



# THE WOMEN'S CAUCUS REPORT



NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

FALL 1995 ISSUE NUMBER 55

*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 February 1, 1996**

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

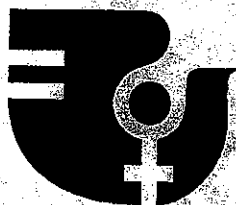
NON PROFIT ORG.

U.S. POSTAGE

**PAID**

UNIVERSITY PARK, PA

PERMIT NO. 1



## **CONTENTS:**

President's Message .....	2
Editor's Letter .....	3
Mary J. Rouse Award:	
Acceptance Speech by Christine Thompson .....	4
Mary J. Rouse Award: Call for Nominations .....	8
June King McFee Award:	
Introduction of Karen Hamblen	
by Heather Anderson .....	10
Acceptance Speech by Karen Hamblen .....	11
June King McFee Award: Call for Nominations .....	16
Book Review by Sharon Kesterson Bollen .....	18
Inter-Affiliate Council Report by Debbie Smith-Shank .....	20
Call for Syllabi .....	20
Scenes From Houston .....	21
Executive Board, etc. ....	22
Membership Blank .....	24

**TO:**

Karen Keifer-Boyd  
Art Department  
P.O. Box 42081  
Texas Tech  
Lubbock, TX 79409

Please send change of address to: Carole Woodlock, Art Education, Buffalo State College, 1300 Elmwood Avenue,  
Buffalo, NY 14222-5722

## PRESIDENT'S MESSAGE

Dear Members of the Women's Caucus,

This is a strange and wonderful time of year in Maine. Bright shades of red, orange and yellow mix with the darkness of evergreens and prepare the landscape and its inhabitants for the coming of winter. Its also the time when students return to the University, bringing new life and energy to campus. With each new group of students, I am given both the opportunity and the challenge of introducing them to the critical issues they will face as art educators. Among these issues are those related to gender and gender identity, issues central to the work of the Women's Caucus and its members.

This year, as I prepared my class, I was particularly struck by the need to develop a more clearly articulated vision for the future of the Women's Caucus, a vision that will reflect the diverse goals and motivations of its membership. Do we continue as we have in the past or is it time to look more critically at who we are and what role we see ourselves playing as an organization in the future? The more I thought about it the more clear it became clear that these are important questions for the Women's Caucus membership to consider.

I decided, therefore, to use this letter to initiate a process through which as many members as possible will have an opportunity to express their visions for the future. I am asking that each of you take time to think about what you see as the primary issues or concerns facing the Women's Caucus, and then to forward your thoughts to me via post or e-mail. I will organize the information you send me and present it for discussion at our annual business meeting during the NAEA na-

tional conference in San Francisco. The goal here is not to identify a single vision or direction, but to strengthen the Women's Caucus by clarifying our mission.

Please participate in this important task. I look forward to reading your thoughts on the future directions of the Women's Caucus.

Have a great fall!

Laurie E. Hicks  
Co-President, Women's Caucus  
Department of Art  
University of Maine  
5712 Carnegie Hall  
Orono, ME 04469-5712  
E-Mail:hicks@maine.maine.edu



*Laurie Hicks*  
*Women's Caucus Co-President*



As Laurie mentioned in her President's Column, fall is a time of year that many of us face new challenges and opportunities. I know that for me it is also a time when the pace of life picks up as I return to working with students, the preparation of classes, the grading of exams, and the general hustle and bustle of a new semester. I also know that we all lead busy lives and that with our hectic schedules it is easy to overlook (without the slightest intention of doing so) small details such as Women's Caucus membership. For this reason, I ask all of you to check the date listed under your address on the first page of this issue. This represents the date that your membership in the Women's Caucus expires. The membership year begins with the NAEA conference and runs until the next NAEA conference. If your membership has expired, I ask that you please renew it (there is a membership form on the last page of this issue). I

also encourage each of us to reach out to others who might be interested in becoming Women's Caucus members. Maintaining a strong membership is one way to ensure that we remain an active voice in the NAEA.

As usual, I would like to thank all those who make my job as editor much easier; people such as Sharon Kesterson Bollen who always comes through with her wonderful book reviews, and Maryl Fletcher De Jong who sent me an envelope full of photographs from the Houston NAEA conference. I encourage rest of you to send me your submissions: articles that you've written, cartoons that you've drawn or come across, letters or discussion pieces on issues related to women and the Caucus. In short, anything that you want to share with the other members of the Caucus. I look forward to hearing from many of you!

*Yvonne Gaudelius*



*At the Women's Caucus  
Business Meeting and Luncheon*



MARY J. ROUSE AWARD  
ACCEPTANCE SPEECH

*Christine Thompson*

Ten years ago, at another NAEA conference in another Texas city, I accepted a faculty position at the University of Illinois at Urbana-Champaign. It was a position for which I had applied with great reluctance and trepidation, and only, finally, in response to almost daily phone calls from George Hardiman, assuring me that (a) this *was* the best job in the country, if not the civilized universe, that we were talking about; and (b) that, despite the fact that I was known to practice phenomenology, I would be welcome in that last bastion of empiricism. He was right, on both counts.

In the almost-ten-years I have been at Illinois, there have been tremendous changes in that program, in our field, and in my life. I've almost come to accept the melancholy proposition that constant change—comings and goings, triumphs and losses in unceasing alteration—propels life onward. This summer, George Hardiman will retire. An era will end. But the more immediate and more personal loss will come to those of us who work with George and will resonate in the silence that he leaves behind.

George's impending departure, following so closely the death of my mentor and our mutual friend, Marilyn Zurmuehlen, has made us both more sentimental than usual. Not long ago, as he sifted through 26 years of debris retrieved from closets and file drawers, George discovered a black and white slide, thirty years old, an image dating from his graduate school days at Penn State. He called me into his office to see it. "I know you'll recognize

the guy on the right," he said, "but do you know who that is with me?" Though her back is turned to the camera, and the vintage 1966 babushka was banished from her wardrobe long before we met, the woman beside George is, quite unmistakably, Marilyn.



I love this image of two very young people, working together to construct something enduring and useful, moving toward a new phase of their professional lives, unable to imagine the influence they would have on people they had yet to meet in all the years to come. This image contains multitudes: These colleagues and friends, oblivious at this moment to anything beyond the weight of the structure balanced in their hands, eventually became teachers to me and to many others who are my colleagues and friends. Through us, and through our students, their influence will long endure. I thought it appropriate to share this slide with you, and to reflect, for a moment or two, upon the remarkable good fortune that brings people together in combinations and circumstances that nurture professional life.

Marilyn liked the term "mentor" and the concept of "mentoring." I must admit that I'm wary of these terms: They remind me of a high school social studies teacher who signed his marginal notes, "Your

friendly mentor," and seemed to me, even then, to presume too much. But I think that Marilyn embraced the concept of mentoring both as an acknowledgment of the transformation that *should* occur with a student's graduation, and as an assurance that relationships that meant much to her would continue. Perhaps, too, a term is needed to emphasize the mutual choice involved in the decision to continue a teaching relationship beyond the end prescribed by semester hours accumulated and academic rituals completed. To be chosen in this way is a great gift and an affirmation, an art of pure generosity and faith.

Marilyn was an extraordinary post-graduate mentor. She gave me tremendous, unfailing support and respect. At the same time, she gave me independence, and the sanction to diverge from the path upon which I had embarked. She believed, after all, that the circumstances of our lives present certain questions as most urgent, and that research should reflect the immediacy of our everyday involvements. She recognized continuity underlying change. She continued to teach me as she always had, sharing her stories and her sources, intermittently, across distance. Many times since Marilyn's death, my husband has posed the question—"What would Marilyn do?"—in response to the academic crisis of that day. It is a measure upon which I will continue to rely.

When Marilyn accepted the June King McFee Award in Kansas City in 1990, I was a bit startled when, in the course of sharing a story about George Hardiman, she referred to him as my mentor. At the time, I think I considered mentoring a monogamous relationship. But it is certainly true that George has imparted survival skills that I draw upon daily. He

has admitted me to a perspective on the world that coincides only partially with my own, and thus reveals aspects of reality which I would not have seen without his help. He has encouraged me, by his example and his involvement, to recognize that the complexity and the brevity of life demand that we keep our attention tightly focused on things that matter. He has cleared paths for me, and allowed me to forge my own. Long after he has retreated to the Wisconsin woods, I will continue to learn from him.

In her book, *Composing a Life*, (198), Mary Catherine Bateson observed that "We grow in dialogue, not only through the rare intensity of passionate collaboration, but through a multiplicity of forms of friendship and collegiality. . . . When we are fortunate, of course, we have many friends, men and women, and work alongside many different kinds of people, learning and teaching in complex complementarities. But a few relationships become so central that they structure the sense of the whole" (pp. 74-75).

The professional community to which everyone in this room belongs, which extends far beyond this circle, is an exceptionally intimate and welcoming one. We are, after all, united by our interest in two of the most enduring and complicated of human activities, art and education. There are so many ways of approaching this common ground, of exploring this terrain, of living within its fluid ecology. There are, inevitably, conflicts, border disputes, territorial imperatives asserted and denied. And yet there is among us a strong and productive vein of commitment and conviction. Perhaps because we are often called upon to explain and defend what we believe and what we do, we tend to be pretty sure of ourselves, articulate, and sensitive to implication. Perhaps

because any marginal form of existence can tax the mind and the spirit so severely, we appreciate those who refresh our spirits and elevate our minds. I've encountered many such people, traveling about this field—people I know only indirectly through their words and their work, and many others with whom I've been lucky enough to share some time en route. These relationships, with teachers and mentors, with good friends and colleagues and students are infinite in form, but always expansive in their influence.

Among my favorite passages in Martin Buber's (1965) writings on education—and the grounding of much of my thinking about the enterprise in which we are engaged—is his meditation on the condition Alfred Schutz termed “wide-awakeness” (1967, 1970). As Buber explained:

In spite of all similarities every living situation has, like a new-born child, a new face that has never been before and will never come again. It demands of you a reaction which cannot be prepared beforehand. It demands nothing of what is past. It demands presence, responsibility; it demands you (p. 114).

Buber himself admitted how incredibly difficult it is to respond consistently to these requirements. But even occasional, intermittent, imperfect efforts to do so are amply rewarded. When we manage this shift of attention, when we become attuned to the situations in which we live, we discover unsuspected texture and intricacy in the weave of daily life. When we “reflect on the ordinary,” as Marilyn Zurmuehlen advised, we recognize the questions that appear and persist to define the direction of our professional life, the emergent contribution that we alone can make. If we cultivate attentiveness to

all aspects of our experience, we may find also that our personal and professional lives intertwine in unexpectedly harmonious patterns.

During the last five years of my graduate study at The University of Iowa, I supervised beginning teachers as they taught children in Saturday art classes. I was enthralled by the transformative power of this experience, by the almost miraculous changes that I witnessed, each semester, as students began to think of themselves as teachers. My dissertation topic was simply an extension of my teaching, a deeper and more sustained examination of a process which I had “hitherto simply lived.”

My initial teaching assignments at Illinois involved very different groups of students, at different moments in their preparation for teaching, in courses devoted to methods and theory, a step or two removed from the immediacy of teaching. It took some time to establish new bearings, in a situation in which the questions I brought with me seemed impossible to pursue. It took some time, too, to rebound from the predictable bout of postpartum depression that followed expulsion from the garden that graduate school at Iowa had been, to adjust to the sudden distance from family and friends, to establish new routines and relationships.

Among the most grueling adjustments we faced was the necessity of enrolling our son, not quite three at the time, in day care, so that both of his parents could work at approximately the same time. The day care center we found was close to home, clean, well-appointed, sensibly organized, and staffed by intelligent and caring people who appreciated Paul and truly nurtured his growth. It was such a good environment in so many ways, in



fact, that I *almost* didn't mind that the children seldom seemed to draw, rarely painted, and dutifully returned their aggregates of playdough to a sealed container at the end of playtime. Paul's experience in this very good early childhood setting alerted me to a problem which, I soon learned, was widespread and virulent: Quite simply, very few provisions were made for art in many preschool settings. Despite all the descriptions of development and prescriptions for classroom practice that art educators and psychologists and early childhood educators had offered, teachers of young children didn't seem to see the point of art activities. The end of creative expression didn't seem to justify the sorely trying means of a roomful of tempera-wielding toddlers. Much of the advice available was designed to caution parents against interfering with the delicately-calibrated process of "spontaneous self-instruction" (Kellogg, 1970) that seems to produce such spectacular results. Art was not considered an educational issue where preschoolers were concerned; it was a developmental phenomenon to be preserved and protected.

Seven years ago, when Paul was old enough, we enrolled him in Saturday art classes sponsored by our program and taught by our students. I began to spend my Saturday mornings in the company of young children. For a while, I just watched and learned, constantly amazed at how much we had missed by focusing exclusively on single children and isolated creative acts. Sandy Bales, who welcomed me into these classes which she supervised, soon joined me in a study of the conversations that occur when preschool and kindergarten children draw together. Along the way, I found many remarkable people who believe that children's initial encounters with art in educational set-

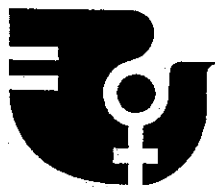
tings can be far more engaging and authentic and significant than they typically are.

Eventually, I proposed a course which allows me to work directly with prospective early childhood teachers as they teach art to preschool and kindergarten children on Saturday mornings. This course is a gift to me, a remarkable fusion of my interests in beginnings and transitions, in teacher education and early childhood art. I do less formal research during semesters when I'm involved in this teaching, but I learn so much more—about children's abilities and interests and the workings of their minds, and about the quality of preparation that can be provided for teachers of young children, when the role of art in early childhood learning is more clearly understood.

My life, at its best, is quite ordinary and uneventful, always busy but often tranquil enough to permit long phone calls to good friends in Montana, and North Carolina, and points in between, to schedule video nights and evening walks with my husband and son and one dinner a week with friends from the School of Art and Design, to stay close to my large and wonderfully complicated family. My husband and son, who live graciously among stacks of books, papers, notes, amid intermittent bursts of chaos, are remarkable people. I treasure the everydayness we've created together.

Stephen Strasser (1966) offered a memorable tribute to our essential interdependence: "If I wish to expand my limited existence, I must direct myself toward other beings. For they are what I am not; they possess what I lack; they know what I don't know" (p.53). I am honored to receive the Mary J. Rouse Award, honored

by the letters written in my behalf by several people who "expand my limited existence" (Strasser, 1969, p. 53) in innumerable ways. My very special thanks to my friend and colleague, Betsy Delacruz, who stole time from her own work—at a crucial moment in its development—to prepare lengthy and impassioned nomination papers. I am touched by the support of Laura Chapman, Elizabeth Sacca, and Elizabeth Cole, who wrote so beautifully and generously in my behalf. These are people who inspire and instruct through their lives and their work; I am most fortunate to know them all. Finally, I extend my deep gratitude to Elizabeth Garber and to all members of the Women's Caucus for all that you do to enhance the lives and work of every member of this profession.



*Christine Thompson and Elizabeth Delacruz*

## CALL FOR NOMINATIONS MARY J. ROUSE AWARD

In recognition of the contributions of an early professional in the field of art education.

The Women's Caucus of the National Art Education Association invites nominations for the annual Mary J. Rouse Award given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 deeply affected the art education profession. The Rouse Award is given to honor an early professional who has evidenced potential to make a significant contribution to the art education profession.

### ELIGIBILITY CRITERIA:

The nominee should be a young or early professional, female or male, at any level, who has demonstrated outstanding performance in scholarship, leadership, and teaching. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

### NOMINATION PROCESS:

1. Nominations may be submitted by a mentor or any NAEA member.
2. The nomination announcement will appear in the NAEA News and the Women's Caucus REPORT.

### APPLICATION REQUIREMENTS:

1. Current membership of nominee in NAEA.
2. Current vita of the nominee for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page, by the nominee about her/his work.
5. Supplementary letters of recommendations from three other art educators. Extra letters sent to the Chair of the Selection Committee will be returned to the nominator.
6. Vita, cover letter, statement by the nominee,



and letters of support to be collected by the person nominating the candidate. Five sets of these materials should be sent to the awards coordinator.

7. A stamped, self-addressed envelope for the return of all application materials should be included.

#### SELECTION PROCESS:

1. A five person Selection Committee select the recipient of the Mary J. Rouse Award. The selection Committee will include, as one of its members, the President-Elect of Women's Caucus. Other suggested committee members are as follows: an established art educator, an early professional art educator, an arts administrator, and the Rouse Award Coordinator who is appointed by the Women's Caucus President. At least three of the members of the Selection Committee should be members of NAEA Women's Caucus. It is suggested that the committee members include elementary, secondary, and higher education art educators.

2. The announcement of the recipient and time and place of the Rouse Award will appear in the NAEA NEWS and the REPORT. This information will also appear in the NAEA Conference program.

3. If there is no qualified nominee, the Rouse Award will not be presented.

#### SEND NOMINATION MATERIALS TO:

Renee Sandell  
6012 Onondaga Road  
Bethesda, MD 20816

#### Deadlines:

Nomination materials must be postmarked by **December 1, 1995** to be considered for the coming year's award.

#### Past Recipients: Mary J. Rouse Award

1st	1979	Dr. Marianne Suggs
2nd	1980	Dr. Marion Jefferson
3rd	1981	Dr. Phillip C. Dunn
4th	1982	Dr. Beverly J. Jones
5th	1983	Dr. George Geahigan
6th	1985	Dr. Enid Zimmerman
7th	1986	Dr. Judith Koroscik
8th	1981	Dr. Karen Hamblen
9th	1989	Dr. Kristin Congdon
10th	1990	Dr. Linda Ettinger
11th	1991	Dr. Sally Hagaman
12th	1992	Dr. Mary Stokrocki
13th	1993	Dr. Elizabeth Garber
14th	1994	Dr. Renee Sandell
15th	1995	Dr. Christine Thompson



*Christine Thompson being  
congratulated by Mary Stockrocki*

**INTRODUCTION FOR KAREN HAMBLÉN  
RECEPIENT OF THE 1994  
JUNE KING MCFEE AWARD**

*Heather Anderson*

I got to know Karen in the early eighties on a long flight from the NAEA conference in Miami to Eugene. We were colleagues together with Kristin Congden while June McFee was chair of the Art Education Department at the University of Oregon. I followed Karen's career as Assistant Professor at the California State University, Long Beach. Before she became Professor at Louisiana State University, she was honored as California's Outstanding Higher Educator. She has also received the Manuel Barkan Memorial Award, and the Mary Rouse Memorial Award. The list of her honors, grants, editorships, and publications is lengthy.

I am honored to introduce Dr. Karen Hamblén as a most deserving recipient of the June King McFee award. This annual award was established by the Women's Caucus in 1975 to honor individuals who have brought distinction to the field of art education through exceptional and continuous records of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts.

Karen has done that through extensive research, articles, presentations, and workshops. Through her many writings and presentations, she has helped us understand what it means to believe in a socially and politically responsible art education infused with the "democratic principles of discussion, debate, and opportunity." In a relatively short period (a little over ten years), Karen has managed to write on most of the important issues

facing art educators today. Her work is infused with a strong belief in equity, democratic dialogue, and diversity. Her research in higher order thinking, the sociology of art, assessment, and questioning strategies is well known in the field of art education and is frequently used in classrooms today. Karen has the ability, drive, and determination to move teaching about art to a more valued and useful level. Her work is found throughout museums, schools, educational associations, task forces, and in the NAEA.

Karen is also a leader in our field by virtue of the administrative roles she has played. As Editor of *Studies in Art Education*, she was in a position of responsibility and influence, and this appointment reflected the high esteem in which her colleagues held her intellectual work and scholarly judgment. In that position, she dealt with difficult issues and with a concern that the field of art education continue to be a vital area in which many voices are heard. Her letters to those whose work was not accepted for publication were always personally written, kind and gracious, acknowledging what was valuable in their work, and encouraging further submission for publication.

As well as scholarly work, Karen is a strong presence as professor, with a real concern for students. She encourages their study and critical thinking, values their ideas, and guides them with her eclectic and thorough foundation in everything from educational and aesthetic theory to politics and popular media. She has also been a supporter of the Women's Caucus, researching and writing on issues of gender, mentoring other women in the field with a letter of recommendation, communicating honestly, and giving valuable feedback.

In conclusion, we enthusiastically applaud Dr. Karen Hamblen as recipient of the June King McFee Award. She has laid the groundwork for younger scholars interested in investigating the interrelationships between social/critical consciousness, art and education. She has been uniquely instrumental in opening important opportunities for research and dialogue concerning issues of culture, gender and social responsibility.



*Karen Hamblen and Heather Anderson*

## JUNE KINGMCFEE AWARD ACCEPTANCE SPEECH

*Karen Hamblen*

First of all, I wish to thank Dr. Heather Anderson for nominating me for this award and for those who wrote letters of support—Dr. Kris Congdon, Dr. Laurie Hicks, and Harriet Walker. They all have my appreciation. And, again, a special thanks to Heather. Heather has always been supportive and just plainly nice to me and that has meant a great deal. She represents a constancy in caring, civility, professional integrity, and scholarship — characteristics that, as I will suggest, deserve recognition and support in our field.

I've titled my acceptance talk "Eleven-Year-Olds and Lost Voices." I know that the voices part may be a bit trite, but I think it helps describe what happens to the careers of many females—and males—in our profession.

I am very honored to receive this award and have a great deal of respect for all that it represents. Dr. June McFee deals with concerns that need to be addressed within the field of art education on an ongoing basis. Dr. McFee was instrumental in focusing attention on the role of culture and gender in artistic expression and response, and current developments in multiculturalism, ecological aesthetics, feminist studies in art education, etc., owe much to her work. This award also takes on special significance in that I was a student at the University of Oregon when June King McFee was there. I think that she retired two years after I received my doctoral degree. I liked June McFee as a person and always admired

one's interests and actions were validated. She offered a view of art education that had a sense of integrity and purpose. This was my experience as a doctoral student. It is that doctoral student and later a higher educational person and the differences between the two that I want to discuss.

When I learned that I had received this award and would be asked to give a brief response, I thought back to my graduate study days at the University of Oregon—and that is where the eleven-year-old part of my title originates. Carol Gilligan (1992; Gilligan, Lyons, & Hanmer, 1990) has written about preadolescent girls and their rather special characteristics. They are sort of asocial, apolitical, and asexual (a bit) at that age—and, of course, the eleven-year-old as a metaphor of prepolitical action applies to males as well, although my perspective on this is female. Eleven-year-olds tend to act on the basis of their own sense of being rather than stepping back and calculating and manipulating situations. They can be quite ingenuous and sometimes impolite, but they are not knowingly mean; they are generally indifferent rather than manipulative in actions towards others.

In looking back at my graduate studies at the University of Oregon, I realize now that I was very characteristically eleven years old. I went to classes, I enjoyed my studies, I learned a great deal—and I went home. That was it. I really did not talk much with other students, and I was close to totally unaware of what group was in, who knew whom (in the Biblical sense and otherwise), likes and dislikes among people, and so on. I didn't really think about dealing with others in the Department in the sense of figuring out where power and influence resided. And, I didn't care—that is why I classify myself as

eleven years old back then. To give you some sense of how out of the loop I was: Several years after graduation I was asked by someone—and I thought it was a bit of a goofy question—whether I had been a "June Baby." My response was that, "No, I wasn't born in June." The whole meaning of "June Baby" had to be explained to me. (June Baby referred to those people who were considered to be June McFee's special students.) I had little idea that there were different power relationships going on—and, to repeat, I wouldn't have much cared at that time or, more correctly, would not have cared to put my efforts into doing so. This, I think, is what eleven-year-olds can offer the field—a sense of possibility, actions that are not always looking for the advantage. I was trying to explain "eleven-year-olds" to someone, and I used the example of the young girl in "Member of the Wedding" by Carson McCullers. Also, Anne Frank's optimistic vision was a bit eleven-year-oldish, and the androgynous Peter Pan is the perennial pre-adult. (Postscript: After my presenting this speech, Dr. Charles Weider suggested that the young girl in the film "River Rat" serves as another example. The list could go on, it seems.)

But, of course, eleven-year-olds do grow up—they learn that not everyone can be trusted, that one is (if female) probably not very good in math, and that politics play as big a role as ability. At one point, I was told by a faculty member never to discuss my work with June McFee because, according to this faculty member (not, I'm sure, according to June herself), June thought that I was making fun of her work. This was goofy, and I knew it, and it served to marginalize me from power in the Department, but it didn't really matter to me. I went on my own way, which I intended upon doing anyway. Although I was certainly influ-

enced by June McFee's ideas, my contact with her was minimal.

So, as you can see, there is a bit of irony involved in my receiving this award. I must admit that I wasn't completely naive in my eleven-year-old days. I never told anyone that I found the graduate program to be a great deal of work but also relatively easy; I never told anyone that I thoroughly enjoyed writing my dissertation and found my doctoral research a sort of intellectual game that intrigued me and was a bit of a hoot. I knew of sexist behaviors and, I suppose, favoritism, but I was relatively impervious to much of it. The first inkling I had that I was not always "within bounds" occurred when I did not attend a potluck reception held at a faculty member's home. When I said to another student that I wasn't really interested in Departmental social events, I was told (prophetically) that this was "not wise."

Eleven-year-olds grow up—or they are forced to do so. The year after I received my doctoral degree, I was hired as a visiting assistant professor for one year. At this point I entered the professional world of higher education. At that time, I learned that I really had not been as invisible and as apolitical as I thought. I learned that I was completely hated by a fair number of people that I had not really paid much attention to as an eleven-year-old. They had undoubtedly always disliked me, but I had not had to notice before. There were alliances, groups—in and out—and so on. I learned that I had a backside and that my actions were not my own but rather were interpreted as appropriate or not appropriate by others. As an eleven-year-old, I was only responsible to myself; now my actions were validated or invalidated, condoned or not condoned, by others. I never really figured out what

was-what, but I could no longer afford to be impervious. I learned that those wonderful naive eleven-year-old actions were completely out of tune—and I remember feeling my mind retreat to the back of my head and hoped that I might be safe back there. This is the type of thing those eleven-year-old girls do when they learn not to talk up in class, to curtail their "creative" impulses, and to essentially "dumb down." I could tell that I had little political etiquette knowledge or skills, and the safest recourse was to venture out intellectually as little as possible. I left the University of Oregon with a folder full of papers that I had written (at least five of them) that I did not submit for publication until later, because I knew better. I knew that if anyone learned that I had a fair number of papers accepted for publication I would really get it in the neck. So, in some sort of distorted way, I did figure out some aspects of the political terrain and what would get me into trouble.

At my subsequent employment in higher education the operative word for women who did almost anything was pushy—again, no eleven-year-olds allowed. I have always wondered what they would have done with someone who really was pushy—big-time. If this little scenario of political awakening only applied to me, the response might be that, "Karen, you just need to get a grip and wake up and smell the political coffee. This is the way any professional work is." But, I don't think that I'm alone in not always being able to navigate dangerous political terrain at university levels or the only one who is appalled by how politicized the field of art education is—or the only one who thinks that our profession loses a great deal when eleven-year-olds have to accept less than their capabilities might allow.

We will probably always have a few eleven-year-olds who enter higher education and who, to some extent, survive or who slip through the system's scrutiny. I see them now and then—but they are not always distinct; they appear and often disappear. Some people in the field retain the enthusiasm and sense of purpose of eleven-year-olds. But all too often they are quickly socialized to play the political games. Several months ago I was asked to provide some committee nominations, and I found that all of the “eleven-year-olds” I suggested had already been deemed to have committed political etiquette faux pas. Maybe none of them cared—and, if so, I hope they can keep that attitude—but I suspect that it will not be their abilities that shape their careers.

I think that we lose some very bright and capable people. Voices get lost, and we (the collective we) socialize and punish. I once wrote an article on political networking in art education and described it as a major shaper of the ideas of the field (Hamblen, 1986). I have personally benefited from political decisions, and I have been damaged by them. I have played a few political games, and I've been kicked about in political games. Political decisions, political ties, and political maneuvering are an art education reality—and, I would add, it is where the nastiness and meanness resides and where distortions occur. Although we deal with wonderful art and fantastic artistic thought and behaviors, this can be a treacherous field. My recent experience as Editor of Studies in Art Education would suggest this is a Machiavellian world that might be beyond redemption. My attempts to depoliticize just a few aspects of Studies' bylaws and procedures were an absolute waste of time, and it is back to business as usual. I do not even bother nominating

people for any of the editorial and reviewer positions anymore. (Postscript: The recent invited editorial [Arnold, 1995] in Studies constitutes essentially an-unpaid-for-advertisement [although paid for by our NAEA membership dues] and is one of the more overt examples of political lagniappe that I've seen in art education. Most political maneuverings occur within a climate of enough shame so that they occur behind the scenes.)

Sometimes the political nature of our field makes me angry, sometimes it is scary, it often disgusts me, and it can be down right creepy. Then again, it seems just plainly farcical and comical in the larger scheme of things. The problem is that it can destroy. Dr. Nancy Johnson often said that she did not have a clue as to the political nature of the field when she entered it. One time she came back from talking with an administrator at LSU, and she was quite shaken. She said that she had probably ruined her chances in that she had just started talking about all her ideas. She was usually very careful not to say anything that was intellectually intimidating. Nancy was so incredibly bright, but much of her voice was lost in her attempt to quell political repercussions and criticisms. Our field does not always treat the eleven-year-olds propensities very kindly.

I've tried to figure out where my prior political indifference and later blunderings originated. I grew up in a setting where an often-stated homily was: “There are so many nice people in the world that you don't have to deal with those that aren't.” This could have been embroidered on a wall sampler. By nice it was meant that most people are kind and considerate and trustworthy, and together all these nice people make for an interesting and relatively safe world. I remember

all these nice people make for an interesting and relatively safe world. I remember talking about this at dinner one time with Nancy Smith—Paul Bolin and Heather Anderson were there, too. Nancy said that this was the most naive thing she had ever heard and that it was impossible to avoid the nasties. I would agree with her and add that this homily was a dysfunctional bit of advice for academic survival. But, I also think that it is the converse of this homily that we should consider really strange: that we cannot trust people, that we have to worry that others are manipulating us, that political clout rules, and that other people are always looking for advantages to put us at a disadvantage. This is what we should find strange and unacceptable.

Eleven-year-olds give us a glimpse of a reality, perhaps naive and ingenuous that, nonetheless, is a time and a place where meanness is not calculated and other people are not manipulated for professional opportunity. And, there are moments when this is reality. June King McFee provided an environment for graduate students that allowed them, if they wished, to be politically naive—and to intellectually fly. For this, I am indebted to her. I hope that all of us would support and be able at times to experience the eleven-year-old's world of possibilities and apolitical voices.

#### References

Arnold, R. (1995). Invited editorial. Studies in Art Education, 36(4), 195-197.

Gilligan, C. (1982). In a different voice. Cambridge: Harvard University Press.

Gilligan, G., Lyons, N. P., & Hanmer, T. J. (1990). Making connections: The relational worlds of adolescent girls at Emma Willard School. Cambridge: Harvard University Press.

Hamblen, K. A. (1986). Professional networking in art education. Bulletin of the Caucus on Social Theory and Art Education, (6), 94-107.



*Karen Hamblen*



*Karen Hamblen and Heather Anderson*



## CALL FOR NOMINATIONS: JUNE KING MCFEE AWARD

In recognition of outstanding service to art education, the Women's Caucus of the National Art Education Association invites nominations for the annual June King McFee Award to honor an individual who has made distinguished contributions to the profession of art education.

**ELIGIBILITY CRITERIA:** The nominee should be a person who has brought distinction to the field of art education through exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

### **NOMINATION PROCESS:**

1. Nominations may be submitted by any member of the NAEA Women's Caucus.
2. The Nomination Announcement will appear in NAEA News and the journal of the Women's Caucus, the REPORT.

### **APPLICATION REQUIREMENTS:**

1. Current membership of nominee in NAEA.
2. Current vitae of candidate for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page by the nominee about his/her work.
5. Supplementary letters of recommendation from three other established art educators.
6. Five sets of these materials sent to the awards coordinator.
7. A stamped, self-addressed envelope for

the return of application materials.

### **SELECTION PROCESS:**

1. A five person Selection Committee will select the recipient of the June King McFee award. The selection committee will include, as one of its members, the President of the Women's Caucus. Other suggested committee members are as follows: an established art educator, a young art educator, an arts administrator, and the McFee Coordinator.
2. The selection committee will make its recommendation to the Women's Caucus Executive Board for affirmation.
3. The announcement of the recipient and the time and place of the award will be announced in the NAEA News and the REPORT. This information will also appear on the NAEA Convention Program.
4. If there is no qualified nominee, the McFee Award will not be presented.

### **SEND NOMINATIONS TO:**

Dr. Pearl Greenberg  
212 E. Broadway #G-1704  
Ny, NY 10002

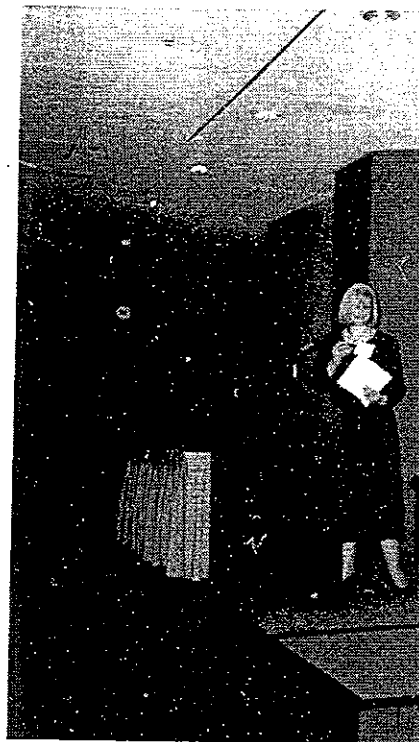
### **DEADLINE:**

Postmarked December 1, 1995

### **PAST AWARD RECIPIENTS**

1st	1975	Dr. June King McFee
2nd	1976	Dr. Mary J. Rouse
3rd	1977	Dr. Eugenia Oole
4th	1978	Dr. Laura Chapman
5th	1979	Dr. Ruth Freyberger
6th	1980	Dr. Helen Patton
7th	1981	Dr. Marylou Kuhn
8th	1982	Dr. Hilda Present Lewis
9th	1983	Dr. Jessie Levano-Kerr
10th	1984	Dr. Arthur Efland
11th	1985	Dr. Jean Rush

- |      |      |                        |
|------|------|------------------------|
| 12th | 1986 | Dr. Sandra Packard     |
| 13th | 1987 | Dr. Diana Korzenik     |
| 14th | 1988 | Dr. Frances Anderson   |
| 15th | 1989 | Dr. John Michael       |
| 16th | 1990 | Dr. Marilyn Zurmuehlen |
| 17th | 1991 | Dr. Georgia Collins    |
| 18th | 1993 | Dr. Alice Schwartz     |
| 19th |      | Dr. Enid Zimmernan     |
| 20th | 1994 | Dr. Pearl Greenberg    |
| 21st | 1995 | Dr. Karen Hamblen      |



*Christine Thompson at the  
Women's Caucus Awards Ceremony*



*At the Women's Caucus Awards Ceremony*

## BOOK REVIEW

by Sharon Kesterson Bollen

TITLE: *ABC Women Artists*, Volume 1 and Volume 2

AUTHORS: Francita Agostino and Martyna Ryder Bellessis

PUBLISHER: Agostino and Bellessis,  
818 Anthony Ct.,  
Bloomington, Indiana 47401

How can children in grades 3 to 6 become more interested in and informed about women artists? How can they become truly engaged with the artists and their work? The answers may lie in *ABC Women Artists*—two spiral-bound volumes whose workbook format requires the pupils to actively encounter each of the artists presented.

Agostino and Bellessis, who had previously authored *ABC Artists* which features all male artists (except for the letter "O" for Georgia O'Keeffe) state that *ABC Women Artists* is "an activity/workbook concept that uses drawings done in the style of great women artists in order to promote a knowledge of female art history through a variety of educational experiences." This approach proves to have both strengths and weaknesses.

Each letter of the alphabet is represented by an artist whose last name begins with that letter. (The only exception is "Grandma Moses" for the "G." My first thought is what happened to Artemisia Gentileschi, whom Germaine Greer calls "The Magnificent Exception?" The second thought is why use the folksy "grandma" address for the artist Anna Mary Robertson Moses. Do we refer to Picasso as "grandpa?")

The multi-page format for each artist is fairly similar. The first page offers a large outlined Roman-style letter form with a line drawing traced from one of the artist's works (mainly paintings). The second page contains

the "Teacher Directions for Using," which includes a brief biography of the artist, suggested media for grades 3 to 6, bulletin board ideas, contemporaries of the artists, and arts integration with other subjects. The third page is simply the outlined alphabet letter. The pupils are encouraged to draw something that, often, relates to the subject matter of the artist.) The fourth page features a line drawing of the artist and a very brief biography at the top with two or three questions at the bottom. Sometimes there is a page 5 with a workbook activity (e.g., for Berthe Morisot there is a line drawing of a Morisot landscape—no title given—with dotted lines to silhouette two figures. The children are told to draw themselves and a friend and to color in with craypas). There is, strangely, no fifth page activity for several artists—Mary Cassatt, Anna Hyatt Huntington, Gwen John, etc.)

The spiral binding makes the book easy to peruse and to keep open to a particular page. The alphabet format precludes any thematic, stylistic or chronological sequence and, therefore, makes for some jarring changes in thought and direction from artist to artist. However, a teacher could certainly open to any artist in any order. There is no need to move through the book from A to Z.

The major drawback is the absence of any reproductions of the artists' works. The reader sees only the line drawings traced from the paintings. This approach gives a sameness to all the works and eliminates the individuality and robustness of the artists' styles. In a promotional tear sheet, one of the authors is shown using the *ABC Artists* workbook in a classroom. In the background there appear to be dozens of reproductions on display. Such use of good-quality visuals to augment the book content is not only prudent, but essential, it would seem, to the student's comprehension of the artists' works, styles, composition, etc.

There are some small flaws that are distracting. The use of first names in the biographies for some artists (*Miriam* Schapiro, *Faith* Ringgold,

Beatrix Potter, etc.) and last names for others (Jaune Quick-to-See, Georgia O'Keeffe, Anna Hyatt-Huntington) is inconsistent and confusing. There are misspellings: "Aubrey" for "Audrey" Flack (p. 47), "Renior" for "Renoir" (p. 68); "Hofman" for "Hofmann" (p. 2). Titles have quotation marks around them instead of being underlined or italicized.

The reader may quibble over the choice of artist for each letter. (Why was Hyatt-Huntington selected instead of Barbara Hepworth or Beatrix Potter instead of Clara Peeters?) but that decision is certainly the prerogative of the authors. (The wealth of prospective women artists for every letter of the alphabet suggests perhaps that Agostino and Bellessis' work is not complete . . . that more volumes should be forthcoming.)

Whatever imperfections there may be in ABC Women Artists, Vol. 1 and 2, the authors are certainly moving in the right direction. Their desire for the hands-on involvement of the elementary students and their activity/workbook format makes good instructional sense. Now that many teachers are cognizant of the significance of women artists and knowledgeable of their contributions, they need tools for conveying that information to their pupils. Agostino and Bellessis provide a simple and satisfactory means for doing just that. They are to be commended for developing strategies that will prove effective in offering our students a more well rounded art history education.



*At the Women's Caucus Business Meeting  
Houston, Texas*

## INTER-AFFILIATE COUNCIL REPORT

*Debbie Smith-Shank*

After the last NAEA meeting, Doug Blandy turned over the Chair of the Inter-affiliate Council to me, and I write this column wearing that particular hat.

The inter-affiliate chair has responsibility for contacting affiliate delegates to remind them of the convention responsibilities, acting as a liaison to the NAEA Board of Directors, making sure the NAEA business office has an updated list of affiliate delegates, proposing and chairing meetings of the Inter-affiliate Council at the convention, attending relevant meetings, and especially, facilitating election of a new chair.

The chair must be an appointed affiliate delegate to the Delegates Assembly. Last year was my first opportunity to serve as a delegate (from the Women's Caucus). It was an intense experience; two full days of sitting in a C-SPANesque docudrama. Issues critical to the future of the NAEA are developed, discussed, and presented. Every state is represented by two delegates who are seated in alphabetical order. States delegates can vote on issues. Affiliate delegates sit at the rear of the large room, in the last several rows. They can voice their concerns, but have no vote.

Even with no vote, (especially with no vote) it is critical to have a loud, articulate, and persistent voice in Delegates Assembly. At the same time, the twelve affiliate groups are varied and each of them brings different concerns, issues, and perspectives to Delegates Assembly and therefore to the future of NAEA.

We have the potential to evolve into an organization that represents all members of NAEA. How can you help? Talk to your Delegate. Express your concerns. And, most importantly, volunteer to be a Delegate for an Affiliate. We need all the help we can get!

### LIST OF CURRENT AFFILIATES:

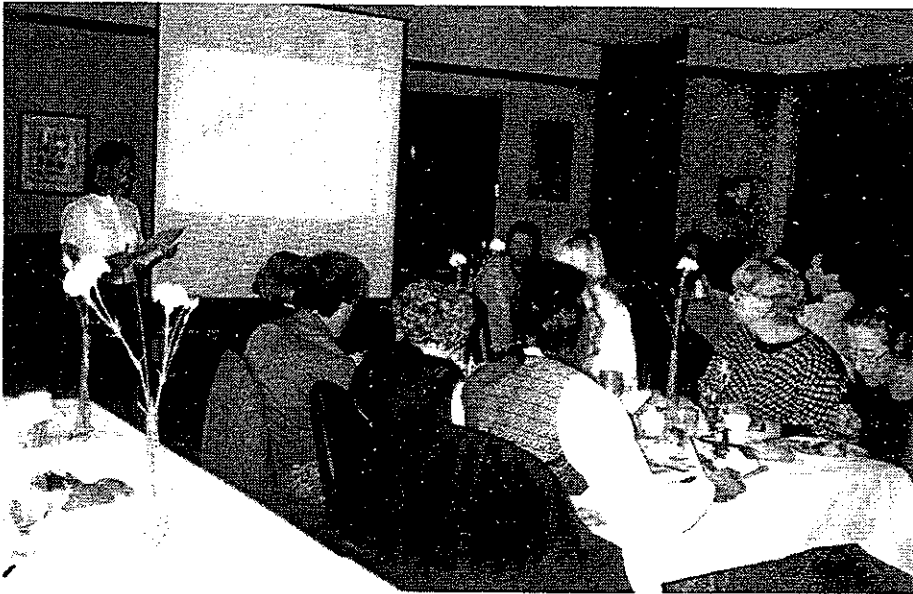
Committee on Lifelong Learning  
Committee on Multiethnic Concerns  
National Association of State Directors of Art Education  
Public Policy and Arts Administration  
Retired Art Educators  
Seminar for Research in Art Education  
Social Theory Caucus  
Student Chapter of NAEA  
Technology  
Women's Caucus  
USSEA



### CALL FOR SYLLABI WOMEN, ART AND EDUCATION COURSES

Renee Sandell is soliciting your course syllabi for Women, Art and Education courses, as well as any effective feminist teaching strategies, for all educational levels, along with lists of instructional materials and references. Renee will compile these materials for use by interested Caucus members. Send two copies of these materials to Dr. Renee Sandell, 6012 Onondaga Road, Bethesda, MD 20816.

SCENES FROM THE  
WOMEN'S CAUCUS LUNCHEON  
HOUSTON, TEXAS



*Robyn Montana Turner introducing the Women's  
Caucus Luncheon Guest Speaker, Karen Broker*



*Enid Zimmerman  
and Mary Ann Stankiewicz*



*Women's Caucus Members  
Enjoying the Women's Caucus Luncheon*



*Robyn Montana Turner and Karen Broker  
the Women's Caucus Luncheon Guest Speaker*

NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS  
1995-96 EXECUTIVE BOARD, COORDINATORS, & REPRESENTATIVES

**Executive Board:**

**Presidents & Liaison NAEA News**

Kathleen Connors  
278 Long Hill Road  
Wallingford, CT 06492-4948  
H(203) 949-1598  
W(203) 397-4279

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

**Presidents-Elect**

Elizabeth Garber  
Art Education Program  
Department of Art  
University of Arizona  
Tucson, AZ 85721  
(520)621-1251

Yvonne Gaudelius  
The Pennsylvania State University  
Art Education Program  
207 Arts Cottage  
University Park, PA 16802-2905  
(814)865-6570

**Past President**

Kristin Congdon  
Art Department  
University of Central Florida  
Orlando, FL 32816-1320  
(407) 823-2195

**Secretary**

Mary Wyrick  
708 Richmond Avenue #1  
Buffalo, NY 14222  
(716) 886-3641

**Treasurer**

Carole Woodlock  
Art Education  
Buffalo State College SUNY  
1300 Elmwood Avenue  
Buffalo, NY 14222-5722

**Coordinators:**

**Annual Slide Show**

Linda Sue Chazin  
1707 Meister Road  
Lorain, OH 44053

**Editor, The Report/Membership**

Yvonne Gaudelius  
The Pennsylvania State University  
Art Education Program  
207 Arts Cottage  
University Park, PA 16802-2905  
(814) 865-6570

**Book Reviews**

Sharon Kesterson Bollen  
1138 Cryer Ave.  
Cincinnati, OH 45208  
(513) 321-0496

**Archivist/Historian**

Kimberly Finley-Stansbury  
304 East Chesnut Street  
Amite, LA 70422

**June King McFee Award**

Pearl Greenberg  
212 E. Braodway #G-1704  
NY, NY 10002

**Mary Jane Rouse Award**

Renee Sandell  
6012 Onondaga Road  
Bethesda, MD 20816