

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

SUMMER/FALL 1993 ISSUE NUMBER 52

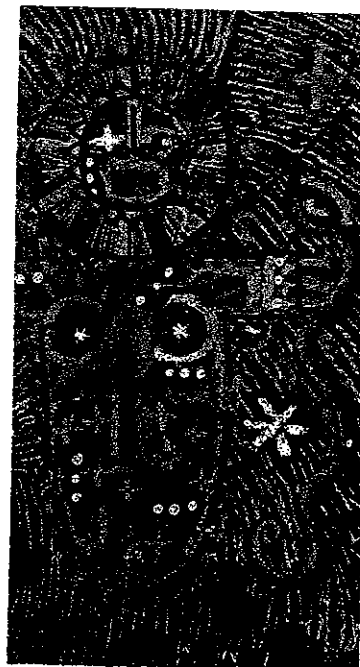
THE NAEA WOMEN'S CAUCUS REPORT
WANTS TO FUNCTION AS A READER'S FORUM
AND WELCOMES ARTICLES, LETTERS, BOOK AND
EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM
COURSES INVOLVING WOMEN IN ART AND
EDUCATION.

Deadline for next issue is DECEMBER 30, 1993

PLEASE SEND YOUR CONTRIBUTIONS TO:
Dr. Yvonne Gaudelius, Report Editor
Art Education Program
School of Visual Arts
The Pennsylvania State University
307 Arts Cottage
University Park, PA 16802-2905

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Mixed Media painting
by Barbara Prezeau



Please send notices of change of address
and membership renewal to :
Mrs. Crickette Todd
901 Cedar Park Drive
Cincinnati, OH 45233

..... Enid Zimmerman and Heather Anderson
at the NAEA Women's Caucus Luncheon in Chicago, 1993

President's Message

These are exciting times for the Women's Caucus. Not only is the dialogue about women's issues as they relate to art and education increasing, but so too are our actions. The recent publication of *Women Art Educators III* has contributions from over 20 artists and art educators, all presenting new ways to think about contemporary feminist issues. Robyn Turner is chairing a committee to produce a widely distributed series of *Educational Equity Tips* that will focus on the issues most relevant to a multicultural society today. We are beginning a healthy exchange about the focus and the name of the Caucus, and we are rapidly making plans for next year's conference in Baltimore.

I thank all of you who attended the Women's Caucus Business Meeting in Chicago in April. During that meeting, I was asked to report in our newsletter on the NAEA Recognizing Excellence Program and the Women's Caucus initiative. Our goal reads as follows: **"To insure gender equity in all art education programs in the country."** This is a broad statement that actually repeats our mission. I will be writing a briefing paper to expand on this goal.

Everyone is encouraged to think about candidates for the 1993 Mary Rouse and June McFee Awards. If you were able to attend the Chicago Awards Ceremony, you know what a special event this is.

I hope you all had a pleasant and productive summer.

Kristin Congdon
Women's Caucus President



Ceramic Sculpture by Marva Jolly

Attention Graduate Students and Advisors

Searching for a thesis or dissertation topic? The Women's Caucus has yet to have a comprehensive history written of its early days. The Possibilities are endless — highlight Judy Loeb, our first president and author of *Feminist Collage*, or look at the Caucus as a unit for social change. For more ideas and/or information about the archives, please contact: Dr. Kim Finley-Stansbury, Department of Visual Arts, Southeastern Louisiana University, Box 765 SLU, Hammond, LA 70402.



MINUTES of the NAEA WOMEN'S CAUCUS BUSINESS MEETING



DATE: May 2, 1992

TIME: 4 - 6 PM

PLACE: NAEA National Art Education Convention -
Phoenix, ARIZONA

Civic Plaza in Phoenix, AR

Room: Tucson 41

AGENDA

1.) APPROVAL OF THE AGENDA: Carmen Armstrong, Women's Caucus President distributed a printed agenda. It was accepted as presented.

2.) MINUTES 1991: Acceptance of the MINUTES of the 1991 NAEA Women's Caucus Business Meeting Maryl Fletcher De Jong, Secretary, distributed copies of the MINUTES of the 1991 Business Meeting. They were printed in the Summer Special Issue # 47, 1991, pages 13-18, of The Report. It was moved by Anne Gregory to accept the MINUTES as distributed, seconded by Kathy Connors. Motion passed.

3.) ANNOUNCEMENTS:Carmen Armstrong

A. A list of NAMES and ADDRESSES of the Women's Caucus Executive Board & Coordinators was distributed by Carmen. Kim Finley-Stansbury's new address is 304 E. Chestnut Street, Armitage, LA 70422. Please give Carmen any changes and/or corrections.

B. LUNCHEON. Carmen announced that Women's Caucus Luncheon would be held on Monday, May 4th, at noon at the Matador Restaurant famous for Mexican food at the cost of \$ 9.20. Mary Stokrocki is coordinating the Luncheon and accepting reservations.

C. SPECIAL THANKS. Enid Zimmerman lead the Caucus members present in complimenting Carmen Armstrong for the excellent job that she had done as the Caucus's President.

4.) REPORTS FROM OFFICERS, COORDINATORS, & REPRESENTATIVES:

A. PAST PRESIDENT: Anne Gregory, Past President, talked about her convention program concerning the "Slide Sharing" of art work's by Caucus members that she is working on for 1993 in Chicago. Linda Sue Chazin will be assisting her. Anne asked the Caucus for their ideas on how to improve this program.

B. TREASURER: Crickette Todd, Treasurer presented the following Treasurer's Report.

Last Year's BALANCE Savings \$ 1,305.43
Checking \$ 636.67

Total \$ 1,942.10

CURRENT BALANCE Savings \$ 1,054.49

Checking \$ 476.19

Total \$ 1,531.19

The major expense is the printing / mailing, of our three annual Newsletters, The Report. Each issue costs approximately \$ 415 to print. The Treasurer's Report was accepted as presented.

C. MEMBERSHIP: Crickette Todd stated there was a total of 232 caucus members. There were 32 new members. She distributed the current membership addresses list. Crickette reminded Caucus members to renew their WC Caucus membership and distributed "membership forms. She had extra membership forms for distribution by Caucus members to colleagues. Members were encouraged to each do our own private membership drive. Renee Sandell requested that we each obtain three new members this year.

WC PINS are still available for \$ 10.00.

D. STATE REPRESENTATIVES REPORT:

Coordinator & State Representatives Reports. Liz Hartung, WC State Representatives Director, asked for names of individuals for states which do not currently have State Representatives listed. She encouraged Caucus members to present session on women's issues and concerns during our annual state art education programs and to provide state convention committee names of women artists who could speak at their conventions. Liz would like to develop a "Slide Program" women artists that could be reproduced for WC members to use themselves in order to present state convention programs. Any suggestions would be welcomed.

E. THE REPORT: Kathy Connors, editor of The Report, stated that three issues were published this past year. Carmen Armstrong praised Kathy for her excellent newsletters. Kathy said that she would be willing to continue as The Report Editor for two more years. Kathy requested articles and information, especially about research and new women's courses. Black and white photographs of members teaching, etc. are welcome.

BOOK REVIEWS: Kathy thanked both Saron Kesterson Bollen and Doug Blandy for their excellent reviews and encouraged all of us to submit book reviews.

F. ARCHIVIST/HISTORIAN REPORT: Kimberly Finley-Stansbury, WC Archivist & Historian filed her report with Laurie Hicks, who presented it. There are two major items: (1.) She has begun a WC File Inventory and has a handwritten copy with her. (2.) The only request for WC materials for research came through Maryl Fletcher De Jong, who is working with Dr. John

Michael at Miami University in Oxford, Ohio. John is compiling a brief history of all NAEA Affiliates for an NAEA publication on the history of NAEA. Maryl has been assisting John in his WC research. Maryl has a copy of John's WC's history to date. Kimberly requests any materials pertinent to the WC Caucus be mailed to her, such as presentation handouts. She called for more research, especially of doctoral students, to focus on the WC organization, individuals, trends, and issues of the Women's Caucus.

G. DELEGATE'S ASSEMBLY REPRESENTATIVE REPORT: Ann Bachtel, WC's Delegate Assembly Representative reported that it had been a busy and productive session, passing 25 resolutions. Ann reminded us that the Delegates Assembly is a recommending body to the NAEA Board of Directors. The most important item was the vote to recommend that the "best" Affiliate's Newsletter be given an NAEA Award similar to that currently given to the "best" State Newsletter. Ann also discussed the forming of an "Inter-Affiliate" group to be formed so that the NAEA Affiliates would have one vote on the Delegate's Assembly. Carmen thanked Ann for her excellent work.

H. STUDENT REPRESENTATIVE REPORT: Beth Pudlowski was unable to attend this business meeting.

I. LIAISON-MUSEUM DIVISION REPORT: Anne El-Omami was unable to attend this business meeting.

J. LIAISON-WOMEN'S ORGANIZATIONS REPORT: Heather Anderson, WC's Liaison announced that the College Art Associate's Women's Caucus would meet in Seattle in 1993. They met in Chicago in 1992 and held programs concerned with women & power issues and a need for equality. The enrichment powers of art were also highlighted.

K. LIAISON - NAEA NEWS & AFFILIATE REPORT to the NAEA BOARD REPORT: Carmen Armstrong reported that she served as editor for five Women's Caucus's column published in the NAEA NEWS. She has filed this year's annual WC's written report with the NAEA Board that summarizes the work of the current association. As WC's new President Kristin Congdon will become editor of the WC's (800 word) column that is published every other month in the NAEA NEWS. Send any pertinent news items to Kristin.

L. JUNE KING McFEE AWARD REPORT:

Georgia Collins reported for Jean Rush, Chair, that there would be no June King McFee Award presented this year. Nominations are current for a three year period, so nominations received this year would be given an extra year. Carmen reviewed the criteria for this award, stating that outstanding job service and teaching were concerned, not just research.

M. MARY J. ROUSE AWARD REPORT: Sally Hagaman, Chair, reported that this year's Mary R. Rouse Award recipient was Mary Stokrocki, Associate Professor of Art at Arizona State University. She was nominated by Lynn Galbraith. Everyone is invited to attend WC's Award Ceremony on the evening of May 4th from 8-10 PM in the South Ballroom, Omni Hotel. Mary's address will be printed in a future issue of The Report.

N. WOMEN, ART and EDUCATION COURSES REPORT: Renee Sandell requested anyone teaching a course on women in art and education to please send her a syllabus. She would in turn share these course syllabi with others. Renee also requested lesson plans, handouts, etc. The materials sent to her can be concerned with broader issues of "women's studies."

5. NOMINATING COMMITTEE REPORT: Blanche Rubin & Enid Zimmerman, WC's Nominating Committee for the election of WC President-Elect, Treasurer, and Secretary for 1992-1994, reported that there were two candidates for the President-Elect position. The criteria and guidelines for the WC's Officers was distributed.

President-Elect.

1. Laurie Hicks was nominated by Renee Sandel, who outlined her qualifications. Laurie Hicks then read her statement.

2. Kathleen Connors was nominated by Carmen Armstrong, who outlined her qualifications. Kathleen Connors read her statement.

After a discussion, Rogena Degge moved that the Women's Caucus experiment during the next two years with a Co-Presidency-Elect, with the responsibilities being shared by both Laurie Hicks and Kathy Connors. Both candidates were in favor of this motion. Anne Gregory stated that she was not in favor because one person needed to take the leadership role, so that people knew whom to contact. Laurie and Kathleen said that would each serve as the contact person for one year and share the responsibilities of the President-Elect position. Mary Stokrocki seconded the motion. The motion passed. Laurie Hicks and Kathleen Connors will be WC's CO-President-Elects.

Positions of Treasurer and Secretary: Crickette Todd was nominated for WC Treasurer and Maryl Fletcher De Jong was nominated for WC Secretary. Nominations were closed and a vote taken electing them to these positions.

6.) 1992 NAEA WOMEN'S CAUCUS PROGRAM COORDINATOR REPORT: Blanche Rubin outlined the WC's Programs at this convention. The WC's Programs were printed in the last issue of The Report. It was requested that copies of the WC's Program be made available and distributed during the NAEA Convention at the Chicago 1993 Convention.

7.) 1992 NAEA WOMEN'S CAUCUS LOCAL ARRANGEMENT CHAIR REPORT: Mary Stokrocki stated that the WC's Luncheon would be held at noon on May 4th at the Matador Restaurant. Mary announced two special presentations on the NAEA Program: (1.) Dr. Julie Codell, Chair of School of Art, Arizona State University, will speak on "Art History Perspectives of Diversity in Western Culture" on May 3, 3:00 PM in Tucson 38. Dr. Muriel Magenta will present a "Video Docu-drama: The Art of Muriel Magenta" at 11 AM in Tucson on May 3rd. Both women will attend the Luncheon. Forty people had signed up for the Luncheon.

8.) INDUCTION of the 1992 - 1994 WOMEN'S CAUCUS PRESIDENT: Carmen Armstrong turned the meeting over to the new President of the Women's Caucus, Kristin Congdon. Kristin thanked Carmen for her outstanding work and accomplishments as WC's President and then read her "Presidential Address" outlining her goals and concerns for the Women's Caucus in the next two years. Her address will be printed in The Report.

9.) WOMEN ART EDUCATORS REPORT: Kristin Congdon & Enid Zimmerman, co-editors invite manuscripts or art work for Women, Art Educators m, a publication of NAEA Women's Caucus. Finds to support this publication come from the Mary Rouse Memorial Endowment at Indiana University. The topic addressed will be "Contemporary Feminist Issues in the Theory and Practice of Art Education." A wide variety of formats are encouraged such as storytelling, plays, black and white drawings, comics, and jokes. Kristin and Enid encourage the writers to investigate not only ideas which are timely, but innovative ways to explore and present contemporary feminist issues in art education. The "DEADLINE is October 1, 1992.

10.) NAEA WOMEN'S CAUCUS POSITION STATEMENT REPORT: Kristin Congdon & Kathy Connors distributed copies of the WC's Position Statement. This statement was printed in The Report and members

were requested to review this statement and to make any recommendation for changes.

11.) OTHER BUSINESS:

A. INTER-AFFILIATE COUNCIL. Laurie Hicks and Kerry Freedman-Norberg reported what had taken place during the Delegates Assembly. At the present time only the Retired Affiliate has a vote. When taking votes, each State Representative holds up his/her "name plaque." Since the Affiliate Representatives are also each given a "name plaque" with the Affiliate name, the Affiliate Representatives began holding up their Affiliate plaques for each vote. Doug Blandy told the Delegates Assembly that the Affiliates wanted to have their votes recorded, even though unofficial, because the affiliates' votes needed to be heard by the members of the Delegates Assembly and the NAEA Board of Directors. This assertive action won a small victory. More Affiliates sent representatives this year and a roll call vote illustrated this show of force. The next step would be to obtain an "Inter-Affiliate" vote on the Delegates Assembly. A motion was passed by the Delegates Assembly with this request. Now support is needed for an "INTER AFFILIATE REGIONAL VICE PRESIDENT. A motion to support this position was made by Laurie Hicks and seconded by Martha Daugherty. Motion passed.

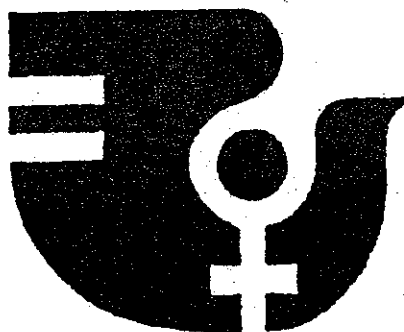
B. MISSION OF THE WOMEN'S CAUCUS. Carmen Armstrong lead a discussion concerning the advocacy role of the WC Caucus. Question: Has our mission changed? It was suggested that the Caucus review its By-Laws. Some gender issues were discussed. Maryl Fletcher De Jong asked if anyone had a suggestion for another name/title for "Fellows," since the NAEA has a group of "Fellows" that it honors annually. WC Caucus members were asked to think about the Caucus's mission and to send thoughts to Kristin Congdon during the coming year. Kristin reminded us to complete the form printed in The Report, requesting Caucus members to check off issued which they felt most important. This list included: Curricular Issues: feminist criticism, inclusion of women artists; Equity Issues: sexual harassment, hiring, tenure & promotion; Leadership Issues; Making connections with other women's groups and with NAEA Affiliates; and any other issues. Copies of this questionnaire were distributed.

12.) MEETING ADJOURNED: The Women's Caucus Business meeting was adjourned at 6:00 PM.

MINUTES respectfully submitted by:
Dr. Maryl Fletcher De Jong, NAEA Women's Caucus
Secretary
University of Cincinnati - Clermont 4200 Clermont
College Drive
Batavia, OH 45103-1785



Alice Schwartz Mattil, Enid Zimmerman,
1993 June King McFee Award Recipients
and Elizabeth Garber, 1993 Mary J. Rouse
Award Recipient



Women's Caucus Awards

Nomination procedures

On behalf of the Women's Caucus, I invite all NAEA members to nominate candidates for the Mary J. Rouse Award and the June King McFee Award. The deadline is a complete application postmarked, **December 31, 1993**. The descriptions of the awards are as follows:

Mary J. Rouse Award

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. **Send Nominations To:** Dr. Mary Stokrocki, School of Art, Arizona State University, Tempe, Arizona 85287-1505.

June King McFee Award

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.

Send Nominations To: Dr. Georgia Collins, Department of Art, 307 Fine Arts Building, University of Kentucky, Lexington, Kentucky 40506-0022.

For Both Awards:

Nomination Process:

1. Nominations may be submitted by any member of the NAEA Women's Caucus.
2. The Nomination Announcement will appear in the NAEA News and the Women's Caucus newsletter, 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 her/his work.
5. Supplementary letters of recommendation from three other established art educators.
6. Five sets of these materials sent to the awards coordinator. (This includes the candidate's vitae, nominator's cover letter, candidate's brief statement, and three supplementary letters of recommendation).
7. A stamped, self-addressed envelope for the return of application materials.

For more information on the awards, please contact either Dr. Georgia Collins, or Dr. Mary Stokrocki.

Introduction to Alice Schwartz
upon the presentation of the
June King McFee Award
Chicago, 1993
by Kathy Connors

It is a happy privilege to introduce Alice Schwartz Mattil. I have known Alice for 20 years - at first as her student - and later as one who thinks of her as friend.

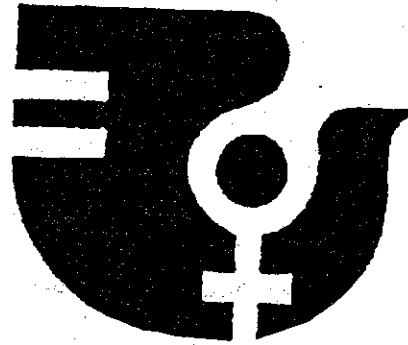
Alice is one who has always had clear vision and ideas which she pursued with a very modest tenacity. Even though she was a pioneer in the use of video technology in arts education and was sought after internationally to share her expertise - one never got the impression that Alice thought of this as anything remarkable. Rather, it was just something she did well enough to share with anyone who would inquire.

Throughout her career, Alice has taught and advised hundreds of students and has volunteered much of her time and expertise to community services.

By her example we all gain a deep insight into the meaning of what it is to be a dedicated art Educator.

Alice is notorious for pampering students and colleagues in her home, encouraging the sharing of such sumptuous delights as research projects, philosophical dialogue, gourmet repasts, and a dog named Blooper on one's lap.

Alice is a gentle role model for all who would teach art. once, while I was a guest in her home, I saw, on her hall table, a book about Japanese business and culture. The title was: Smaller is Better. I agree.
I give you Alice Schwartz Mattil . . .



Kathy Connors presenting McFee
Award to Alice Schwartz Mattil



Given upon acceptance of the
JUNE KING MCFEE AWARD
Chicago, NAEA National Convention
April 4, 1993

Alice Schwartz Mattil



Kathy Connors (l) and Alice Schwartz Mattil



Alice's doggy friend, Zeke, in his Christmas bow tie

What a happy occasion this is for me! It is such an honor to receive the June King McFee award and to be listed along with the outstanding women and man who have been recognized by the Womans Caucus at earlier NAEA meetings. There have been so many wonderful individuals who have brought me to this period of my life, and who have supported me in each of my endeavors.

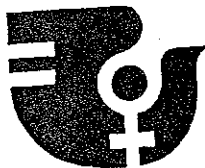
There is a lovely hymn, one of my favorites, that includes the line, "And He will lift you up on eagles wings". That line is so meaningful to me because all of my life I have been lifted up on so many wings of eagles, my supportive wings that I have known through the years.

My life began many years ago in Salina, Kansas. My father was a practical business man of German descent with a lifelong love of art. Mother was a charming Irish-born lady who believed in leprechauns and the wee people and their stories. She taught us all to see them, too. Dad was born in Kansas but was sent back "East", as we say in Kansas, to study art at the Pennsylvania Academy of Art. He had to drop out of school to return home to take over the family business. But, his interest in art continued over his entire lifetime. His hobby was workcarving.

Dad and mother centered their lives around their four children. We were taken to art exhibitions and encouraged to develop art interests. My two sisters and I all majored in art in college, but my brother chose to follow dad in business. As a child, I began to make puppets of all kinds. Dad built a stage and helped me model puppet heads and mother helped me with the costumes. With my younger sister, we presented plays to family gatherings, schools, and clubs.

Dad would have kept us all close to home but mother was the one who encouraged us to explore, to travel, and to seek adventure. I can still see her as each of her children set off for school, to summer camp, to travel, or for any experience which would take us away from home. She would stand in the large glass window of the sun porch giving us her special farewell, "May the Lord hold you in the hollow of His hand".

After high school, I attended Ward-Belmont, a junior college in Nashville, Tennessee, where I made lift-long friends. After finishing at Ward-Belmont, I transferred to the University of Kansas where my older sister, Betty, was teaching in the design department. I was undecided as to what direction my studies would take. I remember Betty saying "why don't you take some courses in art education because Maude Ellsworth



teaches a course in puppetry in the art education program".

Maude Ellsworth took me under her very strong eagle wings and guided me through the program. She was my mentor, a strong, remarkable woman. Maude Ellsworth began her teaching career in a small, one room school in Southeastern Kansas. She told me how she won her first teaching position by demonstrating her skill at drawing an apple and a tulip on the blackboard. Maude was energetic, articulate, and deeply devoted to art education. At the time I entered the University of Kansas, she was serving as the art supervisor for Lawrence, Kansas, and half time at the University of Kansas. She was a leader and mover in professional groups such as the Kansas Art Association and the Western Arts Association, one of the four Associations that formed the NAEA. She also was the first woman to serve as President of the Kansas Teachers Association. I remember Miss Ellsworth repeating many times how amused she was when a superintendent of schools complemented her by saying "she thought like a man". I thought at that time, "I don't want to think as a man, I want to think as a woman". Maude taught me so many things, giving me a foundation to form my personal philosophy of art education.

She supported me and pushed me when my shyness held me back. She made me feel that I could do almost anything. It was through Maude that I first became involved in media. She has me take over a program she had been doing called "Art by Radio". Each week I broadcast an art program to the children in the rural classrooms all across Kansas. Each broadcast was one-half hour in length.

During my senior year at the University of Kansas I was hired as the Assistant Art Supervisor of Lawrence, Kansas Public School. Under Maude, I learned so much working with classroom teachers, presenting workshops, speaking to various groups about art, visiting schools, and working directly with children in the classroom.

During World War II, I left teaching to work for Mid-Continent Airlines in Kansas City they joined the American Red Cross to serve in the Pacific area - the Philippines, Korea, and Japan. I served as a crafts specialist in Red Cross clubs on army bases. It was a fascinating experience. I was sent also to Beijing on a leave and saw that city in all its glory.

At the conclusion of my Red Cross service, following the war's end, I returned to the University of Kansas, again to teach in the design department and in the art education program. I finished an MFA with a major in textiles and a minor in crafts. In 1951 I left for Germany on Fulbright scholarship. I enjoyed fourteen wonderful months at the Landeskunstschult in Hamburg, studying textiles under two exceptional German teachers. During term breaks and holidays, I was able to travel all over Western Europe - sometimes riding

two-on a motorcycle with classmates.

On my return, I resumed my teaching at the University but was informed one day by the Dean that if I wanted to be promoted I would have to earn a doctorate. I really did not want to work toward another degree but, again, Maude Ellsworth gave me a push and insisted that I "go back East" to study with a teacher she knew, Viktor Lowenfeld. So I packed for the summer and stayed two years, inspired and lifted again on eagles wings. Dr. Lowenfeld, Ed Mattil, Ken Beittel, Yar Chomicky as well as many strong fellow graduate students. These were wonderful years of graduate study. It was a big thrill when Dr. Mattil invited me, as a graduate assistant, to help him with a television series he was developing - a Saturday morning art program for children and parents to watch at home. Little did I know that this experience would set the direction for my career. This was in the early days of TV, before the invention of video tape. The series was called Key to the Cupboard and was broadcast live every Saturday morning. Our script writer, Gil Aberg, produced a script which we studied on Thursday, rehearsed on Friday, and broadcast live on Saturday. A chief character was a mouse named Francois, who lived in the cupboard. I made the first Francois, and one week I had to produce fourteen additional puppets for the next show.

Some years later while teaching at the University of Southern Illinois, I returned to Penn State for one summer to help re-do the Key to the Cupboard series. This time the programs were recorded on two inch video tape. At that time WPSX TV on campus still did not have taping equipment so we did the programs in a tiny studio on campus and the programs were beamed electronically over the mountains to a commercial station in Altoona, PA. These programs ran every Saturday morning for years. Recently, Ed Mattil, my greatest support and eagle, have had several of these old programs transferred to video tape. After reviewing them recently, we agreed that we were producing excellent programs for children.

I finished my doctorate in January, 1960. I was the last graduate student to have been graduated from Penn State, under Viktor Lowenfeld, my lifelong inspiration. He died in the Spring of 1960, shortly after turning from the NAEA meeting. I returned to Salina, Kansas to the home where I was born. My family felt that I should return to mother who has been recently widowed and was living alone. I spent one year there until mother insisted that I get on with my life, and once again she stood at the sun room window giving me her special farewell, putting me in the hollow of His hand.

I accepted a position at Southern Illinois University in Carbondale, Illinois. I will never forget the first faculty meeting I attended in the college of education. The Dean spoke of the new TV station then being constructed on the campus. He asked if anyone would

like to get involved in educational programs via TV. The university has just received a Ford Foundation grant to develop programs for the schools of the area. I volunteered!! That summer I auditioned as teacher for the art series, using a puppet, of course. In the Fall we began planning the series. I wrote the scripts, gathered the art materials we used, and we began *Art and You*, a series of thirty programs for the primary level classroom, but without the puppet. I worked with a wonderful crew. Jack Gill, the director, was a highly creative person who knew how to use the video and audio qualities of TV to the best advantage. He developed delightful sets for each program. These programs were viewed over a very large area as they were broadcast from an airplane which flew over the mid-central part of the United States. The recording tape used at that time was two inches wide and the recording equipment was extremely temperamental, subject to heat and friction. Often the tape would gum-up and we would have to do the lesson again. I remember one evening when we had to begin a program again fourteen times before we had an acceptable tape. This series won the Ohio State Award, an early award that recognized achievement in educational television. The children in the receiving classes would select three works to send to the TV station, and we would respond with a brief critique. This series consisted of thirty programs, each thirty minutes in length. I learned so much and began to appreciate even more the potential of television in bringing art experiences to children in classrooms with a supportive teacher.

In 1965, Ed Mattil at Penn State had written a proposal and received a grant from the Pennsylvania Department of Education to prepare an art series for the School of Pennsylvania. Ed hired me to join the art education faculty and to become the project director for the TV series. Again, I had a wonderful television staff to work with. In six years we produced thirty three programs for primary, intermediate, and junior high school classes. Many portions of the programs were shot on location then edited in the studio. I wrote the teachers guides for each of the programs for each of the three levels. This series won two Ohio State Awards. The teachers guides were sent to each school district participating in the program. The guides included the objectives of each program, the content of each lesson, and suggestions for follow-up activities.

One innovation in the series was the development of two different types of evaluative material for several specific programs. Tom Smucker, a doctoral candidate at Penn State, and I developed a test for individual students who has viewed the program to learn what each had learned for the telecast. Then, under a federal grant, we developed, evaluated, and reformulated a television lesson and segments of the lessons based upon feedback from one thousand students. We were attempting to assess both student

performance and attitudinal changes.

When the *Meaning in Art* series was completed, I took a leave of absence from Penn State and became the principal consultant and content designer for a new art series for NIT, the National Agency for Instructional Television, now AIT, Association for Instructional Television. *Images and Things* was developed by a committee, meeting over a period of a year, usually in Columbus, Ohio. The series outline was developed by a committee consisting of Ed Feldman, Manny Barkan, Jerry Tollofson, and me. It was based on curricular guidelines written by Ed Feldman and Laura Chapman. This series was developed using a theme format such as houses, designed objects, relationships among people, emotions such as fear or pleasure, and art as it relates to the lives of people. This series was transmitted via television and was also available in film and cassette so it could be viewed in the classroom at the convenience of the teacher. It was a marvelous experience for me. I was working out of Washington, D.C. and traveling to the three studios that were producing the series: Annandale, VA, Lexington, KY, and St. Louis, MO. All three studios were simultaneously producing programs. They were staffed by talented, young production crews. This was the first AIT series supported by a consortium of school districts and state departments of education.

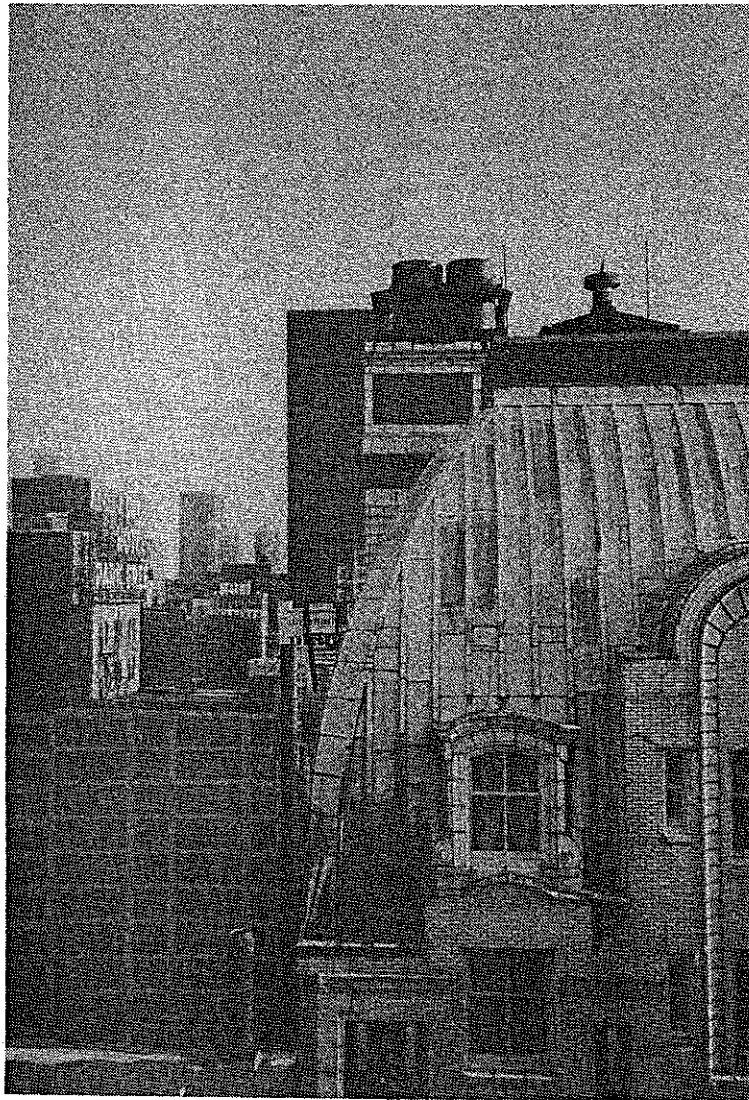
I returned to Penn State in 1972. Always when I was in the midst of television production I was intrigued by the mechanics of the media. I asked questions about cameras, audio, special effects, and film inserts. A sabbatical from Penn State in 1975 gave me the opportunity to intern at the Center for Experimental Television in San Francisco. This was an exceptional experience, working with the most advanced, fascinating equipment and learning along with six other interns the vast possibilities of video as an image making medium.

When I returned to Penn State and money became available for large purchases, I pulled out my wish list and the Dean purchased a video synthesizer for the TV studio in our building for the use of art education. I then began the development of a media course for our students and others from art and communications programs. The students did some really great video art forms as well as photography and film animation.

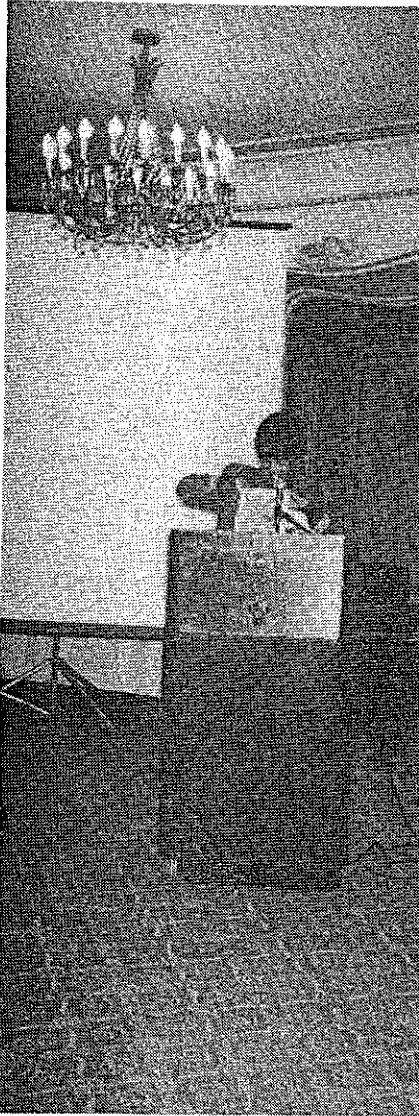
A second Fulbright in 1980 took me to Seoul, Korea where I worked with KEDI, Korea Educational Development Institute, radio and television division. This division was attempting to put a national school curriculum on television and radio to reach all the schools of the nation. I worked in the art and English areas.

My work took me at various times to Hungary, the Netherlands, and Panama where I served both as a consultant and teacher.

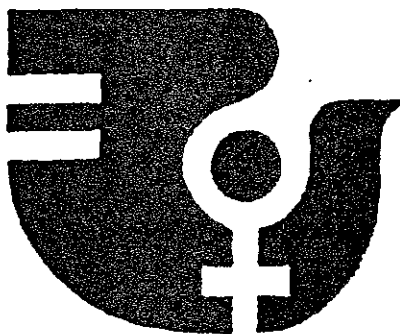
Throughout the years I have been most fortunate in knowing and working with so many wonderful individuals who have supported me in everything I have done, and who have added so much joy and love to my life. I could name some of the women here today: Mary Stokrocki, Kathy Connors, Karen Carrol and many many others. And, of course, Elizabeth Garber who is receiving the Mary Rouse Award. They have all been wings of support. To all of them and to each of you, I place you in the hollow of my hand.



View from a Chicago Hilton Hotel room



Mary Stokrocki, with many mother hens in a basket as she introduce Enid Zimmerman in a very non-traditional way



INTRODUCTION TO ENID ZIMMERMAN UPON THE ACCEPTANCE OF THE JUNE KING MC FEE AWARD CHICAGO, 1993

There is little doubt that Enid Zimmerman deserves this award because of her immense contribution to the field and wonderful inspiration to women in the profession, myself included.

Professor and Coordinator of Art Education at Indiana University, she is responsible for nurturing a good number of art education students, many of whom are outstanding leaders in art education today. Two of her former students—Debbie Smith Shank and Virginia Fitzpatrick - have written in support of her nomination.

On a personal level, she uses much of her extra time corresponding to newer female art educators, such as Lynn Galbraith and myself, as well as her former students. She always has words of encouragement, political ideas on survival, as well as editorial comments in their papers, even after they have graduated and left the fold.

In *Women's Art Education*, Dr. Zimmerman has co-edited two editions of *Women Art Educator* a special gender issue in *Studies in Art Education*, and is in the process of editing a third issue of *Women Art Educators* with Kristin Congdon. More specifically she wrote about unknown female art educators: The mirror of Marie Bashkirtseff: Reflections about the education of women, art students in the nineteenth century in *Studies*, 1989) and To test all things: The life and work of Leta Stretter Hollingworth in *Women Art Educator II* 1985. She is also Adjunct Professor in Women's Studies Department at Indiana University.

Her research area is quite extensive and broad ranging from multicultural art education to the gifted and the talented. In the field of the Artistically Gifted and Talented, she and Gil Clark received the Paper of the Year Award by the National Association of Gifted Children. Their work with young students, both gifted and highly interested in the arts, was amazingly broad as well as in-depth. The program provided a wonderful field for research as well as curriculum development for both graduate and undergraduate students. I myself was a guest researcher as part of their 10 year summer program for gifted and talented students at Indiana University. Such willingness to accept alternative viewpoints is noteworthy.

In multicultural art education, she wrote "Preparing to teach art to secondary students from all cultural backgrounds in *Secondary Art Education: An anthology of issues*", Questions about multicultural and art education in *Art Education* 1990, "Arts Education and the transmission of cultural and aesthetic values: Past, present, and future perspectives (UNESCO Project,

1989), and "A Tibetan pilgrimage: Exploring the arts of a nomadic culture with Clark, 1985) in the *Journal of Multi-cultural and Cross-cultural Research in Art Education*, to name a few of her publications in this area. Other areas she has written about include a chapter or research in a book about art testing with Clark and Zurmuehlen (1987), a sequential program, of individualized instruction with Hubbard 1982, and a ninth grade basic art textbook. Two of the latter books have turned into correspondence courses, models for distance education. She also has co-authored two books about educating artistically gifted and talented students with Gil Clark.

Some of her more notable professional activities include: a delegate to the 1991 Art Education Association of Indiana's Cultural Exchange Program with Japan, Participant in a Fulbright-Hays teacher study tour of Malawi and Zimbabwe, Invited Participant and Member of the International Guidance Panel Symposium on Specialized Gifted Education, Israel Institute for gifted Education, Washington, D.C., 1987, member of the editorial board and contributing editor for many journals and magazine, including *Studies in Art Education*, *Art Education*, *Roeper Review*, *School Arts Journal for Education of the Gifted*, *JMCCRRE* and *Art Education Review of Books*.

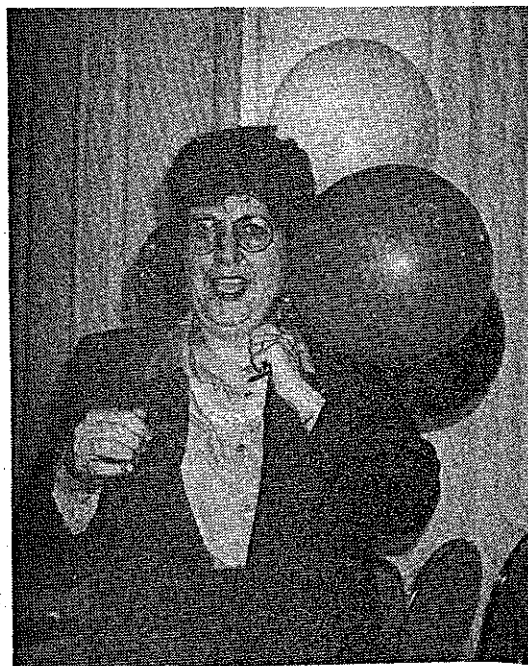
Dr. Zimmerman has received several honors: Outstanding NRE Western Region Art Educator for 1987, Indiana Art Educator of the Year (1987) and Outstanding Art Educator for Higher Education Award, 1986, and former Mary Rouse Award winner, 1985. Enid was also Past President of the Women's Caucus, 1980.

Recently, at the national level, she has served as a consultant to the National Board of Professional Teaching Standards, member of the Committee of Examiners for the National Teacher Exam, and member of the Advisory Committee for the Getty Center's Issues III Seminar on Multicultural Art Education. From 1972-1991, she has been credited with 95 publications, commissioned papers, grants, and professional achievements that testify that she is a major leader in our field, a nurturing mentor, a contributing co-author and team player, an inspiring thinker and a sower of alternative paths. Her experience and wisdom shall enrich our field for years to come.

Mary Stokrooki



Enid receives many unusual tokens of esteem from friends and former students.

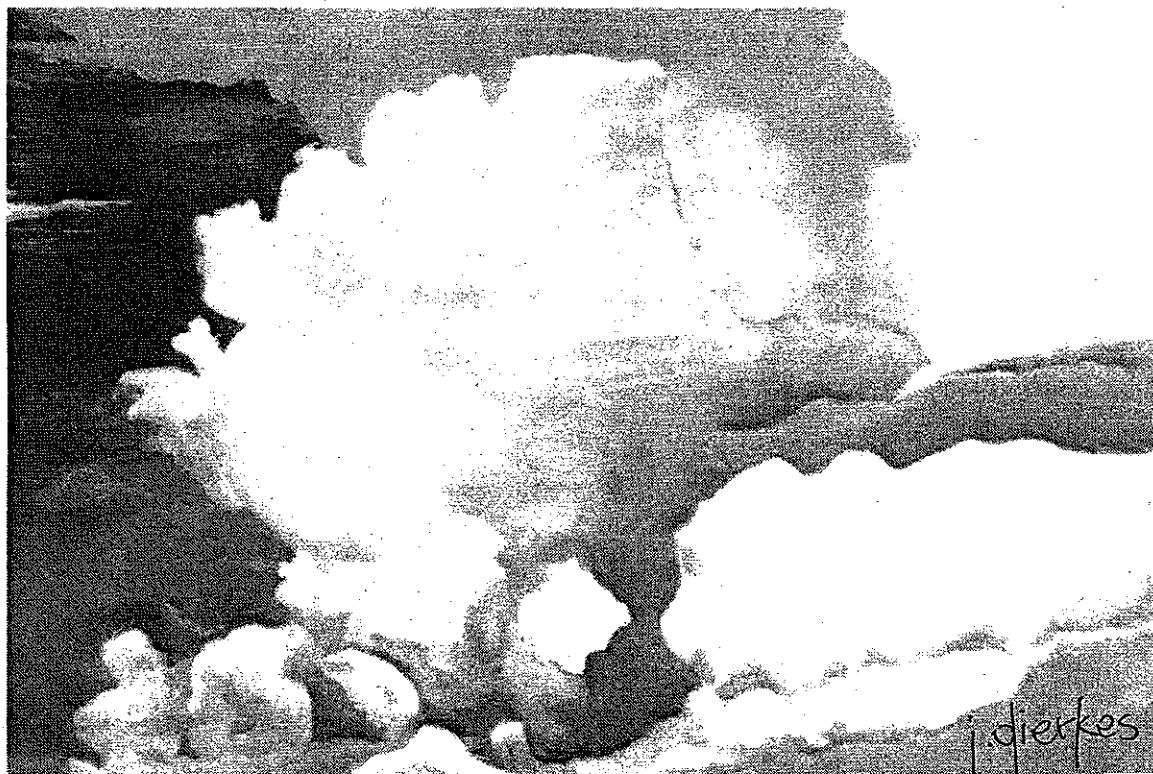


Judith Dierkes Exhibits in Knoxville

"The Sky's the Limit," to the subject matter of the Knoxville Arts Council's Artist of the Month exhibit by NAEA Women's Caucus member, Judith Dierkes. While the subject is sky, the medium changes from piece to piece. Generally, they are all paintings. Ms. Dierkes likes to quilt fabric before painting the surface and uses various painting and dying techniques. "I am most interested in cloud formations and the blue shapes of sky between, but I do other things as well," said Dierkes.

Judith Dierkes was commissioned by the Knoxville Airport Authority for "Knoxville Airport Skyscape," a quilted painting, installed in the runway area. She has even painted clouds on the ceiling of a private residence. The artist is also an educator, teaching in the Knox County Schools Adult Home Economics Division, New Prospect Craft Center, and as an artist in the schools through The Tennessee Arts Commission.

"The Sky's The Limit" exhibit was displayed at World's Fair Park in Knoxville in September.



THE ORDINARY AND EXTRAORDINARY: STORIES FROM THE HEART

Enid Zimmerman
Indiana University



The Night Shift

*At four-thirty in the morning
you are still staring at the ink in front of you.
They are only words
you did not conjure. Yet, you let the lines carry you
from page to page, the manuscripts piling
like sand castles. Your study. Your basement fortress.
Everything worthy stored
in that gray file cabinet.
Your life alphabetized,
dates and places ordered
in academic balance. Even your children
stuck inside the folds of envelopes that hold their
report cards, school pictures, newspaper clippings.*

*You told your daughter you loved her
six hours ago, before she went to bed
and soon she will rise to leave you.
When you hear her
rattling dishes, creaking the floorboards
above your head, you will only glance at the ceiling,
the monogrammed pen she gave you
for your fortieth birthday
still moving across the lines.*

-Laurarose Zimmerman (1987)

My daughter Laura wrote this poem that was published in Quarry, the Indiana University literary journal, when she was a sophomore in college. She describes how as an adolescent she viewed me attempting to weave my many roles as mother, friend, wife, daughter, artist, and scholar into a unified whole.

As a young girl growing up in the Bronx, New York City, I never anticipated I would take the turns and deviations that have shaped my life. May Stevens created a series of paintings that juxtaposed her mother, the ordinary woman, who through life's abuses spent the last part of her life in a nursing home, with the extraordinary woman, Rose Luxembourg, the Russian revolutionary. The ordinary and extraordinary also are two themes that have resonated throughout my life and career and

serve to help me view where I have come, where I am now, and where I hope to be in the future. The attainments of the extraordinary woman have always been more expected and I have more easily incorporated them into my psyche than ordinary ones. Births, deaths, marriages, friendships, and myriad domestic happenings, often caught me off-guard but as each year passes, they become the wellsprings from which my life's energy flows. On this occasion of receiving the 1993 June King McFee Award from the Women's Caucus of the National Art Education Association, I will attempt to reconcile the ordinary and extraordinary through a number of stories that hopefully will serve to thread together seemingly disparate parts of my life.

Story 1. When I was in the midst of completing my doctoral dissertation in 1977, I traveled to an NAEA conference, the city in which it took place, long forgotten as it melds with the many other NAEA conferences I have attended in ensuing years. There, I was fortunate to meet June McFee who was staying in a room in close proximity to mine. When we met, I told her I was analyzing and critiquing her Perception Delineation Theory as the topic of my dissertation. We spent the next three hours in her room trashing around ideas and challenging each others' precepts and concepts. I learned a vast amount that evening. I was sharing ideas with this extraordinarily intelligent woman who took time to meet and discuss ideas with me, an ordinary graduate student. June McFee's scholarly abilities impressed me, but what inspired me more was the depth of her caring in her role as mentor. She served as a model for me of how a woman academic might function in a world populated by many ambitions and competitive men and women whose primary goals are self-serving.

Story 2. Two years ago when I applied for promotion to Full Professor I felt confident that my credentials were in order and the time was right for this promotion. Although, I had been approved unanimously for tenure and promotion to Associate Professor a number of years before, there was at that time some discussion about the nature of my

research that focused on populations not included in normative art education research such as women, artistically talented students, art teachers, and students from diverse backgrounds and settings. The scope of my research incorporated a variety of methodologies, including theoretical analyses, historiography, case studies, and curriculum construction and had a common core that addressed the most humane, equitable, and meaningful ways to teach art to all students.

My naive belief that my position at Indiana University was ungirded, to some extent, by equitable treatment of women in academe was challenged by a School of Education committee's vote. I, and two other School of Education women faculty (both of whom are associate deans of faculties), were denied support for promotion to Full Professorships with identical votes of five to one against such action. My disbelief on learning of the committee's decision turned to anger and that anger turned to action. I learned that articles and books that I had written in collaboration with others were removed from consideration since I was identified as second author of all of them.

Generally, I do not believe in hierarchical listings of names in publications and have been content, in most cases, to be listed last. The five male and one female members on the promotion committee made their own power decisions, ignoring evidence and letters describing my role in these collaborations. The most disarming decisions were the insinuation that I was "junior" author to Gilbert Clark in all articles we co-authored and that I was "second author" in a publication co-authored with Clark and Marilyn Zurmuehlen (one of the few art educators whose surname follows mine in alphabetical order).

My friends and colleagues, both men and women, in art education, gifted and talented education, and women's studies, wrote letters, called deans, and were supportive in countless other ways. Although this story began negatively, it ended positively with the Dean of the School of Education supporting my promotion and that of the other two women. Our promotions were granted immediately across campus, the members of the committee that refused our promotions were reprimanded,

and the committee was dissolved. Although I felt vindicated, I'm much less trusting and will always be on guard, much like the birds I can see gathered around the feeder I see from my study window, feeding, and simultaneously looking for the multi-colored cats that prowl our backyard.

Story 3. I have been fortunate to travel to many places that, when I was in grade school, were represented in my geography books as small, blurred, black and white illustrations. I have worked and lectured in Singapore, Israel, Sweden, Hungary, Great Britain, Switzerland, Thailand, Japan, Malaysia, Malawi, Zimbabwe, and in almost all of the United States. I have traveled far from the Bronx, New York.

About seven years ago, as a member of a Fulbright-Hays study group, I traveled for two months in Malawi and Zimbabwe with a dozen higher education faculty and four elementary school teachers from all over Indiana. One day we climbed high into the hills of Malawi, accompanied by a supervisor for natural resources who was anxious for us to view the recently harnessed water supply that flowed to 20 villages throughout the area. Walking on paths cleared by his machete, we finally reached our destination. Then came an arduous climb down to the first village that received water from the source we just had visited. The leaders of the village came to greet us; one was a gray bearded man and the other was a woman my age with a baby on her back. She and I looked at each other and I felt at one with her; I joined those Malawi villagers who were dancing while my Western counterparts looked on from the other side of the road. I danced as though I had known the steps since childhood. I became the Thou, and the Thou became I. These are the connections that bind all people together.

Story 4. It was in the Spring, when I was in the fourth grade, and we were encouraged to purchase seeds for one or two cents a package. This exchange of money for seeds was the result of the philanthropy some well intentioned individual who thought that children growing up in the city should learn how to grow plants. After convincing the

local grocer I absolutely needed a wooden box that had once contained farmers' cheese, I filled it with soil and planted a number of sunflower seeds. Three of them flourished, growing as if they were in an open field and not on the window sill of my fourth floor apartment building in the Bronx. The seeds pushed their shoots through the soil and leaves followed as I nurtured the fledgling sunflowers. They stretched and grew and finally flowers burst forth much to the delight of our neighbors on the fifth floor who had a good view of them from their window. All my hard work ended in my experiencing only the new growth while others benefited more fully from the mature bloom.

Story 5 related to Story 4. A few years ago, the Dali Lama spoke at IU and I was fortunate to be able to attend his lecture. He posed a simple question to the audience. "What profession is valued most in the world today?" His answer, "the teaching profession." I have been teaching since I was 20 years old and a graduate of City College in New York City where I had a fellowship to teach art history at a branch campus in lower Manhattan. After two years teaching art history, I became an art specialist in the New York City public schools, where for almost a decade, I taught art in inner city neighborhoods of the East Bronx, Lower Eastside in Manhattan, and Bedford Stuyvesant in Brooklyn. I also established and taught in my own art school in Ithaca, New York and have taught in the Art Education Program at Indiana University for more than two decades. I have been teaching, therefore, most of my adult life except for a few years before and after the birth of my daughter, 26 years ago, and my son, 23 years ago. As the years have passed, I have come to value my present role, a teacher of teachers, as a very important one through which I can affect others' lives by empowering them and challenging them to be creative inquirers and problem solvers, to use art to confront social issues and understand peoples from a variety of cultures and contexts, and to believe they can transform their own lives and those of their students. As a female in the time and culture in which I grew up, I was taught to be modest and not focus on my own accomplishments. Compliments often were met with denial. Now that I am fifty plus, at this stage

in my career, I am comfortable presenting some of the following quotations from students I taught during this past year, 1992. These comments were taken from their stored places in the gray file cabinet described by my daughter:

- Enid Zimmerman - consistency, competency, energy. Emphasis on Art. Teaching by doing. Lifestyle as a woman and art educator.

I felt challenged and stimulated (and frustrated at times) which was very rewarding. The course was thought provoking and stimulating. It caused reevaluation of myself and my teaching methods.

This was the first women's studies class I have been involved in during my entire life! It was a wonderful experience. The classroom interaction was one of respect, comfort, understanding, and cooperation. A male undergraduate student wrote the following:

Sometimes you seemed almost like a second mother as you listened as I talked of my life. Thanks for the moments in class and outside of class and for listening to me. This excerpt is from a letter penned by a former student five years after she had attended a two week residential summer program for junior high art students that I coordinated:

Thank you for all you added to my life in just those two week sessions during the summers of my youth. You made the difference that made the difference. I recently received a letter from a teacher that ended with the following observation:

concentration has been in finding and exercising my authentic voice. In this you have been an inspiration. My life feels richer for the brief time we spent together and the stories and self you shared. I feel humbled, yet proud, to be reading these comments from students whose lives I have touched in such important and meaningful ways. I have learned to become a more sensitive teacher from all these students and teachers whose lives and deeds influenced my own. Many friends and colleagues in the field of art education also have inspired me in my roles as scholar and teacher. I am grateful to my mentors Mary Rouse and Elizabeth Steiner, my colleague at Indiana University, Guy Hubbard, Mary Stokrocki who nominated me for this award, and Georgia Collins, Virginia