

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

SPRING CONVENTION SPECIAL 1990 ISSUE 44

PLEASE SEND CHANGES OF ADDRESS TO:

DR. KATHY CONNORS, REPORT Editor
Southern Connecticut State University
Art Department, Earl Hall
501 Crescent Street
New Haven, CT 06515

MEMBERS PLEASE NOTICE: YOU RECENTLY RECEIVED A
POST CARD ANNOUNCING OUR SECOND ANNUAL WOMEN'S
CAUCUS CONVENTION LUNCHEON IN KANSAS CITY, MO.

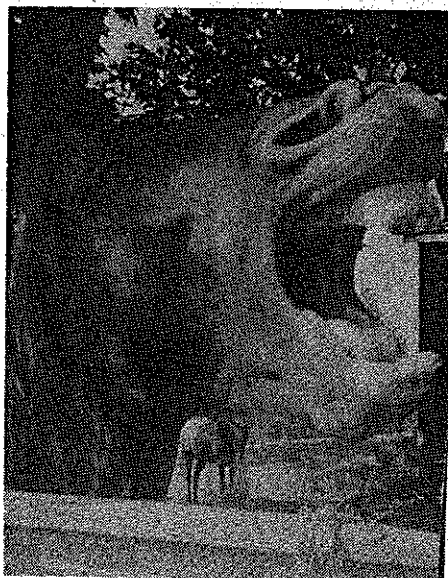
ON SATURDAY APRIL 6TH. PLEASE NOTE THAT WE

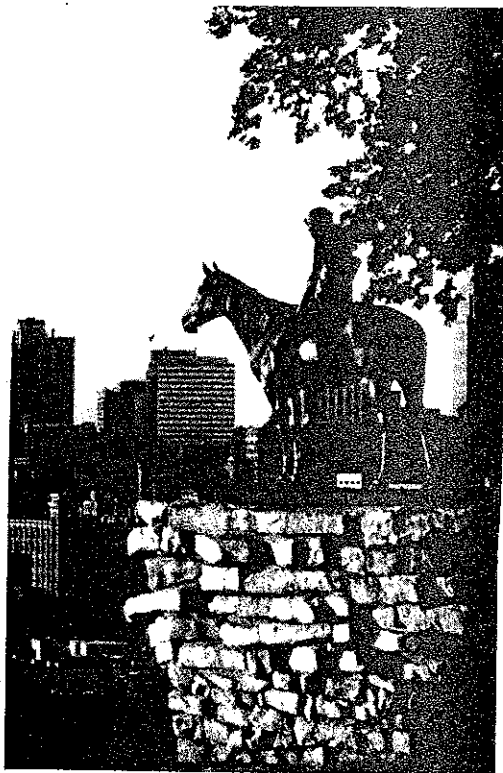
MEANT THAT CARD TO READ SATURDAY, APRIL 7TH !!!

WE HOPE THAT YOU CAN COME AND ENJOY TO THIS
LUNCHEON AND HELP CONTINUE WHAT STARTED OUT AS
AN ENJOYABLE BEGINNING TRADITION IN WASHINGTON
D.C. LAST YEAR. SORRY FOR THE ERROR. HOPE WE
CAUSED YOU NO INCONVENIENCES. please contact
Lenie Salkind at (913) 841-0947, if you have
any questions. Thank you.

HUMBLY, from the horse's mouth,
YOUR EDITOR

DEDICATED TO THE YEAR OF THE HORSE AND FRIENDLY
DIALOGUES





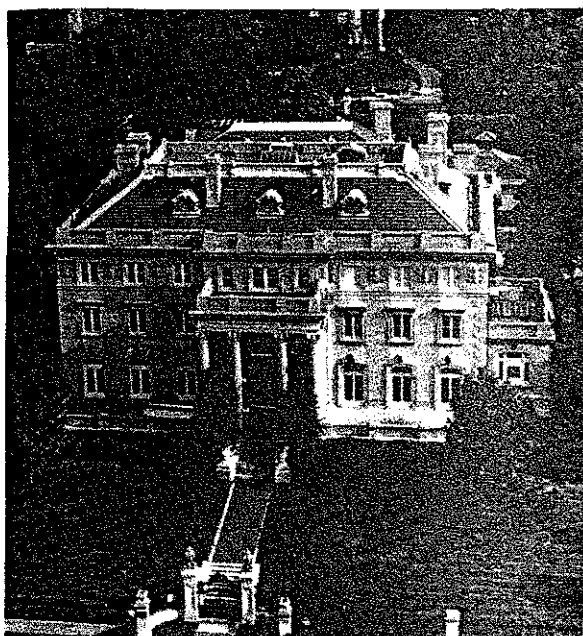
Welcome to Kansas City and the Women's Caucus program. We have many excellent presentations and features during the five days thanks to Betty Copeland, the 1990 Kansas City Convention Coordinator. She has done an excellent job and was very enthusiastic about the quality of the presentations submitted.

This is my last conference while being President of this group and I want to thank each one of you who has supported the Women's Caucus by paying your membership dues. We do need to keep up to date on the payment of dues and solicit new members to join so that we can continue to have the excellent quality of programs at the NAEA conventions. Your dues also go towards paying for the newsletters during the year.

I have enjoyed many enthusiastic helping hands during the past two years. Please continue to support the President-Elect, Carmen Armstrong, who will provide us with some new directions and fresh ideas into the nineties. Her address is:

Carmen Armstrong
Route 1, Box 13 B
Brickville Road
Sycamore, Illinois 60178

Please send all your future concerns to her.



Among the particular issues I am interested in seeing addressed by this group in the future is the need to broaden our agendas and reexamine our affiliate function and relationship to the National Art Education Association. Some of the original objectives of this group have been achieved. As women continue to move into positions of leadership in art education and general education, the question is what are we going to do in the 1990's? I certainly hope that we will maintain the excellent convention participation we have had in the last several years.

Thanks again!

Anne Gregory
President, NAEA Women's Caucus
12200 Montecito, D122
Seal Beach, California 90740





An Exhibition Review

HELEN FRANKENTHALER: A Painting Retrospective
The Museum of Modern Art February 8 - April 22, 1989
Modern Art Museum of Fort Worth November 5, 1989 - January 7, 1990
Los Angeles County Museum of Art February 8 - April 22, 1990
The Detroit Institute of Arts June 11 - September 2, 1990

Reviewed by Dr. Anne Gregory

Forty key paintings spanning the career of Helen Frankenthaler invite the viewer in their exhibition to explore her inner world and achieve some understanding of the process of "stain painting" which she pioneered in her work. Since this collection is touring four different areas of the country, it will reach a greater audience and introduce them to her contributions to contemporary American art.

On my first trip through the exhibition, I simply enjoyed the large scale of the canvases, the use of color and the process of staining large shapes upon them. I also tried to associate the titles with the composition to see if I could guess the connections. This proved to be a mistake and I had to read the catalogue later to help me unlock many of the references. Surveying the collection I was also quickly aware of the many different directions represented here and was rather surprised by this.

Later I was lucky enough to hear the lecture by E.A. Carmean at the Los Angeles County Museum of Art. He is the Curator of this show and the Director of the Modern Art Museum of Fort Worth. His discussion helped me to answer some of my earlier questions, and his introduction to the catalogue proved to be rewarding keys to unlocking the mysteries of the paintings. This is one of those exhibitions which one enjoys more by having an introduction to the artist's intentions.

I had wondered why there were so many different

directions represented here and had begun to hunt for related threads among the canvases. Carmean explained that each painting was selected for its individual theme, and any deliberate relationship to a series was being avoided. Frankenthaler tends not to paint in series, although there are related periods of work. Among the connections one can look for beyond that of scale and techniques, is that of related themes. These include places and experiences from the artist's childhood in the earlier paintings.

In the sixties there was a shift to the influence of immediate landscape influences and one can pick out Provincetown references. A trip to the West, especially Arizona in the late sixties, makes an enormous influence on her use of color. This is seen in such paintings as "Flood", 1969, acrylic on canvas, 10'4" x 11'8". Other kinds of subject matter include literary references and the study of the works of Great Masters. In the period of her paintings of the American West one can see her references to the "Grand Style" associated with the American West masterpieces.

On the later canvases of the seventies one finds veiled thin washes and layers of color. There are often references to the study of earlier works of famous artists such as Edward Manet. It helps to be able to look up this information in the catalogue, since generally I was unable to make any quick connection by first looking at the large canvas compositions. Since one was turned upsidedown and worked on before being finished and then hung this way, one can therefore understand this.

The recent work of the eighties becomes more playful with heavier paint splashes on the veiled layers acting as accents. Subject seems more from poetry and emotional experiences as a response to the environment. Certainly one can see the influence of her husband Robert Motherwell and other members of the First Generation of the New York School. If you are interested in contemporary American women artists, you should certainly see this exhibition and purchase this catalogue. It is now available through the Los Angeles County Museum of Art for \$25.00. The Address of the museum is 5905 Wilshire Boulevard, Los Angeles, California 90036.

MAKING THEIR MARK: WOMEN ARTISTS MOVE INTO THE
MAINSTREAM, 1970-85

Editor: Nancy Grubb

Compilers: Randy Rosen, Catherine C Brawer
Abbeville Press, New York 1989

Hard cover: \$45.00; soft cover: \$29.95



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

This is the catalog of the national exhibition Making Their Mark which was on view in four cities during 1989: Cincinnati (February 22-April 2), New Orleans (May 6-June 18), Denver (July 22-September 10), Philadelphia (October 20-December 31). The exhibit featured the work of 87 women painters, sculptors, photographers, performance and video artists from throughout the country whose reputations and personal styles merged or developed between 1970 and 1985. Participating artists include Alice Aycock, Jennifer Bartlett, Nancy Graves, Miriam Schapiro, Elizabeth Murray, Deborah Butterfield, Betye Saar, Faith Ringgold, Mary Miss and many others. Their works, displaying a plethora of approaches, media and subject matter, reflect a broad spectrum of aesthetic, social and political concerns.

Curator Randy Rosen states that Making Their Mark "is about a fundamental change that took place in the art world between 1970 and 1985—a turning point in preconceptions, attitudes and possibilities that signaled a shift for women artists from a marginal role to one of influence and participation in contemporary American art." She further notes that this

altered view coincided with two major developments: the expanding role of women in American society (due to the impetus of the Women's Movement in the late 1960's) and the opening of the art world to new directions (due to the decline of Modernist theory influence).

While America has produced outstanding women artists in the past, it was not until 1970 that a large tide of women artists began to surge into the course of mainstream art and earned recognition by colleagues, critics and collectors. Curators Rosen and Catherine Brawer found so many worthy artists that they had to focus on a representative group, selected on the basis of solo exhibitions, reviews, features in major art periodicals. They point out that the changes that began in 1970 are ongoing, and that "the obstacles facing women in the art world have not all disappeared. But the years 1970-85 can be seen as a period that marked a critical break with past stereotypes and patterns."

The handsome catalogue contains 300 pages, with 70 color illustrations and 183 black-and-white illustrations. An introduction, "Moving into the Mainstream," by Rosen is followed by five scholarly essays, including "Tough Choices: Becoming a Women Artist, 1900-1970" by Ellen G. Landau and "Women Artists Today: Revolution or Regression?" by Marcia Tucker. There is also the presentation of a research study undertaken by Brawer to determine the levels of visibility achieved by women artists between 1970 and 1985. Profuse charts and graphs showing the participation of women in museum and gallery exhibitions, corporate collections, reviews in art magazines and the awarding of grants reveal that women artists have increased their visibility in these audited areas.

An "Artists Biographies" section includes a very brief listing of education, honors, solo exhibits and bibliography. The "Public Collections" segment is an interesting addition and would be helpful to potential travelers. A "Selected Bibliography" completes the catalogue.

The exhibit, Making Their Mark, which I viewed in March of last year, was an intense experience due to the scale, quality, breadth, energy and diversity of the works included. At

that time, I purchased the catalog as a memento - to serve as a reminder of the dazzling display I had encountered. Upon subsequent perusal of its content, I was delighted to discover that the catalog is more than a compilation of included works. The thoughtful and provocative essays establish a rich historical and conceptual context for the art works and aid in understanding the contributions of women artists to the mainstream of American art in the recent past.

Artemisia by Anna Banti (Lucia Lopresti 1985-1978)

Translated by Shirley D'Ardia Caracciolo,
University of Nebraska Press, 1988

Reviewed by:

Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, Ohio

Artemisia was first published in 1947 by Anna Banti (pseudonym of Lucia Lopresti) and met with critical acclaim for the way the novelist merged the experience of a women artist dead for three centuries with the terrors of World War II endured by the author.

This English translation reveals the original intention to take the meager facts known about Artemisia Gentileschi's life and expand upon them to create a full length text that falls somewhere between historical novel and straight biography. It is a dialogue between Banti and Artemisia who, according to the author, was "one of the first women to uphold, in her speech and in her work, the right to do congenial work and equality of spirit between the sexes."

Artemisia Gentileschi (1590-1642) was the most significant woman artist of the 17th century. She painted portraits of royalty, and the wealthy, and powerful renditions of strong biblical females - Esther, Judith, Bathsheba. There was speculation for this choice of subject matter was related to a humiliating experience when she was an adolescent. She was raped in her studio and reviled as a victim in a public

trial. She was rejected by her artist-father, and later abandoned by her husband; yet Artemisia persevered and became one of the most sought-after artists, necessitating her traveling from Rome to Florence, to Naples and eventually to London.

This is a psychological study, an attempt to understand what motivated the artist in each stage of her life. There is little discussion of her art; the emphasis is on the people and travel in the artist's life. The author continuously ascribes emotions and rationales: (p. 37) "Her young, persecuted body has no home of its own, no home for the spirit which all too often cannot find a temporal or physical setting in which to express itself." (p. 83)

The author introduces herself into the text, with the accompanying move from the third to first person in the narrative. She often "talks" to Artemisia who is both a real person and the character of her novel. The story moves from Italy in the 17th century to the same country in the mid-20th century, from the concerns of a tragic Artemisia to those of a terrified Banti. The narrative is complex and sometimes confusing, sometimes fascinating. It is an interesting literary device to weave the author's and the subjects' lives and thoughts together, but it is also difficult to know where one stops and the other begins.





Memoirs of Madame Vigée Le Brun

Translated by Lionel Strachey

George Braziller, Inc. Publishers 1989

Reviewed by:

Sharon Kesterson Bollen, Ed.D.

College of Mount St. Joseph

Cincinnati, Ohio

This book is a reprinting of the 1903 translation of Vigée Le Brun's Souvenirs de Madame Vigée Le Brun which she first published in 1835. It is a first-person account, written late in the artist's life, of her art and adventures.

Marie Louise Elisabeth Vigée Le Brun (1755-1842) was one of the most colorful and celebrated of the portrait painters of the ancien régime in France. Known best as court painter to Marie Antoinette and as one of only four women admitted to the prestigious French Academy, she was also beautiful and socially adept - and acquainted with the leading artists, writers, intellectuals and aristocrats of her time.

Forced to flee Paris during the French Revolution, Vigée Le Brun recounts the tribulations she encountered during her departure.

"It was only a question of saving one's head. I had my carriage loaded, and my passport ready, so that I might leave next day, with my daughter and her governess, when a crowd of national guardsmen burst into my room with their muskets." (p. 54)

Once the Reign of Terror is left behind,

Vigée found herself warmly welcomed in all the capitals of Europe where she painted prolifically. The text describes her day to day working and socializing. The insights it provides about her portraits and their subjects is invaluable and interesting.

"Her face was worn, but one readily judged that she had been handsome; her hands and arms especially were perfect in form and colour." (p.72)

But, frequently, the monologue becomes gossipy and trivial.

"In Vienna I went to several balls. They danced the waltz there with such a fury that I could not imagine how all these people, spinning round at such a rate, did not fall down from giddiness." (p.78)

"Count Cobentzel was passionately devoted to the princess Dolgoruki, without her responding in the least to his importunities; but the coolness she showed his intentions by no means drove him away. His sole object was the happiness of being in her presence." (p.92)

The most intriguing sections of the book tend to be the glimpses Vigée-Le Brun offers historical figures and situations:

"The least infraction of Paul's (Emperor of Russia) commands was punished with exile to Siberia . . . so that, unable to foresee how far lunacy and arbitrariness combined would go, one lived in a state of perpetual fear." (p.120)

"I will not attempt to describe my feelings at setting foot on the soil of France. I was stirred by terror, grief, and joy in turn. I mourned the friends who had died on the scaffold; but there I was to see those again who still lived. This France had been the scene of horrible crimes. But this France was my country!" (p.172)

For the reader who is already familiar with Vigée Le Brun's glamorous and elegant portraits, Memoirs will provide a pleasant account of her observations and adventures.

The text does not reveal profound introspection, but does offer an affable profile of an 18th century celebrity. I'm afraid Vigée-Le Brun and her translator do the artist the disservice of making her appear rather shallow, silly and hardly worth our time. From other sources, (e.g. Baillio's Elisabeth Louise Vigée Le Brun, 1983) this description is not accurate or fair. Please read those other sources first.

Book Review

The Painted Witch

by Edwin Mullins

Carroll & Graf Publishers, Inc.

New York, 1985, 224 pages

\$25.00, illustrated color, & black & white

Reviewed by:

Nancy N. Faust, M.A.

Assistant Professor, Art Education

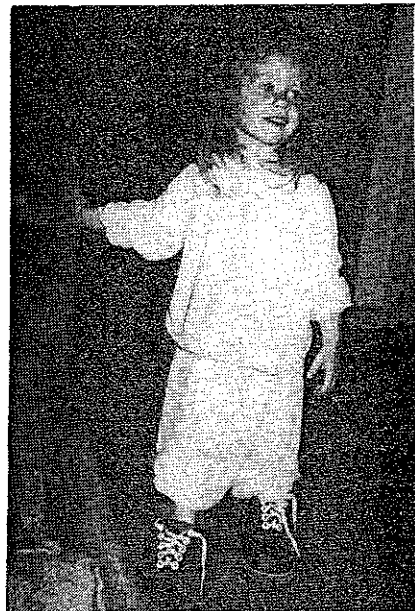
California State University, Los Angeles

The Painted Witch is a powerful and evocative book by a sensitive and knowledgeable British novelist, journalist, and art critic who has written a number of books on painting and sculpture. Throughout the book, Mullins examines several hundred famous paintings and presents his argument that the deeper meanings behind these varied portrayals of women by male artists reveal the stereotyped images of women long held by male artists and the societies out of which they came.

These artists have portrayed women in myriad ways in variations ranging from virtuous to vicious, in every role from Madonna to temptress, from foolish virgin to evil witch. Not ignored is the plethora of female nudes, the single most popular subject of male artists, at least in Western European tradition, which express the familiar view of women as sex objects.

According to this perceptive author, "Hate there is certainly: all those rapes, tortures and brutal martyrdoms, as well as more covert manifestations of man's hatred: the temptresses and the whores, the witches and the hags, the sanitized virgins and penitent sinners - images that are chimeras of man's buried terrors of what women might do if allowed to be themselves unchecked. Balancing these hate images, art offers us the most wonderful variety of images of love - from sexual passion to comradeship in old age - to a response of almost helpless rejoicing that the world can contain a creature so perfectly lovely as a woman."

Consequently, our view of ourselves as women has often been colored by the ways in which men have perceived us. Mullins offers also a positive view of some master artists who have seen women whole and portrayed them with humanity, compassion, and insight. This is a rewarding book for any art educator because it leads us toward an appreciation of how art both reflects and influences societal views.



The Schedule for the NAEA Women's Caucus
Program in Kansas City, Mo., 1990

The theme for this year's NAEA Convention is "Art Education: Looking toward the 21st Century: Women - Past, Present, and Future." The program is spread over five days, with the majority of the presentations scheduled during the preconference on Thursday, April 5. The program ranges from single presentations of historical data to panel discussions focusing on key issues. Also, there will be an interview with internationally known artist Cynthia Schira. Please note that the sessions are scheduled in both hotels. We hope that each of you will attend as many sessions as possible and find the presentations rewarding and enlightening.

Dr. Betty D. Copeland
Convention Coordinator

THURSDAY, APRIL 5

11:00 "Issues of Empowerment: Feminism and Art Education"

Presenters: Panel with Drs. Laurie Hicks, Kristin Congdon, Georgia Collins, Renee Sandell, and Elizabeth Garber, and Ms Honi Haber.

Despite some progress in the cultural battle against sexism, inquiry into the mechanisms which promote and sustain the subordination of women must remain at the forefront of discourse on education. This is especially true in the field of art education. This panel will thematize and explore issues of feminism and empowerment within the realm of visual arts education, focusing on it's potential to empower individuals to think and act/create in ways that break sexist traditions.

HYATT, EMPIRE C

1:00 "Art of Lola Fowler: A Celebration of Life"

Presenter: Dr. Carole K. Henry

This presentation will document the work of Georgia folk artist Lola Fowler whose special vision and sense of ecological balance becomes tangible in bold, colorful paintings. Based on a personal interview with the artist, the presentation will frequently use Lola's own words and sometimes her own voice. Her

explanations will accompany her paintings, and her vitality and sense of humor will add to the viewer's understanding. Lola's development as an artist came late in life, and her inspirations came from very ordinary sources, but her vision is exemplary. Both original art works and slides of her work will be shown.

HYATT, EMPIRE C

2:00 "Art Critics on Frida Kahlo: A Comparison of Feminist and Non-Feminist Voices"

Presenter: Dr. Elizabeth Garber

Feminist art criticism is distinguished from criticism which is not feminist through studying critical interpretations of the work of Mexican Artist Frida Kahlo.

HYATT, EMPIRE C

3:00 "Origins of Feminism and the Future of Social Theory in Art Education"

Presenters: Drs. Charles Wieder and Kathy Connors

In support of recent efforts to define common ground among NAEA affiliate groups (Bersson, 1989), this presentation explores relationships between feminist theory and Social Caucus concerns. The approach taken is critical and historical, focusing on basic theoretical assumptions affecting methods of inquiry as well as the purposes and political activities of these groups. The presentation format will include audience participation beyond a Q & A session.

HYATT, EMPIRE C

4:00 "Francoise Gilot: An Important Artist Journey and Women's Studies Resource"

Presenter: Dr. Anne Gregory

In this slide lecture, the life and work of French born Francoise Gilot will be discussed surveying more than forty years of paintings and prints. Best known as the mistress of Picasso, her own art work reveals her as a bridge between the forties and the fifties.

HYATT, EMPIRE C

5:00 "How I Spent My Summer Vacation or What Happened While Teaching 'Women in the Arts - Not Just an Art History Course': A Paradigm for Methodology"

Presenter: Dr. Kathy Connors

A discussion of how a new ad hoc course, Women in the Arts, was designed and implemented with a foundation philosophy that emphasized

cooperation, sharing, networking, and broadening world view. Slides of students' works and excerpts from their writings will be shared. Copies of the course syllabus will be handed out. Discussion and questions will be encouraged throughout the presentation.

HYATT, FRENCH

FRIDAY, APRIL 6

8:00 "Sisters: NAEA Women's Caucus and CAA Women's Caucus for the Arts"

Presenter: Dr. Heather Anderson

A slide survey of two sister organizations working to support equality and improve the status of women in art and art education. It will include a summary of their inception, goals, challenges, and accomplishments; their work in art, art history, and art education, their current status, and future concerns.

WESTIN, PENN VALLEY

11:00 "Pornographic Images in the Art Education Classroom?"

Presenters: Drs. Doug Blandy and Kristin G. Congdon

Pornography has become a crucial issue politically, socially, economically, and culturally. Because pornography takes both written and oral forms, and because it manifests itself in both popular art and fine art, it should be an important topic for art educators. This presentation will present and discuss issues on (1) definition, (2) its relationship to art education, and (3) teaching methodologies for dealing with it in the classroom with children, youth, and adults.

HYATT, EMPIRE A

2:00 "Integrating the Scholarship on Women Into the Curriculum: A Community College Commitment"

Presenter: Dr. Ruth Meixner-Bird

HYATT, EMPIRE A

5:00 "Drawing on Drawing: Gender Issues in Life Drawing Class"

Presenter: Dr. Harold J. McWhinnie

This presentation will explore from three different perspectives some of the implicit and explicit issues in a typical college Life Drawing class when viewed from a feminist perspective.

HYATT, VAN HORN C

SATURDAY, APRIL 7

8:00 "Women's Caucus Members: Current Works of Art in Review"

Presenter: Dr. Anne Gregory

Annual slide presentation of art works of members. Members are yearly asked to select recent works which are personally meaningful and of gender-related feelings/issues.

WESTIN, REGENTS

12:00 INFORMAL MEMBERS LUNCHEON - ATHENA

RESTAURANT ON BROADWAY : ABOUT \$10

MEMBERS SHOULD MEET IN LOBBY OF HYATT WITH LENI SALKIND AND TAKE TROLLEY TO RESTAURANT

ANY QUESTIONS, CALL LENI: (913) 841-0947

2:00 FELLOWS FORUM: FORUM I From There to Here: A lively Discussion of Fifty Years of Art Education (1940 - 1990)

Presenters: Rosemary Beymer, Hilda Lewis, Nancy MacGregor, Mary McMullen Packwood

Moderator: Clyde McGeary

A Symposium: Fellows who have created art education history talk about the field as it was and is for public schools, communication of ideas, and the contribution of all aspects to today's ideas.

Format: Super Session (1.5 hrs.) Fifteen minute talks by each member of the symposium followed by one half hour of discussion among participants.

Packwood: Education in art from '30's through the 50's when there was no national organization, it was hard to communicate and promote, and programs in the arts were sparse and small.

Beymer: Looking at yesterday, today, and tomorrow from the perspective of a large city supervisor early in the development of art ed.

Lewis: A comparison of art education thinking and practice as described in the earliest and most recent issues of Art Education.

MacGregor: The role of the NAEA, public schools, and higher ed. in shaping the ideas for today.

HYATT, CHATEAU B

3:30 - 5:00 FORUM II Research on and Reconsideration of Some Concepts basic to Art Education

Presenters: Laura Chapman, June King McFee, Mary Lou Kuhn

Moderator: D. Jack Davis

McFee: Addressing the impact of contemporary cultural diversity on the meaning of art in education.

Chapman: Rethinking the meaning of the term discipline in art education.

Kuhn: How the realizations and meanings that come to us through art are activated in thought.

HYATT, CHOUTEAU B

4:00 "The Notion of a Feminist Aesthetic"

Presenter: Dr. Enid Zimmerman

A number of questions engendered by a concept of a feminist aesthetic will be presented and multiple perspectives from current feminist literature will be offered as solutions. Past heritage and contemporary feminist visions will be illustrated through examples of art work created by women who have provided alternatives to the mainstream and provided a new dialectic in which feminism, racism, and social meaning are part of the dialogue. Past and present perspectives about a feminist aesthetic are discussed by taking into account how an art work is produced, how it is understood, and the social conditions that give it reality. Although no consistent definition of a feminist aesthetic will be offered, it will be concluded that the notion of a feminist aesthetic is a political ideology rather than a methodology or way of creating art.

WESTIN, REGENTS

7:00 WOMEN'S CAUCUS BUSINESS MEETING

HYATT, EMPIRE C

8:00 WOMEN'S CAUCUS STATE REPRESENTATIVE

EXCHANGE

HYATT, EMPIRE C

9:00 McFEE/ROUSE AWARD PRESENTATION

HYATT, EMPIRE C

SUNDAY, APRIL 8 NO PRESENTATIONS SCHEDULED

MONDAY, APRIL 9

10:00 "If your Child's to Understand:

Frederick's Mother and Play Songs"

Presenter: Dr. Kimberly D. Finley

This paper is a feminist analysis of the ideological content found in Frederick's Mother

and Play Songs, their pictures, songs, and instructions to mothers. Images will be shown and discussed.

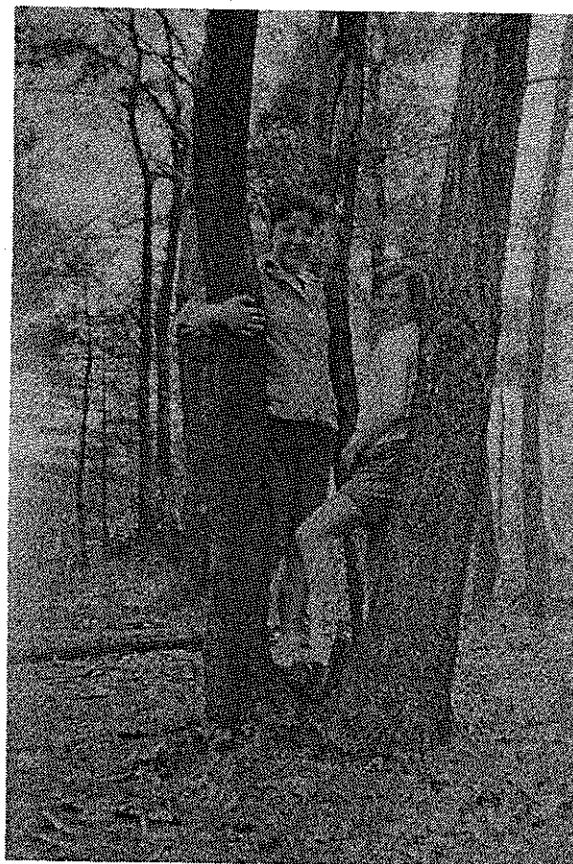
WESTIN, CHOUTEAU A

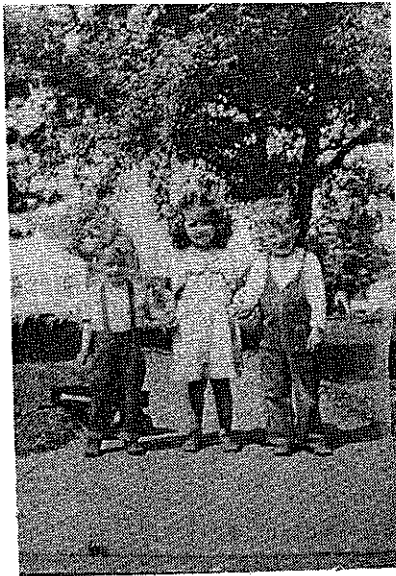
11:00 "An Interview with Artist Cynthia Schira"

Presenters: Ms. Loni Salkind and Cynthia Schira

Cynthia Schira, a professor at the University of Kansas, has been teaching for the last thirteen years and has been a working artist for the past thirty years. Her pieces have been shown internationally and her work is in the permanent collection at the Metropolitan Museum of Art and the National Gallery of Modern Art. She is the recipient of two NEA grants, and has recently been awarded an honorary Doctorate from the Rhode Island School of Design.

WESTIN, CHOUTEAU A





EDITORIAL

As we look toward the 21st century, we can't help but see it with eyes that have been affected by the past, both recent and long ago.

Recently, these eyes have seen Camille Claudel, (a critically acclaimed film about the sculptor Camille Claudel and Rodin) and they have been reminded how thoroughly unrelenting repression of individuality, creative drive, and genius must be and can be in silencing the voice and vision of someone who is different and special. Envy, prejudices, stereotypical thinking, taboos and cultural biases are as alive today as they were in the past.

Recently, these eyes watched and these ears listened as Dr. Dale Bauer, from Ohio's Miami University English Department, presented a paper on "The Other 'F' Word: The Feminist in the Classroom". In this paper Bauer tells us of students who perceive the classroom as a place of absorption and never a social arena. The classroom is removed from society. "Social issues are not to be publicized, either to know the issues, to engage them, or to challenge the issues in process." Bauer also reported that some students feared gender issues invading the public world of the classroom. Dale suggested that academics would be more honest with themselves and everyone else if they were to admit that true objectivity in teaching is not possible, that the personal is political, in or out of the classroom. She followed her presentation with an open discussion forum.

The response to her paper was, in part, surprisingly hostile. Some people wanted to know why she wanted to "cut her own throat" by declaring herself a feminist. This paper was presented on the evening of December 6th, 1989. Later that evening, the news came of what is now called "the Montreal Massacre", where, at the Ecole Polytechnique an enraged man went from floor to floor murdering women who were the enemy: feminists. A chilling reminder that we need an enormous amount of deep and open dialogue before we can begin to hope for a future which is bright with promise for each individual. Sexism, racism, classism, and elitism wear thin the fabric of civilized hopes and destroy the foundation of any educational structure.

Recently, these eyes saw children playing on the grounds of an elementary school. The children were totally oblivious of how beautiful they were and how lovingly were they being observed. The one looking could not help but be reminded of her own youth and the joy she took in play and in discovering how the world worked. She also remembered how important it was to share these discoveries with friends and to question together the why's and how's of the things discovered. Sharing one's experiences usually made them seem more manageable, more understandable, even more important. To explore and question was a rewarding thing. To hide secrets and deny experiences was a very lonely thing.

Recently, we attended the CAA Women's Caucus for Art conference in New York. At this conference there was an abundance of wonderful sharing and provocative material for thoughtful exploration of human experience, especially female human experience. Sometimes a separatist voice was raised that was frighteningly sexist. There is hope in the fact that that voice was outnumbered by other voices such as that of Trinh T. Minh-ha, who claimed that one can be a member of a plurality and still remain an individual; that there is poetry in logic and logic in poetry. . .

Recently, we have enjoyed good dialogues with good friends and see hope for the future in these small dialogues. The visions and voices which best guide us into the 21st century probably begin with the subtle strength of an open dialogue between friends. These these friendly visionary voices might be a model for those who have been foes.



Rites of Spring - Rights of Spring - Writes of Spring... With Daphne and Chloe, in K.C., Mo. 1990

THE REPORT



Women's Caucus

National Art Education Association Affiliate
Membership Form

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

Lapel pin with logo: \$10



THE REPORT is published: Fall, Winter, Spring

Make checks payable to: NAEA Women's Caucus
Mail to: Crickette Todd, Treasurer
2400 North Bend Rd, Cincinnati, OH 45239
(513) 681-0266

NAEA Women's Caucus

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The Women's Caucus Report Editor welcomes reviews of books, periodicals, and exhibitions, news items, articles, comments, opinions, announcements, photographs, letters, and bibliographies, and syllabi from representative courses involving women in art education. Send copy for the Fall issue to Dr. Kathleen Connors, 54 Washington Ave., Meriden, CT 06450 (Deadline August 10). Articles should not be longer than two or three pages of double spaced type. Authors should edit longer papers to this length before submitting them to the Editor. The Editor reserves the right to edit, summarize, and and/or print only excerpts as space permits.