THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

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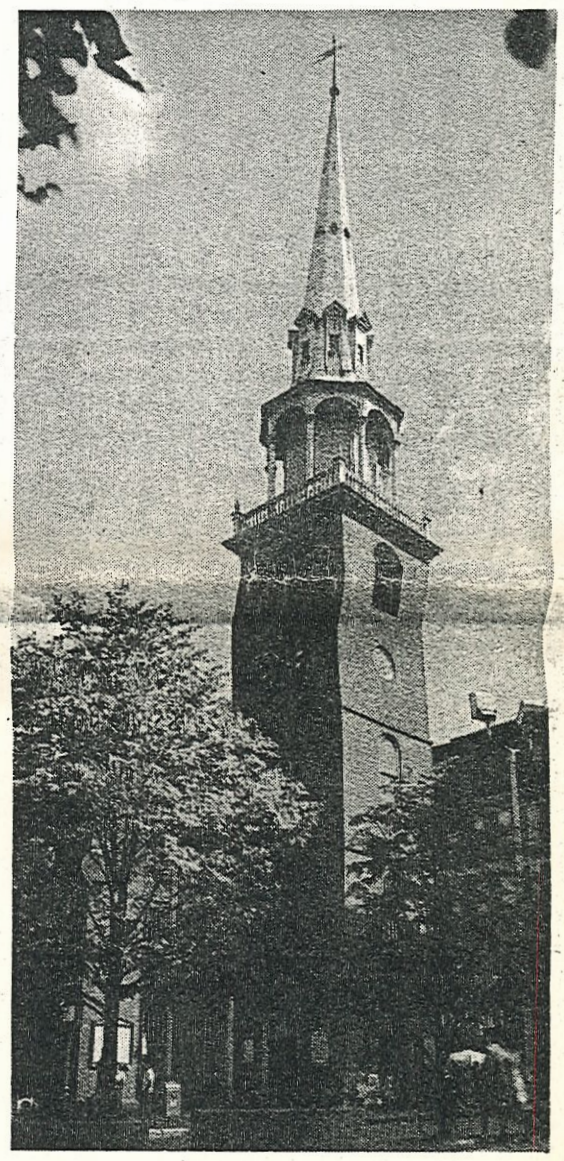
Renee Sandell and Georgia Collins, co-authors of Women, Art, and Education, presented a well attended program for the Women's Caucus in Boston: "Women's Studies in Art and Education: How it Looks from Down Here" (or "Been Down so Long it Looks Like Up to Me"). (photo by Anne Gregory)

Anne Gregory, president-elect NAEA Women's Caucus



Marianna Pineda The Women's Caucus featured Marianna Pineda as one of the first speakers on the Boston program. A major East coast sculptor who lives and works in Boston, she showed slides and discussed her ideas, her work, and her exhibitions. She also presented and discussed the work of Penelope Jencks, another Boston sculptor, who creates and exhibits large scale figural sculpture. (photo by Anne Gregory)

Janet Fish presented a keynote address at the recent NAEA conference. Born in the Boston area and educated at Smith College and Yale University, she lives and works in New York City. She has shown her work at many major American museums, including the Whitney Museum of American Art and the Metropolitan Museum of Art in New York, and the Art Institute in Chicago.

Hunt's Vase (1984) by Janet Fish (courtesy Robert Miller Gallery)

Swan boats on Boston Commons

Dr. Karen Hamblen

Mary Rouse Award Acceptance Address

Karen Hamblen

Dr. Carmen Armstrong introduced Dr. Karen Hamblen, Associate Professor in the School of Art and in the Department of Curriculum and Instruction at Louisiana State University, as someone demonstrating outstanding performance in teaching, scholarship, and leadership. She spoke of Karen's teaching at conference sessions and her "clarity of explanations, . . . evidence of her preparedness, effective teaching techniques, sensitivity to the discipline of art and professional level presentations." She also mentioned Karen's publication record (35 journal articles between 1982 and 1986 with nine "in press") and of her substance, insight, and positive contributions to our field. "The light touch title to a heavy thought article characterizes Karen's writing and presentations." She concluded, "As Mary Rouse's former student, I feel sure that Karen is the kind of professional that Mary would support and strongly encourage."

I wish to thank the NAEA Women's Caucus for this award. More specifically, I wish to thank Carmen Armstrong who nominated me and the people who supported my nomination with their letters. Receiving this award is a vindication of sorts for qualities and achievements that I've strived for in my professional life. They are types of qualities and achievements, however, that do not always receive positive recognition--and often have to be developed in spite of the situation rather than because of it. It is the gradient against which professionalism all-too-often has to work that I'd like to focus on in my acceptance speech.

This award comes to me at a time when I have been examining my own professional potential as well as the professional psssibilities in art education in general. As many of you know, I have a range of research interests and instructional focuses. I've worked in the areas of the sociology of art, art museum education, the history and philosophy of art education, and aesthetic theory. I am particularly proud of my work in developing higher order thinking instructional methodologies in relationship to art criticism, and I wish to acknowledge the strong influnece Carmen Armstrong's work has had on me in this area.

My work ranges from the theoretical to the very practical. There is a note of defensiveness in that last sentence, however, inasmuch as there seems to be some suspicion, at this time, of research that doesn't promise a quick, practical payoff. That is a problem that art educators will have to deal with if we are not to become a group of technicians implementing programs for the sake of doing and implementing programs devised by a select few. When we are involved in research, in the broadest sense, and when we act as readers and evaluators of research, we can participate in the creation of the field--through our input and informed choices. When the act of conducting research is considered suspect, as I believe it is in some quarters of art education today, we are in trouble.

This takes me to what I'd like to discuss today, namely the life world of the art educator. I'm interested in finding ways for that life world to be enhanced. I'm interested in finding why it comes to be circumscribed, and how, in some instances, that life world becomes terribly distorted and painful. I would like to propose that every art educator should demand that right to rise to his or her level of competence--and beyond. I see so many very talented and capable people in our field who are never given the chance to exercise their potential. And, in fact, at times attempts to exercise that potential are met with disapproval if not outright punishment.

For several years of my postdoctorate career, I consciously left any theoretical, problematic, research perspectives I had at home every time I went to my university employment. This does not mean that I wasn't busy and involved. During those three years I learned new dimensions to the meaning of the words "tired" and "exhausted." Unfortunately, for many art educators at the university level, this grind becomes a way of life. There is little time or energy left to keep up with what is happening in art education, let alone time to be actively involved and contributing to the research foundations of the field. I survived, and I escaped, and I was able to establish myself solely because I never took one day off for vacation or any other purpose during that entire three years. This was not a matter of self-denial, because I found that I truly enjoy the research aspect. I am fortunate in that active involvement in the field and my research are ways that I feel creatively fulfilled. To me, it has not been an outside threat of publish or perish, but an inside, felt-need to do research so that I do not psychologically perish.

In talking to art educators and others in academia, I find that man have plans to escape to better situations, within or outside academia. One man told me of how he had to spend one year at a nonresearch university, but when he presented a paper at a conference, his brilliance was recognized, and he moved on to a bigger and better university after the year. All I can say is that that must have been some paper he presented or else that was some conference he attended. Escape is usually not that easily accomplished. I have no statistics on this, but I suspect that women stay in such employment situations longer--or they plainly stay. It might be profitable to track new art education graduates, male and female, who show promise and to find the mechanisms by which they exercise professional options or are not able to develop professionally. In my case I had a wonderful negative role model that gave me some incentives--this was a woman who, after twenty years of employment at a university, retired as an assistant professor. The story was that along the way she had offended the powers that be and that she had also picked up a chemical dependency habit.

Several years ago at a conference, I heard a paper read by a woman about to receive her doctorate. I took particular notice of her, as I thought at the time that this was someone who might make a mark on art education. I have, however, seen others like her, who make compromises and disappear. When I saw this woman the next year at a conference, she had gotten a of at a university, but she told me that she did not know how people managed to survive there beyond the day-to-day work load. I had no advice for her other than that escape is possible. I had done it. I've noticed that she has since moved to another university, and I hope that her situation has improved. There is, however, something drastically wrong when professionalism and professional development are not integral to academic employment. Again, I have no statistics on this, but I suspect that this is the norm rather than the exception. We lose some very good people.

Several years ago when Jean Rush (1985) accepted the June King McFee Award, she spoke of the difficulty of women, in particular, maintaining their research interests without departmental support and the tenuous route a woman pursues in trying to balance departmental requirements, national recognition, tenure and promotion review requirements. Publishing research is necessary, but it also leaves one wide open to departmental jealousies. In relation to this, Tom Anderson (1985) has written of how university professors, throughout their educational preparation and subsequent university employment, are reinforced for conforming behaviors and for not questioning or disturbing the status quo.

I am suggestiong that the condition of our life worlds is often inextricably tied up with learning passive behaviors, of being rewarded for being less than we are capable of being, and of gradually losing our options to act. In my former university position, I learned quite quickly that I had been hired specifically for qualities of passivity and conformity. When I found the files of others who had applied for my position, I was surprised to find some rather well-known art educators among the applicants. Initially and naively, I thought that I had been chosen over these others because this university had recognized potential in me that was just waiting to blossom. Of course, that wasn't the case at all. I was hired because my potential lay in my ablility to be molded like the little Pillsbury dough boy and because I looked adept at "doing windows."

When I applied for and received a faculty development grant my second semester, I was horrified to learn that rather then receiving release time (as stipulated in the grant) my other duties were just made worth less--so it would all add up the same, except now I also had to fulfill the obligations of the grant on top of everything else. Like the rape victim, I blamed myself for the situation, and only much later was able to tell any of my professional colleagues about it. I was mortified that I would be hired by a university and then be treated so badly by it. It was at that point that I realized that my value had to come from myself and the development of my own intellectual capital. I also realized that to maintain my professionalism, to keep up to date, and to contribute to the field were not going to be easy tasks.

We are rewarded for passive behaviors, are often in unsupportive employment situations, and, as I briefly noted earlier, we are also in a field that is suspicious of researchers. This suspicion has also been noted by Erickson(1979) and Foley and Tempelton (1970). Apathy or even antipathey toward research and reinforcement for passive behaviors are intertwined and I believe, have been highly detrimental to individual professional development as well as to the development of the entire field.

One only needs to read some of the job descriptions for entry-level positions open in art education to know that those who take these jobs are going to enter and leave with essentially the same stock of intellectual, professional capital. This is why some of these positions are euphemistically known as "female gopher jobs." However, it is not just academia out there that imposes this life world on us. We also contribute to our own limitations on potential. It is ironic that in a field in which creativity, open-ended responses, and individual freedoms have been educational goals that theory and research are suspect in some quarters.

Erickson (1979) has discussed how women in art education have not traditiaonally considered themselves to be educators much less researchers and how this has stunted the professional growth of the field. In much the same vein, Rush (1985) has discussed research as providing a form of "consumer protection" inasmuch as research opens up possibilities for our actions. At this conference, I am participating in a panel discussion in which I am presenting a paper titled "Research for Existential Choice" (Hamblen, 1987). I am suggesting that through an understanding of research options and by developing options through our professional research, we are able to exercise choice and create parts of out own reality--otherwise we are subject to limited options, limited potential, and we are subject to the world as defined by others. I find it an affront to my entire professional training to have art education defined for me. Understanding and conducting research goes well beyond my own personal interests and my enjoyment in research activities. There is a moral dimension to this that impinges on the entire field, as well as the dimension that would improve individual life worlds.

When I have to explain to someone that "yes, art education does have a body of theory and research," I am responding to an inherited attitude toward art education that I don't appreciate. When I hear art educators say that we must act, that we've done enought talking, that we have enough research, and that we have to follow the same piper, I get some inkling of why we often cannot get any respect. Finding my earlier employment to be less than conducive to maintaining professionalism was certainly a shock, but finding attitudes within art education itself antagonistic to behaviors that might give out profession some academic legitimacy has been truly disappointing. At a time when we are seeing all sorts of reports on excellence in education, I suggest that we need to focus on aspects of the university professional's life world that would allow for excellence. The themes of passivity that I've discussed and of having opportunities to exercise professionalism are matters of morality; they are matters of wokers' rights and of human rights. A mind is s terrible to waste; so also is a professional career.

As a field, art education is very susceptible to educational fads and to ideas that have less than educational merit. If I were to be dictator for a day and wanted a complacent population, I would ask for a population in which the intellectuals had been shipped out or were considered superfluous, or in which only a few were given any credence. I would want a population that was often tired and overworked. I would mandate work environments that gave people little time or energy to reflect and question. I'd physically and psychologically isolate people. I'd limit their professional opportunities, and I'd make sure they were not reinforced for developing new modes of action. This hypothetical population would fear reprisals on both local and national levels. I'd limit their access to information. Rather than awards for professional promise, I would promote those that showed the most sycophantic behaviors and those that most loudly and proudly proclaimed their dislike for anything that smacked of intellectualism. Pragmatism (as defined by me and that select group of intellectuals) would reign supreme. This, of course, is just a hypothetical scenario.

I appreciate this opportunity to discuss aspects of my career with you. But, actually it is not just my career--it is our career, whether or not you have experienced any of these aspects first hand or not. My experiences were far from unique. The Holmes Group Report (Tomorrow's Teachers, 1986) discusses the need to upgrade the professional opportunities of elementary and secondary teachers. I would suggest that the professional opportunities of university professors also need to be monitored. If we are going to improve teacher preparation in this country, we need a professoriate that has the time and the ongoing, developing intellectual capital to do so. Otherwise, the changes will be makeshift and will have little staying power.

I would like to propose that some part of NAEA, such as the Women's Caucus, evaluate employment sites as to whether they are conducive to professional development. Through the grape-vine, we learn of problems at some universities, but that does not really change the situation, not does it help the people there. It is nearly impossible to institute changes when one is in a dependency role within a system. Universities, however, are tremendously sensitive to the slightest possibility of adverse national publicity. Art educators should be labelled for what they are--an inappropriate use of personnel and disservice to art education. The AAUP puts universities on the short list for violations; the NAEA could do the same. University employment should not be hazardous to one's professional health.

Dr. Diana Korzenik

June McFee Award Acceptance Address

Diana Korzenik

Dr. Christy Park introduced Dr. Diana Korzenik, professor and chairperson of art education at the Massachusetts College of Art, as "an educator who applies herself with vigor and passion to research, writing, teaching, and advocacy." Korzenik has published extensively in art education journals, magazines, and in publications of other disciplines, and is internationally recognized for her scholarly research in 19th century art education and her recent book, Drawn to Art. She has served on editorial boards for art education journals and is active in state and national organizations to strengthen art education in the classroom. "Like Dr. McFee," Park concluded, "Diana Korzenik is a leader in the field, and her intelligence, energy, and devotion to art education have influenced students, colleagues, and the community at large."

As I accept this award, I want to reflect on how I've come to understand the role of work in my life. Thanks to several supports in my life, to the women's movement, and the changes in the culture at large, I have discovered how work may be viewed as a part of one's personal life and that in it, our **adult needs** deserve to be met--along with serving the needs of our students. We who spend so much time thinking of the needs of children owe it to ourselves to look at our own needs. We would do well by the children, adolescents, and adults we teach, to take time to recognize and focus upon some of our own needs. It is that theme of **adult needs** of art educators that I address.

I see my lifetime work, thus far, as being shaped by my personal needs. Even my two presentations at the NAEA conference reveal how I use research as work, to address issues and interests in the field amongst my colleagues, and also to work out quite personal needs I have. I don't see them as separate. One paper, titled The Claims about America: A Nation Without Art concerned the historic American ambivalence about art. I experienced that. Most people have. My efforts were devoted to sorting that out and to making peace with that fact. The other paper, "Henry Walker Herrick, Feminist Art Educator" concerned Herrick' wish to be a mentor and his pursuit of a life that enabled him to be that. The other night as I sat at dinner with my mentor and teacher, Rudolf Arnheim, I realized again how deep was both my need for a mentor and my wish to be a mentor, how the gifts I've received from teachers are what made me a teacher and how the wish to be that to others keeps fueling my daily work.

As we talked, and as I sketched for him the organization of my course: The History of Art Education, I suddenly recognized how my course's form was directly inspired by his device of requiring a Log Book of all students in that course of his I'd taken at graduate school, Art and Visual Perception. Students' tasks were to write, write, write for the length of the entire semester in that Log Book in order to personalize, give examples from their own lives, of each general phenomenon about which Arnheim lectured. Arnheim taught us how writing helps you think, helps you find out what is in your mind, and helps you see that there are general patterns and personal lives. Only when concepts enter the realm of personal lives, are they owned.

In work, I've looked to satisfy other needs too, particularly the need for intelligent, curious, and good-humored colleagues. Wherever I have worked, I stayed or left because of the quality of stimulation and pleasure that I got simply from seeing the people every day. I refer to students, administrators, and fellow teachers. The whole faculty of the Massachusetts College of Art has worked at becoming deeply committed to the work of education. We talk about art, go to exhibits and lectures together, argue together about teaching and every other thing, and even write together as our monograph, Art Education Here attests. I believe this condition is one toward which every educator should **strive** and to which every educator is entitled. When I taught in New York City's Public School 80 Manhattan, I felt the same way. Some of my fellow teachers enjoyed talking about the kids and their art. Many did not. Had I found a community in that school, perhaps I still would be teaching there. It was a school I often loved. My dissapointments there taught me what to wish for the rest of my work life.

My wish for everyone is that they feel entitled to make their school a place they want to be. Too often we act as if our schools (whether elementary, junior high, high school, or college) were not ours. We feel but transitory passers-through. That's no way to live nor is that a way to make a place where anyone else wants to spend their time. One of my 6th grade students from Manhattan understood **his** importance, and expressed it in a poem which ended, "Where would this school be without you and me?"

Another need I have pertains to our field of art education. We all have a need to feel valued. We need to feel our contributions are valuable. For innumerable reasons, our field is of preeminent importance and interest to our culture right now. Sometimes we act as if we didn't know it. If there is any single wish I hold for our field it is that we understand how much we are needed. There are a wealth of rationales for art having its place in education today and our error is in not recognizing that. As I wrote in Arts Education and Back to Basics, there are so many valid things that art education does for students. Art can be the basis of assimilating knowledge of the academic subjects--history, English, or math. Our field has been doing this for over a hundred years. Art also may be a solid route to job and career preparation. Art is also the route to aesthetic response: the reflection upon what you see, and the expression through your own images of how you think and feel about that. Art is also the route toward forming community, empowering newcomers, accommodating differences in learning style, and in sensory strengths and deficits.

But art can't to all things at the same time. And you don't damn the most recent thing you've just done to convert to the latest new trend. The profession of art education will have matured when it knows it has **many** approaches for helping people. Each new idea is only that, a new idea, or perhaps an old idea dressed up. It doesn't invalidate previous ideas. My hope is that through researching our profession's past, we can restore our **scope** of options. Then we can be firmer in knowing and stating our individual privately assessed reasons for teaching **however** we teach in our particular setting.

In the end, the need for a mentor, for a community of colleagues sharing an enterprise we value, and for a profession that esteems itself are all interrelated. People feel good at any work when they exercise their professional judgment. One way of feeling good about one's self is becoming and being the authority in the finding out of the needs of our students, and our community, and using the most appropriate tools of our profession in service of those needs. We're in a wonderful field. Let's enjoy it.

Elma Lewis School for the Arts

At the recent NAEA Women's Caucus presentations, Edmund Barry Gaither, Museum Director of the National Center of Afro-American Artists, spoke of Miss Elma Lewis, a third generation Bostonian, who founded a school in 1950 for the children of black professionals to develop social grace through the dance. Her conviction of the need for such an institution, he stated, was eventually realized. Until that time, there was no school for Blacks in the fine arts. For twenty years the school was supported soley by parents of the students. Acquiring additional instructional facilities, the program became more comprehensive over the years and included all of the arts. Primarily still a school and museum for the black population, the programs are totally supported by the black community. The school is now run by the National Center of Afro-American Artists, a multi-disciplinary professional arts center dedicated to fostering the artistic heritage of black people worldwide. The Center operates programs at a professional level in the visual arts, music, dance, and theater for students from 6 years through adult.

The Museum of the Center is an art museum dedicated to the promotion, exhibition, collection, and criticism of black visual arts heritage worldwide. It operates programs in five areas: exhibitions, collections and conservation, publications, research, and education. Exhibitions are wide ranging, covering photography, painting, sculpture, and graphics. Among the resources offered by the Museum are its African holdings, its Afro-American prints and drawings collections, and its extensive archive of slides. The Museum's present home was originally the Oak Bend Mansion, the only 1870s building in Roxbury. For membership or information, write: Museum of the National Center of Afro-American Artists, 300 Walnut Ave., Boston, MA 02119.

Arizona Institute

by Sally A. Myers

The Arizona Institute for Elementary Art Education began in 1986. It is the first replication of the staff development and curriculum implementation model begun in 1983 at the Getty Institute for Educators in the Visual Arts. The Arizona Institute is a statewide research and staff development program funded by The J. Paul Getty Trust, the Arizona Department of Education, the Arizona Humanities Council, and the Arizona Center for Excellence in Education at Northern Arizona University.

In the 1986 Arizona Institute, fifty-one classroom teachers, art specialists, and principals from 12 districts participat.ed. Arizona Institute Faculty included Harry S. Broudy with consultants from all four art disciplines for additional lectures. The Directors were W. Dwaine Greer, Mary Belle McCorkle, and Sally A. Myers. In addition to these, art specialists and secondary teachers who attend the University of Arizona art education graduate program gave lectures and demonstrations and conducted workshops and discussions.

The Arizona Institute uses the approach called discipline-based art education that holds the visual arts as an essential subject in general education. According to the discipline-based approach, children learn by studying art to understand the meanings and values communicated by visual images and to express their own ideas through art experiences. All the Institute participants, classroom teachers, principals, and art specialists, learn to make and respond to visual art. The long-range goal of the Institute is to establish discipline-based art instruction as a part of the basic curriculum in every Arizona public elementary school within 10 years.

The Arizona Institute presents the visual arts as a content area that combines content and methods from four contributing disciplines: Aesthetics, Art Criticism, Art History, and Art Production. It includes the study of Aesthetics--to understand the philosophy of art, of Art Production--to convey ideas through a medium, of Art History--to understand the precedents and styles of art, and of Art Criticism--to analyze, and judge art. The evaluator, Dr. Clebe Maddox, measured attitudes of Arizona Institute participants toward art and art education. According to evaluations from pre and post test scores, and ratings of presentations, Dr. Maddox has concluded that the Summer Staff Development Program successfully reached its goals.

The Arizona Institute has two components--a three-week Summer Staff Development Program and a year-long Curriculum Implementation Program. Each is designed to achieve three goals.

Summer Staff Development Program:

Goal 1. Intensive Engagement with Art. Participants listen to artists, art critics, art historians, and aestheticians describe their approach to art. They learn aesthetic scanning, a system for viewing art in which they learn to identify each work's aesthetic properties. They attend galleries and museums where they practice aesthetic scanning.

Goal 2. Theory and Practice of Art Education. Participants observe the process of discipline-based art education, evaluate curriculum watch teachers in classrooms using this approach with children, and practice using it themselves through peer teaching.

Goal 3. Plans for District Implementation. Participants develop district implementation plans for discipline-based art instruction and select curriculum.

Curriculum Implementation Program:

Goal 1. Extending Knowledge and Appreciation of Art. During the school year, participants meet to hear lectures from artists and art historians, and discuss ideas for classroom implementation.

Goal 2. Using Discipline-Based Instruction. Participants teach art in their classrooms using a discipline-based curriculum.

Goal 3. Implementing a District-Wide Program. Teams conduct inservice workshops to introduce discipline-based art education to their community.

Elma Lewis

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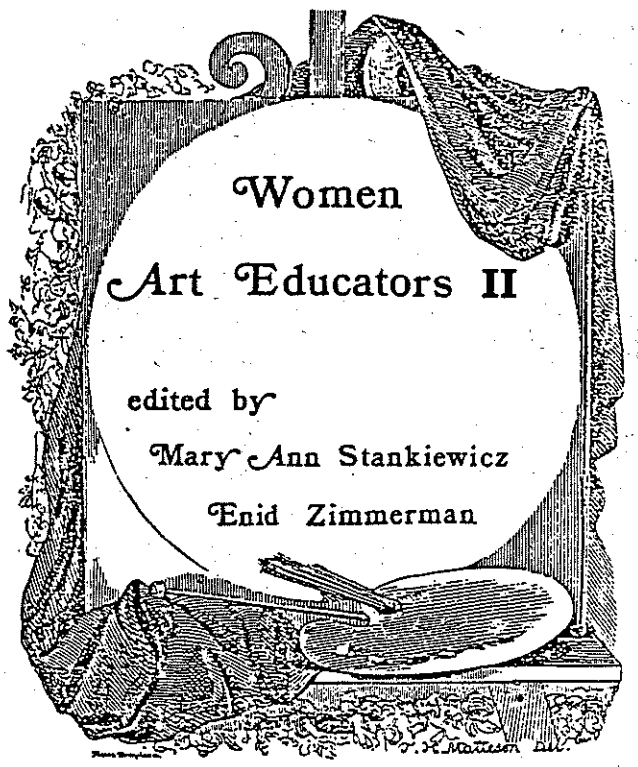
Reviews--Books

Women Art Educators II. Mary Ann Stankiewicz and Enid Zimmerman (Eds.) (1987). Bloomington, IN.

A somewhat liberal interpretation is given to the concept of a female art educator in this collection of fourteen essays. Although most of the women who constitute the subjects of these essays are or were professionals in the field of art education, a number are craftspersons and folk artists, women with only a marginal interest in problems of teaching and learning. Those that are educators cannot all be identified with the field of art education; some would have considered their most important contribution to be in other areas of endeavor. Most of the pieces are short individual biographies, presented either through narratives or interviews with the subjects themselves. One exception is a comparison of Natalie Robinson Cole with Franz Cizek by Peter Smith. Three essays by Kristen Congden, Leona Zastrow, and Betty LaDuke survey different groups of folk artists and briefly describe their roles as educators.

Perhaps because they are the most focused, it is the individual biographies which leave the strongest impression upon the reader. Essays about Mary Rouse by Elenor Neal, Ruth Freyberger by Margaret Majewski, Julia Schwartz by Linda Bradley, and Ruth Halvorsen and Ruth Ebken by Anne Gregory acquaint the reader with the careers of some recent professionals in art education. Biographies of Mary Dana Hicks Prang by Mary Ann Stankiewicz, Adelaide Pearson by Anne Olga Dzamba, Mary Huntoon by Sally Hagaman, Maude Ellsworth by Leni Salkind, and Leta Hollingsworth by Enid Zimmerman introduce the reader to some notable figures who are either relatibvely unknown in the field or largely forgotten.

The editors state that women's history is often not concerned with "firsts," "bests," or "greatests." Although there are accounts of significant (and even outstanding) achievement in these essays, the fascination of many lies in records of individual lives, personalities, and careers. Although one sometimes wishes for more information, what emerges from these essays are a number of portraits of diverse individuals who do not fit comfortably within any simple stereotype of a female art educator. In the best of these essays one is provided not only with biographical information but also with a sense of the surrounding social and cultural mileau as well. Although it may be an overstatement to characterize these essays as a celebration of female achievemtnt in art education, they do pay tribute to a number of remarkable women. (Available at $5. from Dr. Enid Zimemrman, W.W. Wright Education 002, Indiana University, Bloomington, IN 47405.)



Women Artists and the Surrealist Movement. Whitney Chadwick. (1986). New York Graphic Society (Boston: Little, Brown and Co.).
by Sharon Kesterson Bollen

The Surrealist movement (1924 to World War II) paid lavish homage to women--as the adored muse, the beloved "woman-child," the erotic fantasy, and the nurturing companion of male painters. However, the woman who aspired to be an artist in this movement was hampered by these idealized conceptions as well as by the linkage of her creative powers to immaturity and intuition. Her image was still defined in terms of man's desire.

Chadwick attemps to describe and interpret the struggles, the life, and the work of the women artists associated with Surrealism. The artists--some well known, others not--include Eileen Agar, Leonora Carrington, Leonor Fini, Frida Kahlo, Lee Miller, Meret Oppenheim, Kay Sage, Dorothea Tanning and Toyen, among others. These women functioned as muse, as artists themselves, and as source of sexual imagery for their male counterparts. Other women who were not visual artists but who inspired Dali, Ernst, Breton, etc. are also presented.

There are six chapters in the book: "Search for a Muse," "The Muse as artist," "Revolution and Sexuality," "The Female Earth: Nature and the Imagination," "Women Artists and the Hermetic Tradition," and "Cycles of Narrative Fantasy." Chadwick uses interviews, letters, artists' writings, poems and numerous photographs to convey the spirit, the times, the themes, and the goals of the Surrealists. Especially intriguing are the glimpses into the marital and working relationships of the celebrated couples, for example, Carrington and Max Ernst, Kahlo and Diego Rivera, Sage and Yves Tanguy, Miller and Man Ray.

Chadwick privides illuminating insights into the creative work of the female Surrealists: 1) their self-portraits show strong personal identities: these have no parallel among the males; 2) their paintings reveal a flowing, unified pictorial field; this contrasts with the characteristic disjunction of more common collage-type Surrealist painting. The author further offers a look at the literary modes of some of the women who published poems, stories and plays.

A particularly appealing aspect of the volume is the comprehensive bibliography. There are also brief artist biographies. The text is occasionally abrupt, moving from one scenario to another without fully explaining or resolving the previous situation. This disjointedness is somewhat ameliorated by the narrative strands of personalities, events and themes that flow throughout the chapters.

Overall, this is a thoughtful, lucid and insightful text with rich, provocative detail. It presents a fascinating group of women in a new and refreshing light. Chadwick's book is rather like her definition of Surrealism: a "...pioneering exploration of creative waters previously left largely uncharted."

The Desert is No Lady: Southwestern Landscapes in Women's Writing and Art. Vera Norwood & Janice Monk (Eds.) (1987). Yale University Press.

A Multidisciplinary collection of ten essays with an introduction and conclusion by the editors, this book addresses the imaginative responses of American Indian, Hispanic, Chicana, and Anglo women to the region over the last century. It reveals how southwestern landscapes have liberated the women's creativity and shaped their art and how their diverse responses reflect ethnicity, time period, variety of landscape, and "insider" or "outsider" perspectives, as well as the conventions of genres. The book also identifies recurring commonalities in the women's visions, including celebrations of vernacular landscapes, an identification with a female land which the women see as strong, wise, enduring, and erotic, and an enviornmental ethic that requires human reciprocity with the land and values survival amidst scarcity. Research for the book was supported by a grant to SIROW (Southwest Institute for Research on Women) from the Rockefeller Foundation.

Woman Image Now: Arizona Women in Art. (vol. 3, 1986-87)

Woman Image Now is a journal produced by women at Arizona State University. An example of feminist collaboration, it is written in conjunction with a seminar taught by Muriel Magenta through the School of Art. Students learn journalistic style as it pertains to art and women's publications by interviewing the women who teach their classes. This volume provides an assortment of artistic experience ranging from the Far East to the Middle East and from Africa to Europe. Inquiries concerning Woman Image Now should be addressed to WIN, School of Art, Arizona State University, Tempe, AZ 85287

Georgia O'Keeffe: Selected Paintings and Works on Paper. (1987). Albuquerque, NM: University of New Mexico Press, 87131

This exhibition catalog of works in oil, watercolor, pastel, pencil, and charcoal is a product of the collaborative efforts of Gerald Peters Gallery in Dallas and the Hirchl and Adler Gallery in New York. It encompasses work from every period of O'Keeffe's career, from the early abstract watercolors to the late New Mexican landscapes.

Frida: A Biography of Frida Kahlo. Hayden Herrera (1983). NY: Harper and Row, Publishers.

Frida Kahlo

Correction: **Pilgrims and Pioneers: New England Women in the Arts**, mentioned in the last Report, is edited by both Alicia Faxon and Sylvia Moore. ($12.00 postpaid from Midmarch Associates, Box 3304, Grand Central Station, NY, NY 10017

On the Horizon: Emerging in California. Fresno Arts Center and Museum (June 12-Aug. 15).
by Kathryn Funk

The final exhibiton of the Women's Year surveying the work created by California women artists during the last forty years, "On the Horizon" focuses on those artists whose work will play an increasingly important role in the ebver-changing fabric of the California art scene in the eighties and nineties. More than forty artists are represented in this last exhibiton, attesting to the tremendous activity of the artistic environment throughout the state. Perhaps the most conclusive outcome of this year-long series of exhibitons is the awareness that the number of women working as artists has increased dramatically with the passing of time. Can the increase be attributed to a more amenable atmosphere for all artists or to some cultural consciousness resulting from the Women's Movement?

The artistic climate in California is both rich and challenging. The pluralism that describes today's art scene is particularly indicative of the artists residing on the West Coast. Few feel the need to conform to any mainstream aesthetic or formally prescribed dictate. Most seem to question and take issue with that which is touted as the current trend in the art market. Rather, they seek direction and responses culled through intelligent assessment of art historical issues, formal concerns, and personal experiences.

The work representing these artists defines a collective vision of a generation of artists whose commitment to their work is paramount. Individual concerns are manifested in the diverse range of work represented in sculpture, painting, mixed media, assemblage, and tableau.

Past Tense by Madden Harkness
at the Fresno Arts Center & Museum

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Weaving Women's Colors

The National Women's Studies Association, in co-sponsorship with Spelman College, Agnes Scott College, and Emory University is presenting its ninth annual conference, **Weaving Women's Colors: A Decade of Empowerment**--a conference on the intersection of race and gender, at the Spelman College campus, June 24-28, 1987. The NWSA is also sponsoring **Leading with the Eye: A Woman's Perspective**, a national juried exhibition of 2-dimensional art by women artists who communicate their different ethnic and environmental backgrounds through diverse and dynamic imagery. Special caucuses include: Community College Women, Disabled Women, Jewish Women, Lesbians, Poor and Working Class Women, Pre K-12 Educators, Program Administrators, Students, Women of Color, and Women's Center/Services. Task Forces include: African-American Women, Aging and Ageism, Discrimination, Environmental, Feminist Scholarship, International, Librarians, Peace, Science and Technology, Small Press/Publishers, and Teacher Education/Crisis.

Women's Caucus Pin

A Women's Caucus pin with the logo on it is now available. It is in gold color, approximately 5/8" in diameter, and has "NAEA Women's Caucus" engraved on it. Allow six weeks for delivery. Order now @ $10. from Treasurer Crickette Todd, 2480 North Bend Rd, Cincinnati, OH 45329. If you haven't already renewed your Women's Caucus membership for the 1986-87 school year, you can do so in the same envelope and save a stamp.

THE REPORT

The Women's Caucus Report Editor welcomes reviews of books, periodicals, and exhibitions, news items, articles, comments, opinions, announcements, photographs, letters, and bibliographies, and syllabi from representative courses involving women in art education. Send copy for the Fall issue to Dr. Kathleen Connors, 54 Washington Ave., Meridan, CT 06450 (Deadline August 10). Articles should not be longer than two or three pages of double spaced type. Authors should edit longer papers to this length before submitting them to the Editor. The Editor reserves the right to edit, summarize, and and/or print only excerpts as space permits.
A grateful "thanks" to Barbara Burnham, graduate student at the California State University, Fresno, for helping to type copy for this summer issue of The Report!

New Editor

I have loved working with all of you and I've learned a great deal as Editor of The Report during these last two years. Kathleen Connors, as new Editor, wecomes your continued support and exchange of news and articles.

Waves '87

The Canadian Society for Education Through Art will meet for their Annual Assembly at the Nova Scotia College of Art and Design and the Sheraton Hotel in Nova Scotia November 4th-7th, 1987. It will include art educators from public school and higher education, administrators, gallery educators, art therapists, and researchers in art education. **Mind, Art, and Development in Art Education: A Symposium for Speculative Theory**, is an "inner-conference" special symposium for participants particularly interested in the broad theoretical issues that around art and art education. For information, write WAVES '87, Art Education Division, Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, Nova Scotia, B3J 3J6.

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