

# **A Woman's Work**

An exhibition of work by 20 women visual artists

## **PROSPECTUS**

In honor of Women's History Month, Avisca Fine Art Gallery will present "A Woman's Work", an exhibition of work by 20 emerging, newly emerged and mid-career women visual artists, each exhibition 2-3 works. We invite women artists to submit works for consideration for this exhibition. We aim to present a variety of media exploring a number of issues. The attached curatorial statement lays out ideas broad enough to accommodate a diversity of themes, aesthetics and purpose. We invite a range of artistic expressions and seek work that is thoughtful, innovative and has some edge. Work submitted must have been completed within the last 3 years.

**EXHIBITION VENUE:** Avisca Fine Art Gallery, Marietta, GA

**EXHIBITION DATES:** March 19 – April 9, 2010

**SUBMISSION DEADLINE:** January 29, 2010

**ACCEPTANCE NOTIFICATION DATE:** February 10, 2010

**IMAGE SUBMISSION:** Up to 6 images (Files should be labeled with artist's last name and title or abbreviated title, eg. lastname\_title)

Image Size: 500-600 pixels wide

Image format: .jpg, 72 dpi

### **TEXT SUBMISSION:**

Bio/CV

Work Statement (100-words or less)

Title, medium, price of each submitted work

**HOW TO SUBMIT:** email material to [contact@aviscafineart.com](mailto:contact@aviscafineart.com)

### **TERMS OF ACCEPTANCE:**

All works submitted should be available for sale. The gallery will take a 50% commission on all sales. All accepted artists will be responsible for framing/mounting and shipping their work to and from Avisca Fine Art Gallery.

**For further information contact the gallery curator Byrma Braham 770.977.2732**

# A Woman's Work

## An exhibition of work by 20 emerging or newly emerged women visual artists

The exhibition title offers rich interpretation possibilities and directs participants to look at the topic on at least two levels: an exploration of women both as the subject and creators of art.

On the surface the title references the old maxim from which it is derived: *'men may work from sun to sun but woman's work is never done.'* It invites us to reflect on the historical role and struggles of women who came before us and to examine the status of women in society today, some thirty-eight years after the equal rights amendment was passed by congress, and forty-two years after Virginia Slims reminded us that we've come a long way.

Many would argue that we still have not achieved full equality. Recent statistics have shown that while women have made optimistic progress towards equality and achieving a level playing field, and our role in society has changed dramatically, there still exists glaring disparity in wages, salaries and benefits for equal work, there are still barriers to access for women, and there are still stereotypes to challenge. A large number of women still juggle the double demands of working outside and inside the house where they fulfill a myriad of roles including mother, nurturer, homemaker, caregiver and provider.

On another level the title suggests an examination of 'work' in terms of the creative artistic endeavors of the artist. This opens a wide ambit for exploration. Intense debate has raged for years in the art press and art community about the lack of recognition of the great women artists in art history and the continuing under-representation of women artists in the academy, museums and the marketplace and we have seen a lot of framing and re-framing of the issues relating to the conditions under which women have worked as artists. On this front, too, while the pantheon of blue-chip artists is increasingly populated by women and women's presence in all important areas of the art world is markedly healthier, there is a generation of younger women artist who aren't fully conscious of the struggles of the previous generation.

Another potential area of inquiry has to do with the formal and contextual elements of the art produced by women. How are women artists responding to the world around them and to contemporary issues and phenomena. Philosophical debates have centered around questions of whether there is a qualitative difference in the art made by men and the art created by women. Is there, as art historian Linda Nochlin's posed the question in her 1971 essay, *Why Have There Been No Great Women Artists?*, "a distinctive and recognizable feminine style different in both its formal and its expressive qualities and based on the special character of women's situation and experience?"

These are intriguing questions and we hope to get some perspectives from the 20 women artists in this exhibition as we explore who they are and how they think about their work.

The ultimate goal of this exhibition, though, is not necessarily to direct the attention of the viewer to specific issues addressed, but rather toward a more profound and relevant appreciation of good art as something that is imaginative and engaging, that challenges us and offers a fresh way of seeing.

Byrma Braham  
Curator