

# WWAC NEWS



Washington Women's Arts Center, 1821 Q Street, N.W., Washington, D.C. 20009, (202) 332-2121

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## WWAC CELEBRATES SIXTH ANNIVERSARY! Founders to Exhibit Work October 7-25, 1980

"We found a doctor's office, we created the Center out of nothing," say the founders of the Washington Women's Arts Center. The five of them will be back for a special invitational exhibit of their recent works to help celebrate the sixth anniversary of the Center's contribution to the Washington area.

The Founders' Show will run from October 7th to the 25th, 1980, and feature works by Katharine Butler, Barbara Frank, Janis Goodman, Sarah Hyde, and Ann Slayton. A catalog of their work introduced by art historian Josephine Withers will be available at the same time.

Ms. Butler whose work is part of the



WWAC Founders: (top left clockwise) Ann Slayton, Katharine Butler, Janis Goodman, Josephine Withers, Sarah Hyde, and Barbara Frank.

"Paper as Medium" exhibition being circulated by the Smithsonian Institution, will exhibit her hand-made papers.

Ms. Frank whose "real curiosity is seeing through walls and structures in inaccessible and hidden regions" will show drawings as will Ms. Hyde who draws figures at the Joy of Motion Dance Center dealing with the impulse of movement--"the inner life force that prompts the movement". Ms. Goodman, who describes her earlier female figures as massive, will present cleaner, simpler drawings at the show.

Ms. Slayton, published in a variety of local

and national magazines and looking

(cont'd on page 10)

**"The Dinner Party" Comes to N.Y.C.**  
(see page 6)

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**OCTOBER 7-25, 1980**

This exhibition is in conjunction with the sixth anniversary  
of the Washington Women's Arts Center

WASHINGTON WOMEN'S ARTS CENTER  
1821 Q ST., N.W.  
WASHINGTON, D.C. 20009

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# SARAH HYDE

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I have become fascinated with movement. And in drawing the figure I spend as much time on gesture—especially movement to music—as on detailed anatomical study. I see my current work as falling into two overlapping categories.

One group of drawings is my continuing “self-portrait series.” It expresses my feeling that women are in all ways—cultural, social, economic, and political—a class. The figures in these drawings show the interaction of personalities and human emotion. Motion is important here because it represents the force of positive change.

The other group of drawings deals with the impulse of movement. By impulse I mean the body dynamic, the inner life force that prompts the movement. My vocabulary is still the human figure because it is one of the most powerful and personal images for the language of motion. As I draw the dancers, I create a channel for the pulse of the music and movement to take visual form on the page.



*Interaction*, 1980, Charcoal, 18" x 24"