

# WOMEN'S CAUCUS THE REPORT

NATIONAL ART EDUCATION ASSOCIATION  
AFFILIATE

ISSUE 29

DECEMBER 1984

We have all had a busy fall — the beginning of the school year, involvements with professional commitments and the other pleasures and demands of our lives. I have just moved (for the third time in three years) and although the last move involved only four blocks I am still feeling a bit disjointed. I have found, in the midst of all this shifting around, that correspondence with the members of the Caucus has been very stabilizing. I enjoy hearing from you and will pass on any news or personal items to Connie Schalinske, *The Report* editor.

The old Chinese saying — “May you live in interesting times” — certainly applies to us in art education. We are thinking about new technologies and how we will use them in the classroom, changing enrollments, new mandates in education and the traditional but still present array of challenges to the professional growth of women. In this issue of *The Report* we are including an article by Jean Rush, dealing with salary inequities — a problem for women which does not seem to have been solved. We would like to continue to include articles about actions or issues which are pertinent to women in art education. If you have any information or research or problems which you think might be of interest to your colleagues, please write to me. We want the report to serve the members.

*Christy Park*

#### **THE REPORT Issue Deadlines:**

All articles, reviews, news items and letters are welcome . . . Send materials for *The Report* to:

Dr. Christy Park  
Massachusetts College of Art  
621 Huntington Avenue  
Boston, MA 02115

**Length of Articles:** Articles should not be longer than two or three pages of double-spaced type. Authors should edit longer papers to this length *before* submitting them to the editor. The editor reserves the right to edit, summarize, and/or print only excerpts as space permits.

**DEADLINE FOR NEXT ISSUE — FEBRUARY 15**

## Call for Slides for NAEA Convention in Dallas

**Program:**  
***Unratified Expressions IV:***  
***Women's Art in Miami***

In view of the positive response to the slide sharing feature sponsored by the Women's Caucus for the last three years, a similar event has been scheduled for the NAEA Miami Convention this spring. Again, the purpose of this session will be to provide art education with the opportunity to share slides of their own work in a supportive atmosphere and to discuss mutual problems, achievements, and aspirations as artists and teachers.

If you would like to participate, please select one or two slides of your work and write a short statement discussing them. If relevant, you may want to include comment on those works which are for you personally meaningful expressions of gender-related experience. A slide show and "Catalogue" of your statements will be prepared for presentation at this session, but your attendance and active participation are encouraged.

Instructions: Send your slides and related statements to:

Kathleen Desmond  
5254 Karl Road  
Columbus, OH 43229

Be sure to label each slide with your name and address. Slides will be returned to you by mail after the meeting. *Deadline for submissions:*  
**March 10.**

## Call for Nominations for President-Elect

Any member of the Women's Caucus is eligible to run for president elect. The election will take place during the business meeting at the Dallas conference. Anyone making a nomination should send a letter of recommendation to:

Christy Park  
25 Olney Street  
Watertown, MA 02172

The candidate should prepare a written statement for the election.

### CONVENTION ABSTRACTS

We will be printing abstracts of Women's Caucus gender-related sessions for dissemination at the convention. If your proposal for a gender-related session has been accepted for the 1985 Dallas Conference, please send an abstract of your presentation to: **Dr. Anne Gregory, Convention Abstracts Coordinator, 6347 Sand Point Way, N.E., Seattle, WA 98115.** The abstract should be approximately 100-150 words. Be sure to include your name, title, institution and mailing address.

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*The NAEA Women's Caucus*

# ASSOCIATION FOR WOMEN FACULTY SALARY STUDY

## The University of Arizona

*Jean Rush*

The University of Arizona Association for Women Faculty has conducted a two-year study of the average difference between salaries of men and women faculty in an attempt to encourage University administrators to make equity adjustments. Last year the Association found that the average salary difference between men and women was \$8,600. When that figure was adjusted statistically to account for the fact that most women have fewer years of service and have lower faculty rank, women still averaged \$4,300 less each year than men.

Later the Association used a statistical procedure called *stepwise multiple regression* to identify variables other than professional accomplishments that accounted for most of the differences among salaries of men faculty. The study explained between 50% and 97% of the variance in men's salaries in terms of five quantifiable variables: rank, degree, year of degree, date of hire, or date of birth.

Based on these analyses of men's salaries, the Association found that about 80% of the University faculty women earned less than they should. Salaries of these women fell below their expected levels — expected had they been men. Conversely, the number of women who were paid above their expected levels was relatively low — only about 10%.

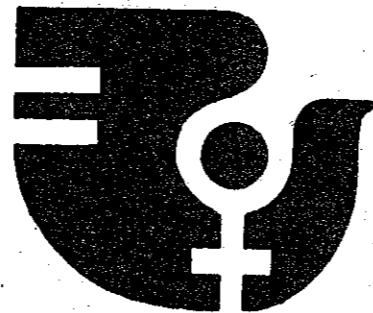
The Association felt, therefore, that salary inequities between men and women faculty could be remedied without the difficult process of evaluating women's productivity. Every women faculty member with adequate professional accomplishments should earn a salary equal to what her salary would be if she were a man with an adequate professional record. If a woman's actual salary were brought up to professional level, as an equity adjustment, she then should be considered for additional salary if her professional accomplishments indicated merit.

The University chose instead to appoint a faculty committee to evaluate all women's professional records by comparing them to records of similarly situated men colleagues in the same departments. Increases recommended by

this review committee ranged from \$400 to \$15,000, and the average was about \$2,800.

The University explained that the discrepancy between estimates from the women's study and actual awards was because most women are in lower-paying fields. In my own case, I found that my award was about 70% of the difference between my salary and that of my similar man.

These adjustments are to take effect during the second semester of the 1984-1985 academic year, and there is no provision for awarding back pay even to the beginning of the first semester. Many Association members have found the University's response disappointing, but it is too early to tell whether they will want to pursue class-action litigation in search of larger salaries. ■



## National Women's Studies Association News

Anne Gregory, member NWSA

The National Women's Studies Association will present its seventh national conference on the University of Washington, Seattle Campus June 19-23, 1985. The theme selected for the conference is "Creating Choices Through Feminist Education."

This organization was founded in 1977 to further the social, political and professional development of women's studies throughout the country, at every educational level of setting. Its membership consists of individuals, academic and community-based programs, projects and groups interested or involved in feminist education.

The National conference will be meeting for the first time in the Pacific northwest. The six main session categories covered by papers and presentations include *Feminist Education*, *The Arts from A Feminist Perspective*, *Feminist Research in the Humanities*, *Feminist Research in the Natural Sciences*, and *Feminist Practice and Theory*.

Information about the conference may be obtained from:

Dr. Sydney Kaplan, Director  
Women Studies Program, GN-45  
University of Washington  
Seattle, Washington 98195

Dr. Anne Gregory is participating in the conference and can also provide information. Her address is:

6437 Sand Point Way N.E.  
Seattle, Washington 98115.

## Publication of Interest

The Art Libraries Society of North America (ARLIS/NA) Bulletin, *Art Documentation*, has a special feature on "Women Artists: A Resource and Research Guide" edited by Paula L. Chairmonte. The scope of this information guide encompasses both historical and contemporary women artists. It features print and non-print formats as well as organizations. Also included are articles on exhibition catalogues, galleries and performance art.

The cost is \$3.50 a copy, \$4.00 if invoice is required. Add \$1.00 for postage outside the United States. Send to:

Women Artists: A Resource and  
Research Guide  
c/o ARLIS/NA  
3775 Bear Creek Circle  
Tucson, AZ 85749

## Conference on Women in Higher Education Held

A conference on Women in Higher Education: Traditions, Transitions, and (a few) Revolutions was held in Orlando, Florida on January 24 through 26, 1985. The purpose of the conference was to review the progress women have made in higher education, explore the remaining inequities, project future changes and strategies for changes, and celebrate the contributions made by women in our colleges and universities.

The featured speakers were: Dr. Florence Howe, *Feminist Press*; Bernice Sandler of the Project on the Status and Education on Women; Beverly Ledbetter, General Counsel for Brown University; and Judith D. Aubrecht, Administrator, Center for Faculty Evaluation and Development.



# SCRAPBOOK

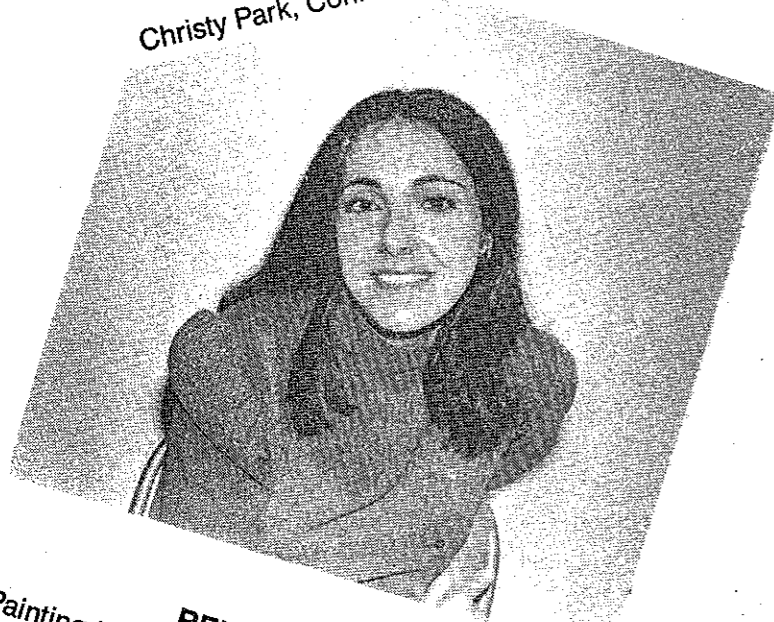


**1984 CONFERENCE**  
Christy Park, Connie Schalinske, Jacque Kibbey



## CONNIE SCHALINSKE

Art organizes the diverse. Connie Schalinske, a Westerville middle school art teacher, has been working hard in the diverse organizations of art education. For the last ten years, she has participated and was responsible for many ventures within the Ohio Art Education Association. Her teaching experience in grades one through twelve was recognized when she became Regional Art Teacher of the Year for 1981. Most recently, Connie has been the Director for the third and fourth annual Young People's Art Exhibit, a state-wide effort to display the artistic talents of elementary and middle school students. This year she will be the Editor for the NAEA Women's Caucus Newsletter while she raises her own new artist. Yachting, traveling and photography complete the profile of an active art educator.



**RENEE SANDELL**  
Painting in GMU Faculty Exhibition 8/27-10/12/84  
Panelist, "Art & Politics"  
Southeastern College Art Conference  
Richmond, VA 10/19/84

ARTS - LOS ANGELES - CAMBRIDGE, MASS - RESEA

GETTY INSTITUTE FOR EDUCATION IN VISUAL ARTS

SUMMER TRAVEL

*Mary Ann Hankiewicz*  
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New York, NY 10039

**1985 Convention**  
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Seattle, WA 98115

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Lexington, KY 40502

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**NAEA News and  
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**Archivist/Historian**  
Mary Ann Stankiewicz  
85 Middle Street  
Old Town, ME 04468

**Liaison with Women's  
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140 W. 86th St.  
New York, NY 10024

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Lexington, SC 29072

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**State  
Representative** . . . . . Anne Gregory  
6347 Sand Point Way N.E.  
Seattle, WA 98115

Diane Grogory  
1322 Main St.  
Murray, KY 42710

**Editor,  
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712 S. Remington Rd.  
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## Art Exhibition Review

**Anne Gregory, Seattle, Washington**

**The Birth Project, by Judy Chicago**

Jackson Street Gallery, Seattle, Washington

July - August 1984

(Various locations throughout the United States in the next several years.)

Seattle Sponsor: The University YWCA

Watch out for the touring collections of *The Birth Project* by Judy Chicago which are making their way around the United States in the next several years. As an educator I find Chicago making a tremendous contribution to women's art education as she encourages and entices women to become active contributors to the project as needleworkers, and gets them involved in finding exhibition spaces to view some of the finished pieces. In all of the reviews and prose written about her works, very little attention is being paid to these aspects. Here she is setting a good example of how to work and communicate with men and women about women's art and she seems to be involved in finding new audiences.

After *The Dinner Party* it was hard to visualize what Chicago might do next as a major piece. The earlier piece, finished in the midseventies, drew attention to her exploration and development of female imagery and metaphor. In her recent work she concentrates mainly on the vaginal imagery and the birth process, especially "the crowning". While doing research she noted that there was little visual representation of this in Western Art, but it often appeared as subject matter in Africa, Precolumbian and other areas of primitive art.

In her latest series, she is using the birth process as a metaphor for creativity. She has executed a series of drawings which were made into cartoon drawings on fabric and as flat patterns they can be quilted and embroidered. Collaborating with Sally Babson, a skilled needlecrafts-person who joined the project full time in 1981, more than a hundred volunteers have been selected to work on parts of the project. This is viewed as a continuous project, never to be exhibited as one piece, and is organized by Chicago's "Through the Flower Corporation".

Anyone who is interested is invited to apply to work on the project as there are solo as well as group artists. One must demonstrate one's sewing skills by working on a sampler over a two-month period. As far as I could tell, most of the women who sewed on the project were not professional seamstresses. The quality of the work I saw was very professional and had reached this level through direction and supervision of Babson and Chicago.

An exhibition of *The Birth Project* not only includes finished solo and group pieces, but at the side of each is written and photographic documentation of the working process and biographical information about those who stitched it. Here you see not only testimony of the growth which takes place in each person, but you can see some of the negative feelings some have toward Chicago, as well as many of the real life situations and emotions which occur during the months the pieces are being completed.

The Seattle YWCA group negotiated for a year with Chicago to get this show and not only had to provide a suitable place to exhibit it, but raised \$3,500. Their exhibit included fourteen pieces of fabric work and a quantity of photographic and prose documentation. Chicago chooses and plans each show, directing it especially to her audience in that region. The Seattle show featured a local contributor, Jan Kinney, whose stunning piece "The Creation" and the documentation which went along with it were displayed in a separate room from the rest of the pieces. Kinney had also made an interesting collage from some of her correspondence with Chicago, incorporating some of her needles and threads used in the work. There were also included two prose pieces by Chicago about the subject of the study.

Other pieces I particularly liked included "The Creation of the World" embroidered by Sally Babson. This piece had more fresh imagery and use of stitchery than most of the others. An unusual piece which was the only one which broke from the rectangular plane was "The Birth Garment" executed by Carol Stritter. It was like a piece of flat dress pattern and was beautifully stitched and embroidered on traditional, calico materials.

Along with some of the sampler and solo pieces were two major group projects done by women in Chico, California, and Waterloo, Iowa. These two large projects included fascinating dialogue about how the pieces were executed and decisions were made. Over the months of working on an assignment, the women were able to realize how they had grown together to understand the meaning of their part of the project, gone far beyond their expectations of what they thought they could do in their sewing skills, and learned about art.

There is something very fresh and original in Chicago's concepts, not just about women's art products, but its role and meaning in women's lives and heritage. Once again Chicago has broken through the traditional ideas about fine art and presented us with some new points of view to explore.

## Membership Report

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 Heather B. Anderson  
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Marilyn Goodman  
 Kit Graver  
 Dr. Anne Gregory  
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 Sylvia Greenfield  
 Deborah Guild  
 Jennifer Hastings  
 Sally Hagaman (student)  
 Kathleen Hayek  
 Mary Ann Honetschlager  
 Dr. Al Hurwitz  
 James E. Hutchens  
 Dr. John Jagodzinski  
 Barbara H. Janoff  
 Marianne Jackson  
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 Linda Knudsen  
 Dr. Judith Koroscik  
 Marylou Kuhn  
 Maria Kurcbart  
 Dvora Kreuger (student)  
 Joanne Kurz  
 Frances Kruez  
 Betty LaDuke  
 Dr. Jean Lane  
 Suzanne Latocha  
 Barbara Laws  
 Arline Lederman  
 Anne Lindsey  
 Dr. Julia Lindsey  
 Judy Loeb  
 Dr. Herma Los  
 Nancy MacGregor  
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 Mary Jane McAllister  
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Dr. Barbara Robinson Nicholson  
 Dr. Eugenia M. Oole  
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 Cheryl Palmer  
 Christy Park  
 Dr. Helen Patton  
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 Jane Rhoades  
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 Dr. Maurice Sevigny  
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 Denise Lauzier Stone  
 Mercedes B. Thompson  
 Prabha Sahasrabudge  
 Betty Jo Troeger  
 Ann Schwartz  
 Margaret Weber  
 Susan Guess-Welcker  
 Dorothy Williamson  
 Inez Wolins  
 Dr. Enid Zimmerman

### Join the NAEA WOMEN'S CAUCUS for 1984-1985 — We Need Your Support!

Your 1984-1985 membership dues should be sent to Crickette Todd by April 1st, 1985. Dues in the Women's Caucus run from April 1st to April 1st annually. Please use the form below.

#### WOMEN'S CAUCUS

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

#### MEMBERSHIP FORM

DUES: \$10.00 Students: \$5.00

Membership Year: April 1st - March 31st

Includes Subscription to **The Report**

Published Fall, Winter, Spring

Membership:  New  Renewal  Gift

NAEA Member

Member of your state Art Education Assoc.

Male  Female

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If student:  Undergraduate  Graduate

Make checks payable to NAEA Women's Caucus.

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School \_\_\_\_\_

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Position \_\_\_\_\_

Send to: Crickette Todd, Treasurer

2480 North Bend Rd., Cincinnati, OH 45239 • (513) 681-0266

List your interests, ideas, and/or suggestions on the back.

## Membership Exchange

Margaret Mary Majewski (Ed.D. Art Ed. Illinois) presented at the 3rd National Symposium for research at the University of Illinois. Her topic, *Artistic Development During Senior Years*, is the result of recent study with 400 persons between the ages of 55 and 95. For information about the study or Dr. Majewski's paper, write:

Dr. Mary Margaret Majewski  
1163-B Green Springs Ave. South  
Birmingham, AL 35205

Dr. Majewski will also present *Sexism in Art History* at the Women in Higher Education: Traditions, Translation and Resolutions Conference in Orlando, Florida in January.

## Handbook Available

*The Handbook for Achieving Sex Equity Through Education*, edited by Susan S. Klein, will be available through the Johns Hopkins University Press in January. *The Handbook* addresses virtually all important sex equity issues, ranging from the need for institutional change in the visual arts curriculum to the kinds of programs required to meet the special needs of minority, gifted, rural and adult women. The authors of each chapter have addressed the same basic questions about how sex equity activities in their area can decrease sex stereotyping in general for females and males, can contribute to attitudinal, motivational, perceptual or behavioral changes and can affect other educationally significant outcomes that are important to parents, educators and parents.

### ORDER FORM

Please send me copy(ies) of *Handbook for Achieving Sex Equity Through Education*, edited by Susan S. Klein, at \$25.95.

Check or money order enclosed. Please add \$1.50 for postage and handling. Maryland residents, add 5% sales tax.)

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## Woman Image Now: A Publication and Feminist/Student Art Organization

*Woman Image Now*; Volume 2 published in April, 1984, is a journal created by members of Woman Image Now (W.I.N.), a nonprofit feminist/student art organization of Arizona State University dedicated to the advancement and success of women artists. The organization emerged after a 1974 visit to ARU by Miriam Schapiro in response to women art students' needs for appropriate female role models in art academia. Under the leadership of Dr. Muriel Magenta, Professor of Art at ASU, these students laid the foundation for what is now the largest campus art organization for women in the United States. *Woman Image Now* meets throughout the academic year at planned events, which include: lectures, workshops, field trips, informal critiques, business meetings and exhibitions, one of which is an annual spring exhibition for members, alumnae and guests. W.I.N. maintains active liaison with many art and feminist organizations.

Dedicated to the women students at Arizona State University School of Art who "aspire to professional excellence and who are not afraid to 'take charge' because their actions will shape the future direction of art," the 1984 issue of *Woman Image Now Journal* is a high quality, black and white, well illustrated publication. It is important to note that the journal is the product of a source taught by Muriel Magenta, that emphasizes all aspects of preparing an art publication (such as writing, editing and layout) and explores feminist art issues and the role of artists/journalists in the feminist movement. The articles, reproductions and photographs focus on the achievements and contributions of Arizona women in the visual arts. Diverse written formats document the successful overcoming of gender stereotypes, modes of professional interaction and support (networking), views expressed by women in the art world (gallery, television media, corporation), and an editorial on the definition of the feminist art movement that places W.I.N.'s efforts in Arizona into a larger context.

The *W.I.N. Journal* represents a quality example of feminist art education in a reproducible form that can enlighten as well as stimulate similar kinds of feminist art education effort in other educational settings. Aside from the presentations of scholarly ideas, aesthetic criticism and revealing interviews, the reader can immediately sense the pride the contributing students have in themselves and the role models they have come to know and respect in the university and local art community. I recommend that NAEA Women's Caucus members examine this "winning" journal as a tangible piece of affirmative documentation of the contemporary role of women in the visual arts, created by students as part of their art/educational training.

*Renee Sandell*

For a complimentary copy, write to: **Woman Image Now**,  
c/o Muriel Magenta, School of Art, Arizona State  
University, Tempe, Arizona 85287.

Dr. Maryl Fletcher DeJong  
I.N.S.E.A. World Treasurer  
Box 44205  
Cincinnati, OH 45244 USA



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**THE REPORT**

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