

crushed about the B. Certainly, such an insignificant hour in a child's school life would not last vividly in her memory for more than 40 years.

This same principal encouraged my parents to consider teaching as a career for me. So I have two things to thank Mr. Stewart for - suggesting a career that has been deeply rewarding and challenging, and my first exposure to theories of teaching and learning in art.

When I was 15, we moved ten miles north to a new, middle class house in a town of 15,000 where the high school was. (I remember my Mom was featured in a local newspaper advertisement in her new gas kitchen.) Throughout high school I studied dance production - jazz and modern - and performed in school and community productions, and later regional operettas assisted by Hollywood choreographers. I had given up singing for fear of embarrassment (which, in reflection, is amusing given the costumes I performed dances in). In high school, my social life enlarged and my grades became more diverse. My favorite singers were Elvis Presley and Fats Domino. Having recently seen the Broadway play, *Grease*, it seemed the writers must have known me!

For the first time, in high school, art classes were available and I enrolled all four years. We painted Christmas scenes on downtown windows, decorated for dances, did figure drawings and landscapes, made holiday cards and countless mosaics, and even read a little about art. I was thrilled to have my program cover design selected for the senior play, *Anastasia*. To me, art was designing and making things. For a time I wanted to be a fashion designer, like in the Winnie Winkle comic strip. My art teacher, Mrs. Pappas, encouraged me to consider teaching art.

Getting a College Degree

There was never any question that I would go to college, even though no one in my family history (that I know of) had a college degree. My father's education ended after the sixth grade. His family needed the income and by age 12 he worked from sun-up to sunset in fields, on farms, and for his blacksmith grandfather and father (who was also a preacher). Dad was a great story teller of his past. Without warning we would find ourselves hearing yet another tale of his younger days, including those of

great mischief with his friends, on his horse, and decked out as a cowboy. Other stories were poignant and telling of times - before, during, and after the depression - of his hunger and sleeping on damp river banks while searching the length of California for work, for example. Even in the last months of his life, we heard recollections we'd never heard before. (The inquirer in me always wished I had tape recorded some of those stories. I felt similarly when I occasionally drove my Grandmother to visit the cemetery and she'd talk about the past - like skinny-dipping in the Volga, and of her many friends and family that she had outlived, and missed.)



My mother today at age 81

My mother finished her high school requirements early. An A student, she was able to take a few college classes during her senior year. She is 81 years old now and very fit, and still resents her parents' decision to deny her a college education. Rather, they sent her older brother to Berkeley; he later dropped out. Money she had subsequently saved for college was taken to help build a new kitchen onto their family home. Currently, she has a computer and is composing some of her own memories of times with family and friends.

At age 18 I voted - for John F. Kennedy. It was not until college that I went to a gallery, or knew what art history was. I was a Fine Arts major and an English minor, at Fresno State. I also took choreography classes and con-

tinued performing. My art education professor, Sunshine Williams, promoted Lowenfeld's theories and a materials and design-based art curriculum.



The "good" painting - dormant grape vines

Lasting impressions from my studio courses include my painting professor remarking loudly in front of the whole class, when my work was on the wall for the end of term critique: "How could ANYone do ANYthing so bad! . . . [he paused] . . . And so good!" He was looking at two of my paintings next to each other. The one that he thought was so bad he had, earlier in the term, painted on with a large brush, covering a third of my large blank canvas with orange while saying something incomprehensible to me. Then he left me, and my classmates, in that campus garden to paint those big, red-orange poppies. The other painting, the "good" one, was an oil painting created from ink drawings I had done of dormant vines while sitting in a vineyard. Guess which painting I still have today (Fig. 4). Another memory is of my ceramics professor, in his thick German accent, yelling from behind me, "What the hell are you doing?!" My clay was too dry, he then explained, as I made my first attempt to pull a pot.

My favorite studio professor was a painter, Mary Maughelli. In drawing, she saw me through the embarrassment of nude models, including a pregnant woman whose fascinating belly swelled in front of my 19 year-old naive eyes. Gratefully, not all the male models posed nude. It was also Professor Maughelli who announced to our class the assassination of President Kennedy.



Ink rendering from my first college drawing class, 1963

Memories from my art history classes include wondering if I should switch to Biology. My professor, in his very South Carolinian accent (and having just come back from months in Europe), would dramatically pronounce the artists' names and painting techniques, attempting (I believed) the proper accent of the artist's country. Though he was a caring new teacher, the result was that few of us could recognize the names of artists or techniques. By contrast, for me, learning multisyllabic botanical terms was a piece of cake - even in a class of 150 - thanks to a great teacher.

These professors unwittingly influenced, quite profoundly, my early decisions about what to teach, and especially how not to teach, more than any theory of teaching and learning I had encountered as an undergraduate. I am very grateful to them.

Becoming a Teacher

I couldn't have known it at the time but my first art teaching job would shape my life dramatically. I was hired to teach English and then art at Sequoia Junior High in Fresno. At least 65% of the students were Mexican-American. Many were from migrant families and lived across from the school in "the projects." Their fathers followed the crops, and in summers entire families worked

in the fields. These students plus some with Armenian, other Caucasian, and African heritage collectively made up my classes.

As perhaps you can surmise, in my first year of teaching I was very enthusiastic. I loved teaching. I still do! I proudly displayed their art all over the school. My curriculum that first year, in my view, had little relevance to my students. Gradually I learned about their lives, their values, their cultural heritage. The class activities didn't change so much in terms of materials we used or design concepts I taught. But, the content of their art took on a dramatic shift. During the next five years I averaged 240 junior high students a day. Art exhibits in the cafeteria were annual events. In the summers I taught grades one through six, and high school. I also guest-lectured at Fresno State, had many student teachers, was on the district art curriculum writing team, helped found the Fresno chapter of CAEA, and was on a local board for Self-Help Enterprises.

In my classroom, art assignments were sometimes geared to social and political issues, such as the death of Martin Luther King. We studied muralists, and the students created 48-foot-long ceiling murals decrying hate and prejudice and projecting hope for the future. The TV news media came and my Principal subsequently (and kindly) handled a few outraged citizens' phone calls. Students also studied their neighborhoods and designed changes; they critiqued advertising which denigrated their economic status and cultural values; they addressed recycling, and more. This orientation seemed so relevant in the late 1960's. Already, drugs were in our school, prejudices were variously expressed, knife fights broke out in classes, a student's brother was shot by police just across the street - an incident that emerged later in his art.

This was the Vietnam War era and the drafting of young men was a prominent issue. Fortunately my brother was stationed in the states. But others, including my students, lost family members and loved ones. Still others protested the war; some fled to Canada. Some of us helped them.

This was also a time when African-American activists were rewriting the discourse of identity within the cultural and political parameters of the black

power movement. The brown power movement - that of the Mexican-American, or Chicanos - was taking shape and gaining voice. And women (though I was not yet aware of it) were asserting a new relationship among politics, experience, and identity by organizing within a second generation of feminist struggles.²

In 1968, protesters outside the school fence encouraged our Mexican-heritage students to boycott classes that were taught by white people. We teachers were surrounded by 1,200 highly-charged students when police took the activist-agitators away. More examples like these followed. They had legitimate concerns. We were largely well meaning teachers and administrators, simply not amply prepared to teach students from contexts so very different from our own. These concerns touched me deeply.

Within this restless, changing social environment my own values took shape. My political orientation and evolving convictions did not endear me to my parents. At this same time, along with a changing self-definition, I brought divorce into our family.

Graduate Study

Most summers, and sometimes during the academic year, I would take graduate classes at Fresno State. It was interesting to me that while my teaching about art became more directed to social content, my paintings reflected imagery seemingly removed from societal and political concerns. It may surprise you that I also took graduate art history classes, from a wonderful professor, Mr. Opper. I recently found a letter I'd saved from him that complimented my work - the letter still amazes me.

Around 1968 in the college library, I discovered art education research in *Studies in Art Education*, and June McFee's book, *Preparation for Art*. In it she talked about the interrelationship of environment, culture, and readiness. As a practicing teacher I could relate to so many of those issues. At a state conference in 1970 a professor of art education at the University of California at Santa Barbara, James D. Smith, heard me present on my students' work. He said the University of Oregon was where I belonged. He was very persuasive - even wrote to Vincent Lanier.

He could not have been more right, and I hope he knows how grateful I am.

I took a year's leave from my school district, and in 1972 I received a Master's Degree in Art Education. Dr. Lanier was my advisor. My master's project was an instructional video for teachers, advocating the socio-political study of art. During that first year, June McFee was on sabbatical; and in her place a recent graduate, Graeme Chalmers, taught her classes. He was great!

It was Vincent Lanier and Gordon Kensler who encouraged me to enter the doctoral program. Given Lanier's social-consciousness perspectives I so related to and McFee's anticipated return, I could think of nothing I would rather do than stay. Three years later, with coursework in education, art history, anthropology, telecommunications, museology, statistics, and aesthetics (and still loving school), I defended my dissertation under the able direction of Dr. Kensler.

But I am ahead of my story. June McFee returned from sabbatical and we met. Prior to her return and without her knowledge I was assigned as her research assistant for The Institute for Community Art Studies that she created and directed. I have been fond of telling how June brought in folding screens to establish two personal, private spaces for us in opposite corners of this large office we were to share. As the year progressed, the screens were gradually moved aside and then away.

I never had a class from June, which is my loss; but in that year I learned about her culturally and environmentally focused theories, and she about my experience-based views of society-centered teaching. At her invitation, we embarked on my most cherished professional collaboration, the co-authorship of *Art, Culture, and Environment*. We worked on it the next two years while I finished my coursework, taught elementary art education classes and photography as a teaching fellow, and completed my dissertation, "A Case Study and Theoretical Analysis of the Teaching Practices in One Junior High School Art Class." Some say it was the first of its kind, methodologically, in art education.

Doctoral programs spawn special, lifelong friendships among students.

Among the many special to me were, and are: Molly White, Greg Hawkins, Mike Youngblood, Wes Chapman, and Jean Ellen Jones. Jean Ellen and I wrote our dissertations in adjoining offices; we still share a room frequently at NAEA conferences.

Becoming a Professor

I accepted my first university faculty position in 1975 at The Ohio State University. Prior to my arrival, Department Chair, Ken Marantz sent postcards (more like missiles) to Oregon. One example read: "Needless to say, Ms. Degge, we are out on a limb regarding your 'soon-to-be-completed Ph.D.' So I hope this rather early decision will be an uplifting force that carries you to a successful conclusion this August."

My great fortune filled me with trepidation. My new colleagues would include the already esteemed Arthur Efland; and, of course, Marantz, who scared me to death. There was also Terry Barrett and Tom Linehan - terrific colleagues who gifted me with their lifelong friendship; and Nancy MacGregor, who was a friend and consummate example of professionalism in the midst of twelve male colleagues. Every member of the faculty was very supportive, with demanding standards, throughout the time I was in Ohio. No one could have had a better initiation into the academy.

June and I continued our work long

distance and the first edition of *Art, Culture, and Environment* came out in 1977. One of my graduate classes enthusiastically embraced the book, and even had McFee's Perception-Delineation Theory put onto T-shirts. We sent one to June. This class may also have been the one to shorten the book's name to "ACE".

This was my first opportunity to work with graduate students. They included: Maurice Seigny (whose dissertation I read on my camping vacation), Renee Sandell (who also taught at our branch campus and became a friend), Georgia Collins, Mary Ann Stankiewicz, Jacquelyn Kibbey, Norman Yakel, D'Vora Krueger, Doug Blandy, Christie Parks. And very importantly, Marilyn Stewart, who I have not forgotten pressed me to realize the importance of women faculty as role models for women students. Needless to say, I was stretched immensely in this rich company.

A bit to my surprise, *Art, Culture, and Environment* was instrumental in providing me with many opportunities in the next decade - to lecture, travel, write, and be welcomed into professional groups. Sometimes those opportunities came too frequently, or before I felt ready to competently handle them. Working with June McFee was a gift that underscored the value of collaboration and the lasting power of true mentorship, and friendship. My commitments to the potentials of women par-



Some of my Ohio State University graduate students.

tially sprang from that extraordinary relationship and provided a basis for working with such able graduate students and remarkable colleagues.

Many opportunities have come from former students, as well, such as Angelika Plank. She was one of my OSU master's students who returned home to Vienna and later phoned - offering me my first taste of international travel to address an INSEA Congress. Subsequently, INSEA and USSEA have been a significant part of my professional growth and commitment, thanks in part to Ken Marantz's encouragement. These organizations have also been a source of many lasting international friendships, including Angelika's.

With mixed emotions, after four years at Ohio State I left to become a University of Oregon faculty member with June, Vincent, and Gordon, be nearer family, and return to the Northwest that I had come to love. I brought with me to Oregon the responsibility of the Women's Caucus Presidency.

The Women's Caucus

Even before completing my Ph.D., I was drawn to the Women's Caucus where I met Judy Loeb, Sandra Packard, Francis Anderson, Jessie Lovano-Kerr, Mary Lou Kuhn, Laura Chapman, and later Marilyn Zuermulen, Enid Zimmerman, Maryl DeJong and others - all so impressive to me. I was present for the first June King McFee Award in 1975. To be elected president a few years later was difficult to imagine.

As I noted earlier, responsibilities we take on sometimes come before we feel prepared. That was never more true than for this role that my predecessor, Marylou Kuhn, had groomed me. NAEA elected to have its 1980 conference in the non-ERA state of Georgia at a time when other national organizations were boycotting those states for their refusal to support the Equal Rights Amendment. So, the Women's Caucus chose to meet instead in Columbus, Ohio, at the invitation of Marantz. I coordinated this event from Oregon in the face of many confrontational phone calls and surprising challenges by some NAEA board members and leaders in the field.

It was, at the very least, character building.

But, it was worth it. That 1980 meeting in Ohio was rich with people, content, and energy, and a bonding time for the many men and women who attended. Affirmations and reaffirmations in the form of scholarship and celebration highlighted the collective power of conviction regarding human rights and served as a springboard for new professional endeavors. In retrospect it is a cherished memory.

Reflections and Appreciation

People have asked what I regard as highlights of my professional career. In addition to working with June McFee, certainly one is being a graduate from Oregon. June, Vincent, and Gordon produced a number of remarkable doctoral graduates - among them Ron MacGregor who showed me what editing was all about on my first *Studies in Art Education* paper.

As head of the Art Education Department at Oregon for five years, being able to serve my colleagues and students was so much more rewarding than I had expected - though the stress was also more than I expected. Ironically, being appointed department head immediately followed a set of promotion and tenure experiences that initially devalued my co-authored work, and ignored extraordinary teaching overloads during the years of faculty retirements and illnesses - teaching that, nevertheless, produced high evaluations. I believe that others have subsequently benefited from that experience, but I was more than fortunate to have inherited the strengths and determination of my family.

While I was department head, we added Doug Blandy to our faculty and placed more emphasis on cultural services and arts policy. Concurrently, I served four years as editor of USSEA's *Journal of Multicultural and Cross-cultural Research in Art Education*. I was soon to learn that the responsibility for JMCRAE was far beyond the norm of editors of established journals. It included not only overseeing blind reviews and editing manuscripts, but also designing layout, printing, keeping records of and mailing to all the subscribers here and abroad, and more. I could not have done any of it without graduate student Liz Hoffman as the managing editor. Though intensely demanding, I enjoyed the challenge,

and created a Journal Publications class for our graduate students. It was these experiences with JMCRAE that made it possible to create a new journal *Controversies in Art & Culture* (currently on hold). When I reflect on personal professional highlights, they frequently have to do with service, such as the journals and the caucus; or being co-founder with James Hutchens of the NAEA Public Policy and Arts Administration Affiliate, for example, and co-editing its first PPAA Proceedings with Linda Ettinger.

But it is teaching that energizes and challenges me daily. I have enjoyed beyond description my 20 years working with art education undergraduates. And, it is so true that particularly doctoral students seem to teach us more than we teach them. Some of those who have passed their knowledge on to me at Oregon, their names you will recognize: Robyn Wasson, Linda Ettinger, Paul Bolin, Martin Rayala, Laurie Hicks, Kristin Congdon, Joanne Kurz Guilfoil, Richard LaTour, Ann Calvert, Joan Walters, Barbara Boyer, LeVan Miller, Heather Anderson, Ju-I Yuan, Judy Perry, Neal Johnson, Larry Moody, Karen-Keifer Boyd, Elizabeth Hoffman, Wei-Pirn Lin, Sandra Finlayson, Yuh-Yao Wan, Heinz Klein, Fran Yates, Dierdre Madrigal, and many others.

Evolutions and Current Endeavors

In the early 1990's, the greatest tax reduction in Oregon's history impacted higher education dramatically and permanently closed the doctoral program and altered our curricular direction. I felt devastated professionally. Under great pressures and working together as a faculty, we made ourselves new. Other campus programs faded away; but art educators are used to fighting for their cause. Today we offer a graduate arts management program with specializations in museum studies, community arts, and performing arts. This is a program grounded in the art education, cultural services, and community-based expertise of the faculty, a program built upon the philosophical foundations that June and Vincent had laid. Our students are equally challenging and our unique curriculum compelling.

Of course I have such committed, intelligent colleagues: Linda Ettinger whose on-the-job competence as our program director is outstanding, and

her 18 years of friendship cherished; Doug Blandy whose combined moral goodness and clarity of focus are enviable - I learn from him constantly; Beverly Jones whose research skills have guided so many graduate students and faculty; and Jane Maitland-Gholson whose "large picture" insights ground and stretch us all. And I still miss Paul Bolin, whose love of the past and warmth are infectious.

My professional endeavors, like yours, have evolved. Currently, my research falls into three categories. The first, and most challenging, is in comparative, cross-cultural research and policy studies projects that I have participated in with colleagues based at UCLA and in Japan. This includes a recently co-authored chapter with Dr. Takuya Kaneda, from Tokyo, on cross-cultural, comparative evaluation of community arts programs. The second area of inquiry is feminist biographical methodology and includes publications, dissertations I have chaired, and endeavors such as the McFee video that Kristin, Karen, and I did together so joyfully. The third area is art education pedagogy for arts management, with particular emphasis in community arts and museum studies. Amidst this, June and I are completing what is probably our last revision of *Art, Culture, and Environment*.

In the simplest of terms, I believe that the arts are basic to human experience, and are a unique, central path to cultural knowledge and human understanding. My research, teaching, and service have always been directed toward increasing people's access to the arts so that they may have those basic human experiences. What teachers teach - whether in schools or community settings - and what policies and values underlie this, have been a recurring subject of my research since my dissertation. My orientation is pluralistic and socio-cultural. My goal is to provide an art education that is socially responsive and humane at the core, whether I am working with students, teachers, or arts administrators. One of my greater challenges these days is teaching Art & Gender to 75 undergraduate, non-art majors twice a year. Equally rewarding is teaching Art in Society (originally a McFee course), and also Museum Education and Cultural Policy in Art.

In Conclusion

Persons such as Audre Lorde and June McFee have been inspirations to many of us. They help us recognize and celebrate our strengths and stay the course of our convictions. Maybe it's okay if our eyes are sometimes bigger than our stomachs. The downside is we take on more than we can handle and frustrate ourselves and those to whom we make promises. (This is my public apology to those I've disappointed due to my eye/stomach problem.) The upside is the satisfaction of occasionally being able to finish off that watermelon and being energized by that accomplishment to continue.

What I have been attempting to convey, through the content and format of this paper, is how life experiences collectively comprise our strengths and shape our visions and our work. If there is a vision that drives my work, it is a world that transcends individual and cultural tolerance. If I have any strengths, they come from my experiences, heritage, and community - the wisdom and assistance of my family, teachers, students, mentors, and peers. My most important source of strength and unwavering support is my husband, Doug DuPriest. He along with my current colleagues and other close friends complete me, in a way, by providing the strengths that I lack. I grow daily through their friendship, convictions, compassion, and insight.

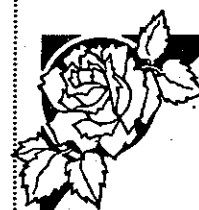
Many of you in the Women's Caucus have taught me and honored me in multiple ways these more than 20 years. You, we, represent a collective strength that is largely responsible for maintaining and perpetuating a vision for art education that places social, cultural, and political issues, including human rights and equity, actively before the NAEA membership. This awards evening is part of our annual reaffirmation of that vision.

Inviting me to recount a few segments of my life has been challenging and gratifying. Prior to this evening, had you asked me if there was an event in my life that I should like to relive, I might have said, "Yes, to have just one more of those fishing days with my family." You have given me another to cherish. I cannot sufficiently express how much this award means to me. Because I have been privileged to know June McFee's

strengths on many levels, I could not be more honored; and I thank you.

1Wygant, F. (1993). *School Art in American Culture, 1820-1970*, Cincinnati: Interwood Press, p. 99.

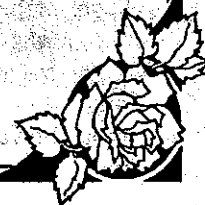
2 Giroux, H. (1993). *Living Dangerously: Multiculturalism and Politics of Difference*. New York: P. Lang.



**"Women's
discontent
increases
in exact
proportion
to her
development."**

*Elizabeth Cady Stanton
1815-1902*

American Suffragette



Mary J. Rouse Award Acceptance Address

March 21, 1997

By Doug Blandy

I am honored to receive this award from the Women's Caucus. I am grateful to Paul Bolin, Georgia Collins, Rogena Degge, Laurie Hicks, and Liz Hoffman for writing letters in support of my nomination. I am particularly grateful to Kristin Congdon for initiating my nomination for this award. The fact that I can share this evening with my friend and colleague Rogena, winner of the June King McFee award, makes this event that much more memorable for me. I am also mindful of those other distinguished art educators who have received this award. I am privileged to be among them.

The purpose of my remarks this evening will be to share with you the values that I hold to be important and some of the ways that these values affect my research and teaching. Particular attention will be given to some of those people and events that have mentored me along the way.

Preparing these remarks was an interesting exercise in examining my own intellectual life. Novelist and essayist Wallace Stegner (1996) believes that life is best examined by looking at the shadows we cast on others. However, I believe that it is more important to acknowledge the significance of the shadows that are cast on me. Tonight I will give particular attention to describing the influence of the Women's Caucus, and some of its members, on the work that I do.

I.

I teach and do research in the Arts and Administration Program at the University of Oregon. This is a University of which I am very proud to be associated. Those of you who have studied at the University of Oregon, or who have visited its campus, know that it is physically held together with chewing gum and bailing wire. However, despite its funding problems, it is home to one of the most politically progres-

sive student bodies and faculty in the country. *Mother Jones Magazine* routinely lists the University of Oregon as one of the most politically activist campuses in the United States.

I am also privileged to be associated with a program that is distinguished by having had on its faculty Maude Kerns, June King McFee, and Vincent Lanier. My current colleagues are, in many ways, like family to my partner Linda and our children Brendan and Lydia. Over the years each has had a profound influence on my thinking. Linda Ettinger, the Program Head, rarely complains about my head strong nature and has been generous in her advice as she and I respond to the problems associated with having aging parents. Beverly Jones refused to accept my reservations about computer technology and convinced me of the importance of the World Wide Web as a source of community. Jane Maitland-Gholson taught me that it is possible to think non-linearly. Rogena Degge and I share many political points of view, enjoy talking about politics, and share a love of roses. I initially met Rogena while she was at The Ohio State University and because of her encouragement entered doctoral school there. Liz Hoffman is patient with my impatience and continually reminds me of the importance of moderation in all things. My pal Paul Bolin, now at Penn State, offered me friendship the moment I arrived in Eugene as he simultaneously taught me the value of a historical perspective. Loo-Ann Grove is our office coordinator. As a long time Eugene resident she has informed me about the history of the area, regional politics, and what local associations are able to accomplish.

Academic programs are, of course, more than their faculty. Over the ten years that I have been at the University of Oregon, I have been privileged to work with many remarkable undergraduate and graduate colleagues who have allowed me to accompany them on wild and woolly research explorations. From them I have learned about such areas of

study as the history of volunteerism in America, cultural policy in China, the aesthetics of wall art, the relationship of profit to nonprofit endeavors, tattooing and body piercing, and the material culture and music associated with Rockabilly.

Together we form a research and learning community that has allowed me to thrive despite upheavals associated with funding crises - one of which resulted in the closure of the Department of Art Education and the opening of the Program in Arts and Administration. I coordinate the community arts area of concentration within this program of 35 graduate students and 25 community arts undergraduate minors. All of us continue to be committed to the multicultural and public interest orientation that made the Department of Art Education at the University of Oregon unique.

II.

Working in segregated institutions for people with mental retardation in the 1970's convinced me of the importance of promoting non-segregated inclusive educational environments. My studies in Art Education at Ohio University with Bob Borchard and Cliff McCarthy and the The Ohio State University with Ken Marantz, Bob Tauber, Nancy MacGregor, and Barbara Boyer; my teaching in schools, community arts centers, and universities; and my research over the past twenty years has all been attentive to providing art educational experiences in schools and other community-based settings that meet the needs of all students. Research and teaching has also concentrated on the relationships between art, education, gender, community, and place.

My current research continues earlier efforts to define, describe, critique, and analyze the implementation of community arts programs that are participatory, community focused, community based, socially ecological, and culturally democratic. I am examining multiple cases in which community arts organi-

zations are contributing significantly to environmental, social, cultural, and economic well-being. I am particularly interested in cases where indigenous solutions, rather than externally prescribed solutions, to community problems are implemented. I am also attending to definitions of community that consider the intersection of art with computers and telecommunications networks. The development and maintenance of arts oriented interactive web sites that are collaborative, consensual, accommodating, and congruent with other characteristics associated with feminist perspectives are a specific focus.

My research and teaching is political and public interest oriented. I am a strong proponent of the idea that academics can be activists through their research and teaching agenda. I will always be grateful to Ken Marantz for supporting me in this belief. Methods derived from critical theory and cultural studies also support my point of view. The public interest orientation of my research and teaching is directly attributable into my upbringing as well as the international and domestic events that shaped my young adulthood.

My parents, Henry and Lu Blandy, always kept me informed of their opinions regarding local, state, national, and international politics. Early memories include sitting with them and watching gavel to gavel coverage of the Democratic and Republican conventions. Dinner conversation was lively and contentious. Not always good for digestion, but good for my mind. My other was also active in civic associations that addressed child welfare. In high school, I edited and underground newspaper that attempted to bring the Viet Nam war, the student movements on campuses, and the civil rights movement to middle school and high school students living in my very homogenous white middle class bedroom community in central Ohio. This activity was punctuated by riots on the Ohio State University campus and the killings on the Kent State University campus in the spring of 1970. One of my most vivid memories from this time was seeing the Ohio State University ringed by Ohio National Guard tanks and installations.

In undergraduate school, I was active in anti-war activities and embraced a pacifist orientation to conflict that I

hold to this day. It was also while an undergraduate that I became involved with disability rights. I met my life partner Linda Beal while continuing to do this work after graduation. Linda is a social worker and psychotherapist. She is the person who introduced me to the work of Paulo Freire and his pedagogy of the oppressed; a major influence on my approach to community and education. Linda and I have been together twenty-three years.

My involvement in anti-war activities and the disability rights movement convinces me that the pursuit of a democratic state is a project that requires lifelong struggle and is not necessarily tied to political or economic institutions like federal/state/local government, the military, universities, public schools, and the like.

Where I often see the struggle for a democratic society working best are in those diverse informal and formal enclaves in which people are working and acting together for a variety of political, cultural, economic, and educational purposes. In most cases, these enclaves are not established or directly controlled by the state. I learned to appreciate the importance of "civil society" in providing forums for debating the public good. My personal experience of these spaces was validated in my formal education process by reading and investigating research from education and the human services that seemed to confirm that communities with a civically lively and engaged constituency are more likely to successfully identify and solve problems of mutual concern (Putnam, 1997). Personal experience and formal research also introduced me to the important role that the arts or community arts organizations can have in fostering civil society. The Row House Project, YaYa, the Green Quilt Project, and the Names Project are examples in this regards.

The United States has been unique in the numbers and health of its civic associations. However, we are now living in a time when civic engagement is on the wane. National elections are characterized by voter apathy. Studies are showing that the numbers of American attending public meetings has dropped by one-third (Putnam, 1995). As the United States approaches the millennium "more American than ever before are in social circumstances that foster

associational involvement (higher education, middle age, and so on), but nevertheless aggregate associational membership appears to be stagnant or declining." (Putnam, 1995)

Despite these disturbing national statistics, those of us who are members of the National Art Education Association are blessed with the strength, compassion, perseverance, dedication, ram-bunctiousness, and tenacity of the Women's Caucus and its membership. As a civic association the Caucus models reciprocity and civic engagement. Every year it fosters the coordination and communication of discussions associated with important social issues. It allows those of us who are its members to collectively act on matters of mutual concern. It embodies past successes at collaboration that serve as a template for future collaboration by its members. It has supported me in advocating for collaborative endeavors within a system that tends to value the scholar who works alone.

Within the National Art Education Association, the Women's Caucus, through its sponsored conference presentations and programs, provides a "free space" in which people learn to articulate what they believe in, appreciate the power of collective action, and find support for their struggle to make social change. For this reason, democratic action is dependent upon spaces like the Women's Caucus.

It is not insignificant that my first contact with the National Art Education Association was in Columbus, Ohio in 1980. Nancy MacGregor recruited me to take notes during a part of the Caucus' meeting in Columbus to protest the Convention being held in Georgia - a non-ERA state. I consider my participation in that important event to be among the most significant collective political actions of which I have been a part.

Three of my most important, lasting, and dear friendships are with Laurie Hicks, Liz Hoffman, and Kristin Congdon - all Caucus members. I take friendship very seriously and agree with those who know that friendship is as nourishing as food. These are people with whom I have squabbled, laughed, worried, celebrated, and who are mutually respectful of our sometime lunacy. These are also people who believe strongly in activism and with whom at

one time or another I have stood along side of in support of an issue of mutual concern. With each I have collaborated on projects that I believe advances the field's understanding of the importance of an activist research agenda.

Laurie Hicks is one of the most tenacious and irreverent people I know. She is also one of the most caring. In her writing and teaching, she fully articulates for me the importance of teaching students the skills associated with reconstructing their society. She is an inspiration for all of us who are engaged in activist research and teaching. Laurie has also listened intently to me when I have talked about Linda and my concerns about raising a son and daughter in a sexist society. Laurie's insights in this regard have been invaluable to us.

Liz Hoffman is passionate about Oregon's landscape and quality of life. She has worked diligently to communicate to me the experience of this place from a native Oregonian perspective. In doing this she has impressed upon me those cultural, spiritual, political, economic, and physical characteristics associated with "place." One result of our friendship is the 1993 article "Towards and Art Education of Place." Liz is also the first reader of my papers. She once tried to teach me how to knit and we have had several conversations about the quality of stitches sewn by men.

Kristin and I became friends during her first year of teaching at Bowling Green State University. Her writings on folk groups and folk speech have forever changed my thinking. Although we both maintain independent research agendas, we have also been able to collaborate on two anthologies and at least eight book chapters or articles. Writing with Kristin is one of the great pleasures of my life. I am a person who has difficulty with limits. Kristin is unlimited in her thinking. No idea is too absurd, off-beat, unpopular, obscure, or challenging for consideration. This has resulted in articles that I am very proud to be associated with and several road trips to some rather surreal locations. Kristin has also been a great support to my family. When my infant daughter Jessamyn died she was the first of my Bowling Green State University colleagues to call and offer assistance.

My son, Brendan was invited to her class while Linda gave birth to Lydia. Kristin has also helped my family understand and appreciate my obsession with collecting the weird and the cheap.

III.

I have no doubt that my membership in the Women's Caucus has broadened my sense of self as a life partner, father, friend, activist, art educator and man. Our civic association has made gender visible within the field of art education and the educational venues in which we work. It has helped all of us who are men and members of the National Art Education Association to make our gender visible to us. My participation in Caucus activities encourages me to see gender in a historical context and as a conception constructed as a result of our relationships with ourselves and each other. The Caucus has encouraged me to believe that any discussion of democracy and civic association must consider gender politics. As a pro-feminist man, the Caucus has given me the strength and a platform from which to stand against inequity and for social justice. The writing and projects of Georgia Collins and Renee Sandell have been particularly important to me in this regard. The Caucus and its members have given me the freedom to confront notions of manhood that stress hierarchy, competition, and domination in favor of a manhood that is cooperative, collaborative, accountable, and responsible.

I am immensely proud to be a member of this Caucus, have great respect and affection for its membership, and am honored to be receiving this award.

Thank you.

References

Putnam, R. D. (1995). Bowling alone: America's declining social capital. *Journal of Democracy*, 6(1), 65-78.

Stegner, W. (1996). *Spectator bird*. New York, NY: Penguin.



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 use by interested Caucus members.

Send two copies of these materials to:

Dr. Renee Sandell

6012 Onondaga Road

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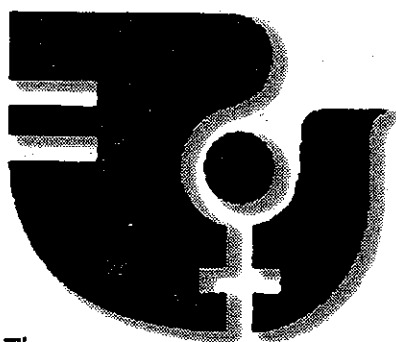
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Last year, the Women's Caucus approved the development of a new journal, The Journal of Gender Issues in Art and Education. Supported by the Women's Caucus membership and an annual grant from the Elizabeth Warren Graves Art Fund (Department of Art, 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:

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