

THE REPORT

Issue No. 10, Fall, 1977
Editor: Marion Cooley
Assistant Editor: Julianne Nickell

IN ORDER TO ELIMINATE AND SUPPORT ELIMINATION OF SEX DISCRIMINATION IN NAEA, THE LANGUAGE REFERRING TO LEADERSHIP ROLES WILL NOT INCLUDE THE TERM MAN OR WOMAN (PERSON MAY ALSO BE ADDED TO THIS LIST). EXAMPLES OF ACCEPTABLE TERMS ARE COORDINATOR, DIRECTOR, CHAIR AND MANAGER.

In the Spring, 1977 issue of THE REPORT, there was printed the above resolution, unanimously accepted by the Women's Caucus Advisory Board at the 1977 conference. This resolution was subsequently presented by Marylou Kuhn, Women's Caucus President-elect, to the NAEA Board of Directors meeting on April 2, for their adoption. The resolution was read into their minutes, but not acted upon.

In July the NAEA News appeared still using the questionable terms. In August, President Sandy Packard, while expressing appreciation for the excellent coverage given the Women's Caucus program in the publication, asked again that the use of sexist language, such as chairman, be discontinued.

The response to Sandy's request was not encouraging. NAEA administrative policy, following the resolution adopted by the National Association of Parliamentarians, rather than the resolution of the NAEA Women's Caucus, apparently dictates the continued use of what the caucus had termed "sexist language."

THE BATTLE HAS BEEN JOINED!

Letters went at once from both President Sandy Packard and President-elect Marylou Kuhn, and from other Women's Caucus members who were aware of the problem, to NAEA President Elliot Eisner, requesting his support of the Caucus resolution at the September NAEA board meeting. Citing the policies of McGraw-Hill Co., the College Art Association, the Women's Caucus for Art, and the American Association of University Women, in their use of non-gender terms, they requested a prompt executive decision on this matter.

We trust that, by the time this issue of THE REPORT reaches you, favorable action will have been taken on our resolution, and future NAEA publications will be free of sexist language.

The Women's Caucus of the NAEA and THE REPORT serve to give voice to the concerns of many NAEA members. It is in just such issues as this that the work of the Caucus can help the actions of the NAEA to be more truly representative of the wishes of its membership.

The next issue of THE REPORT will bring you news of the action taken by the NAEA board on this matter as well as the disposition of the other two resolutions presented in April. These resolutions are found at the top of Page 2.

EXCEPT FOR ARTICLES MARKED © THE MATERIAL IN THE REPORT MAY BE REPRODUCED IN WHOLE OR IN PART WITHOUT WRITTEN PERMISSION PROVIDED THAT EACH SUCH REPRODUCTION CARRIES AN ACKNOWLEDGEMENT TO THE AUTHOR OF THE SECTION BEING REPRODUCED. THIS RESERVATION IS IN KEEPING WITH OUR DESIRE BOTH TO MAINTAIN AND TO ENCOURAGE THE HIGHEST POSSIBLE PROFESSIONAL STANDARDS AND TO DISSEMINATE THE INFORMATION WHICH WE PRINT.

1. Whereas there is not currently available data about art teachers/art educators at all levels, the true status of the field (number of students per art educator per state) and the proportionate involvement by men and women; Therefore, be it resolved that the National Art Education Association initiate, support, and implement such a census for the field of art education.
2. Whereas a survey of officers and board members of the National Art Education Association shows an average ratio of 20.6% women/79.3% men (officers), and 35% women/64.9% men (Board of Directors) since the founding of the Association in 1947; Therefore, be it resolved that in order to move toward a more equitable proportion of women NAEA officers and board members based on the ratio of women to men in the association, that all NAEA officers and board members request specifically on nominating forms that both women and men be nominated for all available positions.

IMPORTANT NOTICES

Nominations are now being accepted for President-elect, Treasurer, and Secretary of the Women's Caucus. Please use the form on the back page of this issue to enter your nomination.

We are still accepting proposals for the Women's Caucus sessions of the 1978 NAEA convention to be held in Houston, Texas. National requests that all programs center on the themes of survival and in-service skills for art in the schools. Use the form on the last page of this issue to indicate your interest.

Invitation to Authors

The Spring issue of Studies in Art Education will be devoted to the broad topic of related arts as well as the particular conceptions of arts education and recommendations outlined in Coming to Our Senses: The Significance of the Arts for American Education.^{*} Brief commentaries of about 1000 words as well as more extended critical articles are invited. Topics in special need of examination, in the Editor's view, include: an historical review of professional interests in "related arts" concepts and programs; philosophical substantive, political, cultural and other bases for the current interest in related arts programs; implications of the Panel recommendations for research, teacher education, curriculum development, and so on. Manuscripts must be received by December 10. Please follow "Instructions to Authors" in Studies.

* \$5.95, McGraw-Hill Co., 1977.

Please send manuscripts to:
Laura H. Chapman
Editor, STUDIES IN ART EDUCATION
343 Probasco Street
Cincinnati, Ohio 45220

Other concerns of the Women's Caucus continue to need our attention. The following material outlines the present status of the official Position Statement.

POSITION STATEMENT UPDATE
NAEA BOARD RESPONSE TO OUR POSITION STATEMENT
Sandra Packard

Our "Women's Caucus Position Statement" was unanimously adopted by our membership at our 1976 conference business meeting in St. Louis. I then presented it for adoption to the NAEA Executive Board at their meeting at the same conference. The board considered our statement at their fall meeting, and the following official board responses were returned to me at our 1977 conference in the form of the NAEA Board meeting minutes.

Position Statement
National Art Education Association's Women's Caucus

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

We recognize that the present problems of women 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 as educators within the profession.

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 sexual 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 sexist attitudes and social patterns. Such practices maintain women in positions of limited power, achievement and aspiration.

- I. It is the role of the National Art Education Association's Women's Caucus to:
 1. Increase and support action on behalf of equality for women by:
 - a) increasing professional and public awareness of the contributions of women to the arts and art education professions.
 - b) making recommendations for action by the National Art Education Association on matters affecting the status of women in the profession and sexual discrimination in education.
 - c) monitoring the National Art Education Association in respect to the participation and leadership of women within the organization.
 - d) establishing relationships with other professional women's organizations.
 - e) encouraging research on the status of women.
 - f) supporting the concept of flexible job arrangements that permit women to continue in graduate school and professional service without penalty.
 - g) encouraging changes in education curricula to include the contributions of women and to eliminate sexual stereotyping.
 - h) demonstrating support for the activities of individuals in art education whose efforts on behalf of women have made them targets for discrimination.
 2. Provide supportive services for women by:
 - a) helping women develop a sense of their own value in the job market place.
 - b) inspiring women to assume positions of leadership in art and art education.
 - c) fostering mutual support among women in the arts and art education professions.
 3. Provide educational service for women by:
 - a) surveying women membership for concerns and suggested activities and conducting programs on these concerns.
 - b) publishing a journal to report on the Women's Caucus and to provide a vehicle for recognition and advancement within the profession.

(There follow those portions of the position statement that warranted a response. The first column is from our paper. The second is their response in full, and the third are my comments as President.)

II. Recommendations for the National Art Education Association:

1. Support equity for women within the organization by:

	<u>NAEA Board Action</u>	<u>Our Response</u>
a) seeking greater participation of women in all its activities and ensuring equal representation at all decision-making and management levels.	"The board interpreted this item as meaning equal opportunity."	We are pleased to see recent efforts in this direction and encourage continuance. We have submitted a resolution for NAEA Board adoption addressing this. (See <u>May Report</u> .)
b) following the principles of open hiring for all management positions in NAEA and adopting an open listing policy whereby those positions are listed in the <u>NAEA News</u> .	"NAEA is already an Equal Opportunity Employer."	
c) ensuring equal access to announcement space in the <u>NAEA News</u> and other NAEA literature for Women's Caucus activities.	"Item c is already being done."	The <u>NAEA News</u> has always been open to publishing our material and we are most appreciative.
d) examining for and ensuring against discrimination in the awarding of the S.H.I.P. scholarship.	"Item d is already being done."	This is an area for our task forces to study.
e) supporting the Women's Caucus.	"Item e is already being done as Women's Caucus is a recognized affiliate."	
f) 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 do not take a stance discriminatory to women on pregnancy, maternity or other health issues.	"Suggestion was made that we encourage those plans being evaluated for those characteristics."	I have examined the plans and found no areas of discrimination. If any are found, please let us know and we will pursue.
g) arranging for the care of children of male and female members attending sessions at annual meetings.	"Item g has been done."	Hotel services are available. Also the <u>NAEA News</u> printed a questionnaire at our request to see interest in child care services, and the response was too low to warrant further effort.

h) 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.

"The board felt that this was the duty of the state organization and that Women's Caucus should invite states to do so."

I invited each state president to send a representative to our 1977 Business meeting at the conference. Also, Elaine Godfrey will work this year as Women's Caucus liaison to the States Assembly.

2. Be a public advocate for the elimination of sex discrimination and stereotyping in the art education profession by:

a) developing a national policy statement condemning sex stereotyping and discrimination.

"The board invited Women's Caucus to prepare policy statement."

We shall work on this.

b) 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.

"That is something the Caucus could do as a matter of professional interest."

Many professional organizations have supported this kind of research. It is the responsibility of the profession as a whole, not just the Caucus. We have requested just this of NAEA through a resolution to the board at the 1977 conference.

c) encouraging regional, state and local branches of NAEA and state arts councils to sponsor workshops devoted to eliminating sex discrimination.

"Encouraging these groups to be aware of the need for established workshops."

Who and how?

d) making available at no cost the Women's Caucus position statement to all requesting individuals and institutions.

"It is always the opportunity at national conferences that there would be special opportunity for these topics."

Response does not deal with request for free provision of written statement. Seems to be a miscommunication. I now provide this to all requesting individuals but our request was that NAEA do this.

e) passing a resolution in support of Title IX, the Women's Education Equity Act, and the Equal Rights Amendment, and disseminating this to the membership and to appropriate legislative officers in each state where ERA is under consideration.

"The board asked for Women's Caucus to prepare a resolution for proposal. However, ERA could not be supported as it is a political issue and due to our non-profit tax exempt status, we cannot legally become involved in political issues."

f) developing a resource file for referral of cases involving discrimination.

"This would have to be developed by the Women's Caucus."

- g) withdrawing recruiting privileges through the NAEA placement services from firms, corporations and institutions which discriminate against women. "We already do not recognize corporations and institutions that are not EOE." Excellent! How has this been checked?
- h) holding the national meeting of NAEA only in those states that have ratified the Equal Rights Amendment. "Rejected--same reason as in.2e." Can not holding a conference be illegal?
- i) funding the development of a slide presentation or film on women in art education and making it available to NAEA membership awareness and to demonstrate role models to students. "Women's Caucus must do this." Not necessarily, but we need a woman or man interested in making a proposal to NAEA and undertaking the project. Any volunteers?
3. Acting as an educational agent for positive change by:
- a) devoting an issue of Art Education every other year to topics such as contributions of women in art education, sex discrimination, bias-free curriculums, etc. "Considerations will be made but no commitment for time schedule."
- b) working to eliminate discriminatory role expectations which direct males or females into specific levels of educational institutions. "The board encourages this idea."
- c) establishing editorial guidelines against discriminatory language usage in all future NAEA publications. "The board asked the Caucus to define specific problems and guidelines regarding editorial needs." We suggest the adoption of the American Psychological Association's guidelines on nonsexist language to be found in the APA Publication Manual, Second Edition 1975 Change Sheet, #2.6, page 28.

This outlines the current situation with our Position Statement. I welcome your comments, feelings and ideas on this. Send to Sandra Packard, Department of Art, Miami University, Oxford, Ohio 45056. Our task forces and advisory board members are working to accomplish each of these statements, but we need to know which aims you feel are most important and what you'd like to see happen. If you have comments on the NAEA Board responses or directions you'd like to see them take, write them also % Elliot Eisner, NAEA President, Art Education, Stanford University, Stanford, California. It is clear that the mere drafting and presenting of this statement is not sufficient to accomplish our goals. Our energy and efforts are still essential.

REPORTS FROM CAUCUS COORDINATORS

We have heard from a number of coordinators, reporting on the work going on in their respective areas.

The Task Force Committee, led by Dr. Margaret Hicks, reports:

The Task Force Committee has six directors, one for each of the areas listed in the Position Paper. These directors are: Area One, Dr. Helen Janes; Area Two, Ms. Ruth Marie Davis; Area Three, Dr. Shirley Musgrave; Area Four, Ms. Barbara Boyer; Area Five, Ms. Pam Sharp; and Area Six, Dr. Georgia Collins. Each of the directors has selected her committee members. All but a very few committee members have now submitted proposals of plans to address their topics in their respective areas.

These proposals will be utilized by Mary Alice Brumbach as she writes a proposal for funding from the federal Women's Educational Equality Act Program. We are hoping to receive funding from this source to implement the Task Force's proposals.

At present the Women's Caucus board is in the process of establishing priorities as to which topics and areas should be dealt with first.

Enid Zimmerman, whose Nominating Committee includes Dr. Marylou Kuhn and Dr. Trudy Shiel, is now accepting nominations for President-elect, Treasurer, and Secretary of the Women's Caucus. Please use the form on the last page of this issue to enter your nomination. Due date for the nominations is December 1, 1977.

As corresponding secretary, Enid is also keeping officers and coordinators informed about the various caucus activities.

The Mary Rouse Award Committee is currently determining criteria and the process to be used in selecting recipients for the award. It is projected that by mid-December final decisions will be made regarding both criteria and process so that the award can be made at the 1978 Women's Caucus Meeting.

The Committee invites you to send in your suggestions to:

Jessie Lovano-Kerr
Memorial Hall East
Indiana University
Bloomington, IN 47401

John Michael, heading the Research Committee, reports:

We are planning another research session involving male/female differences in art education. This session will be held the first day of the conference. Anyone interested in presenting research concerned with this theme should contact John A. Michael, Art Department, Miami University, Oxford, Ohio 45056.

The Local Programs Committee work has been going forward. Sylvia Greenfield has placed a Notice in the Illinois Art Education Bulletin offering help in obtaining information and sources of information on:

- The history of women in art and art education
- Women in film and photography
- The education of women in the arts
- Contemporary issues of women in the arts
- Issues of women in the arts and higher education

- Bibliographies, syllabi, course descriptions
- Grant information

Sylvia writes: In June, I attended the Midwest Women Artists Conference at Saugatuck, Michigan, and talked to several women, although most were not in art education. Some promised to pass on the information.

I presented a summary of the program in Philadelphia to the board of the Illinois Art Education Association and will have a program at the annual meeting in December.

Toward the end of the month, I will be visiting the Art Department at Murray State College in Murray, Kentucky, and will talk to the women in the department.

So far, no one has approached me for information or programs and no one has taken me up on any offers. Since I will not be doing this next year, I will be happy to share any knowledge or information with whoever succeeds me.

Sylvia may be reached at:

School of Art
Southern Illinois University
Carbondale, IL. 62901

Dr. Rogena M. Degge, Conference Abstracts Committee, writes:

I am, at this point, a committee of one. At the 1977 NAEA Conference I suggested to Sandra Packard that we have our proceedings, particularly all the presentations, made available in the form of abstracts. This seems important not only for those who attend our portions of the conference, but for those of us interested who cannot attend, and for historical reasons. It was, in fact, my frustration at being able to attend only two presentations in Philadelphia that led to this suggestion.

In December or January Sandra will provide me with each program chairperson's name and address. I will solicit each leader's help in obtaining abstracts in order to have them available in booklet form at our conference registration.

Any further suggestions or additions to this new service are welcome.

Because of some unforeseen circumstances, Ann McGee cannot continue to serve at this time as Membership Committee head. She remains a member of the Caucus, and we look forward to the time when she can return to active participation. The new appointee to that post is Cindy Bixler, Indiana University, Bloomington, Indiana.

Report on the 1978 Convention

Plans are going forward for an exciting Women's Caucus program at the Houston 1978 convention. Most program proposals are already in; a form for entering your proposal in on the last page of this issue. We would like to urge all members of the Women's Caucus who can possibly do so, to attend the business meeting at the conference, help to elect the new officers, and participate in the decision making of the Caucus. There will be no registration fee for attending caucus programs, but, of course, you will still want to support the caucus with your membership, and continue to receive THE REPORT.

Congratulations to Leona Zastrow, recipient of the Ship Award. The award will help to finance Leona's further studies in art education.

A New Book of Interest

November, 1977, will see the publication of a book by Women's Caucus member Joelynn Snyder-Ott, whose exhibition and program at the 1977 convention was memorable. The book will be published by Celestial Arts/Les Femmes Publisher, 231 Adrian Road, Millbrae, California at \$4.95, \$9.95 hard cover. WOMEN AND CREATIVITY is described as "An exciting introduction to the contributions of women to the world of artistic achievement." "WOMEN AND CREATIVITY restores a knowledge of the significant artistic contributions women have made. Joelynn Snyder-Ott traces in words and photographs women's dominance in the art of the pre-Christian fertility cults; provides an exciting introduction to female iconography as it exists at Stonehenge; traces the effect of art as yin and yang in society; and introduces her readers to 'lost artists,' once in the mainstream of the art world." Joelynn teaches drawing at the College of Arts and Architecture at Pennsylvania State University.

This issue introduces a new section of THE REPORT, "Personal Profiles." Editorial Board members Lita Whitesel and Barbara Kazanis will be contributing interviews of interest to the Women's Caucus Membership.

Personal Profile: Interview with Sylvia Lark
by Lita S. Whitesel

Sylvia Lark is an artist who uses a combination of many printmaking, drawing, and painting techniques. She has exhibited extensively in this country and was just invited to take part in the First Biennial of Graphics in Maracaibo, Venezuela. In addition to exhibition success, Lark's talents have yielded her two prestigious offers for the coming academic year -- a Fulbright grant to work in Korea and a teaching position at the University of California at Berkeley. She was born in New York in 1947, received an M.F.A. degree from the University of Wisconsin, Madison, in 1972, and since that time has taught in the Art Department at California State University, Sacramento. She lives in San Francisco and is represented there by the Zara Gallery.

The following is from an interview between Sylvia Lark and Lita Whitesel in Sacramento, May, 1977.

LW: You have recently received a Fulbright grant for study in Korea and you have made previous trips to the Himalayan mountains. The imagery from the first Himalayan trip was very evident in your San Francisco Museum of Modern Art show in 1975. What do you look for when you travel to cultures so different from your own, and how do you plan to use the Korean experience in your work?

SL: When I travel, I really don't try to look or feel for specific things. It just happens, and I feel a real empathy for things that I see in Asia and in the mountains. I'll take a photo or try to remember something about it which sometimes shows up later in my work. If I accept the Fulbright and go to Asia, I hope to look into the caves in southeast Korea, where there are incredible rock carvings of Buddhist images. I also hope to try drawing and printing on the beautiful Korean papers, and I want to continue to study the art and people there.

LW: What is your art background, and how has your work changed over the years?

SL: I was a painting major as an undergraduate. I painted lots of large figurative and expressionistic, Pascin-like paintings and took a few printmaking classes. I really loved the possibilities graphics presented and studied printmaking and painting at the University of Wisconsin at Madison. My subject matter has always been illusionary and dreamlike, but I have on and off for the past eight years incorporated erotic images into my work. I often incorporate many different media and images into one piece. I'll combine drawing, printmaking, and painting in a single work. I like the effects of each of these media, and I feel each has a power others don't. Subjectively, my work reflects my life. Presently, after several Asian trips, my work has eastern and mystical elements in it. I'm also working on a large studio installation piece right now that has a definite eastern feeling, and I'm really excited about it.

LW: What are your work patterns? Sporadic? Non-stop?

SL: My work patterns are non-stop for a few months and then very sporadic for a while. I don't ever worry about not making products. I feel that the conceptualizing part of it is most important to me.

LW: Is the attitude of being a woman reflected in your work?

SL: Yes, I think so. I did many erotic prints and paintings and two erotic books dealing with the male over the years, which I probably would not have done if I were a male. Ideally, your work becomes part of what you are, and since I am a woman, that is part of it.

LW: Have you noticed any change over the last few years in the attitudes of dealers or curators toward showing your work that you would attribute to the feminist movement?

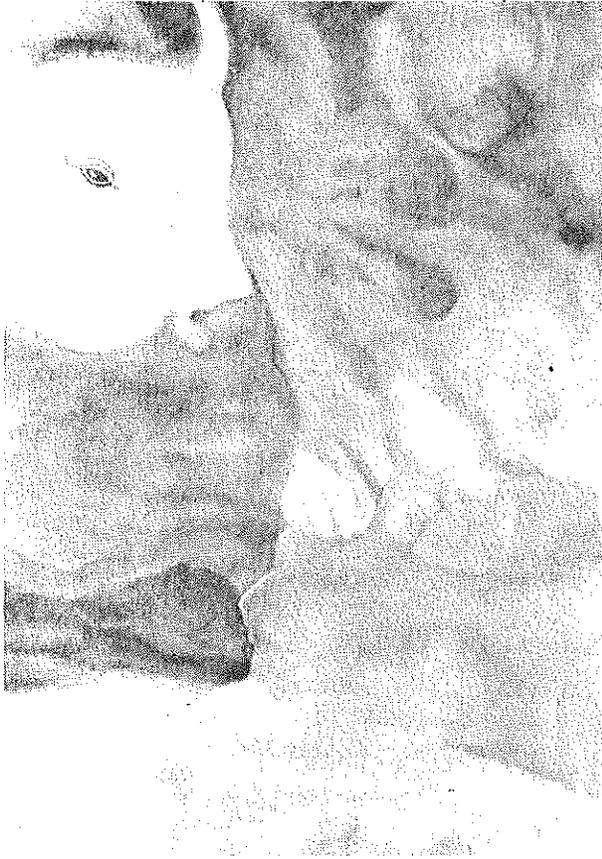
SL: Very definitely. I feel they are more responsive now, but there is still a long way to go. The top New York City galleries have from 0-20% women artists. It's very hard for women and men artists now because there are so many of us, but I feel that women constantly have to prove themselves professionally because of the distrust many dealers have, and it's harder for us. However, there are many very good emerging female and male curators and dealers who can respond to artists in a totally non-sexist way which is very promising.

LW: What advice would you give young women wanting to be artists and wondering what they should do to be successful?

SL: Well, if they are truly dedicated, they will always be working on their art, so I'll deal with other advice. It's very easy for women to get discouraged or intimidated in art school. Of course, the same could be said about men, but -- because there are so few women instructors and so many female students; because many historians continue to write women out of art history; and, as was true here at CSUS, an art history professor may still profess in class that there are no great women artists -- it's hard not to get discouraged. I try to be a strong model for my women students. I have an incredible number of excellent women students. I try to help them realize that it's not important to slip into what has already been defined as the successful way to advance as an artist or slip into heavily male-dominated circles of artists who promote each other. I encourage them to make their own power individually and collectively with other strong women or men. They can do this in part by being very good in whatever medium they are working in, by supporting each other professionally and emotionally, and by speaking out on issues they believe in, beginning in the classroom.



Artist Sylvia Lark
Photo by Lee Davis



Title: "We Meet in the Name of the High Mountain"
Medium: Pastel
Size: 30" x 42"
Artist: Sylvia Lark

Personal Profile II: Interview with Joan Moment
by Lita S. Whitesel

Joan Moment's paintings contain an interplay of radiant movements of tiny dots of color with fixed, deliberately placed objects. The overall effect is one of pulsating stillness, giving the viewer a glimpse into a magical, primitive world. The artist was born in 1938 in Pennsylvania, grew up in Connecticut, where she received B.S. and R.N. degrees, and moved to Colorado, where she obtained an M.F.A. degree. She has shown her work extensively in this country and abroad, most notably with a one-person show at the Whitney Museum of American Art in 1974. She currently teaches art at California State University, Sacramento.

The following is from an interview between Joan Moment and Lita Whitesel in Moment's studio in Sacramento, May, 1977.

LW: How do you plan your paintings, and how has your work evolved into the current imagery you're using?

JM: Sometimes the paintings will work off of each other. For example, I'll do a painting and get an idea from something that's happening in it that I want to focus on more completely. Then I might decide to develop that interest more in a subsequent one. Other times I'll have some sort of experience like the time I did a painting called "Almond Orchard." It evolved from a bicycle ride outside of Sacramento. All the orchards were in bloom, and as we rode by an irrigation ditch, ducks flew up very suddenly in front of us. The impact of the beauty of being in that place and the things that were going on made me decide to paint something like it.

To get started, I usually do a number of very loose drawings. Sometimes I have an idea, and sometimes the idea is very vague. Maybe I'll decide to do a fir tree, with it being the central image in the painting. I'll invent a way of drawing that fir tree

or make up various trees and different forms of branches and leaves. It's like searching for a form that has an importance about it.

LW: How did you hit upon this particular way of painting, using the small dots of color?

JM: It evolved fairly gradually. Going way back when I was a student, I almost always worked off colored backgrounds. As far as the dots go, when I came to Sacramento I met Jim Nutt and Gladys Nillson, who were working here at the time in acrylics. Also, I was very interested in Australian aborigine art, so I started going to the library and looking a lot at that. They used dots and dashes to make their forms. And I was very interested in American primitive mosaics and African pottery with white dots on black backgrounds.

I started doing pieces that were fairly large, with rubber condoms embedded in a rubber surface. Then I started painting dots around the condoms as a background, and that was the first dotted painting. I did a series of those. The last one was very colorful, and the condoms were disguised so that the shapes in the painting looked like other things and the condoms seemed less important. When I did that, I began thinking about making paintings with other kinds of imagery, using the same dotted technique. So in a way it was a smooth transition, and in another way it seem like a big leap because it was going from something conceptual in appearance to something that was tying in abstraction with imagery.

LW: How did you first become interested in being an artist?

JM: As I was growing up, I liked to draw a lot and practiced from "How to Draw" books. In my family I had very little exposure or encouragement, except for my grandmother, who lived far away and sent me drawing books. She always encouraged my interest. At the same time my parents encouraged me to be a nurse. I took an art class in high school and did very badly in it. I decided after taking that one class that I had no talent and it would be ridiculous for me to study art. So I went on to become a nurse. It wasn't until I moved to Colorado and found myself in a community that had a strong program of night classes in art at a university that things changed. I had just had my son and wanted to take a night class to get out of the house.

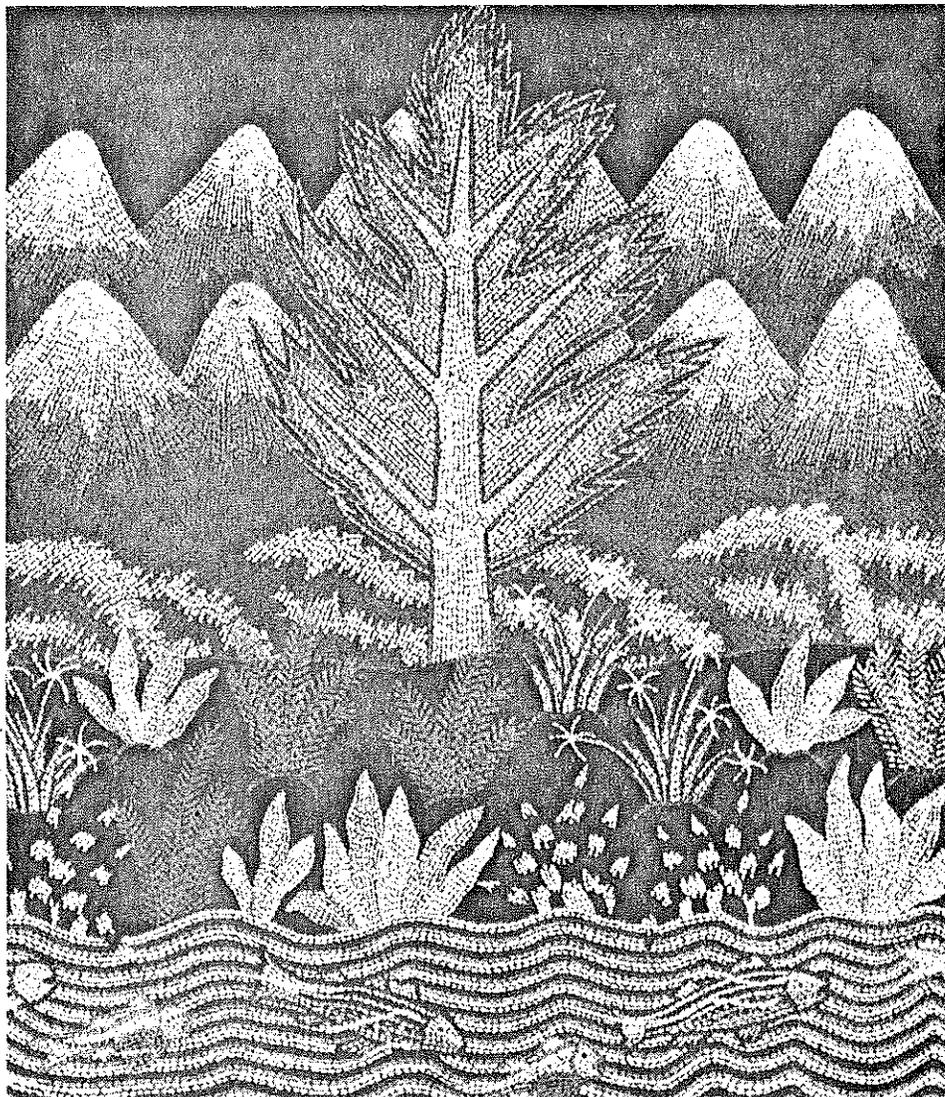
LW: Were you working as a nurse?

JM: No, because Ben was only three months old. I just decided to sign up for a beginning drawing class. The following summer I took another class from the only woman art teacher I've ever had. She was young, married, pregnant, showing her work, doing a lot of painting, and a very good role model. Seeing her do those things was enough for me to think, well, I could do them too, if I really wanted to.

Betty Friedan's The Feminine Mystique was also very important, giving me a lot of positive reinforcement, especially with the idea of going back to school and pursuing a career.

LW: How soon did art begin to loom in your mind as a career rather than just as an outlet?

JM: I'm not sure. In the third class I took I asked the teacher how I could get into graduate school. Almost the entire time I was in school I was married, and I never thought about the reality of surviving and supporting myself as an artist. I just wanted to be an artist. When I was finishing school, I was not planning to apply for any teaching jobs. I didn't go to the College Art Association art conference because at that time I was single and it would have meant leaving my son. I had just gotten a divorce, and it was a very traumatic period. I didn't have the money to make a long trip to wherever it was. As it turned out, I did hear about a job a couple of months before I graduated. Several of my teachers encouraged me to apply for it. I never would have done it if it had not been for that encouragement. But I did, and I got the job.



Title: "Tree on Fire"

Artist: Joan Moment

Date: 1974

Medium: Acrylic on Watercolor Board

Size: 25" x 22"

Privately owned

LATE NEWS:

Congressman Fred Richman (N.Y.) is proposing legislation that would allow citizens to donate \$1 of their tax refunds to the National Endowments. You are urged to express your feelings on this proposal to your Congressman.

Judy Loeb, past senior editor of THE REPORT, and present review editor, shares with us the following most useful paper, GRANTS TO INDIVIDUALS IN THE VISUAL ARTS.

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REFERENCES ON PREPARING GRANT PROPOSALS

Developing Skills in Proposal Writing, 1971, Mary Hall, Continuing Education Publications, Extension Hall Annex, University Campus, University of Oregon, Corvallis, Oregon, 97331, \$10.00.

Grants: How to Find Out About Them and What to Do Next; 1975. Virginia P. White, Plenum Publ., 227 W. 17th St., N.Y., N.Y., 10011 \$19.50. (Includes information about copyrights.)

Grantsmanship; 16 mm. color film, 5 minutes running time; written by Lee Katz, directed by Carl Bulduf; order from Media Services, Eastern Michigan University, Ypsilanti, Michigan; purchase \$75.00; rental \$10.00 minimum.

How to Write Successful Foundation Presentations; 1970, Joseph Dermer, Public Service Materials Center, 104 E. 40th St., N.Y., N.Y., 10016, \$15.00.

"Program Planning and Proposal Writing"; 1975, Norton J. Kiritz, Executive Director, The Craftsmanship Center, 1015 W. Olympic Blvd. Los Angeles, Calif., 90015, \$1.00.

"What Makes A Good Proposal?", 1972, F. Lee Jacquette and Barbara I. Jacquette; also "What Will a Foundation Look for When You Submit a Grant Proposal"; 1972, Robert A. Mayer; The Foundation Center, 888 Seventh Avenue, N.Y., 10019, free; request also "Arts Funding Biblio."

"Proposal Development Handbook"; 1975, edited by staff, American Association of State Colleges and Universities, Suite 700, One Dupont Circle, Washington, D.C., 20036, 35¢.

II

GENERAL SOURCES OF INFORMATION ON GRANTS

"Aid to Individual Scholars"; American Council of Learned Societies, 345 E. 46th Street, N.Y., N.Y., 10017, free.

Annual Register of Grant Support; 1975-6, 9th edition, Marquis Academic Media, 200 E. Ohio St., Chicago, Illinois, 60611, \$47.50 (10th edition should be available June 1977).

Catalogue of Federal Domestic Assistance; Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., 20402, \$14.50.

"Program Announcement"; 1976-77; "Education Programs"; National Endowment for the Humanities, 806 15th St. N.W., Washington, D.C., 20506.

III

SOURCES OF INFORMATION ON GRANTS IN THE ARTS

American Artist; "Grants to Individual Artists From Private Foundations and Foreign Governments" (Jan. 1974) by Will Holden; "In Search of a Retreat: A Guide to Art Colonies" (Feb., 1976) by Doreen Mangan; Write American Artist, 1 Color Court, Marion, Ohio, 43302, individual copies \$1.25.

Art Letter, April 1976 and Sept. 1976; published by Art in America, Inc. 150 E. 58th Street, N.Y., N.Y. 10022; \$3.00 for single issues; \$28.00 for one-year subscriptions.

Cultural Directory: Guide to Federal Funds and Services for Cultural Activities; 1975, ACA Publications, 1564 Broadway, N.Y., N.Y. 10036, \$4.00.

"Visual Arts Program"; fiscal year 1977; National Endowment for the Arts, Columbia Plaza, 2401 E St., N.W., Washington, D.C. 20506.

Washington International Arts Letter: "Private Foundations and Business Corporations Active in the Arts/Humanities/Education; 1974, Daniel Millsaps, et al; \$45.00. Grants and Aid to Individuals in the Arts, 1975, 2nd edition, \$12.95. Order from 1321 4th Street N.W., Washington, D.C. 20024; subscriptions to the newsletter: 10 issues for \$16.00.

IV

SOURCES OF MAJOR MONEY GRANTS AND COMMISSIONS TO INDIVIDUALS IN THE ARTS

The American Academy in Rome, 101 Park Avenue, N.Y., N.Y., 10017; fellowships in Art History, Painting and Sculpture; living quarters, meals, studio, stipend (about \$4600, more for accompanying families); award for one or two years; no age limit but interested in young candidates; applications due December each year; residencies begin September 1.

Fine Arts in Federal Buildings; Assistant Commissioner for Construction Management, Public Services Building, Washington D.C., 20405; this agency oversees the new federal ordinance program which sets aside 1/2% of all monies spent for the construction of federal buildings for the purchase of sculpture; however commissions are awarded by the architects or builders.

Friends of Photography, P.O. Box 239, Sunset Center, Carmel, California 93921; \$1500 Ferguson Grant to individual photographers to advance their careers.

George A. and Elia Gardner Howard Foundation, Maurice Glicksman, Sec., The Howard Foundation, Brown University, Providence, Rhode Island, 02912. This is awarded in the arts every third year (for 1977, 1980, 1983, etc.); \$3000 to \$7000; requires an institutional nomination.

The Elizabeth T. Greenshields Memorial Foundation, 1814 Sherbrooke St. West, Montreal, Que., Canada, H3H 1E4; stipends of \$4000 (Canadian currency) to individual painters, sculptors, graphic artists for independent work, no deadline for applications.

John Simon Guggenheim Memorial Foundation, 90 Park Avenue, N.Y., N.Y., 10016; grants for artists average \$14,000, prefer candidates aged 30 to 45; applications due October each year;

NOTE: 1974 8 grants in sculpture, all to males, 6 living in N.Y.C.
1977 6 grants in sculpture, all to males, 1 not living in N.Y.C. (Kienholz !)
1974 8 grants in painting, 6 to males, all to N.Y.C. residents
1977 10 grants in painting, 8 to males, 8 to N.Y.C. residents
1974 11 grants in Photography, all to males, various sections of the country
1977 9 grants in Photography, all to males, various sections of the country
1974 3 grants in Film Making, all to males in various locations
1977 6 grants in Film Making, 5 to males, various locations
1974 3 grants in graphics, 2 to males, 1 to a female
1977 no grants awarded in graphics
1974 7 grants in Art History, 6 to males, 1 to a female, various locations
1977 4 grants in Art History, all to males in various locations
1974 3 grants in conceptual areas, all to males
1977 2 grants in video art -- 1 male, 1 female recipient and 2 males for
"Visual Arts"

SUMMARY: 1974 36 grants were awarded in the visual arts; 33 were to males, 3 to females
1977 35 grants were awarded in the visual arts; 31 were to males, 4 to females

National Endowment For the Arts, Columbia Plaza, 2401 E Street N.W., Washington, D.C. 20506, various deadline and criteria listed in "Visual Arts Program"; categories under which individual artists are awarded grants include: Artists Fellowships, Printmakers Fellowships, Photographer Fellowships, Craftsmen's Fellowships, Craftsmen Apprenticeships, Art Critics, Fellowships and Services to the Field.

Roswell Museum of Art, Artist in Residence Program. William D. Ebie, Asst. Director, Roswell, New Mexico, 88201; house, studio and stipend of \$250.00 a month -- more for accompanying dependents; residencies granted for up to one year.

State Art Councils -- list too voluminous for this issue; will appear later.

V

RESIDENCY GRANTS

The Edward Albee Foundation, 226 W. 4th St., N.Y., N.Y. 10036; residencies at Montauk given primarily to writers but some to painters and sculptors.

Artists for the Environment, State Route Box 14, Columbia, N.J., 12017; residencies for visual artists; 3 months maximum; affiliate with the National Park Service.

The Cummington Community of the Arts, Cummington School of the Arts, Cummington, Mass., 01026. Non-summer months residencies for visual artists, charge \$200 a month plus work assignments, minimum stay 3 weeks, room, meals, separate studio; also unique summer program: for families, 8 week camp program for children (\$300 room, board and program) separate facilities for adults (\$750 room, board, studio, also require adult work duty)

Fine Arts Work Center in Provincetown, 24 Pearl St., Provincetown, Mass., 2657; although there is no age limit they seek young candidates; living and studio space plus stipend of \$100 to \$200 a month; visual artists other than film makers and photographers; runs October 1 to May 1.

Hambridge Center, Box 33, Rabun Gap, Georgia, 30568; \$90 to \$100 a month charge for studio cottages, optional part board -- 5 meals a week -- \$60 a month; handcrafters and artists.

Ossabaw Island Project, P.O. Box 13397, Savannah, Georgia 31406; accept only candidates recommended by former residents or by other foundation directors; meals, room, studio space; small charge.

D. H. Lawrence Summer Fellowship; write D. H. Lawrence Committee, University of New Mexico, Albuquerque; stipend of \$700 and summer residency at the Lawrence ranch, Taos, N.M.; for creative persons working in any media.

The MacDowell Colony, Inc. (residencies located in Peterborough, N.H.); write "Admissions Office, 145 W. 58th St., #12C, N.Y., N.Y., 10019; one to three month grants; room, board, studio; \$49 a week charge; deadlines for applications.

The Millay Colony for the Arts, Inc., Steepletop, Austerlitz, N.Y. 12017; 5 residencies for visiting artists in the summer, 3 in the winter.

Montalvo Center for the Arts; write George Barati, Executive Director, Box 158, Saratoga, California, 95070; residencies for 3 months, renewable for another 3 months, charge \$70 a month.

Virginia Center for the Creative Arts, Wm. Smart, Director, Sweetbriar College, Sweetbriar, Virginia, open March 15 to December 15; room, board, studio; charge \$50 a week.

The Helene Wurlitzer Foundation of New Mexico, P.O. Box 545, Taos, N.M.; residence and studio.

Yaddo, Saratoga Springs, New York, 12866; 3 month grants except summer when 2 month grants are given; room, board and studio.

VI

GRANTS AND FELLOWSHIPS FOR STUDY ABROAD

The American-Scandinavian Foundation, 127 E. 73 St., N.Y., N.Y., 10021; awards \$600 to \$5000 for study in various Scandinavian countries; must know the language; must establish why project should be done in these countries; post undergraduate study only; for a full academic year.

Centro Internazionale di Studi Per L'Insegnamento Del Mosaico, Academia di Belle Arti, Ravenna, Italy; fellowships equivalent to 50,000 lire for the study of mosaics in two week courses given during the summer months. (Last year there were 8 applicants, 8 recipients.)

Michael Karoli Memorial Foundation, Le Vieux Mas, 06140, Vence, France; residences open Feb. to Nov.; cottages accomodating two or three people plus separate studios; spouses may accompany recipients; charge of 130 francs per month, plus must assist with garden/office/gallery work; minimum stay 3 months.

Positano Art Workshops, P.O. Box 3129, Grand Central Post Office, N.Y., N.Y.; funds available to cover residence in Italy while attending classes at Positano in the summer.

VII

SCHOLARSHIPS FOR CONTINUING EDUCATION (for women)

AAUW Educational Foundation; write Applications, 2401 Virginia Avenue, N.W.; Washington, D.C.; \$3500 to 6000 for 12 months for dissertation and postdoctoral fellowships.

Business and Professional Women Career Advancement Scholarships; to assist women over 25 to complete a degree program in order to re-enter the job market, advance in their fields or change careers; \$100 to \$1000; write Scholarships Director, Business and Professional Women's Foundation, 2012 Massachusetts Ave. N.W., Washington, D.C. 20036.

Clairol Loving Care Scholarship Program, for women 30 or over, for graduate work at the master's level; maximum \$1000; write Business and Professional Women's Foundation, 2012 Massachusetts Avenue, N.W.; Washington, D.C. 20036.

Lena Lake Forrest Fellowships for doctoral candidates or post-doctoral whose research has been approved by an accredited institution; for research pertaining to educational factors affecting the professional woman; BPW Foundation, 2012 Massachusetts Avenue N.W., Washington, D.C., 20036.

Danforth Graduate Fellowship Program; for women with earned B.A. who plan a career in secondary or college teaching; must have 3 continuous years free of interruption from study or teaching; maximum award \$3000 (\$4000 for head of family); renewable; write Graduate Fellowships for Women, Danforth Foundation, 222 S. Central Avenue, St. Louis, Mo. 63105.

Diguid Fellowship program; for mature women living and attending school in the South; \$3,600 to \$6000 for study in pursuit of a career; consideration given those who have deferred education because of marriage or children; write Executive Director, Council of Southern Universities, Inc., 705 Peachtree Street, N.E., Suite 848, Atlanta, GA 30308.

Radcliffe Institute Fellowships for Independent Studies; (not Radcliffe College); maximum \$3000 for independent projects or research or work in the arts using resources in the Boston area; selection based on need; Dean, Radcliffe Institute, 3 James St., Cambridge, Massachusetts, 02138.

Soroptimist Training Awards Program and McCall Life-Pattern Fund; awards to help mature women re-enter the job market or upgrade their job level by training or re-training; primarily for women over 30 who have financial dependents; apply through local clubs, to find address write Soroptimist Federation of America, 1616 Walnut St., Phila., PA 19103.

Woodrow Wilson Doctoral Dissertation Fellowships in Women's Studies; open to both men and women; tuition, dependency and research allowance plus \$300 a month stipend; must be nominated by dean or department chairperson; Woodrow Wilson National Fellowship Foundation; Box 642, Princeton, N.J., 08540.

VIII

MISCELLANY

Ford Foundation; assists efforts to eliminate sex bias at all levels of education; write Secretary, Ford Foundation, 320 E. 43 St., N.Y., N.Y. 10017.

National Endowment for the Humanities; money for research and study including special summer seminars for college teachers; write National Endowment for the Humanities; Division of Research Grants, Mail Stop 350, Washington, D.C. 20506.

National Museum Act; this is a new program giving study grants to individuals for conservation studies, museum work studies and research; write Administrator, National Museum Act, Arts and Industries Bldg., Rm. 2467, Smithsonian Institution, Washington, D.C. 20560.

Women's Educational Equity Program, Dept. of Health Education and Welfare, Washington, D.C.; this is a new federal program financed at over \$7,000,000; write for 1977 guidelines.

IX

REGIONAL ART ORGANIZATIONS AND COORDINATORS

Northeastern States: Conn., Maine, Mass., N.H., N.Y., R.I., Vermont; Rudy Nashan, Regional Coordinator, 30 Savoy Street, Providence, Rhode Island 02906.

Mid-Atlantic States: Del., Dist. of Columbia, Maryland, N.J., Ohio, Penna., Puerto Rico, Virginia, Virgin Islands, W. Virginia; Mrs. Laura Mulholland, 11511 Links Drive, Reston, Virginia 22090.

Southeastern States: Alabama, Fla., Georgia, Kentucky, Miss., N.C., S.C., Tenn.; Charles Springman, Regional Coordinator, 630 N. Blount St., Raleigh, N.C., 27604.

South Central States: Arkansas, Kan., Louisiana, Missouri, Neb. Oklahoma, Texas; Mrs. Frances Poteet, 601 E. Austin, #1410, Alamo, Texas, 78516

North Central States: Illinois, Ind. Iowa, Mich., Minn., N.D., S.D., Wis.; Mrs. Bertha Masor, 4200 Marine Drive, Chicago, Illinois, 60613

Rocky Mountain States: Ariz., Col., Idaho, Montana, N.M., Utah, Wyoming; Terry Melton, 728 Rurla Ave., South, Salem, Oregon, 97302

Pacific States: Alaska, Calif., Hawaii, Oregon, Nevada, American Samoa, Wash.; Dale Kobler, P. O. Box 245, Sausalito, California 94965.

IMPORTANT NEED FOR HELP AT THE CONVENTION

If you are going to be attending the 1978 NAEA Convention in Houston, please consider giving a few hours at the Membership/Subscription Desk. We need you! You may also still submit a program proposal for the Women's Caucus sessions, but do send it in right away. National's theme: Survival and Inservice Skills for Art in the Schools. Use the form below for both your program proposal and to volunteer for the Membership/Subscription Desk.

1978 CONVENTION PARTICIPATION FORM

Mail to: Mary Alice Brumbach, 7711 Willow Tree Court #207, Dallas, Texas 75270

I would like to participate in the 1978 Women's Caucus Program in the following ways:

Chair program _____ Membership/Subscription _____

Give paper _____ Amount of time I can give _____

Topic: _____

Name _____ Phone _____

Address _____

Zip _____

Use the form below to make your nomination for President-elect, Treasurer, and Secretary of the Women's Caucus. Elections will be held at the business meeting at the 1978 NAEA Convention in Houston. Please include written consent of the nominee.

NOMINATION FORM

Mail To: Enid Zimmerman, Nominations Committee
Art Education Dept. School of Education, Room 002
Indiana University, Bloomington, IN 47401

I would like to nominate _____
for the office of _____

She has agreed to serve if elected.

Signed _____

Address _____

Comments:

4/77
[REDACTED]



[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]