

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE



SUMMER SPECIAL ISSUE 47 1991

THE NAEA WOMEN'S CAUCUS REPORT WANTS TO FUNCTION AS A READERS FORUM AND WELCOMES ARTICLES, LETTERS, BOOK AND EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM COURSES INVOLVING WOMEN IN ART AND EDUCATION.

PLEASE SEND YOUR CONTRIBUTIONS TO:

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

Deadline for fall issue is: September 24, 1991

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Mrs. Crickette Todd
901 Cedar Park Drive
Cincinnati, OH 45233



*at the women's caucus luncheon:
time to pay*



*Anna and Monica find smiles at
our Caucus Luncheon*

PRESIDENT'S PEN

Carmen L. Armstrong
Northern Illinois University
DeKalb, IL 60115

Greetings! Hopefully, you are doing whatever you like to do best as this summer issue comes to you. It is packed with information -- news about past events and future opportunities, due dates, and events.

The 1992 conference in Phoenix promises some variation from past conferences and for a special reason. As you probably know, Arizona failed to legislate the observance of Martin Luther King's birthday. This caused considerable concern and suggestions that the NAEA not support such a state by conducting a conference there. NAEA conference plans were well under way, but with the urging of a number of affiliates, a "conference within a conference" has been created.

The Caucus for Social Theory and the Minority Concerns affiliates have elected to devote some or all of their sessions to the internal conference theme "And the walls came tumbling down: A Celebration of Diversity". One NAEA conference supersession will be devoted to this theme.

The Women's Caucus voted to support the general concept of the internal conference at our business meeting before details of the proposal to the NAEA had been worked out. The Women's Caucus officers did not confer specifically on the point of a percentage of proposals that would be devoted to the internal conference theme. Therefore, it is up to the individual members to submit proposals fitting their own choice of theme, the internal conference theme, or the NAEA conference theme of "The Land and the People: The Ecology of Art Education".

All this latitude ought to encourage all Women Caucus members to submit proposals for presentations May 1-5, 1992 in Phoenix. If you want your proposal to be considered for the internal conference, indicate that fact under "Other?" space in addition to checking the Women's Caucus space on the proposal form. Proposals should be sent by mid July to arrive by August 1 deadline. Early? Yes, but the promise in return is notification of acceptance by January 1, allowing you to make earlier plane reservations and other plans.

A call for nominations will be coming your way in the next issue of *The Report*. The members voted to have a two-year president-elect position which means that an election will be held at the 1992 business meeting for that position. Consider likely candidates, reread the qualifications, and submit nominations, recommendations, and a vita for each nominee to Blanche Rubin or Enid Zimmerman, Co-chairs of the nominating committee. (see their addresses further on in this issue under NAEA Women's Caucus 1991 Executive Board, Coordinators, and Representatives list).

Nominations for secretary or treasurer positions

may be called for at the 1992 meeting. Presently, we are operating with a two year term for the president, and as of 1991 the meeting, for the president-elect. I am grateful to the dedicated secretary and treasurer who have been continuing on and doing superb jobs for several years. We should be reelecting them or electing replacements yearly according to our By-laws, or, change the terms of office if that is more reasonable. To insure continuity, longer terms make sense. This should be given consideration this year and an amendment to the By-laws can be proposed at the 1992 business meeting.

Kristin Congdon is your newly elected president-elect. Her term begins during the 1992 business meeting. We look forward to some excellent leadership from her, present officers and coordinators, and new appointees. Beth Ament is now serving as student representative, Liz Hartung as states representative coordinator, Kim Finley as Historian/Archivist, Blanche Rubin as 1992 Women's Caucus Program Chair, Mary Stokrocki as 1992 Women's Caucus Conference Local Chair, Enid Zimmerman and Blanche Rubin as co-chairs of the 1992 nominating committee, and Anne El-Omani as liaison to the Museum Education division.

If you wish to write reviews of art exhibitions for *The Report* (three times a year), please drop me a note to that effect. Joan Bonagura is unable to continue in this position. This is a great opportunity to make a contribution to the Women's Caucus. If you can view the exhibitions, that is best; but information about what is opening and where would be helpful also.

Liz Hartung is trying to line up representatives of the Women's Caucus to each state art education association. Write her at 359 Obispo #1, Long Beach, CA 90814, if you care to help persons in your state who are concerned with equity for women in art education.

Congratulations to Women's Caucus President-Elect Kristin Congdon, June King McFee Award recipient Georgia Collins, and Mary Rouse Award recipient Sally Hagaman.



*Carmen Armstrong, Sally Hagaman,
and Peter Smith at the Mary Rouse Award Presentation
Atlanta, Georgia, 1991*

April 28, 1991

Internal Conference Planning Group
90 Gold Street
New York, New York 10038

Dear colleagues in the National Art Education Association:

Representatives of some of the Affiliate Groups are organizing an Internal Conference, "And the Walls Came Tumblin' Down": A Celebration of Diversity, within the 1992 Convention in Phoenix, Arizona. We have planned this event as a response to the location of the Convention in a state which has failed to honor the birthday of Dr. Martin Luther King, Jr., while, at the same time, relating these efforts to the larger Conference theme - The Land and the People: The Ecology of Art Education.

It is our hope that this forum may allow our colleagues in the Committee on Minority Concerns and others in the organization, an alternative to boycott. The theme is an expression of our desire to move both personally, politically, and professionally from a condition of marginality toward respectful interdependence. Presentations and performances* will seek to clarify the complex issues surrounding diversity. Our celebration will not be restricted to cultural and ethnic diversity but will include issues involving gender, sexuality, and other aspects of marginality.

Individuals interested in having their proposals reviewed for this Internal Conference should indicate an Affiliate designation and, next to "Other," - "Celebration of Diversity" on the NAEA proposal form. Ron MacGregor will send the proposals to the appropriate Affiliate reviewer, who, will forward accepted proposals to Vesta Daniel, Internal Conference Liaison. For more information, write to Charles Wieder, Art Department, Earl Hall, Southern Conn. State University, New Haven, Conn., 06515 or call him at home (203)387-8488.

We are depending upon your commitment to realize a collaborative vision of the power of diversity in art education.

Sincerely,

your colleagues in diversity

Kathy Connors, Adrienne Hoard, Amy Brook Snider, and Charles Wieder

* We encourage the use of alternative structures (forms) of presentation, i.e., street theatre, performance pieces, interactive events, and multi-media sessions, to enhance/reinforce the theme of diversity (content).

NAEA WOMEN'S CAUCUS

OFFICIAL POSITION STATEMENT

Adopted March 25, 1983



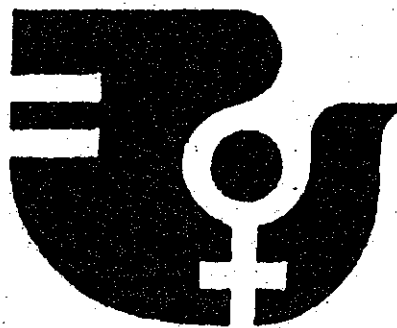
The National Art Education Association's Women's Caucus exists to eradicate gender discrimination in all areas of art education and to support women art educators in their professional endeavors.

We believe that women and men, girls and boys, must have equal freedom and opportunity to participate in and benefit from the arts and teaching professions. Educational practices which encourage gender stereotyping in the practice of the arts and or which do not provide equal exposure to the contributions of women artists and art educators perpetuate gender attitudes and social patterns. Such practices maintain women in positions of limited power, achievement, and aspiration.

We recognize that the present problems of women's roles in the art education profession are part of the problems of women's roles in contemporary society. Identifying areas of discrimination and implementing solutions are difficult tasks; yet our profession will be strengthened by the full participation of all talent within its ranks. It is the responsibility of the National Art Education Association's Women's Caucus to remove existing barriers and to establish a genuine parity for women educators within the profession.

- I. It is the role of the National Art Education's Women's Caucus to:
 - A. Increase and support action on behalf of equality for women by:
 1. Increasing professional and public awareness of the contribution of women to the visual arts and art education professions
 2. Making recommendations for action by the National Art Education Association on matters affecting the status of women in the profession and gender discrimination in education
 3. Monitoring the National Art Education Association in respect to participation and leadership of women within the organization
 4. Establishing relationships with other professional women's organizations
 5. Encouraging research on the status of women, on gender discrimination in classrooms and related areas of concern
 6. Supporting the concept of flexible job arrangements that permit women and men to continue in graduate school and professional service without penalty
 7. Encouraging changes in education curricula to include the contributions of women and to eliminate gender stereotyping
 8. Demonstrating support for the activities of individuals in art education whose efforts on behalf of women have made them targets of discrimination
 9. Monitoring professional meetings of exchange and policy making to discourage gender discrimination regarding leadership and contributions
 - B. Provide supportive services for women by:
 1. Helping women develop a sense of their own value in the job market place
 2. Inspiring women to assume positions of leadership in art and art education
 3. Fostering mutual support among women in the arts and art education profession
 - C. Provide educational services for women by:
 1. Surveying women membership for concerns and suggested activities and conducting programs on these concerns
 2. Publishing a journal to report on the Women's Caucus and to provide a vehicle for recognition and advancement within the profession
- II. Recommendations for the National Art Education Association:
 - A. Support for equality for women within the organization by:

1. Seeking greater participation of women in all its activities and ensuring equal representation at all decision-making and management levels
 2. Following the principles of open hiring for all management positions in NAEA and adopting an open listing policy whereby these positions are listed in NAEA News
 3. Insuring equal access to announcement space in the NAEA News and other NAEA literature for Women's Caucus activities
 4. Examining for and insuring against discrimination in the award of SHIP scholarship
 5. Supporting the Women's Caucus
 6. Subscribing and encouraging its members to subscribe only to those medical, retirement, disability or other insurance plans which ensure equal benefits to women or their survivors and which do not take a stance discriminatory to women on pregnancy, maternity, or other health issues
 7. Arranging for the care of children of male and female members attending sessions at annual meetings
 8. Requesting that each state select a representative to attend the Women's Caucus business meetings and act as liaison between the Caucus and the states' art education organizations
- B. Be a public advocate for the elimination of gender discrimination and stereotyping in the art education profession by:
1. Developing a national policy statement condemning gender stereotyping and discrimination
 2. Surveying the roles, status, and career patterns of women in all areas of art education (including comparison with male art educators) on a regular basis; and making the results public through the NAEA News or Journal
 3. Encouraging regional, state, and local branches of NAEA and state arts councils to sponsor workshops devoted to eliminating gender discrimination
 4. Making available at no cost the "Women's Caucus" position statement to all requesting individuals and institutions
 5. Keeping the goals of the ERA resolution alive while working for its future re-introduction and passage and disseminating this information to legislative officers of each state
 6. Developing a resource file for referral of cases involving discrimination
 7. Withdrawing recruiting privileges through the NAEA Placement Service from firms, corporations and institutions which discriminate against women
 8. Funding the development of a slide presentation or film on women in art education and making it available to NAEA membership to increase membership awareness and to demonstrate role models to students
- C. Acting as an educational agent for positive change by:
1. Devoting an issue of Art Education every other year to topics such as contributions of women in art education, gender discrimination, bias-free curriculums, etc.
 2. Working to eliminate discriminatory role expectations which direct males or females into specific levels of education institutions
 3. Establishing editorial guidelines against discriminatory language usage in all future NAEA publications





Carmen Armstrong, Kristin Congdon, Elizabeth Garber and
Georgia Collins receiving the June King McFee Award

My McFee Acceptance Speech
Geogia Collins
Atlanta, Georgia, 1991

It is a great honor for me to be receiving the June King Mcfee Award from the Women's Caucus tonight. This is particularly 50, given my long association with the Caucus and my close identification with feminist concerns in art education. I am a "home-town" girl, as it were.

The description of the award suggest it is to be given to an individual for his or her achievements within the larger professional or public world—a world where what you know is supposed to count for more than who you know, where expertise is more valued than connection. The mechanisms of recognition and acceptance in the public world are often, the obverse of those found in the communal worlds of kith and kin. In the public world, our recognition as valuable individuals is apparently based on assessments of our achievements. In the world of family and friends, however, the reverse is often true: It is because we are known and accepted as individual members of these face-to-face communities, that our contributions and achievements are valued and acknowledged. I feel known and accepted as a member of the Women's Caucus. I find it very moving that this community has chosen to celebrate itself tonight by acknowledging one member's contributions to it and to the larger world of art education.

In reading over the speeches of past recipients, I discerned and quickly identified with the awkwardness many of them seemed to feel (and several commented on) when asked to speak about their personal lives in an otherwise professional context. Perhaps this feeling of awkwardness is not unrelated to the division between what have been called, in our society, the public and the private (or communal) spheres. My research could be characterized as a systematic worrying over such discontinuities of value and meaning as those we experience when moving back and forth between the public world of achievement and the communal world of correction. In particular, I've tried to discover if there were any significant similarities or differences in these two sets of values, and what their interactive effects might be on the status of women in art and the role of art education in the schools. How and why I developed these research interests, how and why I became a feminist and art educator have, I believe, everything to do with my sense of belonging or not belonging to various communities, and the personal problems I have experienced moving back and forth between them and the public world.

I was born in 1934 in a small town in northern Ohio. The first 18 years of my life were colored by the fact that my grandfather and father were physicians in this small

town, bringing me, my mother, and my sisters a distinction and privileges we had neither earned nor indeed handled very well. I sometimes draw illustrated maps of this town, calling on a clear memory of its every house, farm, and backroad. When I return now to visit family and friends, I am always disappointed to find how much the town has changed. Quadrupled in size, subdivisions where farms used to be, it now contains a large high school named "R. B. Chamberlin Senior High" (after my grandfather) and a large park with pool and outdoor theatre named "Glenn Evelyn Chamberlin Recreation Area" (after my father). Although I take a certain family pride in these memorials, I am glad I didn't have to graduate from (cheer for) something called R. B. Chamberlin Senior High School, and I would, even now, rather walk in old Bissell's woods than go swimming in a park called "Glenn Evelyn Chamberlin Recreation Area." My grandfather would have loved the hoopla and fuss, my father would not have.

To my knowledge nobody in my family had ever been or wanted to be an artist. Nobody in my town was an artist. Art was not even taught in the school when I was there. Nevertheless (perhaps "therefore"), I decided very early that I would become an artist when I grew up. I spent a lot of time drawing images on the front and back fly pages of books my parents or sisters had foolishly left unattended. In the summer before my senior year in high school, I took two art courses at the Cleveland Institute of Art. I could not believe that there were so many other people with similar, private dreams of becoming "real" artists

My young girl friends and I often talked about what we wanted to be when we grew up. Jane wanted to be a secretary, Judy, a teacher, Mary Lou, a nurse, Roberta, a movie star, and I (as I have said) wanted to be an artist. These futuristic discussions always ended with descriptions of the men we would marry and the children we would have. I claimed to want six children all boys, I remember having an exhilarating sense of power whenever I made that claim.

When I was in the fifth grade, my girl friends and I liked to do acrobatics on the metal bars out on the school playground. We found it embarrassing, however, that hanging upside down with our dresses over our heads inevitably precipitated chants of: "I see Germany. I see France. I see somebody's underpants." It seemed to me that if we could wear slacks or jeans, we might then be free to cavort on the bars without embarrassment or ridicule. A small group of us decided to challenge the de facto dress code, and we tried to talk all our female classmates into a promise of wearing slacks or jeans every Thursday. We reasoned that if we stuck together, if we all did it, then no one could stop us. As our conspiracy developed, however, I began to worry about what might happen to the individual who forgot or whose parents would not allow her to wear jeans to school. I spent a lot of psychic energy insisting that the group strive for solidarity but not ostracize those individuals unable to conform to our plan. Where I came by such ethical fastidiousness, I don't know—my mother probably—but in any event, my friends indulged me, and we agreed. Long after most of us had given up exploring the transcendent capabilities of our bodies and had focused on turning these into magically attractive objects, the female members of the Class of 1952 wore jeans to school on Thursdays.

After graduation, I went off to the University of Wisconsin to major in art. Although the majority of my fellow art students there were women, neither they nor I found it particularly remarkable that without exception all our art studio teachers and all the artists we studied in our art history courses were men. What we did discuss, however, was the inadvisability of majoring in art education as a "fall-back" plan—we agreed that any such practical hedging of bets would be a sign that we were not serious about becoming "real" artists.

I had entered Wisconsin with the vague assumption that becoming an artist was somehow a matter of intensely pursuing one's own private dreams. While there, I learned nothing to suggest that one might become an artist within the embrace of a tradition or a community. Becoming an artist was something one had to do on one's own. At the end of my junior year, I saw no reason, therefore, not to get married, quit school, and move to New York City. And that is what I did. I find it significant now that my family did not object, my

teachers did not object, my friends did not object I also find it significant that I am still glad they didn't.

I loved New York. Perhaps I admired its resistance to my hither-to unchallenged, small town sense of self-importance. My husband, having left Wisconsin with me and a degree in philosophy, sold shoes for Thom McAn and worked on his Masters at the New School for Social Research. One summer he worked a night-shift at a bank. By then we had had the first of our three children and were living in a one-room apartment on Gravesend Bay. Everyday that summer I took my son to a different part of Brooklyn by bus, so that my husband could sleep. It never entered my head to get a job so that we might be able to afford a larger apartment. Indeed, had it crossed my mind, I'm sure I would have thought such a move nothing short of a crass admission that things—things such as cars and rooms—were more important than ideas and art. Compared to the pursuit of ideas and art, I thought that housekeeping and child rearing were simply challenges to be managed as efficiently as possible. The smell of turpentine and wet oil paintings in a one-room-apartment-for three soon became out of the question. I took art classes at Brooklyn College and the Brooklyn Museum to have a place to work.

By the time my son was four years old, my Dr. Spock book literally fell apart. Another book, I consulted back then, survives. It is not even dog-eared: the Housewife's Handbook Methods and Techniques of Modern Housekeeping Designed to Save You time, Energy, and Money. While preparing these remarks, I had a fit of nostalgia and pulled this book off the shelf. There on its fly pages were drawings I had made back in New York: images of people—two women, actually—one an armless nude, the other a woman with apron, sensible shoes, and no hands. If this suggests that I felt somehow powerless when I made these drawings, there is always the possibility that I never learned how to draw hands at the University of Wisconsin.

I still, think about New York. I have a daughter who lives in the Bronx and works on Wall Street, and a daughter who lives in SoHo, working on her MFA. She doesn't talk about becoming a real artist; she calls herself a "painter." My once small, Brooklyn-bus companion is now married and teaching something called "Artificial Intelligence" at Northwestern University. He and his wife say they are waiting until she completes her MBA to have their first baby.

In 1961, we moved to Indiana where my husband completed his PhD. While there, I took one course in art history. I listened to Professor Hope (actual name) describe, with great poetic eloquence, the aesthetic merits of numerous paintings by a series of European male artists. Then I wrote a term paper about romanticism and realism in art from a sociological point of view. I got a "C." In amazement, I confronted the professor. He said he had read only the first few pages, felt that social movements had very little to do with understanding and appreciating art, but that he would give the paper a second try. He changed my grade to "A." I don't think he cared one way or another.

In 1966, we moved to Lexington, Kentucky, where my husband began his college teaching. Instead of painting, now that I had the space, I began to read—and read some more. I wanted to know something—I wasn't sure what I wrote a lot of poems—I didn't know why. I was very restless.

In 1969, when the youngest of our three children was four years old, my husband brought home a brochure listing courses that might be taken at a Free University run by students at the University of Kentucky. I decided to attend a Women's Liberation course, which turned out to be not a course, but an organizational meeting. I remember two things from this meeting: that three men were "invited to leave the room before the meeting began and that we were handed a list of questions for open discussion. One question on that list was; Why do so many people say they would rather have boy babies than girl babies?

What I discovered at this and subsequent meetings was that the life decisions I had made (and which I had experienced as a series of intelligent compromises, courageous choices, and idiosyncratic inventions) formed coherent and predictable patterns very much like those found in the lives of other white, middle-class women. I was amazed: How could

so many otherwise unique, free individuals have made so many identical choices? I went to the library and dug up Betty Friedan, Virginia Woolfe, and Simone de Beauvoir. I went back to school. It suddenly seemed very important to have a job in the public world. Making art took on a new priority for me, but I was even more eager to discover how it was that people become artists in our society and how art has been done (learned and taught) in this particular culture. I chose to major in art education--not as a hedge against a naive bet, but as the beginning of another life, the meaning of which only I could take responsibility for.

After getting my undergraduate degree and certification, I taught art in a private elementary school. While working on my Masters Degree, I was asked by the University of Kentucky to teach art education service courses to elementary-education majors. I could not help but notice that nearly all the students in these classes were women. I liked college teaching and I thought I was pretty good at it. I decided to get a PhD.

In pursuit of this credential I went to The Ohio State University, a three and a half hour drive from Lexington. I rented a dorm room of my own there. I could work all night and eat anytime I felt like eating. I took courses from people like Bob Arnold, Terry Barrett, Rogena Degge, Arthur Efland, Nancy MacGreggor, Ken Marantz and Ross Norris (these names are in alphabetical order). Having the conviction that one's peers can be as important as one's teachers in encouraging scholarly endeavor, late in my program Ken Marantz insisted I meet and compare notes with another graduate student who seemed to be as intent as I in pursuing a feminist line of inquiry. That student was in fact my now good friend, Renee Sandell, with whom I have since worked on several writing projects, including our co-authored book, *Women, Art, and Education*.

But back then (at Ohio State) my life was very much that of a commuting, older-adult graduate student. I drove home to Lexington, every Friday night and returned to Columbus every Monday morning. One January weekend, I was stranded in Columbus by a blizzard on my birthday; I cried myself to sleep. At home weekends, I tried to cook enough food for the week--more to ease my non-feminist feelings of guilt than to feed my family. My husband and children learned how to cook some things. They ate a lot of short-order food.

In 1978, I completed my degree. The title of my dissertation was: "The Sex-Appropriateness of Art Activity for the Female." During its defense I had a sudden, quite startling impression that I might know more about my topic than anybody else in the room. Later came the more sobering realization that, if that were true, it might be because I had learned more about this subject than anyone else would want to know. If my highly focused research interest promised to provide me with a strong sense of continuity between my own personal and professional lives, such intense specialization brought with it a peculiar sense of isolation. I took this sense of isolation to be the probable price of achievement in the public world.

Before I graduated from Ohio State, I took an "issues" course from Bob Arnold. In this course, I wrote a paper on the values of immanence and transcendence: "Toward an Androgynous Model for Art Education." Bob Arnold encouraged me to come to an NAEA meeting to read this paper. Besides Arnold and myself, only two other people showed up for my presentation. They were Enid Zimmerman and Gil Clark. I thought: I can't be expected to stand up here and read a scholarly paper to three people (one of whom has already read it). I was wrong: Enid expected nothing less. She insisted that I go ahead, that I was among friends, and why not think of it as practice. Later I submitted this paper to *Studies in Art Education*, and it was published in an issue devoted to women's concerns. I joined the Women's Caucus. My peculiar sense of irrelevant expertise and isolation soon decreased.

I teach art education at the University of Kentucky. It has been 13 years since I received the credential allowing me to do so. In those 13 years, I believe I have been able to make a valuable contribution to art education through my teaching, my theoretical inquiries into feminist issues in art education, and my recent, soon to be concluded,

editorship of Studies in Art Education. I am proud of my professional achievements but I know that without face-to-face community, without the generous support and honest challenge of colleagues and students, without friends—here and not here this evening—these achievements would not have been possible (and if possible, would now be drained of much of their personal value and meaning.)

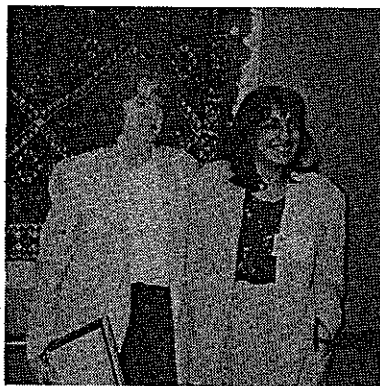
In seven years I will retire. By public-world standards, mine will have been a relatively short career. As an individual with only one life to live, I have struggled to be at ease with the choices I have made in an ongoing, not always successful effort to accommodate my (and others') needs for both connection and achievement.

I continue to question a society which tells its daughters (my daughters) that their desires for public achievement are unfeminine and that, for them, such desires can only be fulfilled with the sacrifice of connection. I question a society which tells its sons (—my son) that to tend the communal hearth, that to selflessly nurture or delight in the growth of others are unmanly concerns. I am also painfully aware that for many men and women in our society (in our world), the human needs for connection and achievement have been brutally crushed or denied.

To the degree I have been able to stay centered in the face of my own occasions of good or bad fortune, it is because I believed my mother when she said that it is vain to take excessive pride or blame for the circumstances in which we find ourselves; that we can only hope to hold ourselves accountable for how we respond to them-- and for how these responses might affect ourselves and others.

I became a feminist one day in 1969. I am still working on becoming an art educator, a person who can live with herself and others, and (of course) a "real" artist.

Thank you for acknowledging my efforts.



Georgia Collins and Rennee Sandell in Atlanta , Georgia
at the June King McFee Award Ceremony, March, 1991



ARCHIVIST/HISTORIAN'S MESSAGE

Kim Finley ~.

March 1991

As newly nominated and appointed Women's Caucus Historian, I would like to introduce myself to you. I have been a NAEA and Women's Caucus member since 1987 when I became aware of the organization while working on my Ph. D. at Ohio State University. The role of historian of the Women's Caucus should come as no surprise to those who know me, as the title of my dissertation is "Cultural Monitors: Clubwomen and Public Art Instruction in Chicago, 1890-1920." This job will allow me to continue to combine my interest in women's clubs and women's history with art education. I graduated from Ohio State in 1989 and accepted a position at Southeastern Louisiana University. SLU is a small school, of about 10,000 students, where I am able to teach a variety of courses, art history, drawing at all levels, and art education. Currently I am preparing for my third year review at Southeastern. On a more personal note, I live in Springfield, LA at Warsaw Marina, just off the Blood River, in SE Louisiana Swamp country, with my two cats Aloysious and Willow, and the man I am about to marry, Charlie Stansbury. I, like many members of the Caucus, am also still trying to juggle my passion for making art (I am taking the summer off to paint) with my desire to be a researcher and a scholar. As historian of the Women's Caucus, I see my role as being (at least) twofold, (1) to collect and maintain accessible records on the Caucus, and (2) to publicize the history of the Caucus and encourage research into women's contributions in art education. As Mary Ann Stankiewicz has pointed out in the not so distant past, records of the Caucus which need to be saved (and sent to me) include documents such as The Report—annual reports by various officers, and any correspondence dealing with the administration and operations of the Women's Caucus. In order to publicize the history of the Caucus, I intend to submit "Time Capsules" to The Report which will be slices of our history intended to stimulate your interest in our recent history. We are making HISTORY or if You prefer HER-STORY! In order to face the future with the insight in order to negotiate it, we need to know and understand our past, to learn from our mistakes and celebrate our victories (even the little ones). I need volunteers! If you are a graduate student in art education, for instance, who would be interested in doing oral histories of the Caucus' founding members, or just want to get an article (or two) out of the archives, please contact me. My address is: Dr. Kim Finley Department of Visual Arts Southeastern Louisiana University Hammond, LA 70402



Time Capsule "Ten Years Ago. . ."
NAEA Annual Convention of 1981 held in Chicago
Archivist: Kim Finley

The 21st Annual Convention of NAEA was held in Chicago, Illinois. Feminist artist Judy Chicago was a general session speaker. Many active members of the Women's Caucus chose to attend and present papers that year, Georgia Collins, for example, showed slides by local women artists in a presentation entitled "Unratified Expressions: Women's Art in Chicago." A panel presentation entitled "Theories and Approaches to Feminist/Nonsexist Art Education" included Meg Majewski, Enid Zimmerman, Paula Rosenblum, and Georgia Collins. One presentation was co-sponsored with the Social Theory Caucus and one focused on issues of interest to both caucuses "The Women's Caucus and the Social Theory Caucus: Some Give and Take."

Perhaps the most interesting part of the 1981 Convention is not who was there, but who wasn't. Members of the Women's Caucus met in March 1980 and decided that if Illinois had not ratified E.R.A. by the 1981 convention date, that no official business meeting would take place there. In addition, the Caucus collected and circulated letters from members entitled "In Absentia: Letters From the Women's Caucus." As then President-Elect Anne Sherman states in her cover letter, "As the deadline for the passage of the E.R.A. Amendment draws nearer, we must continue to struggle for it's passage. Last year, the Women's Caucus did not meet officially in Atlanta and we will not meet officially in Chicago. . . . Some of our members will not be able to attend the National Conference this year because of their commitment to boycotting non-ratified states. Other members of the Women's Caucus will reluctantly attend the Chicago Conference on the premise that they can initiate consciousness raising while at the convention. . . . Working for equal rights is a necessary part of working for the human right of education for all."

What follows is a collection of eighteen letters and a copy of the Equal Rights Amendment. The letters are written to the general membership of the NAEA and are personal, moving accounts of why the passage of the E.R.A. was important to the letter writer. As I read through the letters, several sentences jumped out:

"Can one work with integrity for art for all and not for equal rights for all? I think not and I ask you to think again!"

"As a woman professional, I have to face the fact that women generally hold lower status, lower paying positions than men in our field, as in many others. I am supporting ERA as a means to remedy such discrimination."

"In these days of emerging consciousness the necessity has occurred to place special and intense emphasis on a serious social, moral, and spiritual issue— that of women and their equal and vital role in our work for the future of our profession."

"The Women's Caucus deserves the support of all members of our organization. Female art educators have special problems involving subtle and overt forms of discrimination. These must be dealt with in a supportive manner and must be eliminated so that all artists and educators may enjoy the total application of their talents and appropriate academic abilities."

In a world were the E.R.A. is a dangerous dream and feminism is a dirty word I have decided to leave these voices anonymous. The authors know who they are and should remain proud of their convictions. They speak for all of us.



*Renee Sandell, Kristin Congdon,
Elizabeth Garber, and Robyn Turner
at their supersession presentation*

April 2, 1991 MINUTES of the NAEA WOMEN'S CAUCUS BUSINESS MEETING
Date: Friday, March 22, 1991 Time: 5:00 - 7:10 PM Place: NAEA National Art Education Convention - Atlanta, Georgia
State Room in the Marriott Marquis Hotel

1.) WELCOME & APPROVAL of the AGENDA: Carmen Armstrong

Carmen Armstrong, NAEA Caucus's President, welcomed everyone present. She distributed copies of the Agenda and of the names & addresses of the Caucus' Executive Board, Coordinators, & Representatives. The Agenda was approved as presented.

2.) SECRETARY'S REPORT: Maryl Fletcher De Jong

Maryl Fletcher De Jong, Caucus Secretary, distributed copies of the MINUTES of the 1990 NAEA Women's Caucus Business Meeting held on Saturday, April 7, 1990, in Kansas City, MO, during the NAEA National Convention. These MINUTES were printed in the Autumn 1991 Issue 45 of The Report. It was moved and seconded to accept the MINUTES as distributed. Motion passed.

3.) Announcements of NEW APPOINTMENTS - Renewal of Terms :.... Carmen Armstrong

Carmen Armstrong distributed copies of the report she presented to the NAEA Board of Directors outlining the NAEA Women's Caucus purpose, current executive offices, activities, concerns, issues, requests & needs. Her report will be printed in full in *The Report*.

Carmen announced the new appointment of Mary Stokrocki as the Caucus's 1992 Local Conference Chair for the NAEA Arizona National Convention; Blanche Rubin as the Caucus's 1992 Program Chair; Liz Hartung, Coordinator of Delegates Assembly; Anne El-Omami, Museum Representative; Beth Ament (Pudloski), Student Representative; and Kim Finley, Historian/Archivist.

4.) PAST PRESIDENT'S REPORT: Anne Gregory

Anne Gregory, Immediate Past Caucus President, announced that the transition from her Presidency into Carmen Armstrong's Presidency went smoothly.

5.) 1990-1991 NAEA WOMEN'S CAUCUS SLIDE PRESENTATION REPORT: Anne Gregory

Anne Gregory reported that only ONE person submitted new slides for the annual Women's Caucus Slide Presentation, so she will be presenting a program at this convention with a summary of slides collected from past years. She said that additional announcements of the slide program need to be made and that perhaps the focus should be changed for next year.

6.) TREASURER'S REPORT: Crickette Todd

Crickette Todd, Caucus Treasurer, distributed copies of the March 1991 Treasurer's Report. **BALANCE BROUGHT FORWARD: April 1990 \$ 1,622.85**

INCOME:

\$ 1,418.99

Membership fees: \$ 1,366.20

Interest: \$ 52.79

EXPENSES: The Report: \$ 1,313.97

Membership Renewals & Other \$ 262.32

\$ 1,576.29

BALANCE ON HAND: March 1991 \$ 1,942.10 The Treasurer's Report was accepted as presented.

7.) MEMBERSHIP REPORT: Crickette Todd

Crickette Todd distributed copies of the 4-page Membership List with names & addresses. She announced that there were 200 current paid Caucus members. Women's Caucus pins are still for sale at \$10.00 each. She announced that there are two "Life" members of the Caucus: Laura Chapman and Anne

Gregory. It was suggested by Laura Chapman that a new term for Caucus' "patron" membership category be found.

8.) **THE REPORT - Caucus Newsletter Report:** Kathy Connors

Kathy Connors, Editor of *The Report* stated that three issues of the newsletter are printed annually: Fall, Winter, and Spring. Because the NAEA Convention is taking place earlier this year, a special "Pre-Convention" and "Post-Convention" issues are being printed. A copy of the Caucus's NAEA Convention Program was printed in the "Pre-Convention" Issue 46. Kathy brought 400 additional copies of the Caucus's Programs with her for distribution during this Convention to the Women's Caucus members. Anne Gregory suggested that copies of the Caucus's Programs be given out during each Caucus session scheduled early in the convention. Placing the Caucus Programs and Membership Blanks on the general informational table, does not get them to those interested in joining the Women's Caucus.

Kathy reported that the deadline for the Summer Issue of *The Report* is June 1, 1991. Individuals presenting a Caucus program should give Kathy a summary of his/her program for this issue. She invited everyone present to write letters to the editor, provide her with information to published, including poems, Book Reviews, Exhibition Reviews, and other items of interest to our members. The Caucus members gave a very "special thanks" to Kathy for her excellent work as editor of *The Report*. Kathy announced that she will continue as editor for 1991-1992.

9.) **ARCHIVIST / HISTORIAN REPORT:** Kimberly Finley

Kimberly Finley, Archivist / Historian, could not attend this session. She filed a written report which will be printed in the Summer Issue of *The Report*.

10.) **WOMEN, ART & EDUCATION COURSES REPORT:** Renee Sandell

Renee Sandell stated that she has continued to collect syllabi on courses taught on women in the arts. Please send her copies of your syllabi. Upon request, she will share copies with others who teach gender-related courses in art and art education.

11.) **WOMEN'S CAUCUS for ART of the College Art Association REPORT:** Renee Sandell

Renee Sandell reported that she attended the College Art Association Convention this year. She said some new materials on gender related issues were available.

12.) **1991 NAEA WOMEN'S CAUCUS PROGRAM COORDINATION REPORT:** Renee Sandell

Renee Sandell said that she worked closely with NAEA National Convention Program Coordinator Karen Lee Carroll. Karen was very responsive to the Caucus needs and all Caucus proposals submitted were approved. Carmen Armstrong requested that a letter be sent to Karen Lee Carroll thanking her for her caring and sensitivity to the Women's Caucus and for making our program this year so very special. NAEA is going to try to print a preliminary National Convention Program for Arizona two months in advance of May 1992.

Renee Sandell passed out large Miriam Schapiro posters. There were secured for the Women's Caucus by Karen Carroll. In addition, copies of the NAEA Convention Program Cover of a painting by Miriam Schapiro were available at the NAEA Registration Desk. Renee requested that everyone attend Miriam Schapiro's lecture: "A Seamless Life," illustrating her development as a feminist artist. Her talk will present one woman's answer to the question: "How do I resolve my conflict between love and duty to my family and the selfishness needed to make significant art?" Miriam's lecture will be on Saturday, March 23rd from 7:00 to 8:30 PM in the Marquis Ballroom.

13.) **1991 NAEA WOMEN'S CAUCUS Conference Local Arrangements Chair: ...**Cynthia Bickley-Green
Cynthia Ann Bickley-Green outlined the Women's Caucus Luncheon plans that were published in the "Pre-Convention" *Report* issue. The Luncheon will be held on Saturday, March 23rd, at a restaurant next to the High Museum and the Atlanta College of Art. Participants should meet at 11:00 AM at the front door of the Hotel in order to share taxis. After a tour of the Atlanta College of Art the luncheon

will be served next door. Keye Mc Cullough, Director of Information & Education of the Madison-Morgan Cultural Center in Madison, GA; Lisa Tuttle, Gallery Director of the Atlanta College of Art; and Miriam Shapiro, artist, professor, & one of the founders of the Feminist Art Movement, will be our honored guests. Additional information on these guests was published in The Report. Lunch will be followed by a tour of the High Museum.

14.) DELEGATES ASSEMBLY REPRESENTATIVE REPORT: Ann Bechtel

Ann Bachtel was unable to attend this Convention so Carmen Armstrong, Anne Gregory, and Heather Anderson attended the Delegates Assembly meetings on her behalf. Kerry Freedman reported that the Interaffiliate Group asked for an "Interaffiliate VOTE" on the Delegates Assembly so that the Affiliates would feel that they could make a contribution. Currently,

Affiliates only have representation through state and/or divisions. This has not been effective in the past since states and divisions have their own concerns and agendas. The NAEA Board of Directors were insensitive to the Affiliates' concerns, so Terry Freedman went to the Higher Education Division to request that this Division present the Affiliates' concerns to the Delegates Assembly.

The Interaffiliates group will meet again on Sunday following the Fifth General Session held in the Marquis Ballroom. Carmen Armstrong will attend this Interaffiliate meeting on behalf of Women's Caucus and report back to us via The Report.

15.) STUDENT REPRESENTATIVE REPORT: Beth Pudloski

Beth Pudloski requested for suggestions for student involvement in the Caucus. She said that she was currently utilizing ideas of Beth Ament.

16.) WOMEN'S CAUCUS STATES REPRESENTATIVES COORDINATOR REPORT: Liz Hartung

Liz Hartung reported that her meeting with the State Representatives would follow this Business Meeting. She sent letters containing Women's Caucus memberships forms to each of the State Conference Chairs. She requested that the membership forms be printed in each State Newsletter. The addition of the states of Hawaii and Washington, D.C., to the current list of states for Caucus Representatives was moved and seconded. The motion passed.

17.) MUSEUM REPRESENTATIVE REPORT: Anne El-Omami

Mary Huber, the new Museum Division Director, attended on behalf of Anne El-Omami. She stated that the Museum Division is always working on behalf of art teachers, museums, and affiliate groups. She stated that she needs a letter requesting that the Museum Division appoint a person to serve as Liaison with the Women's Caucus. She requested that this letter outline the duties of this person. Maryl De Jong stated that the Caucus needs an individual to give The Report regular reports on the current and future art gallery and museum exhibitions where women or women's issues are concerned or displayed. Carmen Armstrong requested that Maryl draft a letter to this effect to Mary Huber, sending copies to Carmen Armstrong, Kriston Congdon, Anne Al-Omani, and Kim Finley.

18.) LIAISON, WOMEN'S ORGANIZATIONS REPORT: Heather Anderson

Heather Anderson announced the publication of a new book on American Women Sculptors by Charlotte Streifer Rubinstein. She passed around a copy of this book and passed out ordering forms to interested individuals. This information will be printed in the Summer issues of The Report.

19.) LIAISON, NAEA NEWS and JOURNALS REPORT: Carmen Armstrong & Anne Gregory

The Women's Caucus has a regular column in the NAEA NEWS newsletter that is printed six times per year. The President of the Caucus is responsible for writing this column. If you have any items for publication send them to Carmen Armstrong. Her deadlines are the first of February, April, June, August, October, and December. Please mail her materials one month in advance of these deadlines.

20.) JUNE KING McFEE AWARD REPORT: Carmen Armstrong for Marilyn Zurmuehlen

Carmen Armstrong reported that she was proud to announce that GEORGIA COLLINS was this year's June King McFee recipient.

21.) MARY J. ROUSE AWARD REPORT: Linda Ettinger

Carmen announced that SALLY HAGAMAN was the Mary Rouse Award recipient. The McFee and Rouse Awards Ceremony will take place on Saturday from 8:30 to 10:30 PM in the Bonn Room with refreshments and a cash bar. An informal reception will follow the presentation of the awards.

22.) 1991 NOMINATING COMMITTEE REPORT: Blanche Rubin & Enid Zimmerman

Enid Zimmerman and Blanche Rubin reported that there were four nominations for the President-Elect position. Two individuals accepted the nominations. After their qualifications were reviewed and nomination statements read, the Caucus members voted by ballot for the President-Elect position.

A. NOMINEE'S STATEMENTS:

1. KRISTIN G. CONGDON: Enid Zimmerman introduced Kristin Congdon, outlining some of her qualifications and accomplishments. Kristin is on the faculty at The University of Central Florida and co-editor Art in Democracy with Doug Blandy. She was the recipient of the Mary Rouse Award. Next, Kristin read her acceptance of the nomination for President-Elect position: "I am pleased to have been nominated for the position of President of the Women's Caucus and I gratefully accept. The leaders of this group have long been role models for me and the work and purpose of the organization (and the feminist movement) have played a central role in my life for many years.

If the Caucus sees fit to elect me, I will focus my energies on the concerns and wishes of the membership. However, I also have dreams for the future of our Caucus, the NAEA and our field. I would like to see women's art placed in a valued and useful position in the art curriculum in schools all over this country. I would like to promote the use of non-sexist language in schools, our professional organizations, and our publications. I would like to find ways to support women art teachers and educators in the practices of hiring, tenure and promotion in a world which too easily continues to discriminate. I would like to find ways to collaborate with other Caucuses both in NAEA, CAA and the other organizations to promote our feminist goals of pluralism. And I would like to find ways to place our on-going feminist theories into practice. I thank you for your nomination."

2. MARY STOKROCKI: Blanche Rubin outlined Mary's qualifications and accomplishments. Mary is a graduate of Pennsylvania State University. She was an Assistant Professor at Cleveland State University for several years and is currently teaching at Arizona State University. She has published 3 to 6 articles annually in Studies and other publications. Since Mary was presenting at another session, Blanche read her acceptance statement. Mary attended this Business meeting shortly after her statement was read.

B. ELECTION of PRESIDENT-ELECT: A ballot vote was taken. KRISTIN G. CONGDON was elected President-Elect and congratulated.

23.) 1992 NAEA WOMEN'S CAUCUS LOCAL ARRANGEMENTS CHAIR REPORT:

Mary Stokrocki

Mary Stokrocki is currently on the faculty at Arizona State University. She presented some ideas for speakers for the Caucus's programs at the next NAEA National Convention being held in Arizona. She suggested that Murial Magenta be recommended by the Caucus as a super session speaker.

24.) 1992 NAEA WOMEN'S CAUCUS PROGRAM COORDINATOR REPORT: Blanche Rubin

Kerry Freedman stated that the Interaffiliate Group had requested an "INTERAFFILATE CONFERENCE" within the regular NAEA National Convention next year in Arizona, because the state of Arizona does not recognize Martin Luther King's Birthday as a state holiday. The Caucus on Minority Affairs at first discussed a boycott of the 1992 NAEA National Convention, but working with the Interaffiliate they concluded that a conference within the National Convention would work best.

Kerry stated that Ronald MacGregor, National Convention Program Coordinator for the 1992 NAEA National Convention in Arizona, stated that he would be willing to coordinate such an Interaffiliate Conference. This Interaffiliate Conference might be published in the regular convention program in a manner-like the Secondary Division Program was printed this year. It might be necessary to have an August deadline for all Interaffiliate Conference Program proposals in order to coordinate this conference within the convention idea. The Interaffiliates will probably suggest two "themes" for this conference. There would probably be a call for proposals through the regular NAEA publications. Kathy Connors moved that the Women's Caucus support the general concept of the Interaffiliate Conference within the general NAEA National Convention. Mary Stokrocki seconded. The Motion passed.

25.) TERM OF OFFICE for PRESIDENT-ELECT POSITION: Carmen Armstrong

Carmen Armstrong said that she received several suggestions that there be a longer orientation period for the President-Elect. She suggested that the "President-ELECT" position elected one year earlier, so that this could be accomplished. Carmen stated that our By-Laws currently state that either a 1 or 2 year term can be given to a "President- Elect." Kathy Connors moved that we accept this recommendation, stating that this is a model followed by many other state organizations. This would mean that in April 1992, when Kristin Congdon takes office as the Caucus President, then President-Elect position will be filled at the same time, thereby making it a two-year, rather than the current one-year, position. Heather Anderson seconded. The Motion passed. The Nomination Committee will seek nominations for the 1992-1994 President-Elect's position.

26.) 1992 NOMINATING COMMITTEE APPOINTMENTS:.... Carmen Armstrong

After agreement of the Executive Board members, Carmen Armstrong appointed Enid Zimmerman and Blanche Rubin, Co-Chairs, with Renee Sandell and Rogena Degge members of this Nomination Committee for the position of 1992-1994 President-Elect.

27.) NAEA WOMEN'S CAUCUS POSITION STATEMENT

It was suggested that the current Women's Caucus "POSITION STATEMENT" be reprinted in the next issue of The Report with a request for suggestions and changes. Kathy Connors was appointed Chair of the Committee to review our "Position Statement" and to offer suggestions for future revisions. Kristin Congdon and Anne Gregory were appointed committee members.

28.) PRINTING of the 3rd Edition of "Women in Art Education" Anne Gregory

Anne Gregory suggested that it was time to print another publication on "Women in Art Education." She held up an issue of "Women in Art Education II" currently available for \$5. She suggested that this third issue not be called "Women in Art Education III," but rather be given a different focus. She suggested several ideas and suggested that a committee be formed to brain-storm some ideas since there was no time at this meeting to do so. There are funds available to publish another edition. Anne explained that the profits of the publication go into the Mary Rouse Fund housed at Indiana University. The following committee members were appointed and charged with making recommendations to the Caucus's Executive Board as soon as possible: Enid Zimmerman, Anne Gregory, Heather Anderson, and Monica R. Kirchweger.

29.) OTHER BUSINESS:

A. CAUCUS SLIDE SHARING SESSION: Anne Gregory asked for ideas for making the annual session at the National Convention more interesting. It was suggested that she write an article for The Report asking for ideas with a special form that can be completed and returned to her, since there was no time to discuss this issue at this meeting.

B. STATES REPRESENTATIVES MEETING: Liz Hartung

Everyone was invited to stay for the States Representatives Meeting scheduled to follow the Women's Caucus Business Meeting. It was held in the same room.

30.) **ATTENDANCE:** Over 58 individuals attended this Business Meeting. Individuals who signed the "Attendance Sheet" were as follows: Beth Ament (Pudloski), Heather Anderson, Carmen Armstrong, Ann Bachtel, Cynthia Bickley-Green, Joan Camelly, Georgia Collins, Kristin Congdon, Kathy Connors, Martha Daugherty, Rogena Degge, Maryl Fletcher De Jong, Elizabeth Delacruz, Hilda Green Demsky, Faye Earnest, Kim Finley, Kerry Freedman, Lynn Galbraith, Elizabeth Garber, Anne Gregory, Judith Grunbaum, Joanne Guilffoil, Liz Hartung, Patricia Herrmann, Laurie Hicks, Mary Huber, Donna Jaeger, Linda Kennedy, Monica Kirchweger, Jean Kum, Laurel Lampela, Helen Muth, Sally A. Myers, Louise Napier, Keye McCulloch, Sandra Packard, Vanessa Parzatka, Blanche Rubin, Jean Rush, Renee Sandell, Stacey Sass, Mary Beth Schroeder, Mary Ann Stankiewicz, Mary Stokrocki, Crickette Todd, Brenda Yellock, Christine Yerkes, and Enid Zimmerman.

31.) **MEETING ADJOURNED:** The Caucus Business meeting was adjourned at 7:10 PM.

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
FAX: 732-5237

Maryl would like to say a very special "THANK YOU" to the individuals who reviewed and proof read the "draft" of these MINUTES, before they were published in this issue of The Report, namely: Heather Anderson, Carmen Armstrong, Kristin Congdon, Kathy Connors, Anne El- Omani, Anne Gregory, Liz Hartung, Mary Huber, Blanche Rubin, Renee Sandell, Crickette Todd, and Enid Zimmerman.

DeJong chosen division director

Maryl DeJong, an art instructor at Clermont College, has been elected as the higher education division director-elect of the national Art Education Association.

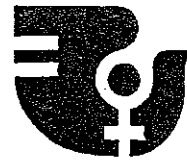
Her office term will be two years; she will be the division director and will serve on the board of directors of the association for two years following.



Maryl DeJong



A Book Review for
The NAEA Women's Caucus' The Report
by
Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, Ohio



Women Artists of the New Deal Era: A Selection of Prints and Drawings
by Lucy R. Lippard and Helen A. Harrison. The National Museum of Women
in the Arts, Washington D.C., 1988. Paperback (8" x 11"), 40 pp., 19
black and white illustrations. ISBN: 0-940979-05-05 \$11.95

This slim volume represents the companion catalog to the exhibit of the same name at the National Museum of Women in the Arts (NMWA) held in 1988. At first glance, the book would appear to be a rather drab compilation of some mundane and dated imagery of 50 to 60 years ago. Even the cover is relentlessly achromatic and hardly sparks our interest with its depiction of three laborers piling logs in a snow-covered forest.

But a further perusal of the catalog's contents proves to be worthwhile, due in large part to the brief but cogent introductions by the authors. Helen A. Harrison explores the style and substance in new deal graphics, pointing out that the products of that generation of printmakers were inextricably linked to the social, political and economic milieu of the Depression era. The artists considered printmaking the "democratic medium," and expected their work to be seen and enjoyed by the American masses. They viewed the graphic arts as the ideal means of communicating their message to an uninformed public.

They sought to render the popular culture of their day, reflecting the everyday lives and struggles of the middle and lower classes. While realism reigned, there were attempts at abstraction and expressionistic styles. The printmakers hoped that the democratization of art through the broad dissemination of their works would educate the viewers sufficiently to appreciate the formal qualities of abstract art and its relevance to contemporary life.

The WPA Federal Art Project (FAP) employed 250 artists nationally, many of whom were women. One of those was Riva Helfond who taught lithography at the FAP-sponsored Harlem Art Center in New York. She noted that there seemed to be no problems for women: "We were just people. We were getting paid the same as the men were. There was no discrimination." Factionalism during the Depression period appears to have been in terms of the ideological and aesthetic, not the masculine and feminine.

Lucy R. Lippard discusses "empathy and indignation" as felt by the women printmakers whom she describes as "impassioned idealists." She admires the way they injected the energy of their commitment into their small, modest, affordable works of art. She points out that the women artists' prints are often deceptively simple and require a careful reading to note the subtleties, complexities, and richness of the narratives and aesthetic qualities.

While acknowledging the stereotypical, dated aspects of the imagery, Lippard expounds on the other qualities of the works in the exhibit. They reflect, she proposes, "a compassionate, empathetic, indignant, and often angry view of the realities of the Depression" (p. 15). They may not appear daring by today's standards, but they were "offensively true to life."

There were lithographs, engravings, woodcuts, etchings and serigraphs of 68 artists included in the NMWA exhibit; almost 25% of these are reproduced in the catalog. Some of the women's names are familiar Isabel Bishop, Lucienne Bloch, Elizabeth Catlett, Sue Fuller, Lee Krasner, Alice Neel, Marguerite Zorach - but many others have been lost. Lippard explains that the 1930's and 1940's have become "a forgotten age," with the social art of the period almost universally denigrated and the products of the art projects largely ignored. She believes it is time to uncover and to study that "innocent" age, to explore again the role of art in a democratic society.

The exhibit and this catalog are a beginning; they serve a worthwhile purpose in reminding us of our artistic past as well as in challenging us to confront the questions once raised but not fully answered...for that era, nor for our own.

**A Book Review for
The NAEA Women's Caucus' The Report**

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

***Women Silversmiths, 1685-1845* by Philippa Glanville and Jennifer Faulds
Goldsborough. The National Museum of Women in the Arts, Washington, D.C.,
1990. Clothbound ISBN 0-940 979-10-1 \$45.00 Paperbound ISBN 0-940979 X
\$34.95 176 pp. 160 illustrations, 100 in color**

Women Silversmiths, 1685-1845 is the handsome catalog which accompanied the recent exhibit of the same name at The National Museum of Women in the Arts (NMWA). It focuses on women artists of the United Kingdom who registered their marks between the earliest and latest years represented in NMWA's collection. The practice of registering a maker's marks at the local assay office of the goldsmith's guild and the careful records kept at the Goldsmiths' Hall in London made it possible to establish the women who worked as silversmiths in the U.K. from 1685-1845. The researchers found several hundred women who registered their own marks or became apprentices to silversmiths during this period.

This lavishly illustrated book, the first ever written on women silversmiths, features a chapter on "Women and Goldsmithing" by Philippa Glanville, Curator of The National Silver Collection at the Victoria and Albert Museum in London. She explains that goldsmith was an inclusive term with many referents, and encompassed the work of the silversmith. She attempts, through an historical narrative, to explicate the complicated and often confusing business of silversmithing and the roles that women may have played in its various tangents.

Glanville explores the diversification of goldsmithing from manufacturers, retailers and sponsors to designers, raisers, chasers - all of whom may have struck their marks on a piece, obfuscating the nature of any one's contribution to the creation of the piece. Women appear to have been involved in all levels of the enterprise. Fire insurance policies taken out by women "goldsmiths" show that they ran the gamut from "toy women" at the top (like Mary Deards) who supplied fancy goods and novelties of gold and silver to a fashionable clientele to those at the other extreme (like Mary Wynn) who struggled to endure as a goldsmith and pewterer at the dismal address of Execution Dock and listed a pathetic inventory of stock.

Women were usually in a position to register a mark only on the death of a husband already active in the craft. (The marks of widows often were set within a Lozenge—a traditional heraldic device for a widow. If a woman remarried she once again vanished behind the identity and mark of her new husband. It is important in pouring over the records, the author points out, to avoid interpreting the independent identity and productivity of the woman between marriages as the total sum of her creative activity.

Glanville recounts the successful careers of many wives, mothers and widows to demonstrate the skill, energy, commitment and tenacity of many female silversmiths during the period studied.

She concludes that "women played a pervasive role in the goldsmiths' trade from its inception...By uncovering the details of women's work in the trade, we gain greater appreciation of the vital role they have played through the centuries in the economic history of Great Britain and Ireland." Jennifer Faulds Goldsborough, Chief Curator of the Maryland Historical Society, addresses the history of silver in her essay and then discusses the major categories of domestic silver items in NMWA's collection: drinking vessels; drinking accessories; salvers, waiters, and trays; tea and coffee services; candlesticks; dinner services; dessert services; breakfast services;

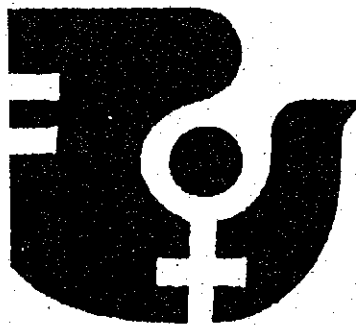
small flatware; small boxes; spoons.

The stunning and colorful photographs found in this section both elucidate the text and provide a remarkable visual overview of the content. It is clear from the written information and the illustrations that the British women artists represented in the NMWA worked within the stylistic demands of their times and their craft. They met (and often exceeded) the high standards of artistry required by the buying public and the Goldsmiths' Guild.

The tome concludes with a biographical list of over 300 women silversmiths who worked in Britain and Ireland during the 17th, 18th, and 19th centuries. The compilation provides fascinating glimpses into the lives, work and contributions of a large group of women artists heretofore unknown and unappreciated. This catalog is an outstanding, beautiful and ground-breaking document. As Nancy Valentine remarks in her introduction, this book will hopefully "serve as a valuable resource for future scholarship on the subject."



Sharon Kesterson-Bollen



A Book Review for
The NAEA Women's Caucus The Report
by

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

Title: Women Photographers~

Editor Constance Sullivan (Abrams, 1990)

263 pp. \$65.00

ISBN 0-8109 3950-9

The heart and substance of this book is the significant and ambitious collection of 200 beautifully reproduced photographs. They represent the efforts of 73 women photographers -- some emerging, some well known. Sullivan notes: "I chose to emphasize a particular period of work or series by each rather than attempting, with so few examples to outline the scope of a unique accomplishment or describe the visual ideas explored throughout a lifetime." Thus, brief glimpses of some of the legendary and the lesser-known artists of the last century and a half are given rightful and handsome exposure.

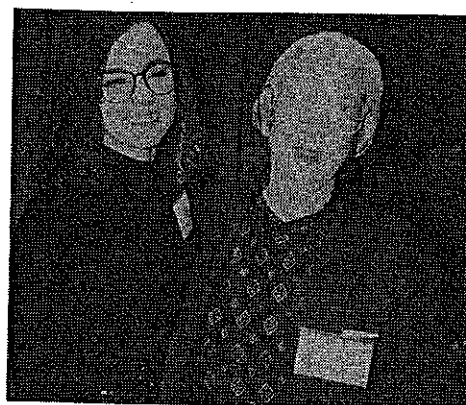
While Sullivan indicates that her selection process emphasized "consideration of context, inflection, and pacing, "she believes that there is a single quality (which) persistently asserts itself in these compelling images. The arresting gaze and ardent contact with which each photographer captures her subjects imbues the pictures with a sensation, on of intimacy. That quality may certainly be detected in Imogen Cunningham's Calla (1929), Dorothea Lange's Torso. San Francisco 3, Consuelo Kanaga's The Girl with a Flower (Francis) Margaret Bourke-White's Fazenda Rio Des Preda (1930), among others.

An essay by Eugenia Parry Janis seeks to establish a relationship between the feminine and photography by writing a history of photography that includes a female sensibility. The critical analysis of the photographs sometimes alludes to psychological, sociological, biographical as well as compositional referents, but there appears to be no definitive thread that binds all of these women photographers together. In fact, it seems that the richness of women's contribution to the pr)photographic art may lie in the diversity of their lives and, consequently, their images.

The most recent plates - Sandy Skoglund's Radioactive Cats (1980), Jo Ann Callis' Women Twirling (1984), Cindy Sherman's Untitled (1989), Barbara Kasten's Puye Cliff Dwelling (1990) - suggest that Janis is c,correct when she states: In photography's brief history women have helped show us that the camera can be made to yield images that nourish many conflicting desires of the unconscious mind, transport us beyond ~he confines of the document into more uncertain confrontations with possibility, with facts~ dark secrets and terrible truths.



Carmen Armstrong, Cynthia Bickley-Green, Kathy Connors, Miriam Shapiro, , et al, at Women's caucus Luncheon, 1991



*Sally Hagaman and Laura Chapman
at Rouse Awards*

American Women Sculptors: A History of Women Working in Three Dimensions
Charlotte Rubinstein (1990). Boston: G.K. Hall & Co. (\$50., 573 pp, illustrated).
(Call 1-800-257-5755 to order)

Reviewed by Heather Anderson

Rubinstein's book is an excellent compendium of American women sculptors. Her first book, American Women Artists: From Early Indian Times to the Present, used as a text in many women and art classes, was hailed by the Association of American Publishers as Best Humanities Book of 1982. Not only is it a first rate scholarly reference book, but it is very interesting reading—from the Native American women who worked three dimensionally in fibers, clay, beads, and even architectural materials to the political, culturally diverse, or postmodern artists of the 1980s. While writing her first volume, Rubinstein began to realize the amount and quality of sculpture by women of diverse backgrounds that stands in so many public places throughout the United States, from garden sculptures, fountains, portrait busts to large-scale equestrian, earthworks, monuments, and war memorials.

Despite the fact that these women participated in every art movement of the times, they were rarely present in surveys of American art. They did not, however, always work within patriarchal art history categories, but rather were influenced by their own perspectives and personal histories. They often worked in areas that blurred the lines between "high art" and "low craft." Rubinstein begins not with the colonial period, but with the Native American women who for thousands of years had been weaving baskets, making masks, molding splendid effigy pottery, working in leather, or forming tepees and pueblo walls.

Early American women, like their European ancestors, were confined to a sexist division of labor leaving them to raise the children, weave and make the clothing, prepare the food, and care for the infirm. Patience Wright (1725-1786), however, an active, energetic colonial woman and an uneducated, self-taught artist, broke that mold with her talent for realistically portraying in wax many prominent leaders of her time. Rubinstein expands her engaging story of Wright, even though few of her works remain, because—

Wright embodies so vividly the unfulfilled dreams and wasted talent of American women artists. Here, at the dawn of the nation, was a gifted woman who, if society had been organized differently, might have peopled our public buildings with admirable portraits in marble and bronze. Instead a Frenchman, Houdon, had to be brought to our shores for this purpose. The dreams of Patience Wright had to be fought for and slowly won over the next two centuries. Indeed, the struggle continues today. (p. 22)

Rubinstein takes the reader from the "Pioneering Women Sculptors" of the 1800s with such notables as Harriet Hosmer, Anne Whitney, and Edmonia Lewis—and through those of an interesting period she calls the "Gilded Age" at the turn of the century. Harriet Whitney Frishmuth (1880-1980) was one of the "Traditional Women Sculptors" of the early 20th century. Rubinstein chose to reproduce on the book cover Frishmuth's "Speed," a "sleek figure, kneeling on a globe, and reaching forward in a streamlined movement." The figure seemed to epitomize the energy, action, movement—even the eagerness and promise of America. Women were also working in a more "Avant-Garde" mode during this period before and after the radical Armory Show of 1913 in New York. Alice Morgan Wright and Adelheid Roosevelt produced innovative forms while experimenting in abstraction, cubism, and futurism. Beatrice Wood (1893-) rebelled against her wealthy conventional San Francisco life and joined the anarchistic New York dada group. Today she lives on a mountain in Southern California and works in ceramics, for which she is world renown.

During the 1930s, Rubinstein relates, the Great Depression influenced sculptors toward social themes portraying agriculture, industry, and the common worker. The government art programs of the New Deal provided employment teaching or making art for both men and women artists. Augusta Savage (1892-1962) became the first director of the Harlem Community Art Center under the Federal Art Project. Concetta Scaravaglione (1900-1975) was both teacher and sculptor and the first woman to receive the Prix de Rome to study at the academy in Rome.

The abstraction of the forties and fifties included such women as Claire Falkenstein, Louise Nevelson, Louise Bourgeois, Ruth Asawa, and Elizabeth Catlett. Falkenstein (1908-) grew up within the rich natural heritage of a small coastal Oregon town. The seaweed, shells and other nature forms, along with her philosophical investigation of molecular structure, topology, and the cosmos still influence her work in metal, wire, glass and other media. Elizabeth Catlett (1915-), unlike her white mainstream colleagues, endured discrimination both as student and artist. She was the first woman professor at the

School of Fine Arts, National University of Mexico where she taught for many years. Now, she lives and sculpts in Cuernavaca.

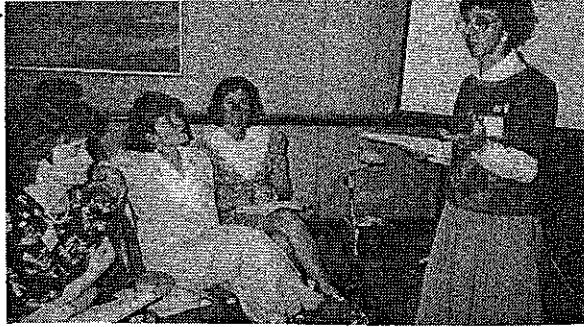
The "High Tech and Hard Edge" of the 1960s gave rise to new materials and new feats of engineering as seen in the neon sculpture of Chrysta, Beverly Pepper's marriage of sculpture and the landscape, Anne Truitt's minimalist painted boxes, and Eva Hesse's abstractions of latex and other limp materials. Influenced by the Pop art movement, Marisol Escobar's (1930-) assemblages satirized American society: the limiting roles of women, the male power structure, American heroes of violence, and the trend setters. Niki de Saint Phalle's (1930-) giant, playful female forms of papier-mache or polyester covered with flowery patterns glorify woman as "the source of life and creativity," and express joy and celebration.

What Betty Friedan did for the women's movement through her book, the Feminine Mystique (1963), Judy Chicago and Marian Schapiro did for the women's art movement with their feminist art program at the California State University Fresno, the California School of the Arts, and the Womanhouse project in Los Angeles in the 1970s. Formerly taboo subject matter came out of the closet as artists began exploring such themes as menstruation, violence against women, rape, incest, and child abuse. Chicago's "Dinner Party" installation celebrated 39 great women of history at a huge triangular table with place settings and vaginal images on sculptured porcelain plates. Abstract sculpture of that era includes Nancy Graves' (1940-) who draws from her interest in natural history, anthropology, and archaeology. Beginning with life-sized, fur-covered camels, she moved to bone-like forms, and then to her current bronze assemblages. Jackie Winsor, Lynda Benglis, Barbara Chase-Riboud, Dorothea Rockburne, Dorothy Gillespie, and Harmony Hammond are among the other women working abstractly. Also in the seventies, women began working in larger and more ambitious forms creating earthworks, land forms, monumental and public art. Nancy Holt (1938-) works with ideas of perception and space, constructing mound and tunnel forms not unlike those of prehistoric peoples who were aware of their oneness with nature and the universe. At her "Sun Tunnels" in the Utah desert, yearly festivals celebrate the summer solstice. Athena Tacha (1936-) works with fountains and monuments to enrich and transform the urban environment. Twenty year old Maya Lin, a Chinese American, competed and won a design competition for a memorial to the veterans of America's Vietnam war. Her revolutionary and simple concept of a polished black granite wall sunk into and relating to the land brought a new sensibility to the idea of a war memorial. The work of Mary Miss, Alice Aycock, Joyce Kozloff and others working in this vein is also reviewed. Judy Pfaff, Betye Saar, and Amalia Mesa-Bains work in the art of assemblage. Not to be neglected are the women incorporating visual art, theater, dance, music, film, and video, in their performance art. Three trends of performances appear to deal with autobiographical expression of personal feelings, mythic or spiritual rituals, and political-activist issues such as racism, sexism, loneliness and alienation of women in our society, harassment of women in the workplace, and the threat of nuclear war. Suzanne Lacy, Rachel Rosenthal, Laurie Anderson, Ana Mendieta, and Faith Ringgold are only a few of the women working avant-garde art form, while women like Nancy Grossman, Mary Frank, Deborah Butterfield, and Viola Frey continue to work with a more figurative expression. Frey (1933-) mirrors and mocks American cultural values in her giant ceramic men in blue suits and ties and her women in the patterned dresses and hats of fifties kitsch. Butterfield's abstract horses of mud, straw, sticks, or scrap metal capture not only the gesture and movement of the horse, but evoke a deep emotion as well.

The eighties did not bring instant progress for women in art. In fact the Museum of Modern Art's International Survey of Recent Painting and Sculpture in 1984 included only 14 women artists with the 151 men. A group called the Guerrilla Girls was organized in New York to become the "conscience of the art world" and expose the inequities still existing among critics, art dealers, galleries, and museums. The National Museum of Women in the Arts opened in 1987 to collect and exhibit women's art from all times and places. Jenny Holzer in her posters and signs dealing with power, poverty, freedom, and militarism and Mary Kelly's "Post-Partum Document" are representative of some of the political art in the 1980s. While modernism tended to discard the art of the past, some postmodern sculptors began to return to classical, Egyptian, medieval and baroque motifs. Nancy Fried's small bronze and terra-cotta figures of women who had undergone mastectomy remind one of classical miniatures. In contrast, Jennifer Bartlett (1941-) works in an eclectic vein to combine several media, styles, and techniques in her images of houses, gardens, boats. Another form of abstract sculpture appeared fusing ecological concerns, references to nature, and geometric or symbolic forms. Ida Kohlmeyer's (1912-) brightly colored, joyous, and celebratory work incorporates signs and symbols. Her "Krewe of Poydras" painted in brilliant enamels, for instance, displays five pictographs that turn in the wind atop tall poles.

Rubinstein concludes the book with a tribute to the American women sculptors who in the last 150 years have continued creatively in their work despite the obstacles of racism and sexism. This is a very thorough, comprehensive, and chronological review of women sculptors who worked within the movements of American art, of their awakening perceptions and their expressions as women to issues

involving wholeness and equality. It relates the art and artists to the times in which they lived and worked. Useful as a text, it may also be referred to for reference, or simply for pleasurable reading. The photographs, although not in color, provide a record of many works not seen before. Extensive research was required to bring these women the public attention they deserve. It is hoped they will not be so quickly forgotten.



Heather Anderson at the Women's Caucus Business Meeting, 1991

INTRODUCING THE FIRST COMPREHENSIVE HISTORY OF AMERICAN WOMEN SCULPTORS!

AMERICAN WOMEN SCULPTORS: A HISTORY OF WOMEN WORKING IN THREE DIMENSIONS by Charlotte Streifer Rubinstein

February 1990 7x9 est. 600 pp. 0-8161-08732-0 \$50.00

For two centuries American women have been creating impressive sculpture - from Emma Stebbins's 19th-century *Angel of the Waters* in New York's Central Park to Mary Miss's recently completed *South Cove* in Battery Park. Behind such prominent works is an inspiring history of women who struggled to overcome obstacles to their art. Yet little has been written on the accomplishments of American women sculptors.

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Organized by time period in eleven chapters, the book covers all major artists and movements and numerous other diverse subjects.

Each chapter begins with an introduction that places women sculptors in their historical settings, outlines major movements and discusses women's roles as participants and innovators. Following are artist entries arranged by movement or genre, each containing a brief biography and discussion of the sculptor's training, development and work. Entries include titles, dates and locations of individual works. For convenient access, an index is provided, and the table of contents outlines the movements covered in each chapter and lists each artist entry.

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Some Attendees at the 1991 Women's Caucus Business Meeting

Fare Exchanges

editorial comment

by: Casey

So, Daphne, what kind of summer reading you got there ?
Sure.

Want to hear a sample?

OK. Here goes: "...in her time Artemesia faced challenges that are central to life -- forces that cripple others-- she was always compelled to seek answers about her own identity and new possibilities. But Edward didn't care about her time. He needed to "diversify" to get back to basics. She always knew where he was, where he intended to go, and what he meant, before he did. But she didn't know how to reach him and too much time had passed already. In her time she both loved him and felt compelled to scrutinize (the transparent celophane chrysalis) the ignorance that both shaped and implicated him. . .there were leafed levels of self that she attempted to excavate in her work -- but her work was not strictly personal - her personal vision was infused with her politics (invisible butterflies and violet velvet robes and pulsating pouches with magic wands) forging in her work a complex synthesis of the intimate and the public. . ."

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Daphne and Chloe at Bookside - Summer 1991

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