



THE WOMEN'S CAUCUS REPORT



NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

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*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 June 30, 1995

PLEASE SEND YOUR CONTRIBUTIONS TO:
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TO:

Please send change of address to: Crickette Todd, 901 Cedar Park Drive, Cincinnati, OH 45233



Our work is cut out for us. What's news for Women's Caucus?

The Houston Conference promises to enrich us in many ways. Presentations appear to be of the highest quality as well as artistically, intellectually, and educationally provocative. Yvonne has created a convenient pull-out sheet which gives you an overview of our presenters. Be sure to bring it with you to Houston.

During our Business Meeting, among other things, we will be discussing how to up-date our by-laws. I hope that you can attend and give your suggestions and insights. If you can not, please see the copy of the Women's Caucus By-Laws in this issue and write your suggestions on it and send it to me. Also, during our Business Meeting, I will be stepping down as the active member of this Co-Presidency and Laurie Hicks will take over the duties of writing the Women's Caucus Affiliate Column for the *NAEA News*, writing the President's Message for the *REPORT*, carrying on the required correspondence, and, at next year's NAEA Conference, Laurie will create the agenda for and chair our Business Meeting. As Laurie has done for this past year, I will take on the role of the supportive consultant Co-President. I have been very fortunate to have been given this opportunity to more actively serve the Women's Caucus members and NAEA. Thanks to all who have supported and helped me along. Special thanks to Kristin Congdon, our Past President. She given both Laurie and me much time and unfailing good advice.

Enid Zimmerman is the June King McFee Award Coordinator and Elizabeth Garber is the Mary Rouse Award Coordinator. They will direct the Awards Ceremony on Saturday, April 8th, 7:00-8:50 PM in the Hyatt Regency Ballroom. Congratulations to Karen Hamblen, the winner of this year's McFee Award and Christine Thompson, the winner of this year's Rouse Award. The Awards Ceremony always proves to be a wonderfully inspiring and happy highlight for all who attend. All are welcome to share in our celebration of excellence and achievement. I hope I'll see you there.

Many thanks to Robyn Montana Turner (with some initial help from Karen Carroll) who organized our luncheon. Our guest speaker will be lithographer, teacher, athlete Karin Broker. Robyn tells me that Karin is a very dynamic speaker who will greatly enrich us. Please look for the Women's Caucus Luncheon Registration in this edition and register ASAP to reserve your spot! Following our Luncheon, IMMEDIATELY, will be our Business Meeting (Sunday 2 - 2:50 PM) Make sure to reserve this on your agenda, too!

Let Me Get This Off of My Chest:

As we begin the new year and look forward to our annual conference, this year in Houston, we find ourselves facing many challenges. House Republican leaders (not a few Texans) are asking what the appropriate role of the Federal Government is in the financing of the arts. Representative John A. Boehner of Ohio, chairman of the Republican conference said, "I would argue that it is not within the scope of Washington, not within the scope of the Federal Government, to be involved in funding the arts around America. We are out there living high on the hog, funding all of these activities around the country, only to pass the bill on to our grand kids." House Speaker Newt Gingrich

of Georgia; Representatives John Boehner and Dick Armey of Texas, the majority leader, have agreed that the Federal Government should not be making grants to artists and arts organizations. Representative (R) Tom DeLay of Texas, the new party whip, bonded with the above three last year in an unsuccessful vote to eliminate all Federal money for the endowment. Newt Gingrich wants to cease granting Federal moneys to Public Broadcasting claiming that the corporation, like the endowment, is "eating taxpayers money" and run by "rich upper-class people."

I am a taxpayer. Where my tax dollars go has always concerned me. I do not want them to go to add to the coffers of the enormous pockets of the military. I do not want them to be spent on things that harm people, animals, or the environment. I do want them to support research and programs which focus on promoting healthy people, healthy ecology, and healthy economy. I question the way our tax dollars are so abundantly given to a military industrial complex under the umbrella of "providing for a common defense." I do agree that there has been misuse of our taxpayers' dollars. However, the cost of the S & L scandal and notorious military purchases such as \$200 screw drivers and \$500 toilet seats (exact amounts unknown but I remember outrageous reports of huge amounts being spent on common goods) concern me a lot more than relatively meager moneys spent on the arts.

When one compares appropriations to the arts and public broadcasting (funds which act as seed money for cultural enrichment, education, and "promoting the general welfare"), to moneys allocated to the creation of destructive technology and promoting a monolithic military based economy in states such as my own (Connecticut), it is clear that the issue is not one of money but of political agendas.

Totalitarian governments are notorious for suppression of the arts and education. What the Republicans mentioned above (and many other so-called conservatives) seem to be seeking to do is to divert our attention away from the huge national deficit that we are barely withstanding, caused in large part by defense spending and the S & L fiasco. They, astute political prestidigitators, direct our attention to stereotype based ideas such as: Only the rich can afford quality arts and education. Only a special gifted elite have time to make, become educated in, or enjoy art. Common people don't want to pay for these "luxuries." It's the old, (gawd, have we heard this before!!!) Art is a frill argument — not to mention, the let's get "back to basics." nonsense.

The truth is that Republicans such as Jesse Helms and the above mentioned trio can not abide agencies that challenge their agenda. They do not want a government which would actively support, in peaceful and most productive ways, (and at a comparatively minute cost) through arts and education, a population that asks questions, challenges authority, engages in creative problem solving, creates jobs, combats illiteracy, and helps prevent crimes. (I wonder if Republicans would support research such as that which was done by Charles Murray and the late Richard J. Herrnstein for their 845 page book, *The Bell Curve*?) They would rather support the NRA, military expenditures, the tobacco industry, sale of arms to nations that could use them against us (and have), and industries that pollute our air, water, and Earth. For instance, former President Reagan canceled Federal funding for research that could have led to treatment for Alzheimer's Disease while he promoted outrageous increases in defense spending. This is what our grand children will be paying for. The cost is not just monetary — which is bad enough. It is the neglect and loss of knowledge, human potential, and cultural awareness.

Anyone who has observed and appreciated a child's development knows (see: Howard Gardner: *Artful Scribbles*: Wilson & Wilson; Lowenfeld & Brittain; Hurwitz & Day. . .) that the arting impulse is a primary and innate one that (with very few exceptions) every human on this Earth expresses. Movement, voice, sight, touch, hearing, taste, smell, all can be educated to evolve into the best of human expression, communications, and (highly spiritual consciousness) awareness found in dance, theatre, prose, poetry, music, the visual (plastic) arts, decorative, and culinary arts. Funding to the arts should be seen as important as school lunch programs and child nutrition and substantially more important than subsidies to arms manufacturers and the tobacco industry (some could argue for total elimination of those subsidies).

What was it Alice Schwartz used to say to us? . . . "bread for the body and a hyacinth for the spirit" — and we have all heard of Bead and Roses. Bashing the arts and humanities, trying to deny their significance in human history and life, and keeping our tax dollars from being spent on their support, is part of a dastardly scheme. If it is allowed to continue, our citizenry increasingly will be victims of poverty beyond any ever known in the world — a poverty of material and of spirit. Our children and grand children will be deprived of the ability to appreciate, understand, and critique their life experiences, to create expressions of their life experiences, and to find value, meaning, and purpose in life.

Did we think that current education reforms and the inclusion of the arts in national education standards had heralded a new age.? .one small step forward, three giant steps back. . .

P.S. Why should Hillary Clinton worry about her image when Newt Gingrich is the one with such a penchant for name calling????? One very close to me suggests that the Republicans encourage Gingrich to be as obnoxious as possible so that everyone will think Bob Dole is a "Good Guy"!!!!

Kathy Connors
Women's Caucus Co-President



A TRIBUTE TO MARILYN ZURMUEHLEN

The Following tributes to Marilyn Zurmuehlen were presented at the 1994 NAEA Convention in Baltimore.

A MARILYN STORY AS TOLD BY LARRY KANTNER

Over the past many years, Marilyn and I have numerous presentations together. Always with much preparation and slides. One task that Marilyn insisted on, was always to, earlier on, check the room for seating arrangement, AV equipment, and check the slides. Tonight, I almost feel guilty not using slides and not checking the room before hand. However, I'm sure that Marilyn has a little smile on her face and rolling her eyes up.

My first memory of Marilyn was as graduate student, in a seminar at Penn State. My memory, unlike Marilyn's, is faulty, I'm sure that she probably would remember an earlier time, the conversation, the date, and the place. But for me, it was this seminar. We were all giving reports on various readings, and Marilyn gave a report on Herbert Read, I don't remember what she said about Read, but what I do remember is being amazed at the quality of her report. Her insights into the text, and the narrative quality of her presentation. This was certainly not my first seminar, but it was apparent that there was something very special about Marilyn. Not only was she a true intellectual, she was a caring person. During the next few years we became very good friends, along with BJ, Tom, Clem, George, Ted, Dot, Roger, to name a few, and of course, our mentor — Dr. Beittel. Many of use lived in the graduate dormitory, Atherton Hall, with studios in the

basement. It was an exciting time. Marilyn often with the peacemaking, the one who helped us focus, and see connections beyond the obvious. Marilyn did have her faults, she was a slow eater, and on many occasion in the cafeteria, I would be forced to eat her desert so we could move on to the next activity.

When we are very young our friends are determined generally by our parents, go play with John or Suzy, they can be your friends. Later at school one often finds a large group of persons to select from. However, when you reach my age, the number of really best friends is very small, perhaps four or five. I'm speaking of the people that really know you, and still love you, those that know your mind. Marilyn would say to me, I can read your mind, at times this would be irritating, but I also realized that it extended beyond the everyday, for I wanted to be next to her mind. Maxine Green recalls in the closing pages of Morrison's *Beloved*, Paul D. is remember his friend trying to describe a woman he knew: "She is a friend of mind. she gather me... The pieces I am, she gather them and give them back to me in all the right order. It's good, you know, when you got a woman who is a friend of your mind."

Marilyn and I taught together in the art education program at the University of Missouri. It was a happy time for both of us. Marilyn helped me to realize that it was OK to want to continue making art and be in art education. We changed spaces and pit fired ceramics. We taught our classes, prepared papers and presentations, and went to faculty meetings, Marilyn generally fortified with a chocolate coke. We went to garage sales and auctions. We sang old time hymns from our childhood and shared stories of

our families, especially the making, doing, and telling of our nieces and nephews. Life had its connections and dialogues. We participated in the sense of once, no, then, that shaped our individual and collective life stories.

Although Marilyn left Missouri many years ago, it never really felt as if she had left. Through long telephone calls; notes; and visits; we continued our friendship. I still expect to see her little orange datsun parked in the parking lot next to the art building. When ever I have successfully brought home a "right" to a student, another faculty member, and in particularly an administrator, I think to myself, that was a Marilynism. She would be proud of me.

The INSEA World Congress in Montreal last summer was very important for Marilyn. In hindsight, I realize that it was far more difficult for her than any of us realized. But I also think that it was a special time for her. She was determined, she gave her presentation. We of course, did check out the room and the AV equipment. She did show slides and talked of Mr. Peanut, brought to life by Meredith in her books. If art education has its troopers, then Marilyn was a trooper of the highest order.

To paraphrase Marilyn's own comments about Ken Beittel, the same can be said of her. Her praxis, committed as artist, teacher, and researcher, was a singular source of her compelling authenticity in our discipline. Undoubtedly, this praxis was fundamental to her appeal as a mentor to her friends, colleagues, and students evoking those overtones that persist in the respect and admiration they accorded her throughout ensuing years. Many for whom Marilyn, as a mentor, as a first audience still write for her, although

she will not see their words; others, for whom her writing constituted a spiritual mentorship, also write for her as a continuing audience.

Marilyn was an authentic: an originator, transformer, and reclamer. Marilyn was a most good humored and serious soul: wise, generous and thoroughly effective. She was loyal and fair. She made things happen. She made no greater demands or expectations on others, than she made on herself. Marilyn was one of the good people in our profession.

As Ken wrote to me at the beginning of this year, In the spirit of Marilyn, Celebrate.



TRIBUTE TO MARILYN J. ZURMUEHLEN *by Elizabeth J. Sacca*

Art, ritual, friends, colleagues and family intertwined in the life of Marilyn Zurmuehlen.

When we were in grad school, Marilyn would persuade Larry, Clem, Tom or me, or some combination, to stay up until 2 or 3 a.m. when it was time to check the kiln. At the garages that housed the walk-in kilns, we would peer into the fiery orange kiln to see if the cone had slumped over and the proper temperature had been reached. We also got a glimpse of how well the ceramics were doing, of how they might look.

During these evenings waiting for the kilns, we talked about everything including the details of the weekly grade seminar, fellow students' presentations and art, and Dr. Beittel's witticisms. In one of those seminars Marilyn wrote a paper called "Statements by Potters."* I liked the paper and asked for a copy.

At intervals over the years, I have recalled one story about Peter Voulkos: He has seen pictures of ancient Swedish pots which he assumed were about 3-feet tall; and he attempted throw pots the same scale to compete with them. When he found out the pots were actually six inches high, he was shocked.

Marilyn commented on potters' fears of being misread and their use of words "to translate and interpret and augment" their work.

Marilyn ended the paper with a quote from Hui Ka Kwong:

Your work, your art, is just like your life. If you don't want to live then you don't work. If you do want to work, when you go into your studio you withdraw from the world — and you just keep on, just like you live. Sometimes when you're feeling a little depressed, you don't do much. But if you feel good and make a good pot, you live again.

* Zurmuehlen, Marilyn [March 1967]. Statements by Potters. Unpublished course paper, Art Education 588, Professor Dr. Kenneth R. Beittel, Pennsylvania State University.



MARILYN ZURMUEHLEN

By Christine Thompson

For more than seventeen years, Marilyn has been a continuous presence in my life — my mentor, my friend, virtually a member of my family. But, first and foremost, then and now, always, Marilyn is my teacher. She loved the passage in Martin Buber's essay on education in which he reflects on the way that students simply present themselves in all their wonderful and aggravating variety, and the responsibility which teachers assume

to accept and receive them all.

Long ago, I wandered, somewhat aimlessly, into Marilyn's Child Art Seminar, knowing nothing whatsoever about graduate degrees nor academic protocol nor the geography of Iowa City. Marilyn was incredibly patient with me, very professional, a bit reserved. I had not yet applied to the graduate program; I had simply appeared like a nameless waif at her door. Marilyn believed that every graduate student represented a lifelong commitment on her part, and she did not undertake such commitments lightly.

The course was wonderful, comprehensive, carefully structured. I raced home each after along 40-odd miles of winding country roads to savor solitary afternoons reading those classic, fundamental texts that addressed so many of the questions that two years of teaching had raised. But the best part of each day was time spent in class, marveling at the workings of Marilyn's mind. She had an encyclopedic knowledge of this field; she read everything at eye level, and remembered every words. She had a gift for paraphrase, an ear for the essential quotation, and a way of slicing with a single deft stroke to the heart of the matter. It was always a tremendous pleasure to watch Marilyn in action.

I came along early in Marilyn's tenure at The University of Iowa, but, like most of Marilyn's graduate students, I stayed awhile, long enough to witness the beginnings of a profound transition in Marilyn's approach to research and teaching. The last seminar in which I was enrolled was the research methodology course which Marilyn documented in the first issue of *Working Papers in Art Education*. And so, I missed much of the autobiographical writing, the work in

personal cultural history, the forms of narrative and interpretive research which Marilyn initiated and inspired. And yet those ideas were ones that we had all discussed in the never-ending conversations in the basement of North Hall, in interviews that Marilyn conducted on many unnecessarily protracted car trips, and in the journal entries through which Marilyn and I maintained a continuous dialogue about my reading and thinking.

Marilyn believed that the principle "doing shifts to making" applied to experiences of many kinds. She advised eager graduate students to work and to wait until the themes and topics and questions that were essential to each of us emerged. She urged us to remain attentive to the situations in which we found ourselves, to reflect on the ordinary, to participate fully in whatever life had to offer.

She was constantly engaged in the search that Walker Percy, one of many writers whose work she treasured, described as the only alternative to despair. Marilyn was always onto something, constantly changing, yet always unmistakably and emphatically MARILYN. It was simply not possible to keep up with her. "Gee, you don't look bad," Marilyn would say when one of her students, at the end of our own particular rope, attempted to wheedle some sympathy for exhaustion and overwork. Marilyn really didn't believe it was possible to work too hard, as long as one was careful to reward oneself along the way — with chocolates or postcards or sunglasses, a glass of fresh-squeezed lemonade or a frosted brownie, anything turquoise . . . small luxuries, daily indulgences, things to keep a buoyant mind rooted in the world.

And, then, of course, Marilyn loved to talk, and rewarded us all with stories.

Often, in true phenomenological fashion, Marilyn's stories had no punchline. They were simply ways of admitting others to her experiences, and sharing her perspective on the world. We heard about the first fresh strawberries of the season, her search for the perfect pair of gloves to wear to her sister Joan's wedding, last night's top ten list. There were, always, fresh little-nephew-and-niece stories, and frequent updates on many people in this room who we came to know on an intimate and first-name basis long before we met face-to-face. And Marilyn relished our stories of pets and children and students, our reviews of books and movies and restaurants, our advice about laundromats and home repair. She invited us to bring our lives together, to pool our resources, to become a community as strong and as supportive as the one she had known at Penn State and carried with her all of her life.

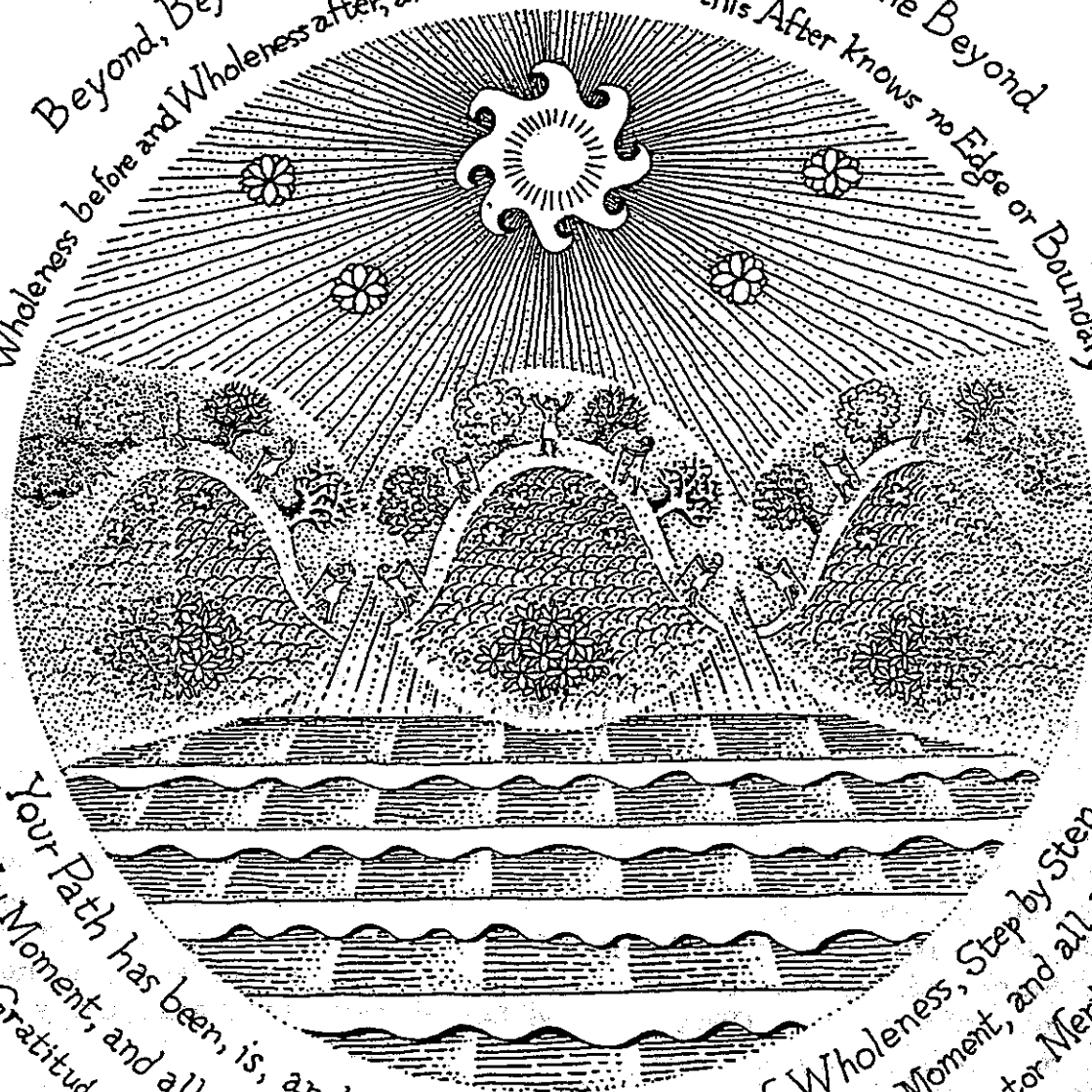
Gabriel Marcel commented that it is impossible to envision what life might have been had we not met a person who has been significant to us. And so it is with Marilyn. I have been so remarkably blessed — to have happened on Marilyn as I did, to have spent nine years in constant dialogue with her, and to have continued that dialogue, unbroken, through long distance lines. I continue to be blessed by this award that bears her name. My thanks to the officers of the Seminar for Research in Art Education — Peter Smith, David Burton, Sharon La Pierre, and Mary Stokrocki — for this great honor.



MARILYN

Beyond, Beyond the Beyond, Beyond the Beyond
Wholeness before and Wholeness after, and this Before and this After knows no Edge or Boundary

ZURMUEHLEN



Your Path has been, is, and always will be a Path of Wholeness, Step by Step
and Moment by Moment, and all Steps and all Moments are as one Step and one Moment, and all are as Now
in Gratitude, Thanksgiving, Love, and Celebration, Ken Beittel, the Mentor Mentored

SINS OF OMISSION IN HISTORY AND ART

by Mary Wyrick

Many contemporary educators devote much of their research and teaching to raising awareness of institutionalized sexism. *The New York Teacher*, a publication of the New York State United Teachers, recently challenged teachers of all age levels to ask students to name at least 20 American women from history, excluding athletes or entertainers. As might be expected, most found the task difficult, if not impossible. Some classes had the task as a homework assignment and could consult parents, library, resources, and television. Others had just studied Women's History Month, African American History, or another organized unit on under represented people. Out of the 19 printed responses, the lists ranged from 3 to 24. The longest list published in the article was third grader "Daniela's," done, with resources, as an extra credit homework assignment and sent in by teacher Richard Siegelman at T. Roosevelt School in Oyster Bay:

Amelia Earhart, Oveta Culp Hobby, Gertrude Stein, Ethyl Barrymore, Mary Cassatt, Jane Addams, Edith Hamilton, Mary Baker Eddy, Dorothea Dix, Willa Cather, Susan B. Anthony, Agnes de Mille, St. Frances Xavier Carrini, Clara Barton, Louisa May Alcott, Emily Dickinson, Margaret Fuller, Harriet Monroe, Maria Mitchell and Mary Lyon. ("Testing the theory," 1994).

Only three visual artists were named in all the 19 published lists: Mary Cassatt, Georgia O'Keeffe, and Grandma Moses. Women, along with African-American, Native American, Asian, and other groups have begun to break down

hierarchies that form barriers to their success in the artworld. Although there is a visibility in the contemporary artworld of these previously absent or silenced artists, mostly white male artists continue to be represented in libraries, galleries, museums and performance spaces. The art teacher who wishes to incorporate women artists into classroom teaching must look longer and dig deeper to go beyond mainstreamed books, magazines, and other visual resources. Even when they do, art educators may find that women artists studied in the classroom do not necessarily become a working part of students' knowledge.

I would like to think that a new generation of teachers will change this situation. In the preservice college classes that I teach, I have sought to tie in women artists with all aspects of teacher preparation. I include visuals and reading lists of books and periodicals on contemporary and past lives of women artists and their studio artmaking. I present study of written feminist criticism and aesthetics to capable and enthusiastic students with great potential for success in their own classrooms. We tie in studio production, writing, and discussions into a social context that includes compelling gender, race, and class issues in our community. When students make their choices for topics for papers, presentation, and developing instructional materials, many choose women artists.

One of my students in an introductory art education methods class made a dramatic and surprising demonstration. Without telling us that her presentation was based on a unit about women artists, Jennifer Thomas announced that we would begin, as a class, by playing a popular TV game show. She pinned up one category, "Visual Artists," with \$100,

\$200, \$300, \$400 and \$500 hidden "answers" that contestants would win by giving the "questions." Answers required naming artists in a particular group, "Expressionist Artists," "Impressionists," "Contemporary Artists," "Sculptors," and "Religious Artists." Students, both male and female, enthusiastically joined in, "Who is Van Gogh?" "Who is Monet?" "Who is Leon Golub?" As you have probably guessed, even in my class of students who have a steady diet of feminism and women artists, not one woman artist was given as an answer. Engrossed in making notes on her presentation and delivery, I didn't notice this myself until Ms. Thomas asked, at the end, "Why didn't anyone name women artists?"

Ms. Thomas introduced her lesson expecting that no one would name women artists and thus using the students' in-class responses to make her point. After her demonstration, Ms. Thomas shared quotes from a theatrical production written by sociologist Meg Bowman, "Why we Burn: Sexism Exorcised," that was performed at a recent West Coast Humanist Counselors' Institute (Bowman, 1983). A part of the performance included reading of quotations from religious leaders and philosophers that Ms. Thomas reenacted for the class:

"One hundred women are not worth a single testicle"—Confucius (551-479 BCE)

"A proper wife should be as obedient as a slave. The female is a female by virtue of a certain lack of qualities—a natural defectiveness."—Aristotle (384-322 BCE)

"In childhood a woman must be subject to her father, in youth to her husband; when her husband is

dead, to her sons. A woman must never be free of subjugation."—The Hindu code of Manu (c. 100 CE)

"Any woman who acts in such a way that she cannot give birth to as many children as she is capable of, makes herself guilty of that many murders.."—St. Augustine (354-407 CE)

"Men are superior to women."—The Koran (c. 650 CE)

"If a woman grows weary and, at last, dies from childbearing, it matters not. Let her die from bearing; she is there to do it."—Martin Luther (1483-1546)

"Woman in her greatest perfection was made to serve and obey man, not rule and command him."—John Knox (1505-1572)

"The souls of women are so small that some believe they've none at all."—Samuel Butler (1612-1680)

"What a misfortune to be a woman! And yet, the worst misfortune is not to understand what a misfortune it is."—Kierkegaard (1813-1855)

"The pains that, since original sin, a mother has to suffer to give birth to her child only draw tighter the bonds that bind them, she loves it the more, the more pain it has cost her."—Pope Pius XII (1941)

"Blessed art thou, O Lord our God and King of the Universe, that thou didst not create me a woman."—daily prayer of Orthodox Jewish males used today.

As Ms. Thomas read the quotes, she often paused to look up, consider the absurdity of the passages, and laugh. She made the point that oppression of women occurs not only as a sin of omission, but as a systematic reflection of deeply ingrained world views of "great men." She also effectively confronted the class with its own predisposition to associate the word "artists" with males.

Students should be required to juxtapose and interrelate histories and artworks and be pushed to interpret how artworks and cultural values have constructed histories. If we do not actively seek out women artists, artists of color, and artists of multi-ethnic backgrounds, we will not find them because they continue to be under represented. We should take advantage of revisionist art histories available to us, and demand that textbooks reflect a reinterpretation of traditional art histories to encompass this pluralism. We should seek to understand how the dynamics of the classroom, where the teacher is intent on grading and the students are intent on winning the game, may function to negate the experience and knowledge of the student. It is not enough to simply provide samples, we must also develop methods for engaging students with the complex social relations and power struggles between groups.

SOURCES

Testing the theory on gender bias. (1994, May). *New York Teacher*. pp. 11-14.

Bowman, Meg. (1983). Why we burn: Sexism exorcised. *Humanist*. 43(6), 28-29.

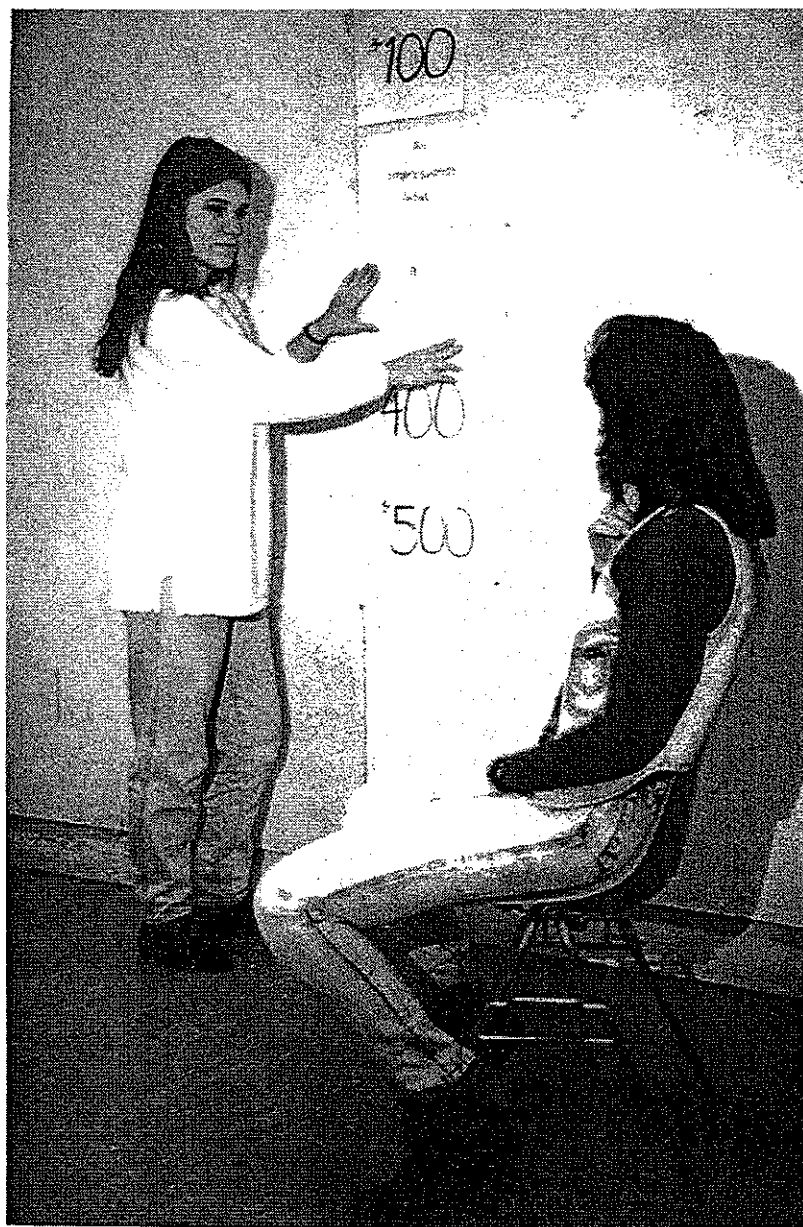


Figure 1: Jennifer Thomas (l) and Julie Buzzard (r) reenact playing a game that preceded Ms Thomas' unit presentation on women artists at Buffalo State College.

Registration for the NAEA Houston 1995

Women's Caucus Luncheon

Sunday, April 9, 1995 12 noon - 2 P.M.

Massa's Restaurant (just behind the Hyatt hotel)

1160 Smith Street, Houston TX

713-650-0837

Guest Speaker: Karin Broker, Lithographer, Athlete, and Art Educator

Lunch includes:

Massa's Tossed Salad with Creole Style Dressing

Grilled Filet of Fish, Chicken or Vegetarian Entree

served with Au gratin Potatoes and Fresh Vegetables

Key Lime Pime

Tea and Coffee

Your Name: _____

Address: _____

Phone: (H) _____ (W) _____

Number of Guests: _____

Guest Name(s) _____

The cost of \$16 per person (for fish or chicken entree) and \$10 per person (for vegetarian entree) includes tax and gratuity.

Make checks payable to the NAEA Women's Caucus.

To ensure a place for you and your guests and that the restaurant will be open for us, we need an early head count.

Please send this form and your check, ASAP, to:

Kathy Connors

NAEA Women's Caucus Co-President

278 Long Hill Road

Wallingford, CT 06492



HOUSTON 1995 CONFERENCE
WOMEN'S CAUCUS PRESENTATIONS
AND EVENTS

FRIDAY APRIL 7TH

10:00-10:50 AM

Using Feminist Aesthetics to Consider Art

Presenter: Elizabeth Ament

Pecan (Hyatt)

11:00-11:50 AM

Gender Issues in Art Education Panel Discussion by Contributors

Chairs: Georgia Collins and Renee Sandell

Pecan (Hyatt)

12:00-12:50 PM

More than Madonnas: Women Artists who Choose Motherhood

Presenter: Gaye Leigh Green

Pecan (Hyatt)

1:00-1:50 PM

Ecofeminism, Care and the Greening of Art Education

Presenter: Laurie E. Hicks

Pecan (Hyatt)

2:00-2:50 PM

Her Body is the Landscape: The Art of Dorothea Lange, Ana Mendieta, and Lorna Simpson

Presenter: Kate Keely

Pecan (Hyatt)

3:00-3:50 PM

Teacher-Developed Curriculum and Art Teaching Advanced by Betty Jaques in Canada Since the 1930s

Presenter: Elizabeth J. Sacca

Pecan (Hyatt)

4:00-4:50 PM

A Visual Narrative of Gender Discrimination in Higher Education

Presenter: Patricia Smith

Pecan (Hyatt)

SATURDAY APRIL 8TH

8:00-8:50 AM

Collaboration: Art in the Academy and Women

Presenters: Cynthia Ann Bickley-Green and

Anne G. Wolcott

Pecan (Hyatt)

11:00-11:50 AM

A Videotaped Conversation with June King McFee

Presenters: Rogena Degge, Kristin G. Congdon and Karen Keifer-Boyd

Pecan (Hyatt)

2:00-2:50 PM

When Art Turns Violent: Images of Women and the Sexualization of Violence

Presenters: Yvonne Gaudelius and Juliet Moore

Pecan (Hyatt)

3:00-3:50 PM

Woman-Made Space Explored from a Multivocal Art Criticism Model

Presenter: Karen Keifer-Boyd

Pecan (Hyatt)

4:00-4:50 PM

Factors Influencing the Art Education of Artistically Talented Girls

Presenter: Enid Zimmerman

Pecan (Hyatt)

7:00-9:00 PM

Women's Caucus Awards Ceremony

Chaired by Kathy Connors with Enid Zimmerman and Elizabeth Garber

Regency Ballroom (Hyatt)

SUNDAY APRIL 9TH

12:00-2:00 PM

Women's Caucus Luncheon

Guest Speaker: Karin Broker

Massa's Restaurant (just behind the Hyatt)

2:00-2:50 PM

Women's Caucus Business Meeting

Chaired by Kathy Connors and Laurie Hicks
Library (Hyatt)

1995 WOMEN'S CAUCUS AWARD WINNERS

This year's recipient of the June King McFee Award is **Karen Hamblen**. The McFee Award is given annually to honor an individual who has made distinguished contributions to the profession of art education, one who has brought distinction to the field through an exceptional and continuous record of achievement in scholarly writing, research, professional, leadership, teaching or community service. Listed below are the previous recipients of this award.

Year	Recipient
1975*	June King McFee (OR)
1976	Mary J. Rouse (IN)
1977	Eugenia Oole (MN)
1978	Laura Chapman (OH)
1979	Ruth Freyberger (IL)
1980	Helen Patton (NC)
1981	Marylou Kuhn (FL)
1982	Hilda Present Lewis (CA)
1983	Jessie Lovano-Kerr (FL)
1984	Arthur Efland (OH)
1985	Jean Rush (AZ)
1986	Sandra Packard (TN)
1987	Diana Korzenik (MA)

1988	Frances Anderson (IL)
1989	John A. Michael (OH)
1990	Marilyn Zurmuehlen (IA)
1991	Georgia Collins (GA)
1992	Not given
1993	Alice Schwartz (PA) and Enid Zimmerman (IN)
1994	Pearl Greenberg (NY)

* Year initiated

This year's recipient of the Mary J. Rouse Award is **Christine Thompson**. The Rouse Award is given annually to recognize the contributions of an early professional who has evidenced potential to make significant contributions in the field of art education, given in honor of Mary J. Rouse whose untimely death in 1976 deeply affected the art education profession. Listed below are the previous recipients of this award.

Year	Recipient
1979*	Marianne Suggs (NC)
1980	Marion Jefferson (FL)
1981	Phillip C. Dunn (SC)
1982	Beverly J. Jones (OR)
1983	George Geahigan (IN)
1985	Enid Zimmerman (IN)
1986	Judith Koroscik (OH)
1987	Karen Hamblen (LA)
1989	Kristin Congdon (FL)
1990	Linda Ettinger (OR)
1991	Sally Hagaman (IN)
1992	Mary Stokrocki (AZ)
1993	Elizabeth Garber (PA)
1994	Renee Sandell (MD)

* Year initiated



AGENDA
NAEA Women's Caucus 1995 Business Meeting
April 9, 1995 Houston, TX; 2:00-2:50 PM; Library, Hyatt Hotel

BUSINESS MEETING, 2:00 - 2:50 PM

1. Approval of the Agenda
2. Acceptance of the minutes of the 1994 NAEA Women's Caucus Business Meeting
Mary Wyrick
3. Announcements.
Kathy Connors
4. Reports from officers, coordinators, and representatives
 Past President
Kristen Congdon
 Treasurer
Crickette Todd
 Membership
Crickette Todd and Yvonne Gaudelius
 The Report
Yvonne Gaudelius
 Book Reviews
Sharon Kesterson Bollen
 Archivist/Historian
Kim Finley-Stansbury
 States Assembly Representative
Karen Branen
 Student Representative
Juliet Moore
 Liason, Museum Division
Anne El-Omani
 Liason, Women's Organizations
Heather Anderson
 Liaison, NAEA News and Affiliate Report
Kathy Connors
 June King McFee Award
Enid Zimmerman
 Mary J. Rouse Award
Elizabeth Garber
 Women, Art, and Education Course
Renee Sandell
 Women's Caucus for Art of the College Art Association
Renee Sandell
5. Nominating Committee Report
Enid Zimmerman
 Nominee's Statements. Election of 1996-1998 President Elect, Treasurer, Secretary
6. 1994 NAEA Women's Caucus Program Coordinator
Kathy Connors
7. 1994 NAEA Women's Caucus Local Arrangement Chair
Robyn Montana Turner and Karen Carroll
8. NAEA Women's Caucus By-Laws
Kathy Connors and Laurie Hicks
9. Other Business

Dear Women's Caucus Colleagues:

What you will read below is copied from a document in the Women's Caucus Archives. Only two versions of By-laws are in our Archives. I assume that the copy of the By-laws published here is the latest that we have and was probably formed in 1978 since the copy in the archives has a note on it reading, "Judy Loeb through 1978 Convention." Nevertheless, it is apparently the latest copy of the By-laws that we have. It is time to review and rewrite them so that they correctly state our processes and laws of procedure. For this **we need your insights, written suggestions, and amendments** before the Houston convention. Please mail them by March 30, 1995 to:

Kathy Connors

Co-President NAEA Women's Caucus

278 Long Hill Road

Wallingford, CT 06492-4944

or FAX them to Kathy Connors, Southern Connecticut State University, 203-392-6655 or through email to CONNORS@SCSU.CTSTATEU.EDU

BY-LAWS OF THE WOMEN'S CAUCUS

- I. THE NAME: The name of the organization shall be the NAEA' Women's Caucus.
- II. THE PURPOSE: The NAEA's Women's Caucus shall represent and work to advance the concerns of women art educators and artists.
- III. MEMBERSHIP: Membership in the NAEA's Women's Caucus is open to all members of the NA; however, only those who pay for subscriptions will receive copies of the Women's Caucus journal.
- IV. OFFICERS AS EXECUTIVE COMMITTEE:
 - A. The elected officers shall be a President, a President-Elect, a Secretary, and a Treasurer.
 - B. The four elected officers and the Past President shall constitute and Executive Committee with the Past President as the fifth member.
 - C. The term of office shall be for one year beginning the day after the annual NAEA Convention.
 - D. Nominations for officers shall be submitted at the annual business meeting by a Nominating Committee selected by the Executive Committee.
 1. The Nominating Committee shall solicit names for officers in a caucus newsletter prior to the annual business meeting.

- *** 2. If the President should be nominated to serve a second term the Nominating Committee may either (a) present a candidate who will serve two years as President Elect before assuming the office of Presidency, or (b) may nominate no candidate to serve as President Elect during the President's first year in office.
- E. A simple majority of members attending the business meeting will serve to elect the officers.
- F. Expenditures may be approved by any two members of the Executive Committee.

BOARD OF DIRECTORS:

- A. The Executive Committee shall be members of the Board of Directors.
- B. Other members of the Board of Directors shall be appointed for a one-year term by the President after consultation with the previous year's Board of Directors.
- C. Those appointed may serve in the following positions or in others at the discretion of the President:
- 1) Coordinator of Convention Local Arrangements
 - 2) Editor of the Journal (newsletter)
 - 3) Coordinator of Publications
 - 4) Coordinator of Research
 - 5) Coordinator of Convention Program
 - 6) Coordinator of Public Relations.
- D. The President shall arrange for a liaison with the "Women's Caucus for Art."
- E. The President shall select a committee to write a position paper.
- V. MEETING: An annual business meeting will be held during the NAEA's national convention.
- VI. AMENDMENTS: Amendments to the By-Laws may be proposed in a caucus journal prior to the annual business meeting and voted on at the meeting. Amendments may also be proposed from the floor at the business meeting in which case they will be posted at the registration table and voted on the last day of the convention. A simple majority of members voting shall ratify an amendment.

***IV - D - 2 Is an amendment submitted for approval at the 1976 business meeting.



WAY TO GO, DUDE! MEN DOMINATE ALMOST EVERY ART DEPARTMENT IN THE U.S. YOU'RE SURE TO GET A JOB!

ART DEPARTMENT	% FACULTY WHO ARE MALE	% OF HIGHER- RANKING FACULTY WHO ARE MALE
U of South Carolina	100	100
Utah State	90	100
Western Michigan U	90	89
Notre Dame	89	100
Michigan State	89	87
Colorado State	88	90
New Mexico State	87	100
Louisiana State	87	83
University of Tulsa	86	100
Massachusetts College of Art	86	won't tell
New York Academy of Art	85	100
U of Wisconsin, Milwaukee	84	84
U of Georgia	82	95
U of Washington, Seattle	81	86
U of Florida, Gainesville	81	73
U of Kansas	81	88
U of Wisconsin, Madison	80	86
U of Idaho	77	85
U of Kentucky	77	75
Cornell	76	72
School of Visual Arts, NYC	75	won't tell
U of Texas, Austin	74	87
Hunter College	74	60
UCLA	70	100
USC	70	75
Yale	68	89
U of Houston	67	66
U of Pennsylvania	60	100

Many of these schools are interviewing for faculty positions this year at the CAA conference. All but 2 have a majority of female students.

Statistical source: The CAA Directory of MFA Programs in the Visual Arts

GUERRILLA GUIDE

332 LaGuardia Place #237
NY NY 10012

BOOK REVIEW

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

TITLE: *The Blue House: The World of Frida Kahlo*

AUTHOR: Erika Billeter

PUBLISHER: University of Washington Press, 1993

ISBN: 0-295-97328-5

The mysterious, magnetic aura of Mexican artist Frida Kahlo (1907-1954) grows every year, with more and more admirers seeking out her works and desiring additional information about her life. She inspires an almost religious devotion. She has also become an archetype for Mexico and its art. Kahlo represents a unique receptacle of that country's cultural elements—the pre-Columbian, the folk art, the old world influences—mixed with cubist and surrealist influences of the time in which she lived.

Frida Kahlo's works are small in number—only about 100 oil paintings and a few dozen drawings, and small in size. Yet her art fascinates and disturbs the viewer as they mirror her life, her suffering, her passion.

Women, in particular, are drawn to her work, as Editor Erika Billeter explains, "because, through her person and her work, they can identify themselves, for the first time, as women. Frida Kahlo is the first artist in history to have departed from the male principle of art." She notes that Kahlo's work reflects her situation in her own way... "far from contemporary history...and trends, [she] placed herself on the most dangerous path, that of a loner. She followed this path unconditionally, free from the desire for approval from others. She painted for herself and

still captured the interest of the art world."

Kahlo has captured so much attention that one exhibition of her work follows another, and one publication replaces a previous one. The book shelf is filled with homages to this popular artist. So, what does *The Blue House: The World of Frida Kahlo* offer that other books do not? The answer, briefly, is that it is remarkably thorough. It includes materials, reproductions, perspectives and images not available elsewhere. It is an incredibly lavish publication with dozens of photographs of the artist at work and play, beautiful color reproductions of her famous and less well known paintings, copies of her letters, and doodles. There is something for everyone!

The Blue House in the title which refers to Kahlo's family home in the south of Mexico City, would seem to indicate that it is a theme for the book. Billeter points out that "Frida Kahlo was born in the Blue House and died there in 1954. Frida spent most of her lifetime in that blue house. It was her refuge, the place in which most of her pictures were created. It was her birthplace and her grave. (Her ashes are kept there in an urn.) . . . Within the walls of the Blue House Frida's suffering was transformed into a creativity that liberated her from all traditions." However, only two chapters are specifically related to *The Blue House*: Elena Poniatowska's "Frida Kahlo's Blue House," and "The Blue House" photographed by Mariana Yampolsky. Poniatowska describes the rooms of the blue, high-walled, windowless compound in Coyoacan.

She mentions the items to be found there and what Frida may have done, work, and touched in each of the rooms.

Handsome photos of the rooms and their contents accompany the text. This is followed by a chapter of photographs only (no captions are even used). Yampolsky captures the exterior walls, gardens, sculptures, as well as interior shots of Kahlo's studio and bedroom.

There are no more direct references to the title's, *The Blue House* other than by intimation of where Kahlo created her work and lived her life. Other chapters are devoted to a variety of subjects: an examination of a single painting, *My Birth*, "Paintings and Drawings," "Frida and her Friends" as well as a section on the "Paintings by Friends and Contemporaries: Realist—surrealism—Magic Realism." This chapter features two pages of text, followed by 30 color plates, with no individual information (beyond title and artist). This may seem a bit unexpected and unnecessary. Editor Billeter justifies this luxury by stating "a glance at the painter friends and contemporaries of Frida makes it clear that she, as a painter, was amazingly lucky to have been surrounded by such important artists...she did not work in a vacuum." Perhaps so, but a huge amount of space is given over to these contemporaries. Yet, by putting Kahlo into a context (even one so superficially established) makes this book different and better from others that leave the viewer in ignorance of how Kahlo fit into the artistic milieu that prevailed in Mexico after the Revolution.

The chapter on "The Intuition of Retablo Painters and the Passion of Frida" is illuminating in terms of demonstrating the iconographic precedence of Kahlo's art. Retablos (votive paintings) evoke strong feelings for the inexplicable miraculous events depicted. Kahlo employed the retablo style in much of her work and she was constantly inspired by this rich,

complex folk art. It is appropriate to include this brief chapter to show Kahlo's expressive roots.

The book concludes with an abridged, but sufficient chronology of Kahlo's life, organized according to significant years and activities, which highlights direct quotes from a variety of her correspondents. There are also biographies for her friends and contemporaries.

This book, published as an exhibition catalog for *The World of Frida Kahlo* (Schirn Kunsthalle, Frankfurt, March 6 - May 23, 1993; Museum of Fine Arts, Houston, June 6 - August 29, 1993), is a compilation of interesting information about a fascinating artist. It is not arranged in a clearly sequential manner which makes for a somewhat disjointed presentation. However, if readers persevere from beginning to end (even in a random order), they will have a rich context for understanding one of the art world's leading figures. Having read a number of previous publications on Frida Kahlo, I still discovered more fact and food-for-thought here. Having visited The Blue House in Coyoacan, I found the photos to be accurate and to evoke my memories of the spiritual atmosphere as well as the physical reality of the museum.

This catalog is a handsome and valuable contribution to the growing body of information on one of the most charismatic artists of the 20th Century. If you like Frida Kahlo, you'll love this book!



BOOK REVIEW

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

TITLE: *Suzanne Valadon* (Universal Series on Women Artists)
AUTHOR: Therese Diamond Rosinsky
PUBLISHER: Universe Publishing, New York, 1994
ISBN: 0-87663-777-2
PRICE: \$14.95, paperback

The Universe Series on Women Artists is a new series of monographs surveying the work of women artists. One of the first of these concise and readable books is devoted to the life and art of Suzanne Valadon (1865-1938), who richly deserves recognition for her contributions to 20th century art history.

Born Marie-Clementine, Suzanne Valadon overcame the obstacles of her low social class, her mother's indifference, her gender, her lack of education, her early careers, an alcoholic son, her own fragile emotional health, to set a new standard for creating art in her time. Initially self-taught, Valadon eventually captured the attention and garnered the respect of Renoir, Degas, Toulouse-Lautrec and the leading gallery dealers of the late 19th and early 20th century. Her style followed no one movement or school and was always uniquely her own, a reflection of her restless spirit and independent attitude.

Valadon's persona is more colorful than any fiction could produce. Yet the artist made up so many stories about herself in an attempt to "mythologize" her early life, that it is difficult to discern the truth. The facts, according to author Rosinsky, are these. Valadon was born September 23, 1865 (not June 6, 1867 as

she said) in a small town in central France. Her mother's husband had been arrested and imprisoned for forgery a year before her birth. (There were two daughters from that union). Her mother, impregnated by a visiting engineer, gave birth to Suzanne, left her older daughters behind, and moved to Paris in hopes of finding work. She became a charwoman. She left Suzanne in the care of a concierge.

When Suzanne was six, she was sent to her older, married half sister. But she was soon sent back to Paris due to her "rotten disposition." Here she was enrolled in a convent day-school where she stayed for four years, learning only the rudiments of reading, writing and arithmetic due to her frequent truancy.

Suzanne held a series of unpleasant jobs until she secured, at 15 years of age, a place in the circus. Throughout her life Valadon offered various versions of her activities in the circus—sometimes saying she was an acrobat, the Snake Woman, an equestrian. There is no proof in any program that she was any of these. Sadly, her circus career was short-lived after she suffered a serious injury in the ring.

Valadon was short (under 5 feet tall), with a "voluptuous figure and a beautiful face, with bright blue eyes and the creamy complexion loved by Renoir" (p.17). These were useful assets when she turned to her next career, modeling in the nude. Renoir, de Chavannes, and Toulouse Lautrec were among her employers. They were also her lovers, according to the tacit understanding at that time that models should also be sexually available to the artist.

At age 20, Valadon gave birth to a son, Maurice Utrillo. The boy was eventu-

ally acknowledged by the Spanish journalist Miguel Utrillo, one of Suzanne's lovers, who promised some financial support. At age 23, Valadon met a wealthy broker, Paul Mosis, and married him. This marriage allowed her the time and funding to pursue her interest in creating her drawings, prints and paintings. From 1896-1909, she and Mosis lived a comfortable life in their suburban home; Maurice attended a country school; Suzanne enjoyed working in her Parisian studio.

However, Maurice soon showed signs of alcoholism, a disease which plagued him all his life. Valadon taught her son to paint as a therapy. Unfortunately, Utrillo's drinking escalated and he had to be hospitalized repeatedly throughout his life.

In 1909, Valadon found conventional suburban life oppressive. She divorced her husband and returned to Montmartre with her mother, her son and her son's friend, Andre Utter. Utter became her muse, her business manager, her lover, and eventually her husband. Theirs was a difficult relationship due to Utrillo's alcoholism, Valadon's irresponsibility with money, and Utter's unfaithfulness, as well as the 21 years difference between the middle-aged artist and her young husband.

Valadon's art career, unlike her domestic life, was excellent. In the 1920's her popularity increased and her work sold well. She earned an international reputation by 1930. In 1938, she had a stroke while painting and died shortly after.

Valadon's life reads like a novel, but Rosinsky is careful to report the facts and to provide documentation. So, the biogra-

phy section of this book remains lively and colorful, yet credible due to the diligent research and documentation by the author.

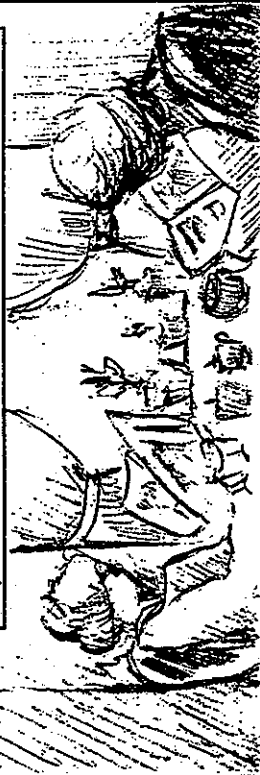
The bulk of the book is devoted to four chapters on Valadon's work, neatly categorized according to subject matter: "Children," "Portraits," "Nudes," and "Landscapes and Still Lifes." Rosinsky provides intelligent, authoritative and thorough interpretation and criticism of several art works in each chapter. She draws us into each work. We study its composition and its message in the context of Valadon's other pieces and in the context of the artist's life. She invites personal viewer involvement by her cogent, critical remarks. She helps the viewer to see more clearly, and to make comparisons, and to draw conclusions. Rosinsky is an excellent guide through Valadon's many images. For example, in discussing Valadon's *Self-Portrait*, 1883, (pastel on paper), Rosinsky writes,

A respect for traditional balance and harmony characterizes the first *Self-Portrait*. The work shows the conventionalism found in academic painting with its simple broad forms outlined in dark blue, stressing the importance of linear drawing . . . The bold asymmetry of the composition and the fluidity of color point to the skill of an experienced draftsman. Only the stiffness of the sitter's pose and the uneven treatment of forms and volumes reminds us that the portrait is the work of a young artist who has not yet fully mastered technique . . . In spite of these minor errors [ear too large, elongated skull, etc.],

by: ZC

NEA is particularly Vulnerable to Republican Congress". . .

"The S & L bailout alone could finance Aid to Dependent Children in all 50 states for five years." "III and I remember reading in a '60's MS that one day's spending world wide on military expenses would feed, clothe, and educate the world for one year!"



WOMEN'S CAUCUS National Art Education Association Affiliate **Make Checks Payable to NAEA Women's Caucus**
MEMBERSHIP FORM **Send to:**

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HOME PHONE: _____

WORK PHONE: _____

Lapel Pin with Logo: \$10



We bitchy, "upper-class," art teachers just wonder, what's wrong with this picture???



Jan 1995

Send to: