

Fitzpatrick, Deborah Smith-Shank, and Marilyn Zurmuehlen who wrote letters of support. Also, I would like to acknowledge Women's Caucus members Renee Sandell, Amy Brook Snider, Hilda Present Lewis, and Karen Hamblen who have been personal and professional friends. Many other art educators, many of whom are sitting in the audience, and my past and present students and colleagues at Indiana University. Most of all I extend my deepest gratitude to my friend, colleague, and husband, Gilbert Clark, without whose love and support my accomplishments might never have reached fruition. He serves as a major conduit between my extraordinary and ordinary lives.

The last story. I am the oldest of two daughters, first generation American on my father's side and second on my mother's. I grew up in the West Bronx in New York City. Last year, after 30 years of being away from where we grew up, a childhood friend and I went back to the neighborhood where we spent our childhoods. When we lived there, working class Jewish and Irish families populated the apartment buildings; today the same buildings are occupied by Puerto Rican and Afro-American working class families. Thirty years' wear was evident everywhere, but in essence, I felt, these changes were minimal and I was impressed by how little the neighborhood had really changed. I called my sister to tell her about my revelations, but she responded that she had visited that same old neighborhood a few years ago and she thought everything had changed and there was little remaining of the neighborhood of our youth.

Events such as births, illnesses, bar-mitzvahs, weddings, and funerals have punctuated my life in endless cycles of joys and sorrows. I have been blessed to have two wonderful children and survived being in an iron lung as an eight year old and being widowed at 35 and left with two very young children. Each day, I continue to remold my life with the support of my family, friends, and colleagues, 10 all who have been essential parts of my ordinary life.

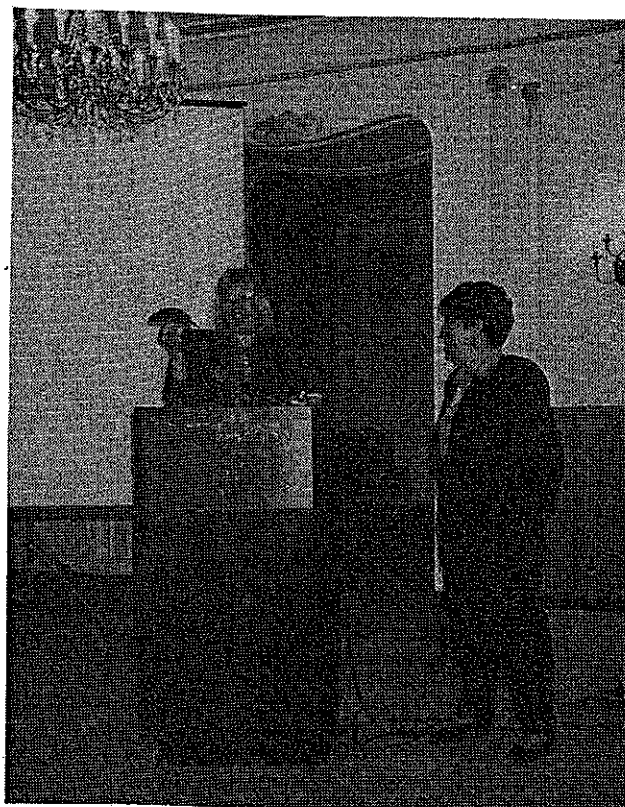
Last week Maxine Greene received an honorary degree from the School of Education at Indiana University. For this occasion, she gave a public

lecture in which she spoke about "Knowing your lived placed in the world" and the need to tell stories artfully about the "multiplicity of our lives through moving communications." As communicators, we all need to extend our lived realities and bring them into our research, our writings, and our classrooms so that we can transform the lives of those with whom we share our public and private and our ordinary and extraordinary lives and spaces. As Carolyn Heilbrun (1988) has written in Writing: A Woman's Life

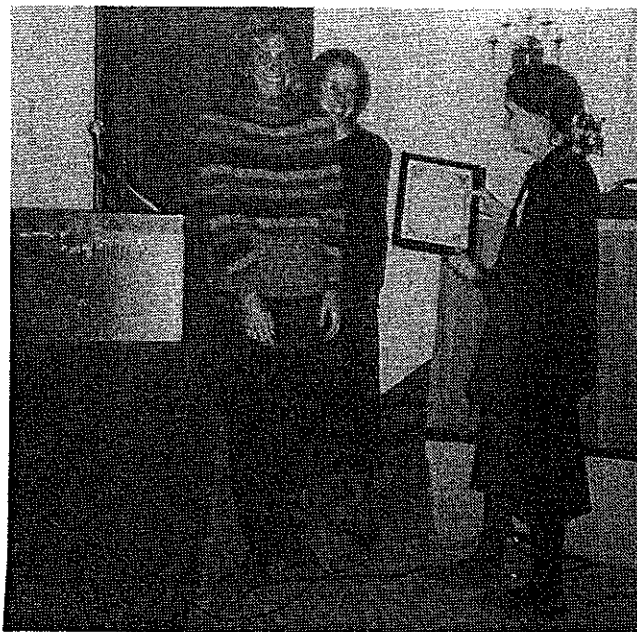
What matters is that lives do not serve as models; only stories do that... we live our lives through texts. . . whatever their form or medium, these stories have formed us all; they are what we must do to make new fictions, new narratives. (p. 37)



Reference: Heilbrun, C.G. (1988). Writing: A Woman's Life. New York: Ballantine Books.



Debbie Shank-Smith presents Enid Zimmerman with an object which needs explanation.



(l. to r.) Yvonne Gaudelius and Mary Wyrick present Elizabeth Garber with The Mary J. Rouse Award.

**Glimpses of Past, Present, and Future
given on acceptance of
the Mary Rouse Award
4 April, 1993
Chicago, Illinois**

Elizabeth Garber

this talk is dedicated to my Mom, who was on my
mind as I wrote this
she died a year ago

As the individuals who have previously accepted this award, persons I have held in high esteem, I am honored and humbled to now accept the Mary Rouse Award. Mary Rouse made energetic contributions to our field early in her career and seems to have been tremendously respected by those who worked with her, students and colleagues alike. I recognize other individuals who are equally worthy of the recognition the Rouse Award makes and am humbled before their accomplishments. I have been fortunate in the opportunities afforded me in art education and I am grateful to the many people who have helped me along the way.

In remembering and reviewing past acceptance talks for the Rouse Award, I found a mixture of professional lives and personal histories. On this precedent, I organized my comments around "past," "present," and "future." I found writing about myself one of the hardest writing tasks I have undertaken (probably the hardest). I found myself adverse to repeating to you only the details or facts of a personal history or even a professional history. So what I have

done is organize a mixture of those facts with personal vignettes and the poetry and clips of prose that others have written but I have felt at the core of who I am and who I aspire to be.

Long Past

Life began in Washington, D.C. with two long-married people who had given up any hope of children: I was the first of two surprises. They both worked; I enjoyed the freedom after school presented. I would quickly finish my homework so that I might have uninterrupted time alone. What did I do with it? Mostly climbed trees and explored the patches of woods around a reservoir. I was what you would call a "tomboy," interested in the woods, bugs, snakes, small animals. What about art, you might ask? I did not do much on my own except the doodles that many children compile. I rather like this—perhaps because it breaks with ideas of the artist as born. The exceptions to this were actually great influences on my later life. When I was about eight, I took a pottery class in the basement of an old school. I remember vividly the smell of the clay, making a slab bowl in a sling mold, watching a lump of clay on the wheel spinning beneath my nose. It was these memories that brought me back to clay at 21, beginning a career in ceramics and later photography that is part of what brought me to art education. Another experience was art in junior high school. There I met my best friend, Anne Reuss. Anne and I had similar drawing interests and outdoor interests (she taught me to sail and to canoe during summers I visited her in Wisconsin). But of greater influence was that Anne introduced me to my first peace rallies (her older sister and brother were active in the early peace movement in Milwaukee), to campaigning for Lyndon Johnson, to an awareness of the political world that she knew through her parents and these older siblings. From knowing her I reached out to Alabama, to Washington in 1968, to teaching ghetto kids to read. My parents trusted me with enormous freedoms.

These words are spoken by Pilar, a teenage artist in Cristina Garcia's recent novel, *Dreaming in Cuban*. It is a favorite quote for me because it bluntly re-prioritizes history and what is valued as knowledge and affirms the importance of what our maternal forbearers teach us and our own experiences. An enormously influential person on my life was and continues to be my grandmother. When I was growing up, my family lived in proximity to her home and I chose to spend many days with her from the time I was in my late teens until she died nine years ago. Her room was filled with plants and the smell of china paints. She was wise, patient, had an enormous amount of faith (both worldly and spiritual), and under all her gentleness she was enormously strong. In terms of deeds, my grandmother raised five children and was a recognized storyteller and teacher of young children. She was my first teacher of humble women's arts. Passages written by Alice

Walker and Helena Maria Viramontes capture part of her legacy to me and to others who knew her. From Walker,

For these grandmothers and mothers of ours were not Saints, but Artists; driven to a numb and bleeding madness by the springs of creativity in them for which there was no release . . . Whatever she planted grew as if by magic . . . And I remember people coming to my mother's [and grandmother's] yard to be given cuttings from her flowers; I hear again the praise showered on her because whatever rocky soil she landed on, she turned into a garden. A garden so brilliant with colors, so original in its design, so magnificent with life and creativity . . . Her face, as she prepares the Art that is her gift, is a legacy of respect she leaves to me, for all that illuminates and cherishes life. She has handed down respect for the possibilities - and the will to grasp them 2

And from Viramontes

I'd gladly go help Abuelita [Granny] plant her wild lilies or jasmine or heliotrope or cilantro or hierbabuena in red Hills Brothers cans. Abuelita would wait for me at the top step of her porch holding a hammer and nail and empty coffee cans. And although we hardly spoke, hardly looked at each other as we worked over root transplants, I always felt her gray eye on me. It made me feel, in a strange sort of way, safe and guarded and not alone. Like God was supposed to make you feel.3

I think many women have experienced their first mentorship through a grandmother, mother, or another elder female. I believed in my grandmother as I have believed in few people.4

In seventh grade, I cast my presidential class vote for Margaret Chase. I was the only person to do so. My teacher, a woman, liked the idea. So did my mother.

My Middle Past

is characterized by three things. First, I moved to the desert. I remember looking for vast stretches of unvegetated sand. The Sonoran desert is, by comparison, lush. But there is a sense of expansiveness in the land and sky that is very spiritual for me, an expansiveness I seek now in literature and art. I am drawn to people and cultures who hold a connection to these forces. This connection is in passages written by Elena Poniatowska and Gloria Anzaldua that I quote to you

so that you may perhaps experience it also. Poniatowska writes:

I arrived in an enormous plain surrounded by mountains and live volcanoes, traversed by buzzards that would circle around and then suddenly swoop down to feed off the carcass of some skinny donkey. A land of corn, hard, yellow corn, like large teeth, that women grind on a stone into tortillas.5

Anzaldua writes:

She watches the white sky dwarf the chaparral, the cattle and horses, the house, and the portal with the guests moving under it. The sun dominates the land. Always. La tierra. Everywhere, punctuated here and there with mesquite thickets and clumps of prickly pear . . . she hears the cackle of the hens clucking over their finds, a fat earthworm or dry grass seeds. On the highest branch of The Mesquite a mockingbird imitates another bird's trill. Under her, the hard roundness of the mesquite post seems an appendage of herself, a fifth limb, one that's also part of the corral, the corral that's part of the land.6

My father leaves me with these parting words: "Your mother has more degrees than I do and is probably a lot smarter (my mother was a mathematician employed by the government). But she didn't work for a few years when you kids were born and then I'm a man so I might get paid more anyway."

Studying at the University of Arizona, I switched my major to Spanish because of the connections I felt with my newly found culture. I spent time in Mexico. After college, I took up art properly, met Roy Pearson, my partner, earned an M.F.A., spent years making art and a meager living through gallery and craft fair sales. My art was sculptural, with the salable objects raku pots with paintings on them of women or women and men together. It was on these that I began working out my experiences as a woman and my ideas about womanhood. During these years, we also taught art and kids, drove a school bus, lived on a 27,000 acre ranch, and tended a 3/4 acre garden.

I also found feminism proper, women's performance art, photography, actions with other women students (our professors, almost all men, typically encouraged the men in our classes and tolerated the women). I was finding a voice for my frustrations through the work of poets such as Susan Griffin: I was finding actions as well, and new ways of thinking. Do you remember this passage written by John Perreault?

"Worker-artist" is a term I use to indicate artists who support themselves for years, even for a lifetime, by non art work: waitress-artists, cabby-artists, carpenter-artists, clerk-artists, book-keeper artists. Given the economics of survival, women artists, like minority artists and working-class male artists, are almost always worker-artists. None of the artists in these categories is considered an art professional... To make matters worse, husband servicing, house-keeping, and child-rearing are not considered legitimate work... We must redefine or discard the common definition of the professional artist... My suggestion, though it risks ridding art of snobbery and false glamour, is to allow worker-artists into the charmed circle, without penalty... I would go further... I might even suggest we consider [making a living from your art] a stigma. Making a living off your art is either a matter of luck or the result of hucksterism and/ or the artist's bowing to the market.⁸

I love the essay this passage comes from because in it, Perreault restructures the art world or at least the criteria for an "important" artist. Writings like Perreault's and Griffin's and support I received from peers and the four women I put on my M.F.A. committee to balance the sexism of the designated adviser gave sustenance. I began to think of my many roles, my eclecticism, as texture, not liability.

By this time, Roy and I had two of our three daughters, Erin and Greta. In the mid- 1980s, we left Arizona for Ohio State and entered the Ph.D. program. There I found a faculty engaged with the field and the future, people such as Ken Marantz, Kathy Desmond Easter, Terry Barrett, and Judith Koroscik who willingly gave me the mentoring I so desired. I am indebted to each of these people for their care and wisdom. Each gave me very different and valuable understandings. Ken prodded, challenged, then listened. We spend literally hundreds of hours in his book-lined office or his back yard, grappling with questions as large as the reformation of teaching and as informal as the year's crop of vegetables. I am fortunate to be part of his extended family. After an initial period of questioning our union (I chose Kathy as my advisor before I began coursework at Ohio State), Kathy met with me almost weekly for four years, got me to try new things (including co-administration of a Museum competition), patiently tended my path through art criticism from crafts to photography to women's issues. In the end, it was her encouragement and confidence in me that helped

me see I *had* to pursue feminism even in my scholarship because it was where my convictions and intensity lay. With Terry, I took my first formal criticism courses—and the best criticism courses in art. He also offered me two important opportunities to work with him on editing *Columbus Art* and the *Arts Education Review of Books* and he offered me friendship. Judith welcomed my philosophically-oriented mind into her experimental study of the art understandings of children of multicultural backgrounds. It was her study, but she worked with me as both mentor and collaborator, seeking out my ideas as contributions. Ken maintains half the doctoral experience is student peers. At Ohio State, Roy and I also found strong camaraderie, both intellectual and social, in our peers. We formed bonds I believe will sustain the years. At Ohio State, I assimilated the potential of education.

Roy and I have many times been asked how at once we were parents (our third child, Johannah, was born in the midst of our sojourn in Ohio), workers, and graduate students. I must foremost advocate the importance of quality day care. As a couple, we weathered difficult times, yet we stuck together. Roy is my friend as well as my lover and the dad of the family. Our intellectual lives have and continue to feed each other's. We knew we still had a much easier life than half the world.

Present

Mary Helen Washington described her first semester of teaching at a new university this way:

know who was an ally and who was to be avoided.⁹

I identify my first year at Penn State in this passage. Roy had left to study at Teacher's College. Erin, my oldest daughter, missed her best friends so much she cried every night. Johannah, who was just two and not able to sort through the multiple changes in her life, screamed or was belligerent from the moment she came home from daycare until I deposited her back. I felt alone, as though "I had been dropped on an alien planet." ¹⁰ I made a series of drawings of myself, being successively stuffed into a rigid container. Thank you, Marge Wilson, for being my friend that first year.

Things have grown steadily since then. At Penn State, I have found an intellectual home and people excited about ideas, about contemporary art and the potential of education. I found the Women's Studies Program during my first semester at Penn State and in 1991 was granted a joint appointment. In Women's Studies I have particularly enjoyed interdisciplinary exchanges and support.

I have come to know our faculty in art education and appreciate them as colleagues. I am continually challenged and inspired by our vital, active students. I have learned tremendously from them and feel

privileged to work and to share friendships with them. At this point, we have a strong community of art educators at Penn State. I am closer to balancing research, teaching, home life, and interior life. Or at least there are periods of calm seas. But I hope not to settle down.

When I left Ohio State, Kathy told me some enormous percentage of PhDs do not continue researching the area of their dissertations. With characteristic humor, she added that I probably would. I liked that. I have continued with my concerns about women and my commitment to feminism. I still hold firmly to the idea of multiple feminisms and the need to understand activist and social roots of feminisms in art. I am concerned that backlash is on the increase. More than ever, women and feminists are threatened with losing the rights and equalities we have gained and particularly the few social changes for which we have fought. I continue to look for ways to reach out to others and to concerns I have.

A second reflection offered me when I left Ohio State came from Pat Stuhr. She thought it only a matter of time until I connected with the issues and concerns of multiethnic groups. The extension in my work came rather naturally. Almost twenty years earlier I had formed a connection with the peoples, land, and cultures of the southwest and Mexico. I have never accepted the claims of an increasingly small contingent of feminists that women's issues are more important than those of other disadvantaged groups. With Brent Wilson's encouragement to overcome my initial hesitancy to tread with the scholarship of African-Americans and Chicanos, I was able to connect with the broad convictions about equality and social change that I had acted on in my teens and twenties. I can't put down the writings of Gloria Anzaldua, Norma Alarcon, Ramon Saldivar, Guillermo GomezPena, Helena Viramontes—and many other Chicano writers. Somehow I connect with them. Their work in art, cultural studies, and literature has extreme importance, in my mind, to contemporary education, to the framing of narrative and identity in education that is now being investigated by some curriculum theorists.

Suenos or, I hope, the Future

As most aspiring scholars in our field, I continue to want to develop as a scholar and intellectual, making some helpful contributions to art education (or less modestly, changing the world and the field). I remain a somewhat frustrated activist and want to find more and better ways my activist nature can contribute to change in education. I identify with a character in Cristina Garcia's novel, "griev[ing] in [my] dreams for lost children, for the prostitutes in India, for the women raped in Havana last night. Their faces stare at [me], plaintive. I want a green world, a world of equality and respect for all variations of humans, a world without poverty, a world based on human and earth values

and not economic riches and power over. So in part,
alma entre dos mundos, tres, cuatro,
 I look forward to the day when I become the liberated figure imagined by Gina Valdes and Gloria Anzaldua:
 She goes through her backpack, keeps her journal and address book, throws away the muni-bart metromaps. The coins are heavy and they go next, then the greenbacks flutter through the air. She keeps her knife, can opener and eyebrow pencil. She puts bones, pieces of bark, *hierbas*, eagle feather, snake-skin, tape recorder, the rattle and drum in her pack and she sets out to become the complete *tolteca*. 13

I figure this will take me until I am 100—if I can do it at all. My life to this point has been a process of becoming. I hope it will continue to be so. I am grateful to Yvonne Gaudelius and Mary Wyrick, two exceptional people, for their faith, support, and energies in nominating me.

1 Cristina Garcia, *Dreaming in Cuban* (New York: Alfred A. Knopf, 1992), 28.

2 Alice Walker, *In Search of Our Mother's Gardens* (San Diego & New York: Harcourt, Brace, Jovanovich, 1983), 233 & 241-242.

3 Helena Viramontes, "The Moths," in Viramontes', *The Moths and Other Stories* (Houston: Arte Publico Press, 1985), 24.

4 My friend and art educator Alice Schwartz (who received the June King McFee Award in April 1993) reminds me in many ways of my grandmother.

5 Elena Poniatowska, "A Question Mark Engraved on my Eyelids," p. 83.

6 Gloria Anzaldua, "El Paisano Is a Bird of Good Omen," in Alma Gomez, Cherrie Moraga, & Mariana Romo-Carmona, *Cuentos: Stories by Latinas* (New York: Kitchen Table Women of Color Press, 1983), 153.

7 Susan Griffin, *Woman and Nature: The Roaring Inside Her* (New York: Harper Colophon Books, 1978), 38, 46.

8 John Perreault, "Women Artists Are Also Worker-Artists," *Village Voice Arts Supplement*, (October 6, 1987, 12-13).

9 Mary Helen Washington, "How racial differences helped us discover our common grounds," 221.

10 Washington, 224.

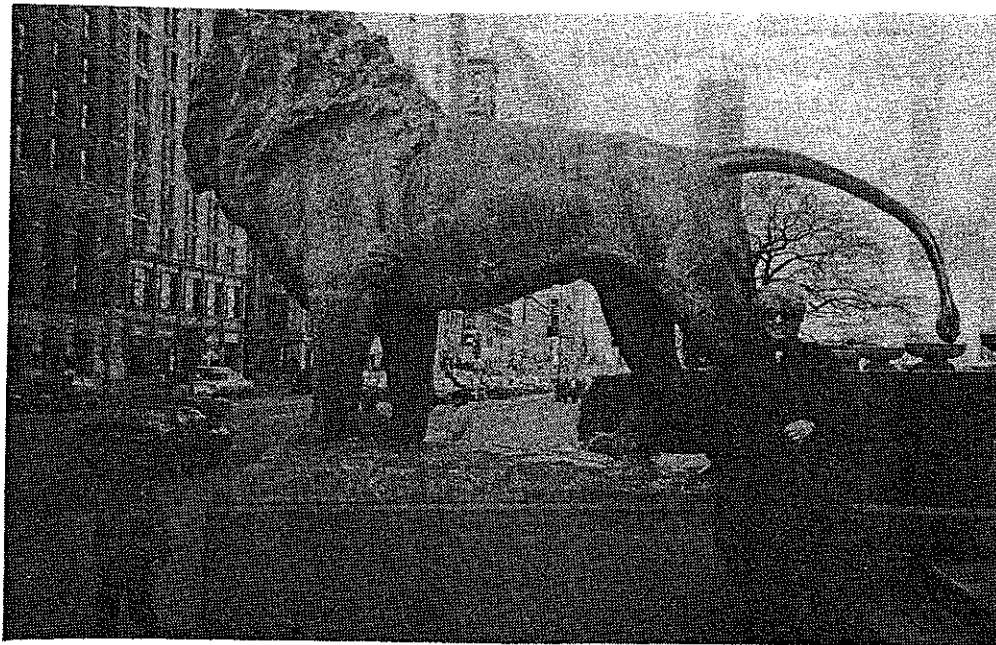
11 Garcia, *Dreaming in Cuban*, 82.

12 Anzaldua, 77. Loose translation: "I walk between two worlds, three, four, my head hums with contradictions, I am pulled or decline northward by all the voices that I simultaneously hear.

13 Gina Valdes, *Puentes y Fronteras: Coplas Chicanas* (Los Angeles, CA: Castle Lithograph, 1982), 2. Cited in Anzaldua, 82.



Report Editor Resigns: Yvonne Gaudelius to become new editor



Kathy Connors in front of
the Chicago Art Institute

Being the Report editor has been a wonderful journey that has given me many new friends and insights. As with any journey, one doesn't know what delights and challenges are in store until one undertakes the travel. It has been a privilege to serve as your editor for these six years. You have given me many kind notes and comments and helpful hints along the way and have always been encouraging. I'd like to take this opportunity to mention some names of those who contributed greatly to the continued improvement of the Report. First of all are the three Women's Caucus presidents, Anne Gregory, Carmen Armstrong, and Kristin Congdon, all of whom gave me special guidance and steadfast encouragement. Maryl Fletcher DeJong, who probably has the record for the number of articles, ideas, and supportive notes, not to mention her excellent business meeting minutes. Sharon Kesterson Bollen has been undaunted in answering all of my requests for book reviews. Her excellent work has been a steady part of the Report. Doug Blandy has often sent good suggestions and kind remarks which have helped to improve the quality of the Report. And there are so many others, please forgive me if I feel the confines of space and don't mention you here. However I must mention one of my most prized possessions. It is a letter from Ruth Beatty, who congratulated the efforts that went into issue 47, 1991. She wrote,

..."I read with pleasure and reminiscence about the beginnings at the NAEA convention in Miami where Judy Loeb grabbed me and said 'Get the rest of the girls and follow me.' It was the beginning - the first meeting. Judy and I put out a Women's Caucus newsletter for a few years - in an amateurish way.

"Judy, now dead, would be proud and pleased to know what she helped to start has grown to this fine professional production. 'We've come a long way baby.' Keep up the good work. 'My network of colleagues has become international and I can think of no way to show my gratitude except to say a very meaning filled thank you.'"

Now, as I assume the duties of co-president elect with Laurie Hicks, I trust all Women's Caucus members will give their support, articles, ideas, and helpful hints to Yvonne Gaudelius, who begins her journey as one of the lucky who have had the opportunity to serve in this manner. Send her your art and article, letters and reviews, but especially, send her your thanks.

Briefing Paper
Responding to the
***Recognizing Excellence* Agenda**
by Kristin G. Congdon
President, Women's Caucus



In the last two decades, scholarship on women's issues has increased dramatically. We now know that educational theory and practice has not done a good job in even considering questions of particular relevance to female students. On behalf of the Women's Caucus, I am pleased to have the opportunity to draw attention to some of the more pressing equity issues in art education in the spirit of the NAEA reform initiatives.

RESTRUCTURE the nation's art curricula so that
we provide art education for all Americans

As art educators we believe that the study of art is important for everyone. But in order to make it relevant to all our citizens, the curriculum must reflect a broad and diverse perspective on valued art and artists. This requirement demands that the content of art curriculum change dramatically. Not only should the work of Picasso, Matisse, and Rembrandt be valued, but so too should work by a diversity of women. Included as valued art should be art forms which are used in everyday life such as baskets, quilts, crocheted afghans, and painted china plates. Included as artists should be women who live on reservations, those who are confined to wheel-chairs and, those who speak about their art in spiritual ways, connecting human life to a larger ecosystem. No longer can our curricula be filled only with the content of the so-called fine arts that reflect only the value systems and lifestyles of white western males. We must break down the categorical boundaries of the fine, folk, and popular arts, so that the study of a broader spectrum of creative expressions can be considered. Encouraging diversity in art content, means that a diversity of approaches to studying and valuing it must

also be incorporated.

It is becoming more apparent that female students tend to value and understand art as it makes connections to the rest of their lives. Art should not be studied in isolation from other disciplines or other aspects of our day to day existence. We must begin to see art as it relates to ritual and everyday life as well as the disciplines of literature, science, and math. We must realize that art functions in ways other than the "art for art sake," and that sometimes, the utilitarian function can be a most valuable one. Only when we restructure our curriculum by diversifying it, can all students feel a equal involvement in the study and creation of art.

REFORM the educational system to
provide excellent art education for all
Americans

Art educators have often served students with disabilities long before teachers in other fields. Based on this experience, we should lead the way in transforming the schools both environmentally and within the curricula to respond to the Americans with Disabilities Act. We can begin to do this by modeling our conferences to respond to the spirit of the act. Issues of sexism and racism must be considered foremost in all education reform efforts. We know that violence is of grave concern to all Americans in the 90s, but for women and girls, living with violence has become a way of life. This violence is both physically horrifying and spiritually debilitating. It comes in the forms of outrageously frequent occurrences of rape and sexual harassment, in discrimination in educational opportunities, in language usage, and in limited evaluation structures. It manifests itself in a lack of representation, and repeated educational mechanisms to silence the under represented.

Within the last ten years, many important research studies have been done which NAEA must consider in its reform efforts. NAEA should consult organizations like the Ameri-

can Council on Education's Office of Women in Higher Education, the American Association of University Women, the Office of Women's Affairs at the University of Delaware, Girls Incorporated National Resource Center, the National Organization for Women, the National Women's Studies Association, the Women's Caucus for Art of the College Art Association, and the National Council for Research on Women. As educators and scholars, we must not overlook their timely research efforts.

REACH the American public through the creation of a national atmosphere which encourages artistic thinking for all our citizens

Art educators must learn to network more effectively with other academic disciplines and community settings. If art and the urge to create is truly pervasive in our society, then we need to become more actively and formally engaged in dialoguing with other groups of people including those interested in life-long learning, mental health, and ecological issues. This means that we must be more open minded about ways of learning which do not come in an APA scholarly format. We must learn from and talk to our elders, women of color, and women in poorer economic classes. If artistic thinking can come from the elderly Appalachian quilter, the Hungarian embroiderer from Florida, or the Latina woman who creates an altar in her home, then we must incorporate them into the dialogue of the reform movement. Folklorists can help give us the necessary technical skills to engage in an exchange in an appropriate manner. If we wish to communicate our message to all citizens, we must be willing to recognize that artistic thinking goes on in ways which we have not yet successfully understood ourselves.

RECOGNIZE that when we succeed every American will have

the opportunity to explore and understand their world through education in the visual arts

We should recognize that the "we" in the above statement must include not only a diversity of women, in order for art education to succeed, but a diversity of subjects. This means we must be brave enough to consider dialoguing about issues which concern women and girls, including pornography, lesbian and gay rights, violence in art content and in school and community environments, the ongoing silencing of women, the discriminating use of language, the re-writing of art history, the status of women in art and education, the male gaze, leadership practices, and many other topics. If the visual arts do indeed represent who we are, and we wish to include every American in the study of the visual arts, then we must deal with openly with identity issues. The Women's Caucus

Members of the NAEA Women's Caucus have been increasingly engaged in issues of equity in art education. We hope to be a strong and valuable resource to the educational profession as the reform movement becomes more of a reality. We encourage more NAEA and other educational association sponsored publications on equity and gender issues. We encourage national distribution of the Women's Caucus sponsored *Educational Equity Tips*. We ask that in every action they take, the educational community utilize current research materials on women and equity which have been generated both inside and outside the art education field. We ask women be given increased voice in the dialogue on reform, and that the profession be courageous enough to deal with topics that may cause some discomfort.

The Women's Caucus is a valuable part of the NAEA leadership and education profession. All aspects of the reform movement, must, by definition, include women's perspectives and issues.

Announcing a New Edition of WOMEN ART EDUCATORS III

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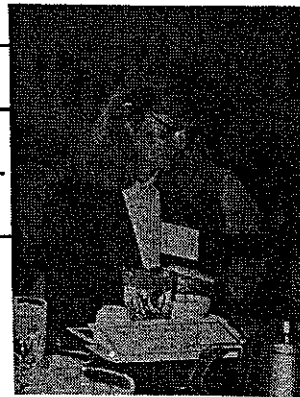
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This is a tax deductible contribution. The Mary Rouse Memorial Endowment, in conjunction with the NAEA Women's Caucus, welcomes further contributions that are used to support publications devoted to gender issues in art education.

Name:_____

Address:_____

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Kristin Congdon at the
Women's Caucus Luncheon, 1993



Enid Zimmerman presenting a paper in
Montreal, Canada 1993

Delegates Assembly Report

Chicago April 1-2, 1993

1. Erosion of Standards in State Art Education Curriculum

Requirements- withdrawn

2. Interdisciplinary Study of Art- formation of an Ad Hoc Committee

3. Student Learning Standards-advise the Standards Committee to

include broad guidelines

4. The motions/ resolutions discussed were:

Site Based and Outcome Based management-formation of an Ad Hoc Committee

5. Middle School Publication- revision of new publication consulting the Middle School Committee

6. Establish a Middle Grades Division

7. Program Standards Awards-formation of an Ad Hoc Committee

8. Students with Disabilities-dissemination of a comprehensive reference list to the membership

9. Speaker's Survey- development of a listing of speakers and workshop leaders

10. Professional Development Activities-advertise these activities in the NAEA NEWS

11. Pre- or Post- Convention meeting- guidelines that allow for division and affiliate sponsorship

12. Technology- publish an advisory

13. Facilitation and Resolution - provision of a laptop or P.C. to committees beginning with the 1994 Delegates' Assembly

14. Art Teacher Preparation Standards- formation of an Ad Hoc Committee

15. Leadership Training /Site Based Management-facilitation of leadership and arts advocacy materials and training

16. Guidelines for Content of Teacher Portfolio- develop guidelines

17. Position Statement Regarding Standards for Teacher Preparation- produce and distribute a document

18. National Awards Program-formation of an Ad Hoc Committee

19. Compilation and Access to Advocacy materials- hire a professional ad agency to disseminate information

There are plans being made for an inter affiliate conference to be held in 1995. More information will be forthcoming from Laurie Hicks.



Chicago Art Institute Lion

The first item was withdrawn and all others were passed by the delegates' assembly. The regional vice-presidents will present all motions/resolutions to the board in late June. The board will pass, reject or ask for clarification of the motions/resolutions. Work will be assigned to the committees, etc. and reports will then be made at the next convention.

Items discussed by the Inter Affiliates:

WHAT'S IN A NAME?

AFFILIATE OR?

Should there be a name change for the affiliate? How should it affect the function or character of various groups?

Please send your comments to:

Karen Branen
10543 Wyndcliff Drive
Orlando, Florida 32817-3329



A Proposal to Change the Title Women's Caucus to The Caucus on Gender Issues

In view of the current multicultural debate on the anthropological origins of the concepts "men /women" and male/female," it may be time that the Women's Caucus considers a more inclusive term for its title, for a more socially-neutral term when referring to our group (Easterday, 1993). No longer does the term "Women's Caucus" describe our membership, for that matter, the range of our efforts, which have expanded to include issues such as gay and lesbian rights and counter-prejudice against "advanced white males" (AWM). Women have, more or less gained an equal footing with our men colleagues in various settings. In itself, the title (WC) neglects a number of issues that surround its predominantly one sex orientation. The preferred concept of Gender; referring to masculine and feminine roles, contains positive human qualities of both sexes and is neutral regarding issues of sexual orientation.

Taking an anthropological stance, the terms "male/female" derive from colonial (tyrannical, puritanical) roots. For example, in (translated) histories of Hawaiian cultural religious references are commonly made to "(the god) Kane— he is gracious." [Emphasis added.] This male interpretation as was posited by Malo (1951) Originally, however, the term referring to god was gender neutral, as much of Hawaiian culture was gender equal. Malo's observations, it turns out, were based on the postmissionary society which had been systematically taught to relegate domestic tasks to women. Much of the gender categorization was imposed according to a Euro-American model. Prior to that time, religious symbolism tended to be spiritually-based rather than sexual. Sex role differences have been traditionally exaggerated or misinterpreted by EuroAmerican writers and translators, who brought to their studies beliefs in biologically-rooted, gendered social positions (Linnekin, 1990) rather than independent of mind.

Other arguments for a name change are briefly noted:

1. The contributions of feminist research—methodological as well as substantive - have important implications for many, if not most, areas of traditional academic study. Outreach efforts toward the broader art education community would extend the impact and meaning of gender.

2. Men as well as women are diminished by gender bias, as when males are discouraged from pursuing careers teaching art to young children.

3. All persons of all ages and sexes have the right of self-defense against violence and oppression, and should be empowered and supported in such efforts.

Our purpose in preparing this statement is to initiate discussion. While all of us hold independent and differing views on this issues we do believe that it is crucial for the Caucus to undertake this discussion at this time. It provides us with a forum in which to reaffirm our purpose within the NAEA and to be sure that we are meeting the needs of the Caucus' constituency. in light of such issues surrounding sexual role referenced terms We suggest that our title be changed to **The Caucus on Gender Issues** [discussion prepared by Mary Stokrocki, Charles Weider, and Doug Blandy.]

References:

- Beckworth, M. (1970). *Hawaiian Mythology*. Honolulu: The Univeristy Press of America
Easterday, A. (1993). *Gender and Sexuality*. Eighth Annual Colloquium "Colonialism at home and abroad." Tempe: Arizona State University.



Women's Caucus Business Meeting, 1993
Martha Daugherty (front), Sharon Kesterson Bollen (mid.),
Debbie Shank Smith (r)

A Book Review

by Sharon Kesterson Bollen

College of Mount St. Joseph

Cincinnati, Ohio



Title: *Breaking the Rules: Audrey Flack: A Retrospective 1950-1990*

Editor: Thalia Gouma-Peterson

Publisher: Harry N. Abrams, Inc., New York 1992

ISBN: 0-961-2276-12 (paperback)

This is the catalog for the traveling exhibit of the same name which was on view at four museums during the past year: Wight Art Gallery, UCLA 3/22-5/17/92; Butler Institute of American Art, Youngstown, OH 6/28-8/9/92; National Museum of Women in the Arts, Washington, D.C. 9/29 - 12/17/92; The J.B.Speed Art Museum, Louisville, KY 1/12-2/28/93. The exhibit and the catalog show the full range of Audrey Flack's efforts — from the abstract expressionism of the 1950s, through her signature photo realism of the 1970s, to the goddess sculptures of the 1990s.

Thalia Gouma-Peterson, who served as curator of the exhibit as well as editor of the catalog, states that her purpose in organizing the show of Flack's work was "to make the wider public aware that she has done much in addition to the Photo realist paintings for which she is so well known." Dr. Gouma-Peterson, Professor of Art History at the College of Wooster, succeeds in her mission. Flack is presented, through the retrospective, as a highly accomplished and surprisingly diverse artist.

The exhibition, which I saw at the J.B.Speed Museum, was arranged chronologically so that the viewer first encountered the large abstractions of 1950-52, small still lifes, and some eye-catching self-portraits (1952-60). The 1960s are represented by public portraits and political paintings (Rockefeller, 1963; Kennedy Motorcade, 1964; Carroll Baker, 1964; War Protest March, 1968) based on news media photographs and executed in increasingly colorful oils. In the 1970s, Flack took her own slides and projects them onto canvas (Farb Family Portrait, 1970). Her series Madonnas, based on the works of 17th Century Spanish sculptor Luisa Roldan, shows Flack's interest in feminist and spiritual themes. Her most prolific period of painting was between 1973 and '77 during which she created two significant series of still lifes — the Gray Border series and the Vanitas. She airbrushed acrylic paints — often combining them with oils; she used idiosyncratic symbols within the formal constraints of the still life tradition. World War II, Marilyn, and Wheel of Fortune demonstrate her most original and brilliantly colored approaches. From 1978-'83, Flack worked in a more calm and painterly style. Hannah (1982), a portrait of her daughter, takes on frontal, serene, and formal characteristics. It harkens back to the qualities of ancient female effigies; it also anticipates the goddess sculptures of the late '80s.

While the paintings are arranged in chronological order in the exhibit, the sculptures are dotted throughout. (In the catalog, the figures are clustered together.) Flack has worked almost exclusively on the goddesses for the past decade. Her bronze figures are an attempt, Gouma-Peterson contends, "to free the female body from its passive objectification and give it vitality, energy, and independence associated in Western culture with the male." Flack's figures do not adhere to historical stereotypes of femininity. Her goddesses are muscular, athletic, confident and active.

Breaking the Rules, the catalog, echoes some aspects of the exhibition. Its introduction and six essays (three by Gouma-Peterson) discuss Flack's work in chronological order: "Reflections in a Mirror: The Self-Portraits of Audrey Flack:1952-1982;" "The Person, the Studio, the World: Audrey Flack in the 1960s" (Patricia Hills); "Audrey Flack's Still Life Paintings in the 1970s" (Lawrence Alloway); "Iconic Images for a Secularized Age: 1980-83;" "Breaking the Mold: Audrey Flack's Sculptures" (Susan P. Casteras); "A Gateway to the City of Rock Hill: Civic Pride in a Fragmented World." These thought-provoking and articulate essays provide concise yet thorough explanations of the works in the exhibit. Each article is self-contained and concentrates on specific aspects of the works, according to the interests and perspectives of the writer. This leads to some disjointedness in style and emphasis among the essays but is acceptable as we are treated to fairly in-depth presentations of the art works of each decade. It is left to the readers / viewers to make connections and to see the evolution of ideas and themes as they unfold or reappear.

The catalog is abundantly illustrated with a profusion of richly colored and black-and-white reproductions. The former are often large, filling entire pages and are of remarkable quality — sharp, crisp, brilliantly vivid. These illustrations are essential to an understanding of Flack's development and contributions; they must be carefully scrutinized. So, it is a treat to find them so very pleasing to the eye.

The text is followed by sufficient end notes, an adequate index, a brief biography, a lengthy exhibition history, and an excellent selected bibliography.

I have always found my students to be intrigued by Audrey Flack's work and eager to know more about her. Your students may well feel the same. Peter Morrin, Director of the J.B.Speed Art Museum and co-organizer of the exhibit, helps to explain the popularity of this contemporary artist: "The fascination of Audrey Flack's art lies in its originality and independence. She paints and sculpts from conviction....The enduring main currents of her art lie more in subject matter than in style, more in defiance of canons than adherence to them...Flack's work has always been rawer, more elemental, and closer to the heart...What she achieves is artistic honesty, an art of immense power, and very

personal monumentality." This catalog will serve well as an introduction to this unique artist and her first 40 years of creative production!



Audrey Flack



A Book Review

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

Title: *The Voices of Women Artists*
Editor: Wendy Slatkin
Publisher: Prentice Hall, Englewood Cliffs, N.J.
Publishing Date: 1993
ISBN: 0-13-951427-9

This book reprinting key texts by woman artists is necessary because practically none of these writings are integrated into existing source books, announces editor Wendy Slatkin. The selections by well known women artists from the 17th to the 20th century, focus on the artists' attitudes towards their creative endeavors, but also reveal their perspectives on marriage, motherhood, cultural identity of women, gender politics, and what it means to be a woman artist in their historical contexts.

An implicit thesis of the text is that women artists have a different story to tell about their lives, careers, art than do men. Women seem more preoccupied with how these aspects of their existence are conditioned by society's stereotypes as to what is right and proper activity for females. Slatkin excerpts from letters, journals, autobiographies, conversations and interviews to tell us the stories of both the woman artists and the societies in which they lived.

Women artists, Slatkin points out, participated in the male mainstream culture and, by virtue of being professionals, were actively speaking the male language of the visual arts. They worked hard to learn and identify with the language. Yet, it is evident throughout the book that the women artists were still cognizant of their being different from their male counterparts. There was no way to ignore or to avoid their gender. And it is this self-awareness that is a commonality among women artists living in different eras and circumstances.

The excerpts from the autobiographies are most poignant because they represent a gutsy move by women artists; autobiographies simply weren't written by women. Patriarchal society expected women to be private and silent. But women artists, seemingly expecting to be forgotten upon their deaths, wrote their stories to give themselves a future voice. The autobiography is, Slatkin proclaims, a bid for immortality.

The Voices of Women Artists is divided into five parts according to chronological order:

- I. European Artists, 1600-1800 - Artemisia Gentileschi, Rosalba Carriera.
- II . Expanding Opportunities, 1800-1914 - France: Elisabeth Vigee Lebrun, Rosa Bonheur, Berthe Morisot,

Marie Bashkirtseff; England - Anna Mary Howitt, Louise Jopling, Elizabeth Thompson Butler, Anna Lea Merritt; America - Harriet Hosmer, Mary Alcott, Mary Cassatt, Enid Yandell, Janet Scudder, Cecilia Beaux; Germany - Paula Modersohn-Becker, Kathe Kollwitz.

III. World War I to World War II: 1914-1945 - Barbara Hepworth, Emily Carr, Georgia O'Keeffe, Frida Kahlo. Note: O'Keeffe's name is misspelled in the Table of Content a sloppy mistake.

IV. The United States: 1945-1970 - Lee Krasner, Louise Nevelson, Alice Neel, Eva Hesse.

V. Contemporary Trends: 1970-1985 - Judy Chicago, Mary Kelly,

Eleanor Antin, Anne Truitt, Cindy Sherman, Faith Ringgold.

For each of the 32 women artists, there is a preface which includes a biographical sketch, a few comments introducing the subsequent artist's remarks, and some analysis of the artist's statements. Then the artists are given space to speak for themselves, and the readers are left to their own reflection and interpretation. This makes for an exciting adventure - an unsullied glimpse into the life and thoughts of the artists. It is an intimate monologue and a rare opportunity to see what is in the minds and hearts of some of the most famous women artists in history

For example, there is the impassioned plea of Paula Modersohn-Becker to her estranged husband on September 3, 1906: Let me go, Otto. I do not want you as my husband. I do not want it. Accept this fact. Don't torture yourself any longer. Try to let go of the past. Please do not take any further steps to bring us back together. It would only prolong the torment. There is the despair of Marie Bashkirtseff in her diary:

January 10, 1879: It I don't win fame quickly enough with my painting I will kill myself, that is all. I made up my mind to this several months ago. In Russia once before I wanted to kill myself, but I was afraid of hell. I will kill myself when I am thirty years of age...I am speaking very seriously, and am quite pleased at having settled it so far. Kathe Kollwitz offers a tragic commentary almost 30 years before her death and before some of her finest accomplishments: March 31, 1916: I am overcome by a terrible depression. Gradually I am realizing the extent to which I already belong among the old fogies, and my future lies behind me. Now I am looked upon more or less kindly as a dignitary. If I had less of a name...I would be rejected.

While each artist's remarks are naturally individualistic and while there is no attempt by Slatkin to impose a theme, there are frequent references to the status of being a woman in society. Rosalba Carriera said in 1746: The defense of our gender against so many great intellects who have so strongly attacked it, can appear to be too complicated a task to be undertaken by a woman. This doesn't mean that I am going to admit that

we are by nature less able than men for such enterprises...Man, through interest or inclination are generally so against us, that we cannot expect any man to be so generous as to stand up and be the champion of our sex, against the offenses and oppressions of their own sex.

Over 200 years later, Alice Neel stated: "I didn't let being a woman hold me back. There was a man on the Project: Oh, Alice Neel! The woman who paints like a man! And I (told) him that I did not paint like a man but like a woman - but not like a woman was supposed to paint...and I never thought it was a man's world. I thought women were always there, even though they may not have participated fully. Art doesn't care if you're a man or a woman. One thing you have to have is talent, and you have to work like mad.

This book provides a fascinating picture of woman artists over three centuries. The excerpts are well chosen, lucid and diverse. It is the reader who makes the thematic connections, which makes the reading more rewarding.

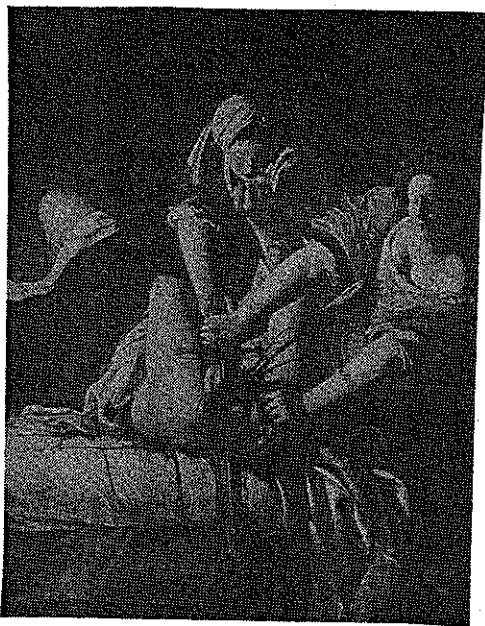
The lay out and presentation are fine, making the material easy to organize and read. There are some black and white reproductions scattered throughout (but usually only for the best known of the artists). I suggest it would be beneficial to have one work reproduced for each artist. This is meant to be a college text book and as such, it can be assumed that for many students this will represent the first encounter with the artists. Some context is necessary. Having a familiar reproduction illustrate each artist's section will help the student to remember, categorize, associate the artist with her work. And for those readers for whom the book must stand alone, it is critically important to offer some idea of subject matter, style, technique, media, etc. so that the reader is introduced not only to the words but to the art of each woman.

Overall, The Voices of Women Artists is an essential addition to your library of Women Artists books. I intend to use it as a companion to Slatkin's Women Artists in History (2nd edition) in my Art History: Women Artists course. I believe the students will be very enthusiastic about a textbook that brings them into the worlds and minds of the artists they are studying.



"Women in the Arts Day" in Tennessee

The governor declared July 15, 1993 to be state-wide "Women in The Arts Day" in conjunction with a public forum featuring artists from the exhibit "Tennessee: From the Mountains to the Mississippi". The forum compared the art of Tennessee's women artists to other women in both the historical and contemporary world. For the past two years the Tennessee Committee of the National Museum of Women in the Arts has been preparing for an exhibit of ten Tennessee artists at the Museum in Washington D.C. Regional juried exhibits resulted in a statewide show currently at the Tennessee State Museum in Nashville until September 19. From that show ten artists will be chosen for the exhibit at the National Museum of Women in the Arts from December 3, 1993 - February 6, 1994. The state committee has developed educational materials from the exhibit for distribution throughout Tennessee's schools.



"Judith Beheading Holofernes" oil on canvas by Artemisia Gentileschi



Lucy Holme, *A Holiday Occupation*, ca. 1892-93. Salem County Historical Society, Salem, New Jersey. Included in the exhibition *American Art at the 1893 World's Fair*.

Dr. Pearl Greenberg Retired: Scholarship Fund Begun

Dr. Pearl Greenberg has retired after 28 years as professor and coordinator of Art Education, at Kean College, New Jersey. She has been a member of AENJ since joining the Kean faculty and she has been a speaker at every conference since then, in addition to serving for many years as the chair of the Higher Education section. She was New Jersey Art Educator of the Year 1980, and recipient of the Governor's Award in 1985.

Pearl was named a FELLOW of the NAEA at the recent Chicago convention, and was at every NAEA convention for over 25 years, and is a lifetime member. In addition to her duties at Kean, Pearl has served twice as Director, Higher Education Division of Eastern, and chaired the Professional Materials committee. She was involved in developing the guide to curriculum materials, published through NAEA and written by the V.P.'s from all four divisions, co-edited the NAEA book *Lifelong Learning and the Visual Arts*, and the Spring 1993 issue of *Studies on Lifelong Learning*, in addition to being a founding member of the Lifelong Learning Affiliate of NAEA. Author of over 40 articles, three books, and co-editor of three others, she plans to continue her fiber work, writing, and involvement with the concerns of art education as a consultant.

Those interested in donating to a scholarship in her name, (The PEARL SCHOLARSHIP FUND) are invited to do so by sending a check to the Fine Arts Department, Kean College of New Jersey, Union, NJ 07083.



NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS
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Left to Right: Renee Sandell, Kristin Congdon, Elizabeth Garber, Robyn Turner
At the 1993 NAEA Women's Caucus Business Meeting



Women's Caucus Luncheon

with Artist Joyce Scott

Reservation Form

Your Name _____

Your Address _____

Your Phone Numbers W: _____ H: _____

Names and/or Number of Guests: _____

Amount Enclosed: _____

Special comments or notes:

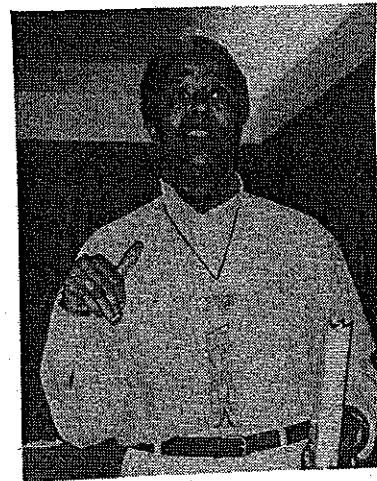


Marva Lee Pitchford-Jolly Talks About Her Life, Teaching, and Art Career at Women's Caucus Luncheon, Chicago, 1993

Many women's caucus members enjoyed Marva Jolly, renowned sculptor and ceramicist as she shared many insights about living, being an artist, and teaching, filled with humor and wisdom. Our annual convention luncheon is something to look forward to each year. It is a delightful time to meet with one another informally, share tasty meals, and be inspired by the guest speaker.



Marva Jolly (l) enjoying conversation at the Women's Caucus Luncheon, 1993



Marva Jolly (r) presenting her talk at the Women's Caucus Luncheon

BALTIMORE CONVENTION PLANS: MARK YOUR CALEN- DARS!

**WOMEN'S CAUCUS LUNCHEON
MONDAY, APRIL 11, 1994**

The annual Women's Caucus luncheon will be held on Monday, April 11, 1994, from 12 - 2:00 PM at the Helmond, Cuisine from Afghanistan, 806 North Charles Street. The restaurant is located in Mont Vernon area, a short taxi ride from downtown Baltimore's Inner Harbor.

Internationally known artist, Joyce Scott, will deliver a talk entitled "Improvisational Beadwork." Joyce Scott's widely exhibited work is concerned with issues of representation; she investigates body language, body type, and self-image—in object making or theatrical performance. Scott addresses issues of racism and sexism through art that is both humorous and allegorical, challenging our perceptions while seducing us with charged insights and beautiful visual dexterity of her objects. Working within the context of southern American and African handicraft traditions, along with her own family history, Joyce Scott uses the enduring impact of these cultural legacies to delve deeply into contemporary interpretation of social cultural beliefs. Ms Scott is well known for her performances, installations, and work in fibers and fabrics, especially pieces utilizing beadwork. She has been an artist in residence in schools across the country and her work is in many collections.

About her work, Joyce Scott says: "I'm not an artist solely schooled in the Western values of intellectual aesthetics. I've lived and worked with family members who prized their birthright and continue a heritage through the visual and performing arts. Quilting is the main avenue of endeavor for my grandmother, a grandfather, and my mom. Talking about women's work, stitching memories into pages of fabric, family diaries with the sense of worth accorded to labors of love, whether immedi-

ate or through osmosis, this environ has helped to shape the 'me' of my art."

The luncheon is being organized by **Renee Sandell**.

Plan to join us for a memorable experience in this beautiful restaurant featuring sumptuous Afghan fare. The buffet feast consists of various appetizers, salads, and main dishes (with vegetarian choices) plus dessert, soft drinks, and coffee or tea. The cost is \$16.50 which includes the complete buffet, plus tax, tips, and speaker's fee. Cash bar will be available.

We hope that many of you will attend and invite new Women's Caucus members. Seating is limited and available on a "first come, first" serve basis.

To guarantee your Reservation, please send your check, payable to NAEA Women's Caucus, as soon as possible to: Dr. Kathy Connors, 278 Long Hill Road, Wallingford, CT 06492-4944. (See reservation form page in this issue.)

Renee Sandell

