

Quotable

THE ROOT OF MORALITY LIES IN THE
CONCEPTUAL REALM; WHAT WE VALUE
DEPENDS UPON HOW WE VIEW
OURSELVES --- OUR SENSE OF
WHAT IT MEANS TO BE HUMAN.

Marilyn French
Beyond Power (p. 17)



THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

ISSUE 39 FALL 1988

The reason that education in the creative arts can be important to even an untalented student is that such education challenges him to examine and render accurately his own vision of the world. In other subjects we pay great and proper attention to systems of acquired knowledge. To a growing mind these are seldom visions. They are rather facts: a triteme, a cathedral, a thunderbird. But in any creative art, even in the initial stages where a craft is being taught through exercises, the student's vision is demonstrably relevant.

WILLIAM MEREDITH,
"The Artist Teacher, the Poet as Troublemaker,"
from *Harvard Educational Review*,
Vol. 36, No. 4, Fall, 1966, p. 519

NAEA WOMEN'S CAUCUS 1988-89

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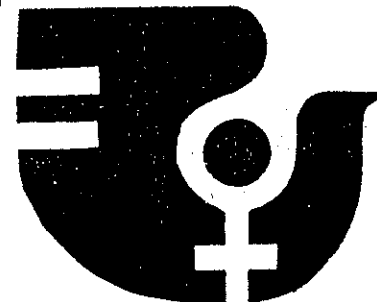
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26 out of 50 States need
Women's Caucus Reps.! Why not
consider becoming a state
representative for the NAEA
WOMEN'S CAUCUS?



**WOMEN'S CAUCUS GOAL:
A CALL FOR ACTION**

by

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There is no doubt in my mind that the Women's Caucus has been a strong force in creating positive change in the National Art Education Association. I am hopeful that these changes are also beginning to influence curricula in schools and universities at all levels. However, in my opinion, the goals which the Women's Caucus has accomplished should be just a beginning. The question now is: Where do we go from here?

I suggest that the Caucus deliberate over the following issues for possible direction. This list is meant to stimulate conversation, generate discussion, and lead the Caucus toward [increased] activism. There remains a lot of work to do.

The Women's Caucus could:

1. Develop a list of guidelines for non-sexist language to be used by teachers and professors in both teaching and writing. This list could then be recognized and adopted by the NAEA with Caucus members working to encourage schools, administrators, teachers, and students to discuss (at the very least) the validity of such a proposed list of guidelines.

2. Encourage non-sexist hiring practices by promoting affirmative action guidelines at the NAEA conventions and elsewhere. A one page list of acceptable and unacceptable questions for interviewing

should be available at the placement office for both those who are interviewing and those being interviewed. NAEA members should be able to take these guidelines home with them to give to administrators and others involved in the search process. The Caucus should also offer a list of options for the interviewee when she/he has been asked an illegal question. (We could all tell stories about interviews. One of the worst occurrences I ever heard was told by a teacher at an NAEA conference who said her principal told her he was reluctant to hire her because he thought she might get pregnant again and have to leave her job temporarily or permanently. When she told him she had recently had a hysterectomy, he immediately told her she was hired).

3. Develop an information sheet on what constitutes sexual harassment on the job and what a person can do about it.

4. Recognize the fact that women at all educational levels, and especially in higher education, are not getting hired and promoted as often and as quickly as men. Develop a [continuing] plan of action to support women.

5. Act to disseminate information on scholarships, grants, fellowships, and other resources for women and/or women's issues.

6. Invite the Caucus on Minority Affairs to respond to Women's Caucus goals and directions, helping to delineate future directions. This kind of communication is especially important since feminist approaches are often defined as pluralistic and, at the same time, women's groups have too often been identified as organizations only for middle-class white women.

7. Work to develop policy statements for non-sexist toys, television shows, movies, and children's magazines. As Rogena Degge so aptly pointed out to me at the last conference [Los Angeles], we, as an art educational group promoting non-sexist education for all our nation's children, should be using our research to promote peaceful, cooperative, quality learning processes in all aspects of the media.

8. Identify and promote female ways of learning and understanding knowledge. These perspectives should make their way into both school curricula and NAEA journals and presentations.

There are probably many other directions in which we could focus our energy. But it seems quite clear to me that the Women's Caucus should begin to see itself as a service organization, a support organization, and a group which works to activate well thought out changes in our society for the betterment of humankind.

NAEA WOMEN'S CAUCUS

OFFICIAL POSITION STATEMENT

Adopted March 25, 1983

The National Art Education Association's Women's Caucus exists to eradicate gender discrimination in all areas of art education and to support women art educators in their professional endeavors.

We believe that women and men, girls and boys, must have equal freedom and opportunity to participate in and benefit from the arts and teaching professions. Educational practices which encourage gender stereotyping in the practice of the arts and or which do not provide equal exposure to the contributions of women artists and art educators perpetuate gender attitudes and social patterns. Such practices maintain women in positions of limited power, achievement, and aspiration.

We recognize that the present problems of women's roles in the art education profession are part of the problems of women's roles in contemporary society. Identifying areas of discrimination and implementing solutions are difficult tasks; yet our profession will be strengthened by the full participation of all talent within its ranks. It is the responsibility of the National Art Education Association's Women's Caucus to remove existing barriers and to establish a genuine parity for women educators within the profession.

I. It is the role of the National Art Education's Women's Caucus to:

- A. Increase and support action on behalf of equality for women by:
 1. Increasing professional and public awareness of the contribution of women to the visual arts and art education professions
 2. Making recommendations for action by the National Art Education Association on matters affecting the status of women in the profession and gender discrimination in education
 3. Monitoring the National Art Education Association in respect to participation and leadership of women within the organization
 4. Establishing relationships with other professional women's organizations
 5. Encouraging research on the status of women, on gender discrimination in classrooms and related areas of concern

6. Supporting the concept of flexible job arrangements that permit women and men to continue in graduate school and professional service without penalty
7. Encouraging changes in education curricula to include the contributions of women and to eliminate gender stereotyping
8. Demonstrating support for the activities of individuals in art education whose efforts on behalf of women have made them targets of discrimination
9. Monitoring professional meetings of exchange and policy making to discourage gender discrimination regarding leadership and contributions

B. Provide supportive services for women by:

1. Helping women develop a sense of their own value in the job market place
2. Inspiring women to assume positions of leadership in art and art education
3. Fostering mutual support among women in the arts and art education profession

C. Provide educational services for women by:

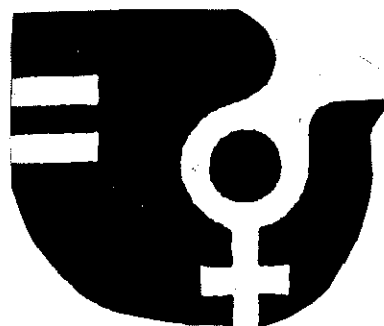
1. Surveying women membership for concerns and suggested activities and conducting programs on these concerns
2. Publishing a journal to report on the Women's Caucus and to provide a vehicle for recognition and advancement within the profession

II. Recommendations for the National Art Education Association:

A. Support for equity for women within the organization by:

1. Seeking greater participation of women in all its activities and ensuring equal representation at all decision-making and management levels
2. Following the principles of open hiring for all management positions in NAEA and adopting an open listing policy whereby these positions are listed in NAEA News
3. Insuring equal access to announcement space in the NAEA News and other NAEA literature for Women's Caucus activities

4. Examining for and insuring against discrimination in the award of SHIP scholarship
 5. Supporting the Women's Caucus
 6. Subscribing and encouraging its members to subscribe only to those medical, retirement, disability or other insurance plans which ensure equal benefits to women or their survivors and which does not take a stance discriminatory to women on pregnancy, maternity, or other health issues
 7. Arranging for the care of children of male and female members attending sessions at annual meetings
 8. Requesting that each state select a representative to attend the Women's Caucus business meetings and act as liaison between the Caucus and the states' art education organizations
8. Be a public advocate for the elimination of gender discrimination and stereotyping in the art education profession by:
1. Developing a national policy statement condemning gender stereotyping and discrimination
 2. Surveying the roles, status, and career patterns of women in all areas of art education (including comparison with male art educators) on a regular basis; and making the results public through the NAEA News or Journal
 3. Encouraging regional, state, and local branches of NAEA and state arts councils to sponsor workshops devoted to eliminating gender discrimination
 4. Making available at no cost the "Women's Caucus" position statement to all requesting individuals and institutions
 5. Keeping the goals of the ERA resolution alive while working for its future re-introduction and passage and disseminating this information to legislative officers of each state
 6. Developing a resource file for referral of cases involving discrimination
 7. Withdrawing recruiting privileges through the NAEA Placement Service from firms, corporations and institutions which discriminate against women
9. Funding the development of a slide presentation or film on women in art education and making it available to NAEA membership to increase membership awareness and to demonstrate role models to students
- C. Acting as an educational agent for positive change by:
1. Devoting an issue of Art Education every other year to topics such as contributions of women in art education, gender discrimination, bias-free curriculums, etc.
 2. Working to eliminate discriminatory role expectations which direct males or females into specific levels of education institutions
 3. Establishing editorial guidelines against discriminatory language usage in all future NAEA publications



First National Conference of Woman Sculptors Makes History

Peggy Samb
Art Historian
University of Cincinnati

DAAP Professor Pat Renick and author Laura Chapman probably weren't even aware that they were not only making history by organizing the first National Conference of Women Sculptors, but were also continuing a long and important tradition as well. For the past two hundred years women in Cincinnati have been instrumental in shaping the city's cultural development. The National Conference of Women Sculptors: Works by Women, administered by Renick and Chapman, and sponsored by the College of Design, Architecture, Art and Planning will undoubtedly prove to be one of the most important art historical events of recent time.

Long before the Civil War the Ladies Academy of Fine Arts was purchasing copies of antique sculpture in order to expose Cincinnatians to the fine arts. The Women's Art Museum Association, founded in 1877, relentlessly pursued their vision of a municipal art museum until 1886 and the dedication of the Cincinnati Art Museum. Finely carved furniture and painted porcelain produced during the Women's Art Movement achieved national recognition. Rookwood Pottery, opening in 1880, owned and operated by Maria Longworth Nichols, was largely an outgrowth of this earlier movement. Peggy Frank, Betty Pollack, and Rita Rentschler formed the Modern Art Society of Cincinnati in 1939, still functioning today as the Contemporary Arts Center. Now, and for the first time in the history of American art, a national conference dedicated to women sculptors will be added to this growing list of female achievements.

This four day conference was held at the Albert S. Sabin Convention Center May 7-10, 1987. The conference featured lectures, demonstrations, slide presentations and group discussions. The primary focus of the conference, however, was the recognition of nine sculptors, all women, all born before 1920, and all distinguished by the significance of their contributions to the visual arts. The names of Louise Bourgeois, Selma Burke, Elizabeth Catlett, Clyde Connell, Dorothy Dehner, Claire Falkenstein, Sue Fuller, Louise Nevelson and Clair Zeisler may not be familiar now; yet their recognition is long overdue. The National Conference of Women Sculptors: Works by Women was hopefully a major step towards correcting this oversight. Profiles of two of the above honorees, Elizabeth Catlett and Clair Zeisler, serve to demonstrate the calibre of the contributions of the entire group.

Elizabeth Catlett faced the double barriers of being a black and a female sculptor in a white male dominated field. Born in Washington, D.C. in 1919, she graduated cum laude with her B.S. from Howard University in 1937. In 1940 she received her M.F.A. from the University of Iowa.

As a student she learned she was most comfortable with and challenged by the subject she knew best: her own black culture. She combined her artistic training, her first hand knowledge of social injustice with her heritage and developed a purpose: "Some of us are trying to find out what to do with our art, for in much of the world today lives of black men are still not their own. The big questions are how do we develop to serve our people, what is our role in the community, what form do we use, what content, what priorities. How do we go about opening the door to get black people, who have been principally involved in survival, interested in the arts? There can be a black visual art that is as meaningful as black music, and that is the goal toward which we should aim our greatest efforts."



Judith Shea, The Cross Diorama, 1986



Sherry Markovitz, Blue Boy, 1983

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The NAEA WOMEN'S CAUCUS

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.

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



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.



Women's Caucus

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Renewal: \$15 New: \$10 Student: \$5

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