

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE



AUTUMN LEAVES 1990 ISSUE 45

THE NAEA WOMEN'S CAUCUS REPORT WANTS TO FUNCTION AS A READERS' FORUM AND WELCOMES ARTICLES, LETTERS, COMMENTARIES, REVIEWS OF BOOKS AND EXHIBITIONS, NEWS ITEMS, AND SYLLABI FROM COURSES INVOLVING WOMEN IN ART EDUCATION. PLEASE SEND YOUR CONTRIBUTIONS TO:

KATHY CONNORS
SOUTHERN CONNECTICUT STATE UNIVERSITY
EARL HALL - ART DEPARTMENT
501 CRESCENT STREET
NEW HAVEN, CT 06515

DEADLINE FOR SPRING ISSUE IS FEBRUARY 1, 1991

RETURN ADDRESS:

Kathy Connors, Editor
The REPORT
SOUTHERN CONNECTICUT STATE UNIVERSITY
ART DEPARTMENT
501 CRESCENT STREET
NEW HAVEN, CT 06515

Women's Caucus National Art Education Association Affiliate Membership Form

Renewal/Contributing: \$15 New: \$10 Student: \$5
Life Member: \$200
Sustaining: \$25 Philanthropists: \$10,000
Benefactors: \$5,000
Sponsors: \$1,000 Patrons: \$100
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
2480 North Bend Road
Cincinnati, OH 45239
(513) 681-0266

Join us!

NAEA WOMEN'S CAUCUS
Dues \$ _____
Pin \$ _____
Contribution \$ _____
Total \$ _____
Renewal ___ New ___ Student ___

NAME _____
address _____
CITY /STATE/ ZIP _____
PHONE _____



Happy Members After the Caucus Luncheon in Kansas City, 1990.

PRESIDENT'S PEN

Carmen Armstrong

President, Women's Caucus

Greetings!

Every two years the NAEA Women's Caucus elects a new president and I thank you for this opportunity to serve our members in this capacity.

From over 25 years as an NAEA member, I know many people in art education. I am particularly excited by the bright young people taking their places in the profession but I know fewer of them well. I always am surprised when someone knows me whom I haven't met, so, I feel like I should tell you something about myself. I'll be brief.

In my 22 years of teaching in the art education area of the school of Art at Northern Illinois University, I have taught both undergraduate and graduate courses. All my degrees were from Indiana University although two years of my college life were spent at the Ft. Wayne Art Institute and a summer at the School of Art Institute of Chicago. At Indiana I studied primarily with Mary Rouse and Guy Hubbard in art education, and William Bailey and Robert Barnes in drawing and painting for the EdD in Curriculum: Art Education degree. Between the B.S. and M.S. degrees I taught at Plymouth, Michigan and Valparaiso and New Haven, Indiana. I attended Lutheran grade and high schools in Ft. Wayne, Indiana after a fourth grade move from my birthplace, Decatur, Indiana.

My partner for 35 years is Nolan Armstrong, professor in the College of Education at NIU. Our daughters —Karen, now a psych nurse in San Diego and Becky, now an equine veterinarian married to a dairy management vet, Neal Westgerdes — helped us to pass our finals through graduate school. But even before the move to Illinois, the girls got us helpless parents into raising horses! Now we have no daughters at home, but a menagerie of animals on 17 acres to maintain. We'll survive the menagerie and maybe the menagerie helps us to survive! Well, that's enough of a record of the off-the-record stuff. Tell me about yourself!

1991 NAEA WOMEN'S CAUCUS PROGRAM

As the summer days shorten and schedules are projected for the academic year, we realize that it is time to plan for the next NAEA conference March 20-24, 1991, in Atlanta, Georgia. The deadline for submitting Women's Caucus proposals is September 1.

The conference theme selected is "Lenses for viewing Gender Issues." A little explanation is in order and, I hope it will motivate many proposals from you. Lenses can modify what the wearer of the lenses sees. Just recently the Chicago Tribune carried a report on a women's conference where a presenter spoke of dichotomy in how women are viewed — either as soft and frilly or as hard and driving. The point was that this change in view of women to two extremes was little improvement over former limiting views of women.

There are many kinds of lenses and women wear them as well as men. . .

rose colored lenses of complacency

costly lenses of economic gain
lenses blocked by too close objects
dark lenses that soften glaring facts
cloudy lenses that lead to apathy
distorted lenses that make views unreliable
microscopic lenses that view only the minute
binocular lenses that view the future
triple lenses that intermittently view the world
as a girl, a female, a professional
research lenses that view male subjects and
draw conclusions for females
clean lenses that print dangerously lucid perceptions
mirror lenses that look in, not out; or reflect
other's images of themselves as they view you
The world views women; women view the
world; and women view themselves through lenses. It
seems that the purpose of lenses is to see more
clearly and accurately, and, to wisely select a
direction in which to move. Should there be some
homogeneous lens prescribed? Will one set of lenses
work? Can one change lenses?

Your Insights are welcome and please share them with your colleagues by submitting a proposal for a 1991 conference presentation. Send your proposals by September 1 to: Karen Carroll, Chair

Department of Art Education
Maryland Institute, College of Art
1300 Mt. Royal Avenue

Baltimore, Maryland 21217

WHILE YOU'RE IN A VOLUNTEERING MOOD: the Women's Caucus anticipates some openings. I would like to have too many volunteers or nominations!

PRESIDENT-ELECT: nominations are requested from members for the 1992-1994 president's term and should be sent to the president. Be thinking of a good person for the responsibility, and the next REPORT will include a job description.

HISTORIAN: We need a new Archivist/Historian. This position involves collecting and organizing materials pertinent to the Women's Caucus. Mary Ann Stankiewicz has asked for a replacement due to her new responsibilities at the Getty Center. She will be happy to fill you in with the details of the position. Volunteer or send a nomination of a member to:

CARMEN ARMSTRONG

R#1 BRICKVILLE ROAD
SYCAMORE, IL 60178

or call: (815) 895-9878

A few changes resulted at the 1990 conference. Renee Sandell is the new Women's Caucus program chair for the 1991 conference and Cynthia Bickley-Green is the local chair who will plan the traditional luncheon and arrange for a guest speaker. Anne Gregory and I will serve as liaison to the NAEA News and the Journal. Kathy Connors, REPORT editor, will also serve as Membership Chair. (Note the new membership form in the REPORT this issue. Make many copies and return them completed with checks!)

Marilyn Zurmuehlen will serve as the June

King McFee award coordinator and Linda Ettinger will serve as coordinator of the Mary Rouse award. (Please read elsewhere in this issue, and respond to the invitations to nominate worthy persons for these awards.

Finally, to increase our contact with each state representative, enthusiastic Liz Hartung was appointed State Representative Coordinator. She will pass on materials to state representatives for their association newsletters and conferences. Welcome aboard, each of you, in your new capacities!

Dr. Elizabeth Hartung
Art Department
California State University at Long Beach
1250 Bellflower
Long Beach, CA 90840



Farewell to NAEA Women's Caucus Member

NAEA Women's Caucus member Paula Ahmad passed away this summer. Paula was a professor of art education at Ball State University, Muncie, Indiana. As Paula spoke to friends about her illness at the NAEA conference in Kansas City, she kept the positive outlook and smile that characterized her. Even those who knew her slightly will always remember her that way.



Untitled, 1986. Judy Rifka. Monotype in color on paper.



J.E. Smith
Mary Strickland
c. 1930s
Amistad Foundation



**MINUTES OF THE NAEA WOMEN'S CAUCUS BUSINESS MEETING
SATURDAY - APRIL 7, 1990
KANSAS CITY, MO - NAEA NATIONAL CONVENTION**

WELCOME: Dr. Anne Gregory, President of the NAEA Women's Caucus, opened the Business Meeting by welcoming those in attendance and asking the members of the Women's Caucus Executive Board to introduce themselves.

SECRETARY'S REPORT: The secretary, Maryl Fletcher De Jong, distributed copies of the Minutes from the April 1989 Women's Caucus Business Meeting that were published in the REPORT. She summarized the major points covered. Kathy Connors moved that the Minutes be accepted as presented. Cynthia Bickley-Green seconded the motion. The motion passed.

TREASURER'S REPORT: Treasurer, Crickette Todd, distributed copies of the April, 1990 Treasurer's Report.

BALANCE BROUGHT FORWARD: . . .	\$ 505.31
INCOME:	+\$ 1,891.64
	\$ 2,395.95
EXPENDITURES.	- \$ 1,148.71
BALANCE ON HAND.	\$ 1,520.49

MEMBERSHIP REPORT: Crickette Todd reported that there were 173 active members and 211 members including complimentary memberships. She announced that Women's Caucus PINS were still for sale at \$10 each.

EDITOR'S REPORT: Kathy Connors, Editor of the REPORT, stated that three issues (Spring, Fall, and Winter) were published this year. She gave a "special thanks" to Sharon Kesterson Bollen for writing numerous book reviews this year. She also thanked Maryl Fletcher De Jong and Heather Anderson for all the materials that they sent and thanked Anne Gregory for her assistance. She invited everyone to send articles, commentary, and reviews. She has access to IBM and MAC computers, so individuals can send disks, if they wish.

Kathy suggested that individuals at universities send her copies of their Women's Studies Newsletters. She requested that members send "letters to the editor," book reviews, and reviews of art exhibitions featuring women. She also has a column on "What's Happening With Our Members," so, send her this type of information as well. She welcomes black and white

photographs of art works, people, and events but can only print a few per each issue due to the cost for half-toning. Kathy stated that she would be continuing as editor of the REPORT, at least one more year.

NAEA DELEGATES ASSEMBLY REPRESENTATIVE REPORT: Delegate, Ann Bachtel, reported that the Delegates Assembly met for one and a half days at the beginning of this Convention. Currently, none of the affiliate groups have a vote in the Delegates Assembly. Ann outlined the resolutions passed by the Assembly and sent to the NAEA Board of Trustees: a. The Interaffiliate group requested that a "FORUM" be held on the first day of the NAEA National Convention in Georgia, the day before Delegates Assembly meets. b. Retired membership should require an NAEA member for at least five years before retiring. c. The NAEA election and ballot process should be reviewed in all its phases and changes instituted as needed. d. A study should be made to discover the feasibility of having the Affiliates membership dues renewals placed on the same form as the NAEA membership renewals. e. At the NAEA National Convention, near the registration desk, there should be space provided for Affiliates to place their informational flyers and space for them to collect dues and renewals.

1990 WOMEN'S CAUCUS CONVENTION COORDINATOR'S REPORT: Betty Copeland reported that there were 17 presentations listed as Women's Caucus programs this year. She stated that the scheduling went well and that there was very good attendance at the events. Heather Anderson thanked her for her excellent job as coordinator and the rest of the members present joined in.

Sharon Kesterson Bollen suggested that next year a one-page flyer, listing all the Women's Caucus programs be distributed as has been done in the past. This recommendation received full approval. It was also suggested that abstracts of these presentations be printed and that these abstracts be available during the convention and be printed in the REPORT. After discussion, it was decided to print a one-page Caucus program and distribute it during the 1991 Atlanta Women's Caucus presentations. Betty Copeland was asked to write summaries, or to ask the presenters to do so, of each of the programs and to submit them for printing in the REPORT.

ANNUAL WOMEN'S CAUCUS CONVENTION LUNCHEON: Leni Salkind selected the Athena on Broadway, a Greek restaurant, for this year's annual luncheon. Over 40 members attended. The food was delicious and the event most enjoyable. Anne Gregory conducted a short business meeting, introducing Carmen Armstrong as the incoming president. Cynthia Bickley-Green was appointed chair of the next Women's Caucus Luncheon in Atlanta, Georgia, during the 1991 NAEA Convention.

MC FEE AWARD COORDINATOR'S REPORT: Kristin Congdon served as the Chair of this committee which honors

someone who has made a distinguished contribution to our field. Marilyn Zurmuehlen was the recipient. The Awards Ceremonies followed this business meeting.

MARY ROUSE AWARD COORDINATOR'S REPORT: Cynthia Bickley-Green served as the Chair of this committee which honors a young or early art educator who has demonstrated outstanding performance in teaching, scholarship, and leadership. Linda Ettinger was this year's recipient.

After some discussion, Heather Anderson moved that nominations for both awards be eligible for a three-year period. Each nominator and candidate would be notified by the chair of these committees that her/his "Nominations Folder" can be up-dated. The current Chair will forward all "Nomination Folders" to the next Chairperson. This motion was seconded by Carmen Armstrong. The motion passed.

STUDENT REPRESENTATIVE REPORT: No report was given.

ANNUAL WOMEN'S CAUCUS SLIDE SHOW: Anne Gregory reported that she is making up sets of 18 slides that will be sold for approximately \$25 per set. Once she has completed the sets, which will include typed information on each artist and work of art, she will advertise them in the REPORT.

SLIDE ARCHIVES: Anne Gregory reported that she will be forwarding the past slides of the "Annual Women's Caucus Slide Shows" to Mary Ann Stankiewicz, to be included in the archives of the Women's Caucus.

WOMEN, ART, AND EDUCATION COURSES: Please send copies of syllabi of courses on women to Renee Sandell, who is making a collection. Kathy Connors was asked to forward a copy of her syllabus of the course which she distributed during her presentation at this convention.

NAEA NEWS - WOMEN'S CAUCUS COLUMN: Anne Gregory reported that she had continued to serve as editor for the Women's Caucus column printed in NAEA News six times per year, which she started last year. As the new Caucus President, Carmen Armstrong will take over as next editor. The first deadline is April 12th.

NEW BUSINESS:

ADDRESS OF THE INCOMING PRESIDENT - CARMEN ARMSTRONG: Carmen Armstrong thanked the members of the Women's Caucus for this honor. Her first official act was to renew her membership. She said that she had reviewed the past history and accomplishments of the Women's Caucus and would work hard to continue the fine traditions established. She outlined some of her past experiences and highlighted her work with Mary Rouse and briefly as a graduate assistant with June King McFee, when she was a guest instructor at Indiana University.

She stressed the importance of letting young women in our field know about the Caucus's many accomplishments and outlined several important ones.

She presented some of the questions she thought the Caucus needed to ask itself, such as, "What directions are possible?" "What issues are still unresolved?" "What issues united women in NAEA?" "What are the current issues?" She ended by asking, "What are your questions?" and reminded us that there are less than 365 days until the Atlanta convention. She invited our enthusiasm and asked for our support. Her total address will be presented in the REPORT.

LIFE MEMBERSHIP AT \$200: Anne Gregory proposed that the Caucus establish a "LIFE MEMBERSHIP" for \$200 as a fundraiser. After discussion, it was moved that the membership categories be reviewed and that the same "titles" as the NAEA Foundation be adopted: namely, Philanthropist \$10,000; Benefactors \$5,000; Sponsors \$1,000; Patrons \$100; Sustaining \$25; and Contributing \$15; and that a "Life Membership" be established at \$200. Ann Bachtel seconded. The motion passed. Crickette Todd was asked to have these categories printed on our Women's Caucus membership forms.

PLANS FOR THE 1991 WOMEN'S CAUCUS CONVENTION PROGRAM FOR ATLANTA, GEORGIA: The NAEA CONVENTION WILL BE HELD FROM MARCH 20-24, 1991, IN ATLANTA, GEORGIA. Renee Sandell was appointed as the Women's Caucus Program Coordinator. Cynthia Bickley-Green will be the "local" Caucus Coordinator and will obtain a guest speaker from the area, as well as recommend a soul food restaurant for our annual Caucus Luncheon if possible. Cynthia will mail out postcards stating the date and time to all Caucus members, obtain reservations, and provide the map to the restaurant.

MEMBERSHIP DRIVE IDEAS: Crickette Todd was asked to send out membership information to NAEA affiliate members. Kathy Connors was asked to send copies of the REPORT to students at universities and continue to provide additional copies at the NAEA conventions. It was recommended that advertisements be sold so that additional copies of the REPORT could be printed for membership drive needs. It was also suggested that Kathy write a "Women's Caucus Column" and mail it to all state newsletters' editors, suggesting that they publish it.

The state representatives should do more to provide information concerning the Women's Caucus to individuals in their states, especially during state conventions. Information packets for the State Representatives need to be reviewed and developed. Caucus members should be encouraged to give presentations on women's issues during their state conventions and to recommend women as "keynote" speakers to their state convention planning committees. Maryl Fletcher De Jong reported that two women she recommended for the Ohio State Convention, namely Betty LaDuke and Jean Morman Unsworth, would be on Ohio's program this November.

ANNOUNCEMENTS: Crickette Todd announced that Sharon Kesterson Bollen received the Western Region's outstanding "Art Educator of the Year Award" during the Western Luncheon yesterday. She received the Ohio Art Education of the Year Award in the fall of 1989. Maryl Fletcher De Jong nominated her for this Ohio award and helped her to develop a dossier.

Sharon said that she was very grateful for the many letters of support she received from the members of the Women's Caucus, as from Heather Anderson and Renee Sandell. Sharon said that the support of fellow women art educators is one of the important contributions that the Caucus can make to each other and to the field.

(Congratulations to Hope Irvine, who was awarded the Northeast Region Higher Education Award this year. Hope has been remarkably active in publishing as well as in a wide variety of professional development activities in her region. Her curriculum development work with the New York State Education Department has been exemplary and she has made Syracuse University a genuine resource for art educators in the area.)

ATTENDANCE: There were fifteen members in attendance: Marion Alexandri, Heather Anderson, Carmen Armstrong, Alice Arnold, Ann Bachtel, Sandra Battles, Cynthia Bickley-Green, Sharon Kesterson Bollen, Kathy Connors, Betty Copeland, Maryl Fletcher De Jong, Elizabeth Garber, Anne Gregory, and Crickette Todd.

MEETING ADJOURNED: The business meeting was adjourned at 9:00 PM for the presentation of the McFee and Rouse Awards Ceremony.

Respectfully submitted by:
 Dr. Maryl Fletcher De Jong, NAEA Women's Caucus Secretary
 University of Cincinnati
 Clermont College
 Batavia, OH 45103
 OF:(513) 732-5254 HM:(513) 272-1679



CALL FOR NOMINATIONS: JUNE KING MC FEE AWARD
 In recognition of outstanding service to art education, the Women's Caucus of the National Art Education Association invites nominations for the annual June King McFee Award to honor an individual who has made distinguished contributions to the profession of art education.

ELIGIBILITY CRITERIA: The nominee should be a person who has brought distinction to the field of art education through exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

NOMINATION PROCESS:

1. Nominations may be submitted by any member of the NAEA Women's Caucus.
2. The Nomination Announcement will appear in NAEA News and the Journal of the Women's Caucus, the REPORT.

APPLICATION REQUIREMENTS:

1. Current membership of nominee in NAEA.
2. Current vitae of candidate for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page by the nominee about his/her work.
5. Supplementary letters of recommendation from three other established art educators.
6. Five sets of these materials sent to the awards coordinator.
7. A stamped, self-addressed envelope for the return of application materials.

SELECTION PROCESS:

1. A five person Selection Committee will select the recipient of the June King McFee award. The selection committee will include, as one of its members, the President of the Women's Caucus. Other suggested committee members are as follows: an established art educator, a young art educator, an arts administrator, and the McFee Coordinator.

2. The selection committee will make its recommendation to the Women's Caucus Executive Board for affirmation.

3. The announcement of the recipient and the time and place of the award will be announced in the NAEA News and the REPORT. This information will also appear on the NAEA Convention Program.

4. If there is no qualified nominee, the McFee Award will not be presented.

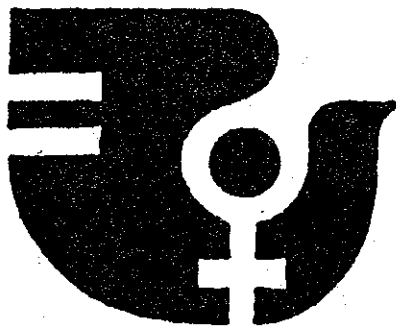
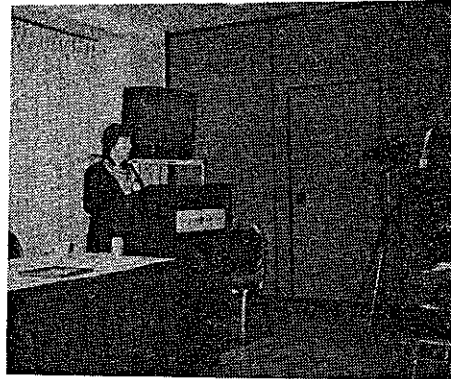
SEND NOMINATIONS TO:
 Dr. Marilyn Zurmuelen

University of Iowa, Art Education
 Iowa City, Iowa 52240

DEADLINE: MIDNIGHT, DECEMBER 1, 1990.

PAST RECIPIENTS: JUNE KING McFEE Award

1st	1975	Dr. June King McFee
nd	1976	Dr. Mary J. Rouse
3rd	1977	Dr. Eugenia Oole
4th	1978	Dr. Laura Chapman
5th	1979	Dr. Ruth Freyberger
6th	1980	Dr. Helen Patton
7th	1981	Dr. Marylou Kuhn
8th	1982	Dr. Hilda Present Lewis
9th	1983	Dr. Jessie Levano-Kerr
10th	1984	Dr. Arthur Eflan
11th	1985	Dr. Jean Rush
12th	1986	Dr. Sandra Packard
13th	1987	Dr. Diana Korzenik
14th	1988	Dr. Frances Anderson
15th	1989	Dr. John Michael
16th	1990	Dr. Marilyn Zurmuehlen



The next issue of the REPORT
will include Dr. Linda Ettinger's
Mary Rouse Award Acceptance

CALL FOR NOMINATIONS MARY J. ROUSE AWARD

In recognition of the contributions of an early professional in the field of art education.

The Women's Caucus of the National Art Education Association invites nominations for the annual Mary J. Rouse Award given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 deeply affected the art education profession. The Rouse Award is given to honor an early professional who has evidenced potential to make a significant contribution to the art education profession.

ELIGIBILITY CRITERIA: The nominee should be a young or early professional, female or male, at any level, who has demonstrated outstanding performance in scholarship, leadership, and teaching. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

NOMINATION PROCESS:

1. Nominations may be submitted by a mentor or any NAEA member.
2. The nomination announcement will appear in the NAEA News and the Journal of the Women's Caucus REPORT.

APPLICATION REQUIREMENTS:

1. Current membership of nominee in NAEA.
 2. Current vita of the nominee for the award.
 3. Cover letter from the person nominating the candidate
 4. Brief statement, one double-spaced typewritten page, by the nominee about her/his work.
 5. Supplementary letters of recommendations from three other art educators. Extra letters sent to the Chair of the Selection Committee will be returned to the nominator.
 6. Vita, cover letter, statement by the nominee, and letters of support to be collected by the person nominating the candidate. Five sets of these materials should be sent to the awards coordinator.
1. A stamped, self-addressed envelope for the return of all application materials should be included.

SELECTION PROCESS:

1. A five person Selection Committee select the recipient of the Mary J. Rouse Award. The selection Committee will include, as one of its members, the President-Elect of Women's Caucus. Other suggested committee members are as follows: an established art educator, an early professional art educator, an arts administrator, and the Rouse Award Coordinator who is appointed by the Women's Caucus President. At least three of the members of the Selection Committee should be members of NAEA Women's Caucus. It is suggested that the committee members include elementary, secondary, and higher education art educators.

2. The announcement of the recipient and time and place of the Rouse Award will appear in the NAEA NEWS and the REPORT. This information will also appear in the NAEA Conference program.
3. If there is no qualified nominee, the Rouse Award will not be presented.

SEND NOMINATION MATERIALS TO:

DR. LINDA ETINGER, SCHOOL OF ART AND APPLIED ARTS, UNIVERSITY OF OREGON EUGENE, OR 97413

Deadlines:

Nomination materials must be received by midnight, **January 14, 1991** to be considered for the coming year's award.

Past Recipients: Mary J. Rouse Award

- | | |
|-------------|----------------------|
| 1st - 1979 | Dr. Marianne Suggs |
| 2nd - 1980 | Dr. Marion Jefferson |
| 3rd - 1981 | Dr. Phillip C. Dunn |
| 4th - 1982 | Dr. Beverly J. Jones |
| 5th - 1983 | Dr. George Geahigan |
| 6th - 1985 | Dr. Enid Zimmerman |
| 7th - 1986 | Dr. Judith Koroscik |
| 8th - 1981 | Dr. Karen Hamblen |
| 9th - 1989 | Dr. Kristin Congdon |
| 10th - 1990 | Dr. Linda Ettinger |



INTRODUCTION FOR MARILYN ZURMUEHLEN,
RECIPIENT OF THE 1990 JUNE KING MCFEE AWARD
Enid Zimmerman
Indiana University

Sometime during the course of their development, they (artists) have to forge a character subtle enough to nourish and protect and foster the growth part of themselves that makes art, and at the same time practical enough to deal with the world pragmatically. They have to maintain a position between care of themselves and care of their work in the world, just as they have to sustain the delicate tension between intuition and sensory information. -Anne Truitt, *The Daybook: The Journal of An Artist*, Penguin Books, 1982, p. 24)

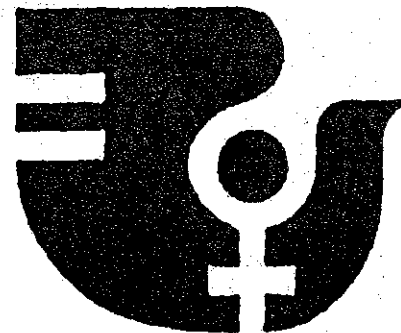
This is a quote from one of Marilyn Zurmuehlen's favorite author, artist, Anne Truitt. Marilyn is one of the few people I know who is able to maintain a balance between "care of themselves and care of their work in the world" and to "sustain the delicate tension between intuition and sensory information." We in the field of art education know of Marilyn's scholarly discourses in which personal, private thoughts elegantly and eloquently become public affirmation. In her art work, she displays the same merging of the autobiographical that is personal and the fictional that becomes public.

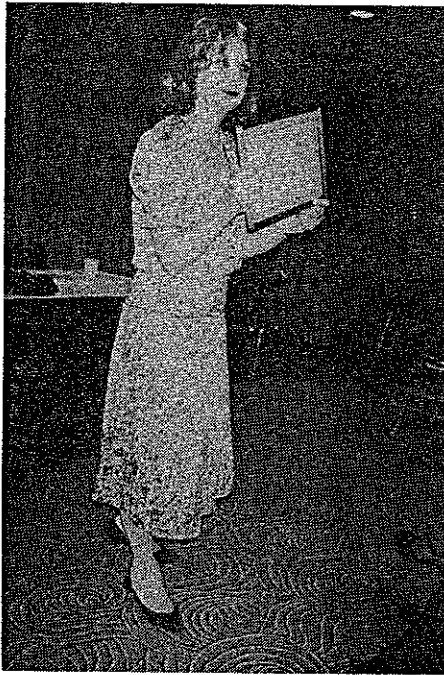
Although I had admired Marilyn's writings for a number of years, I came to know her personally when Gil Clark contacted her to see if she could help him discover whether Norman C. Meier's archival materials could be found in the University of Iowa libraries. On April 15, 1983, Gil received a reply to this quest from Earl M. Rogers, curator of Archives at the University of Iowa: "You and your colleagues are most welcome to use the Norman C. Meier Papers... The Meier Papers are open, although they are not fully processed and lack an inventory."

A letter came a few days later from Marilyn who had made arrangements for Gil and I to stay on the campus of the University of Iowa and to peruse the Meier Papers. The rest is history. The Meier Papers were uncharted territory that Marilyn, Gil, and I rummaged through, often losing our way amid the myriad details and tomes of paper. We laughed, we empathized, and we took a sober look at Meier's "growth part" that tried to create art and how he "dealt with the world pragmatically." Through his life we three became great friends and together eventually authored a book, *Understanding Art Testing*, (NAEA, 1987). What is unique about writing with Marilyn is that Zurmuehlen comes after Zimmerman and for once my name is not the last to appear on the cover of a co-authored book.

Anyone who knows Marilyn knows that when she is not arting and writing she loves to shop. When I was in Chicago last month I noticed a shopping bag, with Florida colors I associate with Marilyn, on the arm of a woman leaving Marshall Fields. I had to get one of those shopping bags for Marilyn. Here it is. What is inside? Two cards with art work by Marilyn sent to Mary Stokrocki who also nominated Marilyn for this award. Two photo copies, one of Norman C. Meier's painting

and another of him lecturing about painting. Two advertisements, one for *Understanding Art Testing* and another for Marilyn's new book, just off the press, *Studio Art: Praxis, Symbol, Presence*, (NAEA, 1990-). Lastly, a letter from Marilyn to Gil Clark, on a *Working Papers in Art Education* memo, lamenting that "it seems strange not to be communicating about Norman." Marilyn, I present this shopping bag and its contents to you with fond memories. I am pleased to present the June McFee Award to you and know that you will have a colorful means of carting it away. You surely deserve this award for your service to the profession of art education, for your outstanding contribution as a teacher not only to your students but to all graduate students who have presented at the NAEA graduate sessions, and for your insightful research and focus on humanistic issues in our field. You have made outstanding contributions and are a most worthy recipient of the June King McFee Award.





LIVING BY NARRATIVES IN ART AND ART EDUCATION
JUNE KING McFEE AWARD ACCEPTANCE
SPEECH,
KANSAS CITY

Dr. Marilyn Zurmuehlen
The University of Iowa

In this room are many people who have contributed to my professional life, and I hope I have contributed to theirs, many people with whom I share friendship. I acknowledge all of you, but not by name. There are many such people outside this room and I acknowledge them, but perhaps not by name.

I'll begin with two stories. First, a ceramics story. I did not know it was a ceramics story until I was grown. When I was in the fifth grade I was confined at home with a childhood disease that left me free to be outside, that left me free to be bored and restless, but that did not leave me free to leave the confines of our home. In desperation, my parents permitted me to dig a hole in the backyard, behind a shrub, and from that hole to extract earth that I combined with water to make mud. I did not make mud pies, but I found every object I could—I found toys, I searched the kitchen, I scrounged the garage. Anything I found into which I could press that moist earth, I did so. I pressed it in those objects and I tapped it out. I tapped it out along the edges of the sidewalk in the backyard, along the edges of the banister on the porch, along the edges of the steps. As the weeks went by the spaces became narrower and narrower in which family and friends were able to walk. I discovered, of course, that those objects would dry in the sun. They became hard, and, once they dried, I could take my paints and, in a very beau-

tiful way, those wet paints would be absorbed into that dried, baked mud. What was I doing? I was not making ceramics. I did not have a notion that I would become a ceramicist. I was simply involved with what was at hand in my life—the time, the possibilities, and, I suppose, the imagination. I was making things. I did not know that story would be apocalyptic until much later when I found myself, as some of you know, also pressing clay into molds, into other found objects, and, again, painting on that clay.

A second story. Until the last semester of fourth grade I attended a private school which in many respects was a wonderful privilege, intellectually; there were only five to six students in each grade level. There came into that school, in our room, an easel which was a source of delight and frustration. It was a delight when I could work at it; it was a frustration because I was not permitted to paint at that easel as often as I thought I should be. That frustration is related to the second part of this story. We had art at that school, when we had it, only on Friday afternoons. Increasingly restive over the years, I complained that art was not taken seriously in those classrooms. One Friday afternoon I reached an apex of frustration, went home and announced to my parents that I wanted to go to the public school where I knew there was an art classroom, there was an art teacher, and students had art in that classroom three days a week. My parents took my request seriously, and the following Monday I embarked on the public school curriculum with art three days a week. Unfortunately, an accompaniment was physical education which I had not foreseen.

Both stories I think are apocalyptic in light of my adult profession. I tell them now because they embody what I sought for in a graduate school and what I think I found at Penn State. When I looked for a graduate program I wanted a situation where both art and research flourished and, for me, that is what I found in the late 1960s at The Pennsylvania State University. I remember visiting it, along with some other schools, driving in through the surrounding mountains, saying, "This is a beautiful spot, maybe this is the place that will be home for the next few years." It turned out to be a home for a few years. It turned out, also, to be what I looked for with Martin Buber's notion: "Because this human being exists, meaningless, however hard pressed you are by it, cannot be the real truth." I found such people at Penn State. I cannot name all of them because this is a short story; these are not my memoirs. The memoirs would require longer than the time allotted for this talk, and I am not ready to write them yet. The short story, necessarily, will lose some characterizations that may be included in those memoirs.

I should certainly acknowledge the faculty at Penn State who embodied that concept of both art and research. I should certainly acknowledge my fellow graduate students who were excited about inquiry, who were excited about making art, and who were excited about the inquiry and the art that all of us made. Finally, I acknowledge my mentor, Kenneth Beittel whose intellectual integrity, scholarly leadership, and commitment to making art have nurtured nearly

two hundred doctoral students.

I especially acknowledge a couple of other people from Penn State, one of whom is sitting in this room, Larry Kaniner. I recall Larry at work every night in the Computer Center during my first semester in State College. George Hardiman was a mentor to many graduate students at Penn State. He was a mentor in the sense of advising us about classes to take, he was a mentor in talking with us about issues in higher education. He has been a mentor to his own students, he continues to mentor people in the field, and he is a mentor to one of my students who now is on his faculty, Tina Thompson. One of the stories I can tell about George Hardiman is from a time when Dr. Beittel was about to leave on his important sabbatical that some of you know about, studying in Japan for the first time. He returned to me a term paper in which I had invested considerable time and ego involvement; in it I had researched potters' statements about their art. I learned much from writing that paper, but I was a bit disappointed when I received it back with no comments on it. I mentioned that to George who, in his typical mentoring style, said to me, "Marilyn, you're approaching the stage in your life where you don't need that kind of external reinforcement." Some of you who know George recognize the language.

I discovered at Penn State a community of inquiry. That community was affirmed in our questions, it was gratified in our searching, it was enlivened by our art making, and it was confirmed by the good will that permeated the differences in our days and the differences in our dreams. When I think of my days in graduate school I am reminded of Kay Weldon's epistolary novel in which she attempted to explain Jane Austin's work through the vehicle of fictional letters to a fictional niece. She talked in that work about first audiences. It seems to me that the first audience we have for our professional work profoundly influences the research that we do and the art that we make. I think the first audience I had for research taught me that we can learn to question one another and that sometimes questioning and the doubts that we raise are the most caring ways we show our concern as a community of scholars. They are the responsible ways we enact that concern. Yeats said, "In dreams begin responsibility." We came to graduate school with individual dreams; collectively we found ourselves, as we do now, in seminars seeking for the apt word, looking for the clarifying concepts, being responsible. In other words, conceiving of education as a communal, collective, and supportive endeavor in which we all were engaged.

From this brief description I hope you can see that I found more than a home in the mountains at Penn State; I found a kind of intellectual home and an aesthetic home. From there I went to Columbia, Missouri, to the University of Missouri as a faculty member. That was another kind of home. At the time I was reading Willie Morris' North Toward Home. There is a sense in which I went south toward home, having lived all my life previously in the northeast or the near midwest. There Larry came as a colleague. It was interesting to

experience someone as a graduate school colleague and then as a faculty colleague. It was an opportunity to continue the intellectual and educational milieu established at Penn State. We attempted at the University of Missouri to extend our own experiences in graduate study which I suspect is typical of many of the people in this room. Eventually, as I moved to The University of Iowa, one of the inspirations for beginning Working Papers In Art Education and a source for the doctoral research session at NAEA was to expand the concept of an intellectual home. When I left home for Penn State, I wondered, "Will Penn State be home?" When I left Penn State for Missouri, I wondered, "Can Missouri be home?" When I left Missouri for Iowa, I wondered, "Can Iowa ever be home?" Like most people in academia, I found that home is not a specific place, although a senior faculty member at The University of Iowa once said to me, "Home is where you have tenure." Perhaps that is too limited a definition. Home came to be a much larger place than I had envisioned it to be at a younger age. Because it is a so much larger place it seemed to me that an intellectual home can extend beyond a particular institution in which any one of us studies at the moment or in which any one of us teaches as a faculty member at the moment. It extends to include a vast range of people, scattered now throughout the United States and to some extent throughout the world.

I should mention, because this is the Women's Caucus, that I stand here as a woman, among other aspects of my career, a woman who entered this profession in the early 1970s. Many of you know this was a time when the acknowledgement of women and the need for women to be represented on all kinds of faculty committees and faculty involvements was first becoming important. Along with that need, unfortunately, there was a severe shortage of women to fulfill those functions. As a result, at a very early stage in my career, I received a valuable education in university life that extended far beyond art and art education. It extended into legal matters, it extended into routines that keep the university running, such as registration and admission procedures. From this obligation and opportunity, I learned a great deal about other disciplines and the people in those disciplines, eventually about people in other colleges and how they search for their own meanings in those disciplines. I suppose there is a sense in which we, the women of that era, could speak of being burdened by those obligations, but there is another sense in which it was a rich opportunity because few of the young men who were our colleagues at that time have received nearly as valuable an education about the entire university. One outcome, of course, is that I continue to have the obligation to represent the arts as I become more knowledgeable in my particular institution. So that continues to be both an obligation and a privilege that I think probably is historically bound, that may not be quite such an obligation for women who are beginning to be assistant professors today.

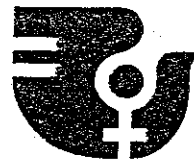
I alluded to my ceramics career earlier. Ceramics in academic life possibly tends to make all of us phenomenologists. Some of you may think that I already was a

phenomenologist and so I see that in my ceramics life. But, having studied at the Cleveland Institute of Art, at Haystack Mt. School of Crafts in Deer Isle, Maine, of course, at Penn State, and at Osaka University of Arts in Osaka, Japan, I realize that people in ceramics are very conscious when we change locations, we change kilns, we change clay, we change studios; these environmental changes have a tremendous impact on our work. I think it is impossible to work in many different locations in ceramics without developing many points of view, and realizing that to make ceramics has myriad meanings. Perhaps, however, those multiple perspectives that I found in ceramics only affirmed the phenomenological possibilities I already had discovered in reading and in research.

I'll talk, briefly, about my research. I do not propose to review all of the papers I have written, lest you nod off to sleep, but I will refer to my dissertation because it embodies the two modes or approaches that have interested me all of my career—ceramics and research. Some people in this room know that my dissertation involved the different responses people have to ceramic objects and to colored slides of those ceramic objects. I like to think of such a large empirical study, which at one point resulted in foot high stacks of data that covered my entire desk at Penn State and required the assistance of a couple friends to carry up to the second floor of Chambers Building, as pilot studies for the qualitative research that follows. Such qualitative research supplies genuine interpretations that have authentic meanings for our field. Sometimes I am asked why I did not write a philosophical study for my dissertation. It was because I thought of it as a pilot study for the career that I would have afterward, and because it seemed an opportunity to make use of computer facilities that I did not know for certain would be available to me later in my career. Enid referred to the collaboration among Enid Zimmerman, Gil Clark, and me on Understanding Art Testing. I would be remiss if I did not say something about what a rich experience that was. It was, also, truly phenomenological. We had three points of view and those three points of view were clarified by our differences and, I hope, clarified for the field by those differences and by the commonalities that emerged from those differences when we talked about Norman C. Meier's life and when we talked, finally, about its implications and applications to art testing.

Before I close I will add, for the benefit of some people, that I have no stories about either my one niece or four nephews. I will save those for the reception afterward and any of you who are curious may read about them in Studio Art. They have supplied wonderful research opportunities to me as well as enriching my life, and I am grateful to both sisters who made them possible. Finally, I conclude with a question that I have wondered about, and perhaps you wonder about as well. Is it possible to lead a phenomenological life? I share with you a final story which is really an experience. When I was considering accepting a position at The University of Iowa, I

wrote to a friend from undergraduate school who lives in New York City and who has remained a close friend all of our lives. I told him I was trying to decide whether or not to accept the appointment and discussed the advantages and disadvantages, not expecting that he would give me an answer but hoping that he would share my dilemma, which he did. He wrote back immediately and said, "I hope you're not thinking of going to The University of Iowa simply because of the river!" Those of you who have not visited our campus, there is a wonderful, winding Iowa River that separates what are sometimes referred to as "the two sides of the campus." I guess I talked a good deal to him about the river, and the river has become a part of my life there. The river is a wonderful indicator of the seasons: it ices over, people walk on it, people are delighted when the ice thaws, eventually it flows, rapidly, off to its larger destination and then it begins to ice over again. We take it as a sign of life itself and I take it in some sense as a sign of the phenomenological life. When I look at it from one side, the side on which North Hall is located, where my office in art education and the art education classrooms are situated, I find myself looking toward the art side of the river. What I see, on the art side, is the Museum of Art, a bit of the ceramics building where I teach, and some other emblems of studio art. When I cross to the art side of the river to teach ceramics, I can look back to the other side. I am standing in the midst of sculpture, sometimes I have just emerged from the ceramics building with smudges of clay dust on me; perhaps I have walked through the foundry in sculpture. What I see on the other side is a glimpse of North Hall, North Hall that is filled with what Tina Thompson referred to as "art education green." "Art education green" is painted especially on a wall in my office that Kim Spradling helped me build. In between these two points of view is the Iowa Memorial Union which houses our Gallery Space that contains the Iowa High School Art Exhibition Program. From either side of the river on which I stand I can look in the direction from which the river flows, never seeing its beginning, but conscious of its source. On either side of the river, the art education side or the art side, I can turn to see whence that energy carries it; I can see its direction, but not its destination. For that I must follow it, join its journey, make my choice to become a part of it. It seems to me that river may not have been the reason that I chose to go to The University of Iowa but it has enriched my life there as an emblem of the art and art education that I think is possible for us as professionals, and as an emblem of entire generations of art educators and artists—those that precede us, those who come after us, and the unending stream which we all join. I think of Annie Dillard, who put that best when she said, "And I go my way and my left foot says, 'Glory' and my right foot says, 'Amen.'"



LETTERS FROM COLLEAGUES

Dear Ms Todd:

I was so pleased to hear about the work the Women's Caucus is involved in when I attended the convention in Kansas City!

There is so much that needs to be addressed, and I am thankful that there are people involved in it at the level and degree you are.

I have decided to join the caucus. Initially, at the conference, I hesitated, because I am considering switching into another area of art and taking my painting very seriously in MFA study and beyond. These issues affect me and, of course, all women and I think the more support the better.

Some events which I observed at the conference which relate to sexism make me even more aware of how far we have to go, even in our own organization.

I support your work and the work of the Women's Caucus.

Sincerely,

Julie Gee



CALL FOR SLIDES

The Women's Caucus of the NAEA is sponsoring its annual slide sharing session at the 1991 NAEA National Convention in Atlanta Georgia. The slide-sharing is a non-juried event that seeks to provide an avenue for the sharing and viewing of women's art. The purpose is to show the art works of practicing women artists/educators via slides and to provide a forum for the verbal expression of the women's ideas about their own art. If you wish to participate in the 1990 slide share, please send your slides to:

Dr. Anne Gregory
Women's Caucus
P.O. BOX 5214
Los Alamitos, CA 90721-5214

Send slides no later than **FEBRUARY 20, 1991.**

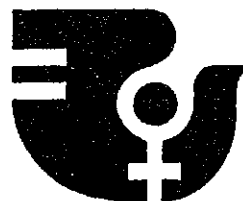
1. No more than three slides of your work produced no earlier than 1985 and which have not been shown at any previous NAEA Women's Caucus Slide Share. Send slides which are of professional quality. The art work should fill an entire frame of the slide mount or silver tape must be used to mask-off distracting or unwanted portions. **EACH SLIDE SHOULD BE LABELED WITH: Artist's Name; title of work; dimensions; media; and date executed.**

2. Provide a double-spaced, typewritten list of all slides which includes: Artist's Name; title of work; dimensions; media; and date executed.

3. Provide a 50-word artist's statement about your work as a whole. All statements must be double-spaced. The statements will be read at the NAEA Convention.

4. Provide a self-addressed stamped envelope for the return of all slides. The Women's Caucus cannot return any slides without advanced postage payment.

5. Due to the large number of entries in the past, the Women's Caucus may only be able to show one slide from each person. However, every attempt will be made to show as many as possible, within the time allowed. To facilitate possible jury selection, the Women's Caucus asks that each artist rank each entry by placing a 1, 2, or 3, on each slide.



BOOK REVIEW

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

Louise Nevelson: A Passionate Life:

by Laurie Lisle Summit Books, New York
1990 352 pp. \$24.95 ISBN: 0-671-67516-8

"In an experience common to most artists, she felt driven to understand and then relate to others by projecting her awareness through her work into the visual world. Making sculpture was 'the best way I knew to project how I was feeling about everything in the world'." (p.284)

In eight chronologically-ordered chapters, author Laurie Lisle, charts the mercurial life of Louise Nevelson, widely regarded as one of the most significant American artists of the 20th Century. Born in 1899 in Czarist Russia, Louise Berlawsky spent her childhood as the daughter of Orthodox Jewish immigrants in the cultural and geographic isolation of Rockland, Maine. While she struggled with academic subjects (and never learned to spell or write well), she received high marks and much praise for her creative efforts: "She claimed to have felt like an artist from earliest childhood, a perception that helped her to persevere" (p.38).

And persevere she did. As a beautiful, vivacious and ambitious 20-year-old, Louise married Charles Nevelson, an older, wealthy, bourgeois New York shipbuilder. They moved to Manhattan where they enjoyed an affluent life style, with Louise playing the role of the young society matron. However, when she gave birth to her son, Myron (Mike), in February 1922, she fell into a deep depression at the prospect of her responsibility for this new life: "I wasn't equipped, and I've never been equipped (to be a mother)" (p.57). She felt trapped by her marriage and her motherhood.

Her husband's business ventures deteriorated. The marriage crumbled. Louise's depression and psychosomatic illness plagued her for several years as tensions between her and Charles accelerated. Despite his disapproval, Louise began serious, full-time study of art in 1929. She often left her husband and son for long periods to pursue her art study abroad. After years of estrangement, Charles divorced

Louise established a house-studio complex and worked diligently on her painting and sculpture. She endured bouts of extreme poverty and frequent malaise, but eventually began to exhibit her work. While not particularly political, Nevelson did join with other artists for support and sociability.

Lisle records the ascent of Louise from an obscure but promising sculptor at 40 to the successful and famous grande dame of assemblage in the 1970's and '80's. Along the way, she reveals many personal facets of the artist's life: Nevelson's sexual promiscuity (with a lengthy list of lovers, including Mexican muralist Diego Rivera); frequent encounters with alcoholism ("now she began to drink for oblivion during episodes of despair," p.139); and her gullitriden relationship with her son ("she sent Mike an especially large check, either to compensate for the lack of inheritance from his father or to ease her guilt about overshadowing him profes-

sionally," p.199).

Nevelson's professional problems are articulated as well: lack of early recognition by museums ("Louise remained angry about her years of neglect and fearful that her Book Review: Nevelson p.3 success would prove ephemeral," p.218); her "increasing need and appetite for wealth" (she expected everything she touched to turn to gold); her penchant for dismantling and rearranging her "walls" to save on storage costs ("she was unconcerned about using one of the boxes actually owned by Martha in another wall she was creating for someone else," p.229); her affiliation with various galleries ("the contract placed Nevelson in a position where her professional future and economic welfare are seriously threatened," p.238).

In the final chapter, "The Empress of Modern Art," the last two decades of Nevelson's life are unfolded, providing insight into the now-familiar exotic public persona in mink eyelashes and designer gowns. When feminists criticized Louise's ostentation in fashion and make-up, she replied, "I am happy in beautiful clothes, wonderful jewelry; I am constantly creating — why should I stop myself?" (p.265). She cared meticulously for her vast wardrobe and reveled in her theatrical appearance. "She was a unique creature who dressed in a kind of environment" (p.265). Many awards, honors, commissions and much publicity were heaped upon her in the '70's and '80's and Nevelson enjoyed the adulation. However, she did not always handle it well. "At times her audacious public voice, which applauded her own egotism, independence and originality, seemed false and strained. Maintaining the persona took a certain physical and psychic effort and strain" (p.279).

A few years before her death on April 17, 1988 of a cerebellar tumor, Louise Nevelson articulated the role of art in her life: "Art gives me my world, it gives me my sanity, it gives me my beauty, and it gives me my life," (p.285). Indeed, this biography reinforces the function of creativity in the life of this American giant. Yet, it also reveals an often unhappy, despairing, confused, frustrated, selfish and fragile human being. It is in telling both stories — that of the artistic genius and that of the troubled woman — that Lisle performs the greatest service.

Too often, it seems, artists of Nevelson's stature are mythologized beyond recognition. And we as art educators may unwittingly extend and reinforce the myth. By showing our students the creative and personal dimensions of the individual, we may help them to better understand what it is that compels a sculptor to devote her life to gratifying imaginative reality. It may also encourage them to explore the significance of creative endeavors in their own lives.

"My life gets richer everyday," she said. She had gotten as close to the meaning of life as humanly possible, she believed, and was moving into the mirror of ultimate understanding. "I'm just about seeing myself in the mirror." (p.284)

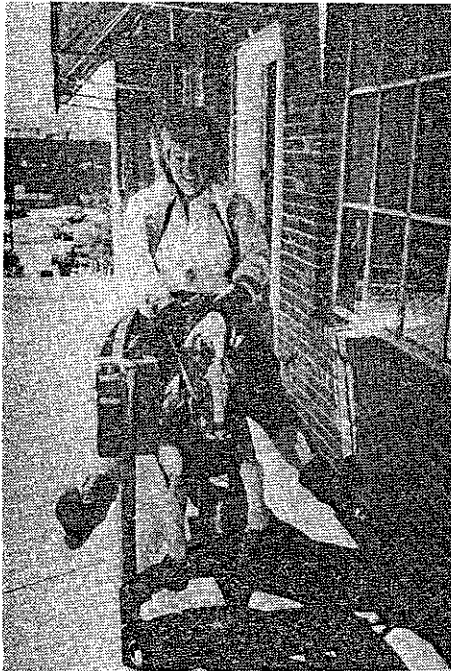


Whoa!



KANSAS CITY CAPERS

DO YOU RECOGNIZE YOUR CAUCUS COLLEAGUES ??????????????????????



Your editor takes the reins in hand!



Carmen and Heather enjoyed that last session!



A fellows' Forum!



Georgio and Elleda share feminist humor!



Amy and Herb finally agree as Renee approves. It was an enjoyable caucus luncheon.