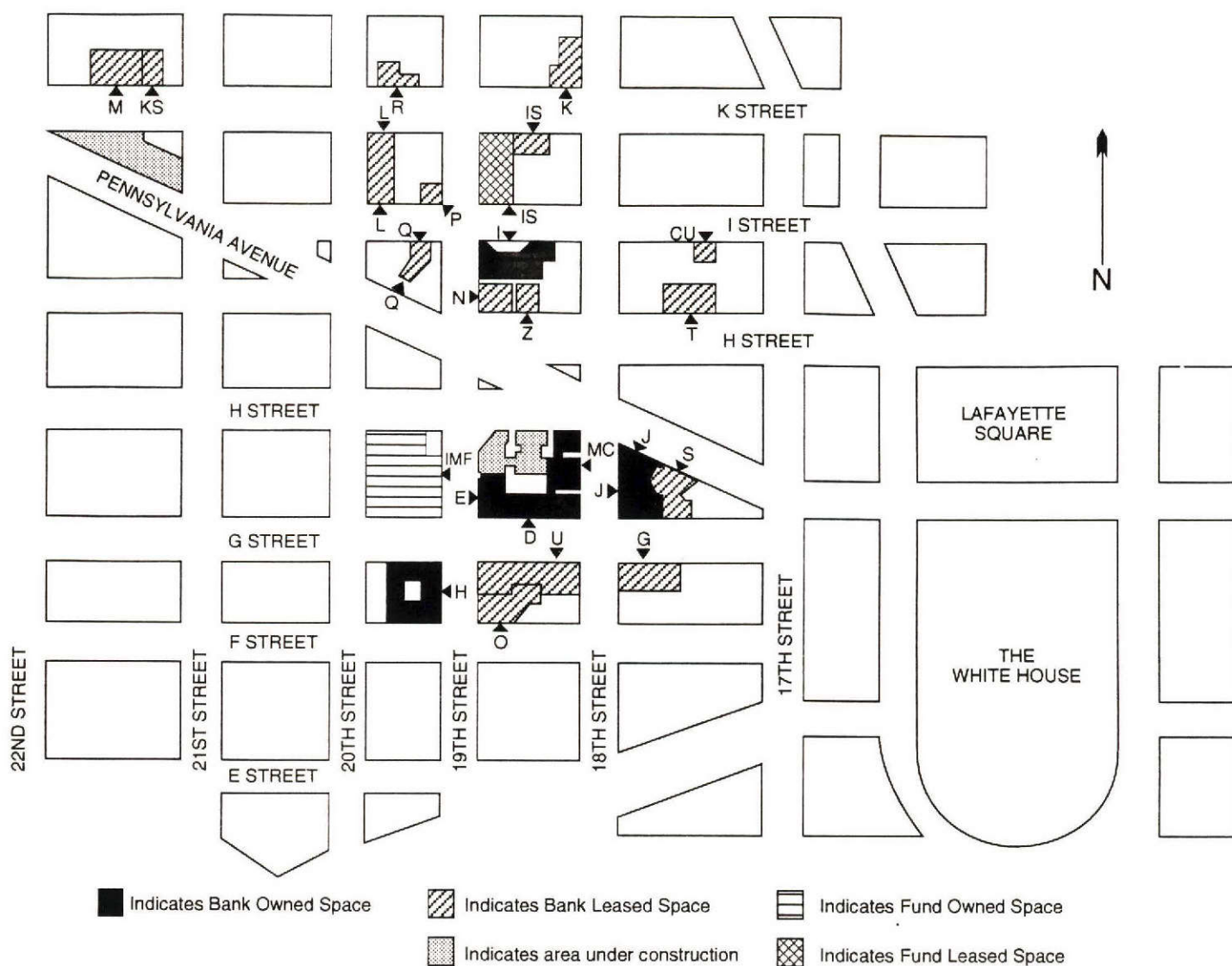
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Alicia Hetzner, Editor - Public Relations Committee
Vasia Deliyianni, Curator - Selection Committee
**Chonlada Sac-Hau, Photographer - Administrative & Support
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The World Bank Art Staff Art Society
1818 H Street, NW - Room J4-008
Washington, D.C. 20433
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We are always eager to hear suggestions.



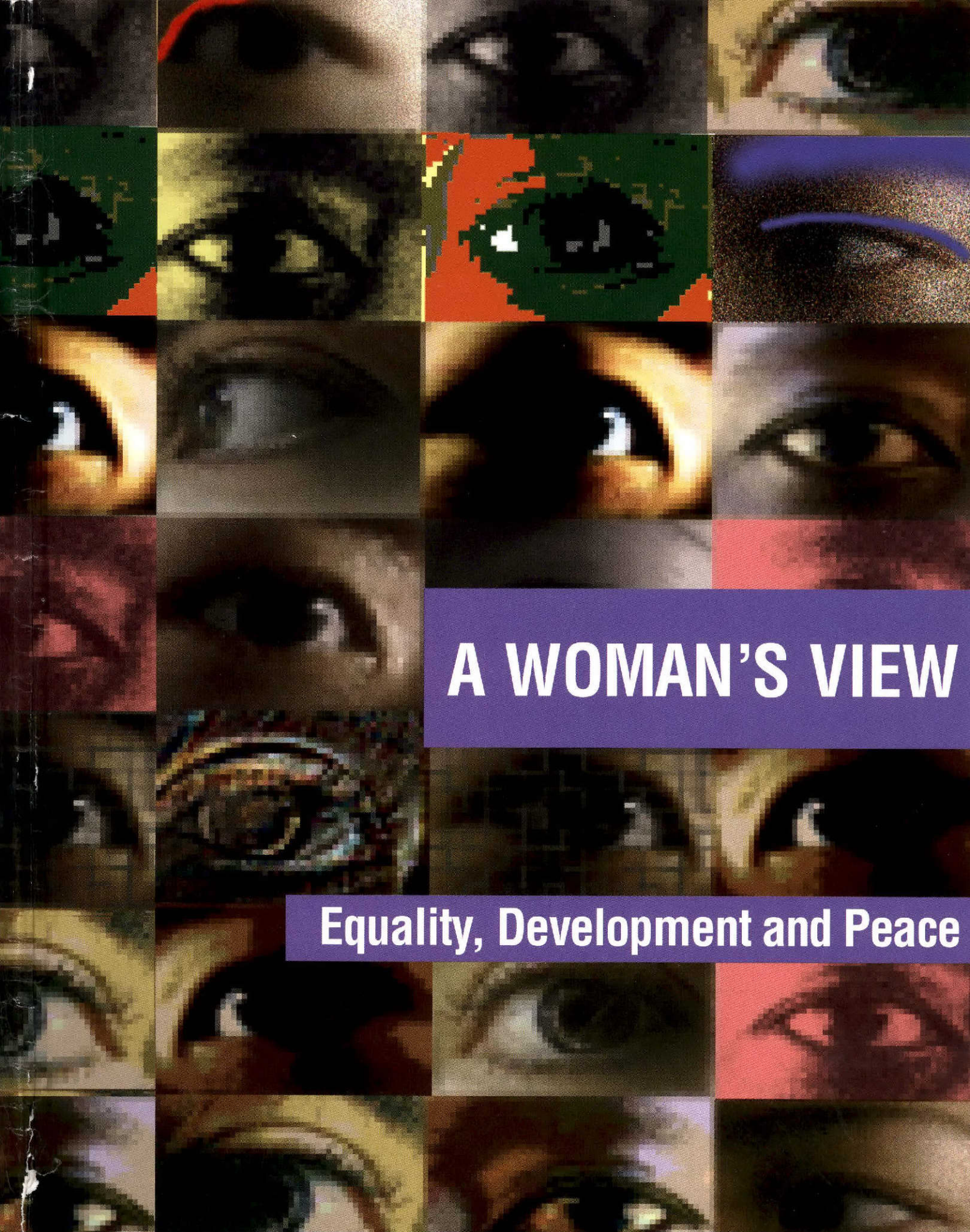
STREET PLAN OF WORLD BANK GROUP AND FUND OFFICES



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 Washington, D.C. 20433, U.S.A.
 Telephone (202) 477-1234

Letter	Address
"CU"	1722 I Street, N.W.
"D"	1809 G Street, N.W.
"E"	701-19th Street, N.W.
"G"	1776 G Street, N.W. Floors 2-5, 8
"H"	600-19th Street, N.W.
"I"	1850 Eye Street, N.W.
"J"	701-18th Street, N.W.
"K"	1801 K Street, N.W. Floors 3-6, 8
"L"	1990 K Street, N.W. Floors 3, 4
"M"	2131 K Street, N.W.
"MC"	700 18th Street, N.W.

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"O"	1889 F Street, N.W., Floors 4,5,6
"P"	900 19th Street, N.W.
"Q"	1919 Pennsylvania Avenue, N.W. Floors 4-7
"R"	1909 K Street, N.W.
"S"	1750 Pennsylvania Ave, N.W.
"T"	1717 H Street, N.W., Floors 7, 8, 9
"U"	1800 G Street, N.W. Floors 3, 11, 12
"Z"	1819 H Street, N.W.
"IMF"	700-19th Street, N.W.
"IS"	1875 Eye Street, N.W.
"IS"	1850 K Street, N.W.
"KS"	2121 K Street, N.W. (IMF)



A WOMAN'S VIEW

Equality, Development and Peace

A WOMAN'S VIEW

Equality, Development and Peace

Edited by Regine S. Boucard, Vasia Deliyianni and Alicia Hetzner

**World Bank Staff Art Society
The World Bank
Washington, D.C.
U.S.A.**

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Darius Mans, Secretary
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Alicia Hetzner, Editor
Chonlada Sae-Hau, Photographer

Exhibition Committee

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Vasia Deliyianni, Curator
Alexandre Marc, Assistant Coordinator
Alicia Hetzner, Editor
Chonlada Sae-Hau, Installations Coordinator
Darius Mans, Diplomatic Relations
Pei-De Tsai, Guest Curator, Chinese Collection
Claire Evans, Administrative Coordinator
Rosa Pedraza, Jeffrey Ray, and Yolanda Palis, Editorial Assistants

Exhibition dates

November 6, 1995—January 15, 1996

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Library of Congress Catalog Card Number: 95-61986

Design and typesetting by Beni Chibber-Rao
Cover photograph by Jenny Marketou
Cover design by Beni Chibber-Rao
Printing by Master Print, Inc.

Contents

iv	Foreword Ismail Serageldin
v	Message Anette Steen Pedersen
vi	Preface Regine S. Boucard
vii	Index of Artists
viii	Acknowledgments
1	Curators' Essays Vasia Deliyianni Pei-De Tsai
7	Works
46	Chinese Collection
47	Additional Readings Elizabeth Morris-Hughes Yolanda Palis
48	Biographies

Foreword

This important exhibition provides a vivid statement about the condition of women. Their fears, their dreams, their aspirations, their fortitude and their genius. It is for, by and about women. It is an affirmation of the Self and a counterpoint to the Other. No simple reclining nudes or frilly bows and flowers are used to reflect the feminine, to pander to the stereotype, the role cast by societies for so many women around the world.

The works presented here will disturb some, puzzle others and enchant quite a few. But to each they will provide a window on the powerful feelings and strong emotions of a select group of sensitive women artists who are expressing themselves about the feminine condition: from the mutilation of female circumcision to the grinding agony of poverty, or violence and abuse, to the uplifting dignity of work, to the nurturing hand of caring, to the enchantment of self-discovery.

This is an exhibition of works that collectively make a statement, and an important statement, on gender issues in our times. These works, therefore, must be appreciated against historical, sociological and cultural externalities, in addition to their own intrinsic appeal as works of art, where composition, color and form come together for pleasing or disturbing effect.

But these are not just didactic ideological pieces. They are of interest in their own right as works of contemporary art from around the world. Yet, their assembly in this fashion makes a powerful statement and gives a collective voice to the billions of women whose predicament and condition they exemplify. For all the men and women who will view it, it is the opening of a window through which we can see and feel the reality of so many women, far more vividly and acutely than could be conveyed by the many tables of economic and social statistics that accompanied the weighty reports in Beijing. It is a mirror being held up to each of us to see how we have related to that reality in the past. For the sensitive among the viewers, this combination of mirror and window will leave them changed, enriched with a new understanding of the Self and the Other.

This is, after all, the purpose of all true art: to engage us intellectually as well as move our emotions. In this case, given the gender inequalities that pervade our world, it is the first step towards reaching the unreached, including the excluded, releasing the suppressed and integrating that reality to become whole. The stage is set. Let the works speak to you in their own powerful voices.

Ismail Serageldin
Vice President
World Bank

Chairman
World Bank Art Committee

Message

No more words. Action. This was heard over and over in Beijing.

We tend to live in a world of words, and believe in the power of words to make change. Once we utter the right sentences, we believe that things have changed, or will change. In Beijing we found the right words to create a worldwide platform for bringing equality and peace to all women. But we need much more than words.

Beijing *was* more than words. Colors, energy, emotions, expressions, concentration, beauty. Feelings of being powerless to meet the enormous need for change; feelings of hope that equality and peace are possibilities, not just visions, if we work together—women and women, men and women, men and men. These were my most vivid impressions of the conference.

No more words. Art is stronger than words, a bridge to the world of action. This impressive collection of works by women artists from around the world makes powerful and moving statements about women's energies and emotions, their expressions and their beauty.

The variety of media, styles and subjects mirror the diversity of women. We are not all alike. But at the same time, recurrent themes in the work of artists from Denmark to Argentina, China to South Africa, Turkey to Canada, send the message that as part of the same half of humankind, we *do* share a unique experience.

This exhibition took shape in the spring of 1995, when Beijing and the United Nations Fourth Conference on Women were still far ahead of us. The World Bank Staff Art Society took the initiative to say, "Let's capture the themes and the spirit of Beijing in art." With hard work they have brought women from around the globe together once again. This time, their ambassadors are clothed in pastels, oils, ceramics, metals and other rich materials of visual expression.

No more words. It is time to let the images speak. Through the paintings, sculptures, photographs and other works in this collection, I hope you will sense in these works, as I have, the proudness and strength, powerlessness and challenge, that women worldwide feel and share.

Anette Steen Pedersen
Senior Adviser on Women's Issues
World Bank

Preface

The World Bank Staff Art Society (WBSAS) is particularly proud to present "A Woman's View: Equality, Development and Peace," the first exhibition entirely produced by the Art Society. We are grateful to James D. Wolfensohn, President of the World Bank, for his enthusiastic encouragement and support. This successful endeavor also reflects the gracious participation of the many supporters who eagerly embraced its concept and provided us with unstinting professional assistance during the preparation.

This exhibition captures the spirit of the United Nations Fourth World Conference on Women in Beijing this past September and promotes understanding of the feminine condition throughout the world today. The result is a multicultural, multimedia event that chronicles the struggles of women around the Beijing Conference themes. The event also complements the Post-Beijing Program being organized this month by the Office of the Senior Adviser on Women Issues of the World Bank.

In "A Woman's View", women artists from all regions of the world depict their dilemmas in facing the challenges of life today while striving to preserve their identities. It is neither a rebellious message nor a frustrated representation: their works are undeniable manifestations that the indispensable contributions of women must be recognized and given their rightful place in our endangered and rapidly changing social environment.

The unique array of two- and three-dimensional works, the echoes of a poem, the messages of the videos meld into a vivid interpretation in which feminism sometimes takes over, but this exhibition is, after all, a monument to women. The rich creativity and candid sensitivity of each piece project a frank

respect and overlapping concerns among women regardless of their origins, cultural heritage, and social constraints. The works reflect the patience, endurance, tenderness, strength, persistence, desperation, sadness, joys, achievements and dreams of women who physically carry the next generation to life, and care for and unequivocally partake in its shaping.

The tangible bonding, here witnessed, strikes us like a frosted blizzard or a sandstorm that we cannot help but try to curb. The need is greater than that: action, participation, decisions, recognition, ownership and empowerment, no matter how subtle or direct, are part of a woman's daily life, and this reality can no longer be ignored or stopped. Likewise, the artist contemplates the disaster that is well underway through the impact on the young and old, the daughter and the man, who suffer from today's condition of women and, nevertheless, feed on their indispensable existence.

There is room for loving, space for happiness, the right to education, the opportunity for professional growth, access to better health; there is a voice to be heard and counted, the willingness to protect. The time has come to make it right. Whether the message of the exhibition is surreptitious, strong, angry, quiet, humorous or very serious, self-referential or witnessed, we realize: some of us are luckier than others, others are most unlucky, nearly all are struggling, but all of us do care.

May this delightful art collection of diverse talents and spontaneous expression be one more mesh in the growing net of awareness and resolutions toward revealing and embracing the path for action.

Regine S. Boucard
President
World Bank Staff Art Society

Index of Artists

Ona B.	Marcia Kure
Sonia Amirian Balassanian	Gloria Lynn
Genara Banzon	Michele Marcelin
Josephine DeCioccio Beebe	Jenny Marketou
Bozenna Biskupska	Lorna Marsh
Kimberly Camp	Pilar Martinez
Pietrina Checcacci	Carolyn L. Mazloomi
Y. J. Cho	Julie Mehretu
Cecilie Dahl	Raquelín Mendieta
Priti Darooka	Marie-Jose Oppen
Maria Daugavete	Betina Pels
Isabel de Obaldia	Rose Powhatan
Maria Ximena de Valdenebro	Susana Raffo
Desiree Dolron	Astari Rasjid
Yanuar Ernawati	Anu Raud
Tracy Ann Essoglou	Cybele Rowe
Julia Evgenievna Fiodorova	Judith Salmon
Irma Talabi Francis	Dominique Samyn-Werbrouck
Angela C. Franklin	Teresa Serrano
Nene Gioulamirian	Setsuko (Klossowska de Rola)
Denise Green	Helen Zughaib Shoreman
Karin Hansson	Dolorosa Sinaga
Pauline How	Penny Sisto
Bing Hu	Pylle Sondergaard
Lahib Jaddo	Kate Tarratt-Cross
Diana Johnson	Kebedech Tekleab
Martina Johnson-Allen	Anne-Grethe Thoresen
Shermin Kardestuncer	Acquaetta Williams
Uzma (Juno) Saiyid Kazmi	Maria Jose Zamora
Joanne Kent	Lyubov Zhukovicher
Beatriz Kohn	Juana Zubia Rozas
Alexandra Alexandrovna Kulikova	

Acknowledgments

The World Bank Staff Art Society would like to thank the following individuals whose cooperation made this exhibition possible:

Penelope Amberg, Cultural Counselor, Embassy of Australia
Mercedes Tira Andrei, Chief, Washington Bureau, *Business World* Newspapers
Margaret Bernal, Wife of the Ambassador, Embassy of Jamaica
Willis "Bing" Davis, Chair, Art Department, Central State University, Wilberforce, Ohio
Ruth Cook Gibbs, Curator, Ayaso International Fine Art
Fondo del Sol Museum
Sylvia Kaplan, Honorary Life Vice President, South African Association of Arts
Maria-Gaetana Matisse Collection
Sherry Moore, National Endowment of the Arts
Annina Nosei Gallery
Angel Nunez Gallery
Maria Soldevila, U.S. Agent for South American Artists, Washington, D.C.
Gallina Sviridova, Art Consultant, Business Novations, Moscow
Valerie Thomas, Librarian, Embassy of South Africa
Mimi Wolford, Curator, Mbari Art Association and

Bogna Jezierska, Mark Jordan, Elizabeth Moody, Carmen Piniero, John Peter Opdahl, Gil Robert, Katerina Taiganidis, Babis Vekris, Adelina von Furstenberg and Jorge Wong-Valle.

We also sincerely thank our World Bank colleagues for their unstinting assistance, beginning with the strong support of China Executive Director Shengman Zhang, United States Executive Director Jan Piercy, United States Alternate Executive Director Michael Marek and President James D. Wolfensohn:

Jawahir Adam, Josie Bassinette, Carla Bianpoen, Ulrich Boegli, Marylou Bradley, Ralph Brook, Taylor Burgess, Olga Cardona, Margaret Clark, Peter Craig, Joan Davis, Stephen M. Denning, Carrie Garnett, Olivier Godron, Thelma Guerra, Yosef Hadar, Wadi Haddad, Renika Henry, Michele Iannacci, Edwin Judd, Seyda Kocer, Richard Lynn, Gayle Martin, Virginia McDowney, Helen Meade, Jonathan Miller, Steve Mitchell, Raymond Noronha, Minchau Nguyen, Dallas Pangle, Kenyatta Powers, Sheila Reines, Jim Roan, Roberto Roxas, Francis Robinson, Pilar San Jose, Marjorie Sheen, Melody Shen, Ephim Shluger, Michael Spilotro, Viviane Staco, Richard Sukhu, Allison A. Tsatsakis, Tom C. Tsui and Art Wintermeyer.

Curators' Essays

In September 1995 in Beijing, China, during the United Nations Fourth World Conference on Women, a tremendously diverse group of women were able to come to agreement on a broad platform of issues focused on ten "critical areas of concern": poverty, education and health, violence, armed and other conflicts, economic disparity, politics, national and international institutions, human rights, mass media, and environment and development. The conference also demonstrated that women are demanding and occupying an equal place not just on "women's issues," but on discussions on all subjects. The World Bank's message in Beijing was three-fold: *investing in women is good economics, gender inequality hampers growth and investing in women enhances the quality of growth.*

About a year ago, in anticipation of the Beijing Conference, the World Bank Staff Art Society conceived of the idea to invite established and emerging women artists from every part of the world, with emphasis on developing countries, to express their views on these ten critical areas of concern. We offered them the opportunity to exhibit their works in the World Bank Headquarters and to freely address the international and multicultural population of this institution and the Washington, D.C. area.

This was my first opportunity to curate such a large and complex exhibition that highlights women artists from all over the world. Having lived outside my country and my culture for almost fourteen years but always keeping in touch with my people, my nation, and the Greek community abroad, I have been searching for what it means not only to stand outside one's culture but also to coexist and engage with foreign artists and a foreign audience in a foreign land. For me it was thus not only a challenge but a privilege and a signal pleasure to take on such a task.

As soon as the invitation to participate in a post-Beijing exhibition of women's art went out to the international art community, massive numbers of portfolios began to arrive in our offices. It was my responsibility, together with the WBSAS exhibition steering committee, to sift through the hundred of entries and ideas and form a collection. To achieve this, I first had to *relate* to these women artists by delving into their very diverse cultural, historical and regional backgrounds. Next, I needed to understand the messages they were conveying through their art works by deeply comprehending their perspectives on these issues. The latter task was made even more challenging by the fact that, unlike myself, many of these women had lived through the historical events of feminism during the past few decades and have been involved in the international art scene for much longer than I.

The support that I received from WBSAS was crucial. Together we formed a team with a common vision who worked together on all aspects of the exhibition. Together this team of the steering committee, a number of other art experts and myself used our collective knowledge of art and experience to select the works to be exhibited.

Through this process was realized an exhibition that brings together women artists from all regions of the world and puts on view at one time in one locale their rich individual expressions regarding the same set of issues, while satisfying high artistic standards and offering the broadest possible representation of nations.

Art has always been the common language of all people and all nations, the peaceful way to address concerns and problems, the way to express emotions and opinions, *the way* to unify people. Art does not need words to carry its message, neither are the arts limited to one language or one medium. Thus, the works of

these women artists come at the right time and in the right fashion: embodying the Beijing message, they are works of action, not words.

In today's communication age, art is ever more concerned with exchanging information. "In these and other reactions to the exclusionary aesthetics of formalism, Conceptual art posited the view that the meaning of an art work resides not in the autonomous object, but in its contextual framework."¹

Today's art is *conceptual*, rather than *aesthetic*. Working against time in our frenetic age, many contemporary artists concentrate on a *concept* by capturing the *spirit and soul* of an image rather than on the image itself. Therefore, "...the spirit is more important than the outer form of the work...."² Many artists exhibit or at least meet internationally, bringing both their individuality and their culture to *events/happenings* witnessed by audiences. In this international art scene what matter are the *new, the concept*, or the artist's freedom of expression, national representation, even her/his physical presence. In these events cultures mix and create new cultures, and there is an internationalism in the arts. As the mass-media age promoted a global mosaic culture, a kind of multicultural art developed. At the same time artists are responding to tradition, searching for the roots of their unique cultural backgrounds, searching for their new identities.

This is what is happening during this exhibition. It is a rich collection open to all media and all styles. Entering each building, we see the exhibition title on multiple synchronized video monitors, the work of photographer and media artist Jenny Marketou. Through technology the women's eyes characteristic of different nationalities stare out at us from the screens. We can attempt to make a kind of visual transference by seeing through their eyes. Marketou videotaped about fifty women's eyes in the World

Bank Headquarters, interacting with them while she was producing her work, *I Cannot Take My Eyes off You*. It focuses on "the importance of understanding woman's struggle as part of a broader political and ethical movement: to realize the subjective and collective dimension of feminine economy, to preserve cultural diversity and to resist the different form of social domination."

Another multimedia-media artist, Tracy Essoglou, entices the viewer to venture into her booth, *The Sins of the New Millennium*, and to act as a decisive being by interacting with this hands-on piece. Her installation is a symbol of both a religious confessional and a political voting booth. She addresses the "sins" of the modern society under a critical eye of "thoughtful anticipation, and willful participation." As an information activist she emphasizes decisionmaking and opportunity. Carolyn Mazloomi's *The Awakening* communicates the same message through a totally different medium—a quilt.

Karin Hansson uses technology in an "educational way." *Repeat* uses video humorously to explore women's struggle to penetrate the male-dominated thinking of the academic world. Hansson is dealing with women's issues of identity and self-representation, as is Austrian-born Ona B. In her cosmic search for self-identification Ona B. uses space and its aesthetic contrast to create a separate imaginary space and dimensions and brings "the universal woman" out of her emotional world. She is moving into time and space, and through the reflections of mirrors she captures the images of the viewers, engaging them in dialogue in her cosmos.

Women artists take part in political events through their art that is concerned with human rights. They look at the world, and understand and grasp it in its deepest symbology. Sermin Kardestuncer metaphorically travels with Cuban emigres, participating in their struggle by making rafts, then photographing

them. Despite her ten years as a prisoner during the Ethio-Somali war, Ethiopian artist Kebedech Tekleab shares her experience through her paintings and still keeps faith in the human kind. Lorna Marsh paints the necklace way of death used in South Africa and deals with violent images that she experienced there.

The years of political upheaval in Panama affected the paintings of Isabel de Obaldia, which are full of violence, anger and frustration. In the surreal atmosphere, passionate colors and typically mysterious character of *Search*, she observes the circumstances of this turbulent world and risks plumbing the depths of a reality in which irrational violence reigns.

Violence, war, humiliation, fear and human rights preoccupy Dane Pylle Sondergaard, Nigerian Marcia Kure, Armenians Nene Gioulamirian and Sonia Amirian Balassanian and African-American Angela Franklin. At the same time they also describe the joyful moments of life, as do Martina Johnson-Allen in her mystical mixed media piece, *Joy*, Polish painter Bozena Biskupska in *The Sun* and Lahib Jaddo in *Dance with Life*.

Other artists in this exhibition examine the many incarnations of violence against women. In *Crimes Are Committed* Norwegian Anne-Grethe Thoresen investigates real court cases. The objects in her installation are replicas of weapons used to commit murder of women around Oslo in the early 1990s. Thoresen also employs copies of the actual transcripts of the verdicts from those cases. In contrast Indian artist Priti Darooka exposes violence and abuse of women *by women* in her mixed media piece, *Past Present, Present Past*.

In a lighter mood in Nicaraguan Maria Jose Zamora's *Mictlan*, skeletons irreverently transcend death by joining hands and dancing in their coffins.

Some of the artists represent women not only as resisters (against violence), but as leaders. Norwegian Cecilie Dahl's *Nefertiti (Let's Go)* and Diana

Johnson's striking group of sculptures, "*Dignity*," emphasize women's leadership throughout history.

Complementarily, Estonian Anu Raud's weavings embody woman's strong role in supporting and carrying on life, when she does not lead. Japanese artist Setsuko, Marie-Jose Oppen and Helen Zughaib Shoreman also feature that peaceful world that women can create.

...and from a distance through the lost eyes of the people in her large photographic portraits, from *The Silence of the Eye Series*, Desiree Dolron stares at everyone, notices and reflects, just like the poet Homer, whose blind eyes saw and described everything....

Chinese Bing Hu says that she tries to "evoke female self-recognition and to be acknowledged as a woman." Her installation, "*Between the Pregnant and Abortion*," shocks and at the same time magnetizes the viewer. Bing Hu treats this sensitive issue with courage and sincerity. Her piece—organic, strong in color and texture, and powerful in meaning—is so personal, so intimate, but at the same time so familiar to every woman and every man. Her work has a penetrating voice, and she touches one of the health issues that was discussed in the conference.

A different feminine health issue was investigated by Penny Sisto, who worked in Kenya as a health worker and witnessed female genital mutilation and circumcision in a Maasai village as practiced by the wise-woman, *The Circumciser*. In her fabric paintings she embroiders the gamut of intense feelings of young girls in *The Circumcision Cycle*.

Genara Banzon's works relates to her Filipino roots. Her mixed media installation explores an historical and economic phenomenon—Filipino mail-order brides—and its results in our times. Economic disparity is also treated by painters Susana Raffo, Astari Rasjid, Juana Zubia Rozas, Gloria Lynn and

Julie Mehretu. The dynamic painting of Denise Green addresses the economics of the art world.

African styles, masks, dolls and exotic and spiritual artifacts are characteristic of the mixed cultures that feed into Caribbean art. Cuban Raquelin Mendieta and Jamaican-born Judith Salmon explore the healing power of women. Grenada-born Irma Talabi Francis, who has a long-standing interest in female spirituality, believes that "Nature is really a goddess" and creates her Goddess dolls. Self-taught Haitian artist Michele Marcelin paints *Erzulie*, the Goddess who cries, and Kimberly Camp makes delicate charm dolls.

The use of sensual fluidity in the work of the other Latin American artists, Teresa Serrano from Mexico and Pilar Martinez from Peru, is very representative of the mystical expression common in the Americas. *Fertility*, and *The Goddess Of Fertility* express the vital energy that materializes in the mother earth linked to the woman. American Joanne Kent approaches the same theme with *Wheelworks*, earthy and feminine in shape. In her wheels of life Beatriz Kohn unites anthropology and art as she recreates a world of remembrances of her homeland, Venezuela.

"A great artist to me is someone who paints all the views except the one out of the window," stated Australian Cybele Rowe and a view divergent from those above can be seen in her work, *Civilization As I Know It*. She and Pietrina Checcacci from Brazil believe that overpopulation of the earth will eventually harm the humankind and the environment. Betina Pels paints an ideal environment and encourages us to keep it this way, to preserve the beauty of our fragile earth.

Yanuar Ernawati, Josephine DeCioccio Beebe, Uzma Kazmi, Maria Ximena de Valdenebro, Kate

Tarratt-Cross, Dolorosa Sinaga, Dominique Samyn-Werbrouck focus on other aspects of the contemporary woman's struggle: equality, social status and human rights. Russian artists Alexandra Alexandrovna Kulikova, Lyubov Zhukovicher, Julia Evgenievna Fiodorova and Maria Daugavete give their perspectives on both social and political issues. Pauline How's installation, *Thousand Names*, celebrates women throughout history, Rose Powhatan's *Totem to Powhatan* pays homage to a special woman, and Y.J. Cho's powerful painting, *Stairs with Bamboo*, reminds us all that woman is always moving ahead.

Because of women's movements throughout this century, achievements of women in art and culture are being recognized and made accessible to a broader public worldwide. Sociopolitical progress and improvements in the conditions of women's lives can be accelerated by the contributions of women artists, whose art influences public opinion.

"A Woman's View" became a pilgrimage of artists from different lands bringing their offerings in the service of *women* and *art*. Because art and life constantly interact, I hope that this exhibition will be a vehicle of communication and understanding among peoples towards improving the lives of women, and therefore of their families. This exhibition complements the World Bank's greater mission to improve living standards of all by promoting sustainable growth and investments in people and by integrating women in the development process.

Let us dedicate this exhibition to the freedom of art and the artist in every woman...the artist in every human being. Through this special collection, let us celebrate the union of all people through art and celebrate *peace* during these times of global conflict.

Vasia Deliyianni
Curator

¹*But Is It Art?: The Spirit of Art as Activism*, ed. Nina Felshin (Seattle: Bay Press, 1994), 20.

² Adeline von Furstenberg, *Dialogues of Peace* (Geneva: Association Francaise d'Action Artistique, 1995), 45.



Natal Pidgeon and Floral, 1995

Nokuthula Biyela

B. and lives in South Africa

Wall hanging: Pakhamani textile, hand-painted, starch-resistant

96 in x 60 in

The importance of an exhibition complementing the United Nations Fourth World Conference on Women in September 1995, Beijing, China, and the thought of this exhibit taking place without the participation of female artists from China, convinced me that, in spite of the difficulties, it was essential that Chinese women be represented. I welcome this unique opportunity to be instrumental in bringing the first-ever exhibition devoted exclusively to the art of contemporary Chinese women to the American public. The 100 works presented in this show are the works of well-known female artists from all over China—from Tibet to Shandong, from Liaoning to Guangdong. Three specially formed committees selected these works and went to great lengths, both mentally and physically, to ensure the quality and diversity of our contribution to the exhibition curated by the World Bank Staff Art Society.

The earliest artist recorded in Chinese history was a woman named Ke Shou (ca. 2000 B.C.). In *History of Painting* (Huaxue Quanshi, Shanghai Painting Publishing Press, 1985), Zheng Wuchang reaffirms Ke Shou's status as one of the ancestors of Chinese painting. Throughout the ages Chinese women have taught and practiced the supreme art forms of calligraphy, poetry and painting, considered to be integral parts of traditional Chinese art. Cai Yan (ca. 162-239) is regarded as the first great female poet and calligrapher. Ban Zhao (ca. 45-115 A.D.), who possessed an extraordinary talent for both painting and writing, wrote an influential book entitled *Nu Jie* (*Admonitions for Women*). Ban Zhao was also appointed by the Emperor He Di to teach in his court. In the nineteenth century Tang Souyu, an accomplished female painter, compiled the history of women painters in a book entitled *Yutai Huashi* (*The Jade Terrace History of Painting*).

When contemplating the history of the art of Chinese women, we must consider the impact of Confucius (551-479 B.C.). His teachings created a social hierarchy that had profoundly negative implica-

tions for the Chinese woman. In pre-modern Chinese society men dominated every facet of daily life, and within this society, art was relegated to a leisure-time activity.

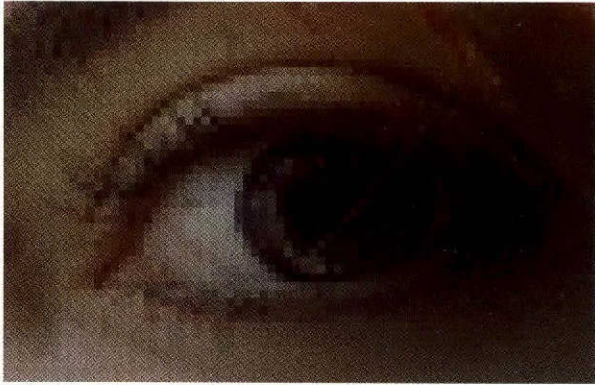
This exhibition marks the first attempt to demonstrate the extensive role women play in shaping the history of Chinese twentieth-century art. The twentieth century has been marked by political turmoil and major historical events that have profoundly changed the lives of the Chinese people. With the emergence of communism and principles of equality, the position of Chinese women in both the workplace and at home improved. However, during the decade of the Cultural Revolution, numerous women were sent to countryside labor camps from which many did not return. However, today's Chinese women, through both their professional careers and their home-oriented activities, are considered an indispensable part of the social and economic well-being of China.

My sincere thanks to every member of the Honorary Committee, the Organizing Committee, the Selection Committee and the Hangzhou Art Institute. I am particularly grateful to Pan Gongkai, whose advice and gracious efforts have been essential to the success of this exhibition. I also wish to thank Regine Boucard and Vasia Deliyanni of the World Bank Staff Art Society for their enthusiasm and tenacious support of this project. My special thanks to my husband, Tsai Wen-Ying, my two sons, Tsai Lun-Yi, Tsai Ming-Yi, Wen-Ying, Ruth Bermant and Qian Jingjing.

The Committee for Chinese Artists Intercultural Movement, Inc. is optimistic that this exhibition will invite viewers to discover and experience the present-day spirit of the traditions of art in China. It is our firm belief that this intercultural exchange will promote mutual understanding, foster expressions of our shared humanity and support the striving for global peace.

Pei-De Tsai
Guest Curator
Chinese Collection

Works

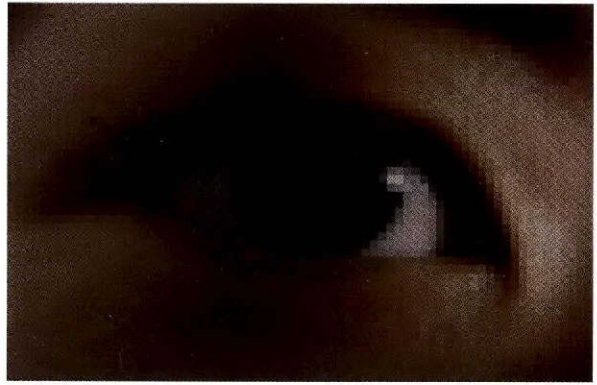


I Cannot Take My Eyes off You, 1995

Jenny Marketou

B. in Greece, lives in U.S.A.

Video installation



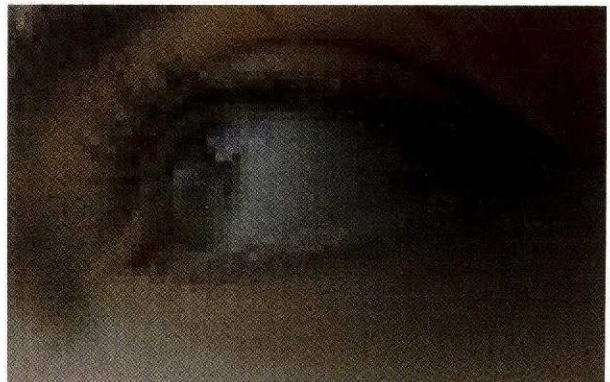
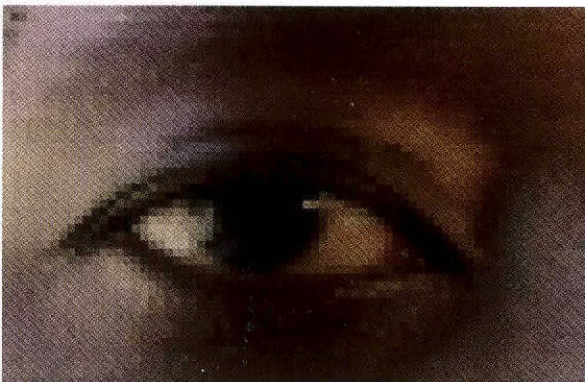
Since I made my first photographic book and environmental installation in 1987, my work can be best defined by an "unorthodox" vocabulary, which combines photography, video, language, architectural space and media and computer technology. I am particularly interested how media and computer technology can enhance contemporary art and how media has controlled the view of women's selves, our bodies and our consciousnesses. Working with technology and the female body, I would like to examine the experience of living in the twentieth century while attempting to symbolically bridge modern technology with the consciousness of our origins. Ultimately, their symbolic union questions how we are supposed to deal with the development of our time.

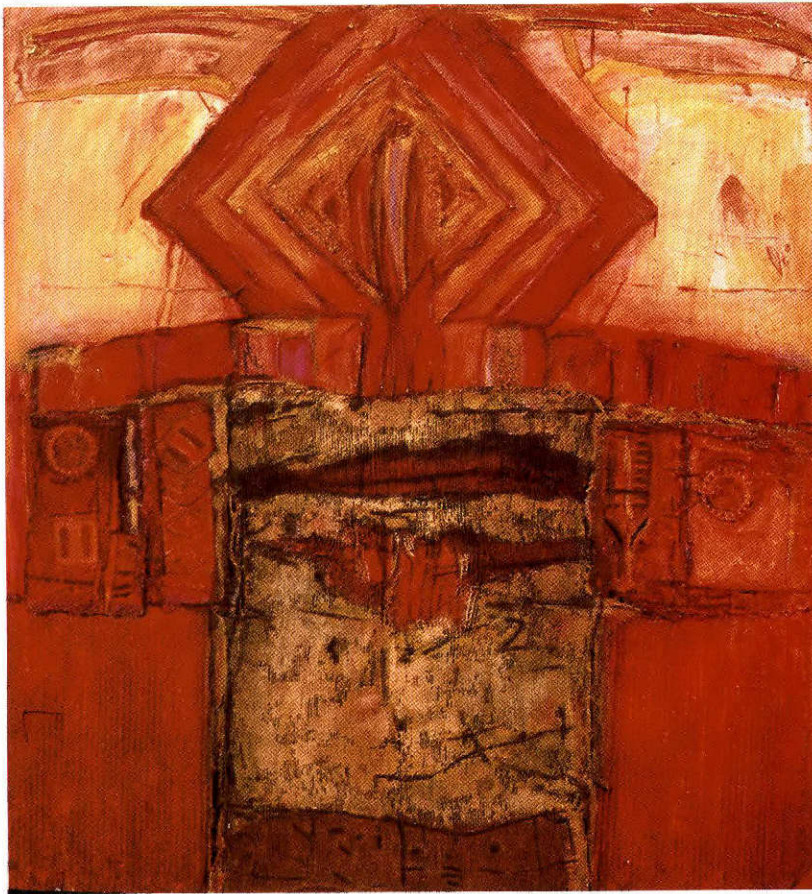
To bridge this past to the present, I also use language and voices. Some speak my mother language, some speak

foreign language. But together they are my way of looking for "parts," parts of a body that in our age of high tech might become as abstract and immaterial as a cyborg. These parts add up to become my body," on which I am dependent as bodies are our homes in a nomadic way of living within this "global village."

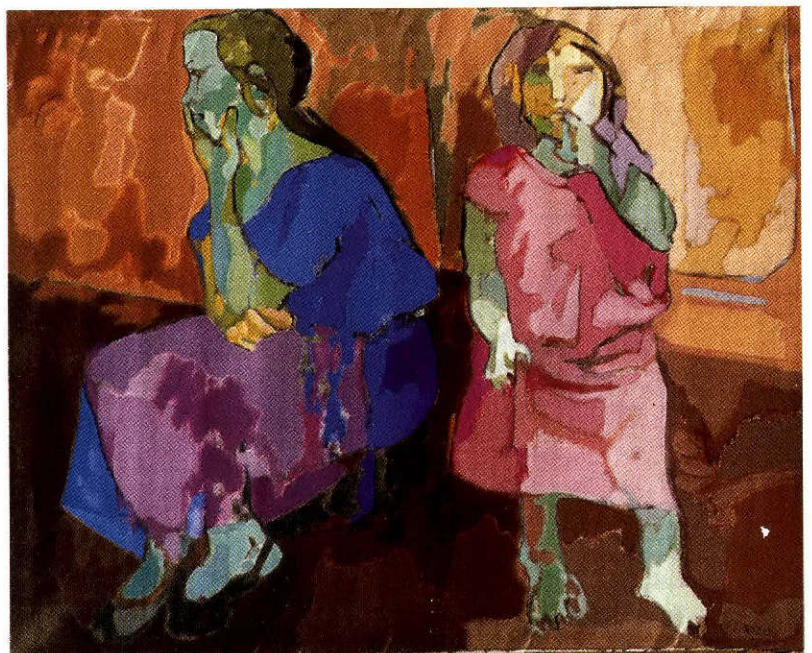
My art is densely layered and reflects my multifaceted roots, first, growing up as a young woman in the Greek patriarchal culture and exposed to the Classical Greek esthetic, philosophy and mythology; and second, the influence of a new esthetic and new culture resulting from my migration to the U.S.A. and my challenging role as woman and as artist. My geographic and intellectual nomadism, travelling and creating work around the world, have allowed me to explore different relations to otherness.

—Jenny Marketou

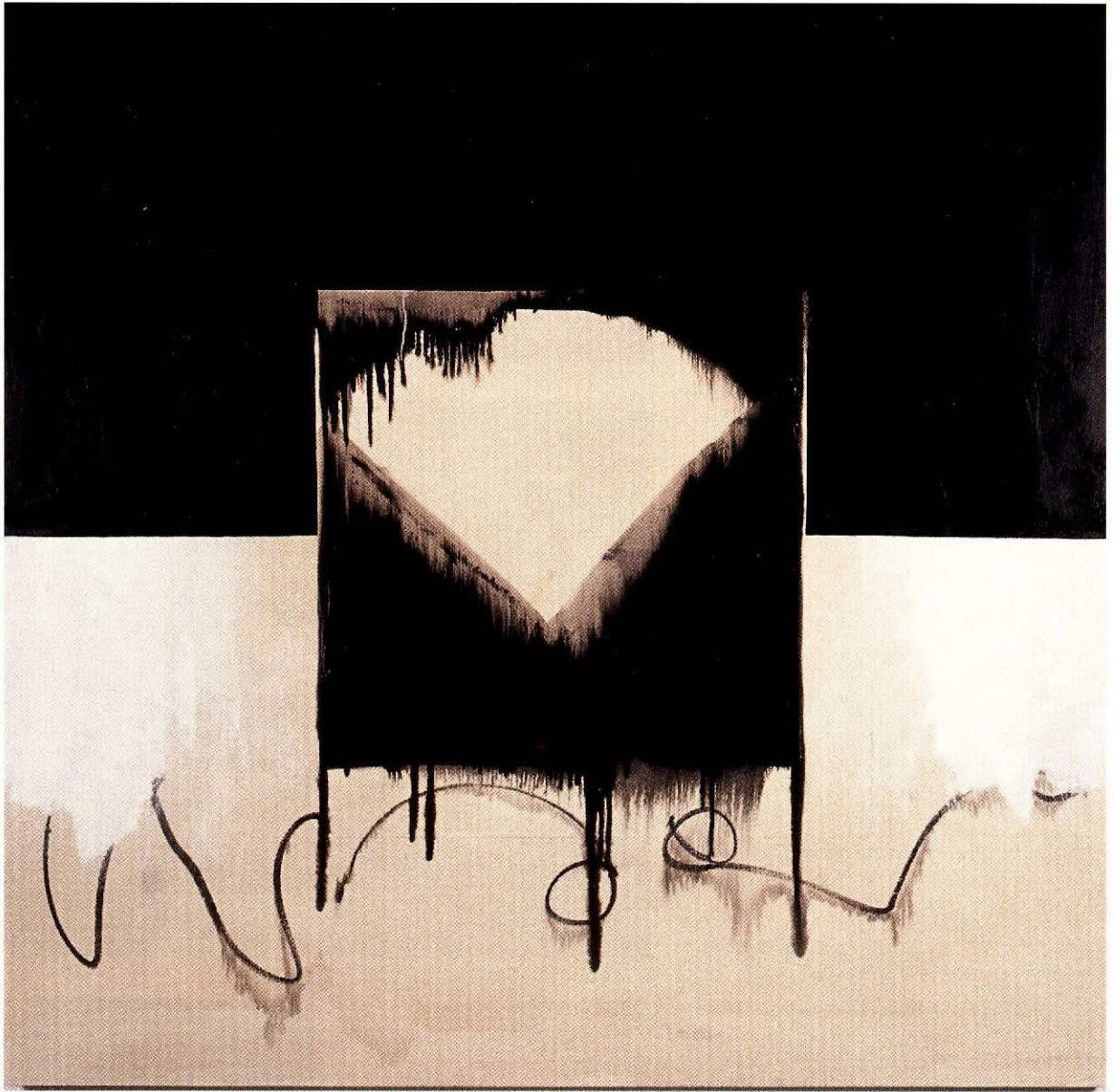




Poverty
 (from the *Poverty Series*), 1993
 Susana Raffo
 B. and lives in Argentina
 Oil, mixed media on canvas
 150 cm x 150 cm



Tiempos Dificiles (Difficult Times), 1981
 Juana Zubia Rozas
 B. and lives in Spain
 Oil on canvas
 100 cm x 81 cm



La Triangulaire, 1993
Denise Green
B. in Australia, lives in U.S.A.
Oil on canvas
72 in x 72 in

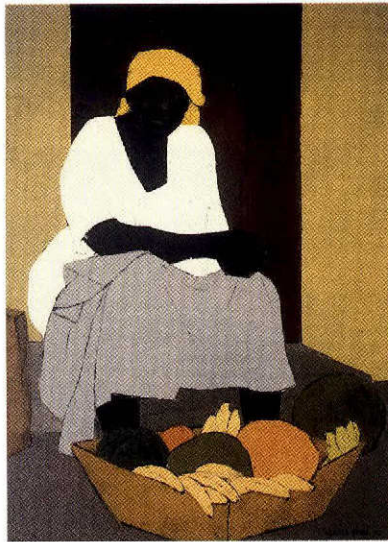
Woman in White Dress, 1992

Gloria Lynn

B. in U.S.A., lives in French West Indies

Oil on canvas

36 in x 50 in



Going to the Market, 1992

Gloria Lynn

B. in U.S.A., lives in French West Indies

Oil on canvas

36 in x 50 in

Eve, 1992

Julia Evgenievna Fiodorova

B. and lives in Russia

Etching

22 cm x 24 cm



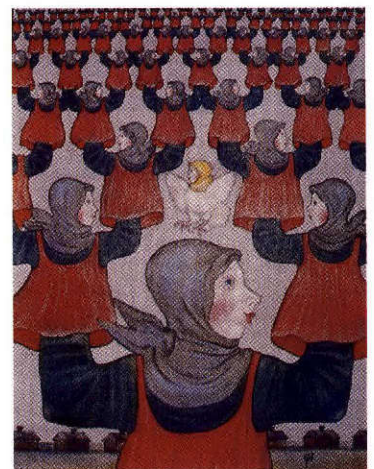
Puppets: The Never-Ending Show, 1992

Julia Evgenievna Fiodorova

B. and lives in Russia

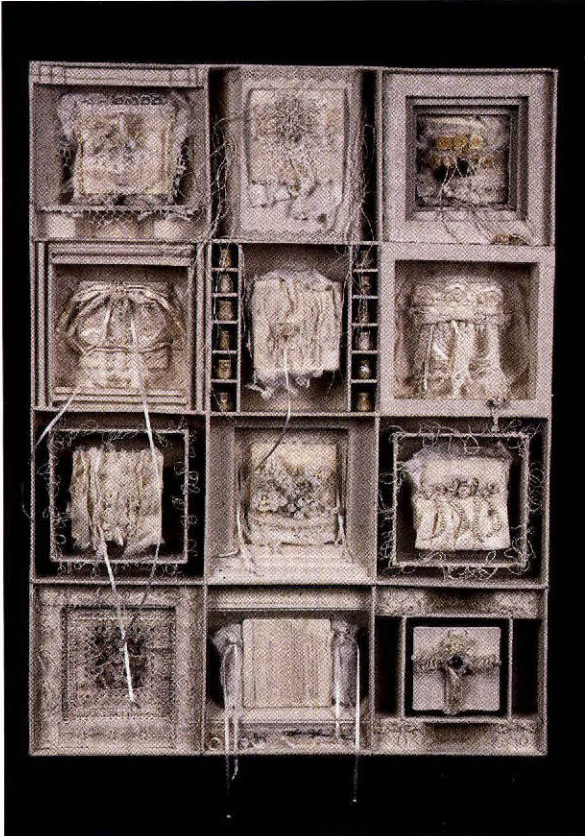
Oil on canvas

50 cm x 70 cm





Irreversible Passage, 1995
Astari Rasjid
B. and lives in Indonesia
Oil on canvas, mixed media
146 cm x 162 cm



Joy, 1994
Martina Johnson-Allen
B. and lives U.S.A., African-American
Mixed media
28 in x 22 in x 2 in

Wheelworks is feminine in form; speaks of the Earth and its concerns, continuity, cycles, regeneration; and is also meant to be a celebration of the quiet strength and dignity of the feminine and eternal qualities of Earth. Large-scale, heavy, and grounding, I wanted *Wheelworks* to be like the mother, to lend stability in an environment that is high tech, often chaotic and very demanding. I hope *Wheelworks* speaks out in a powerful voice, indeed a scream, against any violation of the Earth and its environment, especially the recent nuclear testing.—*Joanne Kent*

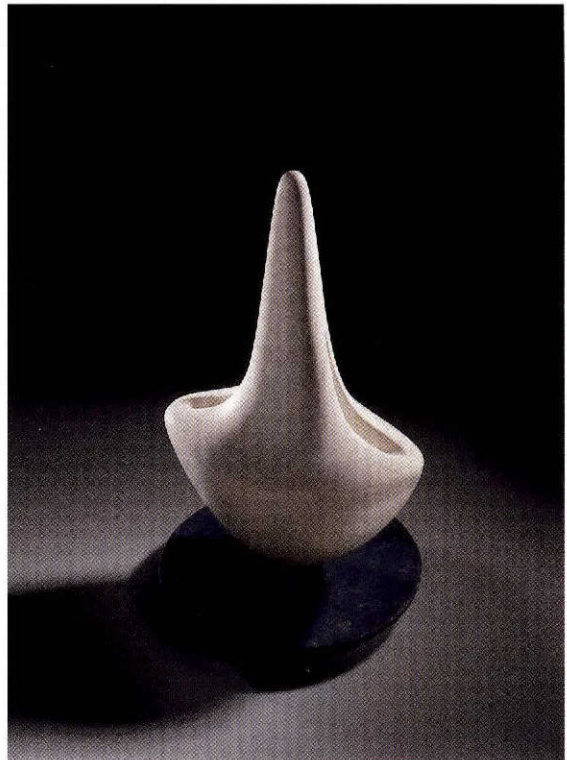


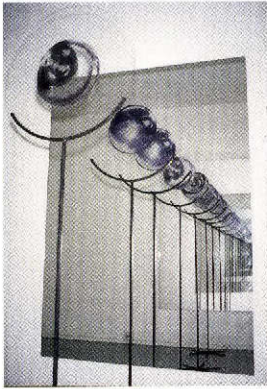
Wheelworks, 1995
Joanne Kent
B. and lives in U.S.A.
Wood, mixed media
D. 6 1/2 ft x 8 1/2 in



Untitled (from the *Goddess of Fertility Series*), 1994
 Teresa Serrano
 B. in Mexico, lives in Mexico and U.S.A.
 Iron, leather, fiberglass
 74 in x 32 in x 15 in

Fertility, 1995
 Pilar Martinez
 B. and lives in Peru
 Travertine, stone
 11 in x 18 in x 8 1/2 in





Vortex, 1994
 Ona B.
 B. and lives in Austria
 Mixed media installation
 6 ft high





Crimes Are Committed, 1991
Anne-Grethe Thoresen
B. and lives in Norway
Mixed media installation
5 ft x 3 ft

The objects are reconstructions of weapons used to commit murder in the Oslo area in the beginning of the 1990s. They are reconstructed after the descriptions given in the transcripts of the verdict (court papers). The green folders on the shelf contain the complete transcripts of the verdicts from the same murder cases. The labels on the objects refer to the transcripts by number and also contain a short summary of how the objects were used.—*Anne-Grethe Thoresen*



Past Present, Present Past, 1995

Priti Darooka

B. in India, lives in U.S.A.

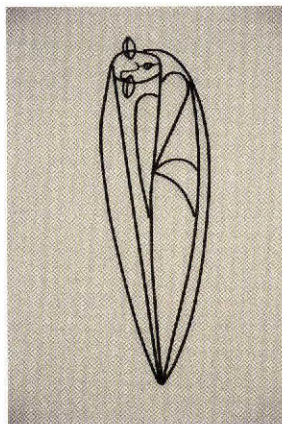
Mixed media on canvas

70 in x 50 in

My latest works deal with female relationships. I strongly feel that the oppression, suppression, abuse and exploitation in many cases are inflicted by one woman on another; sometimes even by women who at some period were victims of similar abuses. I wonder, why does a woman forget what it was to be a victimized daughter-in-law when she becomes a mother in law? *Past Present, Present Past* portrays such relations. Behind the curtain scene a young bride is being victimized by another female. The text reads, "How can I forget what it is to be a daughter-in-law? I will not let you forget what it is to be a daughter-in-law." Both figures show signs of abuse. Forgetting her past experiences, the past victim dominates the present victim's life. I have used my own nails collected over a year to depict the past victim's face. The red thread used in the painting as reins is used in many Hindu rituals. It is a symbol of prosperity and happiness. The vermilion writing in Hindi (*Shubh Labh*) on the threshold means "prosperity." A garland of lemon and chilies is believed to keep evil out, so is hung on doors.

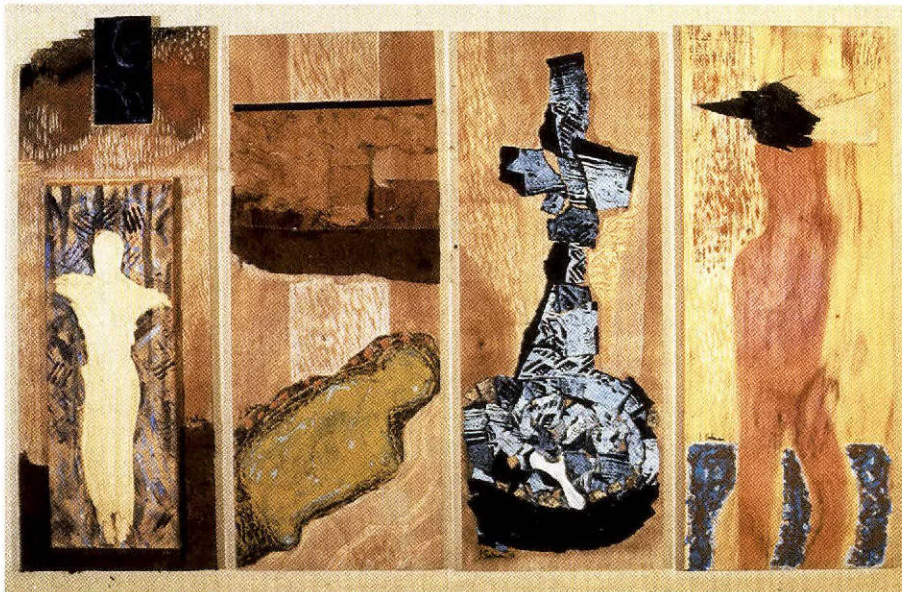
—Priti Darooka

The Sisterhood, 1995
Uzma (Juno) Saiyid Kazmi
B. in Pakistan, lives in U.S.A.
Wrought iron
3 ft high





Eveadam: Of Life and Death, 1995
 Irma Talabi Francis
 B. in Grenada, lives in U.S.A.
 Mixed media installation
 65 in x 90 in



Release Series, 1992
 Judith Salmon
 B. and lives in Jamaica
 Mixed media
 36 in x 48 in

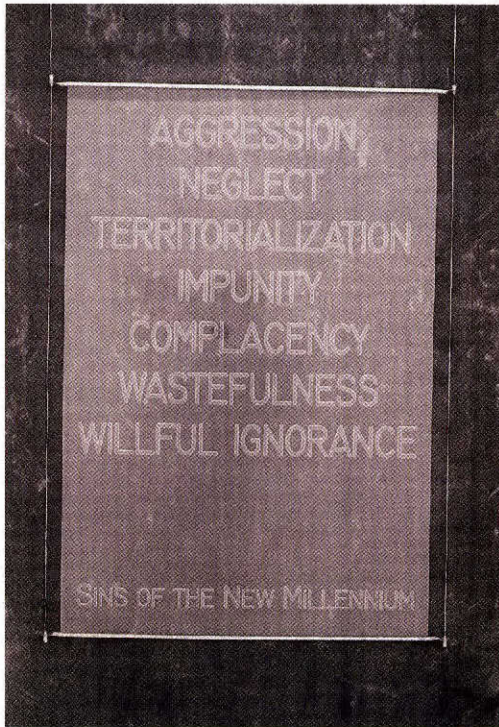
Ochun Dream-Catcher, 1995
 Raquelin Mendieta
 B. in Cuba, lives in U.S.A.
 Mixed media installation



This trilogy is a talisman for good fortune for the family of human beings. Its origins in Yoruba culture from Nigeria suggest the *Ibeji* or twins are an important symbol for fortune and well being. The *Idowu*, or third child, is born to test the luck of the family. This piece includes symbols of fertility, wealth, spiritual balance and energy.
 —Kimberly Camp



Ibeji, Idowu, 1993
 Kimberly Camp
 B. and lives in U.S.A., African-American
 Mixed media
 20-22 in high



Sins of the New Millennium, 1995

Tracy Ann Essoglou

B. and lives in U.S.A., Greek-Canadian

Mixed media installation

8 ft high

The forthcoming millennium will resound with conflict resulting from diminishing resources and increasing social disparity. The disequilibrium of our world requires that we change our patterns of behaviour.

I created *Sins of the New Millennium* in an attempt to identify those qualities, those personal and institutional standards that fundamentally jeopardize our well-being, that result in the transgression of human and planetary rights, and to provide a measure of behaviors relevant to the profound interdependency of living forms.

Melding the religious confessional with the political voting booth establishes sin as secular entity: advocating critical reflection, thoughtful anticipation and willful participation. The booth represents the union of personal expression and communally significant action. The two-way mirrors establish both a constant state of being seen and of self-seeing. The intimacy of solitary acts are rendered available to witnessing if only just barely. Alone in this hybrid space there is solace and accountability—essential to individual and community security and safety.

It is my desire to emphasize the difference between feeling and action and to highlight the moment existing

between. With each act we are granted the opportunity to think anew, to be observant, circumspect, socially and geopolitically clairvoyant. Between habit and gesture we are revealed. The integrity of our own authority is an inescapable obligation. I urge you to venture into the booth. It is an invitation to resist the insecurity of our forthcoming/now-already dilemma.

i cannot make the synthesis that would be a
presumption

i cannot provide a canon nor insist on a
common vision.

I appeal to your senses not your instincts:
convenience binds.

Self-interest is not your only motivation
Really there isn't choice.

Incite human development

I invite your interest and comments.

—Tracy Ann Essoglou

Shaky World, 1995
 Nene Gioulamirian
 B. in Armenia,
 lives in U.S.A.
 Etching
 18 in x 21 in



Peeling Paint, 1988
 Y.J. Cho
 B. in Taiwan,
 lives in U.S.A.
 Acrylic on linen
 24 in x 34 in





Stairs with Bamboo, 1990

Y.J. Cho

B. in Taiwan, lives in U.S.A.

Acrylic on linen

48 1/2 in x 72 1/2 in

Dug out from a sturdy dark stone wall, the *Stairs with Bamboo* may lead up to the top of a house, to the sky, or to the world.... Painted in red, like the color of a heart, they show a yearning for upward movement and the power of self-determination. The stairs...encourage the timid to move their staggering steps upward....Emerging from the scantily soiled stone, the shamrock cannot be greener and livelier. It is hope. It is silent celebration of a final triumph....

In the dilapidated, plastered wall of *Peeling Paint*, a seemingly modern window retells an ancient but continuously renewed story of submission and desire, disappointment and displacement. Behind a window, there is always a woman, with pent-up feelings, forever waiting and longing.... A window is an elusive outlet to the outside world. It is no door. No way out....—Y.J. Cho

Totem to Powhatan, 1992
 Rose Powhatan
 B. and lives in U.S.A., Native American
 Wood, copper, fire-engraved
 7 ft high



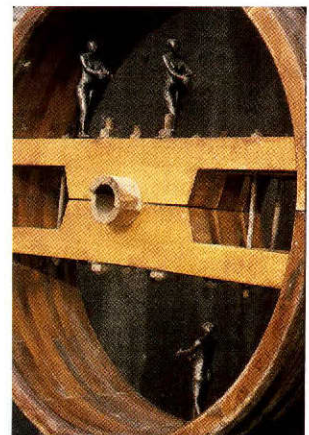
The Sun, 1992
 Bozenna Biskupska
 B. and lives in Poland
 Oil on canvas
 135 cm x 210 cm





Life Lines expresses not only the experience of the Venezuelan Woman but also universal experiences of womanhood. Sitting in compartments that represent rooms in their houses, or a corner in their huts...these women fix their gazes on the nothingness of their trapped existences. *Life Lines* represents the endless routines that make up the lives of so many women in Latin America and the world. An almost invisible thread connects all the women in the world. No matter where they are, or what direction their lives take, they knit the destiny of the world with that invisible thread that links each and every one of them.—Beatriz Kohn

Life Lines, 1994
 Beatriz Kohn
 B. in Venezuela, lives in U.S.A.
 Bronze, wood
 H 35 in x W 35 in x D 10 in
 H 20 in x W 20 in x D 10 in





Necklace I, 1994

Lorna Marsh

B. in South Africa, lives in U.S.A.

Mixed media on paper

22 in x 30 in



Necklace II, 1994

Lorna Marsh

B. in South Africa, lives in U.S.A.

Mixed media on paper

14 in x 17 in

Micllan, 1992

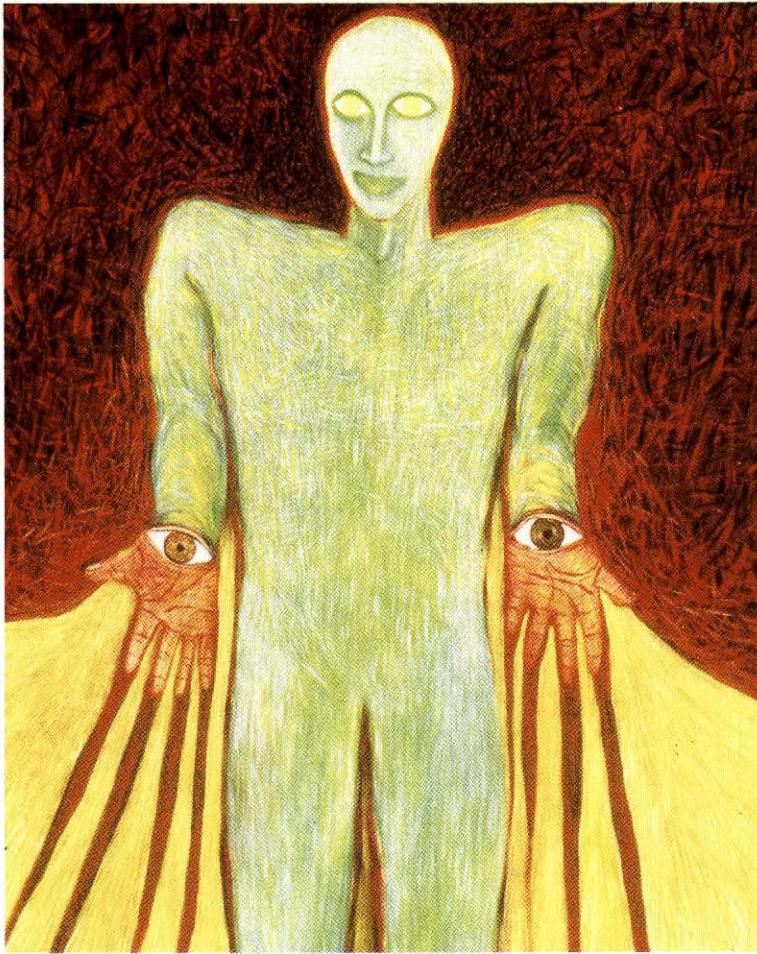
Maria Jose Zamora

B. and lives in Nicaragua

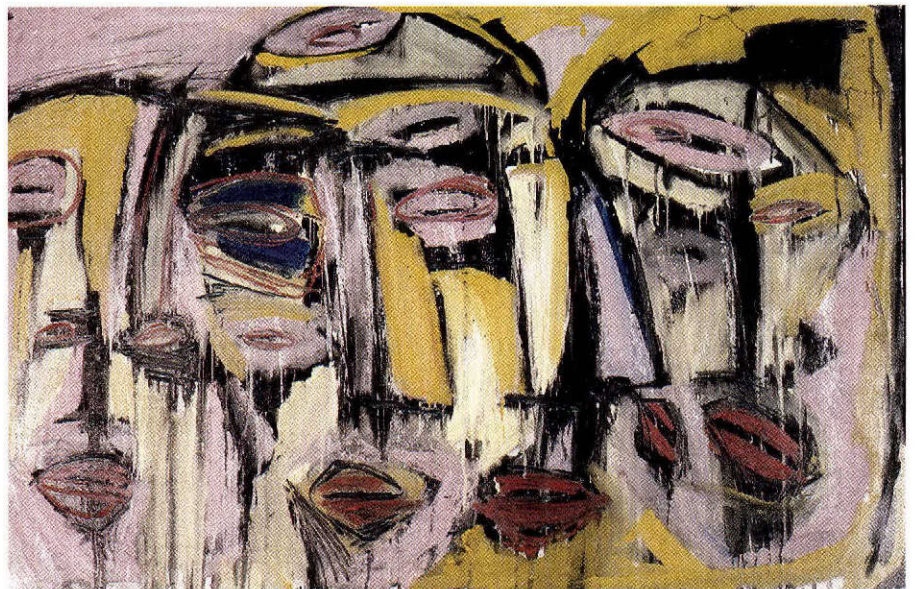
Acrylic on paper

71 cm x 88 cm

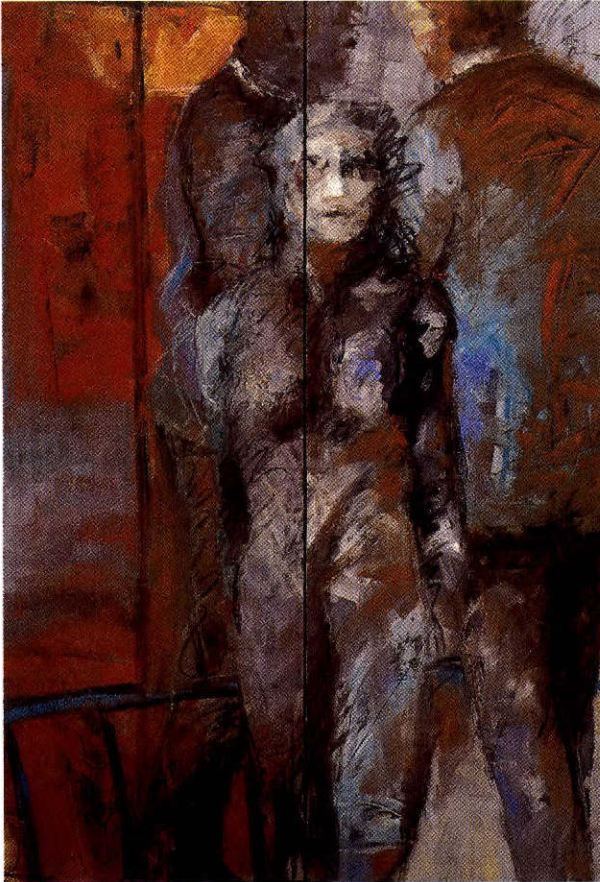




Busqueda (Search), 1994
Isabel de Obaldia
B. and lives in Panama
Oil on canvas
160 cm x 120 cm



Lipstick Fish, 1994
Julie Mehretu
B. in Ethiopia, lives in U.S.A.
Oil, charcoal, shellac on wood
48 in x 72 in



Opposite Senses, 1994
 Maria Ximena de Valdenebro
 B. and lives in Colombia
 Oil on canvas (diptych)
 39 1/2 in x 59 in

One Way...Two Senses, 1994
 Maria Ximena de Valdenebro
 B. and lives in Colombia
 Oil on canvas
 39 1/2 in x 55 in



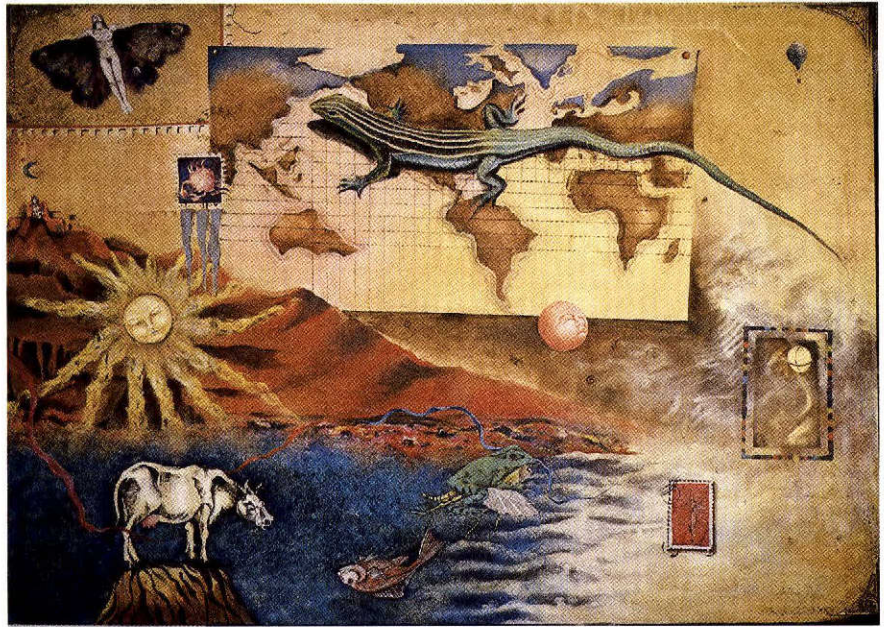


Musicians, 1992
 Maria Daugavete
 B. and lives in Russia
 Oil on canvas
 100 cm x 100 cm

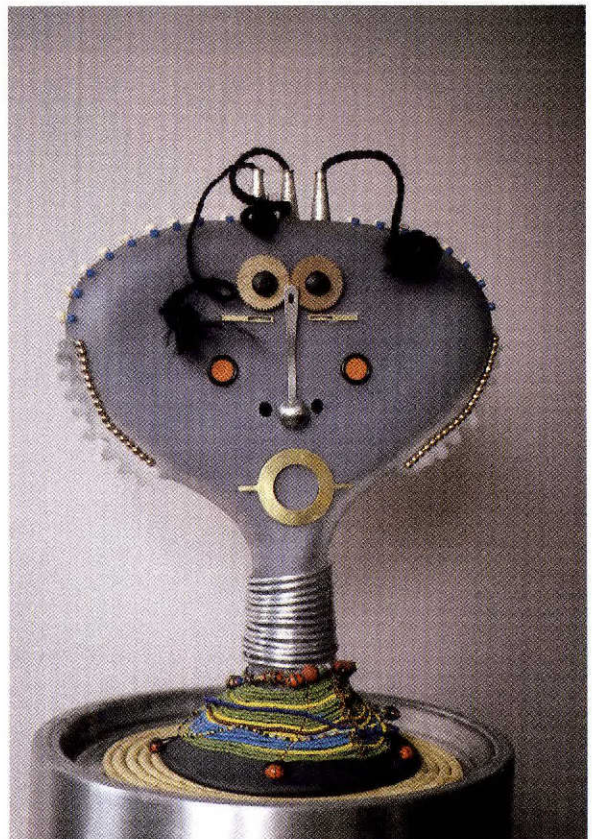


Popcorn, 1994
 Alexandra Alexandrovna Kulikova
 B. and lives in Russia
 Oil on canvas
 98 cm x 73 cm

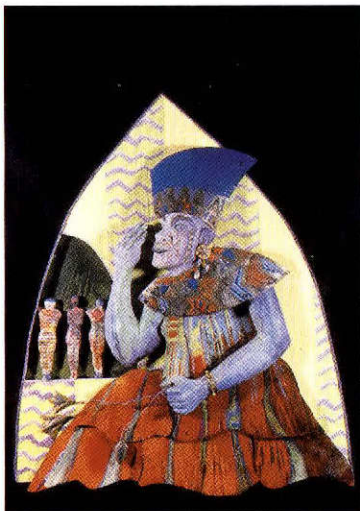
Animal Dreams, 1994
 Betina Pels
 B. and lives in Argentina
 Acrylic
 140 cm x 120 cm

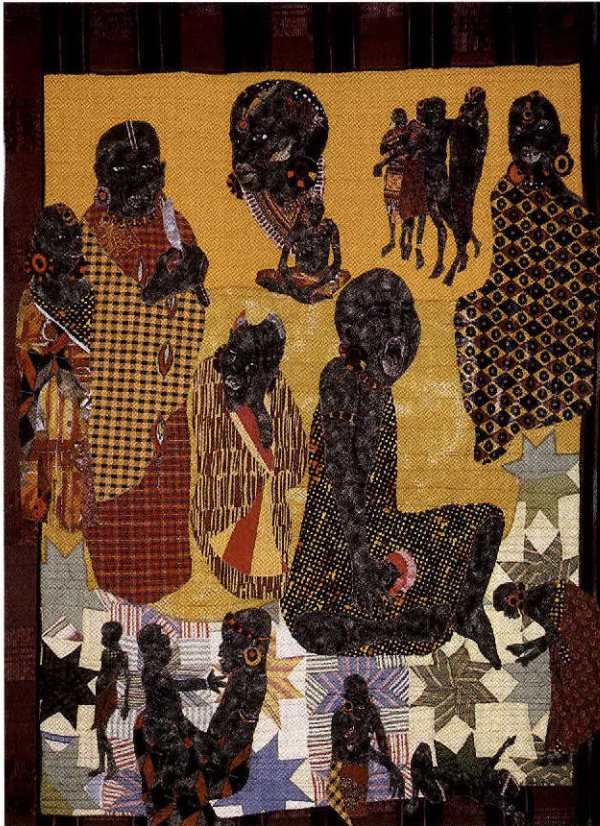


She Wears Two Faces: Love and Protection, 1995
 Acquaelta Williams
 B. and lives in U.S.A., African-American
 Blown glass-sandblasted, beads, wood, metals, hair
 36 in high



*When a Sister Has
 Paid for Her Crown,
 Please Let Her Wear It*,
 1995
 Angela C. Franklin
 B. and lives in U.S.A.,
 African-American
 Clay, copper foil,
 sgraffito enamel
 43 1/2 in x 34 in x 5 in





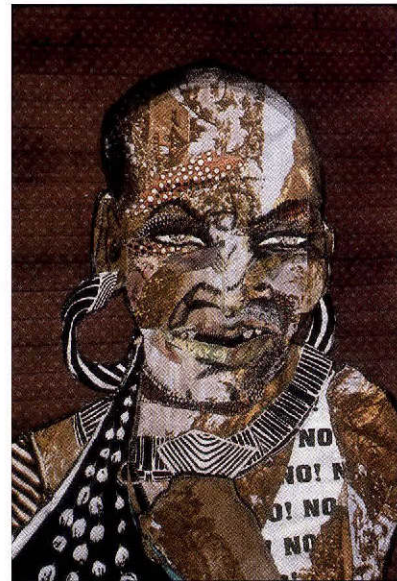
Circumcision Cycle, 1995

Penny Sisto

B. in United Kingdom, lives in U.S.A.

Fabric

6 ft x 5 ft



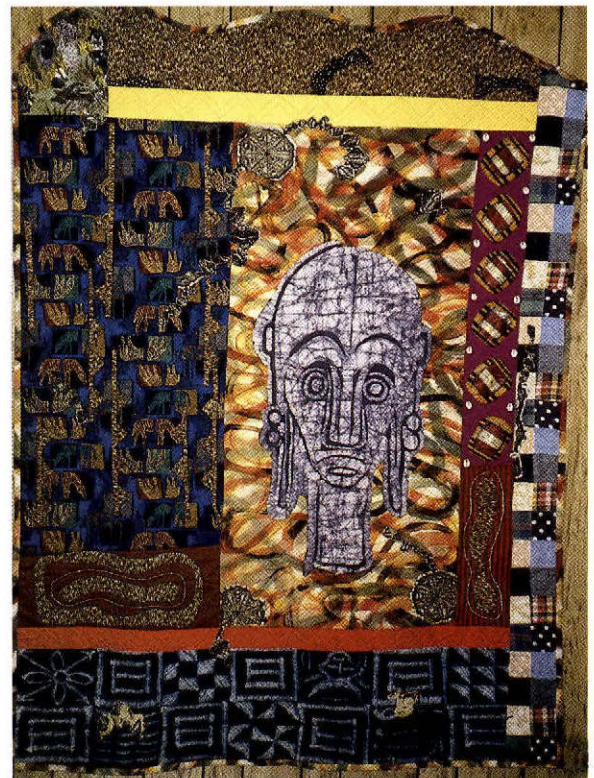
The Circumciser, 1993

Penny Sisto

B. in United Kingdom, lives in U.S.A.

Fabric

3 ft x 2 ft



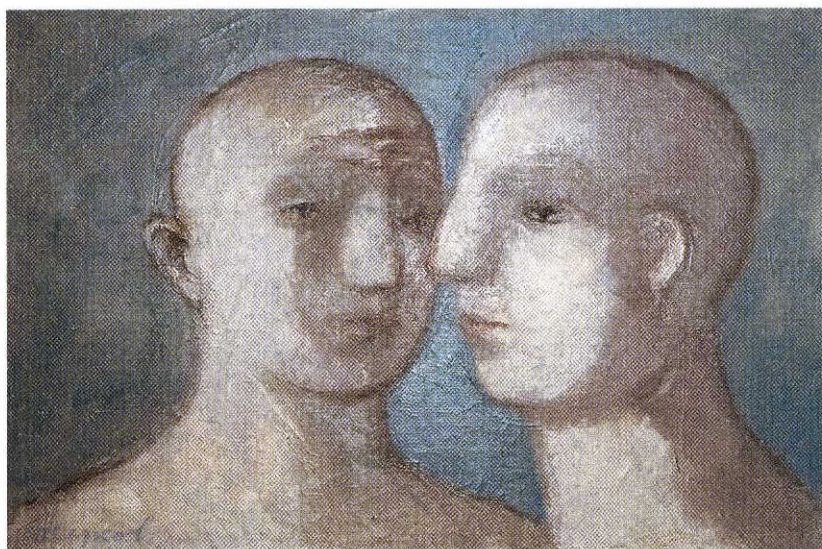
The Awakening, 1995

Carolyn L. Mazloomi

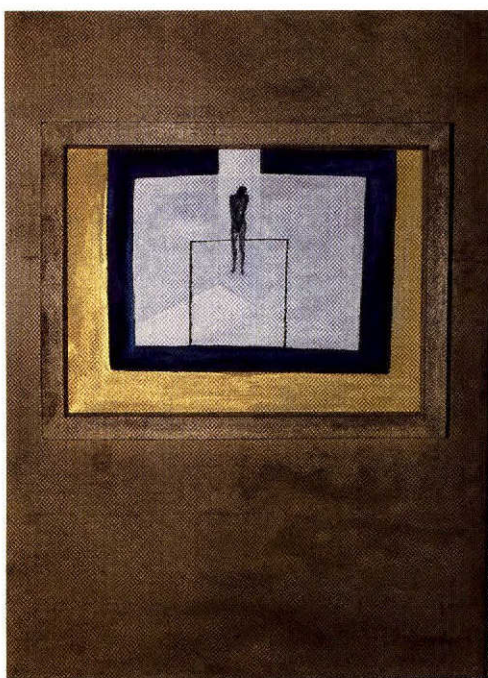
B. and lives in U.S.A., African-American

Quilt: cotton, applique, beads, shells

4 ft x 5 ft



Androgines, 1995
 Lyubov Zhukhovicher
 B. and lives in Russia
 Oil on canvas
 66 cm x 44 cm



Untitled I, 1995
 Dolorosa Sinaga
 B. and lives in North Sumatra, Indonesia
 Paper on wood
 125 cm x 80 cm



Untitled II, 1995
 Dolorosa Sinaga
 B. and lives in North Sumatra, Indonesia
 Paper, bronze, wood
 125 cm x 80 cm



Civilization As I Know It, 1994

Cybele Rowe

B. in Australia, lives in U.S.A.

Acrylic on canvas,

ceramic sculpture

Painting 66 in x 44 in,

sculpture 66 in high

The paradox of individuality is that by striving for the many, we end up building one. In *Civilization As I Know It*, people populating over the land, sea, sand and soil lay a web of human life upon the infinity symbol of the single cell that is the potential for all life. Layer upon layer of civilization masses upon itself in a population overload upon the land that barely sustains us. Culturally, we are forced to mass like ants with the continual threat of the loss of individuality as the price we pay for creating icons to ourselves in the form of offspring.—*Cybele Rowe*

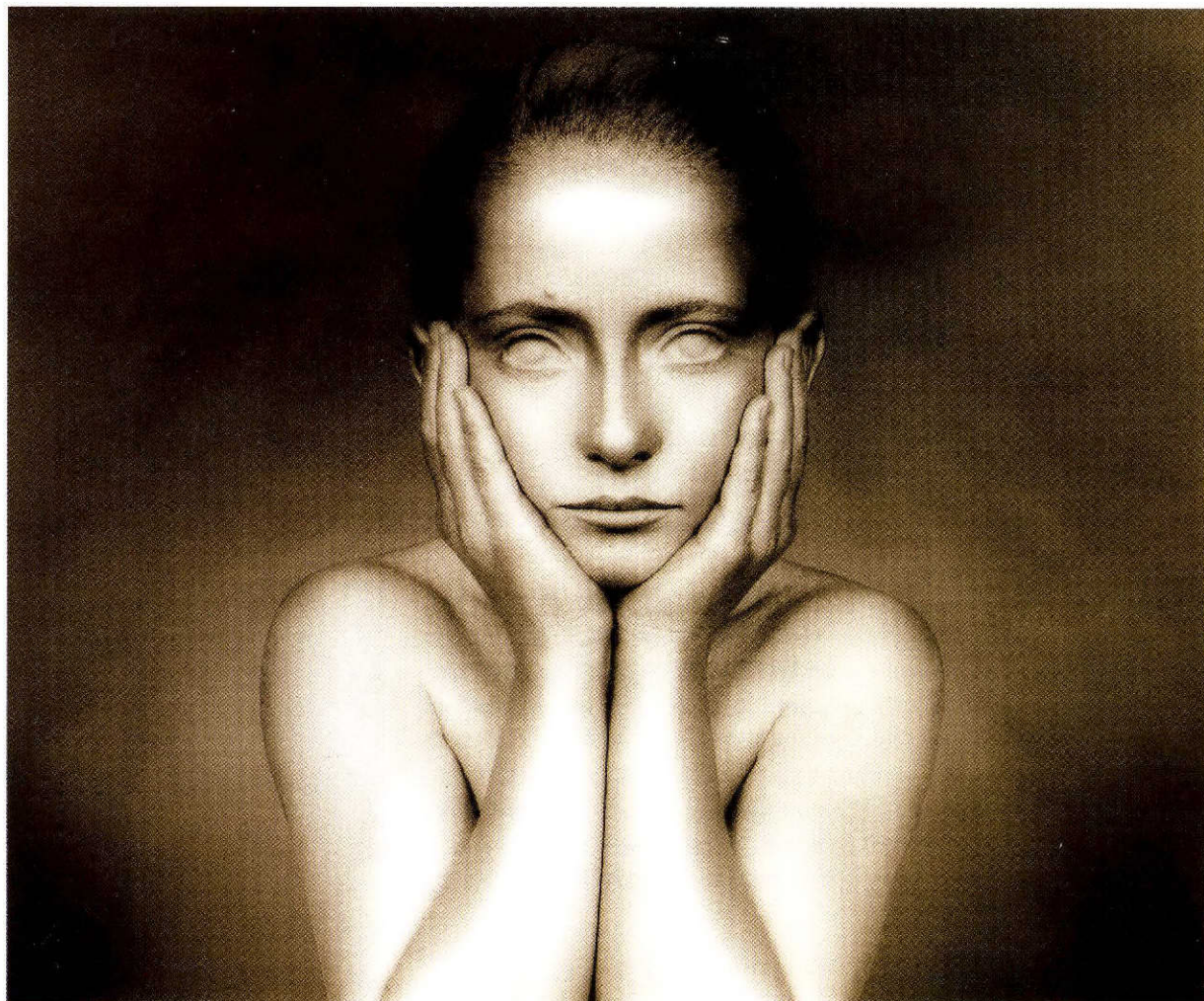


Repeat, 1995
Karin Hansson
B. and lives in Sweden
Video installation

Two video monitors face each other, showing people who mirror themselves and each other. This work is concerned with the problems women encounter trying to get higher education in an academic world dominated by men and male thinking: how to identify oneself and find a language to articulate with. Language is learned basically by imitating....I find it...a little scary that Western science is developed in an academic world in which Latin has been the common language. A dead language that no one spoke as a child, a language spoken only by men with any influence from women's world or childhood memories....*History as it is told in school and through mass media is not our history*. There are no female heroes to identify with, no female authorities to respect or to question. *Repeat* is about identification, the need and the joy of recognizing oneself in the other person. The need to understand oneself as an engine in the research we call higher education and science.
—Karin Hansson



Nefertiti (Let's Go), 1995
Cecilie Dahl
B. and lives in Norway
Mixed media installation
3 1/2 m high



From the series *The Silence of the Eye*, 1995

Desiree Dolron

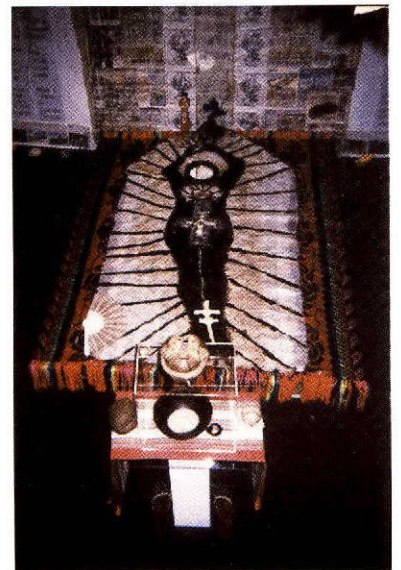
B. and lives in the Netherlands

Photograph

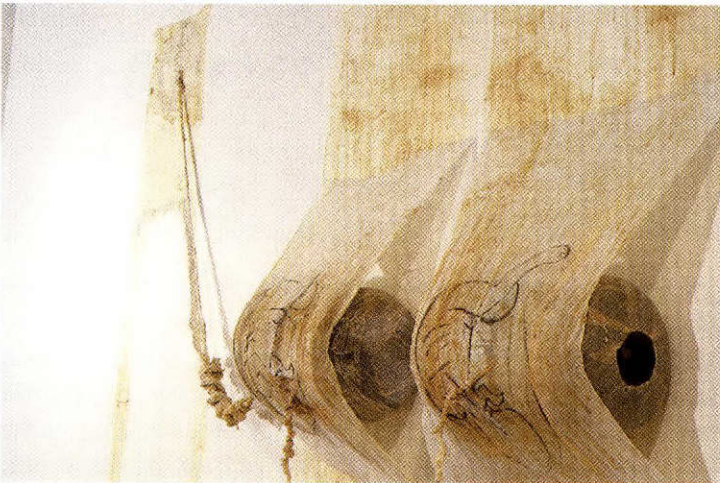
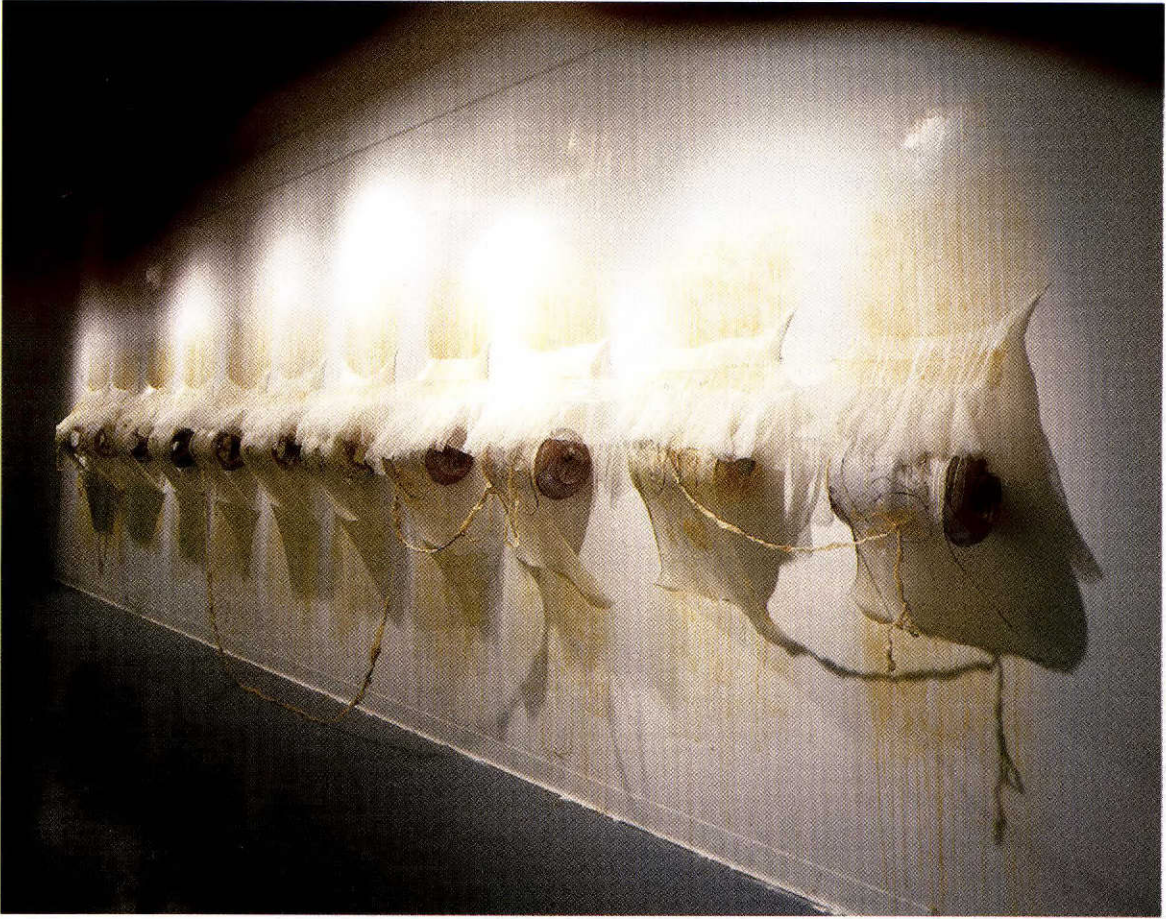
50 cm x 60 cm



Pagmamalasakit (The Quest for Greener Pastures: A Mail-Order Bride Story) is dedicated to Delia Maga, Flor Contemplacion and unnamed/unsung Filipinas who have been victims of abuse, mistreatment, injustice, who have been murdered or executed with no real access to just representation or the opportunity to be represented rightly in systems of justice far from their homes. I intersperse personal narrative of my journey with images of women, especially undergoing difficulties of cultural adjustment, still coming to terms and coping with being uprooted, and of being separated from a land and people they have grown with, and now have left, gone far away from ancestors, communities and families.
—Genara Banzon



Pagmamalasakit (The Quest for Greener Pastures: A Mail-Order Bride Story), 1995
(in Tagalog/Filipino:
"Sacrifice/[A case of] blood, sweat and tears")
Genara Banzon
B. in Philippines, lives in U.S.A.
Mixed media installation



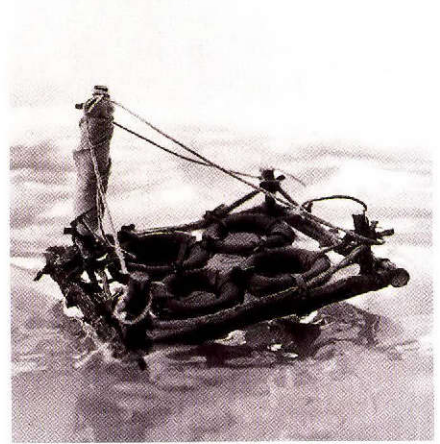
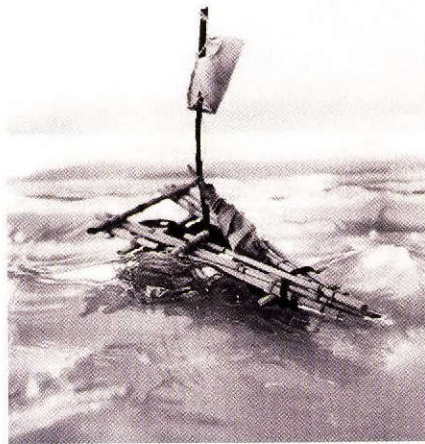
Between the Pregnant and Abortion, 1994

Bing Hu

B. in China, lives in U.S.A.

Broken light bulbs, cut bottle, latex paint

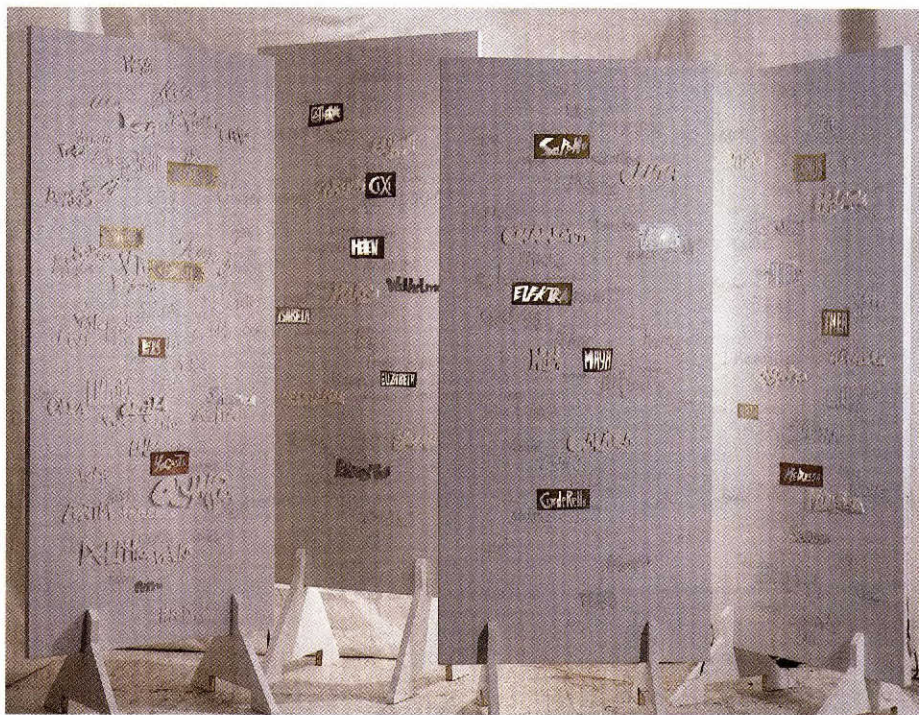
8 ft x 12 ft x 15 in



Rafts (from series of six), 1995
 Sermin Kardestuncer
 (in collaboration with Swee Phuah)
 B. in Turkey,
 lives in U.S.A. and Turkey
 Photographs
 50 in x 50 in ea.



I started making a series of model rafts in the fall of 1995 in the midst of the Cuban exodus. I was struck by the photographs appearing in newspapers, magazines and on television of hundreds of boats, each made by hand out of gathered junk. I began making my own rafts out of junk that I collected in the street. I built a model sea as well, and with the help of Swee Phuah, we photographed the rafts floating away. Like those in the newspaper photos, which looked so tiny and fragile, my *Rafts* carried me, at least metaphorically, to a different place. —*Sermin Kardestuncer*



Thousand Names is a metaphor of the historical image and role of women. Upon looking at these names, images of women come to mind—the forgotten...the abused... the unrecognized...the destined few who have left their marks in history... women who are still trying to be heard. These massive boards of names signify the power, the strength, the influence, the importance and the visibility we women could achieve if we work together for human rights and against violence and gender inequality as the beginning of the twenty-first century approaches.—*Pauline How*

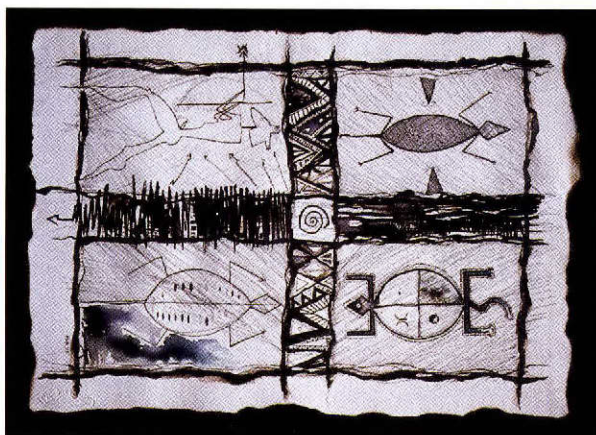
Thousand Names, 1995

Pauline How (assisted by Natalie How-Franz)

B. and lives in U.S.A., Chinese-American

Mixed media installation, lamps pulsating in sequence
on enameled wooden boards

8 ft x 10 ft x 5 ft



The Victim, 1992

Marcia Kure

B. and lives in Nigeria

Pen and ink

16 in x 11 in



Tiger Mask and Nude Spear, 1992

Marcia Kure

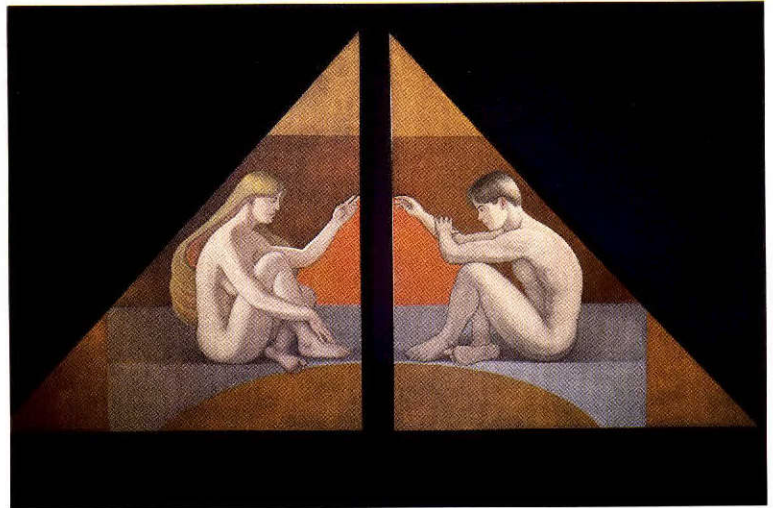
B. and lives in Nigeria

Reed and ink

24 in x 16 in



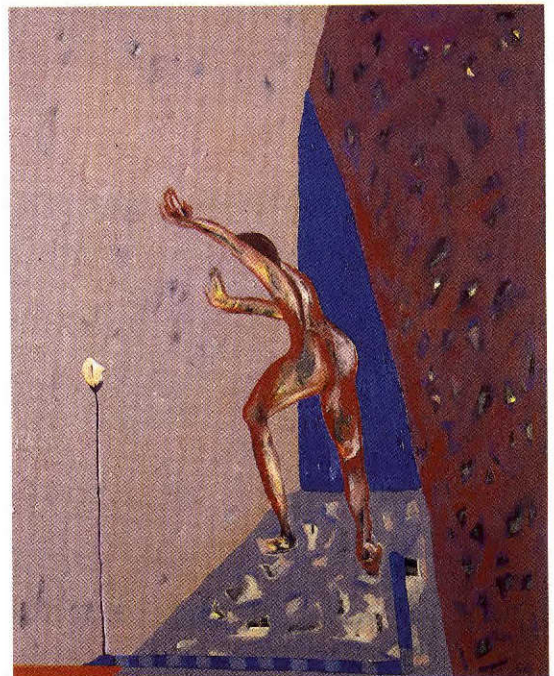
Dance of Life, 1994
 Lahib Jaddo
 B. in Iraq, lives in U.S.A.
 Oil and alkyds on canvas
 55 in x 45 in



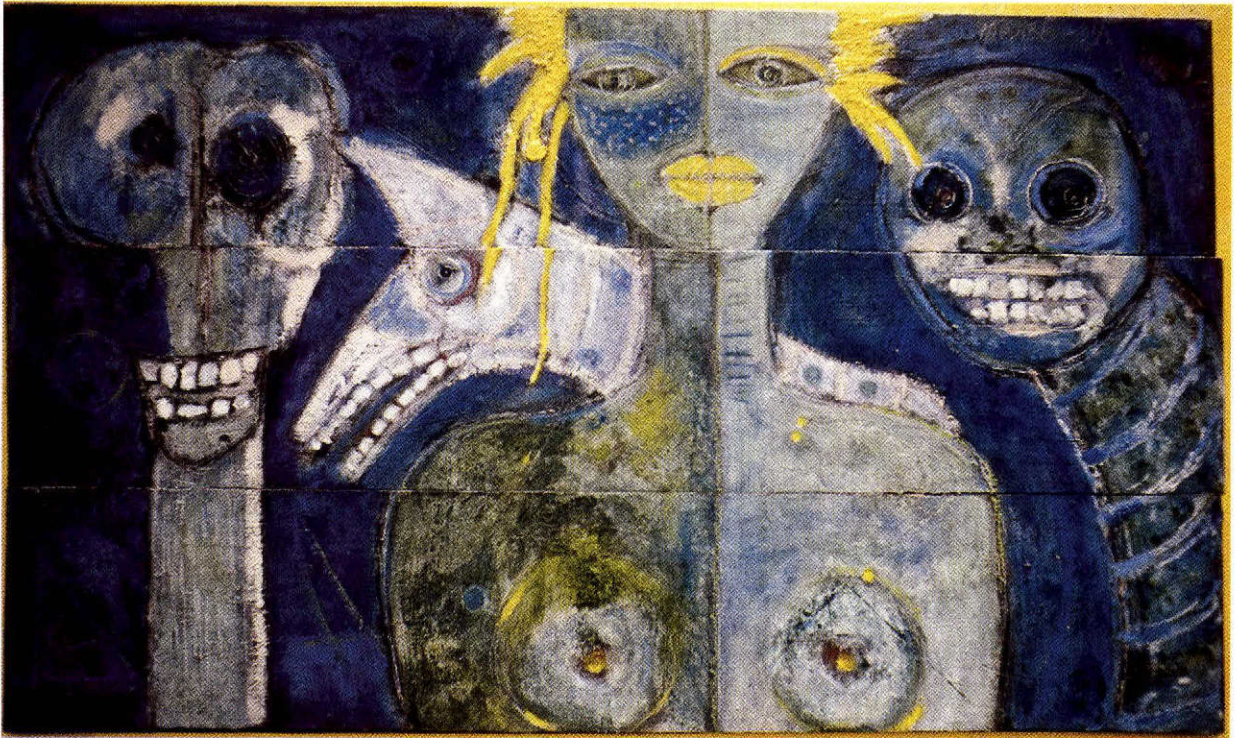
The Space between Us/The Space We Share, 1995
 Josephine DeCioccio Beebe
 B. and lives in U.S.A., Italian-American
 Oil canvas
 66 in x 126 in



The Veil, 1995
 Dominique Samyn-Werbrouck
 B. in Belgium, lives in U.S.A.
 Oil on linen
 44 in x 58 in



Antisipasi, 1995
 Yanuar Ernawati
 B. and lives in Sumatra, Indonesia
 Oil on canvas
 70 cm x 90 cm



In the Beginning (Dream), 1994

Michele Marcelin

B. in Haiti, lives in U.S.A.

Acrylic, wax, nails on wood panels

27 1/2 in x 42 in



Crying Erzulie (Dantor), 1994

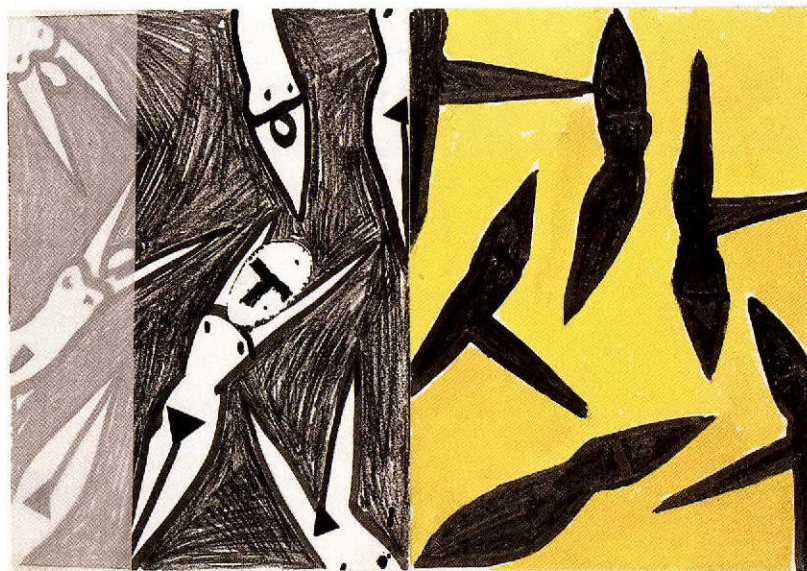
Michele Marcelin

B. in Haiti, lives in U.S.A.

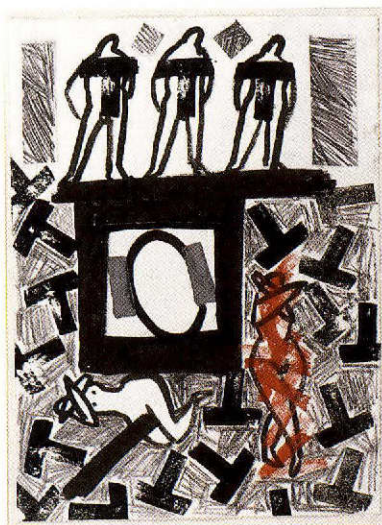
Acrylic, wax, nails on wood panels

14 in x 20 in

Not to Smell, Taste and See, 1993-94
 Pylle Sondergaard
 B. and lives in Denmark
 Mixed media drawing
 20 in x 27 in

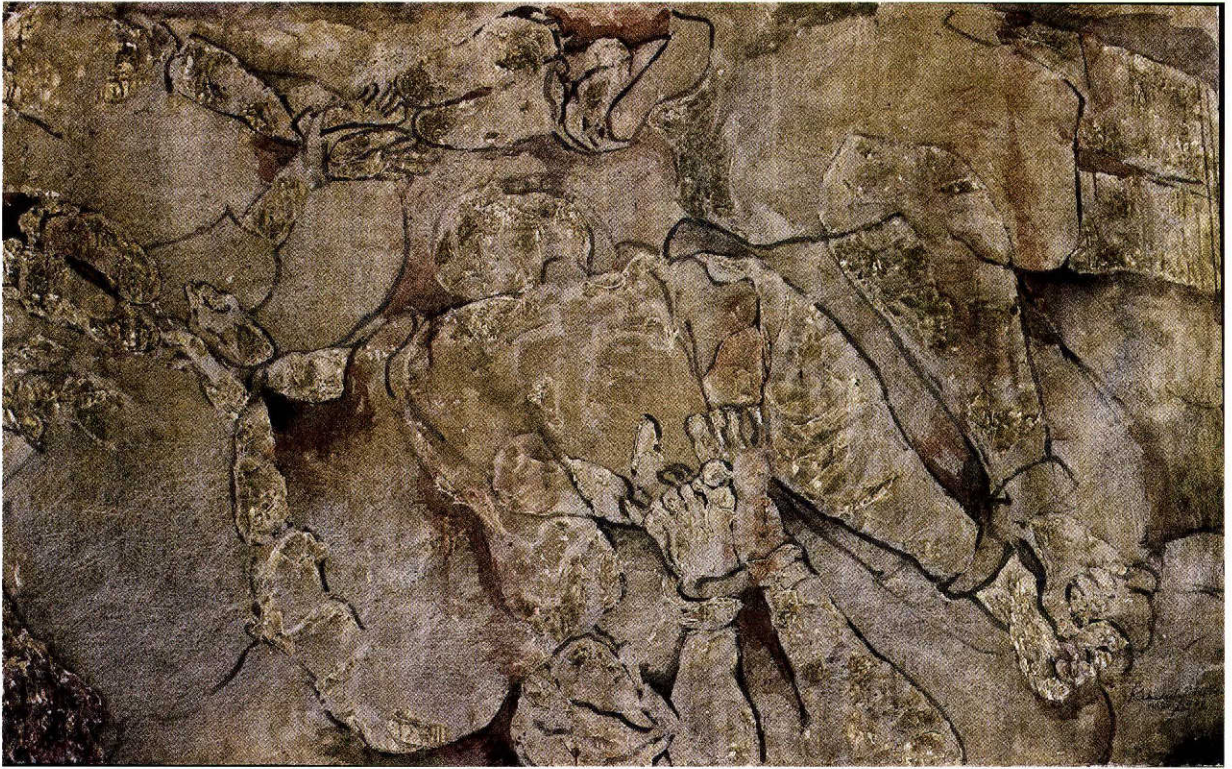


Dancing with the Sun II, 1993-94
 Pylle Sondergaard
 B. and lives in Denmark
 Mixed media drawing
 15 in x 20 in



I often experience myself as an observer of events happening on a global scale, and it is often very difficult to be left with the feelings of not being able to do anything about war, rape, fear and humiliation, and still I experience great moment of dancing and joy.
 —Pylle Sondergaard

Not to Hear, 1993-94
 Pylle Sondergaard
 B. and lives in Denmark
 Mixed media drawing
 20 in x 27 in



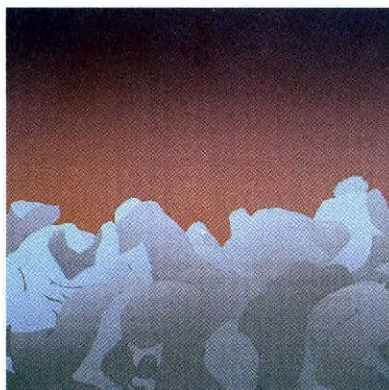
Shackled, 1993
 Kebedech Tekleab
 B. in Ethiopia, lives in U.S.A.
 Mixed media on canvas
 86 in x 56 in

Because of the Ethio-Somali war during the late 1970s and early 1980s, I ended up a prisoner of war in Somalia, and my studies in the Fine Arts School of Addis Ababa were interrupted.

During my ten years in prison I observed how low human beings can go in expressing their anger and hatred toward their perceived enemies. I also observed the dichotomy of human character. I believe that the "human mind that creates war can also create peace and justice" by developing the positive image of "other." —*Kebedech Tekleab*



Carnações Com Cordas
(Flesh with Ropes), 1983
 Pietrina Checcacci
 B. in Italy, lives in Brazil
 Silkscreen print
 11 1/2 in x 11 1/2 in



Os Frutos de Terra
(Fruits of the Loom), 1982
 Silkscreen print
 15 1/2 in x 15 1/2 in



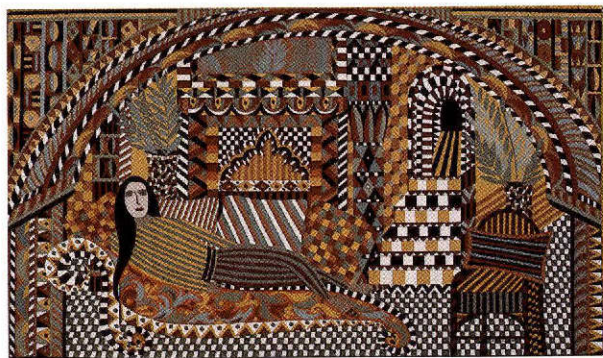
Bouquet de Roses, Mures et Miche de Pain, 1988

Setsuko (Klossowska de Rola)

B. in Japan, lives in Switzerland

Gouache

28 in x 39 3/8 in



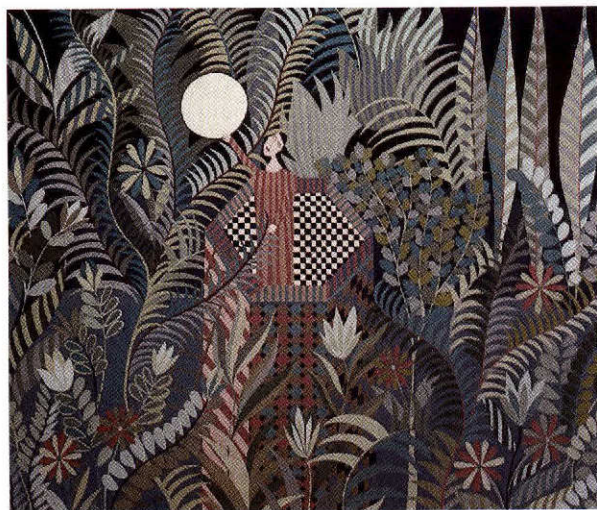
The Odalisque, 1995

Helen Zughaib Shoreman

B. in Lebanon, lives in U.S.A.

Gouache

10 in x 12 in



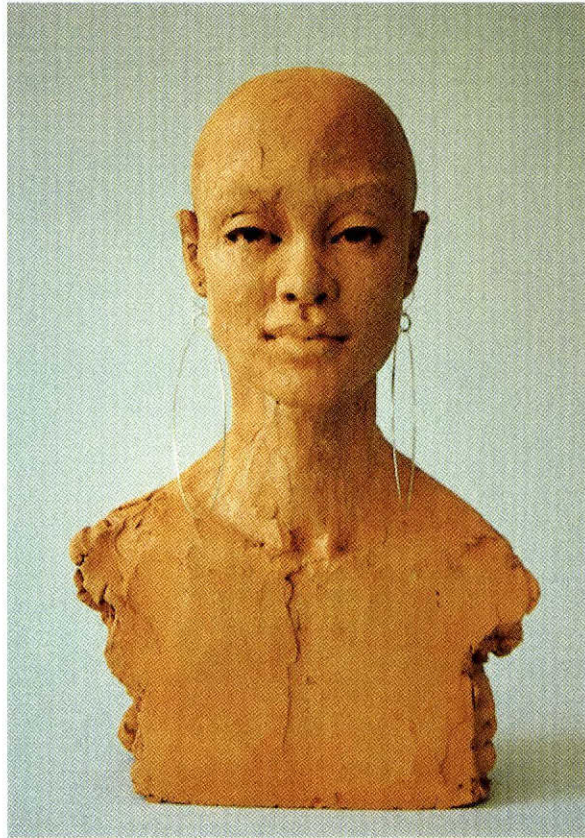
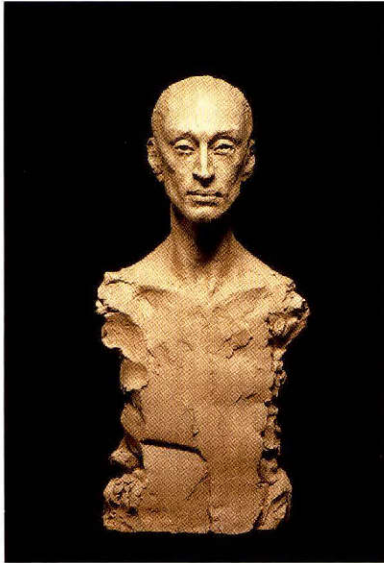
Putting Back the Moon, 1995

Helen Zughaib Shoreman

B. in Lebanon, lives in U.S.A.

Gouache

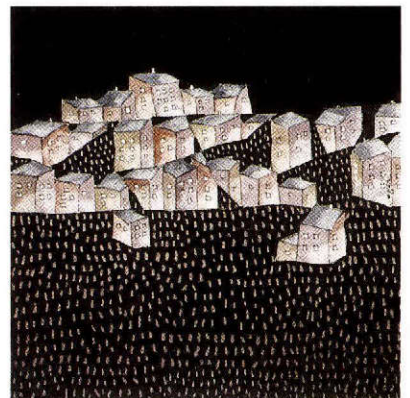
10 in x 12 in



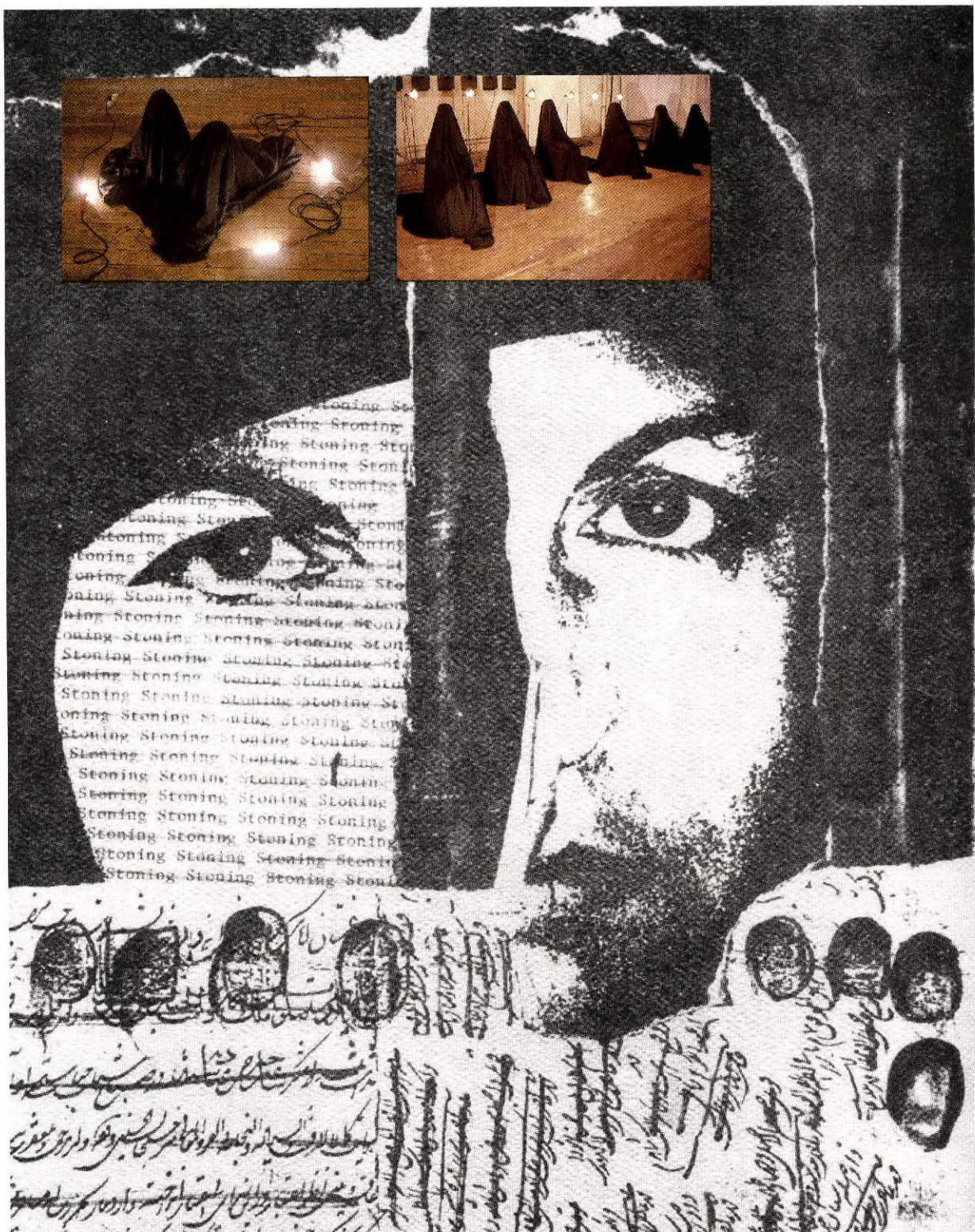
Dignity, 1992-94
Diana Johnson
B. in Australia, lives in U.S.A.
Terra cotta
8, 12 and 24 in high



Repression, 1995
Kate Tarratt-Cross
B. in South Africa,
lives in United Kingdom
Oil, wax, acrylic on gesso
20 in x 24 in



Cityscape, 1995
Marie-Jose Oppel
B. in Algeria, lives in U.S.A.
French Algerian
Watercolor
22 in x 19 in

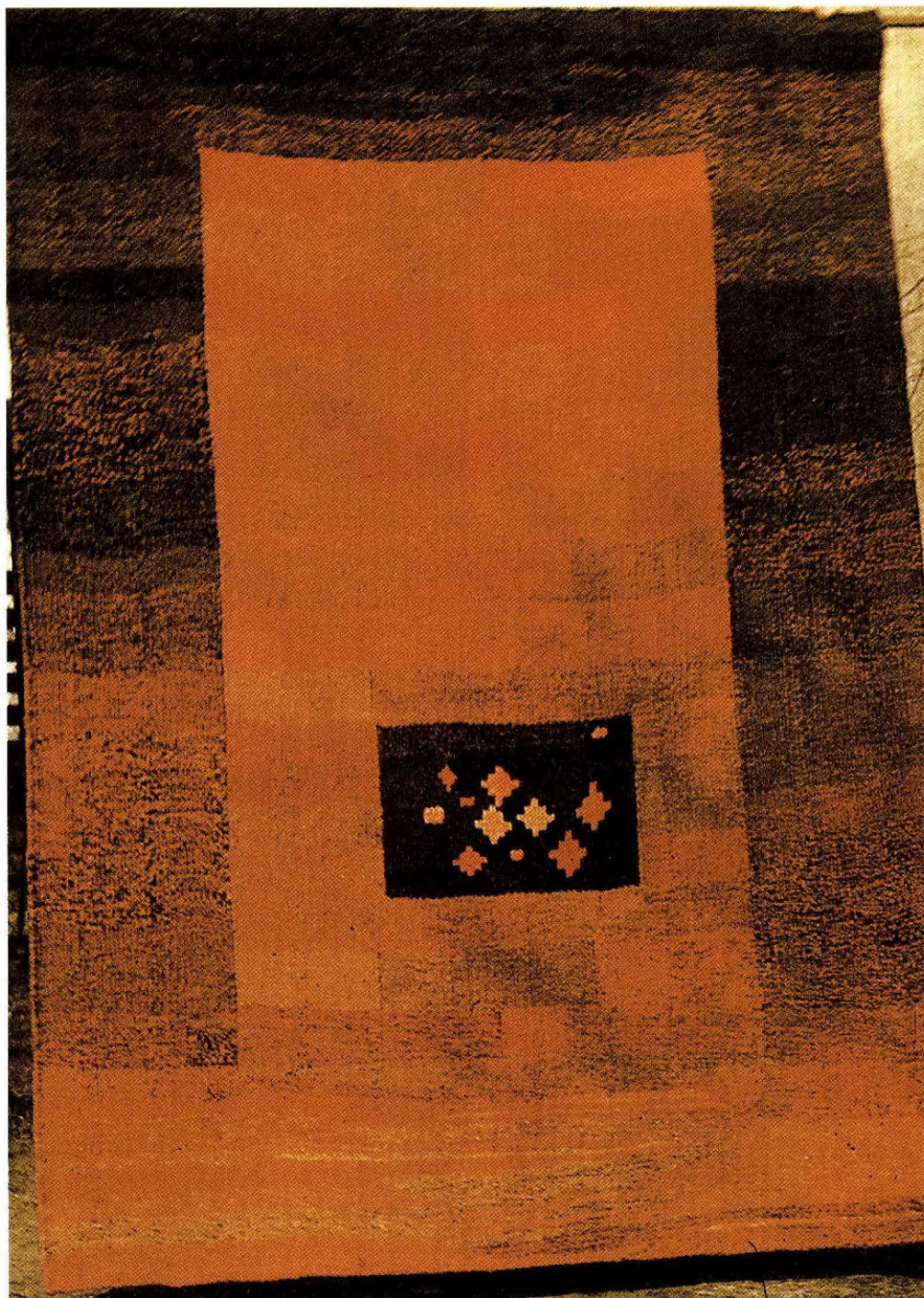


Conversation, 1995

Sonia Amirian Balassanian

B. in Iran, lives in U.S.A., Armenian

Mixed media installation



Abju Soe (Chimney's Glow), 1984

Anu Raud

B. and lives in Estonia

Wool tapestry

160 cm x 125 cm

Chinese Collection



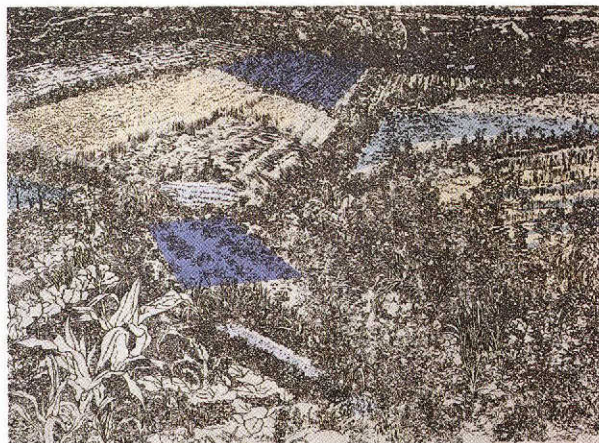
Jiuwa Filling in Holes in the Sky, 1995

Li Guoyi

B. and lives in China

Fine brush water-and-ink on silk

280 cm x 120 cm



Field, 1995

Liu Liping

B. and lives in China

Print on paper

38 cm x 52 cm



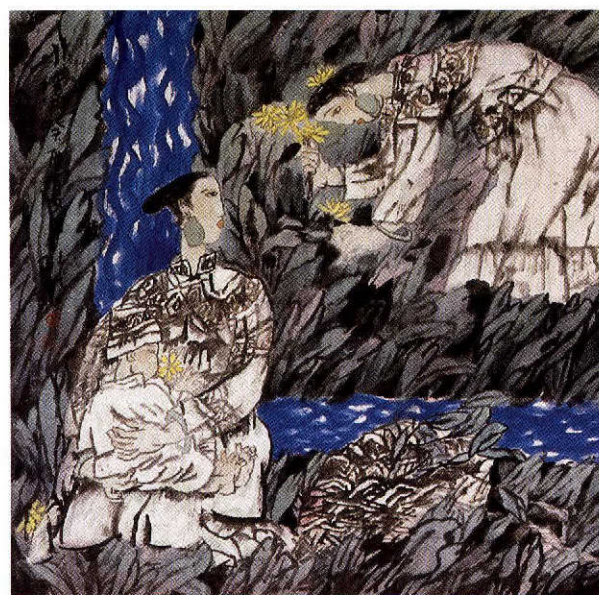
Breeze in Summer, 1995

Shao Fei

B. and lives in China

Colored water-and-ink

76 cm x 90 cm



Stream, 1995

Kong Zi

B. and lives in China

Colored water-and-ink on paper

70 cm x 70 cm

Additional Readings

Reflections

by Elizabeth Morris-Hughes
Gender Adviser, Africa Region

Over the years I have tried my hand at crafting poetic verse and prose and have treasured the jewels of other women's poesie. To honour the passionate and determined spirit made visible in this exhibition, I offer these various gemstones of reflection...

Each arc of colour may be lovely to behold, but it is the full spectrum of our woman rainbow that glows with the brightest promise of better things to come.

—Merlin Stone
Ancient Mirrors of Womanhood

The future belongs to those who believe in the future of their dreams.

—Eleanor Roosevelt

Those who do not know how to weep with their whole heart, do not know how to laugh either.

—Golda Meir

*The beauty of the world,
which is so soon to perish,
has two edges,
one of laughter,
one of anguish,
cutting the heart asunder.*

—Virginia Woolf

Walls have been built against us, but we are always fighting to tear them down, and in the fighting, we grow, we find new strength, new scope.

—Eselanda Goode Robeson
quoted in *A Day at a Time*

*Life begets Life,
Energy creates energy,
it is by spending oneself
that one becomes rich.*

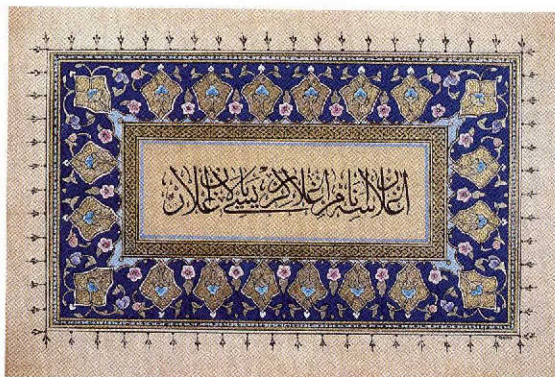
—Sarah Bernhardt

Those who lose draeming are lost.

—Australian Aboriginal proverb

*Hope says to us "Go on, Go on"
and so leads us to the grave.*

—Françoise de Maintenon



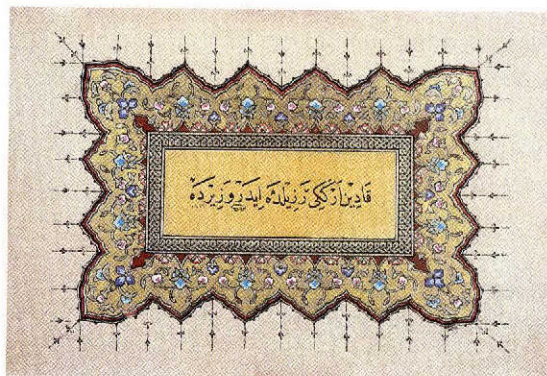
A Mother's Cry Is True, the Rest a Lie
(Old Ottoman handwriting), 1995

Gülhis Güçük

B. and lives in Turkey

24 k gold hand-melted and brushed

9 in x 6 in



A Woman Will Make You a King or a Pauper
(Old Ottoman handwriting), 1995

Gülhis Güçük

B. and lives in Turkey

18 k gold hand-melted and brushed

8 1/2 in x 6 1/2 in

Homage

by Yolanda Palis

limited
by people and events,
lost and bleak,
a facade of hardness
comes and goes —
she tries to understand
but sees only what she wishes.
she hides a Fear
no one explains to her.

sweating in farms,
assembling in factories,
hitting the glass ceiling
in corporate offices —
toiling, working
past hurts
of centuries,
beyond injuries
suffered while planting
on the rice terraces.

extending a meal for two
to a feast for eight,
she is an expert
at making do —

like the papaya bearing fruit
she brought
forth children
raised them in
wordless patience
taught them
to walk
across fields
unknown to men.
mothers, sisters, friends —

womankind:
societies' underpinnings

adored/pilloried/raped for her worth
like a snail,
quietly on its way,
she tuned in to other women's needs.
with dignity, majesty
of the coconut tree,
she tirelessly crafted,
learned to hammer lessons
into projects
for today, tomorrow
thus mending a few
of yesterday's hurts.

all the while withstanding storms
everyday; a seemingly, ordinary life...

raising her head from its
perpetual timid bow,
she forges on
to other cultures, continents.
commoners
building bridges
searching to be heard
to be understood.

she is a nobody
for lack of opportunity,
nondescript
not because she lacks
talent —

honing her character
amidst tradition
and brutal repercussion,
she now refuses to be used;
aware of the need
tired of being bled,

she must lead.

March 1995

Biographies

Ona B. was born and lives in 1957 in Vienna, Austria. Her work has been exhibited in Vienna, New York, Budapest, Innsbruck, Chicago, New York at the Museum of Modern Art, Prague and Salzburg.

Founder and Artistic Director of the Center for Contemporary Experimental Art in the Republic of Armenia, **Sonia Amirian Balassanian** lives in New York City. She earned her B.F.A. from the Pennsylvania Academy of the Fine Arts in 1970, did an Independent Study Program at the Whitney Museum of American Art in New York, then earned her M.F.A. from Pratt Institute in 1978. She has participated in nearly twenty group and solo exhibitions since 1976, including at the Museum of Modern Art in New York, and she has curated four exhibitions.

Genara Banzon was born in Manila. She received her Bachelor in Fine Arts from the University of the Philippines and her M.F.A. in Interrelated Media from the Massachusetts College of Art in Boston. Ms. Banzon's work has been shown at the Fukuoka Art Museum and Yokohama Museum (1989, 1990), the Hague Municipal Art Museum, the National Museum of Modern Art in Korea, the Powerhouse Museum, Sydney, the Mulberry Street Theater in New York, the Riga Museum in Moscow (1986), the Institute of Contemporary Art, Boston (1994), and Henry Street Settlement Art Center, New York (1995) and in the Philippines. She has also illustrated many children's books.

Born in 1955 in Rochester, New York of Italian parents, **Josephine DeCioccio Beebe** lives in Maryland. She has exhibited extensively in the Washington, D.C.-Baltimore area, including at the Touchstone Gallery (1994), the Artshowcase Gallery, (1993), Maryland Federation of Art (1990), and at the Salmagundi Club, New York (1990).

Bozena Biskupska lives in Poland, where she was born in 1952. She received her M.A. from the Academy of Fine Arts in Warsaw. Her exhibitions include the XIV International Biennale of Small Sculpture in Bronze, Padua (1986) and the XLI Art Biennale, Polish Pavilion, Venice (1984). Ms. Biskupska's work can be found in the Museum of Art in Lodz, State Museum in Oswiecim, National Museum in Kielce, Savaria Museum in Hungary, Humbolt University in Berlin and in private collections in Poland and abroad.

Kimberly Camp lives in Michigan. She received her B.A. in Studio Arts from the University of Pittsburgh and her M.S. in Arts Administration from Drexel University. Her work has been exhibited at the American Craft Museum, New York, Museum of Afro-American Life and Culture, Dallas, Renwick Gallery of American Crafts at the Smithsonian Institution, Washington, D.C., Afro-American Historical and Cultural Museum, Philadelphia, Third Biennial National Black Arts Festival, Atlanta, International House, New York and the National Afro-American Museum, Wilberforce, Ohio.

Born in Italy in 1941, **Pietrina Checcacci** moved to Brazil at 13 and later studied at the National School of Fine Arts. She was included in the "Eminences of Brazilian Painting of the Seventies" by the Museum of Modern Art of Rio de Janeiro in 1980. In Italy she was awarded the "Silver Rose" (1982) and the "Saint Gabriel" (1980) for the best world postage stamp. Her works are on display in principal museums and galleries in Brazil and in national and international collections. Since 1961 Ms. Checcacci has participated in exhibitions in Brazil, Chile, Colombia, Portugal, Spain and the United States.

Y. J. Cho received her M.A. from the State University of New York. She lives in New York. She has exhibited in many places in Asia and in the Kiang Gallery, Atlanta, (1994), O.K. (1993), Harris Works of Art, New York, (1993, 1990), Ise Art Foundation, New York, and Frank Bernarducci Gallery, New York, (1989). Ms. Cho's work can be found in the collections of the Mississippi Museum of Art in Jackson and the Hong Kong Museum of Art.

Born in 1960 in Norway, **Cecilie Dahl** divides her time between New York and Norway. She received her training at the School of Pedagogical Training, and the Academy of Art, Oslo and the Bournemouth and Poole College of Art, England. She has exhibited in Finland, Belgium and Poland, including at the Lindentunnel in Berlin (1993) and in Bergen, Norway (1992). Her work can be found in the National Gallery, Bratislava, Slovakia, Malmo Museum, Sweden and in private collections in Zurich.

Priti Darooka was born in 1965 in India. She received her B.F.A. from the Sir J.J. School of Art in Bombay and her M.F.A. from the Pratt Institute in Brooklyn. She resides in Seattle. Ms. Darooka has exhibited at Seattle University (1995), Henry Street Settlement, New York (1995) and Art Heritage, New Delhi (1994). She has lectured at New York University, Tacoma Art Museum and Seattle Art Museum.

Maria Daugavete was born in 1941 in Russia. She graduated from the Moscow Institute, where she studied decorative and applied arts, monumental arts and culture. She has been a member of the Union of Artists since 1979 and of the Institute of Arts and Ceramics Department of Ceramics since 1992. Ms. Daugavete's work has been shown at "The Young Show" (1972), "The 30th Anniversary of the Victory" (1975), both in Tashkent, and the "The Little Hunchback Horse Exhibition," Tiumen (1990).

Born in 1957, **Isabel de Obaldia** resides in Panama. She studied at the University of Panama, Ecole des Beaux Art in Paris and the Art Students' League in New York. She received her B.A. from the Rhode Island School of Design in Providence. She has exhibited at the Museo de Arte Contemporaneo in Panama (1993, 1989, 1981), Hokkaido Museum of Modern Art in Sapporo, Museum of Modern Art of Latin America in Washington, D.C., Museum of Modern Art in Dominican Republic, Biennial of Havana and the Drawing Center in New York.

Maria Ximena de Valdenebro was born in 1958 in Colombia. She studied at the Academy of Fine Arts in Florence and the Universidad Nacional de Columbia in Bogota. Her work has been shown in Bogota at the Young Art Salon, Museum of Contemporary Art (1990) and Forma y Color, Colombia Gallery (1989) and in Bari, Italy at the Fifth National Review of National Fine Arts Academies, Expo Arte (1987).

Born in 1963 in Amsterdam, the Netherlands, **Desiree Dolron** has exhibited at the Venice Biennale (1995), Asenbach Gallery, Cologne (1995) and Rijksmuseum, Amsterdam (1995). She has works in the collections of Dutch museums and corporations including Netherlands Fotomuseum Sittard and Nederlandsche Bank Amsterdam.

Born on Sumatra, Indonesia in 1959, **Yanuar Ernawati** works in Bali. She received her training at the Institute of Fine Arts in Java, and her work has been exhibited in Indonesia and abroad. She recently completed a residency in Basel.

The child of Greek and Canadian parents, **Tracy Ann Essoglou** was born in Seattle, Washington. She earned a liberal arts degree from Hampshire College and was a Special Candidate for a Master's of Industrial Design at Pratt Institute. She is pursuing a diploma in Building Construction Management at New York University. Her New York company, Situation Design, consults in media and concept management, three-dimensional design and space planning. Her work has been shown in Mexico City (1995) and at the A/C Project Room (1992) and the Vrej Baghoomian Gallery (1991) in New York. She writes and lectures on gender issues and has taught at the New School of Social Research.

Born in 1961 in Krasnogorsk in Russia, **Julia Evgenievna Fiodorova** graduated from the Moscow Higher Artistic Production School. She is a member of the Union of Artists of the UNESCO International Federation. She has exhibited at the Central House of Artists, Moscow (1991), City Hall of the City of Goyre, the Netherlands (1992), St. Petersburg Gallerie, Helsinki (1994, 1992) and Gribinov Gallery in Moscow.

A native of Grenada **Irma Talabi Francis** lives in Washington, D.C. She received her M.A. from Howard University. Her exhibitions include "Irma and the Goddesses," Fondo del Sol Museum (1993) and "Through Sisters' Eyes," National Museum of Women in the Arts (1975, 1992) in Washington, D.C. Ms. Francis received grants from the District of Columbia Commission on the Arts (1993, 1992, 1990). She has taught at the University of Benin in Nigeria.

Angela C. Franklin lives in Maryland. She received her B.A. from Xavier University, Cincinnati, Ohio, and her M.F.A. from Bradley University, Peoria, Illinois. Her work has been exhibited at the Ohio Craft Museum (1995), the National Afro-American Museum, Wilberforce, Ohio (1994), the American Craft Museum, New York (1994), Renwick Gallery of the Smithsonian Institution (1994) and the Biennale International Enamelist Exhibit, Limoges (1990).

Born in Armenia, **Nene Gioulamirian** resides in Washington, D.C. She has a B.A. in Design and received her M.A. from the State Institute of the Arts and Theater in Yevren, Armenia. She joined the faculty of the State Institute of Arts and Crafts in Leningrad. Ms. Gioulamirian has exhibited extensively in Armenia and Russia and in Norway, Turkey and Singapore. Her etchings are included in the permanent collections of the Pushkin Museum in Moscow and the Museum of Contemporary Graphic Artist in Oslo.

Denise Green was born in Melbourne and studied at the Ecole des Beaux Arts in Paris and at Hunter College in New York, where she received her M.F.A. and was taught by influential artists Mark Rothko and Robert Motherwell. Ms. Green has lived and painted in New York since the early 1970s and has had over forty solo shows. She has exhibited at the Max Protech, Clocktower and PS1 Galleries and the Whitney Museum in New York. She has works in the permanent collection of the Guggenheim Museum.

Karin Hansson was born in Sweden and lives in Stockholm. She graduated from the Royal University College of Fine Arts, Stockholm. Her work has been exhibited at the 4th International Biennial, Nagoya (1995), Heland-Wetterling Gallery, Stockholm (1994), LUMA Exhibition, Stockholm (1994), Museum of Sundsvall (1988) and in galleries in Sweden and abroad. Her sculpture can be found in the Park de Carolina in Ecuador and in Granloholm, Sundsvall, Sweden.

Born in 1949 in San Francisco of Chinese parents, **Pauline How** lives in New York City. She received her B.A. in Communication Arts from Marymount College in Virginia and studied art history at Hunter

College in New York. ACP Gallerie in Salzburg has shown her work in Austria, Germany and Switzerland. Ms. How has received many private commissions.

Bing Hu was born in China and lives in Brooklyn. She received her B.A. from Shanghai University and her M.F.A. from the State University of New York in Purchase. Her work has been exhibited in "Four Artists from China," American Museum of Natural History, New York (1992), Asian American Arts Center, New York (1991), "China, June 4, 1989—An Art Exhibition," Blum Helman Warehouse, New York (1989), Shanghai Fine Arts Museum (1986) and Fu-Dan University Gallery, Shanghai (1985).

Lahib Jaddo was born in 1955 in Baghdad. Now a citizen of the United States, she lives in Texas. She received her B.A. in Architecture from the Rensselaer Polytechnic Institute, in Rochester, New York and her M.F.A. from the Texas Technical University. Ms. Jaddo has exhibited in the Visual Arts Center in Dallas (1994) and in San Antonio and Houston.

Born in Australia, **Diana Johnson** received her M.F.A. from the Western Australian Institute of Technology and has taught art and art history in Japan, Germany and the United States. She resides in Washington, D.C., where she teaches sculpture for the Resident Associate Program at the Smithsonian Institution. Her work has been exhibited at the Embassy of Australia (1995, 1993, 1990), Art Barn Gallery in Washington, D.C. (1991) and Australia Gallery in Soho (1991).

Born in 1947 in Philadelphia, Pennsylvania, **Martina Johnson-Allen** received her training at University of the Arts and Temple University School of Art, both in Philadelphia. She has exhibited her printmaking, book arts and graphite drawing in many U.S. shows, including at the Philadelphia Museum of Art, Afro-American Historical and Cultural Museum in Philadelphia, National African American Museum and Cultural Center in Wilberforce, Ohio, American Craft Museum in New York, and the Renwick and National Museum of American Art, both of the Smithsonian Institution in Washington, D.C. Ms. Johnson-Allen received a Richard Guggenheim Award in 1986.

Born in Gemlik, Turkey, **Sermin Kardestuncer** lives in New York City. She received her M.A. from New York University and her B.F.A. from the University of Connecticut. Her work has been shown at the PS 122 Gallery, New York (1995) and Bronx Museum of the Arts (1990) and in Tennessee and Istanbul. Ms. Kardestuncer has made several films and is a winner of the Connecticut Council of the Arts Broadcast Award.

Uzma (Juno) Saiyid Kazmi was born in Pakistan and lives in Maryland. She received her M.F.A. from the University of Punjab, Lahore. UNICEF has used her paintings for its cards. Her paintings and sculpture were exhibited at the first World Bank Women Artists' Exhibition (1994), Embassy of Pakistan, Washington, D.C. (1989) and National Art Gallery, Islamabad (1981).

American **Joanne Kent** works in Washington, D.C., where she studied at the Corcoran School of Art. She received her M.F.A. from the University of Minnesota. She has exhibited in Washington, D.C. at Gallery 10 (1995), Art Museum of the Americas (1994), Fondo del Sol Visual Arts and Media Center (1993), Jones Troyer Fitzpatrick Gallery (1993) and Washington Project for the Arts (1995, 1993) and in other galleries in the United States.

Born in Caracas in 1939, **Beatriz Kohn** studied law at the Central University of Venezuela before pursuing art. After moving to New York in 1962, she studied under several notable sculptors. Her work

has been seen at Art Expo, Miami, Florida (1995, 1992), Nathan Gallery, New York (1994), Feria Internacional de Arte, Bogota (1993), Lever House Art Gallery, New York (1993), Art Expo, Caracas (1992, 1990), International Art Expo, Basel (1988, 1987), International Art Expo, Madrid (1988), Art Biennial, Zamora (1988), Feria Internacional de Arte, Valencia (1988) and Cuba Biennial, Havana (1987). Her work can be found in Galleria de Arte Internacional, Caracas, and the Museo de Valencia.

Alexandra Alexandrovna Kulikova was born in 1945 in Kuratovo, Komi, Russia. In 1962 the Republic of Komi Union of Artists sent her to the Nizhni Tagil School of Applied Arts. She later returned to Syktivkar, where she worked with the Union of Artists. Her creations are concerned with culture and the daily life, traditions and natural environment of the Komi people. Her exhibitions include "Still Nature," Moscow (1973), "Youth of the Country," Moscow (1977), "The Soviet North," Syktivkar (1979) and Personal Exhibitions, Syktivkar (1994, 1985).

Marcia Kure was born in Nigeria, and received her B.F.A. from the University of Nigeria. Her works have been exhibited at the Goethe Institute in Lagos (1995, 1994, 1990), Atrium Gallerie in Berlin (1991) and University of Nigeria (1994). In 1994 she received the Uche Okeke Prize for Drawing.

Born in New York City, **Gloria Lynn** studied at the Pratt Institute School of Art in New York. She paints and exhibits widely in the Caribbean and in St. Martin, French West Indies. Her work has also been shown in Amsterdam and Paris.

Born in 1955 in Port-au-Prince, Haiti, **Michele Marcelin** is a self-taught artist who paints on wood. She teaches and paints in Brooklyn, New York. Works from her *Erzulie Dantor* Series were exhibited in 1994 at the Organization of American States Museum in Washington, D.C. and in the "Visions in Wood" show at 843 Studio Gallery in Brooklyn.

Born in Athens, **Jenny Marketou** lives in New York City. She received her B.A. from the University of Athens and her M.F.A. from Pratt Institute in New York. Ms. Marketou teaches at Cooper Union and the New School for Social Research in New York and the University of South Florida in Tampa. Her many exhibitions include the International Artists' Museum, Israel (1995), Western Art Gallery, Vancouver (1995), Southeast Museum of Photography, Daytona Beach (1995, 1993), Hartford Museum of Fine Arts, Connecticut (1994), Bronx Museum of the Arts (1994) University of Southern Florida Contemporary Art Museum (1993), Expo '92, Seville (1992), Arts Center of Alaska, Anchorage (1992), Carpenter Center for the Visual Arts, Harvard University, (1988) and the International Biennial of Photography, Piran, Yugoslavia (1986). Ms. Marketou's public projects include telecommunications-interactive video installations in Israel and Tempe, Arizona. She has been artist in residence in Moscow, St. Petersburg and Vancouver.

A native of Cape Town, South Africa, **Lorna Marsh** has lived in London and the United States, where she studied at the Art Institute of Chicago. She has exhibited in Cape Town, London and Chicago. Her art can be found in private and corporate collections in the United States and abroad.

Sculptor **Pilar Martinez** lives in Peru, where she studied at the Catholic University. She has had solo exhibitions at the Galleria Forum, Lima (1994, 1991), Galleria de Arte Ryoichi Jinnai, Lima (1993), and the Museum of Latin American Art (1993) and Embassy of Peru in Washington, D.C. (1994).

African-American artist **Carolyn L. Mazloomi** holds a Ph.D. in Aerospace Engineering from the University of Southern California in Los Angeles. She has exhibited at the Oakland Art Museum, California (1983), Los Angeles Folk Art Gallery (1984), Renwick Gallery, Washington, D.C. (1995, 1992, 1984), American Folk Museum, New York (1988), National African American Museum, Wiberforce, Ohio (1993) and Corcoran Gallery of Art, Washington, D.C. (1994). Her work can be found in the Los Angeles African-American Museum, National African-American Museum, American Craft Museum and in many private collections in the United States and abroad.

Ethiopian-American artist **Julie Mehretu** was born in Addis Ababa in 1970. While at East Lansing High School in Michigan in 1988, she received a U.S. Congressional Art Recognition Award. Ms. Mehretu then lived in Zimbabwe for one year. In 1992 she graduated *cum laude* with a Bachelor's Degree in Studio Art from Kalamazoo College, Michigan. Her "Ancestral Reflections" was presented in 1995 by the Women of Color Organization at Hampshire College, Massachusetts and at the Archive Gallery at Keyboard in New York City. Ms. Mehretu has been accepted in the Master's of Fine Arts Programs at Rhode Island School of Design, Pratt Institute and Tyler School of Art. She is a prospective candidate at Yale University.

Cuban-American artist **Raquelín Mendieta** received her B.A. in painting and her M.A. in education from the University of Iowa. She has lectured at New York University, Atlanta College of Art and Museo de Arte Contemporáneo in Caracas. Her work has been exhibited at the Fondo del Sol Visual Arts Center in Washington, D.C., Museum of Art in St. Paul, Minnesota and Cuban Museum in Miami. In 1993 Ms. Mendieta won the Award for Contribution to American Art in Sculpture from the Fondo del Sol.

Marie-Jose Oppel was born in Algeria and has lived in France and the United States. She received her training at the Ecole des Beaux Arts in Algeria and in France. Her works were exhibited at the Salon d'Automne in the Grand Palais des Champs Elysees, Paris (1983), 100th Salon de l'UFPS, Musée du Luxembourg, Paris, Salon International d'Ete, Arles (1984), Bead Expo, Recursos de Santa Fe, New Mexico (1994) and Art League, Torpedo Factory in Alexandria, Virginia (1995).

Born in 1961 in Argentina, **Betina Pels** lives in Buenos Aires. She has studied at Ecole National des Beaux Arts, Paris (1986), Ecole des Beaux Arts de Sim, Switzerland (1985) and Escuela Nacional de Bellas Artes, Argentina (1981). She has exhibited at the Muesas Permanente, Buenos Aires (1995), Tokyo Art Expo (1992), Stoffel Gallery, St. Gallen, Switzerland (1991) and in galleries in Luxembourg, Paris and Switzerland.

Native-American artist **Rose Powhatan** received her B.F.A. and M.A. degrees from Howard University in Washington, D.C. She teaches in the District of Columbia Public Schools and lectures on Native-American issues at the Smithsonian Institution, Virginia Museum of Natural History and Chickahominy Tribal Festival. In 1993 Ms. Powhatan exhibited at the Chickahominy Tribal Cultural Center, Charles City, Virginia, Virginia Museum of Natural History and Urban League Show in Washington, D.C. She has also exhibited at the Krane Gallery, United Nations Building and Bronx Museum Gallery in New York, Indianapolis Museum of Art, Fondo del Sol Visual Arts Museum and the Anacostia Museum of the Smithsonian Institution, the latter two in Washington, D.C. She has been commissioned by the United Indians of Virginia to design and construct totems to honor the ancestors of present-day indigenous people of Maryland, Virginia and Washington, D.C.

Susana Raffo lives in Buenos Aires. Her work has been exhibited at the "Appeal Arte," Center Cultural Relocate de la Municipalidad de Buenos Aires (1995) and can be found in the collections of the Museo de Arte Contemporaneo de Buenos Aires and the Museo de Arte Moderno de Puerto Madryn, Chubut, Argentina.

Astari Rasjid was born in 1952 in Indonesia and has studied at the Royal College of Art in London and the University of Minnesota. She has organized several art exhibitions and taught at the Jakarta Art Institute. She has exhibited and received in Indonesia and abroad.

"The Mother Tree," a towering sculpture of stacked woolen skirts made by **Anu Raud**, was given to United Nations Secretary-General Boutros Boutros-Ghali by Estonian President Meri in October 1995. Born in Estonia in 1943, Ms Raud is a professor at Estonian Fine Arts University and other humanitarian colleges in Estonia, Finland and Norway. She received the Award for the Rebirth of Estonia (1994) and a grant by the Estonian Fund for National Culture (1992). She also arranges folk art exhibitions, collects rare ethnographic objects and writes books on Estonian ancestral beliefs. On her farm-museum in Viljandi she breeds sheep to produce wool for her artwork and to encourage Estonians to be creative and to continue their ancestors' traditions.

Born in 1963 in Australia, **Cybele Rowe** lives in New York City. She received her B.A. and graduate degrees from the University of New South Wales in Sydney. In 1988 she was awarded an Overseas Travel Grant from the Australian Government and was a guest at the International Council of the Museum of Modern Art in New York. Her work has been exhibited at the Archetype Gallery in Soho, New York, Elaine Benson Gallery in Bridgehampton, New York, the Australian Embassy and the Kennedy Center in Washington, D.C. and at shows in Australia, Germany and Italy.

Judith Salmon was born in Jamaica and received her degree at the Chicago Academy of Fine Arts. Her group exhibitions in 1995 include "Two Caribbean Artists," Art International at the Puente y Pila, Design Associates, Coral Gables, Florida, "Aires del Caribe," La Galeria, Hato Rey, Puerto Rico, Xayamaca International Artists Workshop Exhibition, Richmond Great House, Kingston and the Global Art Exhibition of "Post Card"-sized art in Beijing cosponsored by the National Museum for Women in the Arts. Her solo exhibitions include Grosvenor Gallery, Kingston (1994) and Alliance Francaise, Mexico City (1984).

Born in Flanders, **Dominique Samyn-Werbrouck** lives in McLean, Virginia. She studied Fine Arts at the Art Academy of Ghent and Kortrijk. From 1985 to 1989 she specialized in ceramics at the Academy of Tiel, Belgium. She also studied at the Corcoran School of Art in Washington, D.C.

Born in 1936 in Mexico City, Mexico, **Teresa Serrano** works in New York City. She has exhibited at the Annina Nosei Gallery, New York (1994), Museo Arte Contemporaneo-Mexico (1994), Albright-Knox Museum, Buffalo, (1991) and Museo de Arte Moderno, Mexico City (1990) and in galleries in Argentina and Costa Rica.

Settsuko (Klossowska de Rola) belongs to the post-World War II generation in Japan who received both an occidental and a traditional Japanese education. Born in 1942 of an old samurai family of Kyushu, the Idetu, she studied in French at the Jesuit Sofia University in Tokyo. After marrying celebrated artist Balthus in 1967, Settsuko lived a life frequented with the talented of Europe. She paints nature and objects from daily life in their simplicity, using subtle color and diffuse light.

Helen Zughaib Shoreman studied at the Northeast London Polytechnic School of Art and received her B.F.A. from Syracuse University. She has exhibited in Washington, D.C. at the Arts Club (1995),

Urban Art Gallery (1995), Dadian Gallery (1994) and Gallery 10 (1994) and in New York at the Bronx Museum of the Arts (1994), United Nations Plaza Hotel (1993) and Montserrat Gallery (1993).

Born in 1952 in North Sumatra, Indonesia, **Dolorosa Sinaga** studied sculpture at the Jakarta Institute of Fine Arts and the St. Martin School of Art in London. She is Dean of the Faculty of Fine Arts of the Jakarta Institute of Arts, where she lectures in sculpture and art history. Her work has been exhibited in Indonesia and abroad.

Born on the Orkney Islands in Scotland, **Penny Sisto** lives in Floyds Knobs, Indiana. While a Health Officer for the British Ministry of Overseas Development, she ran health clinics for the Kikuyu, Masaai, and LuBukusu peoples. She combined embroidery, applique and quilting techniques she had learned from her grandmother with the collage methods of these African tribes. Her work has been exhibited at the American Museum of Folk Art in New York (1991).

Born in 1952 in Denmark **Pylle Sondergaard** has participated in seven juried exhibitions since 1988 and has exhibited in ten solo or group exhibitions in galleries since 1990.

Kate Tarratt-Cross Born in Johannesburg, South Africa, Ms. Tarratt-Cross comes from family with an artistic tradition that spans several generations. She studied fine arts in Johannesburg and Capetown and has lived and worked in the Caribbean and the Pacific. She attends the Wimbledon School of Art in the United Kingdom.

Born in Addis Ababa, Ethiopia, **Kebedeche Tekleab** spent ten years in prison camps in Somalia. She lives in Washington, D.C. and teaches art at the Children's Studio School. She received her M.F.A. from Howard University and has exhibited at Gallery 500 (1995).

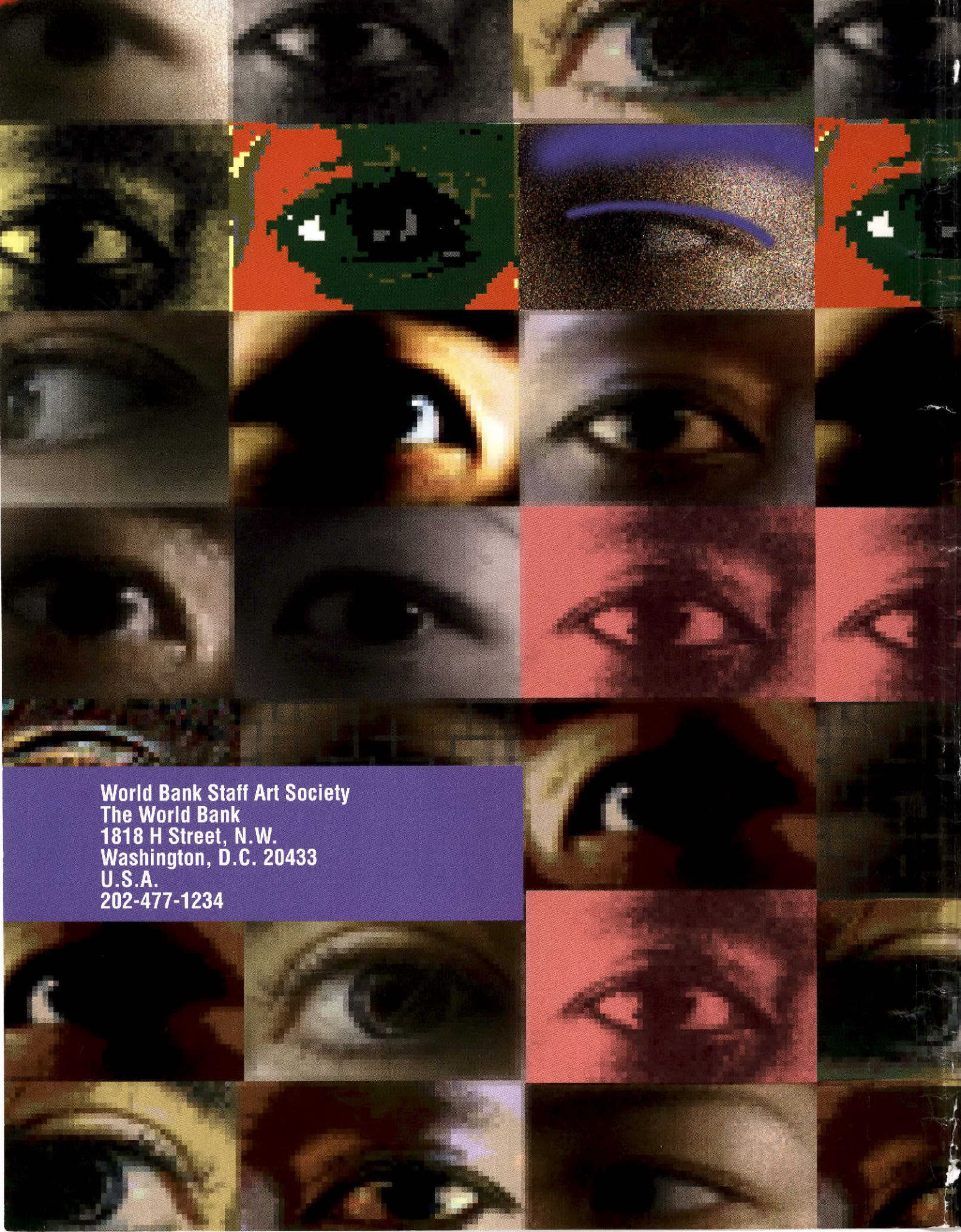
Born in 1961, **Anne-Grethe Thoresen** lives in Norway. She received her artistic education at the National Academy of Fine Arts, Oslo. In 1995, she exhibited at the Thomas Nordanstads Gallery in New York.

Educated at Ohio State University, University of Wisconsin, Illinois State University and University of California at Los Angeles, African-American artist **Acquaetta Williams** sculpts the human figure using glass, metals, shells, beads, wood and sisal. She has exhibited widely, primarily in the Midwest of the United States—Ohio, South Dakota, Indiana, Wisconsin and Minnesota—since 1975. Her works can be found in the White House and the American Craft Museum in New York and in private collections. She was elected to the Board of Directors of the Glass Art Society and is an Associate Member of the Institute of African Studies at the University of Ibadan in Nigeria.

Born in Nicaragua, **Maria Jose Zamora** lives in Managua. She studied at the Escuela de Artes Plasticas de Puerto Rico in San Juan. In 1994 her work was exhibited at the Galeria de Arte Contemporaneo, Managua, and at the "Segunda Biennial de Pintura del Caribe y Centroamerica," Museo de Arte Moderno, Santo Domingo, Dominican Republic.

Lubov Zhukovich was born in Moscow in 1956, and graduated from the Moscow College of Art in 1979. A painter and graphic artist, she participated in the First International Plein Air on Painting in honor of Marc Chagall in Vitebsk, Belarus, in 1994. She has exhibited in Germany, Russia and the United States. Her works are in private collections in Denmark, France, the Netherlands, and United States, and in the collections of the Ministry of Culture in Moscow and in the Art Museum, Vitebsk.

Born in Spain, **Juana Zubia Rozas** lives in Madrid and exhibits in Spain. She studied at the Circulo de Bellas Artes and the Escuela de Artes y Oficios in Madrid. She has had nine solo exhibitions and has participated in numerous group shows since 1967. She has been awarded first prize in a 1971 and a 1975 exhibition.



World Bank Staff Art Society
The World Bank
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Washington, D.C. 20433
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202-477-1234

WORLD BANK STAFF ART SOCIETY

For Immediate Release

A WOMAN'S VIEW... Equality, Development and Peace An Exhibition of Art by Women

Washington, D.C. - October 21, 1995

The World Bank Staff Art Society (WBSAS) is curating a **unique**, multi-media exhibition of art by women from all over the world on November 7, 1995 - January 15, 1996 at the World Bank Headquarters in Washington, D.C. The exhibition's major themes are equality, development and peace; echoing the themes of the United Nations Fourth World Conference on Women held in Beijing, China, from September 4-15, 1995.

The objective of the Beijing Conference was to adopt a Platform for Action on the 10 "critical areas of concerns" identified as the obstacles facing women at both national and international levels. The 10 "areas" addressed were poverty, education and health, violence, armed conflicts, economic disparity, politics, national and international institutions, human rights, mass media and, environment and development.

Art has always been the common language between people of all nations. It is also a peaceful way to voice our concerns, problems, opinions, ideas and emotions. Women's art reflects the lives, emotions, opinions and concerns of women in particular. Therefore, we invited women artists from every region of the world, to express themselves on one or more of the issues discussed at the Beijing Conference.

The purpose of the exhibition is to provide a forum for women artists to share their feelings, their life experiences and their concerns and, to celebrate the artist in each of them. We hope that this exhibition will increase communication and understanding among people and contribute towards institutional efforts to integrate women in to the processes for development and sustainable growth.

On Monday, November 6, 1995, at 5:30 p.m., the public is invited to join the opening ceremonies of the exhibition.

**Exhibition Coordinator Regine S. Boucard, World Bank Staff Art Society
Curator in charge Vasia Deliyianni, World Bank Staff Art Society
Media Preview on Monday, November 6, 1995
at 10:00 a.m. - 12:00 p.m.**

Information: Vasia Deliyianni
(202) 265-0753

Regine S. Boucard
(202) 473-4711

WORLD BANK STAFF ART SOCIETY

The World Bank Staff Art Society (WBSAS) is pleased to invite Press and Art Experts to review the collection assembled to mark the occasion of the United Nations 4th World Conference on Women held in September, 1995 in Beijing, China.

A WOMAN'S VIEW...
Equality, Development and Peace
November 6, 1995 - January 15, 1996

Walk-through

Monday, November 6, 1995
10:00 am to 12:00 pm

World Bank Headquarters

H Building
Entrance Lobby
600 19th Street N.W.
Washington, DC

For further information about the walk-through or the exhibition, please contact:

Vasia Deliyianni
Curator

Regine S. Boucard
President

To facilitate entry, please bring a picture ID along with this invitation

If you cannot attend the scheduled walk-through, please call for an appointment.

Telephone (202) 473-4711 or (202) 265-0753 - FAX (202) 473-5480

WORLD BANK STAFF ART SOCIETY

A WOMAN'S VIEW... Equality, Development and Peace

Programme of Events

Monday, November 6, 1995

- 5:30 p.m. E Building Opening Reception: 12th Floor Gallery
Collection from China
- 6:30 p.m. H Building Reception: 600 19th Street, N.W.
International Collection
- 7:00 p.m. J Building Reception: 701 18th Street, N.W.
International Collection
- 7:30 p.m. MC Building Reception: 700 18th Street, N.W.
International Collection

WORLD BANK STAFF ART SOCIETY

Regine S. Boucard, President, WBSAS

A WOMAN'S VIEW...

The World Bank Staff Art Society is particularly proud to present "A Woman's View...", the first exhibition entirely produced by the Art Society. We are grateful to Mr. James D. Wolfensohn, President of the World Bank for his enthusiastic encouragement and support. This successful endeavor also reflects the gracious participation of the many supporters who eagerly embraced its concept and provided unstinting professional assistance during the preparation.

This exhibition captures the spirit of the United Nations Fourth World Conference on Women in Beijing this past September and promotes understanding of the feminine condition throughout the world today. The result is a multicultural, multimedia event which chronicles the struggles of women around the Beijing conference themes. The event also complements The Post-Beijing Program being organized this month by the Women Issues Office of the World Bank in Washington, D.C.

In a "A Woman's View", women artists from all the regions of the world depict their dilemmas in facing the challenges of life today, while striving to preserve their identities. It is neither a rebellious message, nor a frustrated representation: their works are undeniable manifestations that the indispensable contributions of women be recognized and given their rightful place in our endangered and rapidly changing social environment.

The unique array of two- and three-dimensional works, the echoes of a poem, the messages of the videos meld into a vivid interpretation where feminism sometimes takes over, but this is, after all, a monument to women. The rich creativity and candid sensitivity of each piece project a frank respect and overlapping concerns among women regardless of their origins, cultural heritage, and social constraints. The works reflect the patience, endurance, tenderness, strength, persistence, desperation, sadness, joys, achievements and dreams of a women who physically carry the next generation to life, and care for, and unequivocally partakes in its shaping.

The tangible bonding, here witnessed, strikes us like a frosted blizzard or a sand storm which we cannot help but try to curb. The need is greater than that: action, participation, decisions, recognition, ownership and empowerment, no matter how subtle or direct, are part of a woman's daily life. Likewise, the artist contemplates the disaster which is well underway through the impact on the young and old, the daughter and the man, who suffer from today's condition of women and, nevertheless, feed on their indispensable existence.

There is room for loving, space for happiness, the right to education, the opportunity for professional growth, access to better health; there is a voice to be heard and counted, the willingness to protect. The time has come to make it right. Whether the message of the exhibition is surreptitious, strong, angry, quiet, humorous or very serious, self-referential or witnessed, we realize: Some of us are luckier than others, others are most unlucky, nearly all are struggling, but all of us do care.

May this delightful art collection of diverse talents and spontaneous expression be one more mesh in the growing net of awareness and resolutions toward revealing and embracing the path for action.

October 1995

WORLD BANK STAFF ART SOCIETY

Vasia Deliyianni, Curator, WBSAS

In September 1995 in Beijing, China, during the United Nations Fourth World Conference on Women, a tremendously diverse group of women were able to come to agreement on a broad platform of issues focused on ten "critical areas of concern": poverty, education and health, violence, armed and other conflicts, economic disparity, politics, national and international institutions, human rights, mass media, and environment and development. The conference also demonstrated that women are demanding and occupying an equal place not just on "women's issues," but on discussions on all subjects. The World Bank's message in Beijing was three-fold: *investing in women is good economics, gender inequality hampers growth and investing in women enhances the quality of growth.*

About a year ago, in anticipation of the Beijing Conference, the World Bank Staff Art Society conceived of the idea to invite established and emerging women artists from every part of the world, with emphasis on developing countries, to express their views on these ten critical areas of concern. We offered them the opportunity to exhibit their works in the World Bank Headquarters and to freely address the international and multicultural population of this institution and the Washington, D.C. area.

This was my first opportunity to curate such a large and complex exhibition that highlights women artists from all over the world. Having lived outside my country and my culture for almost fourteen years but always keeping in touch with my people, my nation, and the Greek community abroad, I have been searching for what it means not only to stand outside one's culture but also to coexist and engage with foreign artists and a foreign audience in a foreign land. For me it was thus not only a challenge but a privilege and a signal pleasure to take on such a task.

As soon as the invitation to participate in a post-Beijing exhibition of women's art went out to the international art community, massive numbers of portfolios began to arrive in our offices. It was my responsibility, together with the WBSAS exhibition steering committee, to sift through the hundred of entries and ideas and form a collection. To achieve this, I first had to *relate* to these women artists by delving into their very diverse cultural, historical and regional backgrounds. Next, I needed to understand the messages they were conveying through their art works by deeply comprehending their perspectives on these issues. The latter task was made even more challenging by the fact that, unlike myself, many of these women had lived through the historical events of feminism during the past few decades and have been involved in the international art scene for much longer than I.

The support that I received from WBSAS was crucial. Together we formed a team with a common vision who worked together on all aspects of the exhibition. Together this team of the steering committee, a number of other art experts and myself used our collective knowledge of art and experience to select the works to be exhibited.

Through this process was realized an exhibition that brings together women artists from all regions of the world and puts on view at one time in one locale their rich individual expressions regarding the same set of issues, while satisfying high artistic standards and offering the broadest possible representation of nations.

Art has always been the common language of all people and all nations, the peaceful way to address concerns and problems, the way to express emotions and opinions, *the way to unify people.* Art does not need words to carry its message, neither are the arts limited to one language or one medium.

Thus, the works of these women artists come at the right time and in the right fashion: embodying the Beijing message, they are works of action, not words.

In today's communication age, art is ever more concerned with exchanging information. "In these and other reactions to the exclusionary aesthetics of formalism, Conceptual art posited the view that the meaning of an art work resides not in the autonomous object, but in its contextual framework."¹

Today's art is *conceptual*, rather than *aesthetic*. Working against time in our frenetic age, many contemporary artists concentrate on a *concept* by capturing the *spirit and soul* of an image rather than on the image itself. Therefore, "...the spirit is more important than the outer form of the work...."² Many artists exhibit or at least meet internationally, bringing both their individuality and their culture to *events/happenings* witnessed by audiences. In this international art scene what matter are the *new, the concept*, or the artist's freedom of expression, national representation, even her/his physical presence. In these events cultures mix and create new cultures, and there is an internationalism in the arts. As the mass-media age promoted a global mosaic culture, a kind of multicultural art developed. At the same time artists are responding to tradition, searching for the roots of their unique cultural backgrounds, searching for their new identities.

This is what is happening during this exhibition. It is a rich collection open to all media and all styles. Entering each building, we see the exhibition title on multiple synchronized video monitors, the work of photographer and media artist Jenny Marketou. Through technology the women's eyes characteristic of different nationalities stare out at us from the screens. We can attempt to make a kind of visual transference by seeing through their eyes. Marketou videotaped about fifty women's eyes in the World Bank Headquarters, interacting with them while she was producing her work, *I Cannot Take My Eyes off You*. It focuses on "the importance of understanding woman's struggle as part of a broader political and ethical movement: to realize the subjective and collective dimension of feminine economy, to preserve cultural diversity and to resist the different form of social domination."

Another multimedia-media artist, Tracy Essoglou, entices the viewer to venture into her booth, *The Sins of the New Millennium*, and to act as a decisive being by interacting with this hands-on piece. Her installation is a symbol of both a religious confessional and a political voting booth. She addresses the "sins" of the modern society under a critical eye of "thoughtful anticipation, and willful participation." As an information activist she emphasizes decisionmaking and opportunity. Carolyn Mazloomi's *The Awakening* communicates the same message through a totally different medium--a quilt.

Karin Hansson uses technology in an "educational way." *Repeat* uses video humorously to explore women's struggle to penetrate the male-dominated thinking of the academic world. Hansson is dealing with women's issues of identity and self-representation, as is Austrian-born Ona B. In her cosmic search for self-identification Ona B. uses space and its aesthetic contrast to create a separate imaginary space and dimensions and brings "the universal woman" out of her emotional world. She is moving into time and space, and through the reflections of mirrors she captures the images of the viewers, engaging them in dialogue in her cosmos.

Women artists take part in political events through their art that is concerned with human rights. They look at the world, and understand and grasp it in its deepest symbology. Sermin Kardestuncer metaphorically travels with Cuban emigres, participating in their struggle by making rafts, then photographing them. Despite her ten years as a prisoner during the Ethio-Somali war, Ethiopian artist Kebedech Tekleab shares her experience through her paintings and still keeps faith in the human kind.

¹*But Is It Art?: The Spirit of Art as Activism*, ed. Nina Felshin (Seattle: Bay Press, 1994), 20.

²Adeline von Furstenberg, *Dialogues of Peace* (Geneva: Association Francaise d'Action Artistique, 1995), 45.

Lorna Marsh paints the necklace way of death used in South Africa and deals with violent images that she experienced there.

The years of political upheaval in Panama affected the paintings of Isabel de Obaldia, which are full of violence, anger and frustration. In the surreal atmosphere, passionate colors and typically mysterious character of *Search*, she observes the circumstances of this turbulent world and risks plumbing the depths of a reality in which irrational violence reigns.

Violence, war, humiliation, fear and human rights preoccupy Dane Pylle Sondergaard, Nigerian Marcia Kure, Armenians Nene Gioulamirian and Sonia Amirian Balassanian and African-American Angela Franklin. At the same time they also describe the joyful moments of life, as do Martina Johnson-Allen in her mystical mixed media piece, *Joy*, Polish painter Bozenna Biskupska in *The Sun* and Lahib Jaddo in *Dance with Life*.

Other artists in this exhibition examine the many incarnations of violence against women. In *Crimes Are Committed* Norwegian Anne-Grethe Thoresen investigates real court cases. The objects in her installation are replicas of weapons used to commit murder of women around Oslo in the early 1990s. Thoresen also employs copies of the actual transcripts of the verdicts from those cases. In contrast Indian artist Priti Darooka exposes violence and abuse of women *by women* in her mixed media piece, *Past Present, Present Past*.

In contrast to the seriousness of Thoresen is the whimsy of Nicaraguan Maria Jose Zamora's *Mictlan*, irreverently showing skeletons dancing in coffins.

Some of the artists represent women not only as resisters (against violence), but as leaders. Norwegian Cecilie Dahl's *Nefertiti (Lets Go)* and Diana Johnson's striking group of sculptures, "*Dignity*," emphasize women's leadership throughout history.

Complementarily, Estonian Anu Raud's weavings embody woman's strong role in supporting and carrying on life, when she does not lead. Japanese artist Setsuko, Marie-Jose Oppen and Helen Zughaib Shoreman also feature that peaceful world that women can create.

...and from a distance through the lost eyes of the people in her large photographs, mainly portraits, from *The Silence of the Eye Series*, Desiree Dolron stares at everyone, notices and reflects, just like the poet Homer, whose blind eyes described and saw everything....

Chinese Bing Hu says that she tries to "evoke female self-recognition and to be acknowledged as a woman." Her installation, "*Between the Pregnant and Abortion*," shocks and at the same time magnetizes the viewer. Bing Hu treats this sensitive issue with courage and sincerity. Her piece--organic, strong in color and texture, and powerful in meaning--is so personal, so intimate, but at the same time so familiar to every woman and every man. Her work has a penetrating voice, and she touches one of the health issues that was discussed in the conference.

A different feminine health issue was investigated by Penny Sisto, who worked in Kenya as a health worker and witnessed female genital mutilation and circumcision in a Maasai village as practiced by the wise-woman, *The Circumciser*. In her fabric paintings, she embroiders the gamut of intense feelings of young girls in *The Circumcision Cycle*.

Genara Banzon's works relates to her Filipino roots. Her mixed media installation explores an historical and economic phenomenon--Filipino mail-order brides--and its results in our times. Economic disparity is also treated by painters Susana Raffo, Astari Rasjid, Juana Zubia Rozas, Gloria Lynn and Julie Mehretu. The dynamic painting of Denise Green addresses the economics of the art world.

African styles, masks, dolls and exotic and spiritual artifacts are characteristic of the mixed cultures that feed into Caribbean art. Cuban Raquelin Mendieta and Jamaican-born Judith Salmon explore the healing power of women. Grenada-born Irma Talabi Francis, who has a long-standing interest in

female spirituality, believes that "Nature is really a goddess" and creates her Goddess dolls. Self-taught Haitian artist Michele Marcelin paints *Erzuline*, the Goddess who cries, and Kimberly Camp makes delicate charm dolls.

The use of sensual fluidity in the work of the other Latin American artists, Teresa Serrano from Mexico and Pilar Martinez from Peru, is very representative of the mystical expression common in the Americas. *Fertility*, and *The Goddess Of Fertility* express the vital energy that materializes in the mother earth linked to the woman. American Joanne Kent approaches the same theme with *Wheelworks*, earthy and feminine in shape. In her wheels of life Beatriz Kohn unites anthropology and art as she recreates a world of remembrances of her homeland, Venezuela.

"A great artist to me is someone who paints all the views except the one out of the window," stated Australian Cybele Rowe and a view divergent from those above can be seen in her work, *Civilization As I Know It*, when she and Pietrina Checcacci from Brazil believe that the overpopulation of the earth will eventually harm the humankind and the environment. Betina Pels paints an ideal environment and encourages us to keep it this way, to preserve the beauty of our fragile earth.

Yanuar Ernawati, Josephine DeCioccio Beebe, Uzma Kazmi, Maria Ximena de Valdenebro, Kate Tarratt-Cross, Dolorosa Sinaga, Dominique Samyn-Werbrouck focus on other aspects of the contemporary woman's struggle: equality, social status and human rights. Russian artists Alexandra Alexandrovna Kulikova, Lyubov Zhukovicher, Julia Evgenievna Fiodorova and Maria Daugavete give their perspectives on both social and political issues. Pauline How's installation, *Thousand Names*, celebrates women throughout history, Rose Powhatan's *Totem to Powhatan* pays homage to a special woman, and Y.J. Cho's powerful painting, *Stairs with Bamboo*, reminds us all that woman is always moving ahead.

Because of women's movements throughout this century, achievements of women in art and culture are being recognized and made accessible to a broader public worldwide. Sociopolitical progress and improvements in the conditions of women's lives can be accelerated by the contributions of women artists, whose art influences public opinion.

"A Woman's View" became a pilgrimage of artists from different lands bringing their offerings in the service of *women* and *art*. Because art and life constantly interact, I hope that this exhibition will be a vehicle of communication and understanding among peoples towards improving the lives of women, and therefore of their families. This exhibition complements the World Bank's greater mission to improve living standards of all by promoting sustainable growth and investments in people and by integrating women in the development process.

Let us dedicate this exhibition to the freedom of art and the artist in every woman...the artist in every human being. Through this special collection, let us celebrate the union of all people through art and celebrate *peace* during these times of global conflict.

October 1995

Foreword

This important exhibition provides a vivid statement about the condition of women. Their fears, their dreams, their aspirations, their fortitude and their genius. It is for, by and about women. It is an affirmation of the Self and a counterpoint to the Other. No simple reclining nudes or frilly bows and flowers are used to reflect the feminine, to pander to the stereotype, the role cast by societies for so many women around the world.

The works presented here will disturb some, puzzle others and enchant quite a few. But to each they will provide a window on the powerful feelings and strong emotions of a select group of sensitive women artists who are expressing themselves about the feminine condition: from the mutilation of female circumcision to the grinding agony of poverty, or violence and abuse, to the uplifting dignity of work, to the nurturing hand of caring, to the enchantment of self-discovery.

This is an exhibition of works that collectively make a statement, and an important statement, on gender issues in our times. These works, therefore, must be appreciated against historical, sociological and cultural externalities, in addition to their own intrinsic appeal as works of art, where composition, color and form come together for pleasing or disturbing effect.

But these are not just didactic ideological pieces. They are of interest in their own right as works of contemporary art from around the world. Yet, their assembly in this fashion makes a powerful statement and gives a collective voice to the billions of women whose predicament and condition they exemplify. For all the men and women who will view it, it is the opening of a window through which we can see and feel the reality of so many women, far more vividly and acutely than could be conveyed by the many tables of economic and social statistics that accompanied the weighty reports in Beijing. It is a mirror being held up to each of us to see how we have related to that reality in the past. For the sensitive among the viewers, this combination of mirror and window will leave them changed, enriched with a new understanding of the Self and the Other.

This is, after all, the purpose of all true art: to engage us intellectually as well as move our emotions. In this case, given the gender inequalities that pervade our world, it is the first step towards reaching the unreached, including the excluded, releasing the suppressed and integrating that reality to become whole. The stage is set. Let the works speak to you in their own powerful voices.

Ismail Serageldin
Vice President
World Bank

Chairman
World Bank Art Committee

WORLD BANK STAFF ART SOCIETY

A WOMAN'S VIEW... Equality, Development and Peace

List of Artists

Ona B., Austria
Sonia Amirian Balassanian, Iran, Armenian-American, USA
Genara Banzon, Phillipines
Josephine DeCioccio Beebe, Italian-American, USA
Bozenna Biskupska, Poland
Kimberly Camp, African-American, USA
Pietrina Checcacci, Brazil
Y. J. Cho, Taiwan, Chinese-American, USA
Cecilie Dahl, Norway
Priti Darooka, India
Maria Daugavete, Russia
Isabel de Obaldia, Panama
Maria Ximena de Valdenebro, Colombia
Desiree Dolron, The Netherlands
Yuanar Ernawati, Indonesia
Tracy Ann Essoglou, Greek-Canadian, USA
Julia Evgenievna Fiodorova, Russia
Irma Talabi Francis, Grenada
Angela C. Franklin, African-American, USA
Nene Gioulamirian, Armenia
Denise Green, Australia
Karin Hansson, Sweden
Pauline How, Chinese-American, USA
Bing Hu, China
Lahib Jaddo, Iraqi-American, USA
Diana Johnson, Australian
Martina Johnson-Allen, African-American, USA
Shermin Kardestuncer, Turkey
Uzma (Juno) Saiyid Kazmi, Pakistan
Joanne Kent, USA
Beatriz Kohn, Venezuela
Alexandra Alexandrovna Kulikova, Russia
Marcia Kure, Nigeria
Gloria Lynn, USA

Michele Marcelin, Haiti
Jenny Marketou, Greece
Lorna Marsh, South Africa
Pilar Martinez, Peru
Carolyn L. Mazloomi, African-American, USA
Julie Mehretu, Ethiopia
Raquelin Mendieta, Cuban-American, USA
Marie-Jose Oppel, French-Algerian, Algeria
Betina Pels, Argentina
Rose Powhatan, Native-American, USA
Susana Raffo, Argentina
Astari Rasjid, Indonesia
Anu Raud, Estonia
Cybele Rowe, Australia
Judith Salmon, Jamaica
Dominique Samyn-Werbrouck, Belgium
Teresa Serrano, Mexico
Setsuko (Klossowska de Rola), Japan
Helen Zughaib Shoreman, Lebanese-American, USA
Dolorosa Sinaga, Indonesia
Penny Sisto, UK
Pylle Sondergaard, Denmark
Kate Tarratt-Cross, South Africa
Kebedech Tekleab, Ethiopia
Anne-Grethe Thoresen, Norway
Acquaetta Williams, African-American, USA
Maria Jose Zamora, Nicaragua
Lyubov Zhukovicher, Russia
Juana Zubia-Rozas, Spain

WORLD BANK STAFF ART SOCIETY

A WOMAN'S VIEW... Equality, Development and Peace

LIST OF WORKS

I Cannot Take My Eyes off You, 1995

Jenny Marketou

B. in Greece, lives in USA

Crimes Are Committed, 1991 *Eveadam*

Anne-Grethe Thoresen

B. and lives in Norway

Eveadam: Of Life and Death, 1995

Irma Talabi Francis

B. in Grenada, lives in USA

Poverty (from the *Poverty Series*), 1993

Susana Raffo

B. and lives in Argentina

Difficult Times (Tiempos Dificiles), 1981

Juana Zubia-Rozas

B. and lives in Spain

La Triangulaire, 1993

Denise Green

B. in Australia, lives in USA

Woman in White Dress, 1992

Going to the Market, 1992

Gloria Lynn

B. in USA, lives in West Frech Indies

Eve, 1992

Puppets: The Never-Ending Show, 1992

Julia Evgenievna Fiodorova

Irreversible Passage, 1995

Astari Rasjid

B. and lives in Indonesia

Joy, 1994

Martina Johnson-Allen

B. and lives in USA, African-American

Wheelworks, 1995

Joanne Kent

B. and lives in USA

Untitled (from the *Goddess of Fertility Series*), 1994

Teresa Serrano

B. in Mexico, lives in Mexico and USA

Fertility, 1995

Pilar Martinez Woodman

B. and lives in Peru

Vortex, 1994

Ona B.

B. and lives in Austria

Sins of the New Millenium, 1995

Tracy Ann Essoglou

B. and lives in USA, Greek-Canadian

Past Present, Present Past, 1995

Priti Darooka

B. in India, Lives in USA

Peeling Paint, 1988

Stairs with Bamboo, 1990

Y. J. Cho

B. in Taiwan, lives in USA

Totem to Powhatan, 1992

Rose Powhatan

B. and lives in USA, Native American

The Sun, 1994

Bozenna Biskupska

B. and lives in Poland

Life Lines, 1994

Beatriz Kohn

B. in Venezuela, lives in USA

Necklace 1, 1994

Necklace 2, 1994

Lorna Marsh

B. in South Africa, lives in USA

Mictlan, 1992

Maria Jose Zamora-Ahlers

B. and lives in Nicaragua

Busqueda (Search), 1994

Isabel de Obaldia

B. and lives in Panama

Lipstick Fish, 1994

Julie Mehretu

B. in Ethiopia, lives in USA

Androgines, 1995

Lyubov Zhukhovicher

B. and lives in Russia

One Way... Two Senses, 1994

Opposite Senses, 1994

Maria Ximena De Valdenebro

B. and lives in Colombia

Animal Dreams, 1994

Betina Pels

B. and lives in Argentina

Musician, 1992

Maria Daugavete

B. and lives in Russia

Popcorn, 1994

Alexandra Alexandrovna Kulikova

B. and lives in Russia

Ibeji, Idowu, 1993

Kimberly Camp

B. and lives in USA, African-American

*When a Sister Has Paid for Her Crown,
Please Let Her Wear It*, 1995

Angela Franklin

B. and lives in USA, African-American

Circumcision Cycle, 1995

The Circumciser, 1993

Penny Sisto

B. in United Kingdom, lives in USA

She Wears Two Faces: Love and Protection,
1995

Acquaetta Williams

B. and lives in USA, African-American

The Awakening, 1995

Carolyn L. Mazloomi

B. and lives in USA, African-American

Untitled I, 1995

Untitled II, 1995

Dolorosa Sinaga

B. and lives in Indonesia

Civilization as I Know It, 1994

Cybele Rowe

B. in Australia, lives in USA

Repeat, 1995

Karin Hansson

B. and lives in Sweden

Between the Pregnant and Abortion, 1994

Bing Hu

B. in China, lives in USA

From the series *The Silence of the Eye*, 1995

Desiree Dolron

B. and lives in the Netherlands

Nefertiti, (Let's Go), 1995

Cecilie Dahl

B. and lives in Norway

Thousand Names, 1995

Pauline How (with Natalie How-Franz)

B. and lives in USA, Chinese-American

Rafts (series of six), 1995

Sermin Kardestuncer (with Swee Phuah)

B. in Turkey, lives in USA

Not to Smell, Taste and See, 1993-94

Not to Hear, 1993-94

Dancing with the Sun II, 1993-94

Pylle Sondergaard

B. and lives in Denmark

Dance of Life, 1994

Lahib Jaddo

B. in Iraq, lives in USA

The Space between Us, The Space We Share, 1995

Josephine DeCioccio Beebe

B. and lives in USA, Italian-American

Antisipasi, 1995

Yanuar Ernawati

B. and lives in Indonesia

The Veil, 1995

Dominique Samyn-Werbrouck

B. in Belgium, lives in USA

In the Beginning (Dream), 1994

Crying Erzulie (Dantor), 1994

Michele Marcelin

B. in Haiti, lives in USA

Shaky World, 1995

Nene Gioulamirian

B. in Armenia, lives in USA

Shackled, 1993

Kebedech Tekleab

B. in Ethiopia, lives in USA

The Victim, 1992

Tiger Mask and Nude Spear, 1992

Marcia Kure

B. and lives in Nigeria

Putting Back the Moon, 1995

The Odalisque, 1995

Helen Zughaib Shoreman

B. in Lebanon, lives in USA

Bouquet de Roses, Mures et Miche de Pain, 1988

Setsuko Klossowska de Rola;

B. in Japan, lives in Switzerland

Repression, 1995

Kate Tarratt-Cross

B. in South Africa, lives in United Kingdom

Dignity 1992-94

Diana Johnson

B. in Australia, lives in USA

Release Series, 1992

Judith Salmon

B. and lives in Jamaica

City Scape, 1995

Marie-Jose Oppen

B. in Algeria, Lives in USA, French-Algerian

Pagmamalasakit

(The Quest for Greener Pastures:

A Mail Order Bride Story), 1995

Genara Banzon

B. in Philippines, lives in USA

The Sisterhood, 1995

Uzma Saiyid Kazmi

B. in Pakistan, lives in USA

Ochum Dream-Catcher

Raquelín Mendieta

B. in Cuba lives in USA

Canacões Com Cordas (Flesh with Ropes), 1983

Os Frutos de Terra, (Fruits of the Loom), 1983

Pietrina Checcacci

B. in Italy, lives in Brazil

Conversation, 1995

Sonia Amirian Balassanian

B. in Iran, lives in USA, Armenian

Ahju Soe (Chimney's Glow), 1984

Anu Raud

B. and lives in Estonia

CHINESE WOMEN ARTISTS EXHIBIT AT THE WORLD BANK

NOVEMBER 1995

Nom, Prenom Surname, Given name	Titre Title	Dimension		PLACE OF BIRTH
CUI ZHENGUO 崔振國	Dawn 晨曦	92×87cm	Coloured Water-and Ink on Paper	黑龍江 Heilongjiang
WU XI 吳西	Region to Rivers 水鄉	68×68cm	Coloured Water-and Ink on Paper	江蘇 Jiangsu
ZHOU MINGHUI 周明慧	Praying for Life 生的祈禱	70×70cm	Coloured Water-and Ink on Paper	山西 Shanxi
LI SHUHUA 李淑華	Mother's Love 母子圖	65×65cm	Coloured Water-and Ink on Paper	福建 Fujian
LIN RENQIN 林任菁	Wings 羽翼	65×65cm	Fine Brush Water-and-Ink on Paper	福建 Fujian
JI RUOXIAO 季若霄	Amusement of Farmers 農家樂	65×65cm	Coloured Water-and Ink on Paper	四川 Sichuan
SHAO FEI 邵飛	Breeze in Summer 夏季風	76×90cm	Coloured Water-and Ink on Paper	北京 Beijing
LIU ZHUMEI 劉竹梅	Harvest Season 收穫時節	62×49cm	Coloured Water-and Ink on Paper	四川 Sichuan
MA XIAOJUAN 馬小娟	Fragrance of lotus 荷香	65×65cm	Fine Brush Water-and-ink on Paper	江蘇 Jiangsu
LI JIAN 李江	Collecting Rice Straw 收稻草	80×50cm	Fine Brush Water-and-Ink on Paper	四川 Sichuan
DENG GUANGRONG 鄧光榮	Light Shadow 淡影	65×65cm	Coloured Water-and-Ink on Paper	四川 Sichuan
PAN YING 潘穎	Between Heaven and Earth 天地之間	130×65cm	Coloured water-and-Ink on Paper	北京 Beijing
ZHOU XIUQIN 周秀清	Making New Wine 釀新酒	75×107cm	Fine Brush water-and-Ink on Paper	北京 Beijing
WU MANYI 武漢宜	Cooking Tea with Milk 煮奶茶	65×78cm	Fine Brush Water-and-Ink on Silk	北京 Beijing
HU MINGZHE 胡明哲	Song of Grassland 高原的歌	98×110cm	Fine Brush Water-and-Ink on Paper	北京 Beijing
ZHAO XIAOMO 趙曉沫	Funeral and wedding Ceremony 紅白喜事	65×65cm	Comprehensive Media on Paper	北京 Beijing
YUAN JUN 袁軍	Bitter pears 苦澀的山梨	81×408cm	Fine Brush Water-and-Ink on Silk	江西 Jiangxi
WANG YINCHUN 王迎春	Childhood 童年	68×68cm	Coloured Water-and-Ink on Paper	北京 Beijing
KONG ZI 孔紫	Stream 小溪	70×70cm	Coloured Water-and-Ink on Paper	河北 Hebei
LIU FUFANG 劉福芳	Scene from Dai Nationality Area 傣家風情	91×82cm	Fine Brush Water-and-Ink on Silk	北京 Beijing
WANG XIAOHUI 王小暉	Cradle 搖籃	60×80cm	Fine Brush Water-and-ink on Paper	山東 Shandong

CHINESE WOMEN ARTISTS EXHIBIT AT THE WORLD BANK ART GALLERY, NOVEMBER 1995

Hom, Prenom Surname, Given name	Title	Dimension		BIRTH PLACE
SHAN YINGGUI 覃 應 桂	Love Between Mother and son 母子情	30×60cm	Print on Paper	山東 Shandong
YI YAN 易 燕	Red Night 紅色的夜	135×135cm	Coloured Water-and-Ink on Paper	天津 Tianjin
WANG QINMIN 王 慶 明	Son of Grassland 草原之子	65×65cm	Coloured Water-and-Ink on Paper	浙江 Zhejiang
GEN YUKUN 耿 玉 琨	Moving Home along Sailimu Lake 塞基木湖畔轉場	65×65cm	Coloured Water-and-Ink on Paper	北京 Beijing
ZHOU RUOLAN 周 若 蘭	Tu-Nationality Girls With umbrellas 撐傘的土族姑娘	68×50cm	Coloured Water-and-ink on Paper	上海 Shanghai
ZHENG SHUANG 鄭 爽	Red Cushion 紅椅墊	58×60cm	print on Paper	四川 Sichuan
XIAO XIAOLAN 肖 小 蘭	Experiences No.3 經驗之三	70×80cm	print on Paper	湖南 Hunan
CHEN QIAOQIAO 陳 巧 巧	Budding Lotus. 含 荷	78×78cm	Gouache	安徽 Anhui
YAO HONGXIA 姚 紅 霞	Mongolian Wedding in Tumuchuan 土默川蒙古族婚禮	67×65cm	Paper-Cut	內蒙古 Inner Mongolia
XU HONG 徐 虹	The First Song of Nuwa 女媧的第一首歌	160×160cm	Comprehensive Media	上海 Shanghai
ZHU SIQIN 朱 世 琴	Great wall 長 城	50×60cm	Coloured-Water-and-Ink on Paper	北京 Beijing
PAN XIN 潘 欣	Breeze 陣陣清風	65×65cm	Coloured Water-and-Ink on Paper	福建 Fujian
ZHU CHUNYANG 朱 春 秧	Romantic Redness 紅色的浪漫	100×100cm	Fine Brush Water-and-Ink on Paper	浙江 Zhejiang
LIAN HUIBI 連 慧 碧	Romantic Scene 風花雪月	226×202cm	Water-and-Ink on Paper	福建 Fujian
WANG GONGYI 王 公 懿	Untitled 無 題	21×27cm	Print on Paper	浙江 Zhejiang
CHEN HAIYIE 陳 海 燕	My Dream No.3 我的夢之三	13×20cm	Print on Paper	浙江 Zhejiang
LIU LIPING 劉 麗 萍	Field 莊稼地	38×52cm	Print on Paper	北京 Beijing
LIN YEXIANG 林 亦 香	Exetnsion 延 伸	60×90cm	Print on Paper	浙江 Zhejiang
FAN PING 樊 萍	Lawn 綠 地	60×50cm	Fine Brush Water-and-Ink on Paper	四川 Sichuan
CHEN ZI 陳 子	Women in Huian 惠安女	81×90cm	Fine Brush Water-and-Ink on Paper	福建 Fujian
DU MANHUA 杜 曼 華	Lotus in Summer 夏日蓮	80×90cm	Fine Brush Water-and-Ink on Silk	浙江 Zhejiang

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<u>Nom, Prenom</u> <u>Surname, Given name</u>	<u>Titre</u> <u>Title</u>	<u>Dimension</u>	<u>PLACE OF BIRTH</u>
HEN ZICUAN 陳之川	Amusement of Childhood 童趣	100×100cm Fine Brush Water-and-Ink on Paper	浙江 Zhejiang
LLGUOYI 勵國儀	Nuwa Filling in Holes in the Sky 女禍補天	280×120cm Fine Brush Water-and-ink on Silk	浙江 Zhejiang
LI JUE 李覺	Exposing Nets to the Sun 曬網	70×70cm Coloured Water-and-ink on Paper	浙江 Zhejiang
CAO YANG 曹陽	Appealing Autumn 醉秋	80×85cm Colour Water-and-ink on Paper Drunken	四川 Sichuan
LI HUAYIN 李華英	Tibetan Woman 藏女圖	65×33cm Coloured Water-and-Ink on Paper	山東 Shandong
WANG HONG 王宏	Taking Water from Stream 吸溪圖	65×33cm Coloured Water-and-Ink on Paper	甘肅 Gansu
MO NI 莫逆	Sun-Shining Villa 麗日山莊	65×33cm Coloured Water-and-Ink on Paper	四川 Sichuan
ZHAN LI 張麗	Peaceful Day 安逸的日子	65×33cm Coloured Water-and-Ink on Paper	河北 Hebei
HUANG SHAOHUA 何啟超	Girl Shepherd 女羊倌	68×73cm Coloured Water-and-Ink on Paper	四川 Sichuan
ZHANG LEIPING 張雷平	The Song of Autumn 秋歌	68×68cm Coloured Water-and-Ink on Paper	上海 Shanghai
DEN LING 鄧林	Moon Light on Pine trees 明月松間照	200×250cm Coloured Water-and-Ink on Paper	北京 Beijing
HUANG SHAOHUA 黃少華	Gentle Breeze on Hills 嵐	69×69cm Coloured Water-and-Ink on Paper	安徽 Anhui
Hou Yun Lai 何韻蘭	渴望清泉	68×68cm water-and-ink on Paper	北京 Beijing

WORLD BANK STAFF ART SOCIETY

A WOMAN'S VIEW... Equality, Development and Peace

Exhibition Catalogue

The sixty-page exhibition catalogue contains essays and color photographs of all the works on display at the World Bank Headquarters (Buildings MC, J, H, and E-12) from November 7 - January 15, 1996. The catalogue will be available during the opening of the exhibition.

Contents:

1. Foreword by Ismail Serageldin, Vice President of the World Bank and message by Anette Steen Pedersen, Senior Adviser on Women's Issues at the World Bank.
2. Preface by Regine S. Boucard, President of the World Bank Staff Art Society.
3. Index of artists in the exhibition.
4. Curator's Essays by
Vasia Deliyianni (Curator) and
Pei-De Tsai (Guest Curator of the Chinese Collection).
5. Color photographs of all the works.
6. Additional readings by Elizabeth Morris-Hughes and Yolanda Palis.
7. Biographies of the artists.