

the women's caucus report



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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, books and exhibition reviews, news items, syllabi from courses involving women in art and education.

Deadline for the next issue is August 1, 1998.

Please send your contributions to:
June E. Finnegan, Editor
The Florida State University
Department of Art Education
123 Carothers Hall
Tallahassee, FL 32306-3014



Joan Livingstone to Speak at Women's Caucus Luncheon

Joan Livingstone will be the speaker at the Women's Caucus Luncheon. A pioneer of handiwork and feminist theory, Livingstone helped move the fibre genre into the mainstream of contemporary art. Joyce Fernades describes Livingstone's work in a recent exhibition catalogue as, "represent[ing] a long term investigation that attempts to understand the human form, its tensions, desires, and power. Since the early 70s, Livingstone has used felt in her work, a material rich with multiple references." Livingstone will address the impact technology has had on her own work and her role as an art educator at the School of the Art Institute of Chicago. A flyer is enclosed in this issue of *The Report* for you to fill in and mail, along with your check, to Kathy Desmond, Women's Caucus Treasurer. Registration forms are due by March 20.

The Women's Caucus Conference Schedule is published on page 5 of this issue. There have been two scheduling changes noted below. In addition to the luncheon, highlights of the Women's Caucus conference schedule include two **Special Extended Sessions.**

The first is **Feminist Goals 2000: Realms, Relevance and Resources, Part VII** presented by Renee Y. Sandell with Kristin G. Congdon, Elizabeth Garber, and Robyn Montana Turner. The session will be held on Friday, April 3 from 7-8:30 in the Waldorf Room. This is an updated time, date, and place from the originally scheduled presentation at 8-8:50 a.m. on Sunday, April 5. Also of note is the second extended session, **Contemporary Feminist Approaches to Art and Education in Women Art Educators IV** presented by Enid Zimmerman with Elizabeth Sacca. The session will be held on Sunday, 8-8:50 a.m. in the Grand Ballroom. This is an updated time, date, and place from the originally scheduled presentation at 1-2:50 p.m. on the same day. Also plan to attend the **Women's Caucus Business Meetings**, and the **Women's Caucus Awards Ceremony** where the June King McFee Award will be presented to Cynthia Colbert and the Mary Jo Rouse Award will be presented to Karen Carroll. Congratulations to Cynthia and Karen for their well-deserved awards!



Letter From the Editor

It's that beautiful time of year again when we can start thinking about sweaters instead of coats and welcome the spring bloom and longer days. The newly emerging warmth inspires creativity, friendships, and renewed energy. I hope that the spirit of spring will encourage your participation and enthusiasm at this year's NAEA conference in Chicago. We are a well-represented force on the schedule this year - thanks to all who are working so hard to make it that way, including those who may attend our presentations as well as to give them.

In this issue, the Women's Caucus Conference Sessions are listed to make your choices easier and more accessible. We have four highlighted sessions, including the two annual Women's Caucus Business Meetings, the two special extended sessions, and the Women's Caucus Awards Ceremony. Warm congratulations to Cynthia Colbert and Karen Carroll,

the recipients of this year's June King McFee Award and Mary J. Rouse Award. We have included also a flyer to invite you to join us at the annual Women's Caucus luncheon.

One of our members, Emily Griffith, has written an extensive history of the Women's Caucus which is published in this issue. Her much-needed work highlights the contribution and evolution of the Caucus since its inception. Her article not only informs us of the work that has been done, but also points to new directions that need to be taken. I would like to thank Emily for her impressive contribution.

I have also included three ads, two of which have appeared previously in The Report. Please keep sending your syllabi to Renee Sandell if you are teaching courses on Women, Art, and Education and journal articles to Laurie Hicks and Ashlee Basinger for the new Journal of Gender Issues in

Art and Education. The new ad is a Call for Manuscript Proposals on "Making Invisible Histories of Art Education Visible," to be published by the NAEA and edited by Women's Caucus members Paul Bolin, Kristin Congdon, and Doug Blandy. I have no doubt that members of this group have something to contribute to the new anthology. The editors will be presenting more on this on Wednesday, April 1 at 9:00-9:50 a.m. in the Lake Ontario room at the convention.

In the next issue, we will report on convention related news. Please send short articles pertaining to events, issues or concerns that arose while in Chicago - photographs are especially welcomed.

See you in Chicago!

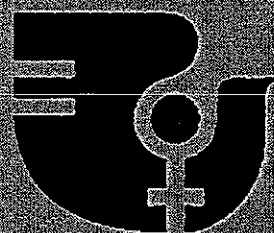
June Finnegan



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Join the Women's Caucus Listserve!

To subscribe to the listserve,
email to: listserv@listserv.arizona.edu.

In the body of the message write only:
sub naeawomen your name
(for example: sub naeawomen Yvonne Gaudelius)

To respond to a posting on the listserve,
write to: naeawomen@listserv.arizona.edu

CALL FOR MANUSCRIPT PROPOSALS

Making Invisible Histories of Art Education Visible

Paul Bolin, Kristin G. Congdon, Doug Blandy, Editors

Publisher: The National Art Education Association

Purpose: To introduce art educators and other professionals concerned with art and culture to historical perspectives on art education (1930-present) in the United States and Canada that is inclusive of stories, experiences, teaching methods, and cultural groups whose art education histories have not been fully explored and documented.
Emphasis is placed on personal narratives to the greatest extent possible.

Sections: This anthology will include three sections:

Formal education settings
(public and private schools, pre-school through higher education)

Museums and community arts settings

Folk group settings

Kinds of Manuscripts:

Two general types will be accepted:

Research chapters of approximately 12-18 pages and 1-2 page personal testimonials about a mentor.

If you respond with a proposed research chapter, please send 3 copies of a 1 page abstract and 1-2 page outline. Responses to the call with a proposed testimonial, please send 3 copies of a 1 page abstract. All responses should be directed to:

**Postmark
Deadline:
May 1, 1998**

Dr. Doug Blandy
Arts and Administration Program
School of Architecture and Allied Arts
University of Oregon, Eugene, OR 97403

Special Note: Please review your calendar as you consider responding to the call. The editors must adhere to the timeline that follows in order to meet the publishers' deadline. **Timeline:** Abstracts and outlines due **May 1, 1998.**

Manuscripts with suggested revisions will be sent to authors from editors by **November 30, 1998.**

Authors return final manuscripts to editors, paper and disk copies by **December 30, 1998.**

For more information, attend the editors' "Research" presentation on Wednesday, April 1 from 9:00-9:50 a.m. in the Lake Ontario room at the convention.

1998 Women's Caucus Award Winners

The June King McFee Award

The 1997 recipient of the June King McFee Award is **Cynthia Colbert**. 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) |
| 1995 | Karen Hamblen (LA) |
| 1996 | Carmen Armstrong (IL) |
| 1997 | Rogena Degge (OR) |

*Year Initiated

The Mary J. Rouse Award

The 1997 recipient of the Mary J. Rouse Award is **Karen Carroll**. 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) |
| 1995 | Christine Thompson (IL) |
| 1996 | not given |
| 1997 | Doug Blandy (OR) |

*Year initiated



1998 NAEA Women's Caucus Conference Sessions Schedule

Chicago, IL April 1998

Wednesday, April 1

(Research)

9:00-9:50 a.m.

Making Invisible Histories of Art
Education Visible

Douglas E. Blandy with Paul Bolin,
Kristin G. Congdon
Lake Ontario

Thursday, April 2

(Business Meeting)

5:00-5:50 p.m.

Women's Caucus Executive Business
Meeting

Elizabeth Garber and
Yvonne Gaudelius
McCormick

Friday, April 3

8:00-8:50 a.m.

Identity, Censorship and Cyberspace:
Using the Internet to Bring Diversity
Into the Art Education Classroom
Carole M. Woodlock
Waldorf

11:00-11:50 a.m.

Women's Artwork
Billi R. S. Rothove with Emma Said
Waldorf

12:00-12:25 p.m.

Sun, Wind and Water:
Gendered Perspectives in Temporal
Environmental Art
Mary L. Wyrick
Waldorf

12:25-12:50 p.m.

Art Teachers Can Prevent
Appropriation of Aboriginal Culture
Elizabeth Sacca with Katsi'tsákwás
Ellen Gabriel
Waldorf

2:00-2:50 p.m.

Teaching a Course on Women,
Art and Education
June E. Finnegan
Waldorf

3:00-3:50 p.m.

Exploring the Research on Advertising
and Its Messages About Women
Sally A. Myers
Waldorf

4:00-4:50 p.m.

Critical Interpretation of Youth Films
Bonnie L. MacDonald
Waldorf

7:00-8:50 p.m.

Special Extended Session
Feminist Goals 2000: Realms,
Relevance and Resources, Part VII
Presented by: Renee Y. Sandell with
Kristin G. Congdon, Elizabeth
Garber, Robyn Montana Turner
Waldorf

Saturday, April 4

8:00-8:50 a.m.

An Historical Survey of U.S. Women
Watercolor Painters from the 1850's to
the Present
Frances E. Thurber
Waldorf

11:00-11:50 a.m.

The Aesthetics of Commerce:
Barbie and Born to Shop
Grace M. Deniston
Waldorf

12:00-12:50 p.m.

Gender, Art, and Identity:
Quilting Stories
Rita L. Irwin and Aileen Neale
Waldorf

12:00-1:30 p.m.

The Women's Caucus Luncheon
The Museum of Contemporary Art
220 East Chicago Avenue
(See flyer insert)

2:00-2:50 p.m.

Challenges for Feminist Art Educators
in the Next Millennium
Laurie R. Baxter with Kathleen
Desmond, Cynthia Colbert
Museum of Contemporary Art

4:00-4:50 p.m.

Feminist Art Stories
Cheryl L. Williams
Waldorf

5:00-5:50 p.m.

Business Meeting
Chaired by Co-President Yvonne
Gaudelius
Waldorf

7:00-8:50 p.m.

Women's Caucus Awards Ceremony
Presentation of the June King McFee
Award and the Mary Rouse Award
Chaired by Elizabeth Garber and
Yvonne Gaudelius
Joliet

Sunday, April 5

8:00-9:50 a.m.

Special Extended Session
Contemporary Feminist Approaches
to Art and Education in
Women Art Educators IV
Enid Zimmerman with
Elizabeth Sacca
Grand Ballroom

10:00-10:50 a.m.

Feminist Aesthetics
and Ethical Questions
Yvonne Gaudelius
Waldorf

12:00-12:50 p.m.

Bodies of Poser: Marks, Muscle, and
the Aesthetics of Women's Bodies
Laurie Hicks
Waldorf



A History of the National Art Education Association's Women's Caucus

*Emily Griffith
Concordia University
Montreal, Quebec, Canada*

In this research paper I will discuss the history of the Women's Caucus of the National Art Education Association by focusing on some of the important events and figures that shaped the decades from the 1970s through to the 1990s. I actually discovered this group by accident, flipping through a book for another research paper. It was not until I decided to write about its history that I learned it had not been done before. I spent two weeks making contacts by e-mail and just when I thought no information could be found, Georgia Collins, an eminent feminist scholar in Art Education, generously sent me what archival material she had. I am aware that this material is not complete and that more information exists, and for these reasons, this is largely a work in progress.

The Women's Caucus was created at the annual National Art Education Association (NAEA) meetings in Chicago in April 1974. There, two separate groups of women met to discuss ways to improve the status of women in art education. They united to form the Women's Caucus under the co-leadership of Frances Heussenstamm of Teachers College, Columbia University, and Judy Loeb of Eastern Michigan University. Written by-laws were drafted by Judy Loeb in 1975 and were modelled on those of the Women's Caucus for Art. They included the official name of the organization as well as procedures regarding membership, officers as executive committee, board of directors, meetings, and amendments. It was stated that the purpose of the Caucus was to: "... represent and to work to advance the concerns of women art educators and artists."¹

Also in 1975 the Women's Caucus was granted Affiliate group status by the NAEA Board of Directors. In April 1976 an official position statement, coordinated by Sandra Packard, was unanimously adopted by the Women's Caucus membership. It

began: "... the National Art Education Association's Women's Caucus exists to eradicate sexual discrimination in all areas of art education and to support women art educators in their professional endeavors."² Also included with the position statement were the roles of the Women's Caucus: to increase and support action on behalf of equality for women and to provide supportive and educational services for women. Recommendations for the NAEA included: support for equity for women within the organization; be a public advocate for the elimination of gender discrimination and stereotyping in the art education profession; and acting as an educational agent for positive change.³ As well, the Women's Caucus outlined three major areas of concern

- (1) to stimulate and encourage research on the status and needs of women in our profession,
- (2) to educate ourselves and others on the discrimination now occurring and on the contribution of women in our profession, and
- (3) to bring about direct action to alter unfavorable situations for women art educators.⁴

After the inception of its by-laws and position statement, the Women's Caucus started publishing a newsletter called The Report in 1975. In it, research articles, funding sources for non-sexist art education, bibliographies on women and on art, book reviews, and speeches by Women's Caucus award winners have appeared along with business policy membership information. In addition to this publication, two awards were established: the June King McFee award, started in 1975, in recognition of outstanding service to art education, and the Mary J. Rouse award, begun in 1979, in recognition of the contributions of an early professional to the field of art education.

The 1970s were very busy years for the Women's Caucus first presidents Judy Loeb (1975-76), Sandra Packard (1976-78), and Rogena Degge (1979-80). After its creation, the commencement of The Report, and the establishment of its two

awards, Women's Caucus members attended their first NAEA conference in April 1975 in Miami. There, they sponsored an invited talk by June King McFee called "Women: Perspectives and Projections" and organized an open "rap room" for women. In 1976 the Women's Caucus began to hold its own program sessions. The second conference, held in April 1976 in St. Louis, focused on the theme "Rising Aspirations: The Future of Women in Art Education." In 1977, the caucus theme at the national convention in Philadelphia was "Celebrate Women." The fourth conference, held in Houston in March 1978, was built around the theme "Strategies for Success" and continued the practice of providing a forum for research on women, minorities, gender differences, and their effects on art education.

In 1976 a task force was organized for the expressed purpose of implementing the official position statement that had been ratified in April of that year by the Women's Caucus in St. Louis. Six Task Force committees were established, each with a director reporting to the Task Force Chairperson, Meg Hicks, who in turn was responsible to the Board. Each of these six Task Forces was assigned the responsibility for implementing a specific segment of the Official Position Statement. However, by 1978 it was recommended that the Task Force be abandoned and that instead, three commissions be established to carry out the objectives of the Position Statement: Professional Rights and Responsibilities; Information/Education; and Research/Resource Development. In a Task Force Report, Caucus member Georgia Collins wrote:

... the Task Force is not functioning; too militaristic and bureau-cratic for our small organization...

The evolutionary problems that have and continue to beset the Task Force include those of structure, purpose, continuity, and renewal. In short, they are in microcosm those confronting not only the NAEA Women's Caucus, but the Women's Movement itself.⁵

The tone of this report also forecasted the newly troubled times for the Women's Caucus that began in 1979. Despite successful conferences and publications, the Women's Caucus struggled with political turmoil, financial difficulties and declining membership. In an editorial of The Report, Renee Sandell outlined solutions for the Caucus to remain viable and productive:

... we should (1) reassess and update our goals to serve the needs of our membership and of the field of art education, (2) take pride in the Caucus and contribute by sharing the work, and (3) strive to acquire new members.⁶

Fortunately, the 1980s proved to be a prosperous decade. The Presidents of the Women's Caucus were Enid Zimmerman (1980-81), Ann Sherman (1981-83), Renee Sandell (1983-84), Christy Park (1984-85), Mary Ann Stankiewicz (1985-86), Heather Anderson (1986-88), and Ann Gregory (1988-89). In the fall of 1979, arguments were put forth that the Women's Caucus should meet apart from the NAEA convention in Atlanta in 1980. This was based on the fact that the state of Georgia had not ratified the Equal Rights Amendment. The Report published results from a survey of Women's Caucus members on whether they should attend the Atlanta conference. 28% felt that they should completely boycott Atlanta while 72% suggested meeting in the E.R.A. state of Ohio, but scheduling one business/informational meeting in Atlanta for the Atlanta-based members and for other interested persons who could not travel to Ohio yet wanted to remain or be involved. President Roëna Degge expressed her opinion in a letter to members and supporters of the Women's Caucus:

Not going to Atlanta creates personal and professional frustrations for most of us. We want to share, learn and be reunited with colleagues; we want to advance our larger, general goals and support NAEA. The national conference is one place to do that. Personally, I believe we cannot ever achieve our NAEA goals without human equality as "a given." If it were not "a given", the ERA would never have emerged. A strong, ethical stance for these rights seems, for me, an undeniable responsibility of educators.⁷

Consequently, in March 1980 the NAEA Women's Caucus met at the Ohio State University in Columbus for three days. During that meeting, members wrote letters to be taken to Atlanta as part of "In Absentia," a collection of statements coordinated by Ann Sherman and Renee Sandell to communicate to NAEA members the ideas and goals of the Women's Caucus members. In 1981 the Women's Caucus rejoined with the NAEA for their conference in Chicago but were faced with a similar situation since Illinois had not ratified the E.R.A. amendment by the convention date. Again, In Absentia letters from the Women's Caucus were taken to the Chicago conference. President Ann Sherman wrote that "working for equal rights is a necessary part of working for the human right of education for all."⁸

In a letter to Caucus members dated September 9, 1980 from President Enid Zimmerman, another problem regarding the Chicago conference evolved. Ms. Zimmerman reported that for those attending the conference, the Women's Caucus was to be given two Super Sessions to present their annual awards. The Super Sessions each ran about one hour and thus, the Women's Caucus would have two unprecedented hours of national exposure at the Chicago convention. However, in a subsequent letter dated February 17, 1981, Ms. Zimmerman was forced to explain that the two promised Award Super Sessions would not take place as scheduled. She stated that the NAEA Board of Directors would not allow affiliates to hold competitive sessions, such as Super Sessions, at prime-time during the NAEA conference. This regulation was not known when the Women's Caucus was offered two Award Super Sessions and thus, the two presentations were rescheduled for a Sunday evening.⁹

Conferences continued every year with lectures and the presentation of the two annual awards. By the end of the 1983 Detroit conference, membership in the Women's Caucus had grown to 120 and reflected the concern that the caucus support women art educators at all levels. Also from 1980-83, the Task Force re-emerged only to then be officially disbanded. In those three years it functioned much like an ad hoc committee on the problem of Caucus visibility at the Chicago NAEA conference. During this time, the Task Force also formalized its emergent ad hoc structure into something resembling

standing committees and added a committee on Speakers.

In a 1982 issue of NAEA News, Women's Caucus President Ann Sherman reported that the two primary goals of the Women's Caucus were decentralization and research. In the area of decentralization, an attempt was made to place more responsibility on the Women's Caucus board members as well as establishing state representatives who would encourage state and local level participation in the Caucus. In the area of research, the Women's Caucus published information and encouraged research in such areas as history of women art educators, explication of sexist views which pervaded some of the philosophies utilized in art education, and psychological research pertinent to nonsexist arts education. During this time there were two important publications by Caucus members: the monograph called Women Art Educators, which began in 1982 by Enid Zimmerman and Mary Ann Stankiewicz and followed with two subsequent volumes in 1985 and 1993, and the book Women, Art, and Education, written by Georgia Collins and Renee Sandell in 1984. In closing her report Ann Sherman said:

This past year has been a very encouraging one for the Women's Caucus. We have seen research published in art education journals, the beginnings of state level participation, the inclusion of such speakers as Alice Neel on the national program, and the election of art educators concerned with equity to NAEA offices. The support of the NAEA Board and staff in promoting non-sexist arts education has been commendable.¹⁰

By 1985 the Women's Caucus membership had grown to 130. In the minutes of the Business Meeting from that year, some new improvements were suggested. First, there was a motion that the Women's Caucus write a statement concerning its views of the "Professional Standards and Codes of Ethics" and submit it to the NAEA States' Assembly. Second, there was a discussion concerning how to involve more elementary art educators in Caucus activities, since most elementary art teachers were female. It was suggested that the Women's Caucus statement concerning its views on the "Professional Standards and Codes of Ethics" be mailed to all Caucus

members for review and comments. Then once the Women's Caucus position statement was fully formulated, that it be mailed to female elementary art teachers. The Business Meeting ended that year with a plea to have meaningful officer and coordinator positions, with clearly defined roles, so that the individuals who held these positions could find them more valuable.¹¹

The 1988 Business Meeting of the NAEA Women's Caucus was held in April in Los Angeles. Membership had increased to 166 members in one year. Newly appointed President Anne Gregory stated that she planned to work on ways to encourage increased membership in the Caucus, especially in regard to new student membership. She also planned to see that more deserving women were nominated for awards. After years of instability, the Caucus finally reported a stable financial condition due in part to an increase in membership dues. Also at the meeting, it was agreed that a survey should be printed in The Report asking members for their ideas concerning what issues they think should be the focal point of the Caucus in upcoming years. In conclusion it was viewed that, "the Caucus needs to become a more activist organization."¹²

So far, the 1990s have produced a united and active Women's Caucus under the leadership of Carmen Armstrong (1990-92), Kristin Congdon (1992-94), and with the beginning of co-presidencies, Kathleen Connors and Laurie Hicks (1994-96), and Elizabeth Garber and Yvonne Gaudelius (1996-97). The 1992 NAEA conference was held in Phoenix despite some reluctance as the state of Arizona has failed to honour the birthday of Dr. Martin Luther King, Jr. This was the focus of considerable concern and suggestions that the NAEA not support such a state by conducting a conference there. Instead, an internal conference was organized called "And the Walls Came Tumblin' Down: A Celebration of Diversity, within the 1992 Convention in Phoenix, Arizona" and the Women's Caucus voted to support the general concept of the internal conference. In a letter to NAEA colleagues it was stated that "the theme is an expression of our desire to move both personally, politically, and professionally from a condition of marginality toward respectful interdependence."¹³

Problems arose again concerning the 1995 NAEA conference in Houston, Texas.

Politicians such as House Representatives John Boehner and Dick Army of Texas announced that the Federal Government should not be making grants to artists and arts organizations. Women's Caucus Co-President Kathleen Connors was outraged and expressed hesitancy in giving support to the state of Texas. She stated that "[the Republicans] 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."¹⁴ The conference, however, went ahead as planned.

In 1993 and in light of the marked increase in the number of women's activist groups which were being formed, many members of the Women's Caucus felt it was time for them to be more proactive. Caucus members Renee Sandell, Georgia Collins, and Elizabeth Garber among others, began developing a series of flyers called Educational Equity Tips. They consisted of one sheet flyers on such various topics as sexual harassment, the male gaze, non-sexist hiring practices, and non-sexist television shows. It was their hope to make sure these flyers got in the hands of teachers, parents, administrators, students, museum personnel, and others.

In a 1993 issue of The Report it was suggested that the Caucus review its by-laws. Caucus members also discussed what issues they felt were most important. They included: Curricular Issues: feminist criticism, inclusion of women artists; Equity Issues: sexual harassment, hiring, tenure and promotion; Leadership Issues: making connections with other women's groups and with NAEA Affiliates. A proposal was also made to change the title of Women's Caucus to The Caucus on Gender Issues. It was explained that the Women's Caucus had expanded their range of efforts to include issues of gay and lesbian rights and counter-prejudice against "advanced white males". Some members preferred the concept of gender for several reasons: it refers to masculine and feminine roles; it contains positive human qualities of both sexes; and is neutral regarding issues of sexual orientation. The statement was made to initiate discussion yet it appears that nothing came of the request.

Also included in this issue was a briefing paper responding to the Recognizing Excellence Agenda by President Kristin Congdon. In it, she drew attention to some of the more pressing equity issues in

art education in the spirit of the NAEA reform initiatives. They included: restructuring the nation's art curricula to provide art education for all Americans; reforming the educational system to provide excellent art education for all Americans; reaching the American public through the creation of a national atmosphere which encourages artistic thinking for all citizens; and recognizing that with success, every American will have the opportunity to explore and understand their world through education in the visual arts. Congdon concluded by stating "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."¹⁵

More changes occurred for the Women's Caucus in 1996. They included a revision of the by-laws, election of some of the Caucus officers, a brochure describing the Caucus, the raising of Caucus dues to cover the costs of The Report, and the publication of a new journal called The Journal of Gender Issues in Art and Education. The new journal is supported by the Women's Caucus membership and an annual grant from the Elizabeth Warren Graves Art Fund (Department of Art, University of Maine). It is published annually to encourage and promote an understanding of how gender and gender-related situations affect art, art knowledge and the learning process.

In conclusion, the Women's Caucus has grown and matured in its three decade existence. It has struggled through financial difficulties and declining membership to remain a strong voice for equal rights in art education. While changes have been sought and improvements made, the Women's Caucus has continued to work towards the resolution of three issues within the NAEA: (1) the status of NAEA affiliates, (2) the use of non-sexist language in publications and conference job titles, and (3) support of equal rights for women. As Sandra Packard wrote in 1974:

The Women's Caucus is raising consciousnesses, and bringing about new friendships and cooperation among women in our field. We now have a vehicle for bringing our influence to bear on the politics and practices that seriously affect women in art education. But this is not just a women's issue, what benefits women should benefit both the profession as a whole and all the children and adults our profession reaches.¹⁶

Ms. Griffith earned a B.A. Honours in Art History from Queen's University, Kingston, Ontario, Canada. She is working in the area of museum education with a focus on women's issues in the museum setting at Concordia University in Montreal.

Notes

- 1 The Women's Caucus Report. Winter 1994-95 (54): 17.
- 2 Georgia Collins and Renee Sandell. Women, Art, and Education. Reston, Virginia: National Art Education Association, 1984: 128.
- 3 The Women's Caucus Report. Summer 1991 (47): 4-5.
- 4 Sandra Packard. "Finally! A Women's Caucus in Art Education." The Feminist Art Journal 3.3 (Fall 1974): 15.
- 5 draft version of Task Force Report for April 1982: 1-3.
- 6 The Women's Caucus Report. Fall 1979 (16): 10.
- 7 personal letter to members and supporters of the NAEA Women's Caucus, from Rogena Degge, President. August 31, 1979.
- 8 The Women's Caucus Report. Summer 1991 (47): 12.
- 9 personal letters to Board members of the Women's Caucus, from President Enid Zimmerman.
- 10 clipping from NAEA News. April 1982.
- 11 The Women's Caucus Report. Fall 1985 (31): 5.
- 12 The Women's Caucus Report. 1989 (41): 14.
- 13 The Women's Caucus Report. Summer 1991 (47): 3.
- 14 The Women's Caucus Report. Winter 1994-95 (54): 3.
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- 16 Packard, 15.

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Call for Syllabi Women, Art and Education Courses



Renee Sandell is soliciting your course syllabi for Women, Art and Education courses, as well as any effective feminist teaching strategies, for all educational levels, along with lists of instructional materials and references. Renee will compile these materials for used by interested Caucus members.

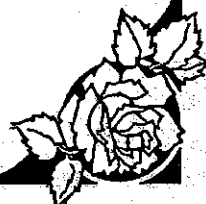
Send two copies of these materials to:

**Dr. Renee Sandell
6012 Onondaga Rd.
Bethesda, Maryland
20816**



"I do not want to die. . . until I have faithfully made the most of my talent and cultivated the seed that was placed in me until the last small twig has grown."

Käthe Kollwitz



NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS

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The Journal of Gender Issues in Art and Education

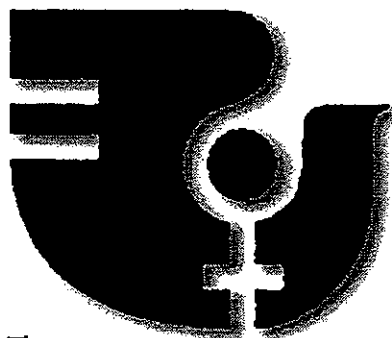
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Last year, the Women's Caucus approved the development of a new journal, The Journal of Gender Issues in Art and Education. Supported by the Women's Caucus membership and an annual grant from the Elizabeth Warren Graves Art Fund (Department of Art, University of Maine), The Journal of Gender Issues in Art and Education will be published annually to encourage and promote an understanding of how gender and gender-related situations affect art, art knowledge and the learning process. The journal will be distributed to all members of the Women's Caucus and will be available for purchase by libraries and others interested in issues of gender.

To be considered, manuscripts should be between 3,500-6,000 words in length (approximately 16-24 double-spaced, typed pages) and prepared according to the APA Style Manual (4th ed.).

Authors must include a short abstract and a separate title page. The title page should include 1) the title of the manuscript being submitted; 2) each author's full name, institutional affiliation, address, phone number and e-mail address when possible; and 3) a running head. The first page of the manuscript should include the title, with successive pages indicating only page numbers and running head. As all manuscripts are blind reviewed, the author's name



should be included only on the title page. Submit four clear copies (single-sided) of each manuscript along with a self-addressed, stamped envelope for the return of all copies following the review process.

Submissions are reviewed by three members of the journal's review board.

Due to the time needed for this review process, final decisions on manuscripts may take from three to five months. Accepted manuscripts will be published as soon as possible following acceptance. Final submission of accepted manuscripts must include both printed (hard copy) and disk copies. Disk copies must be on a 3.5" high-density disk (Mac, DOS, or Windows).

The Journal of Gender Issues in Art and Education will consider for publication manuscripts which address gender issues in the context of visual arts education theory and practice.

Manuscripts should be sent to:

The Journal of Gender Issues in Art and Education

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