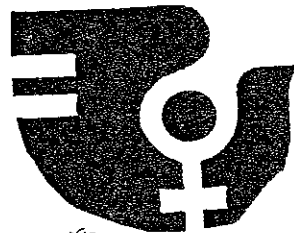


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THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE



THE NAEA WOMEN'S CAUCUS REPORT WANTS TO FUNCTION AS A READER'S FORUM AND WELCOMES ARTICLES, LETTERS, COMMENTARY, OPINIONS, ANNOUNCEMENTS, BOOK AND EXHIBITION REVIEWS, NEWS ITEMS, AND SYLLABI FROM COURSES INVOLVING WOMEN IN ART EDUCATION. PLEASE SEND YOUR CONTRIBUTIONS TO:

Kathy Connors
REPORT Editor
54 Washington Avenue
Meriden, CT 06450

Deadline for Spring Issue is February 14, 1990.

WINTER CHAUTAUQUA 1989/1990 ISSUE 43

A note to members: Please check the date on your address label -- that is the last time you paid dues. You are a member for a year from that date. We hope that this will help you keep track of when you need to renew.

Warmest regards and a happily productive new year to all of you. Thank you for your continued involvement and support.

Your editor,
Kathy Connors

SOME THOUGHTS TO BEGIN THE NEW YEAR

THE EIGHT CONSIDERATIONS

- I. Thou shalt do thine own thing -- well -- and on thine own terms.
- II. Thou shalt be patient and purposeful in the pursuit of personal fulfillment.
- III. Thou shalt be honest and emotionally open with thine own self as well as others.
- IV. Thou shalt listen critically and study carefully and act confidently on thine own best judgment. *
- V. Thou shalt be just and compassionate.
- VI. Thou shalt cultivate self-awareness, self-assertiveness, self-acceptance, and pride.
- VII. Thou shalt pursue thine own happiness -- responsibly.
- VIII. Thou shalt contemplate and scrutinize all the preceeding "considerations."**

*Judge ye and be ye willing to be judged for thy judgment.

**Feel free to add a few of your amendments.

Charles G. Wieder
Fear and Force VS Education: A Study of the Effects of Coercion on Learning 1978 p. 68

F R O M T H E D R A F T I N G

T A B L E

The theme of the Women's Caucus Program, in Kansas City at the NAEA convention, April 5-9 is "Looking Towards the Twenty-First Century: Women Past, Present, and Future". Betty Copeland, the 1989 Convention Coordinator says that her job was made very easy because of the excellent quality of the proposals submitted by the membership.

On Thursday, April 5th, nine presentations will be made, throughout the day and evening. Of special interest will be the panel chaired by Laurie Hicks called "Issues of Empowerment, Feminism and Art Education". Three presentations will be made on Friday and two on Saturday.

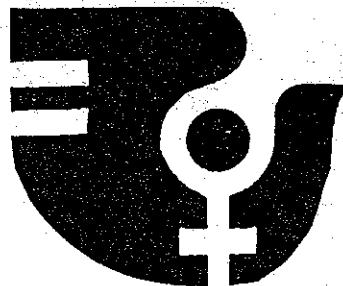
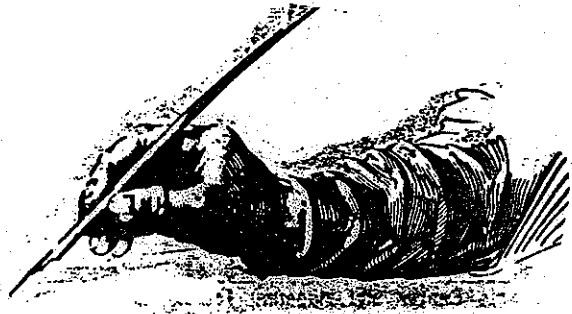
The special feature on Saturday will be Leni Salkind's interview with the Guest Artist, Cynthia Schira. This well-known artist/teacher is a Professor of Art at the University of Kansas, where she has taught for thirteen years. She is well known for her contributions to the crafts, especially in the fiber [arts] areas. Schira's work is included in the collections of the Metropolitan Museum of Art and the National Gallery of Modern Art. She is recipient of numerous grants and recently was awarded the Honorary Doctorate from Rhode Island School of Design.

There is still time to submit your slides for our members' slide show. Please see directions for doing so in last issue of The REPORT. Please send your slides to the address below.

If you have any concerns which you would like to have brought up at the Business Meeting, please send them to me in advance so that they will be scheduled into the program.

See you there!

Anne Gregory
President, Women's Caucus
1200 Montecito, D-122
Seal Beach, California 90740



Mary Rouse Award
Acceptance Speech

Dr. Kristin Congdon's speech on the acceptance of her Mary Rouse Award reminds us that education comes to us through a lifetime of experience and our willingness to be open to those experiences and to interpret, examine, and learn from them and to then, as teachers/students, share them with others, though our words and deeds. She reminds us that the personal is political. In the following transcript, Kristin shares with us much that we can learn from. We are very happy to be able to share this acceptance speech with those who were unable to attend last year's awards ceremonies as well as remind those who were there of this significant sharing of experience.

Kathy Connors
REPORT Editor

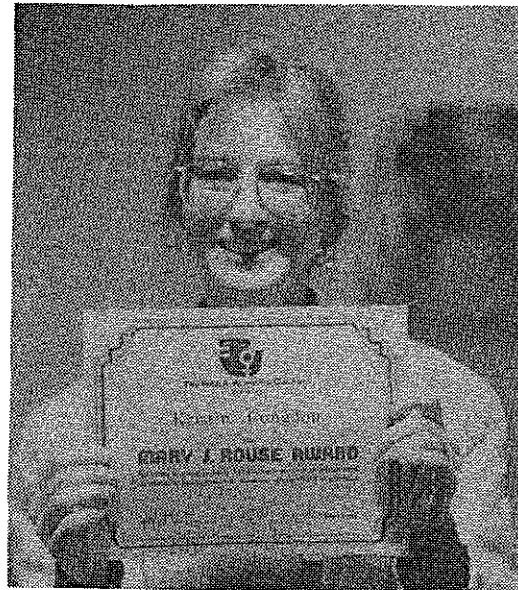
April 1989
Kristin G. Congdon
The William and Alice Jenkins
Endowed Chair in Community Arts

I am honored to have received the nomination for this award from both Karen Hambien and Nancy Johnson. Karen has been a close friend of mine since the early 1980s when I began to supervise student teachers at the University of Oregon under her guidance. Ever since that time I have looked to Karen as a mentor as well as a good friend. Unfortunately, I was just getting to know Nancy shortly before she died. I had been acquainted with her work for many years and had always been impressed with the determination and energy she put into the Social Theory Caucus. Last Spring I was able to spend some time with Nancy and Karen at Louisiana State University and it was then that I vowed to make an effort to spend more time with Nancy personally. I deeply regret that I was unable to follow through with this wish. This award is extremely special to me because it comes from Karen, Nancy, and the Women's Caucus.

I am told that one uses these award speeches to talk about oneself and those people, things, and events which have been most influential. I have always seen my academic career as an

extension of the rest of my life. Certain experiences I have had in my life have stuck with me and have influenced my teaching and my writing.

I was born in Boston. My father was an engineer and a career man in the navy. He was trained at several prestigious schools: Annapolis and MIT. He also did work at Johns Hopkins and was a member of the planning commission for the North Atlantic Treaty Organization. He was not your stereotypical engineer. He was a cub scout leader and a Sunday School teacher; he loved to play horseshoes, baseball, football, and basketball. He even set up Saturday activities for all the neighborhood children at our house when we lived in Maryland. He wanted kids to be programmed positively. Unfortunately, my father died suddenly and tragically in 1960. I was eleven. He left four children and my mother, who was 6 months pregnant with her



fifth child.

My mother is a Lutheran minister. She became one in her later years, long after my father had died and most of my siblings had left the house for school or independent living. When

she got her masters in divinity from Harvard, with honors, she was almost the oldest person who had ever gotten the masters in divinity from that school. This is a distinction she enjoys. Brinkley Goranson came from a very small town in North Carolina, where everyone is related. As far as I know, she was always determined, intelligent, and fiercely independent.

We moved a lot, before my father died, as military families do. During my elementary years, I received good grades and encouragement for my art work. In 1960, we moved to Virginia Beach to settle. It was somewhat of a sleepy little town then, with no Holiday Inns. The hotels were mostly small, family owned, and painted colors like pink and purple. I was immediately placed in a high school which had grades 8 through 12. All my classes were advanced level and many were classes for 9th graders. It was then that I lost interest in my school work. I ate my lunch in science class, instead of taking notes; I listened to the radio with my ear plug when I could; and I began to learn how to skip classes, coerce grades from teachers, and slide by with "C's" and often "D's". I was not seen as a trouble maker, just someone who didn't apply herself. But this is not to tell you that I wasn't learning.

I was greatly affected by the "For Colored Only" signs I saw repeatedly throughout Virginia and North Carolina. My classmates and I were amazed to learn, in my senior year, when our school had its first Black students, that their neighborhood was only blocks from my school. We had been oblivious to this fact because no roads around our neighborhoods led us in that direction. I was disillusioned and angry when I found out that, as a matter of open, spoken principle, the government teacher flunked every Black student in her class at least once because she believed that all "coloreds" needed to take her class at least twice. I was even more affected to learn that this attitude was not challenged by anyone. I knew that no black people swam on our beaches, despite their close proximity to our boardwalk. And I remember watching one summer, in the late 60's, when two Black men swam as far as they could, down the length of ocean front. White people pulled their children out of the water and gasped in disbelief. I was learning about race.

I also remember vividly wondering about my options as a female. I looked for role models. As a small child, I knew that the hardball had to be exchanged for a softball when I came out to play baseball, and I knew my brothers and the male neighborhood children resented having to play sports with "the girls". As a teenager, I watched my brother freely drive around at night, and I became keenly aware of my mother's special requests (indeed, demands) that I drive at night with the doors locked and our German Sheppard dog leaning over my shoulder. Since I baby-sat a lot around the neighborhood for extra money, I imagined myself becoming the mothers I worked for. I saw little but the supportive wife and mother and fiercely wondered what other options I had as a female. I knew my careers could include: teacher (I hated school), nurse (I hated sickness and wasn't a particularly a good support person), stewardess (airplanes scared me), or an artist (but a female artist, I realized must, by my lack of role models, be something more of a homemaker than a Picasso or a Matisse). I was learning about gender.

When I was in first grade, a school friend asked me if our family was rich or poor. I responded that I didn't know and that night asked my father, "Are we rich or poor?" He said we were neither, we were in the middle. I was greatly relieved, for I thought the responsibility of either alternatives might be too difficult. However, as my father became a ship Commander and later a Captain, I was very cognizant of the fact that when we went on HIS ship EVERYONE stood at attention, saluted, and made a big fuss over me. My father had made me special. He continued to tell me that we were not special, not better than, not out of the ordinary, but somehow there were indications to tell me differently. In my teenage years, I knew that I was invited to dances and parties that others could not attend, and I was keenly aware of my social status as one who came from a "good family." Although my father had died, his reputation followed my family. Although we had little spending money, we lived in a safe, desirable neighborhood. My home was at the "better" end of the Beach, whereas the poorer economic classes lived at the south end. We did not have much money in those days, but in Virginia, family reputations and the location of your home gave identity. I was learning

about class.

When I graduated from high school, as a disappointing student, I was accepted by Valparaiso University, a Lutheran school, because of the strong influence of several ministers with whom my mother had connections. As my brothers were winning awards and scholarships from private schools, and entering MIT and Brandeis, my mother was saying prayers that I would stay put and get at least two years of college before I went off in some other direction. My first week at Valparaiso I was to learn that I had been accepted into college in a special program for underachievers. There were 10 of us who were to take light academic loads and receive special counseling. Being in this program phased me little. I had always been under the impression that I could do whatever I wanted to do when I decided to do it. This had been confirmed by a psychologist (of course) who had given me a full battery of tests. So, I consciously decided that what other students did, I could do in much less time. Filled with wonder and awe at my new found college freedom, I decided to party, and to go out five nights a week and study two. (My love for fieldwork is, no doubt, an extension of this desire to find knowledge in places other than books and classrooms). My first semester's grade average was .66 and I was devastated. My comp teacher gave me exactly what I had earned, a "D", despite the fact that I carried the class conversations, and was noticeably one of his favorite students. Likewise, my sociology professor condemned me for missing classes, sleeping in the back row, and being totally disinterested. My concern over my grades only lasted until I realized that I had barely escaped academic probation and that the computer models said I would do a bit worse. Therefore, I modified my social life, but only slightly. My grades steadily (but slowly) rose as I continued as a student at Valparaiso. And my interest in classroom studies slowly, but surely followed. What became more important to me was the civil rights movement, community activism, and the marches taking place in Chicago. I was engaged to be married in my senior year, and my fiance, David, was working with a building group to racially integrate our town. He was also working as a community organizer in Chicago to stop high rise, low

income housing, and discourage big business from taking land owned by economically poor people. We were close to the workings of the Black Panthers, the Young Lords, and the Young Patriots, and we used to hear Jesse Jackson speak at Operation Breadbasket on Saturday mornings. These were strong influences on my life and work. They continued to build on my experiential learning about race, class, and gender.

My first teaching experience, in fact, my first education class, was in Spring of 1970, my last semester at Valparaiso. (Before that time, I had concentrated my studies in Art, philosophy, and sociology). It was a practicum class, and I volunteered to go teach in an innercity junior high school in Gary, Indiana. I failed miserably at the experience; in fact, my first teaching presentation resulted in a gang fight with the rest of the class cheering. Nevertheless, the experience hooked me into teaching. I was already devoted to the populations I still care most about: those people who are most overlooked and neglected by our society.

My husband and I moved to Bloomington, Indiana, after I graduated from Valparaiso, where I was able to enroll in the graduate program in art education while working on my teaching certification. It was this program which finally gave me an interest in academic study. I worked with Guy Hubbard and Jessie Lovano-Kerr. These people helped me focus and gave me purpose. Sadly, though Mary Rouse was there, she was on leave and I was only to meet with her once for advising later in my program. Teaching became important to me as a way to transform people's lives, as a way to present choices, and as a way to define and utilize the strengths and artistic expressions that can come from all groups of people.

I have learned much from the many groups of students I have taught, who have also taught me. The innercity elementary children in the public schools of Fort Wayne, Indiana, taught me how special art is to children, how it feels to be a minority as I was in their school and community, and all about living in and amongst a different culture. These schools made me question the use of paddling as punishment; the incredible overload an art teacher takes on;

and the seeming futility of trying to be someone special to 1800 kids in three different schools. I also learned my discomfort with school systems was still with me: The feeling of imprisonment, the lack of independence, the inability to have time to breath creatively, and the incredible inflexibility of school schedules. By the time the weather got nice, I felt just as frustrated as my students. I wanted desperately to get into a Chevy Van and travel the country.

We moved to Milwaukee, Wisconsin, and I was determined to see what else I could do with a master's degree in art education. I readily found work in the Milwaukee Art Center on Saturdays and during summers. This position offered me support and resources, more time with students, and a freedom to push the limits of creativity. I loved teaching there -- but I also missed working with the kinds of kids I had had in Fort Wayne: economically poor kids who most needed choices, positive, identifiable role models, and opportunity.

At the same time, I was fortunate enough to be able to teach women inmates in the Milwaukee County jail -- a job I held for two and a half years. This position allowed me to explore art education in a way that was totally different from anything I had learned before. Ideas about art concepts, materials, projects, art history, and so forth, all had to be reanalyzed. I had to let my students do much of the teaching and teach me they did. I learned about their incredible strength to survive; their ability to learn, to contribute, to create in the most adverse settings. I learned that they had a way of knowing about the world I had not yet seen, a way of talking about it that was foreign to me; and a value system that was in many ways as admirable as any I had known before. More than anything, I learned about myself. And again I was struck by the importance of race, gender, and class. It made a difference in the justice system, and it made a big difference in the style, content, and structure of my art classroom.

I had other important experiences in Milwaukee which time will not allow me to talk about in much detail. I became the principal of a school for emotionally disturbed adolescent girls who were pregnant, high risks for a premature pregnancy or already had

children living apart from them. It was in a residential treatment center. Because PL 94-142 was so new, the properly credentialed people were not available for the job. I performed the duties that someone with a doctorate in Special Education should have. After I left this position, I started the Foster Grandparent Program in Milwaukee County. I quickly learned how viable a resource older adults were and how much they could help in solving so many of our nation's problems.

In January of 1981 my husband and I moved to Eugene, Oregon, so that I could work on my doctorate. I knew I needed more education. I also knew I needed time to reflect and make sense of the experiences I had had. I asked David to leave our home, a good job, and travel across the country so that I could study with June King McFee and Vincent Lanier. I knew that my interests in folk art, in oppressed groups of people, and in a cultural approach to teaching, meant my best bet was to study at the University of Oregon. David found a good job in mental health there and we moved. These were meaningful, special years for me. I had the freedom, the support, and the community I needed, not just from the facility, but also from my peers in the doctoral program who will always be thought of as good friends. In Oregon, I discovered the writings of Graeme Chalmers and I met and became influenced by Rogena Degge, Bev Jones, and others. My three years there were good years and I left Oregon with a sadness that it was over, and a knowledge that I would miss the countryside and the rain.

My first academic job at Bowling Green State University must be mentioned because it was there that I met and began working with Doug Blandy. Our first semester together we argued over several issues as we were team teaching a class in art for special populations. But we readily found out we were interested in many of the same ideas; we liked reading the same books; and we complemented each other's strengths and weaknesses. Throughout the years we have worked on many projects together and I am sure this collaboration will continue in the future. I have learned a tremendous amount from Doug -- especially why it is so important to take time to know and include people experiencing disabilities into

normalized art programming. He has introduced me to several friends and co-workers of his and my life has only been enriched. In addition, Doug reads profusely, thereby continually leading me in new directions, and he sends me clippings from the New York Times every single week. I can count on it.

I am fortunate now to hold an Endowed Chair position in Community Arts at the University of Central Florida, where I am able to develop a specialized program which encourages the facilitation of arts programs (in the visual arts, music, theatre, and creative writing) which come from the strengths and creative expressions of people who have traditionally been overlooked and neglected.

I have tried to focus on some of the most important influences in my life: especially the awareness of the [effect] that race, class, and gender has had on my life decisions and my work. However, there is one more thing which I would like to highlight and that is the importance of support. When Karen Hamblen gave her acceptance speech for the Mary Rouse Award she spoke about the support many women don't have in our field, which is little different from other academic fields of study I am sure. I would like to quote Dr. Martin Luther King, Jr. who quoted Victor Hugo, saying:

If a soul is left in darkness, sins will be committed. The guilty one is not he [or she] who commits the sin, but he [or she] who causes the darkness.

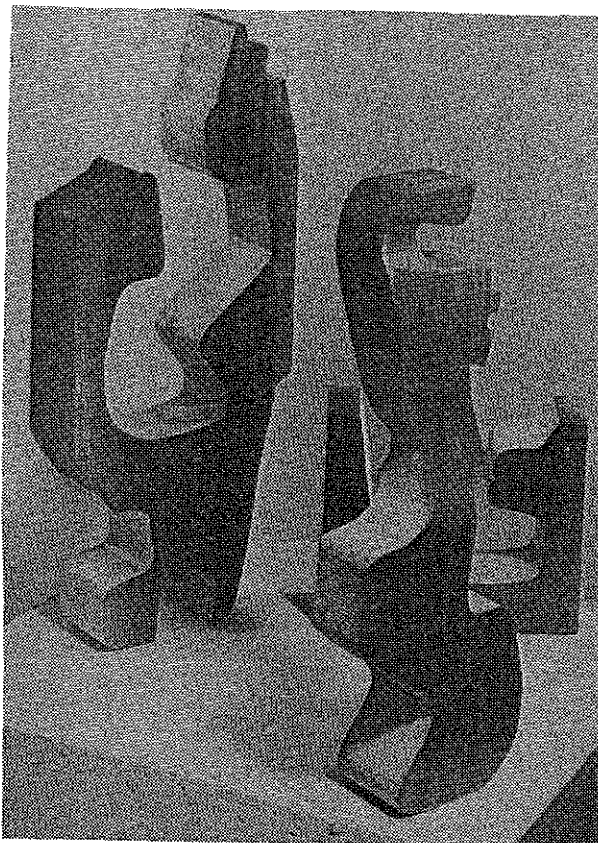
It is hard to reach a dream, indeed it is sometimes hard to formulate a dream, unless you have a supportive environment. My ideas, my choices, my moves, and my projects, have often caused conflict and sometimes dissension. I have made some choices and asked for support and direction where others might have thought it unwise. But I have always found enough support to make the things I believe in happen, at least to some degree. When I was a child I was often told that there was no money for a dress I wanted, or for restaurants or movies, but I was never told that money could not be found for travel, art lessons, or someone who would tell me that what I wanted could be done. People like June King McFee, Vincent Lanier, Rogena Degge, Doug Blandy, Guy Hubbard, Karen

Hamblen, and many, many others have given me support when I needed it. But my greatest support has come from my husband of 19 years, David, a strong feminist, who moved me, helped me pay my tuition, read over my papers, put up with my frequent traveling and believes with me in the importance of empowering disenfranchised groups of people and allowing all people's voices to be heard, especially those who have been oppressed because of race, gender, class, and as Doug Blandy has made me acutely aware, x disability. My work will continue to attempt to make visible those who will not be "disappeared" from our society as equal partners in the development of art education policy and practice.

This award is very special. I thank you.

AN EXHIBITION
REVIEW

"Claire Falkenstein: Chance and Choice"
Jack Rutberg Fine Arts, Inc., Los Angeles,
California, November 18 - December 23, 1989
Reviewed by: Dr. Anne Gregory



When one makes a visit to this exhibition, one does not expect such a surprising revelation about the career of artist Claire Falkenstein. It surveys her art production beginning with early drawings, rendered in 1929. At the entrance, one sees a self-portrait pencil drawing done in 1933, and in another room there are life drawings and figure studies drawn in charcoals, crayons, and pencil, from 1929 to the early thirties. These monochromatic studies competently point to the directions of the major parts of the show which includes paintings, collages, sculpture, jewelry, and all ranges of mixed media.

Since this spans sixty years of creating works of art, one finds, in the collection, a wide range of subject matter and directions. At first, it is hard to see what individual

point of view the artist has brought to her work, which ties it all together. However, [one soon perceives] it is the use of line which often becomes the major subject matter of the work, as may be seen in several sculptural wall reliefs. This becomes the Falkenstein theme which she often calls "the never ending screen," and sometimes wraps itself around glass shapes or metal forms, in a very mysterious and organic way. Sometimes, it can remind one of a forest undergrowth of vines, or perhaps a spider's web which has whimsically spun itself around a found form.

One of the more humorous examples of this is a net of wire which has enveloped a shopping basket in a large, free-standing sculpture ("Predator," 1963, 5 x 8 x 4' open). In contrast to this, one finds the theme in a screen made of iron, and holding hunks of colored Venetian glass on to an oil painted canvas ("Vibrazione Venezia," 1963, 55 x 79").

A look through a well written and designed catalog showed a sculpture called "Homage a Gaudi" which is twelve feet high and made of iron wire and fused glass. This major piece of sculpture enlarges on the theme and is part of the permanent collection of the Galerie Stadler, Paris. It was completed in 1957.

There are many smaller examples of the theme throughout this exhibit which show humor, imagination, and interpretation. These include: "Portrait of Michel Tapie," (1956, 14 x 11 x 8 1/2"). A curious piece called "Planet Mars" (1962, 15 x 14 x 12") contains a large chunk of red plastic within a stringy weblike net made of iron and is back lit. It looks as though it might have dropped through the atmosphere and is still burning from its trip from Mars through our atmosphere. There is a magical theatrical quality about it which is found in many of the presentations.

There are further examples of this theme in smaller pieces such as in a glass vase which is wrapped in a web of blown glass (1976, 9" diameter) and in the jewelry, most of which was made in the mid-seventies. The jewelry is often made of copper wire and chunks of colored glass.

There is quite a variety of innovative paintings and collages. Several are on shaped backings and most employ unusual materials such as tempera on cardboard paper or guache on sand paper. Some of the pieces are meant to be touched and played with such as the "Predator"

described earlier and "Set Structure" (1942, mahogany, 4 x 28 x 16"). This looks a bit like a jigsaw puzzle which can be taken apart and moved around.

The pieces which seem to point towards Falkenstein's major works and which are not just playful and eccentric, are the smaller sculptures. The ones in this exhibition were completed in the seventies. These may have been exploratory models for her major public works. They include a linear grid with circular clusters rendered in smaller linear pieces of copper or metals. Some of them have fused glass chunks melted over them and one even has several recognizable wine bottles.

These smaller sculptures are sometimes suspended from the ceiling or walls of the gallery rooms which allows light and space to play around them. A gallery assistant informed me that the artist watched the installation and encouraged this kind of display. She did not want the viewer to feel that her pieces were to be always rooted to the floor.

Falkenstein's most recent work has been drawings and paintings and one lively canvas from this collection [of recent works] is included here. "Migration" (1989) is filled with the same color and linear energy one has found in her works throughout the years. It plays with the theme of man and the horse. There is a connection with an earlier drawing, "Signaling" (1948, mixed media) which shows the influence upon Falkenstein of the early cave paintings such as those found in Spain at Lascaux.

Certainly, a glimpse into the imagination and scope of Claire Falkenstein's sixty pieces of work on display would be a worthwhile voyage for any person interested in twentieth century themes in contemporary art. Throughout the years, she has brought her particular way of seeing to each piece of work which reflects the zeitgeist of the periods. There is abundant poetry and imagination here which investigates the mysteries of the energy of life.

The exhibition catalogue is also a worthwhile thirty-two page document. It is illustrated and includes two brief essays. This can be easily obtained for fifteen dollars from Jack Rutberg Fine Arts, Inc., 357 N. LaBrea Avenue, Los Angeles, California 90036.



Sharon Kesterson Bollen, Ed.D.

BOOK REVIEWS

Berthe Morisot: The Correspondence (with her family and friends). Ed.: Kathleen Adler and Tamar Garb, Camden Press, 1986.

Reviewed by: Sharon Kesterson Bollen, Ed. D.,
College of Mount St. Joseph, Cincinnati, OH

This is a republication of Denis Rouart's (Morisot's grandson) compilation of the Correspondence of Berthe Morisot with her Family and Friends first published in 1957, with a new separate listing of significant dates and events in the artist's life, plus an indication of dates accompanying the letters. The series of correspondence does create a sort of biography of Morisot, a previously underrated and overlooked Impressionist artist. However, it must be remembered that this is not a wholly objective ordering, but a constructive of materials selected by Rouart, according to what he considered important and worthy of presentation.

While this may be a biased view of Morisot's life and art, it is also an interesting document in that it uses primary sources to reveal the activities of her life, her travels, her accounts of exhibitions, her impressions of artists and dealers, etc. Sketches by the artist introduce and conclude each chapter.

There are thirteen chapters of correspondence, arranged in roughly chronological order, beginning with "The Family. Early Stages in the Life of an Artist," and ending with "Death of Berthe

Morisot." In between are letters chronicling the life of a 19th century woman which are both common and extraordinary. She discusses the modest prices of one vacation hotel in comparison with another. ("We have plenty of room; poor Nice has suffered a great deal . . . everybody goes to Cannes . . . so that here at Nice spacious villas with large gardens are available at very reasonable prices; formerly, these were prohibitive." p.159). But Morisot also carried on correspondence with the leading artistic luminaries of her time - Manet, Renoir, Degas, Monet, deChavannes, etc. ("My dear Monet, may I drop the 'dear sir', and treat you as a friend?" Renoir wrote, "It has gone well. Everybody is satisfied [with your exhibit], and I compliment you. Regards. p.192).

Extensive "Notes" help to clarify and extend the text, adding a wealth of information to some phrases which only vaguely mention persons, situations or concepts.

Along with several other books on Berthe Morisot, this one helps to deepen our understanding of Morisot as a woman of the late 1800's, who happened to be a painter, wife/widow, mother, and friend. We get tantalizing glimpses of Morisot's personality, character, crises, and triumphs with which we may identify and sympathize. However, this is not a treatise on the artistic achievements and contributions of a significant Impressionist artist; this is a grandson's selective vision of Morisot's life. As such, it must be balanced by other readings if we are to fully understand Berthe Morisot, a remarkably successful woman artist who richly deserves the recent homage being paid to her. One just needs to look elsewhere for why she merits our attention.

Berthe Morisot, Impressionist. by Charles F. Stuckey and William P. Scott, Hudson Hills Press, New York, 1987.

Reviewed by: Sharon Kesterson Bollen, Ed.D.

This beautiful book was published as the catalog for the retrospective exhibition of Berthe Morisot's work at the National Gallery of Art, September 6 - November 29, 1987. (The exhibition subsequently traveled to the Kimbell Art Museum, December 12, 1987 - February 21, 1988, and to Mount Holyoke College Art Museum, March 14 - May 9, 1988.)

It is not only exceedingly handsome, but extraordinarily complete in its presentation. There are over 120 color plates, many ~~of~~ ^{fill the} page-size. The illustrations are bright, crisp, vibrant, reflecting the care and quality that went into the catalog. There is a factual, yet engaging, biography, and a section of extensive notes, as well as an article on the artist's style and technique, and additional black and white reproductions.

Berthe Morisot (1841-1895) was a highly-respected member of the French Impressionist movement in the 1870's and 80's. But since her untimely death at age 54, she has been overlooked by historians. While sexist attitudes among that group certainly are in part responsible, it is also true that incomplete and sometimes inaccurate data on the artist and her work added to her [being] neglected. Indeed, Morisot herself destroyed the bulk of her early work, leaving little record of her critical development before the age of 30.

While often mentioned with Mary Cassatt as a female member of the Impressionist group, Morisot has frequently received less attention due to lack of solid scholarship on her and to the fact that her works had not been fully cataloged until recently nor widely exhibited until now.

The purpose of this catalog and the exhibition, Berthe Morisot, Impressionist, was to reassemble a considerable number of works and to elucidate her approach to her art and her premier position within the context of Impressionism and art history itself.

The text introduces the reader to Morisot, her family, and her colleagues, in a highly readable manner. It provides glimpses into the daily life of the artist - in her studio adjusting the window shade, on a vacation with her sister Edma's family, her relationship with her daughter, Julie. It also explicates her trials and triumphs as an avant-garde artist-from charter membership in the new Artists Cooperative Society, discussions with Cassatt about arrangements for the fifth Impressionist exhibition, to her endeavors in printmaking.

Liberal sprinklings of quotes by Morisot offer the opportunity to more clearly understand her as a person and an artist. For example, a few years before her death, she reflected on the careers of women artists; "The truth is that our value lies in feeling,

in intention, in our vision that is subtler than that of men, and we can accomplish a great deal provided that affectation, pedantry, and sentimentalism do not spoil everything."

Berthe Morisot, Impressionist is a book whose time has come. There is a considerable number of surveys-of-women-artists publications available. It is now appropriate for in-depth explorations of the significant female figures in art history who have been too long ignored.

Berthe Morisot certainly is deserving of this exhibition catalog. And, after such a long wait for recognition, it is fitting that this publication is of the highest quality and substance - reflecting the artist herself and her work.

sculpture, quilts, and such because that says that women artists don't just paint but do all kinds of art. I like how the author shows there were women artists all through time, not just in one era. I enjoy the fact that she has lots of cultures represented -- not just artists from one country, so you feel like you've got an idea of what was going on all over the world.

One problem, I think, is the sentence at the top of the page being for preschool to third graders. There's not enough information to find out much about the artists and some of the words are too difficult for that age group. I don't think a little child could read those sentences by themselves. Also, some of the artists have foreign names that are hard to pronounce. I think the author ought to have [phonetic spelling] so you can tell how to sound out the name and pronounce it.

It's good that on some of the photos of the sculpture you can see objects around it (like a museum in the background) because it helps you understand how big the sculpture is. I think it would be better if the photographs were enlarged to one page, and then if the words were on the facing page. That way you could see the details more, like the texture of the brushstrokes and what some of the little tiny things are in the painting.

It is OK that some photos are black and white, but it would be nicer if they could all be in color so you could see what colors the artist normally worked in, how they shaded the colors, and what the paintings really look like if you could see them in person.

I think that children about 10 or 11 years old would really like this book because they're the age when they can understand the words and when they ought to learn about women artists. I think girls would especially like this because they could see a lot of women artists (not just a few) did interesting work. Boys would like the book, too, because they could see how hard women artists worked to make their art even when they were discouraged from doing it. And it makes boys admire them more.

Overall, this book shows that not only did women artists make beautiful art work, they also achieved the greater goal of standing up for their beliefs and made it possible for women artists to be respected today."

M^Kenzie ★
Elem. Lib.
History of Women Artists for Children.
by Vivian Sheldon Epstein
VSE Publisher, 212 South Dexter Street
Denver, CO 80222 1987

Reviewed by:
Christopher Bollen and
Sharon Kesterson Bollen, Ed.D.

This is a follow-up commentary to the comprehensive review of History of Women Artists for Children which appeared in the Women's Caucus Report two issues ago. The book, written and published by Vivian Sheldon Epstein, is intended for preschool through junior high students. (The author suggests that "a preschool to third grade child can read the upper portion of the text (on each page) written in darker, larger print, while the 4th to 8th grade child can read the entire page.") If elementary and middle school art teachers are considering the addition of this book to their classroom or school libraries, or the purchase of multiple copies as textbooks, they might find it appropriate and helpful to have an ensuing review by a member of the targeted audience. Therefore, I requested my 7th grade son, Christopher, to offer his analysis of the publication. Following are his comments:

"This is an attractive book with pretty, glossy pictures of the art work. I liked looking at it. I think this book would be good for learning basic facts about the artists.

I like the idea that the author didn't just discuss painting but has included

SHARON KESTERSON BOLLEN, ED. D.
OHIO ART EDUCATOR OF THE YEAR

"Dr. Bollen is widely known for the excellence of the art education program she heads at the College of Mount St. Joseph," states nominator Dr. Maryl Fletcher DeJong. The nominee's academic degrees are from College of Mount St. Joseph (B.A., Magna Cum Laude), University of Cincinnati (M.A., Ed.D.), University of Tennessee, Miami University, post doctoral study.

Dr. Bollen has been an art educator for over 20 years, the first nine years at the high school level where her students won numerous regional and national honors and prizes. For the past 11 years, she has guided the education of prospective art teachers at the Mount. An important part of that program has to do with involving students in the Ohio Art Education Association. Sharon observes that the "OAEA needs the continuing renewal of its membership; it must absorb the entering professionals in order for it to be a viable, growth-oriented organization. And the neophyte teachers need the support and resources of the OAEA. Therefore, I strongly encourage student participation in our association."

Dr. Bollen's commitment to this resulted in the establishment of the first OAEA Student chapter, at the Mount. Since the OAEA Board created the position of Chair of the Student Division in 1982, it has been filled by three Mount students: Sherry Midendorf '83-'85, Julie Haubner '85-'87, Susan Streitenberger '87-'89. Dr. Bollen has supported and assisted these students in their endeavors to ensure the visibility of the needs and perspectives of art education majors in our colleges and universities who will be the future of Ohio's art education and of the OAEA.

Every annual conference of our association [OAEA] for the last decade has included a presentation by Sharon, often with a colleague or her students. On the two recent occasions when the conference was held in Cincinnati, she arranged for her art department to provide meeting space, workshops, symposia, and exhibits for our members. She has also given workshops for SNOAE and the Kentucky Art Education Association.

The nominee is known for her research in the area of women's art history, which has acquainted art educators with new insights into

the contributions of female artists. She has presented workshops on her findings to local, state, and national audiences, including annual presentations at the National Art Education Association conventions.

Dr. Bollen is a long-time judge of the regional Scholastic Art Awards, Portfolio competition. She has also judged the Cincinnati Public School annual art show, senior division, and has served on the jury of the Governor's Youth Art Exhibit.

She has traveled to many different countries to study and record art and to share ideas concerning art education with our colleagues abroad.

Sharon is a fabric design artist who has exhibited and won awards in regional and national invitational and juried exhibits, including the Marietta College Crafts National, Ohio Designer Craftsmen annual juried shows, the Ohio Liturgical Arts Biennial, the Crafts Guild of Greater Cincinnati, among others. Dr. Gordon Plummer, Past OAEA President writes, "I have noted, with great interest and admiration, the annual entries in exhibits of work done by the nominee. Her surface design is well received by both juried and invitational show organizers."

Jean Patrice Harrington, S.C., Ph.D., former MSJ president, states: "Her selection as recipient of the annual College of Mount St. Joseph President's Award for Distinguished Teaching attests to her quality as an excellent teacher. The award is supported by consistently high evaluations of her teaching by students and staff."

Other letters of support were received from Joyce Young, Art Supervisor, Cincinnati Public Schools; Carol Gangwer, Arts Supervisor, Oak Hills School District; Dr. Heather Anderson, California State University; Dr. Laura Chapman; Crickette Todd, Art Supervisor, Covington, KY Public Schools; Dr. Georgia Collins, University of Kentucky, who said: "I have always been impressed by Dr. Bollen's deep and obvious commitment to the highest standard of excellence in art and art education at every level. As her reputation on a national level grows, it seems most fitting that her dedicated involvement and numerous contributions at the local and state level now be acknowledged."

The above was taken from ARTLINE, OAEA NEWSLETTER, OCT. 1988. Dr. Bollen will receive recognition by NAEA at our 1990 convention.

EXHIBITION NEWS RELEASE

"WOMEN IN ART TODAY" AT MUSEUM OF WHITE PLAINS LIBRARY

A multifaceted exhibition, "Women in Art Today", opened at the Museum Gallery of the White Plains Public Library on Sunday, November 19th. The exhibition, which will be on display through January 21st, 1990, is co-sponsored by the Friends of the White Plains Public Library and the White Plains Public Schools. On view are paintings by Hilda Green Demsky, prints by noted women artists on loan from Mount Holyoke College Art Museum, letters from leading women artists sharing their views of the creative process and drawings for the Christa McAuliffe Mural by White Plains students.

Last year, Ms Demsky, an art teacher at White Plains High School, received a Christa McAuliffe Fellowship, a federally-funded grant dedicated to the memory of the teacher-astronaut who died in the Challenger Space Mission tragedy. Part of the fellowship project focused on instilling an awareness of contemporary women artists. The students drew inspiration from various women artists as they created a 20' x 9' mural, now on permanent display at White Plains High School. The students also wrote [to] women artists [whom] they were researching and their responses are an integral part of the Museum Gallery exhibition. Among the artists represented by the Mount Holyoke College Art Museum are Helen Frankenthaler, Jane Freilicker, Susan Rothenberg, and Nancy Graves.

In conjunction with this exhibit, two films were shown, at the White Plains Library, which focus on women artists, co-sponsored by the Westchester County Office on Aging. These films were: Mary Cassatt: Impressionist from Philadelphia and Spirit Catcher: The Art of Betye Sarr. Both films were followed by discussions led by Sue Gold and Martha Lusterman.

Gallery hours are 9am to 9pm, Monday through Thursday, 9am to 6pm, Friday, 9am to 5pm Saturday, and 1pm to 5pm, Sunday. "Women in Art Today" is made possible with assistance from the City of White Plains, The Friends of the White Plains Public Library, and the Westchester Arts Fund of the Council for the Arts in Westchester, which is supported by corporate contributions and the County of

Westchester.

From: Carol Heller
Public Relations Coordinator
TELEPHONE: (914) 682-4493

For program information: Harriet Weissman
(914) 761-0638



FEISTY WOMEN

At the Fall conference of the California Art Education Association, Heather Anderson chaired a panel, "Feisty Women," spotlighting 6 California women of achievement in art education. Due to meetings and traffic jams, only two women were able to present, but Barbara Herberholz and Crystal Tilton inspired the group with accounts of their lives and work. In previous conferences only one or two would attend to hear Anderson speak about California women artists and educators. This time, there was standing room only. Some admitted that it was the title that drew them, but they did come. It is hoped that not only a California state chapter of the Women's Caucus may develop, but that other states may initiate local chapters as well.

(The following is an introduction, by Dr. Heather Anderson, to the panel presentations.)

This is a story about Feisty Women. One dictionary definition of feisty is spirited and frisky. There are lots of us "out there." Women who have juggled childrearing and family responsibilities with profession and have survived -- with style. They have succeeded despite the odds, because they are energetic, exuberant, courageous, stubborn, intelligent, and accomplished women. Their tenacity and passion for living are an encouragement to the feisty spirit within each of us. They are to be found in the ranks of returning students, elementary-secondary-higher education teachers, consultants, administrators, and museum educators, writers, artists, and others. Obstacles like divorce, death of loved ones, debilitating diseases, racism, sexism, and ageism only proved to them that the impossible takes a little longer.

One artist who survived an alcoholic mother and early childbirth at age 17 and 18 years of age, and is making her living as a painter said, "feisty is when you do it even though you are terrified." When criticized for work that was "too big, too colorful, too heavy, too light and decorative," she proved [these criticisms wrong]. Her series "Wandering Through Life and Dancing Through Death" is a testament to her belief that art is bigger than life.

Miriam Shapiro is a prolific painter as well as a teacher, author, lecturer, and active

feminist. Her works are autobiographical.

They are about the desires and yearnings of a woman who decided a long time ago to be a painter. What does that decision cost a woman? Who are the characters in her story? How does she create her own persona? What does she look like? . . . What does she look like -- this woman who is creating her own persona buried by layers of acculturation, whose self-created image has been denied all legitimacy? This question has preoccupied Miriam Shapiro for years. Her answers have emerged over the years slowly and often painfully in a sequence of symbolic images: the egg, the Kimono and Vestiture, the fan, and the heart. (Gouma-Peterson, 1986, p. 3)

Her current work involves a stage with curtains and footlights in which the creative woman, "constantly excluded from Western representation, is claiming the legitimacy of her image not as a symbol but as an active human being" (p.3).

Bernice Steinbaum, owner/dealer of the Bernice Steinbaum Gallery in Soho, chooses the feisty qualities of liveliness, exuberant energy, quarrelsomeness, belligerence, and risk-taking to define her task in initiating and maintaining the gallery. Showing 50 percent women of color is definitely non-mainstream. Her two lies were: "Trust me." and "The check is in the mail." And her philosophy is summarized as "making a decision and doing it requires not doing a dozen other things."

Lee Krasner, a leading Abstract Expressionist, showed a feisty spirit from an early age. "Although her reputation was submerged for many years under the shadow of her famous husband Jackson Pollock, she is recognized today as one of the earliest pioneers of the New York school . . . Despite obstacles and lack of support from her teachers in her early years, Krasner pursued her art training with singleminded obstinacy." When rejected from the only high school that included art training for women at that time,

"with characteristic tenacity she applied again and was admitted." Her "unshakable will" kept her going despite discouragement and discrimination from teachers and colleagues. Hans Hoffmann "paid her the supreme male chauvinist compliment: 'This is so good you would not know it was done by a woman'... When asked why she never promoted herself more aggressively, she answered with truculence: 'I couldn't run out and do a one-woman job on the sexist aspects of the world'. . . I was able to work and other things would have to take their turn." (Rubinstein, 1982, pp. 270-273)

Feistiness is not a quality of contemporary women artists alone, but includes artists of other cultures and earlier times, and women art educators as well. Mary Cassatt, receiving very little encouragement from her family and none from the American art world, had the courage to move to Paris, the larger world of the French avant-garde. Philadelphia would have continue to regard her as an eccentric spinster lady painter. Eighteen years spent nursing her mother, father, and sister through long and ultimately fatal illnesses drastically took its toll on her output. This was, however, one of the traditional burdens that were considered the duties of unmarried victorian women. One of the foremost Impressionists, she had the courage to paint the women and children around her (subject matter not generally considered worthy of fine artists) and fill her canvasses with light and brilliant color. An avowed feminist, she used her prestige to help women workers in her neighborhood. Friends remembered her as "fiery and peppery, or as "the most vital, high-minded and prejudiced human being I have ever known." (Rubinstein, 1982, pp. 130-138)

Emily Carr bucked Canadian Victorian society's roles for upper class women by traveling alone with a menagerie of animals in an old remodeled van to paint Indian outposts and wilderness areas of the Northwest. After a long "silence" of some 15 years, because of lack of encouragement and recognition of any kind, she returned to painting and left us some of the finest works of the Northwest landscape.

This session gave recognition to only a few of the thousands of women art educators, relatively unnoticed, who have worked seriously, continuously, and professionally to

educate people in art, and who have balanced that successfully with the traditional duties ascribed to women in the home. We look forward to the time when marriage and relationships become a partnership of equal adults, where parents share financial and family responsibility for each other and the children -- allowing both men and women the opportunity to work and to have equal leisure at home. And where women are accorded equal recognition for equal work. Until that time, we applaud our feisty women.

Heather Anderson

"TANPON ART" AND "POST-FEMINISM"
SOME NOTES ON CURRENT CATCHWORDS

by

Gisela Ecker

translated by Patricia McAllister

[The following was sent to us by Dr. Maryl Fletcher DeJong, Associate Professor of Art, University of Cincinnati. It appeared in the University of Cincinnati's Forum: A Women's Studies Periodical, vol. 15, Number 3, Spring 1989, pp. 5-6. Thank you Maryl! Kathy Connors, REPORT editor.]

Angela F. Raderscheidt,
"The Long March of the Semen," 1982



[Forum Editor's Note: Gisela Ecker has been the visiting professor for the department of Germanic Languages and Literature, University of Cincinnati, winter quarter, 1989. Dr. Ecker teaches English literature at the University of Frankfurt in West Germany and is the editor of Feminist Aesthetics (Boston: Beacon Press, 1985). She has published extensively in the field of feminist theory. The following text appeared in the German original in Rundbrief:

Frauen in der Literaturwissenschaft (Hamburg, 1988). Patrica McAllister is a visiting assistant professor of German.]

"Down with Tampon Art" reads the title of one article about the Munich exhibit "Balkon," which displayed the works of seven women artists in early summer of last year [Gabi Czoppan, "down with Tampon Art," Munchener Stadtzeitung]. The author of the article takes up the catchword, "tampon" which the women artists themselves have introduced, providing the newspaper with this provocative word--provocative especially to their female colleagues. While on the surface this seems all too clearly to be a delineation, it also reveals fears of association. This aspect of fear demands attention as it occurs more and more frequently in connection with women's art -- certainly in West Germany, but also, I think, elsewhere in Western cultures. It is a question of feelings of resistance, most often on an intangible, emotional level, touching on taboos and consequently seldom discussed explicitly.

My initial anger about this article soon became mixed with the memory of my own impressions from conversations with women artists. These impressions do not make it easy for me to react with pure and simple rage to the denunciatory nature of the catchword, "tampon art." I want to proceed from my concrete experiences, especially since much has already been written in an abstract manner on the relationship between "ART" in general and women's art.

In order to obtain illustrations for the volume Feminist Aesthetics, and to collect slides of contemporary women's art for lectures on trends in the fine arts and literature by women, I attended many exhibits, corresponded with women artists, and visited many of them in their studios. These were very important encounters for me. It is difficult to describe briefly all of the individual impressions which I had of the artists -- their refusal to compromise, their commitment, their courage and readiness to take risks. Their individual tales demonstrate clearly how hard it is for artists in general, but even more so for most women artists to survive, and I have come to understand reasons for the many cases of the above mentioned fear of being associated with women's art.

At first I was quite astonished at the frequency and the decided emphasis on the point that, if at all possible, one would rather not be brought into a "women's context." It was never long before the term "QUALITY" came up with the idea that it is solely a matter of "QUALITY" (this the implicit or explicit explanation), which succeeds in its own right, regardless of any gender differences. At the same time, almost always in the same breath, the artist would refer to the specific disadvantages of being a woman artist, but also to their specific achievements. The idea of constancy of "QUALITY" regardless of gender has the persistence and the persuasive power of a myth, which is all the more powerful for its unconscious nature. It is often the same women who argue that "QUALITY" should be a measure of the work regardless of gender who also argue that this measure is a historical construct and want to change it.

Gender-neutral concepts of "QUALITY" certainly contain many important criteria which can be helpful in the understanding of art, but they also contain patriarchal rules of inclusion and exclusion. How else could another Documenta (a major international exhibition of contemporary art which takes place every four years in Kassel, West Germany) be organized again with only one-sixth of it representing women? How else could only two women (perhaps a few more have been included since I visited it) be represented in the Museum of Contemporary Art in Monchengladbach? How else could women be scandalously under-represented at the Exhibit of Western Art in Cologne? As the artist Monika Baumgartl writes, "A museum should present good art, no matter whether it was created by a woman or a man, but the more important question is: 'What is good art?' [Existing -- Living -- Present," Exhibit catalogue of the Verein Continuum, Munchen 1986:7] No one can claim that there is still so little good art by twentieth century women as the museum exhibits suggest.

Why then in the face of this situation, aren't there more alliances of women artists who want to show how important and innovative their work is? Why are there instead so many attempts to remain separate? For example, when I sought out one gallery manager in an effort to contact a woman artist whom she represented, she attacked me with an abusive tirade about "those women" as soon as she heard the word

"woman" -- even before she had heard my purpose. One of the difficulties women artists often mention has to do with the varying definitions of art. Art in Western cultures can be seen as artistic activity which allows for radically subjective expression with the least possible conscious filtering, but this definition is incompatible with explicitly political art, which is necessarily strongly selective, didactic, and informational. Ever since the Renaissance, there has been disagreement on this point, leading to an everchanging juxtaposition of explicitly political art and strongly experimental art. Some women artists with a decidedly feminist orientation find their niche in this juxtaposition. For others, however, although interested in feminist questions, the pressure to deal with specifically women-oriented subject matter as well creates real problems.

Other reasons for the existing fears of being associated with "women artists" lie in the area which is taboo, an area which is also tied to the question of quality (this time in lower case). Encouraged by the women's movement, more and more women artists who had not practiced their art extensively or intensively enough stepped into the new "art scene" specific to women, a scene which rose quite suddenly. On the one hand, it was important that so many women artists were encouraged to present their work in public. On the other hand, such exhibits displayed side by side works of incomparable degrees of professionalism. Works of amateur women artists were exhibited next to those of women who had worked very hard for many years and who present to the public only what meets their own criteria of perfection. It is difficult to cite here their criteria since that would require extensive separate discussion. Some of the basic ones would be "care," "patience," "mastery of technique," and "innovation." Negative examples which occur to me are the many works with the title "Traces" -- leaves, branches, stones, roots in plaster rounds, etc., or a pile of earth in a corner which, decorated with a few stalks of wheat, is called homage to Demeter. Unlike literary experience, which demands a certain commitment of time devoted to the work, the viewer's quickly moving glance at an art exhibit in which amateur and professional works share proximity can cause problems. This proximity makes it

difficult for a viewer to accept these unusual mixtures as productive and by association, difficult for the viewer to accept the potential of young women artists. In turn, the artists have difficulty waiting patiently for the viewers to formulate their own judgments.

The feminist agenda of some catalogues also often creates an all too narrow association by imposing the common feminist technique (cf. the preface to the catalogue for the exhibit "self," Bonn 1987) precisely where the main issue should be to present the range and variety of women's artistic expression. Whatever strays from the imposed definition, whatever does not fit into this artificial context of "women's art," is thereby radically cut off. How erroneous is the implied expectation that a political movement would be able to elicit works of art which, without exception, conform to its philosophy.

In addition, many women artists and those who organize exhibits are confronted with further difficulties. Limited economic access, dual roles at home and in the studio, limitations of the art market -- all of this, while often analyzed and lamented, can offer artists a chance to experiment, but when this disadvantage is glorified or even defined as an inherent characteristic of "female" art, the confusion is complete.

One gallery owner who strongly supports art by women pointed out during our conversation that for many women artists, the "women's context" also appears outdated because artistic handicrafts and domestic techniques are often included. In the beginning of the women's movement, women artists reclaimed traditional women's handicraft techniques such as knitting, weaving, spinning, crocheting, embroidery, etc., but since then they have fallen out of favor. Here, too, there is no simple solution to the problem. Each artistic work requires intensive consideration. For example, Rosemarie Trockel's knitted pictures (shown in the Exhibit "Balkon") make a subversive and creative statement within this debate.

The women artists of the exhibit "Balkon" (which I use here as a symptomatic example) see themselves as a generation which has left behind the difficulties of their "foremothers" -- a generation which is confronted with new problems. I doubt whether the concept of "post-feminism" [Gisind Nabakowski,

Introduction in the exhibit catalogue "Balkon," Munchen 1987: 4] which has been applied to this new generation is a fortunate choice. At least this concept expresses the difficult relationship (which cannot easily be reduced to a common denominator) of adoption, delineation, and confrontation with new trends.

What seems new to me about it is that artists are working on the idea of cultural production without emphasis on gender difference while being aware that gender difference has been much publicized in the last fifteen years. For those women who have worked so hard during all these years for the introduction of just this difference -- and here I include myself -- and who consider their project far from finished, such ideas clearly mean rejection and grounds for anger. Gisliind Nabakowski's text in the catalogue makes it quite clear where the trend is leading: against an explicit feminist program, against the personal what they call the "cult of self-portrayal," against the official art market, but for a stronger involvement of women in all areas of art, and for a much more anonymous criticism of culture. The signs of change cannot be overlooked. We must keep the confrontation as alive as the changes in art itself.

The 1989 Delegates Assembly:
A Retrospective Looking to 1990

The Washington D.C. Delegates Assembly was well attended and compacted into one and a half days. The report of the motions and resolutions that were acted upon in Delegates Assembly are to be carried in the December 1989 NAEA NEWS. The report will also state the subsequent actions taken by the Board of Directors.

One item which might be of particular concern was the decision to eliminate all Affiliates from a voting position. This issue had been raised at the 1988 Assembly and the rationale for it was that all Affiliate members were already being represented by a state organization, thus it might be construed as double representation.

The assembly is now constructed so that a considerable effort is being made to have committees do their homework and preparation

prior to the Convention and to bring in reports for the action of the Delegates. Motions and resolutions are still prepared during the sessions.

The impact of Congressional Status Report on Art Education, chaired by Kimm Stastny of Iowa, was accepted and the committee was disbanded since it had completed its mission. A copy of the report may be obtained from 'national' or from Kimm.

Many of the committees have been Ad Hoc. For the 1990 Convention the structure has changed and the following are now standing committees: Professional Development Issues; Professional Standards Issues; Public Relations Issues; and Curriculum Issues. There will be two appointed committees: By-laws and Policy Issues.

Your representative is serving on the Curriculum Issues Committee. If you wish to provide input for any of the committees, please contact me and I will forward your concerns or provide you with the name of the chair.

The 1990 Delegates Assembly Agenda for the Kansas City Convention commences on Wednesday evening, April 4th, continues from 8am to 5pm on the 5th, and concludes on the 6th, with sessions scheduled from 7:45am to 4 pm. You are always welcome to sit in the 'viewing section' at any of the sessions. Please feel free to contact me about any item or issue which is of concern to you.

Ann Bachtel, Ph. D.
732 Pinehurst Drive
Pasadena, CA 91106



E D I T O R I A L

Dear Readers," begins Arthur Guagliumi's editorial in the most recent issue of the NEWSLETTER of the Caucus on Social Theory and Art Education, "I knew I was in trouble in a flash when a paper airplane flew over the blurry glass walls of my office and landed right on my desk. I was advising a student. I was embarrassed. Excusing the intrusion, I opened the airplane. I could have guessed -- that Kathy Connors. She put out another [REPORT] on time, and to make things worse, she had to fly it in my face, so to speak. Her office is next to mine at Southern Connecticut State University and how often I have thought it was neat to have two NAEA affiliate editors at the same place. A special place of intellectual ferment! But I think now the competition is going to get a bit nasty. No more nice guy. . ."

Now, I would like to comment on dialogues, cooperation, and competition, in response to this sweet bit of humor and recognition of a truly animated and exulting atmosphere of "intellectual ferment" that is our happy privilege to be party to at Southern Connecticut State University. Arthur Guagliumi and Chuck Wieder (a new member of our Art Education faculty at SCSU) have inspired me to speak to the Women's Caucus readership about integration (the organization of equals and individuals of different groups on a cooperative plane) and dialogues and the upcoming Kansas City Convention. I am looking forward to participating in Bob Bersson's panel on Interaffiliate Dialogue and Intercultural and Multicultural Art Education. This promises to be a good forum for a much needed dialogue between we who might be thought of as the "whistle blowers" in a larger assembly of mainstream members. I would encourage all caucus members to make an effort to attend this presentation. (It is likely to take place on April 6th, 4-5pm. Please check your convention catalogue for final time and place.)

I am looking forward to the upcoming decade as bright with promise if we can learn about respect for and exploration of diverse ideas outside the commonplace and conventional "wisdom" that competition carries with it. Our

most healthy stance is one that embraces dialogue and a sense of community in that dialogue rather than a sense of competition. We can have separate foci in our different affiliates and still cooperate through a dialogue that shares a concern for the making of a better world.

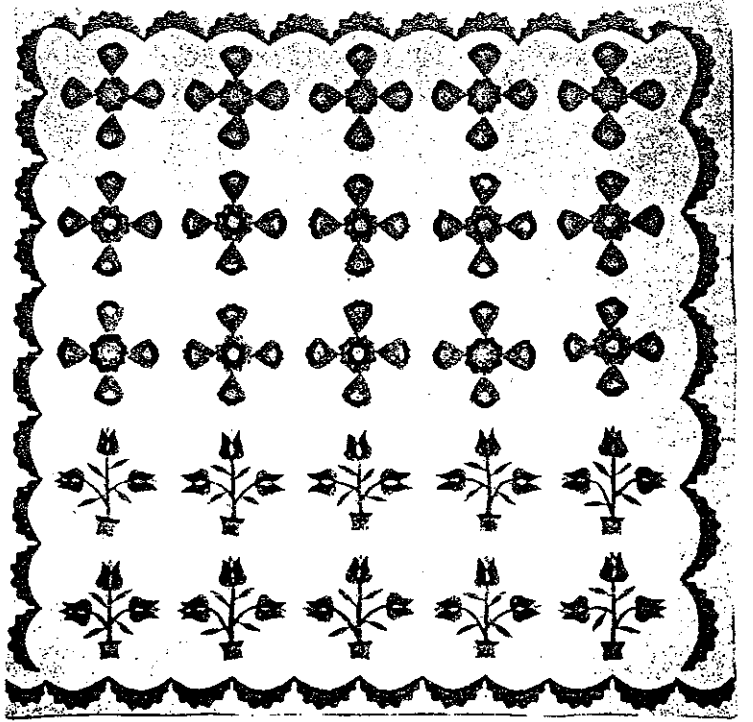
I would also like to posit that the health of an organization such as the NAEA depends upon whistle blowers and watch dogs such as those who are the composers and chorus of our affiliate groups. Without such groups, an organization would be made of dogma and lack intellectual ferment. (Karen Hamblen has written of this).

So, here's a new year's and a new decade's toast to whistle blowers, watch dogs, and intellectual ferment -- may they live long and prosper cooperating, rather than competing, in open communication. Let this fly in the face of conventional wisdom and keep us talking about critical issues and thinking critically.

. . . Look out, Arthur, here comes another issue. . .

Kathy Connors
REPORT editor





The story of Mary Powell Beck, 1805-1881, is just one of the many stories shared in the book *Ho For California, Pioneer Women and Their Quilts* authored by Jean Ray Laury and published by E.P. Dutton. The Whig Rose Tulip shown was made by Mary Powell Beck between 1850 and 1870 and is now owned by her great-great-grandson.

CALIFORNIA HERITAGE

Q · U · I · L · T · P · R · O · J · E · C · T

If you would like to see the California Heritage Quilt Project Exhibition, chose one of the following dates and locations: Fresno Art Museum, 2233 North First St., Fresno, CA, Nov. 24, 1989 - April 1, 1990; San Diego Historical Society, Balboa Park, San Diego, CA, May 18, 1990 - September 3, 1990; Mills College Art Gallery, Baerwalk Aron Art Center, 5000 Mac Arthur Blvd., Oakland, CA, Oct. 7, 1990 - Dec. 15, 1990; Humboldt Cultural Center, 422 First St., Eureka, CA, Jan. 3, 1991 - Feb. 24, 1991.

Women's Caucus Pin

A Women's Caucus pin with the logo on it is now available. It is in gold color, approximately 5/8" in diameter, and has "NAEA Women's Caucus" engraved on it. Allow six weeks for delivery. Order now @ \$10, from Treasurer Crickelle Todd, 2480 North Bend Rd, Cincinnati, OH 45329. If you haven't already renewed your Women's Caucus membership for the 1988-87 school year, you can do so in the same envelope and save a stamp.

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Women's Caucus

National Art Education Association Affiliate
Membership Form

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

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