

THE

WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

Faculty and Alumni Contribute to *Art in a Democracy*

CONVENTION EXTRA
ISSUE 38 SPRING 1988

EDITOR THE REPORT
54 Washington Avenue
Meriden, CT 06450

Art in a Democracy, published this fall by Teachers College Press at Columbia University, is a collection of eleven essays written by art educators who collectively argue that democracy assumes the participation of citizens who respect, revere, and celebrate individual differences and cultural diversity. All people are perceived as cultivating myriad forms of aesthetic experience. Art educators teaching in a democratic community are seen as preparing people of all ages to clarify their attitudes about art as they simultaneously seek a noncompetitive relationship with, and understanding of, the aesthetic viewpoints of other individuals and cultural groups.

The Department of Art Education is well represented in this volume. Faculty member, Doug Blandy, co-edited the book with department alumna Kristin G. Congdon (Ph.D. '83). Both editors contributed essays to the book along with faculty members Paul

Bolin and Beverly Jones. Other alumni of the department also contributed essays including F. Graeme Chalmers (Ph.D. '71), Barbara Boyer (Ph.D. '80) and Karen Hamblen (Ph.D. '81). Emeritus Professor of Art Education, June King McFee, wrote the preface for the book; and former Professor of Art Education, Vincent Lanier responded to the collection of essays.

The essays in *Art in a Democracy* confront a variety of specific issues including aesthetic-expressive discourse (Blandy), occupational aesthetics (Congdon), culturally based understanding of art (Chalmers), art museum education in a pluralistic society (Hamblen), the democratic direction of technology (Jones), the historian in art education (Bolin), and cultural literacy in art (Boyer). The editors believe that to not study these varying perspectives is to risk excluding the majority from the established art worlds.



Art in a Democracy, edited by Doug Blandy and Kristin G. Congdon

Quotable

We think of the effective teachers we have had over the years with a sense of recognition, but those who have touched our humanity we remember with a deep sense of gratitude.

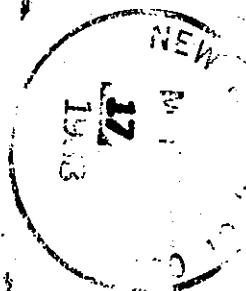
Anonymous student

Does not the very word 'creative' mean to build, to initiate, to give out, to act—rather than to be acted upon, to be subjective? Living photography is positive in its approach, it sings a song of life—not death.

Bernice Abbot

DR. MARYL FLETCHER DeLONG
5052 COLLINWOOD PL.
CINCINNATI, OH 45227

Grenville Clark





PRESIDENT'S COMMENTS

This is my last letter to you as President of the Women's Caucus. It has been an honor to continue a tradition first started by Frances Heussenstamm and Judy Loeb and continued by Sandra Packard, Marylou Kuhn, Rogenä Dégge, Enid Zimmerman, Ann Sherman, Renee Sandell, Christy Park, and Mary Ann Stankiewicz. If we have gained in these past two years toward our goal of eliminating sexist language, supporting equal rights, and improving the status of women in art education -- I am grateful. We have seen a focus on "Women as Artists and teachers" in the May issue of Art Education. Many of you have taught courses, written articles, and given presentations, at state organizations, on women, art, and education. Our annual Rouse and McFee Awards have continued to honor women who have made outstanding contributions to art education. Your work has been good and recognized. At the same time, inequities continue. Many highly qualified women are without full-time employment commensurate with their abilities. Subtle and not-so-subtle gender discrimination still persists in our field. We all need to work to support equity for women, to eradicate gender discrimination in all areas of art education, and to support each other in our professional endeavors.

How can we do this? Join and encourage others to join the Women's Caucus (we have only 150 members nationwide). Do one thing to support the Women's Caucus this year -- we desperately need helping hands. Teach courses about women and their art in your classroom -- K

to University, or in extended education. Attend and present at the NAEA Women's Caucus sessions. Keep informed about women in the art world. Send local information about women in art to your newsletter Report Editor, Kathy Connors.

Network with and support other women, and other women's groups. We could form a liaison with the WCA -- we are both working toward the same goal, the difference being that we are largely art educators and they are largely artists and art historians -- although there is much overlap. Christine Havice, new president of the College Art Association's Women's Caucus for Art said in her letter to our Caucus that she was "especially concerned that the insights and gains of the women's movement in the arts be incorporated into the regular curricula of our public and community systems of education." She felt that "it is time that the WCA make some sort of concrete and continuing contribution to such a goal," but was unable to define this further. Perhaps you can help her define a way we can work together to incorporate women-in-art in education. Write to: Dr. Christine Havice, 548 W. Third Street, Lexington, KY 40508 and send a copy of your letter to The Report.

I've loved knowing you. Here's to a great year for all of us with our new President, Anne Gregory.



POST-MODERNISM,
CRITICAL THEORY, AND
WOMEN'S ART

by Mary Ann Stankiewicz
Associate Professor
of Art, Dept. of Art
California State
Univ., Long Beach

Women artists, critics, art historians, and art educators who were in the Los Angeles area on Saturday, January 23, 1988, had a unique opportunity to learn more about post-modernism and the critical theories which fund its art and art criticism. The Woman's Building organized "The Way We Look, The Way We See: Art Criticism for Women in the '90's" with co-sponsorship by the Center for the Study of Women, at UCLA, Astro Artz/High Performance, and the Wright Art Gallery at UCLA. Although the symposium was announced as a means to assess the changes wrought on contemporary art by the influx of women, the effects of the national symposium seemed more educational than evaluative. The panels and discussion groups which met at UCLA's Dickson Auditorium presented illustrations of how Marxism, psychoanalytic, semiotic, and syncretistic feminist theories have influenced both artists and critics.

In particular, the morning's first panel stimulated lively discussion by questioning many taken-for-granted assumptions about women's art. This panel, "Criticism for Women in the '90's: Theory", provided descriptions of some key concepts in each theory as well as demonstrations of how that theory might be applied to critical discourse.

For an art educator, this symposium suggested the possibility that discipline-based art education might be a post-modern phenomenon.

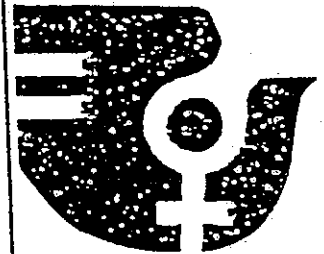
Each panelist was very knowledgeable about the theory he or she represented; the genuine disagreements that arose were pursued during a group discussion after lunch. Janet Bergstrom, a film theorist, described her development as a Marxian during Berkeley study groups. Bonnie Engdahl is both an art critic and a practicing psychoanalyst. She demonstrated how psychoanalytic theory concepts and methods can be applied to the work of one photographer. Although Joana Frueh was not introduced as an essentialist in her approach to feminist theory, her disagreements with Marxist belief that femininity is a cultural product were clearly articulated. Finally, David Antin subjected the "dead" theories of semiotics to post-structuralist analysis.

Each of the three artists in the second panel uses critical theory to inform her own art. Mary Kelly showed slides from her current project, Interim, discussing the roots of this examination of middle age in psychoanalytic theory. Mira Schor and Christine Tamlyn, like Kelly, demonstrated how self-consciously post-modern artists use critical theory in their work.

The third panel of the day addresses issues of marginality, collective work, and political art. Barbara Carrasco spoke from the perspective of a Chicana painter, pointing out that the cost of the symposium limited participation by minority women. Film-maker Barbara Hammer, a lesbian, noted that marginal groups need the opportunity to make a

mark through art before there can be any criticism; existence must precede analysis. Robert Storr discussed his experiences as a male feminist art critic based in New York, and Maria La Palma described her experiences in collectives. Nancy Buchanan held the audience's attention to the close of the panel by showing slides of work by artists who address political as well as visual concerns.

While the audience disagreed with Antin that semiotics is dead, at least in its influence on visual art, the symposium made it clear that formalism has given up the ghost. A renewed interest in content connected all the artists whose work was shown during the symposium. Perhaps it is the influence of the MFA as terminal degree that has led to increasingly sophisticated talk about art among artists. Certainly Tom Wolfe's prophecies about words and painting seem fulfilled. All the panelists demonstrated a symbiosis of words and images. The critics present are also artists and vice



versa. For an art educator, this symposium suggested the possibility that discipline-based art education might be a post-modern phenomenon.

The organizers announced their intentions to print proceedings of the symposium. Until these are available, the best source for an overview of how critical theory has informed feminist art, art criticism, and art history is the thoroughly documented article by Thalia Gouma-Peterson and Patricia Matthews, "The Feminist Critique of Art History," which appeared in the September 1987 issue of The Art Bulletin, the journal of the College Art Association.



**CHRISTINE HAVICE
NEW WCA PRESIDENT**

by Judith Brodsky

Christine Havice is the new president of the Women's Caucus for Art for the term 1988-1990. Christine will be the ninth president of the WCA.

Christine is eminently qualified for the position. She has extensive university administrative experience and a long history of involvement with WCA.

She is associate professor, Medieval Art and Architecture, Department of Art, University of Kentucky. She also serves as director of Graduate Studies in Art History. Among her administrative experiences at the University of Kentucky are her services as head, Art History Area in 1978, 1984, and 1986; chair of the college of Fine Arts Interdisciplinary Programs Committee; the coordinator for art professions, in which capacity she wrote grants to bring artists Joan Semmel and May Stevens to the University of Kentucky as visiting artists; and coordinator of the women's studies committee.

She is a medieval scholar and also has a strong scholarly record in the area of women's studies in art — particularly in regard to modern women's education in the visual arts. Her scholarly presentations range from a talk on pre-iconoclastic psalters to a lecture on matrimony, widowhood, and virginity in the 15th century.

Her current research interests include the investigation of miniatures of the life of Theodora, restorer of Orthodoxy, and related miniature cycles

pertaining to the second of iconoclasm in manuscripts, as well as continuing work on the relationship of early Psalter illustration in East and West. She has just completed translation and study of a manuscript text entitled "Disputazione tra Gentildonne."

Professor Havice's activity on behalf of the WCA is the crucial one of preserving our history by writing an account of the WCA since its inception. This history appeared in Huepoints in 1987. In addition, she has been president, Southeastern Region WCA; editor of the Southeastern WCA newsletter; and a member since 1974. She also received a member of the Honors Committee.

She received her degrees: Ohio University (B.F.A. cum laude), and Pennsylvania State University (M.A. and Ph.D.). She is a mother of a seven-year-old daughter.



**CAA WOMEN'S CAUCUS
FOR ART HOUSTON
CONFERENCE, 1988**

The 1988 WCA Conference at Houston, Texas, opened with an official welcome from Mayor Kathy Whitmire in the beautiful Architecture building of the University of Texas (designed by Philip Johnson). Dr. Teresa Bernadez, Professor of Psychiatry at Michigan State University, spoke on "Women's Creativity in a Patriarchal Society." She stated that women have been in conflict with conditions that encourage creativity. Aside from the known obstacles that discourage creativity, women are not expected to do serious work in fields outside of the stereotype, and not supposed to outshine men -- she mentioned prohibitions that prevented women from complaining or expressing anger. Women were irrational if they complained and denigrated if they were assertive. These social customs which prevented women from speaking up, from anger, from

rebellion, and dominance led to self-hatred and powerlessness, and women's aloneness, disconnection, and isolation from society's mainstream -- together with their inability to have time separate from family duties--resulted in a block to their creativeness. In conclusion, she suggested that we be aware of these forces and symptoms and join a network to support each other (such as NAEA WOMEN'S CAUCUS).

There were many other highlights of the conference including visits to the Contemporary Arts Museum, the Rothko Chapel, the beautiful new Menil Collection, receptions at the Glassell School of Art, and the Houston Museum of Fine Arts (with an exhibition of Andrew Wyeth's Helga Pictures). The University of Houston's Blaffer Gallery spotlighted the works of 6 Women's Caucus members: Donna Dennis, Rachel Hecker, Andrea Rosenberg, Maura Sheehan, Joan Brown, and Julie Bozzi.

One of the highlights of the conference is the annual Honor Awards

Ceremony to honor women in the visual arts professions who have made outstanding contributions in their fields. The first awards were presented in 1979 by President Carter in the Oval Office at the White House. These Honors Awards not only make known women of creativity, character, and achievement, who are not otherwise sufficiently acknowledged, but the ceremony also constitutes a moment of exaltation for all women involved in the arts.

This year's honorees represent a range of issues, stances, ethnic backgrounds, and professions. In her art as in her actions, Margaret Burroughs has expressed concern for the black community and its artistic heritage; Dorothy Hood has reached deeply into her own psyche for the content of her abstract images; Miriam Shapiro has continued to examine the image of the creative woman through a feminist perspective; Edith Standen's life and work is an exemplary model of art historical research and scholarship; and Jane Teller reveals a richly organic and expressive sculptural imagination. All have created work of the highest quality.

Women's Caucus for Art

WCA

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Judy Chicago Comes to New Haven

Judy Chicago will appear as the keynote speaker for the *Women in the Arts* festival. Chicago is an internationally acclaimed artist and writer whose work over the last ten years has made a significant contribution to the expanding body of work by women artists that originates from a distinctly female perspective.

Chicago is best known for her project, "The Dinner Party," which opened at the San Francisco Museum of Modern Art in 1979. This epic work—involving five years of research and the joint efforts of over 400 people under Chicago's direction—commemorated women who might otherwise have been forgotten through neglect, and raised the status of traditional female arts of needlework and china painting to the museum level. Thirty-nine women from history, each selected for her outstanding contributions, was represented by a place setting at a huge triangular table, which was mounted on a platform that included the names of an additional 999 women. Since it opened, "The Dinner Party" has been one of the more controversial works in recent years, "exhaustively analyzed, panned, criticized and ignored," as Natalie Weiner Freeman observed. Hilton Kramer, writing for the *New York Times*, declared "The Dinner Party" to be "a grotesque embarrassment," while others dismissed it as merely a political or sociological statement; still,



"... people regularly left the exhibition weeping, stunned, elated, angry, amazed. Chicago had touched some nerve in our culture" (Freeman, "The Dream of The Dinner Party," *City Woman*). "The Dinner Party" has at this point been seen by over half a million people.

Since "The Dinner Party," Chicago has developed other major works that also incorporate the experience and the assistance of other women. In "The Birth Project," Chicago interviewed hundreds of women

about their birth-related experiences, and transposed the experiences into visual imagery, designing stitched works that were carried out by a team of skilled needleworkers. Chicago was spurred on in "The Birth Project" by her search for visual representation. "I started looking for images of birth and didn't find any," she said. "There were almost no birth images in the history of western art..." (*New York Times*, April 8, 1985)

Recently, Chicago completed a multimedia exhibition called "Powerplay." In paintings, drawings, cast paper, tapestries and bronzes, Chicago demonstrated the adverse effects that power and the desire for power have on men and, subsequently, on women in our society. Chicago's latest work is the "Haulocaust Project 1990," a series of paintings to be completed in 1990 which are meant to keep the reality of the Haulocaust in the public eye (literally).

Chicago will present a slide lecture entitled "From the Creation to the Fall," an overview of her work from "The Dinner Party" to the present. The lecture will be held on Sunday, March 13th at 2:00 pm in the Yale Law School Auditorium, 127 Wall Street, New Haven. Use the Wall Street entrance. Tickets are \$7.50 in advance, and \$10.00 at the door, and are available from the Arts Council of Greater New Haven. For more information, call (203) 772-2788.

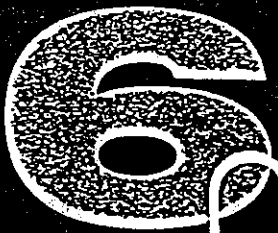
MARCH OFFICIALLY DESIGNATED AS NATIONAL WOMEN'S HISTORY MONTH

In 1908, the U.S. Supreme Court affirmed that a law limiting a woman's workday to 10 hours was constitutional. Seventy-nine years later, in 1987, the Supreme Court upheld a CALIFORNIA law requiring employers to grant women disability leave for pregnancy and childbirth. These are two of the hundreds of landmark changes that will be recognized during March, officially designated as National Women's History Month. Organizations such as the New York City Commission on the Status of Women; The Women's History Project, in Santa Rosa, California; and the Columbus Women's Alliance, in Columbus, Georgia,

are organizing cultural events, lectures, and educational programs which mark the continuing diversity of women's contributions to history..."herstory"

If you want more information on events in your area, contact your local Commission on the Status of Women; for the name of the commission in your area, call the National Association of Commissions for Women: (202) 628-5030.





a r t i s t s

FEBRUARY 11 - MAY 12, 1988
1600 SMITH IN CULLEN CENTER

HOUSTON

6 ARTISTS/6 IDIOMS

Jula Bozzi
Jean Brown
Deana Dennis
Rachel Hecker
Andrea Rosenberg
Wanda Sheehan

Jurors:
Marti Mayo, Blatter Gallery; Neil Printz, Menil Collection;
Anne Tucker, Museum of Fine Arts; Marilyn Zeitlin,
Contemporary Arts Museum

Sponsored by the Houston Art Dealers Association
Archway Gallery, Balene Inc., Lowell Collins Gallery,
Rachel W. Davis Gallery, Davis McClain Gallery,
W. A. Graham Gallery, Harris Gallery, Hooks Epstein Galleries,
Tom Jones Gallery, Kaufman Galleries, Jane C. Lee Gallery,
Meredith Long & Company, McMurry Gallery, Jack Meier Gallery,
Milwood Gallery, Moody Gallery, Leslie Muth Gallery,
Parkerson Gallery, Robinson Galleries, Texas Gallery,
Watson Gallery, Judy Youens Gallery.

Opening Reception:
Thursday, February 11, 5:00-7:00 p.m.
1600 Smith, Ground Floor Lobby
R S V P by February 8 if attending.
Wend West, 951 6100

Presentations/Los Angeles 1988

7

Friday, April 8, 1988 (all sessions in Los Feliz)

8:00-9:25 a.m.

Two Views of Art Criticism

1. Photographic Criticism: A Gender Issue?

Elizabeth Garber

2. Art Education in Light of Lacanian Psychoanalysis and Feminist Metatheory. Jan Jagodzinski

9:30-11:55a.m.

Dealing with Gender Issues: Educators, Administrators, and Artists

1. Reflections on Gender Issues: Personal History and Concerns for the Future. Dr. Jay Svedlow, Moderator, with Panelists: Dr. Maureen Roberts, Dr. Maurice Seviney, Dr. Katherine O'Donnell, Dr. Ray Lindner, Royce Fleming

2. Coming Through the Ranks: The Professional Artist's View of Gender Issues. Leni Salkind, Moderator with Panelists: Karen Koblitz (ceramist), Ruth Weisberg (painter), Carol Neiman (painter/computer artist)

3. Men and Women Teachers Changing Gender Views in the Classroom. Dr. Heather Anderson, Moderator with Panelists: Dr. Robert Saunders, Earl Saunders, Anne Bachtel

1:00-1:55 p.m.

So, What's So Funny? Humor as a Social Indicator of Change. Dr. Kathy Connors

2:00-2:55 p.m.

CLAIRE FALKENSTEIN: Women's Caucus Guest Artist/Speaker

3:00-4:55 p.m.

Stereotypes and the Teaching of Art History

1. Sacred Cows: Looking into Art History. Dr. Sally Hagaman

2. Teaching Art as Visual History: One Woman's Art. Dr. Kristin Congdon

3. From Stereotype to Archetype--Spoken like a Man. Dr. Nick Webb

Monday, April 11, 1988

7:00-7:55 p.m.

Women's Caucus Business Meeting

8:00-8:55 p.m.

Women's Caucus McFee/Rouse Awards Ceremony

9:00-9:55 p.m.

Women's Caucus Executive Meeting (open to members)

Los Angeles

April 8-12, 1988

WOMEN'S CAUCUS LOS ANGELES PROGRAM 1988

All Women's Caucus Participants are urged to arrive in Los Angeles on Thursday, April 7th, so that they may have time to gather registration materials and choose which sessions they prefer on Friday, the 8th. All Women's Caucus sessions will be held on FRIDAY ONLY, EXCEPT the business meeting and awards ceremonies; both of these will be on Monday evening. The business meeting is scheduled from 7pm to 8pm, followed at 8 by the awards ceremony.

SPECIAL ACTIVITIES

MONDAY - APRIL 11

LOS FELIZ ROOM

7 - 7:50

1. Women's Caucus Business Meeting

8 - 9:00

2. Women's Caucus Awards Ceremony

THE SESSIONS

ALL SESSIONS WILL BE HELD IN THE LOS FELIZ ROOM.

Session #1:
1 & 1/2 hour session
April 8th
8:00-9:30

1. Photographic Criticism: A Gender Issue? Elizabeth Garber

It has sometimes been argued that women photographers make images differently than do their male counterparts. With a large body of photographic criticism being written by women, does it follow that female critics write differently than male critics? Specifically, do female critics of photography evidence an affiliation with nature more so than their male peers? Do they approach their topics more empathetically, and with a sense of union (versus domination)? Do

they focus on the commonplace versus the sublime, and do they look at particulars more than do male writers? Finally, do women set time frames for their work more than spatial frames? Selected essays by female and male writers from the Society for Photographic Education, Exposure, will be compared.

2. Art Education in Light of Lacanian Psychoanalysis and Feminist Metatheory Jan Jagodzinski

Current theoretical developments in feminist art criticism suggest a fundamental disagreement between North American feminists and their European colleagues. The issues center around the question of subjectivity and the epicenity of the "text" (artwork). Whereas European feminists have appropriated the writings of the psychoanalyst Jaques Lacan and have generally embraced semiotic theory. North American feminists, as recent contributions at INSEA's XXVI meeting indicate, continue to hold onto the notion that a distinct and separate feminist art and literature [exist]. This presentation begins by examining the current schism and then, drawing on the writings of both Julia Kristeva (Desire and Language: A Semiotic Approach to Art and Literature) who has written extensively on art as well as Luce Irigaray (Speculum of the Other Woman) who has expressed concern about Lacanian phallogentrism. Following will be an attempt to show how these important theoretical

developments help art educators rethink notions about art criticism and help add to the growing debate concerning the development of a gender conscious artistic individual.

Session #2:
with an open forum following all the presentations
9:30 - 11:30

1. Reflections on Gender Issues: Personal History and Concerns for the Future

Dr. Andrew Jay Svedlow, Moderator
Panelists:
Dr. Maureen Roberts
Dr. Maurice Sevigne
Dr. Kath. O'Donnell
Dr. Ray Linder
Royce Fleming

Six Art Administrators will share their personal reflections on encounters with Gender Issues as well as discuss their concerns for future transactions. An open forum will follow the presentations.



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2. Coming Through the Ranks: The Professional Artist's View of Gender Issues.

Leni Salkind, Moderator
Panalists:
Karen E. Koblitz, ceramist
Ruth Weisberg, painter
Carol Neiman, painter, computer artist

Three professional artists, educators, and writers, will discuss their own education, and their experiences and involvement with gender issues. Panalists will provide suggestions for change in art education.

3. Men and Women Teachers Changing Gender Views in the Classroom

Dr. Heather Anderson, Moderator
Panalists:
Dr. Robert Saunders
Carl Saunders
Ine Bachtel

Men and Women art educators discussing gender issues and suggesting ideas for change in art classrooms at all levels. Although many women art educators have been aware of and written about gender issues in art classrooms at all levels, few men art educators have joined with women to confront gender issues together. This panel of both women and men will present their viewpoints, define issues, and then suggest ideas for change in elementary, secondary, and higher education classrooms.

Session #3
1:00 - 1:50

So, What's So Funny? Humor as a Social Indicator of Change
Dr. Kathy Connors

A discussion of the history of cartooning and humor as a social indicator, instructor, and historical record of what we think of ourselves and others. New women humorists, and the increasing number of cartoonists (male and female) who address women's issues and dilemmas as part of their social commentary will be included. An open forum will follow.



Session #4
GUEST ARTIST
2:00 - 2:50

CLAIRE FALKENSTEIN:
A Los Angeles based artist and internationally known sculptor, will present a film and slides, while discussion her work.
Ann Gregory, Moderator

Session #5
3:00 - 4:50
Stereotypes and the Teaching of Art History

1. Sacred Cows: Looking into Art History
Dr. Sally Hagaman

Many art educators are now aware of distortions historically imposed by sexual bias and social stereotyping upon the creation and interpretation of art. However, there is less understanding of the ways initial sexist interpretations of women and their social status as represented in works of art have been perpetuated by historical methodology and theory. This perpetuation is reflected in many contemporary art history texts and classes, and so has a direct effect upon the education of art instructors and their students. This presentation examines this general issue and focuses on two specific examples: 1) Matrilineal succession in ancient Egypt and its effects on interpretation of art of the period, 2) effects of social and sexual biases upon interpretations of Degas' depictions of women.

2. Vidoetape on One Woman's Art: Teaching Art as Visual History
Dr. Kristin G. Congdon

A thirty minute documentary on the paintings of Bernadine Stetzel, a nonacademically trained artist from Fremont, Ohio, will demonstrate how women's art is often used as a remembrance of family rituals, childhood memories, and historical changes in her community and our nation. The show, funded in part by the Ohio Arts Council and the Ohio Humanities Council, will present the functions of artistic activity in one woman's life and will create an awareness of how the teaching of art history can be expanded to include feminist concerns and issues of cultural context.

3. From Stereotype to Archetype: Spoken Like a Man
Dr. Nick Webb

An examination of the machisma and machismo provides a useful and important curriculum concept dealing with the ways we are all conditioned in terms of gender attitudes. A model is provided to illustrate how machismo is a composite archetype, built by three sub-archetypes. A new slant on machisma is suggested. Ideas on how to employ the "theory" in practice (in art room activities) are given.



**LOS ANGELES
CONFERENCE NEWS**



Ad for Human Rights

Frames from storyboard for a commercial that Lowe Marschalk volunteers will shoot for Amnesty International.

The Caucus on Social Theory in Art Education Presents:

The Conference as Ritual

--- The Sacred Journey of the Art Educator

This conference within a conference will feature art educators from Canada and the United States and introduce noted folklorist Michael Owen-Jones, author and director of the Folklore and Mythology Center at UCLA, as a non-participant observer. In a two-part series of eleven presentations, we will look at the NAEA'S annual spring pilgrimage to various hotels in ethnographic perspectives. Join us on Friday, April 8th, as we begin by reminiscing about our past conferences; return for the Monday, April 11th sessions with your observations about the 1988 conference, seen with the lens provided by this mini-conference.

SCHEDULE OF SESSIONS:

FRIDAY APRIL 8
San Bernardino Room

3:00 In Medias Res:
Pearse, Snider,

Taylor & the audience

REMINISCENCES ABOUT FORMER CONFERENCES

Introduction: New Structures Within Old Rituals ...

Amy Brook Snider

3:30 Performance:
The Path of the Initiate...Jan Jagodinski

4:00 Chalk-Talk:
History & Development of the Conference in Art Education ...James Noble Stewart

4:30 Evolving Contents & Contexts ...Brent Wilson

5:00 Taboo Subjects & Clandestine Groups ...K. Hamblen, Anderson Kirchweger, & Bev Wilson

5:30 Site and Psyche: Altered States & Subjective Undercurrents ...Harold Pearse & Cynthia Taylor

MONDAY APRIL 11
Sacramento Room

3:00 Remembering Friday: and A Stopaction Tour of the NAEA Shrine... Elleda Katan & Alanna Stalker-Horner

3:30 Secret Societies: The Private Customs, Rituals, And Practices at the NAEA Convention... Maurice Sevigny

4:00 Structures for the Unsavage Mind... Ron MacGregor

4:30 Epilogue: Self-Reflections in Organizations: An Outsider's Remarks on Looking at Culture and Lore from the Inside.... Michael Owen-Jones

5:00 Post Script: An Open Dialogue (not listed in the Convention Program) ... presenters and audience

PRODUCED BY: Amy Brook Snider, Harold Pearse, And Cynthia Taylor



Sylvia Taccari, # 96 (1987), at City... one of over fourteen galleries exhibiting about women in the "Women in the Arts."

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JOAN BONAGURA'S
PAINTINGS IN A SOLO
SHOW - MARCH 1 - 25

Recent paintings by Joan Bonagura will be exhibited in a solo show at the Institute for Retired Professionals, New School for Social Research, 66 West 12th Street, New York, NY 10011, [phone: 212-741-5682] from March 1st through March 25th.

Each work is not intended to be original in the conventional sense. Violated images from the art historical past confront the viewer with anti-original and anti-ego manifestations.

Peopleless places of the central focal areas permit viewers to project themselves into the paintings so that these familiar spaces come to symbolize every lost sanctuary. Chaotic juxtapositioning of disparate, upside down/sideways elements surrounding the static central images present, in visual form, simulations of our increasing inability to focus on the voiding of life in the 20th century.

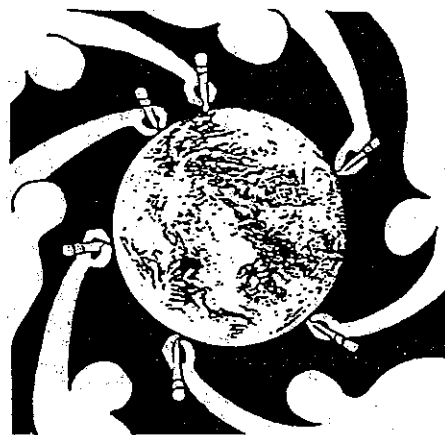
Joan Bonagura has exhibited extensively in the United States and abroad in juried annuals, invitationals, and one-person shows. She is represented in numerous private and public collections.

CONTACT: Joan Bonagura at (212) 799-9694 for additional information. Black and white glossy photographs are available upon request.

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Herb Perr has been an artist and associate professor at Hunter College City University of New York, for the past twenty-four years. Well-known and respected for his lectures on art education, Herb has appeared at the New York State Art Teachers' Association and will also be appearing at the 1988 Art Education Assoc. Convention April 5, 1988.



Book Reviews

**AMERICAN WOMEN
ARTISTS 1830-1930**
By Eleanor Tufts,
National Museum of
Women in the Arts,
1987. 256 pp.
\$34.95/\$24.95

American Women Artists 1830-1930 is the catalog that documents the inaugural exhibition of the same name at the National Museum of Women in the Arts. (The exhibit subsequently traveled to four other museums.) It is comprised of an introduction to the exhibit and to the book by the author, three essays by art historians, color reproductions and the exhibit works with accompanying text, a selected bibliography, and an index of the artists.

The oversized book with its full-page, full-color illustrations is most handsome and very appealing to the eye. Indeed, the reader's first inclination is to flip through the pages for the sheer pleasure of gazing at the 50 lavish reproductions.

Many of the illustrations are familiar -- Little Girl in a Blue Armchair by Mary Cassatt; Puck by Harriet Hosmer; Ranchos Church by Georgia O'Keefe.

Others are seldom seen pieces by well-known artists -- Picnic at Bedford Hills by Florine Stettheimer; Portrait of Bertha Vaughan by Cecelia Baux; Portrait of Eleanor Amith Gittings by Sarah Miriam Peale. Still others are by little-known artists -- Salome by Ella Ferris Pell; Going to the Bath by Kathleen McEnery; Morning Glories by Amanda Petronella Austin.

The reproductions are presented according to six categories: Portraiture, Miniatures, Genre and History, Landscape, Still Life, and Sculpture. "This system has been adopted," Tufts explains, "in the realization that women's contributions to all these areas have been not only interesting and substantial but of a variety that merits the pleasure of contrast and comparison." While this may be so, the format does make it difficult to contrast and compare works of a single artist (as one is obliged to leap from one section to another).

Tufts' narration

for each illustration, attractively displayed on the facing page, is generally excellent -- relevant, illuminating, interesting. Occasionally she becomes somewhat overly exuberant in her descriptions: "Cassatt magnificently achieves the effect of sunlight ... the light is caught in luscious pigments" (#7); "This spectacular portrait ..." (#9) (italics mine).

While this publication has many strengths to recommend it, there are some shortcomings. The bibliography is unusually skimpy. The lack of pagination impairs specificity. One of the introductory essays, by Gail Levin, addresses "The Changing Status of American Women Artists, 1900-1930." Since the museum exhibition, and the book, cover 1830-1930, it seems that an expanded presentation of women artists' status for the entire century would have been more logical and appropriate.

This book is an attractive and worthwhile addition to the publications available on women artists. It further elucidates the situations and contributions of many familiar artists and introduces lesser-known painters and sculptors not found elsewhere. This catalog would certainly prove valuable to those of us who wish to discover our heritage as American women artists.

Bookreview by Sharon Westerson Bollen, D.D., Professor, College of Mount St. Joseph, Art Dept.

The National Museum of Women in the Arts. (Catalog of the collection) New York: Harry N. Abrams, 1987. 253 pp.

The National Museum of Women in the Arts, the first and only museum in the world devoted exclusively to art created by women, opened in the Spring of 1987, in Washington D.C. This catalog, featuring reproductions of more than 200 works from the museum's holdings, was published in conjunction with the opening.

The collection of Wallace and Wilhelmina Holladay forms the nucleus of the women's contents. Twenty years ago, they acquired a still life by Clara Peeters; this was the beginning of their focused treasury. Since then they have added works by Mary Cassatt, Berthe Morisot, Angelica Kauffman, Georgia O'Keefe, Sonia Delaunay, Rosa Bonheur, Alice Neel, Eva Hesse, Helen Frankenthaler, and other luminaries. These are beautifully and lavishly reproduced in this inaugural catalog.

Of the 230 works illustrated in the catalog, 69 plates are in color. Each full-page reproduction is accompanied by a brief, informative essay on the artist and a photograph (or portrait) of the artist. The color plates are arranged chronologically according to century (from 17th to the 20th), and then by nationality. Not surprisingly, the largest number of names is found in the "20th Century American" category.

While painting is the most frequent

medium shown, there are a few sculptures, photographs, drawings, prints, and ceramics. It is obvious from the handful of sculptors and the three Native American artists represented that the museum's collection needs to be more fully fleshed out over time. The final section of the book (about 100 pages) is devoted to black and white illustrations with minimal identification and no further discussion of the works or the artists.

The essays on the more renowned artists seldom offer new insights; however, other commentaries provide pleasant, often intriguing introductions to those artists rarely showcased elsewhere.

In the preface, the Holladays state that they "hope that this catalogue will provide continued enjoyment to those who come to the museum and will induce others to visit." The latter is just the effect this book had on me. Perusing this volume with its lush and plentiful reproductions makes me very eager to

step inside a building that holds in one place - so many treasures, so much heritage. It will indeed be a special and significant occasion to study first hand such a captivating collection. Until that time, I find this catalog to be a delightful prologue to my visit!



NATIONAL MUSEUM OF WOMEN IN THE ARTS

with the text that explores the vocabulary, concepts, media, and procedures of visual communication in an experiential context —

introduction to *Visual* LITERACY

a guide to
the visual
arts and
communication

Deborah Curtiss

(Note: Sections and chapters begin with an informative introduction and end with a summary.) I. WHAT IS VISUAL LITERACY? Suggestions for Using this book. 1. Visual Statements as a Mode of Communication. *Basic Terminology.* Visual Literacy. Visual Statements. *Intent, Content, Form.* 2. Seeing and Awareness. *Physiology of the Eye. Exercise for Foveal Vision. Exercise for Peripheral Vision. Exercises for Scanning Vision.* II. THE BASIC ELEMENTS OF VISUAL STATEMENTS. 3. Dimension Elements: Point, Line, Shape, Mass, Texture, Space, Time, Movement. *Zero-dimension. One-dimension: Length. Two-dimensions: Length or Width + Height. Three-dimensions: Height + Width + Depth. Texture. Three-dimensional Space. Illusion. Fourth-dimension: Time and Movement.* 4. Color and Value. *Color. Light. Color Mixtures. Value-Tone: Light and Shadow. Color and Value. Color Notation. Measurement, and Experimentation. Color as Subject. Color Contrast. Perceptual and Psychological Aspects of Color.* III. COMPOSITION AND DESIGN: THE SYNTAX OF VISUAL STATEMENTS. 5. Basic Principles of Visual Composition. *Unity, Scale, Orientation. Proportion, Balance, Dominance: Subordination, Focal Points.*

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PATRICIA TOBACCO FORRESTER

lily triangle 30 x 45 7/8, 1987; lithograph in a signed edition of seventy-five + fifteen artist's proofs.



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about the author

Deborah Curtiss is an established painter with over 20 solo exhibits since 1965, and is represented in public and private collections throughout the United States and abroad. Her work is featured in *Painting Faces and Figures* by Carole Katchen (Watson-Gupill, 1986). An experienced art educator, she was affiliated with the Philadelphia College of Art for 8 years, The Philadelphia Museum of Art for 6 years, and Temple University for 5 years.

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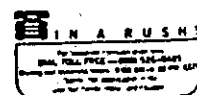
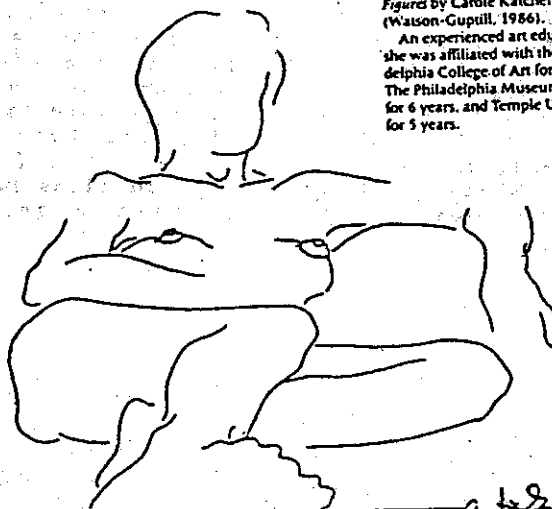
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Artists and the Tax Reform Act of 1986

Section 263A of the Tax Reform Act of 1986 drastically changes the way artists can deduct expenses. Before the Act was passed, legitimate business expenses, including materials and portions of rent, utilities, telephone, and travel and lodging could be deducted from the art income earned that year. Now, however, expenses which are "incurred in (production of) films, sound recordings, video tapes, books and other similar property embodying ideas, concepts, images or sounds" (emphasis added) "must be capitalized by the creator thereof." Capitalization means that expenses can no longer be deducted in the year they arise from the income earned that year. Here's how it works:

(1) The year's expenses must be divided among the works produced that year, allocated according to the amount of expenses required by each. This will have to be supported by records.

(2) Artists will have to predict the total income expected from each work and the numbers of years it will earn income. This is impossible to predict accurately. Illustrators who retain their copyrights, and who thus may sell rights other than first-time rights, and designers who receive royalties for logos or other designs or who update and re-use designs for steady clients will have the greatest trouble with this provision. But, gallery artists, who can license reproduction of their work separately from their gallery sales, will also have to predict the unpredictable.

(3) Deductions will be figured as follows: You must divide the amount a work earned during the year by the total earning projected from the work. This fraction must be multiplied by the amount of expenses allocated to the creation of that work (see 1, above): the result is your deductible amount. This process must be repeated for all works created during the year. The results, added together, will be your total allowable deduction.

(4) Calculations must be adjusted after the first year for income already earned and deductions already taken. The fraction must also be changed if your projected earnings change (see 2, above). If income is not earned from the work in a given year, the expenses are not deductible. This will seriously impact on expenses for unsold art in gallery shows, or other independent projects.

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