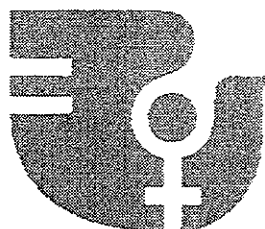


the women's caucus report



Winter 1997 / 1998
Issue Number 57

National Art Education Association Affiliate

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Degge and Blandy Awarded McFee and Rouse Awards at the 1997 NAEA Convention



Rogena Degge (right), winner of the June King McFee Award, and Doug Blandy (left), winner of the Mary J. Rouse Award, celebrate their accomplishments at the Women's Caucus luncheon at the national convention in New Orleans. Their acceptance speeches are presented in this issue.

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 the next issue is December 1, 1997.

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



*(Left to right)
Georgia Collins,
Enid Zimmerman,
Renee Sandell,
and Rogena Degge
enjoy the
luncheon meeting
in which New
Orleans artist
Emery Clark
presented her
work.*



Anne Gregory

**A Phenomenal Woman
Who Devoted Her Life
to Art Education
(1939-1997)**

Dr. Anne Gregory, our beloved colleague, died on September 3, at the age of 58, of a heart attack. But before that she lived. Fully. Gloriously. Generously.

Professionally. Anne was an art educator extraordinaire, who devoted her life to the field of art education. She exemplified Maya Angelou's phenomenal woman. It was in the sun of her smile, the joy of her feet, the grace of her style. She did not have to talk real loud. She made us proud. Phenomenally, phenomenal woman was Anne.

Anne was a truly unique individual. She walked tall, had a clear sense of purpose, was not intimidated by titles or situations. She was fearless when it came to asking questions or discussing sensitive professional issues. Anne poked gentle fun at life's largest dragons and they stopped breathing fire. She was a bold and dynamic leader, never shy. She loved being in charge, but she empowered individuals to shape their own ideas and destiny.

Dr. Anne Gregory received her master's and doctoral degrees from Teachers College, Columbia University. She taught at California State, West Texas and New Mexico State Universities and at Purdue. For the past ten years, Anne taught secondary art in Los Angeles to mainly Hispanic students, providing them with creative multi-cultural lessons.

Anne published over 40 articles, including 13 in *School Arts*, 5 in *Art Education*, and featured chapters in *Women Art Educators I, II, & III* about Ruth Elise Halvorsen, Ruth M. Ebhen, and Natalie Robinson Cole. Anne was working on several additional articles about the lives of women artist/teachers. Anne published many articles on calligraphy, which she studied in-depth for over thirty years. She was also compil-



ing interviews with past presidents of NAEA and developing them for publication.

During the past twenty-five years, Anne never missed presenting at a NAEA National Convention. At the time of her death, Anne was serving on the Board of Directors as NAEA's Pacific Regional Vice-President. Over the years, she served in many positions of leadership, including President of the Women's Caucus from 1987-90, Women's Caucus Representative to the Delegate's Assembly from 1982-86, USSEA's Vice-President 1986-87, and as USSEA's Child Art Exhibition Director from 1982-87, during which time she organized international exhibitions displayed in Rio de Janeiro, Vancouver, Hamburg, Montreal, and Glasgow. Along with her national officer positions, Anne held many state and local positions such as President of the Art Educators/LA in 1993-94. In whatever position Anne served, she served with excellence. Her work was thorough and on time.

But Anne was far more than the sum of her professional accomplishments: She was a phenomenally phenomenal woman. She was a woman who dared. She was fiercely independent, strong-spirited, and had boundless energy. She

filled each moment passionately. She made it seem as if she was everywhere and, over her 35-year professional career, she pretty much was. In 1995, Anne and I arrived in Washington, D. C., two days early before and the NAEA Board of Directors meeting, so we could visit five art museums and twelve galleries. Anne was enthusiastic, dedicated, witty, vivacious, kind, and unpretentious. She addressed issues with intellectual depth, openness, honesty, and courage. She thoroughly researched all issues.

Anne had a British manner about her leadership style. She never forgot to fill each moment with grace. During NAEA Conventions, she loved to sit down with a cup of tea in the evenings to discuss and to reflect upon the significance of the day's events. Ever since I read "when I am an old woman, I shall wear purple," I could visualize Anne and myself in our 80's and 90's, dressed in long purple dresses, still running from program to program during national conventions, trying to attend as many events as possible. Anne was a dear, dear friend and I'll miss her radiance, wisdom, and charm. She will be missed by her art educator colleagues across the country and abroad.

Our profession lost a great woman, years before her time. The day before Anne died, we discussed our remaining professional goals. Anne had many. She wanted to become an NAEA Fellow and to receive the June King McFee Award and the NAEA National Division Art Educator Award - Secondary. Anne was ambitious. She also left a lot of unfinished research projects. Still she was filled with the joy of living life to its fullest and with enthusiasm about her work. Anne was a phenomenally phenomenal woman.

A prayer service was held at St. Peter's Episcopal Church in her hometown of Seattle. Anne's father requested than any donations be made to the Salvation Army in her name.

Maryl Fletcher De Jong

Letter from the Co-Presidents



Elizabeth Garber (left) and Yvonne Gaudelius (right) Co-Presidents, NAEA Women's Caucus

in terms of the content of the course and your approaches to teaching? In asking these questions, we hope to serve more than just a rhetorical function. What we would dearly love is to begin an ongoing discussion of these topics and create an opportunity to share strategies on the Women's Caucus listserve. We see the listserve as creating a space where we can all engage with these issues in an ongoing manner, discussing issues and ideas as we are dealing with them in the classroom. With this in mind, we would like to issue a challenge to everyone reading this letter: Take a few minutes and think of something about your teaching that you would like to share with the rest of us. The topic is open, all we ask is that you choose to share something with the rest of us whether it be a wonderful success, a problem, a request for information, an announcement, a syllabus, or anything else you decide to share. In this way, we can make the listserve an ongoing place for discussion and a valuable resource for all of us.

The listserve address is NAEAWOMEN@ARIZONA.EDU (For information on how to subscribe to the listserve or if you have questions regarding it please contact Elizabeth or Yvonne at the addresses listed in this publication.) If you would like to have something posted to the listserve but do not have access to email, please talk to one of us about it so that we can still have your input and ideas.

On a different matter, over the summer, you should have received a letter from Kathy Desmond, the new Women's Caucus treasurer, detailing your membership status. Thank you to all of you who have joined or renewed your membership this year. For those of you who may not yet have renewed, we encourage you to do so since after this issue we will only be able to send copies of *The Report* to current members. In addition, only current member will receive a copy of the new Women's Caucus journal, *The Journal of Gender Issues in Art & Education*, edited by Laurie Hicks and Ashlee Basinger.

Finally, if you have any concerns or issues that you would like the Women's Caucus

to address, please let us know. We look forward to reading your great ideas on the listserve. Till then.

As this issue goes to press, we are deeply saddened over the deaths of Dr. Anne Gregory and Dr. Vincent Lanier. Anne was an active member of the Women's Caucus for many years, serving as president from 1988-1990. Maryl Fletcher DeJong has kindly agreed to write a memorial to Anne's life, that is included in this issue. Although Vincent was not a member of the Women's Caucus, he was a close friend of Elizabeth's family and mentor to partner Roy Pearson. Among the things he will be remembered for are his commitments to social change and to underrepresented voices in art education, for his early and consistent advocacy of the role of media and popular culture in art education, and for his belief that the aesthetician was the most serviceable model for the general student of art. Not afraid of "telling it like it is," I hope he will also be remembered for his humanist stance, his wit and cynicism (he referred to himself as the "intellectual gadfly of art education"), and for his commitment to people. By an amusing coincidence, our kids dubbed him and his wife "Papa and Mama Dewey" one afternoon as they frolicked in the Laniers' yard. In mourning Vincent and Anne, we also celebrate their lives and the many gifts they made to us as colleagues and friends.

By the time you read this, many of us will have been in classes for a number of weeks so perhaps this is a good time to reflect upon what we have been doing in our classrooms so far. More specifically, what strategies have you been using in your classrooms to teach about gender issues? How do you incorporate gender issues into classes that deal specifically with issues related to women, art and education and into classes that are of a more general nature? What changes do you find yourself making in your classroom, both

1997 Annual Report to the NAEA Board of Directors

Elizabeth Garber and

Yvonne Gaudelius,

Co-Presidents

Submitted on March 22, 1997

1. By-laws

The Women's Caucus By-laws were revised this year and will be put before the membership during the annual business meeting Friday, 21 March, 1997.

2. Mission Statement

A mission statement for the Women's Caucus will be presented at the annual business meeting.

3. Brochure

A draft of an information brochure about the mission, activities, publications, and how to become a member of the caucus will be presented to membership at the annual business meeting.

4. Journal

A new journal, "Journal of Gender Issues in Art Education," has been approved. Laurie Hicks and Ashlee Bassinger are editors. A call for papers has gone out to the membership and has been published in the "NAEA News." It will be published annually. The Journal is supported in part from an \$1800 annual grant from the Elizabeth Warren Graves Art Fund, Department of Art, University of Maine.

5. Women's Caucus Newsletter

The Women's Caucus Report was published in Spring 1987 and distributed to caucus members. Although a semi-annual publication, the fall issue was cancelled due to circumstances beyond our control.

6. NAEA News

Six columns were submitted for this year's "NAEA News."

All but the one for the February 1997 issue have been published.

7. Conference Activities

* An annual business meeting will be held on Friday, 21 March, from 5-5:50.

* An executive meeting will precede this meeting on Thursday, 21 March, from 5-5:50.

* The McFee and Rouse Awards will be held from 7-8:30 on Friday, 21 March.

* Twelve Women's Caucus conference sessions are part of this year's conference program, including the Super Session "Feminist Goals 2000."

* The slide sharing session for members to share slides of their artwork was reinstituted this year, as one of the sessions, by Kathy Desmond and Emma Said.

* The annual luncheon will be held at The Columns Restaurant and will feature as speaker Louisiana environmental artist Emery Clark.

8. Awards

Dr. Rogena Degge is the winner of this year's June King McFee Award. Dr. Doug Blandy is the recipient of the Mary J. Rouse Award. It will be recommended at the annual business meeting that the deadlines for the Rouse and McFee Awards to be moved forward from December 31 to December 1 to allow more time to announce awardees prior to the conference. Criteria for the Rouse Award will also come up for review in the Executive meeting of the Women's Caucus officers.

9. Listserv, Website Index, and Website

* The Women's Caucus has established a listserv for anyone interested in women's and gender issues in art education. The listserv's address is naeaWomen@listserv.arizona.edu and is maintained by Caucus Co-president Elizabeth Garber.

* Underway is work towards an index of Websites, to be published as part of the NAEA index of sites.

* The appointment of a Webmaster to design and maintain a website for the Women's Caucus will be discussed in the Executive Board meeting.

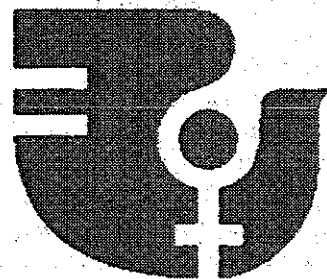
10. Dues

Membership dues were raised by \$5 in New, Renewal/Contributing, Student, and Sustaining categories, to \$20, \$20, \$10, and \$30 respectively. Life member, Sponsor, Benefactor, and Philanthropist categories were kept at \$200, \$100, \$5,000, and \$10,000 respectively. The rise in membership costs reflects the partial cost of the new Journal and increasing costs in mailing and production for the Women's Caucus Report.

11. Elections and appointments

* Terms for positions of Secretary and Treasurer will expire during the convention: elections will take place.

* Appointed positions of Delegates Assembly, NAEA Program Chair, Slide Sharing Coordinator and Student Representative have expired and will be re-appointed this year. A new position of Webmaster will be proposed to the Women's Caucus Executive Board.



Letter From the Editor

As we take on the challenges of the new school year, let us remember those who have inspired us in our profession and shown us that there are always greater heights to be reached. Maryl Fletcher DeJong's moving tribute to Anne Gregory on our inside front cover and Elizabeth Garber's remembrance of Vincent Lanier in her Letter from the Co-Presidents both commemorate how human Anne and Vincent were whose name some of us only knew, and knew well, on paper as Gregory and Lanier. And, although most, if not all of us, knew them through the media only, let us keep in our hearts and our daily lives the compassion and caring of others by which Mother Teresa and Princess Diana lived.

This issue of *The Report* offers new possibilities for art educators. In their Letter from the Co-Presidents, Elizabeth Garber and Yvonne Gaudelius announce the formation of a new listserv for the Women's Caucus. Being a member of a number of listservs over the past few years, I can testify to their remarkable effectiveness in contributing to a broader capability for communication. However, the listserv is only as good as the members who keep it alive, so I encourage everyone to join and activate its potential.

I would like to thank Carole Woodlocke for her role as the outgoing treasurer for the Women's Caucus. We appreciate her fine contribution and support and wish her well. I would also like to thank her for sending me the cover photographs and the photo of our co-presidents for this issue of *The Report*.

I would like to welcome Kathy Desmond as the new treasurer of the Women's Caucus. Kathy worked very hard at getting her new job organized before her departure for London in mid-August. We discovered this summer that many of our members are not up-to-date on paying dues. Please refer to the list of current members in Kathy's letter to see

if your name is included. If not, please consider sending in your dues so that you will receive your January issue.

I have included the minutes from the 1996 and 1995 minutes of the business meetings from our secretary, Mary Wyrick. Since the fall issue wasn't published last year, I am including both sets of minutes in this issue to get us caught up.

Thanks also to Rogena Degge and Doug Blandy who contributed their acceptance speeches from the McFee and Rouse Award Ceremony at the 1997 NAEA National Convention in New Orleans. Both Rogena and Doug share

their views and beliefs about art and education, and the forces in their lives that have shaped them, including their life experiences, family, friends, and the Women's Caucus.

In closing, I would like to thank my department chair, Sally McRorie, for contributing funds to support this issue of *The Report*. As always, I would also like to thank my husband, Jim, for his help in providing his graphic design expertise and overall support.

June Finnegan

News from the Graduate Students



Graduate students from Penn State attending the Women's Caucus luncheon: (left to right) Suzanne Oberhart, Leisha Jones, Angela LaPorte (standing), Sara Wilson, Amy Strehlein. Also in attendance, but not pictured: Amy Anderson, Peg Speirs

My name is Peg Speirs and as the newly appointed graduate student representative for the Women's Caucus, I'd like to open the channels of communication with graduate students in art education. I am new to the position and would appreciate any ideas or suggestions as to how you would like me to proceed as your representative in this organization.

I can be reached at:
Peg Speirs
The Pennsylvania State University
Art Education Program
207 Arts Cottage
University Park, PA 16802
email: grs5@psu.edu

Letter From the Treasurer



Kathleen Desmond

"I'm happy to do it!" was the acceptance speech of the day proclaimed by Mary Wyrick who was elected to her second term as Secretary and by me as I was the newly elected to Treasurer at the 1997 NAEA Women's Caucus Business Meeting in New Orleans.

With notes and lists and computers and computer disks, I set out to get our membership list in tip top shape. I matched our membership list with the NAEA membership list lent to me by my department chair who had been conference coordinator last year and checked addresses, NAEA ID numbers, and telephone numbers.

Letters of thanks and receipts for dues paid before May 31 along with letters requesting members to renew by August 1 were sent in June. Special thank you letters to our several new Life Members were also sent. Our membership form includes a Retired Member category for

which many of our retired members were grateful, as are we for their support.

These efforts have greatly improved the validity of our membership and mailing lists, and by your comments these letters were greatly appreciated. Thanks very much to everyone who became a new member or who renewed their membership before August 1. If I missed any life member, please forgive me, and drop me note so I can correct the membership list.

If I didn't receive your dues by August 1, enjoy this issue of *The Report*, and send in your dues so you will receive the next one scheduled for January. I'll update the mailing list again in January and names will be removed if dues have not been received. Please continue your important support of the NAEA Women's Caucus!

Kathleen Desmond

Thanks to all NAEA Women's Caucus Current Members (as of August 1, 1997):

Anderson, Amy; Armstrong, Carmen; Asher, Rikki; Basinger, Ashlee; Baxter, Laurie; Belleville, Patricia; Bolin, Paul; Bonagura, Joan; Brannen, Karen; Brown, Amy M.; Cappetta, Ann; Chamberlain, John; Colbert, Cynthia; Collins, Georgia; Corwin, Sylvia; Coveny, Anna Marie; Crow-Stromme, Beverly; Daugherty, Martha; Davidson, Joan; Deniston, Grace; Desmond, Kathleen; Eber, Dena Elizabeth; Elman, Erin; Fehr, Dennis, E; Finnegan, June Eyestone; Francis, Barbara Ann; Gluck, Phyllis Gold; Greenberg, Pearl; Griffith, Emily; Grossman, Ellen; Hazelroth, Susan; Himes, Linda M.; Iovieno-Sunar, Susan; Irwin, Rita; Jermal, Lynn; Keifer-Boyd, Karen; Kellman, Julia; Kesterson-Bollen, Sharon; Korzenik, Diana; Kuhn, Marylou; Lampela, Laurel; Langan, Jean; Lewis, Hilda; Lindsey, Julie; Lovano-Kerr, Jessie; MacDonald, Bonnie; McDonald, Carolyn; McLaughlin, Pam; McRorie, Sally; Moore, Juliet; Myers, Sally A.; Nordlund, Carrie; Oole, Eugenia M.; Pliniak, Angela L.; Riley, Angie; Roley, Andrea; Rothove, Billi R. S.; Rubin, Blanche; Rush, Jean; Said, Emma; Sandell, Renee; Saunders, Robert; Schalinske, Connie; Schoenfelder, Lisa; Sessions, Billie; Slotnick, Ruth C.; Smith-Cripps, Jeanne; Smith-Shank, Debbie; Snider, Amy Brook; Speirs, Peg; Stankiewicz, Mary Ann; Starratt, Ruth; Stockrocki, Mary; Teck, Myrna; Thomas, Jackie; Thompson, Christine; Todd, Cricket; Turner, Robyn; Walton, Susan Ann; Wagner, Alexandra; Weider, Charles; White, John Howell; Williams, Cheryl; Zimmerman, Enid

and especially to Life Members

Anderson, Frances E.; Chapman, Laura; Congdon, Kristin; Connors, Kathleen E.; DeJong, Maryl Flercher; Garber, Elizabeth; Gaudelius, Yvonne; Gregory, Anne; Sacca, Elizabeth; and Wyrick, Mary

Book Review

by Kathleen K. Desmond

Feminism and Tradition in Aesthetics
 Edited by Peggy Zeglin Brand and
 Carolyn Korsmeyer
 The Pennsylvania State University
 Press, 1995
 University Park, Pennsylvania
 Paper \$19.95 or Cloth
 504 pages; 23 black and white illustrations

Arthur Danto rightfully credits Peg Brand and Carolyn Korsmeyer as "Exemplary philosophers and creative aestheticians, feminist thinkers, and intellectual crusaders," in his Foreword to *Feminism and Tradition in Aesthetics*. Brand and Korsmeyer have assembled a "sparkling collection of some of the most instructive texts in the contemporary philosophy of art" which was originally undertaken as a special issue of the *Journal of Aesthetics and Art Criticism*.

This 504-page resource includes 23 reproductions of artworks by artists Adrian Piper, Jenny Holzer, Barbara Kruger, Trinh T. Minh-ha, Nancy Spero (including the cover image), Artemisia Gentileschi and Leonardo da Vinci. A Forward by Arthur C. Danto; a 20-page Introduction, "Aesthetics and Its Traditions," by Brand and Korsmeyer with four pages of notes; short biographies of the contributors; and a 16-page Index.

Five sections organize the content of the book with at least three articles in each: I *Gender and Eighteenth-Century Aesthetic Theory: New Readings of Traditional Theories of Taste, Beauty, and Sublimity* with contributions by Paul Matrick, Jr., Carolyn Korsmeyer, Timothy Gould and Christine Battersby; II *Aesthetic Responses: Subjective Differences and the Challenge to Traditional Theories of Appreciation* with contributions by Mary Devereaux, bell hooks, and Renee Lorraine; III *Feminist Art and the Refusal of Aesthetic Value* with contributions by Trinh T. Minh-ha, Elizabeth Ann Dobie, Adrian Piper, and Peggy

Zeglin Brand; IV *Feminism and the Interpretation of Artworks* with articles by Anita Silvers, Susan L. Feagin, Mary D. Garrard, Ellen Handler-Spitz, and Noel Carroll; and V *Feminism and Aesthetics: Directions for the Future* with Joanne B. Waugh, Joseph Margolis, Rita Felski, and Hilde Hein. Each section has its own "Select Bibliography" that is a particularly valuable aid to these dense philosophical readings.

There are several significant readings for art educators in this text; readable and useful for adapting to classroom contexts. Peggy Zeglin Brand's "Revising the Aesthetic-Nonaesthetic Distinction: The Aesthetic Value of Activist Art" in Section III and all the articles in Section IV, Silvers' "Has Her(oin's) Time Now Come?; Feagin's "Feminist Art History and De Facto Significance," Garrard's "Leonardo da Vinci and Creative Female Nature," Spitz's "Mothers and Daughters: Ancient and Modern Myths;" and Carroll's "The Image of Women in Film: A Defense of a Paradigm." For professional development and further thinking on the issues of feminist aesthetics, the fifth section is most useful with Margolis' "Reconciling Analytic and Feminist Philosophy and Aesthetics," Felski's "Why Feminism Doesn't Need an Aesthetic (And Why It Can't Ignore Aesthetics)," and Hein's concluding contribution "The Role of Feminist Aesthetics in Feminist Theory."

All of the sections focused on are important philosophical issues that use philosophical methodology to work through the points taken. Some are dense, however, and knowledge of and intense interest in philosophy are prerequisites for understanding and appreciation. This volume is a valuable resource for understanding aesthetics, feminist aesthetics, and philosophical methodology. As Sally McRorie concluded in "Aesthetics in Art Education: A Look Toward Implementation" (1990 ERIC ART) "Meaningful integration of aesthetics in art education, however troublesome, is both necessary and possible as well as enjoyable."

Desmond to Teach in Missouri-London Program

Dr. Kathleen Desmond, Professor of Art at Central Missouri State University, was selected to participate in the Missouri-London Program for Fall, 1997. Desmond will teach "Contemporary Arts, History and Criticism of Photography," and team teach "British Life and Culture" with six other faculty selected from Missouri universities to participate in the Missouri-London Program.

Central Missouri State University, along with eight other universities in Missouri, make up the Missouri Consortium for International Programs and Studies (MOCON). The Missouri universities provide faculty to teach selected courses abroad using their own curriculum, standards, and styles. Additional courses are available for students from the regular offerings within Imperial College of the University of London. All courses have been structured so that academic credits are part of the regular authorized course offerings. This allows students to make normal progress toward their undergraduate degrees while utilizing international resources and cross-cultural experiences. Courses are taught by a combination of British and American academics.

Desmond is eager to comply with the program goals of using London as her classroom in teaching her specialties of contemporary theory and criticism of art and photography. She is planning student trips to the Lacock Abby where photographer-inventor, Fox Talbot, conducted his experiments, as well as to the Tate Gallery, the Victoria and Albert Museum, and the National Gallery of Art. Regular trips to the theatre will also be a part of the Contemporary Arts course as will concerts of new music. All of these experiences will allow students to practice their knowledge about art, theatre, and music through exercises in writing arts history and criticism.

Desmond can be contacted, August 24-December 21, at 22 Hornton Street, London W8-4NR England. Telephone (from U.S. 011-44-171) 937-5732.

From the Secretary

MINUTES OF THE 1996 NAEA WOMEN'S CAUCUS BUSINESS MEETING

DATE: March 22, 1996

PLACE: NAEA National Convention

Continental Ballroom, Parlor 8

San Francisco, CA TIME: 11:00 - 11:50

OFFICERS: NAEA WOMEN'S CAUCUS

Co - Presidents Elizabeth Garber, Yvonne Gaudelius Presidents - elect Debbie Smith - Shank, Beth Ament Past - Co Presidents Kathy Connors, Laurie Hicks Secretary Mary Wyrick Treasurer Carole Woodlocke

AGENDA

1. APPROVAL OF THE AGENDA: The Agenda was approved.
2. ACCEPTANCE OF THE MINUTES OF THE 1995 WOMEN'S CAUCUS (WC) BUSINESSMEETING: DeJong moved to accept the minutes as distributed by Wyrick. Thompson seconded.
3. ANNOUNCEMENT: Connor announced that Christy Park's home recently burned. Money was collected to send on behalf of the membership.
4. REPORTS FROM OFFICERS AND REPRESENTATIVES: A. Report by Laurie Hicks, Past-President, (1). The Women's Caucus Luncheon will be held at 341 Sutter St. The speaker is Liz Lerma. (2). The Award Ceremony will be held Saturday 8:00 in Yosemite B 8:00 - 10:00. June McFee will be present and will speak first. (3). A feminist Super Session, "Feminist Goals 2000" is scheduled. The WC is grateful to Maryl Fletcher DeJong for her involvement in acting as Program Coordinator and in scheduling this 2 hour Super Session. (4). Many have complained about WC sessions running concurrently. Future complaints should be directed to the conference Program Chair. (5). As exiting president, Hicks acknowledged having a wonderful experience in completing her duties as president. She expressed appreciation for the support of the membership. She also expressed gratitude to past - president Kristin Congdon. (6). Hicks has started the process of revision of the by - laws (7). Hicks offered to become editor of a new annual journal on gender issues. (8). Hicks offered to develop brochure for WC. She discussed work in progress in collection of reports on the status of women B. Report By Carole Woodlocke, Treasurer was distributed by Laurie Hicks: Hicks distributed a Treasurer's report. Woodlocke was scheduled for a presentation at this time. The Treasurer's Report is attached. (1). Membership forms were distributed and collected. (2). Members were reminded that they must also pay NAEA dues. (3). It was noted that new membership dues were more than renewing membership dues. (4). Hicks discussed the difficulty of obtaining a membership count. C. Report by Laurie Hicks for Yvonne Gaudelius, Editor, The Women's Caucus Report: Hicks noted that two newsletters were mailed in the past year and expressed gratitude for Yvonne Gaudelius' work as newsletter editor. Yvonne Gaudelius was scheduled for another presentation at this time D. Report by Laurie Hicks for Kim Finley - Stansbury, Archivist/ Historian: Kim Finley - Stansbury has collected 3 or 4 boxes of archival materials available to all. It was noted that anyone with additional documentation should send works to Kim Finley - Stansbury. E. Report by Debbie Smith - Shank, Delegates Assembly: Smith - Shank (1). reported that affiliates are recognized but not counted in the Delegates Assembly. (2).

noted that the columns in the NAEA news can be problematic (3). noted that delegates need apprenticeship (4). noted that delegates need more say in what committees they are assigned to. (5). discussed motion to abandon States Assembly (6). discussed the new affiliation for the lesbian and gay caucus. (7). discussed procedure for nomination for NAEA fellows (8). Maryl Fletcher DeJong noted and discussed restructuring within the delegates assembly.

5. NOMINATIONS, APPOINTMENTS, AND ELECTIONS: A.

Elizabeth Garber assumed duties of Co - President. B. Elections: President - elect Renee Sandell nominated Beth Ament for office of President - elect. Kathy Connor nominated Debbie Smith - Shank as co - president. Co - presidents - elect were elected unanimously by the membership present. Co - presidents - elect accepted the office C. Newsletter Editor June Eyestone has accepted office of newsletter editor. D. Kathy Desmond has agreed to be WC Conference Program Coordinator

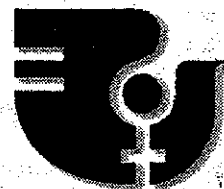
6. NEW BUSINESS: A. Enid Zimmerman is calling for submissions for Women Art Educators IV. B. Laurie Hicks moved, Debbie Smith - Shank seconded, that submissions of proposals for conference presentations be considered only if the prospective presenters are current members of WC. C. Amy Brook Snider suggested that teachers be considered for the Rouse and McFee Awards. D. Pearl Greenberg suggested that members speak at other groups' presentations about women's concerns. She also suggested listing WC members presenting in other Caucuses

7. ADJOURNMENT The meeting was adjourned

IN ATTENDANCE: Beth Ament, Doug Blandy, Karen Branen, Georgia Collins, Maryl Fletcher De Jong, Elizabeth Garber, Yvonne Gaudelius, Pearl Greenberg, Laurie Hicks, Karen Keifer - Boyd, Renee Sandell, Debbie Smith - Shank, Carole Woodlocke, Mary Wyrick, Sharon Kesterson-Bollen, Heather Anderson, Barbara Ann Frances, Kathy Connors, Tina Thompson, Kathryn Desmond, Jacquelyn Kibbey, Kristin Congdon, Neva Wood, Christine Fusco, Crickette Todd, Martha Dougherty, Drea Howenstein, Cynthia Colbert, Amy Brook Snider, Cynthia Taylor, Patty Taylor, Jean Morman Unsworth.

Total: 32

Respectfully submitted: Dr. Mary Wyrick, WC Secretary HOME: 708 Richmond Ave. #1, Buffalo, NY 14222, OFFICE: Art Education Department BI 102 Buffalo State College 1300 Elmwood Avenue Buffalo, NY 14222 Phone - Office 716 - 878 - 4109 Home 716 - 886 - 3641 November 6, 1996



MINUTES OF THE 1995 NAEA WOMEN'S CAUCUS BUSINESS MEETING

DATE: April 9, 1995

PLACE: Hyatt Hotel, PM Library NAEA National Convention
Houston, TX TIME: 2:00 - 2:50

OFFICERS: NAEA WOMEN'S CAUCUS Co - Presidents Kathy Connors Laurie Hicks, presiding Presidents - elect Elizabeth Garber Yvonne Gaudelius Past - President Kristin Congdon Secretary Mary Wyrick Treasurer Crickette Todd Treasurer - elect Carole Woodlocke AGENDA

1. APPROVAL OF THE AGENDA: The Agenda was approved
2. ACCEPTANCE OF THE MINUTES OF THE 1994 WOMEN'S CAUCUS (WC) BUSINESSMEETING: Laurie Hicks moved to accept the minutes as distributed by Maryl Fletcher De Jong. Yvonne Gaudelius seconded.

3. ANNOUNCEMENT: Congratulations to Amy Brook Snyder, who has completed her dissertation.

4. REPORTS FROM OFFICERS AND REPRESENTATIVES: A. Report by Laurie Hicks, President, presenting Kristin Congdon's report: (Kristin Congdon was scheduled for another meeting at this time.)

(1). \$800 borrowed for publication of Women Art Educators III has been returned in full. (2). The video on June McFee was completed, thanks to Rogena Degge, Karen Keifer - Boyd, and Kristin Congdon. B. Report By Crickette Todd, Treasurer: Crickette Todd distributed a Treasurer's report. She expressed concern that the Caucus is spending more than it is accruing. The Treasurer's Report is as follows: B. Report By Crickette Todd, Treasurer continued: Discussion followed regarding fund raising through increased fees for annual luncheon or increased charge for the WC pin. Having served 14 years as treasurer, Crickette Todd notified the membership of her resignation.

Laurie Hicks presented gifts to Crickette Todd and Maryl Fletcher De Jong. Maryl Fletcher De Jong resigned as Secretary. The WC expresses gratitude for years of service by both Crickette Todd and Maryl Fletcher De Jong. C. Report by Crickette Todd, WC Membership Chair: WC membership is currently 259, down from 292 last year. Discussion followed regarding incentives for increasing membership. D. Report by Yvonne Gaudelius, Editor, The Women's Caucus Report: Yvonne Gaudelius distributed copies of the last two issues. She reported that the cost of publication had increased. She is mailing copies to NAEA Board of Directors and State Presidents. She encouraged members to submit writing and visuals for the WC Report. She suggested photographs or slides with summaries of whatever members are doing for publication. She also suggested summaries of conference presentations. E. Report by Kim Finley - Stansbury, Archivist/ Historian: Kim Finley - Stansbury has collected 3 or 4 boxes of archival materials available to all. She recommended that someone write a history of the WC. F. Report by Debbie Smith - Shank, Delegates Assembly: Debbie Smith - Shank reported that she is drafting a "Code of Ethics" on an National Art Education Association (NAEA) Standards Committee. This Code would address ethical concerns in classroom practice and other areas. Discussion followed regarding resources in other organizations. It was noted that Don Parks is the board member assigned to serve in liason with the NAEA Inter - Affiliate Council and various NAEA Affiliate groups.

Laurie Hicks and Maryl Fletcher De Jong discussed issues surrounding the NAEA News. The NAEA News will retain its current format. G. Report by Laurie Hicks, President and NAEA Representative: Information from Delegates Assembly The NAEA has 16,000 members and operates with a budget of 16-18 million. Revenue is generated from: Membership dues(41%) Conference fees(24%) Publications(14%) Subscriptions(8%) Placement(3%) Misc. (5%) G.

Report by Laurie Hicks, President and NAEA Representative (continued): The 1996 conference is scheduled for March 22 - 26 in San Francisco. The 1997 conference is scheduled for March 20 - 24 in New Orleans. The 1998 conference is scheduled for April 1 - 5 in Chicago. CSEA and NAEA have reached accord to offer joint conferences and joint publications. NAEA restructuring has been shelved. A new Technology affiliate has been formed. H. Report by Student Representative, Juliet Moore: No report filed. Discussion followed regarding student membership. Maryl Fletcher De Jong reported that there are 1,200 student members. Suggestions included: WC give a complimentary membership to identified students, that the new treasurer be in charge of awarding this membership, that the WC be highlighted at NAEA student meetings at conferences, that WC award a book to a student, and that the book awarded be Women Art Educators III. Further discussion is needed. I. Report by Liason, Museum Division: No report filed. J. Report by Laurie Hicks for Kathy Connors, Liason, NAEA News: The Deadline, June 12, 1995, was announced for submissions for the Column in the NAEA news. K. Report by Elizabeth Garber, the Rouse Award: No Report was filed. L. Report by Renee Sandell, Women, Art and Education Courses: Renee Sandell encourages submission of syllabi and new courses.

5. NOMINATIONS, APPOINTMENTS, AND ELECTIONS: Yvonne Gaudelius nominated Carole Woodlocke for the position as WC Treasurer. Carole Woodlocke was so elected. Laurie Hicks nominated Yvonne Gaudelius as co - president elect, to serve with Elizabeth Garber. Yvonne Gaudelius was so elected. Maryl Fletcher De Jong volunteered to serve as co - ordinator of proposals for the 1996 Conference. She suggested shorter presentations be considered to allow for more presenters to participate. It was also suggested that presentations be timed.

6. WOMEN'S CAUCUS LUNCHEON: Gratitude was expressed to Robin Montana Turner, who coordinated the 1995 luncheon. Need was expressed to find a coordinator in the San Francisco area for the 1996 luncheon. It was suggested that Hilda Lewis be contacted.

7. BYLAWS: Laurie Hicks noted that By - laws discussion would be tabled for now and addressed in the newsletter.

8. NEW BUSINESS: A. Pearl Greenberg discussed the need to address life long learning. B. Maryl Fletcher de Jong discussed the need to consider women for the NAEA Distinguished Fellows Award.

8. NEW BUSINESS (continued): C. Karen Kiefer - Boyd requested pictures of the Atlanta NAEA Conference and the Penn State Seminar. D. Pearl Greenberg would like to video tape the WC Awards Ceremony.

9. ADJOURNMENT

IN ATTENDANCE: Beth Ament, Bonnie Black, Doug Blandy, Karen Brannen, Georgia Collins, Kim Finley - Stansbury, Maryl Fletcher De Jong, Elizabeth Garber, Yvonne Gaudelius, Pearl Greenberg, Laurie Hicks, Liz Hoffman, Karen Keifer - Boyd, Juliet Moore, Renee Sandell, Debbie Smith - Shank, Liza Stith, Cheryl Williams, Carole Woodlocke, Mary Wyrick.

Total: 21

Respectfully submitted: Dr. Mary Wyrick, WC Secretary HOME:
708 Richmond Ave. #1, Buffalo, NY 14222 716 - 886 - 3641 OFFICE:
Art Education Department BI 102 Buffalo State College 1300
Elmwood Avenue Buffalo, NY 14222 716 - 878 - 4109

CALL FOR NOMINATIONS

June King McFee Award

In recognition of outstanding service to art education, the Women's Caucus of the National Art Education Association invites nominations for the annual June King McFee Award to honor an individual who has made distinguished contributions to the profession of art education.

Eligibility Criteria

The nominee should be a person who has brought distinction to the field of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

Nomination Process

1. Nominations may be submitted by any member of the NAEA Women's Caucus.
2. The Nomination Announcement will appear in the NAEA News and the journal of the Women's Caucus, The Report.

Application Requirements

1. Current membership of nominee in NAEA.
2. Current vitae of candidate for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page by the nominee about his/her work.
5. Supplementary letters of recommendation from three other established art educators.
6. Five sets of these materials sent to the awards coordinator.
7. A stamped, self-addressed envelope for the return of application materials.

Selection Process

1. A five-person Selection Committee will select the recipient of the June King McFee Award. The selection committee will include, as one of its members, the president of the Women's Caucus. Other suggested committee members are as follows: an established art educator, a young art educator, an arts administrator, and the McFee coordinator.
2. The selection committee will make its recommendation to the Women's Caucus Executive Board for affirmation.
3. The announcement of the recipient and the time and place of the award will be announced in the NAEA news and The Report. This information will also appear on the NAEA Convention program.
4. If there is no qualified nominee, the McFee Award will not be presented.

Send nominations to

Carmen Armstrong
1903 Brickville Road
Sycamore, IL 60178

Deadline

Postmarked October 31, 1997



Past McFee Award Recipients

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

CALL FOR NOMINATIONS

Mary J. Rouse Award

In recognition of the contributions of an early professional in the field of art education.

The Women's Caucus of the National Art Education Association invites nominations for the annual Mary J. Rouse Award given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 deeply affected the art education profession. The Rouse Award is given to honor an early professional who has evidenced potential to make a significant contribution to the art education profession.

Eligibility Criteria

The nominee should be a young or early professional, female or male, at any level, who has demonstrated outstanding performance in scholarship, leadership, and teaching. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

Nomination Process

1. Nominations may be submitted by a mentor or any NAEA member.
2. The nomination announcement will appear in the NAEA News and The Women's Caucus Report.

Application Requirements

1. Current membership of nominee in NAEA.
2. Current vitae of the nominee for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, on double-spaced typewritten page, by the nominee about her/his work.
5. Supplementary letters of recommendation from three other art educators.
6. Vita, cover letter, statement by the nominee, and letters of support to be

collected by the person nominating the candidate. Five sets of these materials should be sent to the awards coordinator.

7. A stamped, self-addressed envelope for the return of all application materials should be included.

Selection Process

1. A five-person Selection Committee select the recipient of the Mary J. Rouse Award. The selection Committee will include, as one of its members, the President-Elect of the Women's Caucus. Other suggested committee members are as follows: an established art educator, an early professional art educator, an arts administrator, and the Rouse Award Coordinator who is appointed by the Women's Caucus President. At least three of the members of the Selection Committee should be members of the NAEA Women's Caucus. It is suggested that the committee members include elementary, secondary, and higher education art educators.

2. The announcement of the recipient and time and place of the Rouse Award will appear in the NAEA News and The Report.

3. If there is no qualified nominee, the Rouse Award will not be presented.

Send nomination to

Elizabeth Garber
University of Arizona
Department of Art
P.O. Box 210002
Tucson, AZ 85721-0002

Deadline

Postmarked by October 31, 1997

Past Rouse Award Recipients

Year	Recipient
1979*	Marianne Scruggs (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

EXPERIENCE AS STRENGTH IN THE SERVICE OF VISION

March 1997 McFee Award Acceptance Address by Rogena M. Degge

This acceptance address was constructed as a slide presentation and adapted for THE REPORT. The paper, with the original 80 images, may be accessible in the near future on the Women's Caucus homepage.

To be nominated for the June King McFee award by Laura Chapman is, in itself, an honor. There are no two women in our field whose accomplishments I more admire and respect. I'm sure Laura has no idea how much her words of encouragement and support over the years have meant to me, and to many of us. So I thank you, Laura. Also, I extend my gratitude to the nominations committee and those who generously wrote letters in my behalf - Linda Ettinger, Marylou Kuhn, Ron MacGregor, Renee Sandell, and Enid Zimmerman.

Inspiration and Implications

The inspiration for my remarks comes from a poet of our time, the late Audre Lorde. A poster with her portrait has this quote: "When I dare to be powerful - to use my strength in the service of my vision - then it becomes less and less important whether I am afraid." That statement had a lasting impact on me. It compelled me to consider the meaning of "our strength" as well as "our vision."

I initially drew upon Lorde's notion of strength and vision in preparing a keynote address for art teachers in New Zealand in 1994. I was asked to address "theories of teaching and learning." In order to give that somewhat daunting assignment some grounding that would be meaningful for teachers, I decided to recount aspects of my own life experiences, intermingling these with historical and political events of the times and with theories of teaching and learning that evolved in our field, and in my work, over the past 30 years. I asked

those (very gracious) New Zealand art teachers to think about their own lives, in those various contexts, while I talked about mine. My purpose was two-fold: (1) to illustrate how their life experiences have influenced the development and nature of their own theories and practices in teaching art, and 2) to emphasize how their lived experiences are their strengths to be brought to the service of their vision.

I describe this keynote to you partly because I've selected a few segments from it for this address. But, more importantly, I believe my approach to that keynote is indicative. In other words, I find myself compelled to operate at that place where my research, teaching, and service collectively intersect. This is predicated on my belief that the most meaningful implications for practitioners reside at that interface.

In being asked to speak about oneself, the risk of revealing more than intended can be unnerving. Even so, I am honored to accept the risk, and I invite you to think about your own life - to join me in some reflection - as I recall a few memories and events that have influenced my life and career in art education.



*Eating a watermelon that
my Dad grew*

Family and Community

My parents, like many, took countless pictures of their first child. In one, as you can see, I was holding a watermelon. My husband says it speaks for itself, and indeed it is apt because frequently my mother used to say, "Rogena, your eyes are bigger than your stomach!" At other times she would tell me, "You can do better if you put your mind to it." My father would say, in various ways, "don't be so hard on yourself."

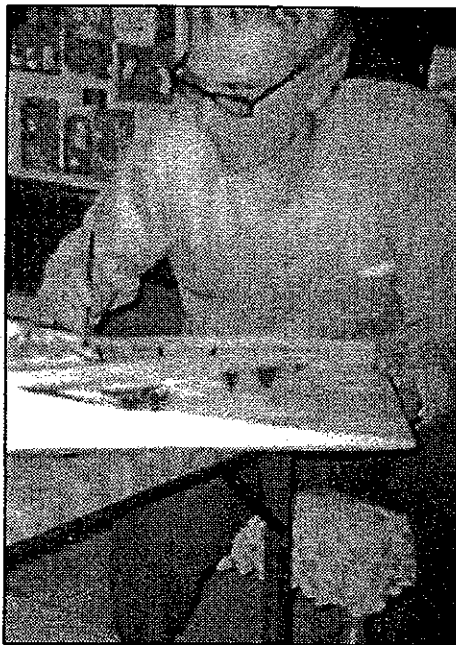
For me life began in 1942 in central California. I was a long awaited, well-loved child. My father came from a long line of ancestors from Oklahoma and Texas. Born in 1911, his late teens included a grapes-of-wrath trek driving his family to California to find work. My mother is of Russian-German heritage. These were Germans who had been invited to farm the lands along the Volga River, and then fled in the early 1900's when opportunity and privilege in Russia turned to oppression. My grandmother, Mary Bier, came alone to America by ship, at age 15. A few years later in Fresno, California she married Philip Kinzel who had also fled. Many of similar plight settled together in that town. It is where my mother was born in 1915 and where she met and married my father in 1937.

Fresno is also where I was born, during World War II. To my mother's joy, my father's efforts to join the army were thwarted due to a hearing loss. Patriotism was at an all time high. My Dad was a machinist in the war effort. My mother refused to speak her first language in public during this time, finding contemptible any possible association with German Nazis.

My elementary school days were spent in a small farming town, Tipton, with a population of less than 2000. Our small community had many first generation Portuguese-American residents and a great number like myself with a very mixed heritage (including a bit of Blackfoot Indian from my father's side). Our town had one school, for

grades one through eight.

The machinery and plows of ranchers and dairymen were the focus of my father's welding and blacksmithing business. I have vivid memories of welding sparks flying, of seeing him remove red-hot steel from the coals, hammer and forge it, then thrust it into water that sizzled, cooled, and hardened the objects of his labors. Harry Degge was a gentle, quiet man. He worked hard all his life, yet, to see his hands you might think they were those of a surgeon or pianist.



My father painting, after retirement.

Forced to retire at age 60, he took up painting, enrolled in community education art classes, and later taught painting at a senior center. Those 19 years with angina were increasingly debilitating for him, but the desire in his last years to master watercolors was testimony to his lifelong traits of determination and hope.

My mother, Edna Kinzel Degge, had a large capacity for nurturing. She shared values of work and self-sufficiency with my Dad, and neither suffered fools gladly. Both parents were active in the community and honest almost to a fault. My Mom's labors focused on caring for my father, my younger brother, Rollin, and me, supporting us in all we did, and being Dad's bookkeeper. She sewed most of my clothes, and I feel certain that her ancestors invented the phrase "cleanliness is next to godliness." (I believe I did not realize that

bathroom chrome faucets spotted until I went away to college and shared an apartment with three other young women.) My mother's caretaking of my father in his last years was emotionally strenuous, loving, and unwavering - a kind of stoicism devoid of superficiality and replete with silent actions that spoke volumes about commitment.



Edna, Harry, Rogena, and Rollin Degge, @1950.

My childhood memories are filled with school - which I loved, as well as hayrides, 4H club, and visiting the farm houses of my friends. In my neighborhood, I was often the self-appointed organizer of play, whether it was cops and robbers with my cap pistol, or staging performances. If a game was competitive I was determined to win (a trait I've been unsuccessful at harnessing). We were a family that did many things together. One of my greatest thrills was the frequent visits to our cabin on the coast, spending hours in the sand and ocean. My Dad loved to fish and we all came to love going fishing with him off piers or at the surf's edge, and crabbing off Morro Rock. I miss fishing - not the fish, but the sun-drenched, comforting, contemplative family times it represents.

My larger world was influenced greatly by those of Portuguese heritage in our town, and by my Russian-German relatives, who lived 45 miles north of

us. Both groups of people, with great gusto, practiced most of the social and religious rituals and holidays of their mother country with wonderful food, drink and dance, exuberant weddings, and parades. Our family participation in these many celebrations was frequent, and the memories vivid - especially the food and dancing. These aspects when blended with the Oklahoma/Texas heritage of my father and his large family offered, in one sense, what seems an expansive set of experiences.

However, like most children, I had little sense of the post-WW II era, where some said "we never had it so good," while others saw us in a decade "when humans seemed ready to incinerate their planet, a time recognized as 'the age of anxiety'."¹ I was completely unaware, for example, of circumstances that led Cesar Chavez a short time later to draw international attention to immigrant laborers just forty-five miles south of my home.

School and Community Art Experiences

Opportunities for me in the arts were probably typical of those in most small towns in the 1940's and '50's. I took piano lessons for five years (reluctantly), and played the saxophone in seventh and eighth grades. I sang duets with my Mom, and solos for school, church, and community events - and for anyone else that would listen. I frequently forced friends and family to sit still while I drew their portraits. The paper dolls I created had expansive wardrobes. A few years ago at a funeral I saw my fifth grade teacher, Mrs. Matusko, who said she still had a story that I wrote and illustrated in her class.

Regarding school, it was expected that I would bring home top grades, which may be why one particular event stands out. It was in the seventh grade and remains my only memory of an elementary school art lesson. Mr. Stewart, the school principal, was our substitute teacher and he asked us to copy a picture and turn it in. Later I learned that he gave me a grade of B. With trepidation I asked him, "why a B?" He had put everyone's on the wall and it was clear (at least to me) that mine was well drawn and carefully completed. His answer was that I had added things not in the picture. And so I had. I was