

For immediate release

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Anonymous Was A Woman
Ten Women Artists Receive \$25,000 Grants
18th Annual Award Cycle

“Its great benefit was that it lifted me up – like in a basket with a balloon – to another level of living and dreaming as an artist.”

- Sheila Pepe, Anonymous Was A Woman Award Winner, 2011

Anonymous Was A Woman announced today the ten artists selected to receive the Foundation’s eighteenth annual awards. The “no strings” grant of \$25,000 enables women at a significant juncture in their lives or careers, to continue to grow and pursue their work. This year’s winners include artists ranging in age from 40 to 78 working in painting, photography, video, sculpture and performance art.

2013 Award Winners

Alice Aycock
Diana Cooper
Suzan Frecon
Katy Grannan
Sharon Hayes
Suzanne Lacy
Liza Lou
Sarah Oppenheimer
Yvonne Rainer
Mickalene Thomas



To qualify for the Award, an artist must be a U.S. citizen or resident alien at least 40 years of age. The winning artists were recommended by nominators from 14 states and chosen by a panel of women professionals in the arts.

Lauren Katzowitz Shenfield, director of the program, explained, “Anonymous Was A Woman Awards provide important recognition in artists’ personal and artistic development. The financial gift helps artists buy time, space, materials, and equipment, often at early stages of a new project, as well as important emotional support. In itself, the Award helps artists feel recognized and honored by other distinguished women who seek no credit for the role they play.”

The name of the grant program, Anonymous Was A Woman, refers to a line in Virginia Wolf’s *A Room of One’s Own*. As the name implies, the donors, nominators, and others associated with the program are unnamed. One nominator expressed joy at her candidate’s selection and her own anonymous role, saying that she had never met this artist, but just “wanted to see her recognized.”

To date, 181 women have received the award. Each year, an outstanding group of distinguished women – art historians, curators, writers and previous winners – serve as nominators. “The experience of having their work publicly validated – recognized by peers and the art community at large—is a huge boost to our winners,” Shenfield said. “In an increasingly global and bifurcated art market, driven by events and fairs, the Award offers an opportunity for women artists of inordinate talent and accomplishment to achieve greater recognition.”

Anonymous Was A Woman, a program of FJC-A Foundation of Philanthropic Funds, is administered by Philanthropy Advisors, LLC, a comprehensive consulting and management organization for private philanthropy.

For more information please visit www.anonymouswasawoman.org.

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Anonymous Was A Woman

2013 Winners

Alice Aycock was born in Harrisburg, PA in 1946. Her works can be found in the collections of the Museum of Modern Art, NY, the Whitney Museum of American Art, Brooklyn Museum, the Louis Vuitton Foundation, LA County Museum, and the National Gallery, among others. She exhibited at the Venice Biennale, Documenta VI and VIII in Kassel, Germany and the Whitney Biennial in NYC.

She has had two major retrospectives, the first was organized by the Wurttembergischer Kunstverein in Stuttgart, and the other retrospective, entitled “Complex Visions,” was organized by the Storm King Art Center in Mountainville, NY. A retrospective of her drawings at the new Parrish Art Museum in Southampton, New York coinciding with the Grey Art Gallery in New York City opened in April of 2013.

Alice Aycock’s public sculptures can be found in locations throughout the United States including the Dulles International Airport, the San Francisco Public Library, the East River Park Pavilion on 60th Street in NYC, and “Star Sifter” for Terminal 1 at JFK International Airport. In the spring of 2014, a series of sculptures will be installed on the Park Avenue Malls in New York City, entitled “Park Avenue Paper Chase”.

<http://www.aaycock.com/>

Diana Cooper was born in 1964 and is a New York-based artist. She has been represented by Postmasters Gallery since 1998. Ms. Cooper has exhibited extensively both in the United States and abroad. She has participated in shows at the Whitney Museum of American Art (Altria); P.S. 1 Contemporary Art Center; the Brooklyn Museum; Contemporary Art Center, Cincinnati; the Kunstmuseum, St. Gallen (Switzerland); the Sharjah Museum of Art (UAE); the Tang Museum at Skidmore College, Rice University Art Gallery, Sculpture Center in New York, and the Gund Gallery at Kenyon College. In 2007, Ms. Cooper had a 10-year survey exhibition at the Museum of Contemporary Art in Cleveland titled Beyond the Line, the Art of Diana Cooper. In 2008, she was awarded a Public Art Commission from the New York City Department of Cultural Affairs Percent for Art Program. In 2009, Americans for the Arts honored her permanent installation as one of the top public art projects of that year.

Ms. Cooper is the recipient of the John Simon Guggenheim Memorial Foundation Fellowship, Rome Prize Fellowship, Pollock-Krasner Foundation Grant, Marie Walsh Sharpe Art Foundation Residency, Bogliasco Foundation Fellowship, and New York Foundation for the Arts Fellowship. Ms. Cooper received a B.A. from Harvard College and an M.F.A. from Hunter College. She also attended the New York Studio School. Ms. Cooper currently teaches at Columbia University and Hunter College.

<http://www.dianacooper.net/>

Suzan Frecon was born in Mexico, Pennsylvania in 1941 and lives and works in NY. Following a degree in Fine Arts at Pennsylvania State University in 1963, she spent three years at the École Nationale Supérieure des Beaux-Arts in Paris.

Exhibitions include: *The Kunsthalle*, Bern, 1986 (catalogue); *Works Relating to Painting*, 1988-1994; *BAM/PFA Berkeley*, CA, 1994 (catalogue); *Zeitgenost*, *Kunstmuseum*, Bern, 1994; *Suzan Frecon: drawing painting*, the Drawing Center, New York, 2002 (catalogue). In 2008, her work was the subject of a solo exhibition at The Menil Collection in Houston, Texas, *form, color, illumination: Suzan Frecon painting*, which traveled to the Kunstmuseum Bern, Switzerland (catalogue). Paintings were included in the 2000 and the 2010 Whitney Biennial.

Works are represented in the permanent collections of the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Berkeley Art Museum, Berkeley, CA; Kunstmuseum Bern, Switzerland; The Menil Collection, Houston; The Museum of Modern Art, New York; the National Gallery of Art, Washington, D.C.; and the Whitney Museum of American Art, New York.

<http://www.davidzwirner.com/artists/suzan-frecon/>

Katy Grannan (b. 1969, Arlington, Massachusetts) received her MA from the University of Pennsylvania and her MFA from the Yale University School of Art. Her work has been exhibited internationally, including the Museum of Modern Art, the 2004 Whitney Biennial, the 2004 Arles Photo Festival, the Photographer's Gallery, London, the Guggenheim Museum, Bilbao and LACMA. Her work is included in the permanent collections of the Museum of Modern Art, the Guggenheim Museum, the San Francisco Museum of Modern Art, the Whitney Museum and the Los Angeles County Museum. In 2005 Grannan received the Aperture Award to an Emerging Artist. In 2004, she received the Baum Award for Emerging American Photographers, and in 1999, the Rema Hort Mann Foundation Grant. Grannan has three monographs: *Model American*, *The Westerns*, and *Boulevard*. The series *Boulevard* and her three channel video installation, *The Believers*, was exhibited at the Los Angeles Contemporary Museum in 2012. Grannan has been a visiting artist at Yale University, has taught at the California College of Art in Oakland and San Francisco and continues to mentor graduate students. Grannan is currently working on her first feature length film, *The Nine*, scheduled to be released in the Fall of 2014.

<http://www.katygrannan.com/>

Sharon Hayes was born in 1970 and her work moves between multiple mediums—video, performance, installation—in an ongoing investigation into the interrelation between history, politics and speech. She employs conceptual and methodological approaches borrowed from practices such as performance, theater, dance, anthropology and journalism. Her work has been shown at the Museum of Modern Art, New Museum for Contemporary Art, the Guggenheim Museum, P.S. 1 Contemporary Art Center, The Whitney Museum of American Art, Art In General, Artists Space, Dance Theater Workshop, Performance Space 122, the Public Theater, and the WOW Cafe in New York and at Los Angeles Contemporary Exhibitions, Track 16, Gallery 2102 and The Project in Los Angeles. Internationally at the Tate Modern in London, Museo Reina Sofia in Madrid, Museum Moderner Kunst and the Generali Foundation in Vienna, the Deutsche Guggenheim in Berlin and in galleries, exhibition or performance spaces in California, Florida, Rhode Island, Texas, and Vermont, Bogotá, Berlin, Copenhagen, Malmö, Vienna, Vancouver and Zagreb as well as in 45 lesbian living rooms across the United States. Hayes is Assistant Professor at the School of Art at The Cooper Union.

<http://www.shaze.info/>

Suzanne Lacy was born in 1945 and her work includes installations, video, and large-scale performances that frequently focus on social themes. Recent work: The Tattooed Skeleton, at the Museo Nacional Centro Reina Sofia, Anyang Women's Agenda, in Korea, The Skin of Memory Revisited at Medellin 11 Biennale, Three Weeks in January for Getty's Pacific Standard time, and Silver Action for Tate Modern.

Also known for her writing, Lacy edited the influential Mapping the Terrain: New Genre Public Art, published in 1995 by Bay Press and has recently released Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007 by Duke University Press. Suzanne Lacy: Spaces Between is a monograph by Sharon Irish, published by University Minnesota Press. Lacy is the Chair of the Graduate Public Practice Program at Otis College of Art and Design in Los Angeles.

<http://www.suzannelacy.com/>

Liza Lou was born in New York City in 1969 and first gained attention when her room-size sculpture, Kitchen, was shown at the New Museum of Contemporary Art in 1996. This ground breaking work introduced glass beads as Lou's primary art material and along with subsequent room-size sculptures and performances, established many of the themes, such as women's issues and human endurance that continue to underpin her work today.

In 2005, Lou founded a studio collective with Zulu artisans in KwaZulu-Natal, South Africa. While Lou does not borrow from the tradition of African beadwork, her recent sculpture and woven paintings are meditations upon process, the impossibility of perfection, and what Lou terms, 'the culpability of craft.'

Lou's solo museum exhibitions include Museum of Contemporary Art, San Diego; SCAD Museum of Art; Museum Kunst Palast; Bass Museum of Art; Henie Onstad Kunstsenter; Santa Monica Museum of Art and Fondació Joan Miró, Espai 13. She has participated in numerous group exhibitions including the Metropolitan Museum of Art, Cleveland Museum of Art, Museum of Contemporary Art, Los Angeles; Palais de Tokyo and Museum of Contemporary Art, Tokyo. She is the recipient of a 2002 John D. and Catherine T. MacArthur Foundation fellowship.

<http://www.lizalou.com/>

Sarah Oppenheimer was born in 1972 and is a visual artist based in New York City. Oppenheimer's work disrupts the architecture of the exhibition space by physically displacing the conventions of the built environment. Oppenheimer's work both disorients and clarifies our physical and perceptual experience of the architecture that surrounds us.

Oppenheimer's first solo exhibition was held in 2002 at the Drawing Center, New York. Since that time, her work has been exhibited nationally and internationally. Recent and upcoming projects include Mass MoCA, the Cleveland Museum of Art, the Baltimore Museum of Art, the Warhol Museum, Art Unlimited at Art Basel, the Museum of Contemporary Art San Diego, the Saint Louis Art Museum, Mattress Factory, Skulpturens Hus (Stockholm), and Sculpture Center. In addition to the Anonymous Was A Woman Award, Oppenheimer has been the recipient of other prestigious awards including the Guggenheim Fellowship (2007); the Louis Comfort Tiffany Foundation (2010-11); the Rome Prize (2010-11) and the Joan Mitchell Foundation fellowship (2011).

<http://www.sarahoppenheimer.com/>

Yvonne Rainer was born in 1934 and was a co-founding member of the Judson Dance Theater in 1962, made a transition to filmmaking following a fifteen-year career as a choreographer/dancer (1960-1975). After making seven experimental feature films — “Lives of Performers” (1972), “Privilege” (1990), “MURDER and murder” (1996), among others — she returned to dance in 2000 via a commission from the Baryshnikov Dance Foundation for the White Oak Dance Project. Her dances since then include “AG Indexical, with a little help from H.M.”, “RoS Indexical”, a Performa07 commission, “Spiraling Down”, “Assisted Living: Good Sports 2”, and “Assisted Living: Do You Have Any Money?” Her dances and films have been shown worldwide, and her work has been rewarded with museum exhibitions, fellowships, and grants, most notably two Guggenheim Fellowships, two Rockefeller grants, a Wexner Prize, and a MacArthur Fellowship. A memoir — “Feelings Are Facts: a Life” — was published by MIT Press in 2006. A selection of her poetry was published in 2011 by Paul Chan’s Badlands Unlimited.

Mickalene Thomas was born in 1971 in New Jersey. Thomas earned her MFA from Yale University, and holds a BFA from Pratt Institute. In 2002-2003 she participated in the Artist-in-Residence program at the Studio Museum in Harlem and in 2011 she was a resident at the Versailles Foundation Munn Artists Program in Giverny, France. Recent awards include the 2012 Brooklyn Museum Asher B. Durand Award, Timerhi Award for Leadership in the Arts, the Joan Mitchell Grant and the Pratt Institute Alumni Achievement Award in 2009, and the Rema Hort Mann Grant in 2007. Thomas has exhibited extensively both nationally and internationally including at the Corcoran, the Hara Museum, the National Portrait Gallery, La Conservera Contemporary Art Centre and at the Brooklyn Museum of Art. Thomas’s work can be found in the Museum of Modern Art, the Brooklyn Museum of Art, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Nerman Museum of Contemporary Art, the Rubell Collection and the American Art Museum, Smithsonian Institution. Her work has been featured in various catalogues and reviewed in ArtForum, Art in America, The New York Times, The New Yorker, NY Arts, Modern Painters, and Whitewall among others. Thomas is represented by Lehmann Maupin in New York, Susanne Vielmetter Los Angeles Projects and Galerie Nathalie Obadia in Paris.

<http://mickalenethomas.com/>

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