

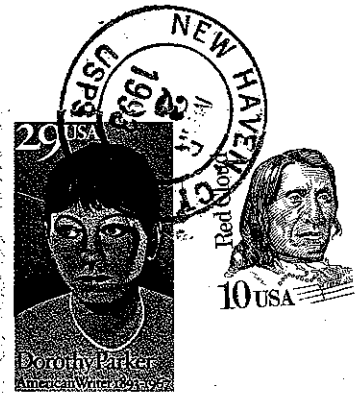


THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

SPRING 1993 SPECIAL CONVENTION ISSUE NUMBER 51

CHICAGO - 1993



THE NAEA WOMEN'S CAUCUS REPORT
WANTS TO FUNCTION AS A READER'S FORUM
AND WELCOMES ARTICLES, LETTERS, BOOK AND
EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM
COURSES INVOLVING WOMEN IN ART AND
EDUCATION.

Deadline for next issue is JUNE 1, 1993

PLEASE SEND YOUR ARTICLES AND ART ETC., TO:

Kathy Connors
Editor, Women's Caucus REPORT
278 Long Hill Road
Wallingford, CT 06492 - 4948

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INSERT: WOMEN'S CAUCUS LUNCHEON
RESERVATION SIGN-UP



Please send notices of change of address
and membership renewal to :

Mrs. Crickette Todd
901 Cedar Park Drive
Cincinnati, OH 45233

Karen Keifer-Boyd
44677 McKenzie Hwy
Leaburg, OR 97489
JUN '91 PLEASE RENEW

Thurs 10:30a 56 Microsoft (Chinifant)

Fri 12-2 Women's Caucus Luncheon

CHICAGO 1993 CONFERENCE OUTLINE - WOMEN'S CAUCUS PRESENTATIONS AND EVENTS

THURSDAY, APRIL 1

10:00 - 10:25 AM

PDR 6

American Women Artists: A Report, In-service Seminar for High School Teachers

Presenter: Kim Finley-Stansbury

10:25 - 10:50 AM

PDR 6

WOMEN'S CAUCUS ARTIST AND MEMBERS PROJECTS - 1993

Presenters: Anne Gregory with Linda Sue Chazin

11:00 - 11:50 AM

Conference Room 4H

Forbidden Images of the Feminine: The Limited Range of Female Representation and its Implications for Art Education

Presenters: Juliet Moore and Yvonne Gaudelius

Microsoft 10:30-11:30

12 NOON - 12:50PM

Conference Room 4I

Feminism and Censorship in Art Education

Presenters: Fiona Blaikie with Kristie Lang, Gudrun Helgadottir, Pamela Tarlow-Calder

Research -

Lake Huron

Is there a Black Feminist Aesthetic?

Presenter: Brenda Chappell Yellock

1:00 - 1:50 PM

Conference Room 4I

Feminist Conceptions of Power and Possibility in Art Education

Presenter: Patricia Smith Anderson

2:00 - 2:50 PM

Conference Room 4I

Black Braids: The Metaphorical Significance of Hair in the Work of Three Latin American Women Artists

Presenter: Gye Leigh Green

3:00 - 3:50 PM

Conference Room 4I

Women's Caucus Business Meeting

Chaired by: Kristin G. Congdon

4:00 - 4:50 PM

Conference Room 4H

Gender Issues: A Feminist Review of Research in Critical Pedagogy

Presenters: Sally Hagaman with Leni Salkind

FRIDAY - APRIL 2

12:00 NOON - 2:00 PM

WOMEN'S CAUCUS LUNCHEON

Speaker: Marva Pitchford Jolly

2:00 - 2:50 PM

Conference Room 4L

"Etudes Faminees": The Implications for a Feminist Pedagogy in the Teaching of Art

Presenter: Yvonne Gaudelius

SUNDAY - APRIL 4

Special Interest

Time?

Conference Room 4J

Women's Art in Art Education: Realms, Relevance, and Resources - Part III

Presenters: Renee Sandell with Kristin Congdon, Elizabeth Garber, Robyn Turner



Ellen Fagan
©1992
Photo: Duane Adams

Dance Haida
gouache 12" x 16"

President's Message

This past year has seen a marked increase in the number of women's activist groups which have been formed. We now have WAC (Women's Action Coalition), WHAM! (Women's Health Action Mobilization), IBWC (Intelligent Black Woman's Coalition), AAIDOO (African American Women in Defense of Ourselves), and the Third Wave (an organization for younger feminists interested in fighting racism, environmental damage, and supporting the struggle for reproductive rights).

Perhaps the most intriguing group to me right now is the Women's Action Coalition which appropriates imagery from mass media in its fight against sexism. One of those images is the blue dot which was used to hide the face of Patricia Bowman during the William Kennedy Smith trial. The group uses blue dots as a symbol to support the rape victim during trials. WAC has over 2,000 members with branches in more than 20 cities. Performance artists Laurie Anderson and Holly Hughes are regular members.

These new organizations are added to the list of older more stable groups like the National Organization for Women, Women's Caucus for Art, and even the Guerrilla Girls. Many members of our Women's Caucus feel it is time for us to be more proactive. Several of us, (Renee Sandell, Georgia Collins, and Elizabeth Garber among others), are in the beginning stages of developing a series of flyers which will be called something like "Equity Educational Tips." These will be a series of one sheet flyers on various topics (sexual harassment, the male gaze, non-sexist hiring practices, non-sexist television shows, etc.). We hope to work through the Women's Caucus state representatives to make sure these flyers get in the hands of teachers, parents, administrators, students, museum personnel, and others.

I believe that the time we spend together during conferences is very important. We are making a difference in the way that art education theory is being developed. But, too often we speak only to each other, and students in public and private schools only benefit from a small percent of our theories and research efforts. Hopefully, these flyers will be one step toward reaching more people with our issues.

I should also report on the progress being made on Women Art Educators 111. Enid Zimmerman and I have done a preliminary review of all the articles, performance pieces, drawings, photographs, and collages which have been sent in. The variety of forms is exciting. Hopefully, we will have this publication ready for the Chicago conference in April. We thank everyone who sent in something for review.

This is both an exciting and difficult time. We

are all working harder (if we are fortunate enough to be employed) under tight budget constraints. Everyone I talk to seems to be busier than ever. Many universities and public schools are shifting their departments, and priorities. This is the time when we must make sure we do not lose sight of those things which we all value highly. The struggle for the female voice to be heard and the serious consideration of equity issues must be at the forefront of our agendas.

I wish you all a happy new year.

Kristin Congdon



BOOK REVIEW

Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, Ohio

Women Artists: Multi-Cultural Visions

Author: Betty La Duke Publisher: The Red Sea Press,
Trenton, NJ ISBN: 0-932415-77-6 (hardback)
\$49.95 ISBN: 0-932415-78-4 (paperback) \$16.95,
170 pp.

Author Betty La Duke is a world traveler and this time around she takes us with her as she visits women artists in far-flung places. La Duke is a researcher, an interviewer, an artist and a writer, but above all, she is a consummate story teller. Each woman artist is presented in such an intriguing manner that we are transported to her society, her life, her environment, her community, her family, her history, her culture, and we come to more fully appreciate the context in which she creates. It is a wonderful journey and a rewarding experience for the reader.

Women Artists: Multi-Cultural Visions follows the crisp, pleasing format of La Duke's 1991 book, *Africa Through the Eyes of Women Artists* (previously reviewed in *The Report*). Each woman artist is presented through text and photos. The text includes quotes by the artist, by critics about the artist and her works, by family or friends, and descriptions and information supplied by La Duke. The heart of each story is based on the author's individual interview with the artist, which took place when La Duke visited the artist in her studio. That the book took over 10 years to complete is no surprise, as it depended on the author's traveling to diverse and often remote locations.

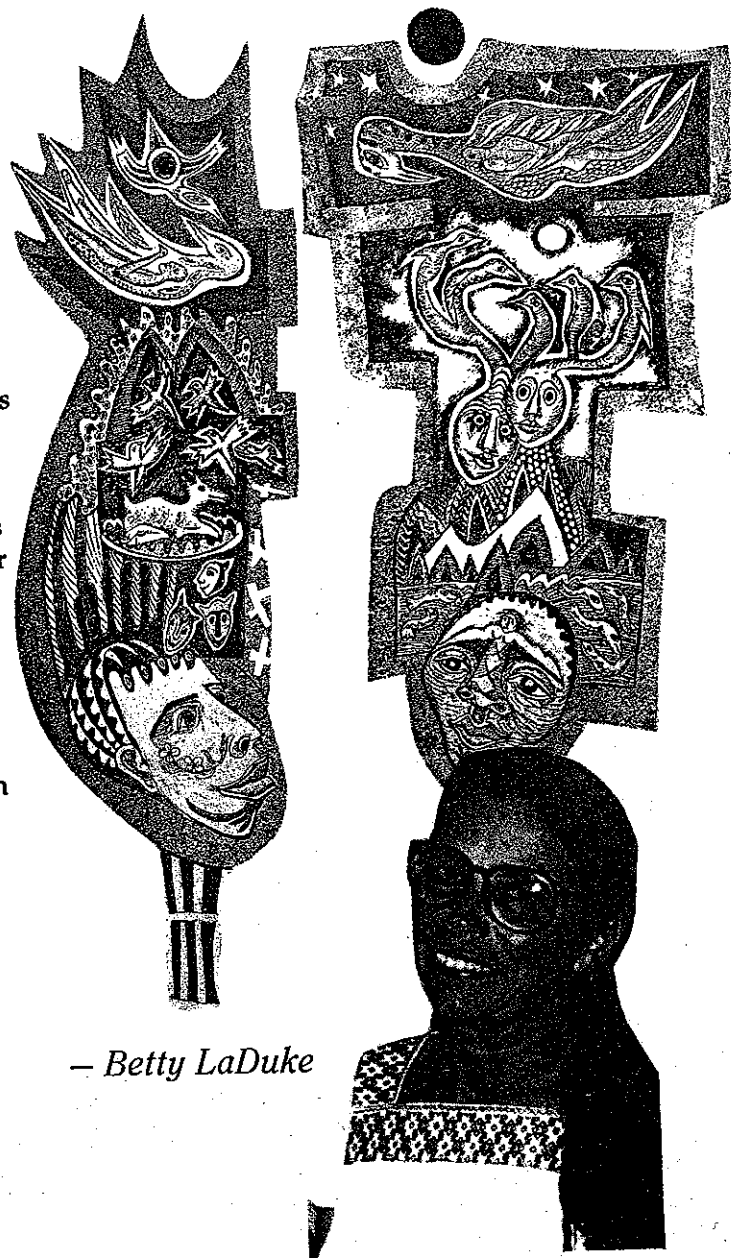
Women Artists explores the life, circumstances, and work of over 11 women artists from Asia, Latin America, Eastern Europe and the United States. La Duke visited a weaver in Borneo, painters in India, potters/sculptors in Mexico, Native American painters, Chicano, Japanese-American, African-American artists, and Yugoslavian artists. She demonstrates curiosity about and support for the women artists as they divulge their feelings about their art, life, spirituality, and symbolism. La Duke emphasizes the dignity and individuality of each artist.

While her subjects are diverse in their geography, style and subject matter, LaDuke was able to discern a certain commonality: "Though they span

vast differences in cultural heritages and aesthetic approaches, they do have a common bond, the use of the feminine form as a significant theme for their woven, sculpted, printed, painted, and mixed-media images. As a result of this shared focus, their life-affirming visions become catalysts for my discovery of links among women from diverse parts of the globe."

Women Artists is a handsome, elegant tribute to the power of women's art and to a multicultural vision of art. It is a valuable and timely guide to diversity of artists and art forms that deserve to be considered, recognized, and appreciated in the contemporary classroom. This will be a superb and essential addition to your library on women artists.

Africa: Headwrappers,
1987, etching, 22 x 30 in.



— Betty LaDuke

BOOK REVIEW

Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, Ohio

Title: Sofonisba Anguissola: The First Great Woman Artist of the Renaissance

Author: Ilya Sandra Perlingieri

Publisher: Rizzoli, New York, 1992

ISBN: 0-8478-1544-7

In the 1960's undergraduate student Ilya Sandra Perlingieri had a conversation with Horst Janson, head of art history at New York University, wherein he said to her: "Women's contribution to art was very minor. They did not amount to very much. His remarks burn in her memory and she believes that they account for her interest in researching and writing about women artists. In 1976, Perlingieri saw an exquisite self-portrait by Sofonisba Anguissola at the major art exhibition "Women Artists: 1550-1950" at the Los Angeles County Museum of Art and wondered why her name was not in any of the art history books. Intrigued, Perlingieri delved into the fascinating life of the obscure Renaissance painter. Thus began her 16.5 year journey of discovery that led to the writing and publication of Sofonisba Anguissola: The First Great Woman Artist of the Renaissance.

Her subject is indeed remarkable. Born into an aristocratic Cremona (Italy) family, Sofonisba Anguissola (1532-1625) and her five sisters were well-educated (contrary to the convention of the day). She demonstrated an aptitude for drawing and studied with a local artist, Bernardino Campi; she also received instruction through correspondence with Michelangelo.

In her early twenties, Anguissola continued a series of self-portraits in addition to family images and she received her first commissions. This was a significant step in overcoming the obstacles she faced in a culture that viewed women as weak and inferior. Vasari, the eminent art chronicler of the time, visited Anguissola and wrote in a laudatory manner about her work. In a reference to The Chess Game - a group portrait of her three sisters and their maid, he notes: "It was done with such diligence and quickness that they all seemed truly alive and only lacking in speech."

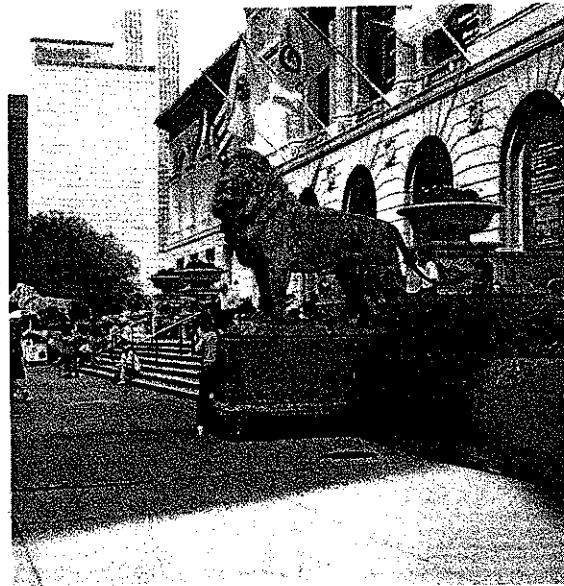
In 1560, Anguissola was selected to be the court painter to King Phillip II in Madrid when he married his third wife, Isabel (Elizabeth), the 13-year-old daughter of Catherine de Medici. "Although the king originally invited Anguissola to his court as the queen's painter and companion, his initial skepticism at having a woman court painter surely changed when he saw the caliber of her work. A shrewd judge of the arts, he commissioned more court portraits than are now extant. Artists be-

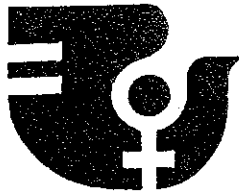
came an important part of portraying 'functional and political' portraits of the king and queen." (p. 136) When the queen died six years later, Anguissola stayed on at the court and painted Phillip's fourth wife, Queen

As the ward of the king, Anguissola received her dowry from him and he selected her husband, Don Fabrizio. They married in 1571 and the couple visited Italy before returning to the Spanish court. On a visit to Palermo in 1579, Anguissola's husband died, and she embarked on a journey back to Cremona. Aboard ship, she met and later married the Genoese merchant captain Orazio Lomellino. The marriage lasted more than 40 years.

Anguissola lived in Genoa for the remainder of her life, executing portraits and religious work. Her home became a mecca for artists and she was hailed as an internationally acclaimed painter. "Whatever difficulties or prejudice that had existed at the beginning of her career now had abated." (p. 184)

It is uplifting to read the fascinating story of this exceptional woman artist. The text is crisp, direct, simple, accessible to a wide audience, and is augmented by beautiful reproductions. The drama of world events adds a colorful, often exciting touch to the unfolding of the artist's personal and professional history. Since much of Anguissola's work has been lost or misattributed, there is a certain amount of supposition in the text, with words like "probably, conceivably, may have been" popping up with frequency. However, Perlingieri, an art historian at San Diego State University, manages to give us a richly detailed and convincing picture of a most phenomenal and inspiring woman artist.





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President & Liaison NAEA News

Kristin G. Congdon
Community Arts Program
University of Central Florida
Orlando, FL 32816-1320
(407) 823-2195

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R# 1 Brickville Road
Sycamore, IL 60178
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(513) 272-1679
(513) 732-5254 (work)

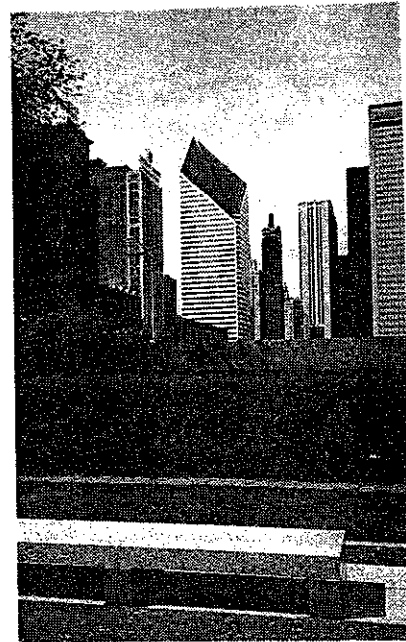
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Wallingford, CT 06492-4948
(203) 949-1598

Laurie Hicks
Department of Art
University of Maine at Orono
Carnegie Hall
Orono, ME 04469
(207) 581-3249



Coordinators

Annual Slide Show

Anne Gregory
12100 Montecito #145
Los Alamitos, CA 90720
(213) 598-0149

Editor, The Report/ Membership

Kathleen E. Connors
278 Long Hill Road
Wallingford, CT 06492-4948
(203) 949-1598

Book Reviews

Sharon Kesterson Bollen
Art Dept., College of Mount St. Joseph
Mount St. Joseph, OH 45051
(513) 321-0496

Archivist/Historian

Kimberly Finley
P.O. Box 897
Springfield, LA 70462
(504) 294-4124

June King McFee Award

Jean Rush
Department of Art
Illinois State University
Normal, IL 61761
(309) 473-3869(home), 438-8802(work)

Mary Jane Rouse Award

Sally Hagaman
2201 Kossuth Street
Lafayette, IN 47905
(317) 494-3058, 448-1271(h)

Women, Art, and Art Education Course

Renee Sandell
6012 Onondaga Road
Bethesda, MD 20816
(301) 229-9242

Nominating Committee

Blanche Rubin
17386 Raymer Street
Northridge, CA 91325
(818) 349-5140

Enid Zimmerman
132 Glenwood West
Bloomington, IN 47401
(812) 336-0387

States Assembly Representative

Ann Bachtel
732 Pinehurst Drive
Pasadena, CA 91106
(818) 792-0672

States Representatives Coordinator

Elizabeth Hartung
359 Obispo #1
Long Beach, CA 90814
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Liaison Women's Organizations

Heather Anderson
10721 N. Windham Bay Circle
Fresno, CA 93701
(209) 434-2510

1993 Women's Caucus Program Chair

Heather Anderson
10721 N. Windham Bay Circle
Fresno, CA 93701
(209) 434-2510

1993 Local Conference Chair



Representatives

Student Representative

Beth Pudlowski
420 Church Street
Evanston, IL 60201
(708) 729-5650

Museum Division Liaison

Anne El-Omani
2200 Victory Parkway
Cincinnati, Oh 45206
(513) 751-0139

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Fare Exchanges

editorial comment

by: Casey

Dear Chloe - Here is the view from my room in Chicago - sorry you can't be here (those wretched air backs!). The convention is hectic as usual but there seem to be fewer than usual women's caucus presentations - probably because they knew you couldn't come this year! I am looking forward to the luncheon - so glad that Renee started that tradition in D.C. I will send you lots of notes and materials from the convention's events, etc. I really miss you.

Unconventionally yours, Daphne.

P.S. It is windy and toddlin' here but I am still looking for men who dance with their wives



4/93

WOMEN'S CAUCUS : National Art Education Association Affiliate

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- Renewal/Contributing \$ 15
- New: \$10
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- Life Member: \$200
- Sustaining: \$25
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