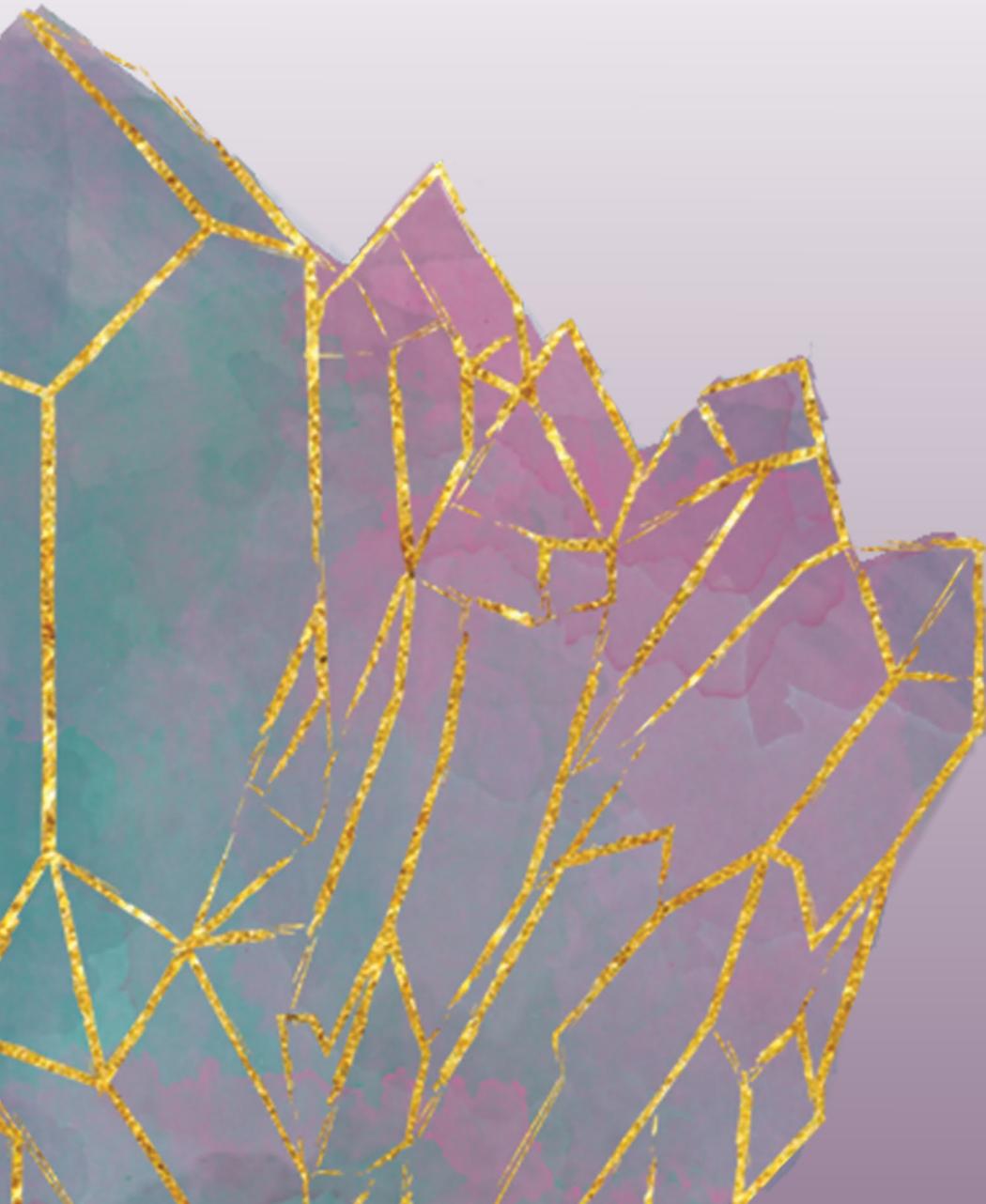


# NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS

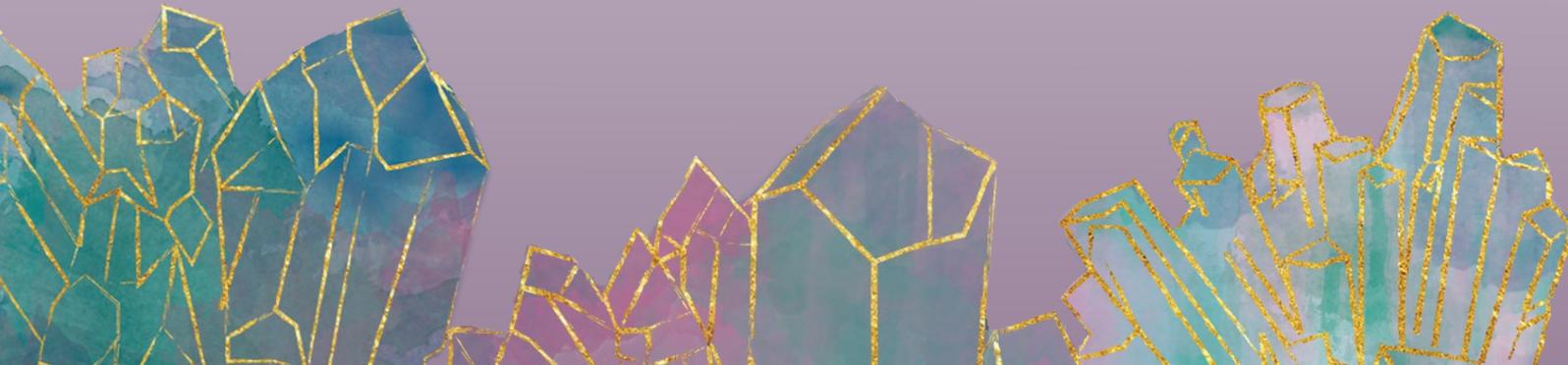
LEADING BY VISUAL VOICE





## **NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS**

The National Art Education Association Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts. For more information, please visit [www.naeawc.net](http://www.naeawc.net).



## EXHIBITION COORDINATOR'S FORWARD

The tradition of the National Art Education Association [NAEA] Women's Caucus Exhibition continues with the 2016 catalog, *Leading by Visual Voice*. The theme of this year's exhibition suggests that art making is a form of leadership; the artworks in this catalog demonstrate a variety of critically insightful expressions of this theme.

As in past years, the Women's Caucus Exhibition is a juried event. This year, members of the LGBTQ caucus, Caucus on Multiethnic Concerns, Caucus on the Spiritual in Art Education, United States Society for Education through Art, and Caucus on Social Theory in Art Education join Women's Caucus members in presenting their art. The exhibition is presented as a session at the NAEA Conference, with the catalog an outgrowth that perpetuates the images and ideas presented and exchanged during the conference session.

Thank you to people who entered their work for jurying; to juror Anne Elizabeth Moore whose careful jurying brings together artists whose work incorporates variations on the theme of *Leading by Visual Voice*; to Cynthia Sodari, a Visual Communications student at the University of Arizona who designed and oversaw the production of this year's catalog, as well as to her mentor Ellen McMahon, who oversaw Cynthia's work on this high quality catalog; and to Catherine Chen, who has managed details to make the catalog possible. Thanks finally to colleagues in the Women's Caucus who have, over the years, supported the exhibition and catalog in so many ways. Special thanks to them for entrusting me with coordination of this exhibition for the last four years.

Elizabeth Garber, University of Arizona

## JUROR STATEMENT & BIO

Leading by Visual Voice: What can it possibly mean? We know when we are led because we are propelled and feel movement. We see visuals. We hear voice. We may therefore be in a state of confusion when being led by visual voice; what senses do we allow to predominate, and which sensations to guide us? The rush of air on our skin or the barking of orders in our ears?

No. A good leader is trusting, and therefore interdisciplinarity is required, a range of interweaving methodologies to draw out commonalities of a group and guide it forward as a whole. Leading by visual voice requires a radical form of listening, a finely tuned ear that also sees, and feels. Or sees or feels instead.

There are as many ways to select works for an exhibition as there are to lead others: I could have utilized a mathematical formula, or chosen any work including my favorite color (orange). I could have selected only pieces that flatter my reputation or a random array of items that I did not bother to explain. Instead I looked closely at everything, one time, and read and carefully considered all relevant statements. Later, I went back through, and selected only my favorites.

Perhaps leading by visual voice requires that we open ourselves up to trust. I trust that this array of images will compel you: you will find yourself being led somewhere.

Anne Elizabeth Moore was born in Winner, South Dakota. She is the author of *Unmarketable* from the New Press (Best Book, *Mother Jones*) and a series of memoirs including *New Girl Law* and *Cambodian Grrrl* (Best Book, Lowell Thomas Travel Journalism Award). She is the former editor of *Punk Planet*, *The Comics Journal* and the Best American Comics series from Houghton Mifflin. Her cultural criticism has appeared in the *Baffler*, *The New Inquiry*, *Jacobin*, *Tin House*, *Salon*, *TPM*, and *Al Jazeera*. She co-creates a monthly comics journalism column on gender, labor, and culture for *Truthout* with the Ladydrawers Comics Collective. Her work has appeared in international art exhibitions including a solo show at the MCA; in galleries in Tbilisi, Phnom Penh and Berlin; and in the Whitney Biennial, as well as on CNN, NPR, and in the *New York Times*. She has received multiple Fulbright awards and is the recipient of a USC Annenberg Getty Arts Journalism Fellowship and an Arthur and Lila Weinberg Fellowship at the Newberry Library. She has two cats and teaches at the School of the Art Institute of Chicago.



# CULTIVATION

written by Anne Elizabeth Moore  
drawn by Melissa Mendes

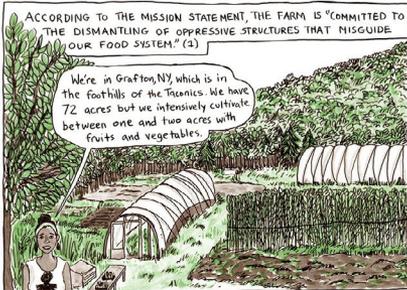
MEET LEAH PENNIMAN.

Soul Fire Farm is a little, tiny family farm. We just incorporated as a non-profit. I run all the educational programming.



ACCORDING TO THE MISSION STATEMENT, THE FARM IS "COMMITTED TO THE DISMANTLING OF OPPRESSIVE STRUCTURES THAT MISGUIDE OUR FOOD SYSTEM." (2)

We're in Grafton, NY, which is in the foothills of the Taconics. We have 72 acres but we intensively cultivate between one and two acres with fruits and vegetables.



A lot of the strategies that we use come from urban gardening, for marginal soils. That's what we use in our marginal mountain soils so we have super-high productivity.

THEY STARTED THE COMMUNITY-SUPPORTED AGRICULTURE (CSA) PROGRAM IN 2010-2011 WITH 15 FAMILIES; NOW THEY HAVE ABOUT 80.

It's a farm-share subscription collective program, so families can join. They contribute according to their ability based on income.

Then every week during growing season, which is about 22 weeks, they receive a box with 10-15 items, delivered to their doorstep.



A minimum of one-third of our collective members are low-income and/or use food stamps - EBT or SNAP, depending on which decade you're in - and don't have access to transportation to come pick up their food.

So home delivery has been important. Even though it adds another layer of challenge, it makes the CSA accessible to folks who would never otherwise join.



We run youth programming that's as much about sharing skills in cooking and how to grow stuff and connect to the earth as it is about tapping into each individual's sense of self worth and ability to contribute to their own communities.

Most of the youth come from [local] organizations. Sometimes they're CSA holders, but more often not. We play and we dance and we sing. That relational component is essential. Learning how to grow [food] is not meaningful in and of itself.



We also have a partnership with the Albany County DA, with kids who have been convicted of crimes like loitering and petty theft, who are at risk of entering the school-to-prison pipeline...

...where one little infraction turns into another thing and then they're on probation and then they're in juvenile detention.



So we've worked it out where if they go through our training program, which they get paid for, they can use some of their earnings to pay restitution to their victims and get out of the system.



Then we have our Black and Latino Farmers Immersion and our Apprenticeship Program. There's a dangerous decline of land owning by black farmers in this country and Latino farmers in this country are often working under exploitative conditions...

...and we wanted to shift that.

The only thing that's horrible about it is that I have almost 150 applications for 36 spots this year.

SOUL FIRE FARM ALSO PARTNERS WITH AYITI RESURRECT IN HAITI, AND OTHER GLOBAL FOOD JUSTICE PROGRAMS.

It's heartbreaking.

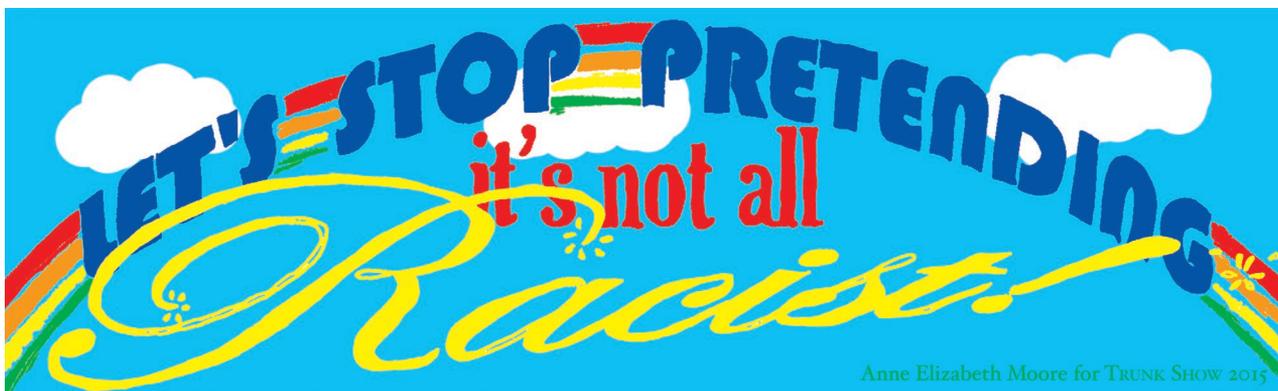
It's important to contextualize food sovereignty and food justice in an international viewpoint.

It's about exchanging ideas of our physical techniques of how we work the land and how we deal with capitalism.



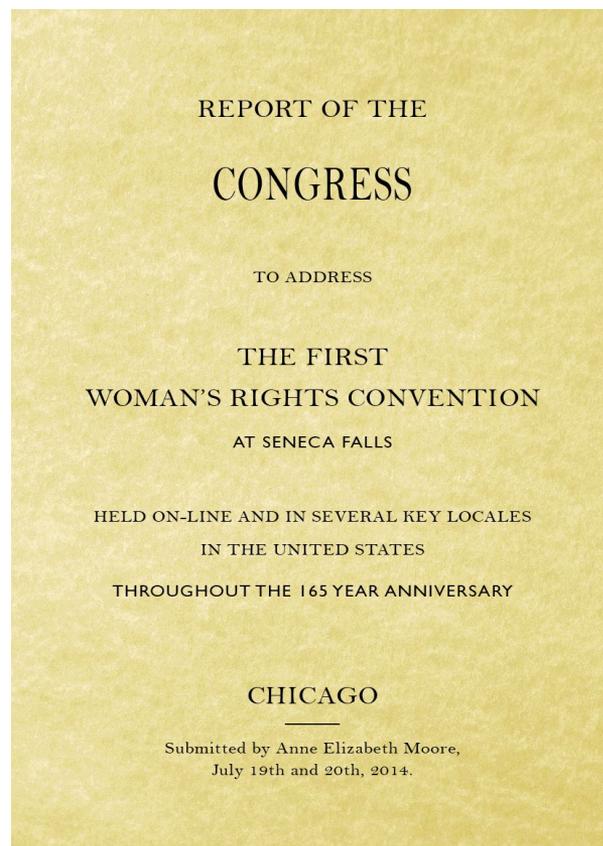
TO BE CONTINUED...

**Cultivation** was the third installment of the Ladydrawers Comics Collective's fourth season on Truthout, Growing Season. A collaboration with Melissa Mendes, this episode of the investigative comics series looked at an innovative food justice program in upstate New York in an attempt to connect food policy, race, and public health. Digital comic, 2015.



**Let's Stop Pretending It's Not All Racist!** (Top Image) was commissioned by Show in celebration of Chances Dances, a queer art-funding dance party in Chicago. Trunk Show is a car; the gallery is its bumper; commissioned works are all bumper stickers. Bumper sticker and installation view attached, 2015.

**Sentimental** (Right Image) was written in collaboration with a group of 12 women various ages, racial identities, physical abilities, and gender backgrounds on the 165th anniversary of Elizabeth Cady Stanton's Declaration of Sentiments and Resolutions. Although the group intended to update the text—and it did—the group also found that 12 of the original 18 Sentiments had never been fully addressed in policy making. Collaborative text, 2014.



## CARA LEE WADE



**Legacy: Greatness in Small Things**, 1999-2015, archival print from 4"x 5" negative, 20" x 16" x 1"



**Legacy: Not So Magic Mason Jar**, 1999-2015, archival print from 4" x 5" negative, 20" x 16" x 1"

In Alzheimer's Disease the brain cells themselves degenerate and die, causing a steady decline in memory and mental function. My grandmothers (Gram and Granny) were both diagnosed with Alzheimer's disease in 1999 within months of one another. They lost the ultimate battle in 2004, again within months of one another. As a result, I have become obsessed with absorbing the past. As they struggled to retain their identity and their memories, I am now determined to gather them and add them to my own. I have collected items and locations belonging to and inspired by my grandmothers as well as my own physical and mental inheritance. Using these everyday things, along with my memories and those given to me by members of my family and a vast collection of family photographs, I have built narratives within the frame.

## JANET MORROW



**Constrained**, 2010, plastic, helium, cement blocks, rope, 95" x 71" x 87"

Artists lead by visual voice through creating thought-provoking work that initiates a conversation with the viewer. These pieces, made of unexpected materials such as granulated sugar, plastic, and helium, explore ideas of embodiment, particularly problematic embodiment. Through them, I attempt to redefine our constructions of "normality."

## PASCALE QUEVALE

This project started the way many of my projects start, by chance: I found a discarded book titled *Your Dream Home Under \$3,500*. A home for less than \$3,500?! How was that ever possible? Maybe in another world? Certainly in another time. But the book was not that old, it was published in 1950, only 65 years ago. Today you can't even buy a car for \$3,500, so a house...?

I thought about my children who are paying student loans the size of a house mortgage. I thought about big cities, where young adults starting a career are pouring more than half their income into their rent. Where is the American Dream of an individual house for each one of us today? And how many homeless people live around us in a shack? Playing with scale, my books on home improvement became precarious shelters for sleepy clay figurines.



***Your Dream Home Under \$3,500*, 1973, Complete Do It Yourself Manual, 2014, paper, collage and clay, 12" x 12" x 12"**

## JACKIE THOMAS

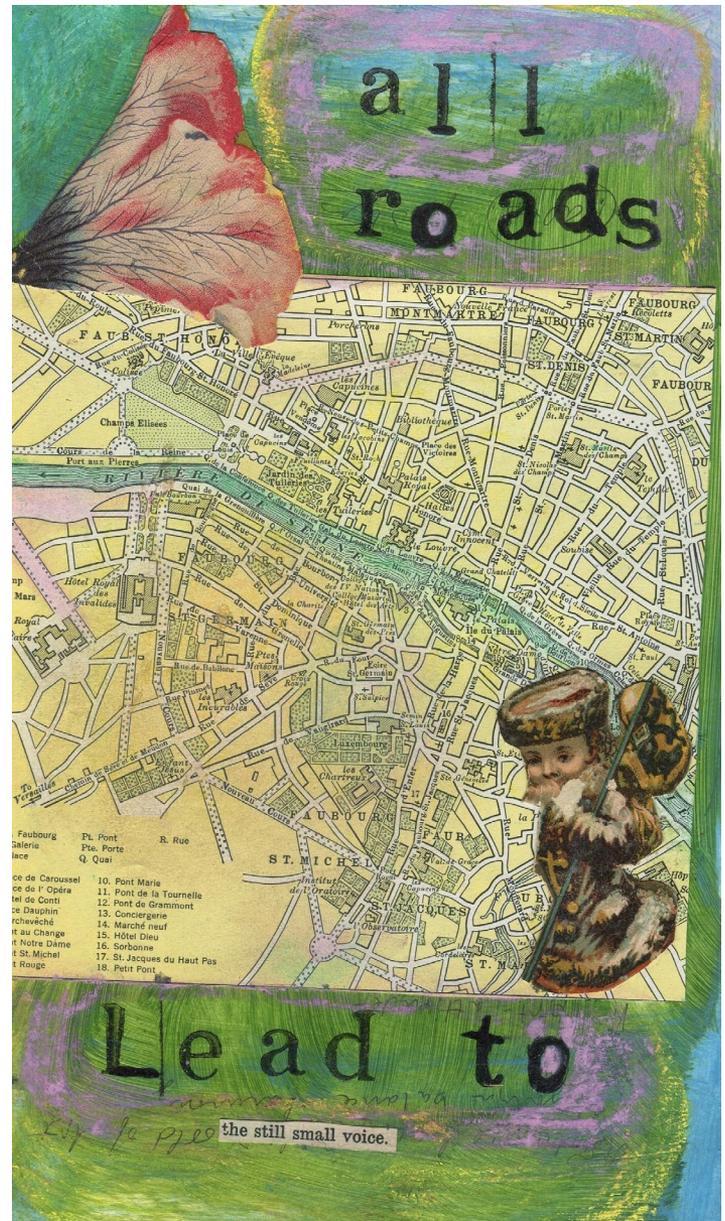


**Feed My Sister's Fetish,**  
2009-2015, soft sculpture,  
36" x 36" x 18"

Feed My Sister's Fetish is a sculptural tableau about the yearly ceremony of feeding my fetishes – those that still belong to me and those that reside with my sisters and other fetish enthusiasts.

*A fetish is an object of magical powers. It is a guardian chosen by you. Once you have chosen your fetish you must promise to faithfully care for it. You must keep it in a warm, dry place and feed it one grain of corn or rice or bean each year. In return, it will insure you good health, clear sight, protection against injury, success in hunting and trading, and abundant love.*

The subject of voice has been a resonating theme in my two-dimensional works that include drawing, painting, collage, visual journaling, and surface design. My visual journal work allows me to explore autobiographical issues, insights, and my creative "voice." This page is an entry from my journal *See Here Now* (2013) that explores a wide range of issues and includes a bricolage of journal entries, dream entries, writing, postcards, drawing, photographs, and other collage elements. On this page, you will find images of a map of Paris, a small wandering child, and a flower. These spaces and places represent where we can locate the still small voices, that is, our poetic and creative voices. The title is also a pun on the famous saying, "All roads lead to Rome." Through my title, I would like to suggest that there are many paths to finding our poetic and creative voices, but that it will likely involve some wandering, pausing for nature, art, traveling to new locations, and getting lost.



**All Roads Lead to the Still Small Voice**, 2013, mixed media collage, 6" x 9"

## MINUETTE FLOYD



***Watching and Waiting***, 2015, black and white digital photograph.

I use photography to document African-American Camp Meeting traditions in the Carolinas. These religious meetings are over a hundred and forty years old and take place annually in rural areas. My examination of this tradition allows me to capture and share the stories of families who have a rich history on the grounds. Each person represented has a voice to be heard.

[Top Photo]

Mr. William Bowman is the official horn blower on the grounds at Shady Grove. He uses the horn as his voice to summon campers to the arbor.

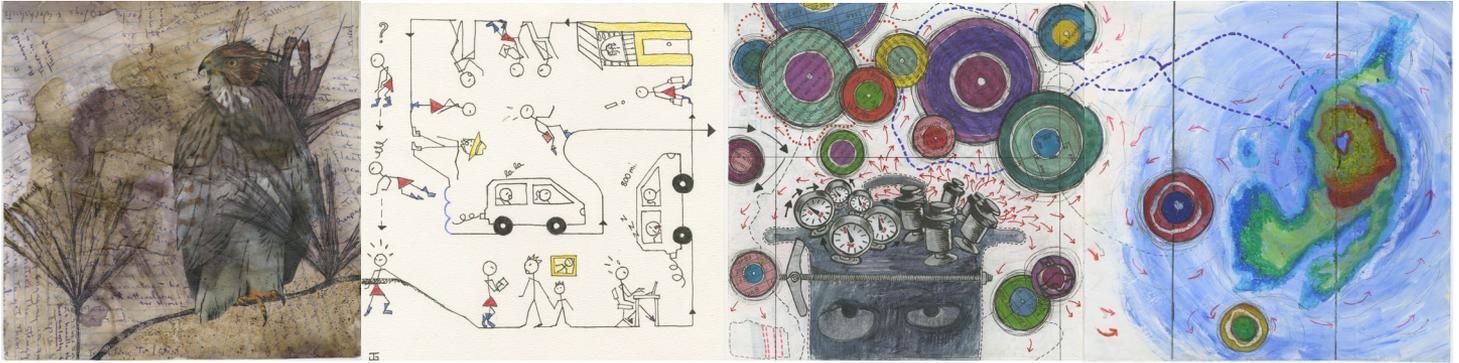
[Right Photo]

Patricia Rigby Charthern ensures that her mom (Alin Rigby) is still able to attend the meetings under the arbor. Through documenting living history, the voices of everyday people are acknowledged.



***A Daughter's Love***, 2012, black and white digital photograph.

## DIANNA HUXHOLD, JEAN GRAVES, LIBBA WILLCOX, & LINDA HELMICK



***Line of Flight***, mixed media collage, 9" x 9" individually, 9" x 36" assembled.

These artworks derive from an arts-based research endeavor in which we recorded our experiences as doctoral students in art education over one semester. Inspired by the Exquisite Corpse game, we created artworks and placed them in envelopes, allowing one edge to remain exposed. The next artist responded to the visible margin, finding points of connection and extension that carried from one work into the next. The artworks illustrate shared leadership within our community, as we used our visual voices to lead while simultaneously following another's visual cues. They provoked dialogue that led to a greater understanding about our individual stories and fed our collective doctoral experience by nurturing a sense of inclusion in a purposeful and creative learning community.

## CAMILLA MCCOMB



OH: ISO 400, f7.1, 1/40, and WV: ISO 400, f/9, 1/100 were shot for a project titled Engaged Assessment. Traveling from state-to-state, I physically placed a vintage school desk into the landscape giving the desk a voice as it came to represent the student, the critic, and even the "institution" of education. The cryptic titles denote the location of the landscape and camera settings used for each shot, which reveals as much about the meaning of the photograph as state testing data reveals about the educational potential of each child.

**OH:** ISO 400, f7.1, 1/40, 2015,  
digital photograph, 20" x 13.3"



**WV:** ISO 400, f/9, 1/100, 2015,  
digital photograph, 20" x 13.3"

# MICHELLE TILLANDER



**The Warrior: H. Gardner**, 2014, slideware, aluminum jump rings, linen pad with LED lights, metal stand, 64" x 34" x 5"



**The Warrior: H. Gardner** (detail)

This body of work explores my interests in the history of projection technologies, the deacquisition of many slide film archives, and the array of slides from magic lanterns to 35mm available on eBay. More specifically, the artwork interrogates how the meanings of technologies often reside outside the tool and are constructed in a socio-cultural context or network.

The Warrior: H. Gardner features a kataginu-like garment created by repurposing an old 35mm slideware set from Helen Gardner's *Art Through The Ages*, now in its 14th edition. Her book was originally published in 1926 as the first single-volume textbook to cover the entire range of art history from a global perspective and created with the studio artist in mind.

## TERESA ROBERTS



**ArTeachCoat**, 2013, fibers, maps, objects, quotes, 24" x 34" x 12"

Inspired by the Mande hunters' shirts of West Africa, ArTeachCoat chronicles the ongoing transformative journey that is my career as an artist/teacher. It is also an expression of appreciation to my mentors; those artist/teachers and students, whose visual voices have been my guides.

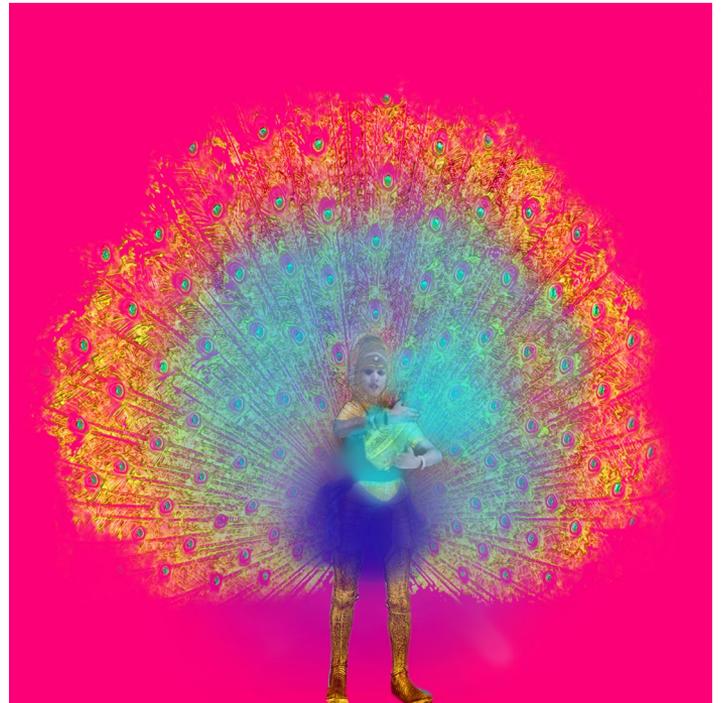
The outermost tier displays quotes from these individuals. On a background of geographic maps, the secondary tier holds symbolic objects and packets symbolizing significant knowledge and experiences gained in these institutions/locations. The upper tier combines my philosophy of teaching with signs for giving and making art, and symbols for years of public school teaching, the vision of the artist and the metamorphic power of art. Contours of color and the sumptuous interior of the coat allude to the lusciousness of the materials and works of the artist, as well as the rich inner life of the artist/teacher who, in turn, leads by visual voice.



**Drone**, 2014, digital collage,  
15" x 15"

In these digital collages, I investigate the physical, mental, and emotional armor we adorn in order to position ourselves as leaders. Using images of armor, evening gowns, and digital painting, I create mythological self-portraits with attributes I consider compelling while exploring visual representations and interpretations of varied themes including beauty, magic, and flight.

This digital collage investigates the physical, mental and emotional armor we adorn in order to position ourselves as leaders. Using images of armor, evening gowns and digital painting, I create mythological self-portraits with attributes I consider compelling while exploring visual representations and interpretations of varied themes including--beauty, magic, and flight.



**Peacock Girl**, 2014, digital  
collage, 15" x 15"

## BARBARA CALDWELL



***Girls are Strong I***, 2012,  
archival digital photograph,  
20" x 27"

Qualities that come forth from within emerging, positive leaders can effectively uplift and transform the people and worlds around them. These bedrocks of leadership are the foundations of my teaching and mentorship of future teachers and artists as well as my photographic portraits. These qualities include authenticity, integrity, creativity, courage, vulnerability, compassion, resiliency, and a high regard for equity and diversity in self and others.

My art is collaborative; I involve those I am photographing in the ideation and orchestration process. As I share my sincere regard and respect for those I photograph, their strengths, sense of connection, and leadership qualities emerge. Those I teach and photograph often discover their voice and vision within a supportive creative community. I seek to create a sense of human dignity and interconnectedness in all of my work and to help others realize and share their own vision in transformative ways.

## MARIA ELENA BOTELLO MOGAS

My visual voice is led by a personal investigation of thoughts, perceptions, circumstances, domesticity, and issues often considered to be related to women. The investigation then leads to materials, objects, and processes and their potential to convey the statements and/or conclusions drawn from the investigation, ultimately forming a voice through works of art.



***Clothespin Dress***, 2014,  
embroidery hoops, balsa  
wood, clothespin, paint,  
16" x 4'10"

## JENNIFER COMBE



**To Do**, 2014-2015, twelve screen prints, 2' x 26' assembled

This piece is comprised of to do lists from the 2014-2015 academic year as a response to the overwhelm of tasks related to teaching, mothering, and self-care. These lists make up the collages on each of the twelve sheets of paper.

This work responds to the value our culture places on what we accomplish rather than who we are as a record of worth. It acts as a reminder that achievement is irrelevant if we are not able to find joy in the mundane. Anne Dillard in *The Writing Life* states, "How we spend our days is, of course, how we spend our lives." I hold her words closely as I find ways to experience contentment in the tedium of the day-to-day.



**To Do** (detail)

## RUTH STARRATT

Currently concern is raised on many fronts as humankind struggles with both the realities and future implications of global climate change and biodiversity loss. Plants (and subsequently animals) are increasingly at risk due to changing climates, loss of habitat, and genetic modification of plant material. In my botanical art I try to provide a visual voice to the beauty and service of plants. Art can connect science to people in one finely tuned, articulate voice. Art can draw us to plants, to conservation, and to a sense of awareness and concern that without plants we are nothing.

The subject of botanical art is so enormously relevant: the berries of plants are eaten by many animals, especially birds; the thick foliage provides cover for small animals; the vines offer nesting places and leaf surfaces where food is found; the culinary and nutritional gifts of plants like kale and corn provide staple food in countries all over the world. An artist's visual voice can raise awareness for the need to educate and find creative solutions for global challenges and perhaps lead toward a better quality of life for all living things.



**Zea Mays**, 2013, watercolor, 12" x 18"

## CONNIE LAVELLE



Schandmaske is inspired by shame masks used in Medieval Germany. It has a mask of ears pointed in different directions, flapping tongue, Pinocchio nose, and bells bringing attention to her. The gears, silk-screened on, are green for jealousy and sickness. A simple application of porcelain paint was used with added colors.

**Schandmaske**, front view, left view, and right view, 2015, ceramic, 11" x 7" x 5"

This all tells a story of my sister-in-law's death. Some family members decided to make the funeral about awkwardness, gossiping, confrontations, and selfishness, rather than honoring and celebrating a life lost. Schandmaske sculpturally looks fun and inviting, though she wears her mask and sign of the *Betrüger*, the liar, cheat, and betrayer. Her skirt shows the inner working of her mind and of time that, if not handled differently, will not heal the wounds created. Each element uses visual literacy to sweetly send a message of disappointment.



DESIGNED BY: CYNTHIA K. SODARI, UNIVERSITY OF ARIZONA, 2016

