

THE WOMEN'S CAUCUS *REPORT*

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

<http://www.niu.edu/artedu/naeawc>



Winners of the Mary J. Rouse Award, Dr. Flavia Bastos, the Kathy Connors Award, Dr. Barbara Caldwell, and the June King McFee Award, Dr. Mary Stockrocki in New York, March, 2007. Missing from the photograph, the Carrie Norlund Award recipient Heather Bollen.

DEADLINE FOR THE
FALL 2007 ISSUE (#71):
OCTOBER 15.

The Women's Caucus Report wants to function as a reader's forum and welcomes articles, letters, book and exhibition reviews, news items, and syllabi from courses involving women in art and education. Please e-mail your contributions in an electronic and a hard copy format to: *The Report* Co-Editors Linda Hoeptner Poling and Anniina Suominen Guyas, School of Art, Kent State University, PO BOX 5190, Kent, Ohio 44242-0001. And by e-mail: lhoeptne@kent.edu, asuomine@kent.edu.

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LETTER FROM THE PRESIDENT, DR. MARYL FLETCHER DE JONG

APRIL 4, 2007

The NAEA Women's Caucus Programs during the NAEA National Convention in New York City were excellent and well-attended. The WC had 18 presentations, 2 business meetings, 2 Award Ceremonies and a Breakfast. The acceptance addresses of the four WC Award Recipients were outstanding. Three of the four will be published in this issue. The WC Breakfast meeting was attended by 76 individuals and Jenny Snider's address about her animated drawings and videos was fascinating. Our two WC Business Meetings accomplished a great deal. Kathy Connors was honored several times during the Convention and a tribute to Kathy was given during the Breakfast by Mary Stokrocki and Julia Lindsey.

The four 2007 recipients of the Women's Caucus Awards are:

McFee: Mary Stokrocki
Rouse: Flavia Bastos
Connors: Barbara Caldwell
Nordlund: Heather Bollen

Congratulations to each recipient. Remember the deadline to nominate individuals for our 2008 Awards is October 1, 2007. You will find the information you need on our WebSite.

The WC Awards Selection Committee Chairs for 2008 Awards given in New Orleans are as follows:

McFee - Chair: Rita Irwin
Rouse - Chair: Mary Hafeli
Connors - Chair: Julia Lindsey
Nordlund - Chair: Carrie Nordlund

The Women's Caucus has a new WebSite. Lilly Lu, Assistant Professor of Art Education at Northern Illinois University, is our new WebMistress. Our new WebSite is as follows:

<http://www.niu.edu/artedu/naeawc>

Remember the basic information about the NAEA Women's Caucus is on our WebSite.

Renewing your Women's Caucus Membership. If you did not renew your WC Membership this year, please send \$ 20 for 1-year, \$ 36 for 2-years, or \$ 54 for 3-years, by check made out to the NAEA Women's Caucus. Send your check to Dr. Crickette Todd, WC Treasurer, 2322 Kenyon Court, Hebron, KY 41048.

Kathy Connors Memorial Fund/Scholarship. The WC has some exciting plans for the NAEA Convention in New Orleans.

The Women's Caucus would like to help one Art Teacher living in New Orleans, who had problems due to hurricane Katrina. WC members could contribute gifts of art supplies to give to her and a visit to her school is planned. With funds from the Kathy Connors Memorial Fund, WC would pay this Art Teacher's NAEA Membership dues and NAEA Convention Registration fee. If there were enough funds, her room at the Hotel would be paid for. In addition, Pat Stuhr would like WC members to take a morning or afternoon off from the Convention to help build a house for Habitat for Humanity. If possible, these two projects will be combined. If you would like to serve on the Planning Committee for this project, please let me know as soon as possible.

I would like to THANK every member of the Women's Caucus who held an office, a board position, or may have contributed in some manner. Wishing you a beautiful and productive Summer.

Sincerely,
MARYL

Dr. Maryl Fletcher De Jong, President NAEA Women's Caucus
dejongmf@uc.edu

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2006-2008

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LETTER FROM THE CO-EDITORS:

"Passages" are highlighted in this issue; passages in the form of untimely death, births, and significant achievements. We dedicate this issue in particular to Kathy Connors whose death this past year was deeply felt by many. New parents, grandparents, aunts and uncles are congratulated on the births of new family members. As a mother of two school-age children, Linda often reflects on the challenges as well as differences of raising a boy and girl. In some ways, her feminist sensibilities can more clearly be seen in how she has raised her son. During pregnancy, Anniina took note multiple times of how TV and new media took the role of women in educating new parents about pregnancy, birth and raising children. This certainly is a generational shift. The nature of companionship, of being with others, has taken on new forms such as chat rooms, blogs, and skype®.



Kaari Guyas at 2 months

And another significant passage: here's our newest

member, Kaari Guyas. Anniina suggested her name be "Critical Pedagogy" but Paul (Anniina's husband) wasn't going for it. Kaari attended the AERA annual convention at six weeks old and hopes to see you all in New Orleans.

Some of the 2007 award recipients' acceptance speeches are included. We encourage the remaining 2006 & 2007 winners to submit their speeches to the Fall, 2007 #71 issue.

In the future, we wish to receive any submissions in edited and proofed form, as a Word document, and referenced using APA 5th edition. Photographs should be black and white, 200-300 dpi, and each should be sent electronically or on a CD as a separate file.

The Fall 2007, #71 issue, will focus on the role, ethics, and place of love in art education. We ask what is the role, place and ethics of love in (art) education? Please submit your articles, columns, poems, artworks, recognitions, thank you's, and tributes that address the topic of love in art education. We again invite personal reflections on what direction you feel the profession of art education is going specific to gender, and we would consider re-publishing important works to begin dialogues about the recurrent issues. Members' news about retirements, promotions, recent completed graduate work, new and interesting projects, and calls for contributions to publications and conferences are also welcome.

We look forward to receiving your contribution to and feedback about *The Report*.

Sincerely,
Anniina and Linda

**THE WOMEN'S CAUCUS
BREAKFAST SPEAKER--
ARTIST JENNY SNIDER:**


Amy & Jenny Snider, Jenny was the Women's Caucus Breakfast Speaker, New York, March, 2007.

Jenny Snider has lived in Manhattan for most of her life, which may be why New York City is the subject of her current work. In 2000, about 200 drawings based on photographic stills from the dance films of Fred Astaire and Ginger Rogers by Snider was on exhibition at the Queens College Art Center. The one person show, "College Rhythm," represented over 20 years of work in drawing, animation, and film history. In 2002, her painted wooden taxis and trucks careened across the Art Wall at the Bowery Poetry Club and later "traveled" to the Art Resources Transfer Gallery in Chelsea. Snider's work is in the collections of the Whitney, Guggenheim, and Jewish Museums.

This year, after more than 30 years of college teaching, she is retiring from Queens College, CUNY.

KATHY CONNORS TRIBUTES:

MY TRIBUTE TO KATHY CONNORS:

by Dr. Mary Stokrocki

Kathy died on the Feast of our Lady of Guadalupe. There must be much singing, dancing, and flowers in heaven for her. Kathy will surely entertain the heavenly hosts, because she is the "jolliest angel!" I wrote this letter of support a few years ago.

I am happy to write a letter of support for my dear friend Dr. Kathy Connors for the Mary Rouse Award (8/24/98-2000), sponsored by the Women's Caucus. I have known her for over 26 years through professional contacts and at conferences. We were students together at Penn State. I enjoyed her sense of humor. In classes together I could not get a word in edgewise when she and Beittel would start their verbal jesting. I couldn't match her wit. Dr. Connors embodies those qualities of intelligence, commitment, and care that few scholars possess.

Dr. Connors has written over ten articles, nationally and regionally. She tackles social issues of great concern: respect for diversity and care of children. I was another co-author of the article "On the Importance of Remembering Women Art Educators: Alice Schwartz." It was very informative to read her different perspective about Alice even though we sat in the same courses. I notice that she is now writing about "conflict resolution," an impor-

tant survival skill for today's world.

She is Editor of the Publication *Abstracts of the Seminar for Research in Art Education*. With over a 100 submissions, Kathy has to condense about 76 of them into one volume in time for the annual conference. As a past Editor of this publication, I confess that this is no easy task.

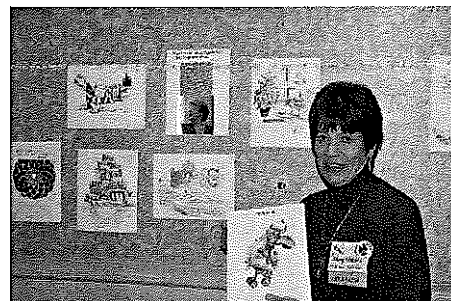
She does a lot of service work for the Connecticut Art Education Association and the local art teachers. This service cannot be overlooked because it is the "bread and butter" of university survival. Whereas other professors seek flashy awards and sit in their ivory towers writing, Kathy reports her work with art teachers. She shares her successes with them while encouraging them.

Dr. Connors works well with others and she is well liked professionally by her colleagues. At conferences Kathy participates in sessions, gives papers, and raises practical issues that others may overlook.

I have sat in Kathy's classes. I agree with her students' that she is an excellent teacher and the course is always a lot of fun. In reading some of her students' evaluations, the complaints that she gets are the same as my students; such as too much work, they don't like the text, and that information is repetitive. I have found that these students return years later and confess that they indeed learned a lot. Students need repetition of concepts to reinforces their importance. Students need to learn to be more flexible because the educational practical world is so complex and problem-ridden.

On a personal level, Kathy is an extremely caring person and she practices what she preaches. As President of the Women's Caucus, she encourages all levels of women and even men to pursue their dreams. Her sense of humor and intellect is catchy when she writes such articles on Naming the Matron Saint: Who Gets Blamed for Ring Around the Collar?" Even her political cartoons are disarmingly subtle. My image was included in a cartoon example that poked fun of "art proper" and the impact was hilarious because it created a release of tension from which many of us suffer regarding modernist restrictions. I heart-warmingly support her promotion - to heaven.

I'll miss her!



Mary Stockrocki with Kathy Connors' artwork

KATHY CONNORS - FRIEND AND COLLEAGUE:

by Amy Brook Snider

Kathy Connors was a rare friend and colleague. I am not sure how she did it but when I was with Kathy I was the funniest, smartest, and most wonderful person in the whole world. Once I sent her several audio tapes when she was confined to her bed. You

would have thought that I had given her diamonds.

Kathy remembered little things. I once told her that I like the Venus of Willendorf so she gave me a miniature likeness of it to wear round my neck.

Although plagued by a serious illness since she was young, Kathy once did a presentation on humor at the NAEA as well as the cartoons for the Women's Caucus Report. The first year that Kathy couldn't be at the conference, some of us called to tell her that she was missed. She was so appreciative. I will miss her glowing presence.

My mother died the day before Kathy's memorial service. I had been planning to go but now I had to prepare for the funeral. They were two remarkable people and would have liked each other immensely.

MEMBERSHIP OFFICER REPORT SUMMER 2006-2007

Keeping in mind the 2007 National Art Education Association Convention (NAEA) held in New York City last March 14-18th, I dedicate this entry to the NAEA Women's Caucus (WC). Founded in 1975, the NAEA WC is an organization affiliated with the NAEA. Its mission statement reads: *The National Art Education Association's Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts* (NAEA 2006 membership flier).

Dr. Maryl Fletcher DeJong, current President, its officers and members continue to stand by WC's commitment as described in several documents. The Women's Caucus seeks to advance the professional concerns of women art educators and artists, and to encourage and promote an understanding of how gender and gender-related issues affect art, art knowledge and the learning process. WC brings together individuals interested in research, teaching, curriculum development and artistic production related to art education and issues of gender. It publishes *The Report*, a newsletter sent to members two times a year. *The Report* functions as a readers' forum and welcomes articles, letters, book and exhibition reviews, and new items from members. WC gives four annual awards: Kathy Connors Teaching Award, June King McFee Award, Carrie Nordlund

Award, and the Mary J. Rouse Award. In addition, it publishes syllabi from courses involving women in art and education. The WC meets annually at the NAEA National Convention. It holds a breakfast meeting with a speaker (generally an active artist), the awards ceremony in the evening, a business meeting and ten to twelve WC presentations.

As a long-time member of both NAEA and NAEA WC and currently Membership Officer, I can speak of many positive exchanges through written form and through personal interaction with members and with WC invitation to become part of this important organization. To learn more about WC, view images and read information on upcoming

events, please visit the WC Web Page at: <http://art-education.concordia.ca/naeawc/>. To join the WC, print out the membership form, fill it out, and mail it to the address provided. Membership dues are highly reasonable, ranging from new/renew \$20, students/retired \$10, etc. Shortly after joining, you will receive a hardcopy of the latest issue of *The Report*, which is now in print as well as a WC membership card.

As in the past year, I also extend an invitation to send me entries regarding your art education program to be considered for our 2007 *NCAEA By Design* newsletter. I can be reached at egleal@uncg.edu. Best regards to you and your family.

Elizabeth G. Leal, Ph.D.



Upper: Debbie Smith-Shank & Maryl De Jong at the WC Business Meeting, 2007. Lower: Heather Bollen, Carrie Nordlund Award winner with her parents.

2007 JUNE KING MC FEE AWARD:**Unraveling a Meaningful Mentor Relationship: A Visual Culture Dialogue Between an Art Education Professor and her Former Student**

by Mary Stokrocki, Arizona State University
and Julie DiSiena, Bissell Elementary School, Twinsburg, Ohio

This presentation features approximately ten percent of my 23-year-dialogue with a former student, Julie DiSiena, from Cleveland State University mostly



through post and greeting cards. Julie's enthusiasm for learning about multicultural education and different types of people struck me as unusual. She mailed me a package of photocopied correspondence that I sent her over the years (personal correspondence, October 16, 2006). This act touched my heart. To think that a former student cared enough to save this correspondence shows the longitudinal power of educational mentorship. In so doing, Julie taught me many things as well. Many educators keep in touch with former students, but not many educators turn these

relationships into research. So this experiment is an adventure for us and for the Women's Caucus. How and why do meaningful mentorships grow?

What is a mentor? People conceive of mentors as family members, favorite teachers, insightful friends, people with whom they worked, and people they admire. Mentoring often is a "commitment to recognize, encourage, and celebrate that, which makes each of us unique" (Empey, 2004). A mentor is essential for achieving success in life. In the world of business, the right advice at the right time can achieve wonders. Mentors are the keepers of important traditions and life-shaping stories: they pass on the knowledge that would be difficult for a beginner to learn on his own and teach all that is needed to know to achieve success in the chosen fields. Socrates, a classic mentor, described himself as "a mid-wife assisting the labour of the mind in bringing knowledge and wisdom to birth" (Kapur, 1997). A mentor is a treasure and one heart speaking to another.

Mentoring studies took the form of advising programs for novice teachers (Vinh, 2003; Zimmerman, 1994), to regenerate teaching (Szumlas, n. d.), as a way of lifelong learning and bridging the generation gap (Abbott, 2006), or for professional study, such as the journal of *Mentoring & Tutoring: Partnership in Learning*. Art education has documentaries of famous

university male teachers, like Lowenfeld (Saunders, 2003), female teachers who made a difference (Lindsey, 2001), and even family mentors (Stokrocki, 2001). Collins and Sandell (1984) wrote about the visual and accompanying written dialogue among women in special exhibitions in which women were "bringing their 'private' sphere into light" (p. 63). They proclaimed the need for documenting female role models and support systems of all types. Many studies featured simultaneous mentoring, but few were longitudinal. These long-lasting studies may occur through some kind of continuous dialogue.

Dialogous Methodology and Visual Culture Study

Dialogous research, especially ethnography and semiotics, evolves as intersubjective communication (Bastos & Ross, 2004). The shared worlds that grow from dialogues are in dynamic change and recreation as people renegotiate meanings (Tedlock & Mannheim, 1995, p. 3). While male researchers tend to use an authoritative and reductive monologue, female researchers may use a multi-vocal expansive writing style (Ibid, p. 22). Our dialogous reflection features a conversation that began with e-mails, and phone conversations around the meanings of post and greeting cards that are a form of visual culture.

Visual culture is an ever-expanding field that incorporates all visual forms. Freedman (2003) defines visual culture as "all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives" (p. 1). Whether fine, folk, popular, or graphic arts, postcards, or greeting cards, visual images carry meanings that go beyond the representations and mere nostalgia. The goal is reflexivity, a process of making one self-aware of one's immersion in everyday and popular culture to examine one's own position (Duncum & Bracey, 2001). The meanings of these humble, everyday commercial arts transcend the ordinary and reach the existential and spiritual realms of experience.

We chose images that proceed chronologically. Each entry consists of parts of Mary's correspondence, followed by Julie's comments, and then ends with Mary and/or Julie's reflections on the meanings of the images as a visual culture work in process.

The Roots of our Relationship

When I moved to Arizona State University in the summer of 1990, my husband had to teach at Case Western Reserve, so Julie DiSiena, an elementary art teacher friend and a former student, offered to accompany me on this long five-day excursion, cross country to Phoenix. The trip was a two-week vacation for her before she started teaching in the fall. The scenery along the trip was amazing and unforgettable. Due to limited space, we open with a memory of Julie's visit the next year.

Examples of Our Correspondence

1991, July. Camelback Mountain.

Mary: Remember when we saw this site and how impressed we were with its size and presence! The mountain stands as a beacon in the middle of the valley. I miss Cleveland and you. You art teachers were my best friends when I was the lonely art educator. Hello to your mom & dad.

Julie: I remembered seeing the mountain when I drove out with you and treasured the memory. It is more spectacular at night with all the lights. Mary do you remember seeing the rain in the distance and then that awful storm?

1991 White House Ruins, Canyon De Chelly National Monument, Arizona.



Mary: This is what you missed when you wouldn't come down into the canyon with us. There is a safer trail, where all the tourists walk... School is hectic. I teach Monday & Tuesday all day and evening too—pretty tired. Christine Thompson has our papers for the early childhood publication. She just sent them out for review. Be patient. She has photos of mine too. Hello to Mom and Dad DiSiena! Good luck in school.

Julie: You sent the card of what I missed seeing when I visited because I was afraid of

heights and would not go down in the canyon on foot with the Navajo guide. While you hiked down the trail, I walked along the canyon rim and remembered the lovely smell of juniper berries. This was sacred land. I remembered the quiet and gentle demeanor of the Navajo. This visit inspired me to write a multicultural story that you helped me with and edited. Later, I presented it at the USSEA conference and it was published.

Mary: This card is about exploring the immense environmental aesthetics of the red rock canyon on the Navajo Reservation that we traveled to. This place inspired several of my ethnographic studies, especially my [Manual Barkan] award-winning case study, "A School Day in the Life of a Young Navajo Girl (Stokrocki, 1994). It was great to have an elementary art teacher along for additional reflections.

Julie: The children at the school seemed quiet but willing to talk when they were asked. I was impressed by the work I saw. They were proud of it, especially those I photographed. They had a wonderful rapport with their teacher. I was amazed at how "ignorant" I was. I did not know that there were so many Indians alive and forced on to such large barren land. I was immediately aware that it was a culture of its own within the United States. Some places had no indoor plumbing, which was unbelievable to me.

1992 The Meller Drammer, 1933.

Mary: Hope your students like the Disney card of Mickey Mouse. I taught about the history of anima-

tion ever since I was a young teacher. Recently, I discovered that the cartoon was a spoof on the melodrama, *Uncle Tom's Cabin*. The weekend of April 10-11, I'll be on the Navajo reservation, unless you can come visit here before April 9. On Easter Sunday I fly out to the AERA conference in San Francisco for the first time. In between, I have to correct final papers, because the NAEA is the week after that conference. It's a hectic time. Please come-visit. P.S. I won the Mary Rouse Award!

Julie: I thought how you liked teaching about popular culture more than I did. I was glad to hear that you won the Women's Caucus -- Mary Rouse Award. I know she always helped the women. I still remember how she told me there is "a good old boy's club," but women will have to establish their own network and pull each other up. I also know she worked hard on her research.

Mary: I was always looking for teaching devices to inspire Julie's elementary teaching. I sent her a timeline of the History of Animation from *Time-Life* that I still use today and extended it to the history of anime. I was surprised to find that Julie remembered this award.

1992 *The Holy Family* by Fra Filippo Lippo (1406-69)

Mary: My Christmas trip back to New York to see my family was emotionally draining. I really miss them. Keep up the good cheer. Maybe the levy will pass the second time. Don't give up! Your artwork is becoming sensational. Good for you--perseverance. You are a great teacher. Have someone videotape you! My trip last week up to the reservation took all day to get home—a long,

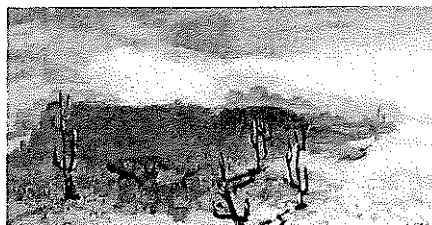
treacherous snowstorm. God bless you and your family. Show the card to your students.

Julie: This painting is a favorite of mine. I love the delicate airiness of the fabric and its trim on the figures. I had written Mary of our school levy problems. Mary spoke of her reservation trip. I liked it and shared it with my brother. I did not share it with the children, probably because some of my students were members of Jehovah Witness.

1993 *Canyon Country* by Jean Adams (1984).

Mary: The cartoon painting of a Navajo family riding through the canyon commemorated my walks through the Canyon DeChelly. I hoped that you would share it with her students. The InSEA Conference in Montreal was very special no doubt. I am glad to see that you met so many people. The international connection is very important. We had a very nice Thanksgiving with the pussycats, who ate too much turkey. The weather was lovely. Bill [my husband] had the fireplace roaring at night. As I get older these simple times are memorable.

1994 *The Superstition Mountains, Arizona*



Mary: This is my painting of an Arizonan desert landscape that I painted in high school. I copied it from a National Geographic photograph. I didn't even know the name of the

mountain in the background. Years later when we moved here to Phoenix, I learned that this was The Superstition Mountains, and we moved to the foothills of this beautiful place. My father said that I was conceived out here during the war and some ancient spirit lured me back here. You should come visit us.

Julie: I remembered the lovely Phoenix sunset. The sky was more expansive than in Cleveland, creating spectacular colored vistas in the evening. Lovely quote inside: "May you have...The Spirit of Christmas which is Peace; the Gladness of Christmas which is Hope, and the Heart of Christmas which is Love..."

1994 *Storyteller Dolls*



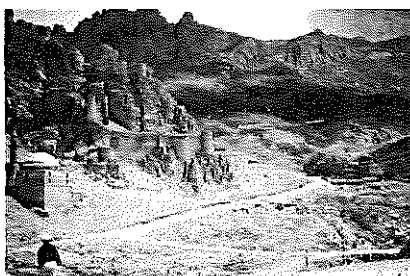
Mary: Hope that you like the image of the storyteller pottery, commemorating my research in ethnographic storytelling (Stokrocki, 1995). Most elementary teachers love this image. The Youth Art Month video was wonderful! You look good and sold the program. Congratulations! Good luck at the middle school. I know that your heart is with the little ones.

Julie: I always loved this image. The faces of the dolls often have their mouths hung open. Look at children's faces when you have them interested in a story. Their expression is the same. I

like this image because the children love to hear stories.

Mary: I love the story dolls too—we are kids at heart and love good stories. We both made paper dolls as kids. I can't believe that it's 20 years since I taught in the public schools. Maybe that's why I am so fond of narrative research.

1995 Mount Arahāt, Agri, Turkey; Kilim, Diyarbakir,



Mary: Greetings from Mount Arahāt, in Eastern Turkey. We were accompanied by a military escort to this place, and visited the *caravanserai* [palace] where I bought my beautiful *kilim* [flat woven] rug. The carpet featured the story of *Noah's Ark* that was found nearby. My Turkish colleague Olcay Kirsoglu and I used the carpets to introduce art criticism into the higher education curriculum. We published Turkish adolescents' reactions (Stokrocki, 1999) and children's cross-cultural responses (Stokrocki, 2001) to them. Later, I discovered that the Mountain is near the city of Van in Turkey.

2000 *Masks of Illusion*, Acrylic Painting (Stokrocki, 2004).

Mary: Go to my website (Stokrocki, 2007) and choose one of my paintings that you like the best and tell me why.

Julie: I loved the three cats the most. I like the color in all of them. The pictures are all animated, spirited (not in the cartoon sense but in their sense of movement behind the colors and images). It reminds me of Franz Marc and most recently of a lecture I attended on Charles Burchfield. This Salem, Ohio artist takes images from nature, but is more committed to the spirit of it than exact rendition.

2002 *Horsehair Baskets*.

Mary: *Papago and Pima weavers coiled these tiny baskets from horsehair. If you like these art forms, why not take an anthropology course.*

Julie: The designs are interesting. I like the tiny man and horse figures all circling around the center. Hard to believe that they are made of hair!

2003 Julie's Students' Art-works



Julie: I sent you photos of my children's art. Some were unsuccessful examples due to lack of time. We had just seen each other in Montreal at the InSEA Conference. It was wonderful to attend my first international art education congress.

Mary: I love the photos of your tiny tots, especially the photo of

two little girls modeling clay and wearing Betty Boop T-shirts to show me that they are indoctrinated at an early age with popular culture figures. One little girl makes a peace sign with her hand. Thank you for the article on looking at art with toddlers (Shaffer & McGhee, 2004). Keep up the good work!

2004 *Giants of Anime are Coming!* (Mann, 2004).

Julie: Here is an article on anime that you will find very helpful. My students are watching anime. I sent it to you because I remember how you said anime was such an inspirational teaching tool, and you loved the children's large innocent eyes.

Mary: *This is fantastic! It's just what I need in teaching my new course on Visual Culture. My teaching/research has come a long way since documenting a microcomputer graphics course featuring simple animation sequences with gifted students (Stokrocki, 1984) and Kid Pix animation with Apache children (Stokrocki, 2002) I need to learn more about anime.*

2004 *Kapadokya, Nevsehir, Turkey*

Mary: *Happy 50th Birthday! The InSEA Conference was a tremendous success in every way, in spite of Bush's visit with NATO. Lots of dancing and good spirit shared here. We traveled to this ancient place of limestone caves and 100 underground cities. Your paper on using multicultural stories with children was on display at the conference. Wish that you could have attended the conference. My family is well and sister is recovering from back surgery. Wish you and your parents more happy birthdays!*



Julie: This is very interesting --the landscape is cavernous and mysterious--like living bone. How I wish I could have seen the underground frescoes on the walls!

2005 Antonio Gaudi's works, Barcelona

Mary: I am recuperating from my miserable cold. It gets lonely here. The museums are great and I love Gaudi's architecture. It is tough negotiating the trains and sleeping overnight on the top bunk. Learning much and hope I have the stamina to survive. It's very expensive here. My research goes slow and I wonder if I make any sense at all? I loved being with the children at the Catholic elementary school. Miss you. Teaching is a wonderful profession--it fills your soul. God Bless you!

Julie: You wrote of all the interesting sights and of the difficulties. You did such an amazing job in diverse situations. We have shared rooms, but we get little or no money. That is what I thought when I read your card. Our value in society is not often considered important, but we are believers and committed to art in all its aspects.

2007 The Next Generation of Superheroes

Mary: I am so grateful to you for sending the International comics series, called The 99, about a band of superheroes based on Islamic archetypes, each imbued with one of the 99 qualities that the Qur'an attributes to God (Kesting, 2007). After the Gulf War in Kuwait, Al-Mutawa, a psychologist, worked with many Arab survivors of torture and treated people suffering from post-traumatic stress with comics. He wrote a 1996 children's book, To Bounce or Not to

Bounce that won the UNESCO award for literature for tolerance. I wonder who will be the next generation of Art. Education Superheroes.

Julie: To meet someone you can learn and grow from is wonderful. To have that person become a friend and share the love and passion you have is a remarkable gift.

UNRAVELING THE MEANINGS

So what does our visual correspondence signify? In regards to visual culture preferences, most of the images that Mary sent featured **mountains**. Mountains signify enduring places and majestic sites and may be construed as significant forms. Langer (1953) argued that artworks actually "present emotional content for our contemplation" (p. 298). I am not concerned in arguing the status of these images as art, but as visual culture. Their function is to recollect life experience and emotional responses from "ordinary folks." To Julie, who was afraid of heights, they were indeed beautiful but fearful forms. Life experiences are also full of such opposites. We also noted growing interest in teaching visual culture, even though Julie was resistant at first. So what did we learn about mentoring?

Similar middle **class roots**. Our dialogue exposes, family concerns about our parents, Catholic spiritual concerns, and personality characteristics, which are childlike, empathetic, and adventuresome. It reveals such teaching qualities as persistence, desire for connection, evolving, caring, self-selecting, reciprocity and possibility. All these ingredients are important for sustaining

meaningful dialogous relationships. The visuals signify aesthetic and life experiences that we shared or share vicariously.

Desire for connection.

Mentors may want to be connected to students when they get lonely, but speaking depends on listening and being heard, which is a relational act (Gilligan, 1982, p. xvi). The self is an empty shell and a network of connections is significant, especially for women. Gilligan (1982) reframed women's psychological development as "a struggle for connection" (p. xv). On the other hand, a mentoring relationship is evolving, caring, and self-selecting. Formal mentoring programs may fail when there is "too much structure, too little structure, inappropriate expectations, poor communication" (Boyle, 2005). "Mentoring may reduce stress, increase career satisfaction, and improve productivity. Women with female mentors reported significantly lower income than females with male mentors" (Blake-Beard, 2005). Such teachers, new and experienced alike, seem to band together, not only for commiseration, but also for problem-solving and sharing resources.

Reciprocity and possibility. Mentoring is a two-way street. "Mentoring ought to focus on better positioning of goals, rather than whining and complaining" (Watson, 2005). Mentors also need support from their students. So in time, mentorship is reversed, and students can teach their mentors about new art forms and pedagogic ideas. The art of mentorship grows when people share accounts of patience, persistence, and deep perceptions. We make



our profession cohere by sharing our stories, our ways of storytelling, and our reasons for stories (Zander, 2007; Coates, 1996).

Future implications.

We need more longitudinal studies of educational mentoring. What else can we learn by documenting our visual dialogues with junior teachers, especially those in the trenches? What will we learn by studying ordinary women mentors, such as Stokrocki's (in press) matriarchal costume and performance art in Zimmerman's *feschrift* (Sabol, in press)? What are the results of e-mentoring of younger colleagues and of women of color? (SJB Research Consulting, 2004) This calls for "Holy Mentormony," the establishment of sacred mentorships—those that continue to glow (Max, 2007). S/he who finds a mentor, finds a treasure (Kapur, 1997).

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JUNE KING MC FEE, KATHY CONNORS, CARRIE NORDLUND AND MARY J. ROUSE AWARDS CRITERIA & PAST RECIPIENTS:

McFee Award Recipients
 2007 Mary Stockrocki (AZ)
 2006 Rita Irwin (BC, Canada)
 2005 Christine Marmé Thompson (PA)
 2004 F. Graeme Chalmers (BC, Canada)
 2003 Mary Ann Stankiewicz (PA)
 2002 Amy Brook Snider (NY)
 2001 Larry Kantner (MO)
 2000 Elizabeth J. Saccà (QC, Canada)
 1999 Renee Sandell (MD)
 1998 Cynthia Colbert (SC)
 1997 Rogena Degge (OR)
 1996 Carmen Armstrong (IL)
 1995 Karen Hamblen (LA)
 1994 Pearl Greenberg (NY)
 1993 Alice Schwartz (PA)
 Enid Zimmerman (IN)
 1992 (not awarded)
 1991 Georgia Collins (KY)
 1990 Marilyn Zurmuehlen (IA)
 1989 John A. Michael (OH)
 1988 Frances Anderson (IL)
 1987 Diana Korzenik (MA)
 1986 Sandra Packard (TN)
 1985 Jean Rush (AZ)
 1984 Arthur Efland (OH)
 1983 Jessie Lovano-Kerr (FL)
 1982 Hilda Present Lewis (CA)
 1981 Marylou Kuhn (FL)
 1980 Helen Patton (NC)
 1979 Ruth Freyberger (IL)
 1978 Laura Chapman (OH)
 1977 Eugenia Oole (MN)
 1976 Mary J. Rouse (IN)
 1975 * Year Initiated
 June King McFee (OR)

The McFee Award is given annually to honor an individual who has made distinguished contributions to the profession of art education, one who has one brought distinction to the field through an exceptional and and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service.

Rouse Award Recipients

2007 Flavia Bastos (OH)
 2006 Mary Hafeli (MD)
 2005 (not awarded)
 2004 Kathy Unrath (MO)
 2003 Deborah Smith Shank (IL)
 2002 Minnette Floyd (SC)
 2001 Yvonne Gaudelius (PA)
 1999 Laurie Hicks (ME)
 1998 Karen Carroll (MD)
 1997 Doug Blandy (OR)
 1995 Christine Thompson (IA)
 1994 Renee Sandell (MD)
 1993 Elizabeth Garber (PA)
 1992 Mary Stockrocki (AZ)
 1991 Sally Hagaman (IN)
 1990 Linda Ettinger (OR)
 1989 Kristen Congdon (FL)
 1987 Karen Hamblen (LA)
 1986 Judith Koroscik (OH)
 1985 Enid Zimmerman (IN)
 1983 George Geahigan (IN)
 1982 Beverly J. Jones (OR)
 1981 Phillip C. Dunn (SC)
 1980 Marion Jefferson (FL)
 1979 * * Year Initiated Marianne Scruggs (NC)

The Rouse Award is given annually to recognize the contributions of an early professional who has evidenced potential to make significant contributions in the art education profession.

The Kathy Connors Teaching Award is designed to honor a person who has dedicated her/his art education career to excellence in teaching, mentoring, and collaboration. The recipient of this award will have been recognized by peers, students, and administrators. The Women's Caucus of the National Art Education Association invites nominations for the annual Kathy Connors Award given in honor of Kathy Connors, a highly respected and professionally active art edu-

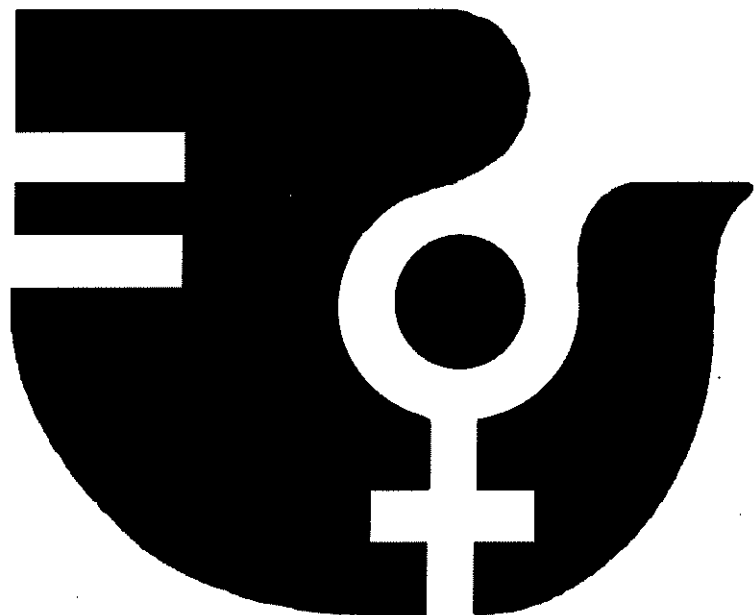
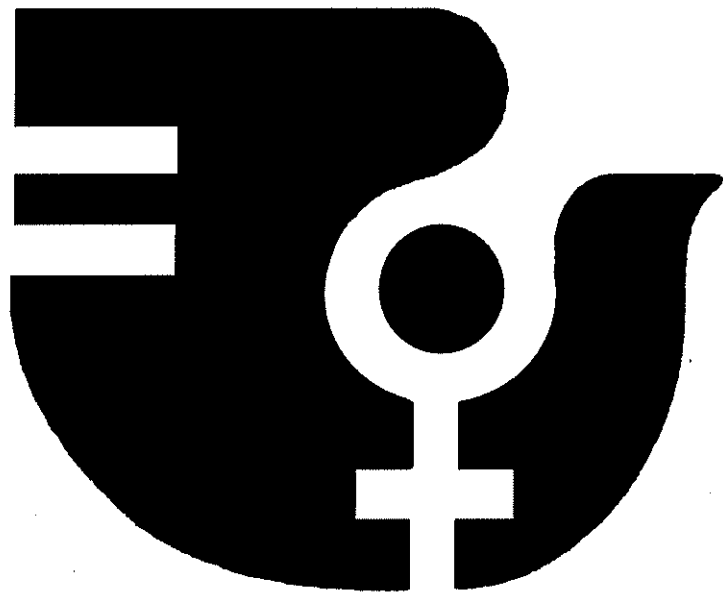
Connors Award
Recipients

2007 Barbara Caldwell (IA)
2006 Julia Lindsey (OH)
2005 Karen Keifer-Boyd (PA)
2004 Maryl Fletcher De Jong (OH)
2003 Debbie Smith-Shank
2002 (not awarded)
2001 Chisty Park (MD)
2000 (not awarded)

Carrie Nordlund pre-K-12 AWARD is designed to honor a person who has made a special effort to incorporate feminist pedagogy into their pre-K-12 teaching. The recipient of this award will have been recognized by pre-K-12 art educators, peers and administrators. The Women's Caucus of the National Art Education Association invites nominations for the annual Carrie Nordlund pre-K-12 Award given in honor of Carrie Nordlund, the first recipient (2002) and highly respected, professionally active art educator who demonstrates over and over again her commitment to inclusive, fair and equitable feminist teaching of art. The recipient of the Carrie Nordlund pre-K-12 Award will have a session in the WC program of the NAEA Annual Convention to demonstrate her/his use of feminist pedagogy.

Nordlund Award Recipients

2007 Heather Bollen (OH)
2006 Barbara Peck
2004 & 2005 (not awarded)
2003 Laura Baker
2002* *Year Initiated
Carrie Nordlund



2007 ROUSE ACCEPTANCE SPEECH

by Flávia M. C. Bastos



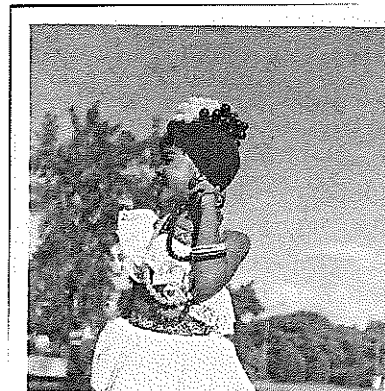
Snapshots of an Art Educators Life

My journey in art education owes to a respectable collection of powerful, insightful, and impressive women. I would like to begin by recognizing one among these, Dr. Enid Zimmerman, my mentor turned to friend, for her nomination to this prestigious award. I also would like to acknowledge three remarkable friends and colleagues who offered their persuasive support to this nomination, Dr. Laura Chapman, Dr. Debbie Smith-Shank, and Dr. Karen Hutzel. I consider essential to remark upon the important role of the Women's Caucus in supporting women's leadership in our professional organization, as reflected in the spirit of the Mary Rouse Award I am deeply honored to receive.

Preparing my thoughts for tonight's address, I pondered about the connections between my life and my art education career. Because this is an autobiographical address, I indulged in revisiting old photographs and mental snapshots, memories and recollections, people and events shaping this journey. Tonight, I will share this special photo album with you, using it as a springboard to talk about the meanings these experiences bring to my career.

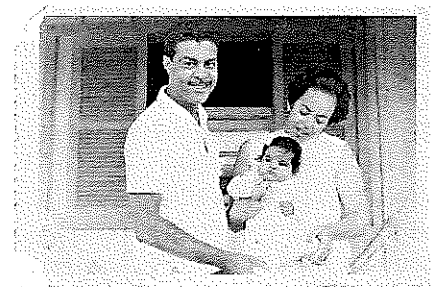
A Brief Biography

I am a Brazilian woman. In my work in art education I draw upon my Brazilian roots and experiences. As unavoidable as it is to be rooted in my Brazilian heritage, it has been surprising to recognize that from my relative outsider position I can make unique contributions to art education. It follows logically from my experiences that I would be interested in community-based art education. In particular, I am concerned about developing skills to interpret and understand different cultures through learning about one's heritage, and the role that art can play in empowering groups and affecting social change



Bahiana carnival costume made by mother circa 1970s. Bahiana is a woman of African descent from the Northeast region of Brazil. Typically, they dress in white, use lots of adornments, and carry various fruits or homemade foods to sell on the streets. Carmen Miranda, the Brazilian bombshell made famous by Hollywood, adapted elements of Bahiana outfits into her stage clothes.

I was born in the late 60s in Porto Alegre, a river town of almost two million inhabitants in the most southern state of Brazil. The beguiling city of Porto Alegre was settled by Portuguese couples from the island of Azores. The state capital of Rio Grande do Sul State, the city honors the region's European influence, especially the contributions of German and Italian immigrants and its rural identity. As I locate myself within the boundaries of Brazil, I also need to offer the details about my first and most influential community—my family.



My parents, Leo and Theresinha Bastos, the summer I was born.

My parents, Leo and Theresinha Bastos, made an unusual choice. They crossed unspoken social barriers when they made their commitment to each other. They were independent adults, my mom in her late twenties and my dad in his late thirties.



She was a college educated, white middle class woman from an economically declining rural family. He was a black man, who overcame an impoverished childhood and carved out a stable and promising professional career. Their choice upset both of their families of origin. They stuck it out. Without ever lecturing to us they taught my two sisters and I the meaning of commitment, and shielded us from the unpleasant realities of prejudice and discrimination.

I grew up in a nurturing household. My parents had a very small group of close and loyal family members and friends who were a part of our lives. Their own formative experiences were complimentary. My father's frugality and caution, balanced by my mother's bubbly nature, my mom's discursive creativity complemented by my dad's passion for reclaiming old things, Theresinha's love for innovation expanded Leo's attention to tradition. Important people in my upbringing included my Godmother, Emerita Pinto, who asked me questions, exposed me to many artistic and cultural experiences, and encouraged me to dream big about the future. Cecilia, my paternal grandmother, had a profound influence. A descendent of slaves, she lacked the softness of mainstream grandmothers who bake and cuddle. We worked together, tending the garden, cooking, and talked. She told me about my ancestors and shared her practical knowledge of the world. She encouraged me to be competent at several things—cutting cheese, peeling guavas, and most importantly, finding my own voice.

I grew up learning to make decisions. In pre-school I decided I could walk to school by myself. At some level, it is highly possible that my folks have mixed feelings about preparing me to be so independent. They encouraged me to explore the world, beginning with my neighborhood, and cheered me on, as I went on beyond the limits they have anticipated. Growing up, I loved school and the excitement of learning. I read voraciously and talked incessantly to an attentive domestic audience, and asked many questions. I loved the arts. In school, art classes meant the freedom and lack of stringent rules of the tempera-scented art room. Outside school, there was the comforting routine of the dance studio that had been a part of life since age four.

My father has the creative intelligence of someone who can figure things out, and a self-taught approach to problem solving. Many evenings a year, he made me irate when helping to solve math problems in beautiful and elegant ways, never remotely resembling the textbook solutions. My mother is an astounding woman. She is capable of everything—working, cooking, sewing, reciting poetry—and knows how to make you feel special. She taught me how to be graceful and generous, warm and rigorous, and how to balance responsibility with improvisation. When I am at my best, I like to think I am emulating her.

My parents are far from perfect. They have surprised me by being too rigid and judgmental sometimes. Troubled by what they do not know or understand, they have directed me to a career in

education (my mother's profession) and away from art-based fields, such as architecture. Traditional gender roles and prejudice against the viability of an art career shaped their views. Nonetheless, it has worked out well for me and for my two sisters, Fabiane Bastos and Fernanda Bastos de Mello. Fabi and Fe, as we call them, are very competent and successful young women. They are both mothers to lovely children and have supportive partners. Fabi is a nutritionist with a private practice and Fe is a university professor in veterinary sciences. They are wonderful friends to me.

Crossing Borders

I am the first college-educated in my father's side of the family. Breaking that barrier caused me to constantly reflect upon the different spaces I occupy. I realize now, that growing up I grappled with a multifaceted identity. I strived to understand my place in society, the unique intersection of my experiences. In a manner similar to the contemporary Brazilian artist Ana Bella Geiger, I have searched for ways to represent these multiple locations of my personal experience. Her series of "Orbis Descriptio" [Description of the World] provide a template to register these simultaneous and complimentary positions. Geiger's wax-filled file drawers and imaginary geography represented the dual subaltern status of women and Latin American artists. My journey from a sheltered middle-class status in Brazil to an international career in art education unveils a sense of direction that was oblivious to me. As it is for all of us, it was not simple to



figure out where and how I fit. My parents had some options in mind, I had others. I wanted to see the world and fantasized studying abroad, but did not know how it could happen. I sensed that there were other spaces I could occupy, other experiences to have.



Anna Bella Geiger, *Orbis Descriptio*
[Description of the World].

Eventually my life changed. First, I spent several years as an elementary classroom teacher in Brazilian public and private schools, infusing art in the curriculum that does not include art classes taught by visual art specialists before grade five. I loved teaching and I loved art as much as I hated the educational system that doomed poor and Black children to failure and nurtured rich and spoiled rich kids. I got into some trouble in the schools where I taught—for teaching differently, for encouraging creativity and sense of community, and even once for teaching all the first graders in my class to read and write. In my confrontations with school administrators, I was told I was too brainy a teacher, too independent, and I was even fired a couple times. Needless to say, this was very confusing. On the one hand, I knew from the reactions of my students and their parents that I had things to offer. On the other, the lack of support from

administrators was devastating.

My troubles in the school system ignited a search for knowledge. I wanted to become competent to articulate the reasons why I conceived of education as a transformative practice committed to social justice. I realize today, that my coming to Indiana University in the early 1990s was connected to that desire for professional grounding, or better said, for educational ammunition. Following a leadership model I did not know existed, I was looking for self-empowerment as a condition to engage in the transformative work I do today. The stories I am telling about my personal transformation and instances of professional success are not individual successes. They are intrinsically connected to the work of you wonderful mentors who steered me in the right direction and were catalysts of my professional career.

Mentorship: Nurturing Quests and Advancing Questions.

In a feminist conception of mentorship, as defined by Pence (1995), the person with greater expertise teaches, counsels, guides, or helps the other develop both professionally and personally. I have encountered many mentors along my professional journey. I would like to acknowledge two of great impact, Dr. Maria das Gracas Feldens and Dr. Enid Zimmerman.

Dr. Feldens was my Professor during my undergraduate studies. She invited me to work with her as research assistant. Through that experience I developed an appreciation of research in education. She surprised me by inviting my thoughts and the other graduate assistants'. She

showed me that my ideas mattered and she modeled a collaborative and caring relationship. About three years after I had graduated and was working as a teacher, Dr. Feldens called to ask if I had considered applying to a master program. While that was something I would like to do, I told her, I did not want to return to my alma mater. I was interested in new territory and Dr. Feldens' follow-up question intuited it, "Have you considered studying abroad?" I had no idea how to realize such a dream. Having just returned from a month long visit to several universities in Indiana, Dr. Feldens told me about the Brazilian students she had met, and shared information she had gathered on several programs. With Dr. Feldens' encouragement and guidance, I was accepted into the Masters Program in Art Education at Indiana University. I remember asking Dr. Feldens why did she think I would succeed in an American university setting. "Because you like to ask questions," she confidently stated. I began then, to value my propensity for inquiry. My inclinations proved valuable through the many changes to come during the next years.

The tangible outcomes of my five years at Indiana University are my Master and Doctorate degrees in Art Education and the professional opportunities I partook thereafter. The intangible outcomes are countless. My relationship with Dr. Enid Zimmerman also evolved during my own dramatic arc of change. My first visit to Dr. Zimmerman's office required her to complete my sentences. As she gave me informa-

tion about the town, the program, the university, and my coursework, she helped me get oriented in a environment that was completely unfamiliar. It was my first time abroad and I was overwhelmed by cultural differences and the language barriers. Enid nursed me through that initial daze as a caring teacher and encouraging adviser. Later, when I could speak on my own, I was fortunate to work with Dr. Gilbert Clark as well as Dr. Enid Zimmerman in Project Arts (Clark & Zimmerman, 1997). The three-year gifted and talented program allowed me to work with teachers and students in two different Indiana communities and directed my interest to community-based art education.

Beginning with my doctoral research, I have investigated Community-Based Art Education (CBAE) theory and practices (Bastos, 1999). The thrust of my research is to better understand and develop principles for art education's potential to give voice to disenfranchised groups. The phrase "making the familiar strange" encapsulates the process of learning about, taking ownership and pride in one's own culture and art. Influenced by the ideas of Brazilian educator Paulo Freire, I have investigated the roles art education can play in the promotion of social change. I have asked what counts as art, who decides it, and who benefits? Reflecting postmodern concerns, my research promotes education and community practices in which artistic process and product are intrinsically linked, as it is evident in my current work with urban youths in the Art in the Market program in Cincinnati (Bastos, 2007).

Art in the Market is a community-based program that employs local youth to learn about art and engage in the creation and execution of community-based public art work. It employs a multidisciplinary framework that encompasses asset-based community development, art in the public interest, participatory-action research, and CBAE. My leadership role in the *Art in the Market* program has marked my experience at the University of Cincinnati (UC), because it integrates a primary site for research, a service-learning teaching initiative, and local community service. *Art in the Market* embodies my commitment to change-oriented art education praxis and it has been featured in many presentations and publications worldwide. On an important note, *Art in the Market* has offered the opportunity to work with Dr. Karen Hutzler, who was a graduate student at the time and now is an Assistant Professor at the Ohio State University. Dr. Enid Zimmerman and Dr. Gilbert Clark have recently visited the University of Cincinnati and worked with my current graduate students, illustrating how our relationship has changed.

Final Words

Mentor relationships affect empowerment of others. As I reflect upon my participation in our professional field, I am obliged to recognize the valuable mentorship I received along the way. I am trying to answer "How did I get here?" Any possible answer should include the notion that I have been supported by nurturing, challenging, and meaningful relationships." This talk is a tribute to the

many people who played mentor roles to me. My mother Theresa who taught me that I was free to make independent decisions, my grandmother Cecilia who requested that I found my voice and used it in competent ways—whether to ask for more of her fantastic cooking, or to express an idea. I also reserve a special place to my husband, Douglas Wissing, who has offered his journalistic and other talents as my editor, consultant, and ongoing sounding board and cheerleader.

Today, I better understand these relationships in light of Zimmerman and Thurber's (2002) feminist mentorship model. I realize that my professional journey is not isolated, but deeply connected with the ways in which women in education and art education grow into leadership roles and the evolving nature of these roles. Dr. Zimmerman's mentorship has expanded beyond academic and professional matters. Her many roles have included on call advice, escorting my family members during their visits to the United States, hosting my parents in her house for my wedding, and lending me her family heirloom pearls for me to use at the ceremony. The mentorship of Professor Feldens continues to create opportunities to me. Recently when she was visiting the United States, she invited me to a meeting with her former classmate, Dr. Nancy Zimpher, my University's President.

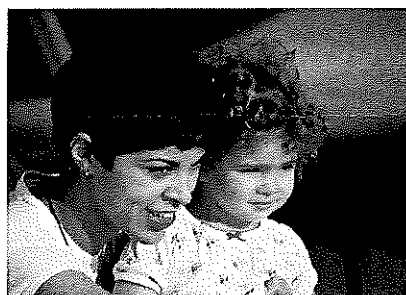


From left to right, myself; my mentor, Dr. Maria das Gracias Fddens; and University of Cincinnati President, Dr. Nancy Zimpher; November 2005.

Mentorship relations are in flux. They may encompass mentoring, collaboration, advice, and guidance. In addition to having being mentored informally by a number of significant art educators, such as Laura Chapman, Vesta Daniel, Elizabeth Garber, Jacqueline Chanda, and in Brazil, Ana Mae Barbosa and Leda Guimaraes, I have enjoyed becoming a mentor to talented and committed art education students. Developing models of feminist leadership, such as Thurber & Zimmerman's help us understand how to create a professional environment of mutual support that enables success.

To conclude, I would like to share one more story. As I was preparing this acceptance address my 12-year-old daughter Amanda asked me about this award. First, I told her it was a celebration of my work as a teacher educator, my interface with the community, and my research and publications. I said it is an initiative of the NAEA Women's Caucus, a special group within my professional organization that supports art educators in all stages of their careers. More importantly, I continued, the people in this group promote a caring environment of cooperation, col-

laboration, equity, and mutual support. Along these lines, success is not an individual feat, but it is dependent on relationships. I encouraged her to always ask questions, to be curious about the world, and not afraid of crossing boundaries. I told her about the possibility of "replacing a culture of domination with a world without discrimination" (hooks, 2000, p.110), where we are free and empowered to question and the only boundaries that matter are the ones that are self-determined. I would like to conclude by praising the NAEA Women's Caucus' prolonged commitment to implementing this vision of a different world by celebrating those of us who strive to make a difference.



My daughter, Amanda Bastos Dias and I circa 1996.

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2007 KATHY CONNORS AWARD ACCEPTANCE SPEECH

By Barbara Caldwell



It is with joy and a grateful heart that I accept the Women's Caucus Kathy Connors Award commemorating my teaching, mentorship, and collaborative work. I am honored to share the foundations and fruits of these endeavors through my photographs and narrative. I begin with some wisdom from Parker Palmer's *The Courage to Teach*:

Good teachers possess a capacity for connectedness. They are able to weave a complex web of connections among themselves, their subjects, and their students so that students can learn to weave a world for themselves. The methods used by these weavers vary widely: lectures, Socratic dialogues, laboratory experiments, collaborative problem solving, creative chaos. The connections made by good teachers are held not in their methods but in their hearts—meaning heart in its ancient sense as the place where intellect and emotion and spirit and will converge in the human self. (p. 11)



"Climbing together" builds connections; Caldwell photo

My own commitment to becoming a good teacher—and to training good teachers—has been integrally related to my creative and personal growth. My innate desire to foster self-actualization, empathy, and global perspectives in my students has led me to a holistic, transformative, pluralistic approach. My goal, simply stated, is to help people truly appreciate themselves and each other through art. I believe this multifaceted unfolding and extension of the self occurs most readily in creative community. I am grateful to those who have lit my path and shared the way.



"Me at three"; photo of Barbara Caldwell

Born with a love of people, a desire to explore, and a sense of wonder, it soon became apparent that I enjoyed play, particularly in nature and in groups. Early influences on my emerging ways and worldviews began with my mother, Anne, a lifelong light of compassion and love. She had a deep delight in the transcendent beauty of nature and in me. Maya Angelou

said, "Love affords wonder. And it is only love that gives one the liberty, the courage to go inside and see who am I really" (Angelou, as quoted in Lanker, 1989, p. 166). My mother's insightful intelligence and empathy led her to see the good in people beyond differences and to have faith beyond religious boundaries or challenging human experience.

My father, Don, was an engineer and business owner, a bridge-builder devoted to his valued employees as to his family. He was inventive and playful yet firm in his ideals, with a particular admiration for Abraham Lincoln. Living in central Illinois, I was significantly influenced by the ideas of Lincoln myself from an early age. A trip I took through Mississippi, Alabama, and Louisiana with my parents at age 11 brought me to many Civil War sites, expansive mansions, and the artful city of New Orleans. It also brought a heightened awareness of social injustice. Stunned at the site of drinking fountains in Birmingham marked "Whites only" and "colored," I thought of my dear Black friends in my integrated elementary school. I returned home that spring to see images in the media of Birmingham children downed by water hoses in the riots of 1963. Seeds of activism were planted. I gave a speech in high school against prejudice and was further impacted by the music and message of James Brown. I saw that art could call for change. I spoke out within and beyond my family for a world more just, more sane.

Powerful mentors have come into my life from classrooms, the media, and not-so-

chance encounters. Martin Luther King Jr. became a social justice mentor early in my life. His influence continues to affect my art and is passed to students in all studio and education classes I teach today.

My mentors in college helped me to find and respect my own vision and voice. At Illinois Wesleyan my professors called us artists from our freshman year. Experiential student-centered learning and late night café conversations deepened our awareness of art and of ourselves. The steadfast support my professors had for me was particularly evidenced in a meeting arranged with the university president to determine whether our controversial BFA show should occur. We discussed the content of our group exhibit, a mixed media show primarily addressing women's freedom of expression and coming of age. The show went on and we learned to believe in ourselves as well as our work.

Dr. Ethel Mincey encouraged me to combine my belief in the educational value of play with my eye for photography in an extended photo essay that became my master's thesis. The images convey my current teaching cornerstones: the wonders and value of rich aesthetic encounters, personal authenticity in art, creative collaboration, and respect for diversity.

Teaching yoga reinforced a holistic teaching approach



My training and work as a Kripalu yoga teacher after graduation reinforced the holistic teaching approach and personal development priorities my college mentors modeled. Recently, participating in workshops with my first yoga teacher, Liliás Folan, and with Martha Beck and Peter London continues the legacy of transformative education.

And again from Parker Palmer:

Teaching and learning, done well, are not by disembodied intellects, but by whole persons whose mind cannot be disconnected from feeling and spirit, from heart and soul. To teach as a whole person to the whole person is not to lose one's professionalism as a teacher, but to take it to a deeper level. (Palmer, 1998-99, p. 10)

Providing original photographs and multicultural resources for educational publishing companies including Bennett, McKnight, and Davis combined my images and teaching philosophy. This fusion has become part of my ongoing teaching and scholarship (Caldwell, 2003).

Doctoral work and teaching at Illinois State brought many creative integrated art collaborations. Dr. Susan Amster encouraged my creative global approach. Marilyn Newby introduced me to NAEA, and Maryl Fletcher DeJong to INSEA and the Women's Caucus. I led my core team of arts professors in the creation of collaborative, multicultural arts projects in which elementary education students used puppetry, performance art, music, and art making to address social and ecological

issues.

The first Illinois Summer School for the Arts for high school students was the subject of my dissertation. It was a process-oriented, interdisciplinary, intensive summer school program designed to foster creative growth and broaden student involvement in the arts. At my suggestion global issues were addressed in the final student group collaborations. The students gained a deep sense of belonging, living and creating with other insightful young artists.

Collaboration continues to be a core element in my teaching, outreach, service, art, and scholarship. Students in my Introduction to Art Education courses at Iowa State, many initially timid, are emboldened by the collaborative learning environment and projects designed to foster personal authenticity and empathy. Introduced to Keith Haring's life and work, the students create figures combining gesture drawing (for which I model!) and symbols that celebrate life and are displayed in collaborative installations. Faith Ringgold-inspired story quilt blocks designed by each student contain inspiring images of childhood within hand printed borders. Exchanged "Especially You Awards" are made from a variety of innovative materials. Each pays tribute to a selected classmate's interests, goals, and gifts.

Synergy fuels my creative spirit. My work as head of the Iowa State Graduate Art Education program and co-director of the New Art Basics curriculum project has been a wonderful vehicle for integrating teaching, mentorship, and collaboration. I sur-

pervised student-teacher researchers and mentored action research conducted in the classrooms of New Art Basics affiliated teachers, collaborating in the preparation of creative, pluralistic art educators. Biannual in-services supported the professional development of cooperating teachers and the professionalism of the students.

Shared original on-line curriculum resources provide access to the philosophy and myriad innovations to this university-community partnership. I combined original photographs, multicultural images, and text to create the Pluralistic Approach areas of the New Art Basics website (Caldwell, Dake, Saffy, & Ulch, 1999) and supervised management of the database of nearly 3,000 art teaching strategies. The curricular framework focused on human commonalities, cultural issues and traditions, and inclusive art histories. This integrated outreach fostered professional development, provided an affirming professional family, and created devoted, compassionate teachers.



A "Living mandala" of teachers and future teachers. Caldwell photo

Cooperative in-service learning experiences and conference presentations I mentored

provided more opportunities for students and teachers to inspire each other. Examples of Multicultural Perspectives in Art Education course projects my students designed for in-services follow:

Celebrate Life Through Art engaged teachers along with students in creating symbols of life and serenity spaces after September 11;

Living Mandala joined teachers and graduate students in the study and creation of mandalas including one that became a living tribute to collective attributes. Two children unexpectedly joined with the teachers in a related performance;

The Colors of the Salad Bowl proposed an affirming alternative to the "melting pot." The group celebrated diversity and collaboratively emphasized sharing creative gifts;

Community Building in Art Education involved an ICN conference I organized yielding project development in various school settings. Lisa Ulch Havlicek, my assistant, was inspired to do her graduate study on Collaboration in Art Education. "Picasso-inspired group portraits" and "Performance machines" strategies fostered collaboration across cultural, economic and academic differences.

"Cross-cultural mentor" projects I designed to broaden and deepen artistic affinities involved graduate students in the selection and study of an artistic "mentor." The "collaborative" work that re-

sulted intensified and expanded their creative vision:

Mount St. Helens by Helen Oji inspired Jennie Fickbohm to create a fluid expression of individual feminine strength in her watercolor entwined with a quotation from Oprah Winfrey;

LORI by middle school teacher Lori Pedersen is an empowered self-portrait inspired by the indomitable Frida Kahlo;

Kathe Kollwitz's work, *Rest in the Peace of His Hands*, evokes the need for security and care. My student Rudolph Perez created a beautiful wooden sculpture of a mother and child which his own daughter loved inspired by Kollwitz. It expresses a strong parental plea for a child's well being.

Cultivating authenticity in art and teaching helps future teachers discover their passions and pass them on knowing their influence can affect lives and communities they touch. Pluralistic action research I mentored addressed human commonalities and global or multicultural perspectives. I passionately served on 70 graduate committees in 9 years, leading over 40 as major professor. Students shared results in annual graduate action research exhibits and illustrated creative components. Examples follow:

"The Art of Recycling," by Jonathan Ogle. This action research involved fostering ecological awareness and using recycled materials as creativity catalysts in projects such as "Landfill Guards," and "Hip Today, Recycled

Tomorrow," a fashion show offering consumerism alternatives.

"Bring Art Home: Building Community Connections Through Family Arts," by Margaret Parks brought community members into the art room to share cultural art forms such as piñatas, Lao-tian braiding, and quilting methods, taught by the local quilting guild, to unite colorful self-portraits in class quilts.

"Personal Strength in Art and Art Education," by Emily Johnson helped students create symbols of personal strengths inspired by literature and varied cultural traditions. Their work also commemorated facing fears and engaged the power of words in artmaking.

"The Relationship of Art Experiences and Self As Indicated by Student Perceptions and Achievements," was a study by master teacher Ron Dinsdale. His commitment is fueled by devotion to authentic student growth and his life as an artist. His inspiring ceramic sculpture raises a call for caring for the earth and each other. His student activity, "In a learning environment, there are no mistakes," reflects his teaching philosophy.

"Women Artists Expanding the Boundaries and Practices of Art Education," by Pamela Ballard shared the work and contributions of women artists. A student's ability to create a sculpture about her experience of motherhood was impacted by Pam, who

modeled strength as a single mother and artist. Ron was her cooperating teacher.

I created an award, which Pam and many others received, for "Extraordinary Contributions to Women Through Art Education and Research."

"Narrative Portraits of Women in Iowa Building Appreciation for Diversity" (Caldwell, 1999) is a project I designed to explore the lives, venues, and influences of women influencing social change. Some were born in the U.S.; others came from far corners of the world. Our conversations and the photographic portraits I created with them were collaborative and revealing. All of them hope to influence how positively people view, experience, and respect human differences. Some examples include:

Carlie Tartakov—Multicultural educator and Dialogs Across Diversity Coordinator; leads many community and state groups devoted to social justice and peacemaking

Dr. Viviana Martinez Bianchi—Family practice physician and Hispanic rights activist teaches through example, advocacy, and physician education;

Marcia Harmon Rosenbusch—Director of the National K-12 Foreign Language Resource Center, which publishes K-12 teaching materials and hosts diverse language institutes for teachers; and

Jane Elliott—Her Riceville, Iowa, "blue eyes/brown eyes"

classroom experiments developed after Martin Luther King Jr.'s assassination experientially taught generations of children the injustice and pain of prejudice; she continues diversity training to this day.

Finally, I would like to share Global Family Portraits, created with International Student Organization members I had the joy of working with as faculty advisor. The power of creative synergy flowed between the students, entered my art, and enriched my life. I believe they convey the heart of my work.

All As One

*We Can Create a New World
Peace Star*



"Peace star"—international student friends; photo by Barbara Caldwell

I am grateful to my students, collaborators, and the mentors who have shared their creativity and compassion with me. This project is dedicated to my amazing North Star advisor, Martha Beck; my graceful godmother, Betty

Lambert; and my beloved world-traveling Uncle George, who at 77 continues to inspire me greatly.

One more note: As we all pause to recall those who have revealed and received our gifts, let me share these words from Oprah Winfrey: "When you make loving others the story of your life, there's never a final chapter, because the legacy continues. You lend your light to one person, and he or she shines it on another and another and another" (Winfrey, 2004, p. 206).

What a joy it is for me to be part of this illuminating flow.

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ANNOUNCEMENT OF TWO NEW FACULTY POSITIONS: ART EDUCATION DEPARTMENT BUFFALO STATE

The Art Education Department at Buffalo State is seeking two tenure-track faculty members at the Assistant/Associate Professor level

Responsibilities

As a teaching institution, Buffalo State expects faculty to be productive in the areas of teaching, scholarship, and service. Art Education faculty teach undergraduate and graduate art education courses, art courses for non-art majors, and they supervise student teachers. In addition, faculty are responsible for student advisement.

Requirements

A terminal degree (PhD, EdD or MFA) or ABD in art education or related field required. A minimum of three years full time K-12 art teaching experience or equivalent required. University teaching experience preferred. Evidence of scholarship/creative activity, commitment to the preparation of art teachers and the college mission, and the ability to model quality teaching and collegiality are necessary. Strong generalists with preferred expertise in some contemporary issues in art education, including but not limited to: curriculum and assessment, urban education, constructivist pedagogy, emerging technologies, stu-

dio art, and writing in the art classroom.

Buffalo State has the largest visual arts faculty in the State University of New York system. The faculty includes the departments of Art Conservation, Design, Fine Arts, Art Education, and Interior Design. The art education program at Buffalo State was founded in 1930, making it the oldest program in the United States maintained under state auspices. The department continues to grow, with 12 full-time faculty members + adjuncts, 290 undergraduate majors, and 100 candidates for the Master of Science degree, is one of the largest art education programs in the nation. The faculty collaborates with the State Education Department on curriculum and assessment projects. Art Education faculty interests include contemporary art, policy issues in art education, urban art education, feminist and diversity issues, critical thinking, art and special needs, museum education, new technologies, and the philosophy of art education. Resources on campus include the Upton Galleries, the Burchfield-Penney Art Center, the Center for Studies in Creativity, and the Center for Excellence in Urban and Rural Education.

The campus is located in the museum district which includes the college's Burchfield-Penney Art Center, the Albright-Knox Art Gallery, and the History Museum. Other community resources include commercial galleries, a professional theater district, the Buffalo Philharmonic Orchestra, HALL WALLS Contemporary Arts Center, The Big Orbit Gal-



lery, CEPA gallery, numerous entertainment venues, and Art Park at Lewiston. Year round recreational opportunities include beaches, boating, downhill skiing, and professional sports franchises. Buffalo is listed as one of the top five art destination spots in the country by American Style magazine. To learn more about the city and western New York, check www.buffalo.com.

Applications

Send letter of application, vitae, sample of scholarship/creative activity, three letters of recommendation, and college transcripts to:

Search Committee, Art Education Department, Buffalo State
1300 Elmwood Avenue
Buffalo, New York 14222
(716) 878-4106
<http://www.buffalostate/-aed>

Review and screening of applications will begin immediately and continue until position is filled. Buffalo State is an equal opportunity/affirmative action employer and particularly encourages applications from women and minority candidates.

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VISUAL CULTURE AND GENDER: AN ANNUAL

PEER-REVIEWED INTERNATIONAL MULTI-MEDIA JOURNAL

Visual Culture & Gender (VCG) is now online @

<http://www.emitto.net/visualculturegender> with its inaugural issue on September 6, 2006. The purpose of the journal is to encourage and promote an understanding of how visual culture constructs gender in context with representations of race, age, sexuality, social units, and social class. The significance of visual culture for art education rests not so much in the object or image, but in the learning and teaching processes or practices used to expose culturally learned meanings and power relations that surround the creation, consumption, valuing, and dissemination of images. Similarly, the significance of gender for art education involves issues of equity and social justice in the learning, teaching, and practice of art.

Submission of Manuscripts: September 1 is the deadline for submission of articles, images, and reviews of books, video/films, performance/actions, Web sites, visual culture, and exhibitions for an annual publication each autumn. VCG will consider for publication manuscripts that address gender issues in the context of visual culture and arts education. To be considered, manuscripts should be between 3000-6000 words in length with an abstract of 150 words. Images are encouraged with manuscripts and should be sent in digital format (jpg, gif, or png) with copyright permission provided. Images and visual research may be submitted.

Images must be accompanied by text and limited to 5 per submission. Original manuscripts should be prepared according to the APA (5th edition) style. Include in a cover letter that the manuscript is original, not previously published, and not under consideration elsewhere. Please place your name only in the accompanying cover letter and not in the manuscript to facilitate anonymous review. Send the manuscript electronically as an email attachment with .doc extension and your name to Karen Keifer-Boyd at kkb@psu.edu and Deborah Smith-Shank at debatart@niu.edu.

About the Editors:

Karen Keifer-Boyd, Ph.D., is an associate professor of art education and affiliate professor of women's studies at The Pennsylvania State University. She has had over 35 publications in the areas of feminist pedagogy, visual culture, politics of representation, virtual museums, ecofeminist art, forming online community, inclusion practices, cyberart, and multivocal art criticism.

Deborah Smith-Shank, Ph.D., is a professor of art and education, faculty associate of women's studies, and head of the art education division at Northern Illinois University. Among her numerous publications is the edited book *Semiotics and Visual Culture: Sights, Signs, and Significance* (2004). She has received national teaching awards and grants to conduct research on visual culture and gender in Ireland, Canada, Croatia, the Netherlands, and the United States.

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