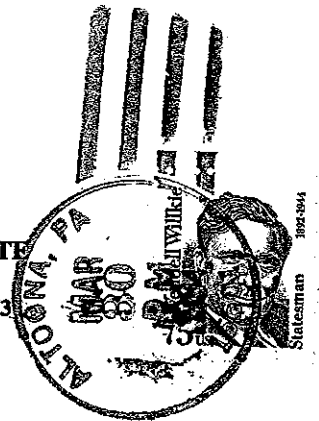




# THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

SPRING 1994 SPECIAL CONVENTION ISSUE NUMBER 53



*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 30, 1994**

**PLEASE SEND YOUR CONTRIBUTIONS TO:  
Yvonne Gaudelius, Report Editor  
The Pennsylvania State University  
Art Education Program  
207 Arts Cottage  
University Park, PA 16802-2905**



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**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  
APR 94**

## LETTER FROM THE EDITOR

Every couple of months for the past few years *The Report* would appear in my letterbox. When I saw it peeking out from amidst the bills and catalogues it was always the first thing I would seek out, knowing that it was publications such as *The Report* that sustained me. It is only now, as I begin to take on the task of editing *The Report*, that I realize and fully appreciate the efforts that went into the production of such a seamless piece of work. I am sure that all members of the Women's Caucus wish to join me in thanking Kathy Connors for the tremendous job that she has done as newsletter editor for the past 6 years.

It has been a wonderful experience to receive contributions from so many of you over the last few months. This has confirmed my certainty that the Women's Caucus provides an important network for sharing like ideas and concerns. I thank all those who sent me information for the newsletter and encourage (and even plead with you) to continue sending me articles, book reviews, letters, photos, drawings, cartoons . . . If it is convenient, it would be great to receive future submissions on disc in Microsoft Word 5.0.

Finally, as our thoughts turn to Baltimore:

When April with its sweet showers has pierced the drought of March to the root, and bathed every vein of earth with that liquid by whose power the flowers are engendered; . . . then as the poet Geoffrey Chaucer observed many years ago, folk long to go on pilgrimages. Only, these days, professional people call them conferences.

The modern conference resembles the pilgrimage of medieval Christendom in that it allows the

participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austere bent on self-improvement. To be sure there are certain penitential exercises to be performed—the presentation of a paper, perhaps, and certainly the listening to the papers of others. But with this excuse you journey to new and interesting places, meet new and interesting people, and form new and interesting relationships with them; exchange gossip and confidences (for your well-worn stories are fresh to them, and vice versa); eat drink and make merry in their company every evening; and yet, at the end of it all, return home with an enhanced reputation for seriousness of mind. (*Small Worlds, Different Worlds*)

I realize that this could be seen as a rather cynical view of conferences, however I hope that you will take it in the spirit in which it was intended—as a light hearted look at the activities that many of us engage in. For me, one of the rewards of conferences has always been those conversations that have taken place outside the formal structure. Talks over coffee or late night sessions are certainly pleasurable occasions. However, I believe that a remarkable amount is accomplished in these sessions and that it is through these conversations that we learn about each other as people as well as researchers.

I look forward to meeting many of you in Baltimore, and to renewing old friendships. In the center of this issue is a listing of Women's Caucus events that will be held in Baltimore. Let's all show our support of each other by attending as many of these sessions as we can!

*Yvonne Gaudelius*

ers accomplishing feats of strength, courage, and forbearance, that would make many other teachers or persons buckle and retreat to the easy comfort of the brand wagon.

Ask yourselves, do you know any "academic classroom" teachers who have to teach from a cart and in a school with no elevators pulling the cart up and down stairs as well as travel from school to school? Do you know any "academic" teacher is expected to share her or his supplies with the rest of the school while trying to create exciting lessons using recycled materials because the supply budget is pitifully inadequate? Do you know any math, science, history, or English teacher who sees their students only once a week (fickle scheduling permitting) for 40 minutes and is still able to help their students become fluent in their discipline, teaching students about the history, aesthetics, and critical process as well as how to achieve some virtuosity and fluency in using the media of the discipline? Moreover, if they taught their subject area only 40 minutes, once a week, could they mount a superb show exhibiting the accomplishments of their classes at the end of each year? Do "academic" teachers practice their disciplines and expect themselves to perform or mount or install exhibits or publish articles? These are things that art



teachers do (all too commonly and without much recognition) accomplish. Art teachers don't need to have more stereotypes made about them, nor do they need to have old ones reinforced. What they do need is to tell those whom would speak on our behalf that, number one, we have been speaking very loudly and longingly for decades now, for ourselves, and few have listened. We have found, all too often, who others speak for us, that we are misunderstood and misrepresented.



Number two, perhaps what this world needs is more people who are not so eager to join the band but who ask questions and challenge conventional wisdom and the power of mainstream thinking. The rebellious individualistic mark of one chisel on stone, one pen on parchment or paper, the stroke of one brush on wall, chapel ceiling, or canvas, has often changed more and endured longer as evidence of the human spirit than centuries of politicking combined. Before we presume to speak for others, should not we learn to speak truthfully, and from deep understanding of who we are, for ourselves?

**OPENING EYES TO WOMEN'S ART IN  
THE SECONDARY SCHOOLS: A LOOK AT  
KATHE KOLLWITZ, FRIDA KAHLO, AND  
MARGARET BOURKE WHITE**

*By Sue Mullaney*

Many studies have concluded that children in the secondary schools often have problems with self-esteem. This is especially true for females, who sometimes doubt the validity of their beliefs because they don't see many strong female role models. Despite the contributions which women have made in all endeavors, including the arts, the historical records have virtually ignored their efforts. If women are mentioned in an artistic context, they are usually connected with the "hiddenstream" arts, dealing with the decorative areas of weaving, ceramics, textiles, etc. Unfortunately, in the hierarchical structure, these arts are usually given a secondary status.

I believe that a positive way to broaden students' awareness and pride in their heritage is to study women artists who have contributed to mainstream art. Because many people have never heard much about the talents of this hidden half of the population, knowledge about these artists could provide a more balanced view of the world. Patricia Johnson (1988) writes,

When we open both of our eyes, and when we train them to work together, we not only see more clearly but we see then with a depth of perception inaccessible to one eye alone. The opening of the feminist eye and the cooperative training of male and female seeing enables us to envision ourselves more fully, more humanly. (Johnson & Kalvern, p. 165)

Study of the works of artists such as Kathe Kollwitz, Frida Kahlo, and Margaret Bourke White can open the eyes of students to the possibilities in a male-dominated world. It is also interesting to explore how artists from three different areas of the world used various media—printmaking, painting, and photography to express universal themes of maternal love, oppression, death, and suffering. By studying these three artists, one is struck by the underlying spirit running through their life and works, despite many hardships. Such strength can be a valuable inspiration to any student, male or female.

While there has been more attention given to the role women have played in the arts with the growth of women's studies and the feminist movement, there still is a dearth of material about their contributions. There is little written resource material, and although about 40% of the artists in America are female, less than 10% of museum space exhibits their efforts.

Through the ages, men have traditionally worked in the media of mainstream art: painting and sculpture. Women have been relegated to mostly "hiddenstream" art, which deals with the decorative arts of weaving, ceramics, and textiles, which have been lower on the scale of importance despite the beauty and creativity evident in many of these arts. Women's art has often been constricted by available time and lack of supplies, and has not been taken seriously by primarily male historians, curators, and dealers. Often work was sold anonymously to make a sale. Actually, many women's artworks have been erroneously attributed to men because they were "too-good" to have been done by a female!

Despite these constantly discourag-

in politics, saw her art as an advocating force for the suffering and downtrodden people everywhere. She wrote, "I feel the burden. I must not draw back from the task of acting as advocate. I must speak out about the sufferings of the people" (Quoted in Klein, 1972, p. 75). Kollwitz wanted to show the world the plight of the proletarian workers, and found in these humble, hardworking people a great deal of dignity and beauty. *The Weavers* series of prints was a strong indictment against the industrialization of the weaving industry and its results on the workers. The series was one of the first to be sympathetic to the oppressed. Later on, personally affected by the horrible effects the war was having on mothers and children, Kollwitz pledged herself to pacifism. Her powerful print, *Seed for the Planting*, is a dramatic portrayal of a mother defiantly protecting her young for a better future.

Frida Kahlo's paintings were motivated by the physical pain and emotional suffering present in her own life. She found a kind of catharsis in painting her own reality, and her art is filled with mystical symbols, Mexican native folk art, and fantastic images which have surrealist influences. Involved in a terrible accident at age 18, which later led to 35 different operations and long periods of convalescence, Frida learned to paint while bedridden. Because she was confined so much, she was preoccupied with her own portrait in varying states of happiness or despair. A difficult marriage to Diego Rivera, filled with both love and cruelty also influenced her work. Kahlo was fascinated with dualities in life - love/hate, life/death, and joy/sorrow, and her works are filled with many symbols which represent these opposites. Despite her mask-like countenance, Kahlo's paintings reveal to the viewer a sense of the struggles and

torment she endured, and provided her with a temporary escape from her own reality. She writes of her own painting,

Many things prevented me from fulfilling the desires which everyone considers normal, and to me nothing seemed more normal than to paint what had not been fulfilled. Painting completed my life. I lost three children. Painting substituted for all of this. I believe that work is the best thing. (Quoted in Herrera, 1991, p. 75)

Margaret Bourke White had a fierce desire to be in the center of all that was happening. In the 1920s-1930s, industry was booming in America, and White strove to find art in the industrial landscape. Through the medium of photography, she wanted to capture the "process" of work, not just photograph static images. When she first started to photograph the white-hot streams of liquid iron in the Otis Steele mills, she felt she had found the pulse of modern America. "It gives me an immense amount of satisfaction to work with these things which are vital and at the very heart of life today. It seems a healthy and true place to find art," she wrote (Quoted in Goldberg, 1986, p. 86).

White was daring and willing to go anywhere to get a shot. She saw the repeating patterns of industrial blades, wheels and machinery as a kind of all-over abstraction, and her photos made machinery almost glamorous. The photograph *Plow Blades*, taken in 1929, could almost be a cubist composition. She used the properties of photography to reduce images down to their essentials and used high contrast lighting to build drama in

message of dualities once again. Despite chronic operations and pain, Kahlo still clung to hope. The sick Frida versus the whole, night versus day, and the hope of life against death all contribute to a desperate portrayal of struggle against the dark.

White's journeys brought her face to face with worldwide suffering, from the poverty of the South, to the mines of South Africa, to the warfields of Europe and the concentration camps. White shot compelling images, sharing the horror with the rest of the world. By filming these people objectively and honestly, she tried to stir people's indignation about the injustices and suffering.

Parenthood has been a favorite subject in art, but the ways Kollwitz and Kahlo portrayed this theme are unique. Rather than concentrate on the joys and happiness involved, Kollwitz instead chose to show the effects of poverty and misery on the family bond. In her lithograph, *The Survivors*, Kollwitz again uses stark contrasts and strong lines to portray a mother's feelings of frustration and love for her children, despite horrific conditions. The faces resemble death masks, but the children are still embraced by strong hands. The overly large hands are an element seen commonly in Kollwitz's work. Kahlo relates her tragic experiences with several miscarriages in the painting *Henry Ford Hospital*. This primitivistic, fantastic painting depicts in unqueamish detail one of Frida's traumas, and various symbols of fertility, cold machinery, and her unborn child. The distorted angles give the painting a nightmarish quality. Lying alone in the midst of clinical machines, Frida is juxtaposed against the Ford Motor Company in the background, where Rivera was doing studies for murals. Frida feels alone and

helpless in her quest for motherhood and is cruelly disappointed.

Death is another theme explored by all three artists. Kollwitz did a series of Death prints later in her life, and it is evident that her advanced age and the mounting deaths around her from the war made this an intensely personal subject. Her renderings of simple, graphic elements in her lithograph, *The Call of Death*, indicate almost a yearning to give in to this finality. The weary woman looks much like Kollwitz herself, and the outstretched hand invites her to another world. This series is very disturbing and powerful in its simplicity. Kahlo, who had often brushed death during her many operations, portrays it as a release in *The Suicide of Dorothy Hale*. This dreamlike painting shows a young woman hurtling to her death through the clouds and landing outstretched on the ground below. There is a kind of soothing mood to the piece despite its violent subject. The painting continues beyond the picture edges, and the clouds and dripping blood become part of the frame. Kahlo's vision of death is not threatening—rather it offers a release, perhaps representing her wish for a release from her life of pain.

White's photos of the aftermath of war in Germany brought a new reality to death. Many of her photos were the first proof any Americans had seen of the horrors of the Holocaust, and their power was undeniable. Despite her reaction to this horror, White forced herself to record this nightmarish episode in history. The faces in the photo *Buchenwald*, show people in a trance, witnesses to the unspeakable.

One quality connecting these three artists is their unfailing spirit and determination in the face of obstacles and

**VISUAL TALENT—DIAGNOSIS AND  
DEVELOPMENT SYMPOSIUM AND  
EXHIBITION ANNOUNCEMENT  
AUGUST 26TH - 29TH 1994**

**Organizers:**

European Council for High Ability  
(ECHA)

Hungarian Committee for Talent  
Development

Hungarian Academy of Crafts and Design  
(HACD)

Institute for Teacher Training,  
major organizer

"AGY" Creative Arts Workshop and  
the Town of Szentendre

**Location:** Szentendre (15km from  
Budapest, artist's colony)

**Languages:** English, German, and Hun-  
garian (simultaneous translation  
provided)

**TOPICS**

Types and characteristics of visual talent:

- ability to create in two and three-  
dimensional media
- design/construction ability
- critical talent
- creativity and the new media

Diagnosis of visual talent:

- when? (the effects of age, culture,  
"childart," the break in drawing  
development, etc.)
- how? (special and standard tests and  
tasks to detect visual talent)

Problems and projects of nurturing

**KEYNOTE SPEAKERS**

From Europe:

Prof. Dr. phil. Max Kläger, Pädagogische  
Hochschule Heidelberg

Prof. Dr. Michael Parmentier, Humboldt  
Universität zu Berlin

Mr. John Steers, Secretary General  
NSAED and INSEA

Prof. Dr. Klaus K. Urban, Universität  
Hannover, Institut für  
Erziehungswissenschaften  
Peter Wolters, art educator and  
curriculum planner, Berlin  
Irene Ypenburg, Editor, ECHA News,  
artist and publisher

From the U.S.A.:

**Prof. Enid Zimmerman, Indiana State  
University**

Dr. Jessica Davis, Project Zero, Harvard  
University

From Asia:

Prof. Wu Jing-ji, Executive Director,  
Foundation for Scholarly Exchange  
Prof. Wu qi Jiangxi, Academy of Painting,  
Anachang, People's Republic of China

This symposium is being organized by  
Women's Caucus member **Dr. Andrea  
Kárpáti**. For further information, please  
contact her at  
Hungarian Academy of Crafts and Design  
H - 1121 Budapest, Zuglegeti út 11 - 25  
Phone: 36 1 176 1722 Fax: 36 1 176 7488  
e-mail: H7021kar@ella.HU



8:00-10:00 PM  
**Women's Caucus Business Meeting**  
 Chaired by Kristin G. Congdon  
 Salon C, Maryland Ballroom (Stouffer)

**MONDAY APRIL 11TH**

12:00-2:00 PM  
**Women's Caucus Luncheon**  
 Guest Speaker: Joyce Scott  
 The Helmond, Cuisine from Afghanistan

**TUESDAY APRIL 12TH**

9:00-9:50 AM  
*Gender and the Charismatic Professor*  
 Presenters: Christy Park, Georgia Collins, and  
 Jacquelyn S. Kibbey  
 Columbia (Hyatt)

**1994 WOMEN'S CAUCUS  
 AWARD WINNERS**

This year's recipient of the June King McFee Award is **Pearl Greenberg**. The McFee Award is given annually to honor an individual who has made distinguished contributions to the profession of art education, one who has brought distinction to the field through an exceptional and continuous record of achievement in scholarly writing, research, professional, leadership, teaching or community service. Listed below are the previous recipients of this award.

Year	Recipient
1975*	June King McFee (OR)
1976	Mary J. Rouse (IN)
1977	Eugenia Oole (MN)
1978	Laura Chapman (OH)
1979	Ruth Freyberger (IL)
1980	Helen Patton (NC)

1981	Marylou Kuhn (FL)
1982	Hilda Present Lewis (CA)
1983	Jessie Lovano-Kerr (FL)
1984	Arthur Efland (OH)
1985	Jean Rush (AZ)
1986	Sandra Packard (TN)
1987	Diana Korzenik (MA)
1988	Frances Anderson (IL)
1989	John A. Michael (OH)
1990	Marilyn Zurmuehlen (IA)
1991	Georgia Collins (GA)
1992	Not given
1993	Alice Schwartz (PA) and Enid Zimmerman (IN)

\* Year initiated

This year's recipient of the Mary J. Rouse Award is **Renee Sandell**. The Rouse Award is given annually to recognize the contributions of an early professional who has evidenced potential to make significant contributions in the field of art education, given in honor of Mary J. Rouse whose untimely death in 1976 deeply affected the art education profession. Listed below are the previous recipients of this award.

Year	Recipient
1979*	Marianne Suggs (NC)
1980	Marion Jefferson (FL)
1981	Phillip C. Dunn (SC)
1982	Beverly J. Jones (OR)
1983	George Geahigan (IN)
1985	Enid Zimmerman (IN)
1986	Judith Koroscik (OH)
1987	Karen Hamblen (LA)
1989	Kristin Congdon (FL)
1990	Linda Ettinger (OR)
1991	Sally Hagaman (IN)
1992	Mary Stokrocki (AZ)
1993	Elizabeth Garber (PA)

\* Year initiated



**CONGRATULATIONS!** to the following Women's Caucus members who are 1994 Higher Education Award recipients and nominators:

National Higher Education Art Educator of the Year Award: **Enid Zimmerman**

Manuel Barkan Award: **Georgia Collins** and **Renee Sandell** for their article "The Politics of Multicultural Art Education," *Art Education*, November 1992.

Student Art Achievement Award: **Russell Harris**, nominated by **Karen Lee Carroll**

Student Chapter Sponsor Advisor Award of Excellence:

1993 **Marilyn Newby**  
1994 **Sharon Kesterson Bollen**

National Regional Higher Education Art Educator of the Year Awards:

Eastern	<b>Kathleen E. Connors</b>
Pacific	<b>Lynn Galbraith</b>
Southeastern	<b>Kristin G. Congdon</b>
Western	<b>Frances Thruber</b>



## THE WOMEN'S CAUCUS NAEA AFFILIATE

*Excerpted from NAEA History by Dr. John Michael, May 5, 1993.*

Two separate groups concerned with the status of women in art education met in Chicago at the 1974 NAEA Convention. After learning of each other's existence, they united, forming the NAEA Women's Caucus under the leadership of Frances K. Heussenstamm (Teachers College, Columbia University) and Judy Loeb (Eastern Michigan University), co-chairs. The history of the NAEA Women's Caucus parallels the history of the Women's Movement within the art establishment.

In April, 1976, an official position statement was adopted and presented to the NAEA Board in September, the statement being revised in 1983. The By-Laws, drafted by Judy Loeb in 1975, were modelled on those of the Women's Caucus for Art. Also in 1975, *The Report* was inaugurated as the Caucus publication. Two awards are given each year at the national convention with the acceptance speeches of the awardees usually appearing in *The Report*.

In addition to publications, conference programs, and the awards, the NAEA Women's Caucus works toward resolution of three issues within the NAEA: (1) the status of NAEA affiliates, (2) the use of non-sexist language in publications and conference job titles, and (3) support of equal rights for women.

Mary J. Rouse Award: To recognize the contributions of an early professional who has evidenced potential to make significant contributions in the field of art education, given in honor of Mary J. Rouse whose untimely death in 1976 deeply affected the art education profession.

Year	Recipient
1979*	Marianne Suggs (NC)
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1989	Kristin Congdon (FL)
1990	Linda Ettinger (OR)
1991	Sally Hagaman (IN)
1992	Mary Stokrocki (AZ)
1993	Elizabeth Garber (PA)

\* Year initiated

Publications: The Report — three issues per year

Issue	Editor	Year
1	Judy Loeb (MI)	1975
2	Judy Loeb (MI)	1975
3	Judy Loeb (MI)	1976
4	Judy Loeb (MI)	1976
5	Judy Loeb (MI)	1976
6	Judy Loeb (MI)	1976
7	Judy Loeb (MI)	1976
8	Judy Loeb (MI)	1977
9	Marion Cooley (OH)	1977
10	Marion Cooley (OH)	1977
11	Marion Cooley (OH)	1978
12	Marion Cooley (OH)	1978
13	Marion Cooley (OH)	1978
14	Marion Cooley (OH)	1979
15	Renee Sandell (OH)	1979
16	Renee Sandell (OH)	1979
17	Maryl Fletcher DeJong (OH)	1980
18	Maryl Fletcher DeJong (OH)	1980
19	Maryl Fletcher DeJong (OH)	1981
20	Maryl Fletcher DeJong (OH)	1981
21	Maryl Fletcher DeJong (OH)	1981
22	Maryl Fletcher DeJong (OH)	1982
23	Jennifer McDonough (NY)	1982
24	Jennifer McDonough (NY)	1983
25	Jennifer McDonough (NY)	1983
26	Mary Jane McAllister (MD)	1983
27	Mary Jane McAllister (MD)	1984

28	Connie Schalinske (OH)	1984
29	Connie Schalinske (OH)	1984
30	Connie Schalinske (OH)	1985
31	Heather Anderson (CA)	1985
32	Heather Anderson (CA)	1985
33	Heather Anderson (CA)	1986
34	Heather Anderson (CA)	1986
35	Heather Anderson (CA)	1987
36	Heather Anderson (CA)	1987
37	Kathleen Connors (CT)	1987
38	Kathleen Connors (CT)	1988
39	Kathleen Connors (CT)	1988
40	Kathleen Connors (CT)	1988
41	Kathleen Connors (CT)	1989
42	Kathleen Connors (CT)	1989
43	Kathleen Connors (CT)	1989
44	Kathleen Connors (CT)	1990
45	Kathleen Connors (CT)	1990
46	Kathleen Connors (CT)	1990
47	Kathleen Connors (CT)	1991
48	Kathleen Connors (CT)	1991
49	Kathleen Connors (CT)	1991
50	Kathleen Connors (CT)	1992
51	Kathleen Connors (CT)	1993

Special Publications:

Women, Art and Educators by Co-editors, Georgia Collins (GA) and Renee Sandell (OH)

(Published by NAEA, written for classroom art teachers, 1984)

Women, Art and Educators II, Co-editors Enid Zimmerman (IN) and Mary Ann Stankiewicz (CA)

Women, Art and Educators III, Co-editors Kristin Congdon (FL) and Enid Zimmerman (IN) (Published by Indiana University, 1993)

Membership Dues (1993)

Renewal Contributing .....	\$15
New .....	\$10
Student .....	\$5
Life Member .....	\$200
Sustaining .....	\$25
Patrons .....	\$100
Benefactors .....	\$5,000
Philanthropists .....	\$10,000

*How to Understand Works of Art: Postmodern Artwork* by Kathy Desmond Easter

*What Does Natalie Robinson Cole Have to Say to the Art Teacher of the Nineties?* Anne Gregory

*On the Importance of Remembering Women Art Educator: Alice Schwartz -Pioneer in Art Education and Mass Media* Elizabeth Garber, with contributions from: Kathy Connors, Alice Schwartz Mattil, and Mary Stokrocki

*Woman-Made Space* Artwork by Karen Keifer-Boyd

Review of *Between Me and Life: A Bioaraphy of Romaine Brooks* by Meryle Secrest Leigh Mamlin

*Spinning Jenny: Some Thoughts on Michael Auping's Jenny Holtzer and David Montgomery's "You Call This Art?"*

*Endnotes: A Last Word*  
Ann Fox Georgia Collins, Renee Sandell

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### **Women Art Educators III**

Co-edited by Kristin G. Congdon and Enid Zimmerman

Copies may be obtained by sending a check or money order  
\$15.00 per copy

Dr. Enid Zimmerman  
Indiana University  
School of Education, Rm. 3131  
201 N. Rose Avenue  
Bloomington, IN 47405

Make checks payable to: **The Mary Rouse Memorial Endowment,  
Indiana University**

Numbers of copies requested \_\_\_\_\_

This is a tax deductible contribution. The Mary Rouse Memorial Endowment, in conjunction with the NAEA Women's Caucus, welcomes further contributions that are used to support publications devoted to gender issues in art education.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

acter and charisma of the artist during her presentation.

While I have included Ringgold in my Art History: Women Artists course since 1980, had seen her 25 year traveling retrospective exhibit in 1991 (and purchased the catalog reviewed elsewhere in this issue), and read Tar Beach (written and illustrated by Ringgold), I was not familiar with Robyn Montana Turner's Faith Ringgold. So, I bought it that day at the OAEA conference, as much for the chance to secure the artist's autograph as for the content. I was pleased to discover later that my purchase was a sound investment.

The slim (32 pages) hardback appears to be aimed at the middle-school level, but with its profusion of handsome colorful reproductions and appealing photographs, it could be suitable for primary grades through senior high. The book begins with a simple, straightforward biography—Ringgold's sickly childhood in Harlem, her mother's devotion to her, her parents' divorce, her interest in art at an early age, her college art studio experience, her marriage to a jazz pianist, the birth of her two daughters, her divorce, 18 years as an art teacher, her travels to Europe in 1961, her second marriage to Birdie Ringgold and the beginning of her years as a professional artist.

The emphasis of the book then shifts from her personal life to Ringgold's art. After her early painted canvases—with their themes of racial tensions—grew "distant and cold," the artist decided to use cloth, embroidery and beads to make her soft sculptures of childhood role models and heroes. Her first fabric constructions coincided with her leaving her teaching career (1973). In 1976, on her first

trip to Africa, Ringgold was inspired to incorporate some African art techniques into her own work.

After the death of her beloved mother in 1981, Ringgold changed the direction of her medium and style. She began to paint in bright, vivid abstractions.

Eventually she combined her interests in painting, pattern, color, narration and African American themes in her story quilts of the mid '80s which often emphasized a message of "being free and able to reach your highest goals." Her "Tar Beach" series was produced during this period.

In 1991, Ringgold traveled to Paris and began a series of painted quilts, "The French Collection." As in previous series, Ringgold conjures up characters and stories that she illustrates in a sequence of scenes.

The many and superb color reproductions enliven and illustrate the text. This little book is a pleasure to study. There is plenty for the middle school student to enjoy . . . and, perhaps surprisingly, a great deal for the art teacher to reflect upon. This is definitely worthy of a place in your art library—a real treasure to share with your youngsters as well!



race, gender and class that exist in America now and in the past. There is a dark and ugly facet to these beguiling narrative quilts.

Ringgold, who is a full professor at UC-San Diego, divides her time between that campus and New York City where she shows her work at the Bernice Steinbaum Gallery. She is immensely popular with black and white audiences and continually receives large commissions from both private patrons and museums. In short, Faith Ringgold is a major figure in the contemporary art world and should be familiar to art educators interested in disseminating information on significant women artists of our time.



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