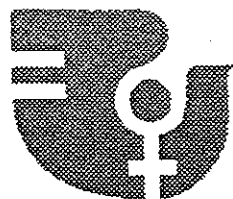


the women's caucus report



Fall 2000

Issue No. 62

National Art Education Association Affiliate

The Women's Caucus Report wants to function as a reader's forum and welcomes articles, letters, book and exhibition reviews, news items and syllabi from courses involving women in art and education.

**Deadline for next issue is
December 1, 2000.**

Please send your contributions to:
Peg Speirs, *Report* Editor
Dept. of Art Education and Crafts
Kutztown University
P.O. Box 730
Kutztown, PA 19530
Phone: (610) 683-4513
Fax: (610) 683-4502
email: speirs@kutztown.edu

In this issue

- 2 Letter from the President
- 4 WC Breakfast
- 5 Reply Letter
- 6 Minutes from Secretary
- 8 Elizabeth Saccá
- 14 Call for Nominations
McFee Award
- 15 Call for Nominations
Rouse Award
- 16 Call for Nominations
Connors Award
- 17 WC Executive Board,
Coordinators, and
Representatives
- 18 Call for manuscripts: The
Journal of Gender Issues in
Art and Education
- 19 H.R. 2107
- 19 News Notes-Art Exhibition
- 19 Call for slides
- 20 membership form

Elizabeth Saccá honored as the McFee Award Recipient at the 2000 NAEA Conference in Los Angeles.



Enid Zimmerman (left) congratulates Elizabeth Saccá (right) upon receiving her plaque for the 2000 June King McFee Award at the Women's Caucus Awards Ceremony in Los Angeles.

Kathy Connors Receives Teaching Award named in her honor at the 2000 NAEA Conference.



Past WC Co-President Debbie Smith-Shank (left) presents Kathy Connors with a plaque and a Goddess drawing Smith-Shank created in Connors' honor at the Women's Caucus Awards Ceremony in L.A.

From the President



Kathleen Desmond

Oi (Dutch for Hi) Women's Caucus Members! If you are reading this you are on the NAEA Women's Caucus membership list and we are pleased!

As the new President of the Women's Caucus, I want to introduce myself to those of you who don't know me. I have been in the field of art and art education for more twenty five years, so this isn't for you old folks like me who know all about me, this is for the newer folks who don't know about me.

Currently, I am Professor of Art at Central Missouri State University, where I teach the large section art appreciation classes that every university offers, called Ideas and the Visual Arts at my school, the capstone class called Artists in Contemporary Society, and a variety of art history courses such as Women Artists, Contemporary Art, and History and Criticism of Photography. I am also developing our first non-western art history course slated for Spring, 2001. I curate exhibitions, write exhibition catalogs, and write criticism for state and national publications like the *New Art Examiner*. My

current research focus is on international contemporary art and aesthetics, international art and culture, and college art teaching and learning, specifically, writing about art. I am very active in art organizations, currently on the Board of the Society for Contemporary Photography in Kansas City, the Review Panel for the Missouri Arts Council, and Chair of the Education Committee of the College Art Association. I have both formal education and experience in higher education administration.

I have been teaching on the college level since 1973 when I moved to Arizona after graduation from the University of Wisconsin-Madison with a degree in art education and a specialization in photography. First at Scottsdale Community College in Arizona and then at Ohio State, University of Wisconsin-Madison, Central Washington University and Central Missouri State University, I have collected professorial experiences. I also served as an administrator in the former two institutions as department chair, associate dean, dean and assistant provost. After six years of full time academic administration, and according to my career plan designed at Bryn Mawr in the Summer institute for Women in Higher Education Administration, I returned to the constant and essential thread in my life, visual art and college teaching.

I earned my Master's and Doctoral degrees at Arizona State in the art education program where I focused on aesthetics, art criticism and curriculum/teaching development. I learned about how humans learn about art, how art functions in society and culture, about art criticism and aesthetics, and about teaching and learning. I developed strategies for teaching that I practiced in my art classes at Scottsdale Community College and at the University of Wisconsin. I wrote my thesis on photography as a function of visual aesthetic judgment. Those experiences provided me with the foundation for continuing my studies at Arizona State.

I developed a model for teaching photographic art criticism for my doctoral dissertation. While I had no women role models or mentors, I was taught by my father, my late husband Bill Desmond, and my mentors Cavalliere Ketchum at the University of Wisconsin and Jack Taylor at Arizona State that I could engage in any professional activity I chose. (The did forget to point out the trouble a woman would have in leadership roles in higher education.)

After graduation in 1981, and Bill Desmond's death, I accepted a position at The Ohio State University Newark Campus where I was curator of the Art Gallery, taught art education and art appreciation classes and conducted research on contemporary art and artists, museum education, and learned about academic administration. I earned the Kathryn T. Schoen leadership award and a scholarship to Bryn Mawr College for the Summer Institute for Women in Higher Education Administration, a program I highly recommend for women serious in their pursuit of administration. I accepted the position of department chair at a regional comprehensive university while at Bryn Mawr, and moved to Washington State. I was promoted to associate dean of graduate studies and research the year after. The cultural and intellectual isolation of a small rural community was too much for me so I sought a more suitable personal and professional environment and found it in Kansas City and at Central Missouri State University.

I came to Central Missouri as graduate dean and then assistant provost. I learned even more about administration and was able to support graduate education, research and women in their professional pursuits at my university. I continue to serve on the Steering Committee of the Central Women's Consortium and am Chair of the Bryn Mawr Selection Committee, an opportunity I facilitated at Central for sending one woman each year to Bryn Mawr. I also enjoy my leadership roles as President

of the NAEA Women's Caucus and Chair of the CAA Education Committee. These roles allow me to use my education and experience in higher education administration to further inform teaching and mentoring practices on a local and national level. I am fully involved in the art scene in Kansas City and in the State. I have spent the past three years developing my work in international contemporary art teaching in London and as Director of an international program in the Netherlands. I recently published an exhibition catalog of a Mexican photographer's work titled, *Carlos Jurado: Mexican Alchemy* and I curated the exhibition in England and the U.S. I also wrote, "Transatlantic Perspectives on Contemporary Art" a chapter for the forthcoming book *Transatlantic Studies*. I love teaching, writing and taking advantage of the international opportunities available to me at Central Missouri.

I hope you have a better idea of who I am now, and the knowledge and experience I bring to the leadership of the NAEA Women's Caucus. You have probably guessed that with all these activities that I am highly organized and a participatory leader and that I welcome your participation in making the Women's Caucus a strong and active special interest group within NAEA.

Thanks for reading this and learning about me. I will make every effort to learn about you. I am hoping we can use the listserve as a means of immediate communication. If you are not on the listserve, please e-mail Elizabeth Garber, egarber@u.arizona.edu, and she will get you on-line! If you want to contribute to Women's Caucus goings-on, please do so on the listserve or e-mail me. Check the listserve and this column for messages from me to which I need your response and help!

Bedankt, Tot Ziens and Cheers (Thanks, Good Bye and Cheers) for now,

Kathy Desmond

WOMEN'S CAUCUS BREAKFAST in NEW YORK CITY 2001

This year the Women's Caucus is starting some new traditions. First, we thought a breakfast rather than a lunch would be preferred at our New York City Conference so we could start our day connecting with our Women's Caucus friends and have the rest of the day to visit museums or galleries or attend sessions. And second, we have selected NAEA to administer our luncheon. This suggestion came up at the last business meeting and coupled with the extremely high costs of any restaurant in NYC it became a reality. SO! When you register for the conference look for the Women's Caucus Breakfast and sign up! You won't have to send money to us separately, it will all be handled with your conference fees by NAEA. (NAEA, by the way, is prohibited from making money on any meal function. The Women's Caucus lost between \$300-\$500 on the past two luncheons.)

The menu in NYC includes fresh sliced fruit, fruit yogurt, bread (croissant, nut bread, muffin), decaf and regular coffee and selected teas. The meal is served, not a buffet, because that is the only service the hotel provides to NAEA. The 28% Service Charge and Tax brings the cost to \$27. We were VERY concerned about keeping the cost low, the meal healthy and light, and the motivation to attend high.

Here's a peek at some of our thinking:

- "I think the point of the whole gathering is to see each other and to listen to a woman artist. I'm with Ruth on the ease of it in the hotel, letting NAEA collect the funds."

- "BRAVA!!!!!! I believe everyone will be happy AND we can get it into The Report prior to the event!!"

- "I think explaining that in NYC they get 28% service/tax charge in hotels and restaurants will let everyone know why it is so expensive."

- "I have been thinking about a breakfast at the hotel. You know that might be a real opportunity for many women who we do not usually see to join us."

- "I still like the breakfast idea. Many women are not huge eggs and meat eaters and would enjoy the lighter fare."

- "It would be published in the conference material and tickets would go through the NAEA's registration desk. The room would be fully equipped for a speaker since the hotel does this all the time. We could decorate the tables and I can hear all the laughter now. As you said, we can get everyone at the start of the day....remember how we lost so many in Washington because they had to make presentations or attend them?"

- "We could start a NEW tradition...breakfast with the women."

I hope these comments make sense to you and that you plan to attend the Women's Caucus Breakfast. Many folks worked out these details this summer and I am grateful for their help!

Our featured speaker for the breakfast will be New York City based performance artist, Theodora Skipatoros.

Even with our understanding of the important need of the Women's Caucus, NAEA gets letters from members questioning the need for the existence of special interest groups like the Women's Caucus and the Gay and Lesbian Caucus. These letters are sent to the Caucus presidents with a cover letter explaining that 80% of the 21,000 NAEA members are involved in K-12 art education and that we should be sensitive to these members who do not belong to the Caucuses but who read NAEA News.

Apparently, I was the only Caucus leader who responded to the rural elementary art teacher who sent such a letter to NAEA.

Dear Julie,

I see from your e-mail that you are a rural elementary art teacher who feels isolated and alone in your pursuit of educating and advocating visual art in your school culture. You are not alone in your pursuit and I am glad that you know about and use NAEA to help you. Indeed, NAEA is the only professional

organization devoted to art education in all formats, formal, like yours, and informal, like art museums, parent organizations, city or town councils, state art councils, and other public groups.

In fact, because NAEA is a diverse organization advocating art teaching and learning in all of its venues, it strongly supports several special interest groups like the Women's Caucus. Art is an essential part of our society and our culture and that is why NAEA needs special interest groups to conduct research and advocate appropriate practices specific to identified social/cultural needs. The Women's Caucus is dedicated to gender equity in art and art education. It seeks to advance the professional concerns of women art educators and artists, and to encourage and promote an understanding of how gender and gender related situations affect art, art knowledge and the learning process.

These goals are particularly important to you in a rural elementary setting where not only the discipline you teach but your gender are often not given the respect they deserve. Please don't take women to be only a physical description. It is a social/cultural attitude. When people want to discredit you, for instance, one way to do that would be to say you are only a woman, what do you know about art or teaching? This is particularly devastating when you are advocating that all children, boys and girls, can benefit from learning about art. Sometimes it is so subtle that it is hard to recognize. Sometimes people have a hard time separating their personal beliefs from their professional attitudes and they let issues like gender or sexual orientation get in the way of essential issues. This is evidenced when women, who are generally the elementary teachers, are not taken seriously in their requests for support or when teachers call on boys more than girls in the classroom, or when boys are discouraged from taking art and encouraged to take math or science or focus on sports, and girls are encouraged to take art and discouraged from taking math and science. There is strong research to prove that these practices are common. And here you are a woman art teacher in a rural community. Whew! What a burden!

Maybe you don't feel as though you have been outwardly dismissed, yet you write that you feel alone in advocating the arts in the school culture and that NAEA helps. The Women's Caucus of NAEA can further your professional development by helping you understand the culture within which you work and by helping you advance your professional concerns. Even if you think you are not advocating women's issues, when ever you are advocating that all your students should be heard, that they should all have a voice, you are practicing feminist teaching. Feminist pedagogy advocates all voices be heard. If you are advocating the education of the girls in your school, as well as the

boys, you are practicing feminist pedagogy. The Women's Caucus can help you do that better by providing research support and a network of practioners.

I'm sorry if the NAEA News column reads like a litany of names but that is the nature of the column. It is to be news of people in the Caucus and their work. It is not meant to function as a research or practical teaching strategies column (although I do sneak in teaching tips now and then).

The Women's Caucus meets annually at the NAEA National Convention and offers sessions on current research and practice pertaining to issues of gender in art education. The WC sponsors an annual conference Luncheon (this year a breakfast) and features a woman artist from the conference city. This is a wonderful time to meet new professional friends and to gather with long time friends and to learn about a woman artist.

Further, the WC supports *The Report*, a journal/newsletter that functions as a reader's forum and welcomes articles, letters, book and exhibition reviews, news items, and syllabi from courses involving women in art and education. *The Journal of Gender Issues in Art and Education* is published annually and distributed to all members of the Women's Caucus. The WC has a Website and a Listserv for immediate help with any issue you may have. I can tell you without hesitation that the members of the WC provide significant support to each other and to anyone who is interested in promoting an understanding of how gender and gender related situations affect art, art knowledge and the learning process.

All of these services are meant to provide WC members with professional development that is useful in the diversity of trenches that make up NAEA, whether they be in the board rooms of arts organizations or city councils, parent organizations, faculty break rooms, in principals' offices or university administrators' offices—all of whom need art education in one form or another.

I personally invite you to join us, Julie. Come to our business meeting in NYC and find out who we are and how we can contribute to your professional development as an art teacher!

Kind regards,
Kathleen Desmond

I hope you will all help me in welcoming Julie, should she take me up on my invitation, at the business meeting in NYC.

From the Secretary



WC Secretary Mary Wyrick

MINUTES OF THE 2000 NAEA WOMEN'S CAUCUS BUSINESS MEETING

DATE: March 31, 2000
PLACE: NAEA National Convention
Westin Bonaventure Hotel, Los Angeles, CA
TIME: 3:00 - 3:50

OFFICERS: NAEA WOMEN'S CAUCUS

Past Co-Presidents: Elizabeth Garber and Yvonne Gaudelius.
Co-Presidents: Debbie Smith-Shank and Beth Ament
President-elect: Kathleen Desmond
Secretary: Mary Wyrick
Treasurer: Kathleen Desmond
Treasurer-elect: Carrie Nordlund
Editor, The Report: Peg Speirs
Journal Editor: Laurie Hicks
Co-Delegates: Ruth Starrat/Marybeth Koos
Website: Elizabeth Saccá

I. APPROVAL OF THE AGENDA: Smith-Shank distributed an agenda. The Agenda was approved.

II. ACCEPTANCE OF THE MINUTES OF THE 1999 WOMEN'S CAUCUS (WC) BUSINESS MEETING: Wyrick distributed the minutes. The minutes were approved.

III. DELEGATES ASSEMBLY: Ruth Starrat reported that she will keep an archival notebook for two years of women who have served. Regarding the Delegates Assembly 1999, she reported that members can now get a proposal form at the NAEA web site. She also quoted NAEA president Eldon Katter, who gave a status report of the profession. He reported that there are 17,500 total NAEA members this year. There has also been a decrease in membership in 15 states. Art is currently not taught in 15% of elementary schools. Statistics show that the ratio of art teachers to students is not adequate. In California, for example, there are 1500 students to one art teacher. According to a survey by J. Norman, 70% of art teachers are women.

Plans are underway for the NAEA 2001, held for the second time in New York City. There will be an art exhibit of student art at the Times Square electronic billboard. Five pieces per state will be accepted. There will be a march of art educators to the billboard when the screen will be lighted.

It was suggested that a reception be held between the WC, the Caucus for Social Theory in Art Education (CSTAE) and the Lesbian/Gay Caucus. The membership was supportive but concerned about financial support.

Youth Art Month (YAM) Awards were discussed.

IV. REPORTS:

(A). Co-Presidents' Report: Debbie Smith Shank discussed the position of the WC on sexual harassment. Beth Ament and Smith Shank agreed to write a reaffirmation of our stand against harassment. The WC has been called about complaints.

(B). Treasurer Kathleen Desmond is in the Netherlands. Carrie Nordlund, acting in her place, distributed a treasurer's report. She requested updated addresses and email addresses for all

members. The WC is especially grateful to Nordlund for taking over the job as treasurer in Desmond's absence. Nordlund also announced a reissue of WC Pins to be sold for \$15.00 each. The treasurer's report was distributed:

1998-99 NAEA Women's Caucus Treasurer's Report
Submitted January 1999
Kathleen Desmond, Treasurer
Carrie Nordlund, Acting Treasurer

Balance in Women's Caucus Treasury as of March 31, 1998
\$2451.67

Deposits-membership and Luncheon\$

3/31/98	\$ 39.90
4/21/98	\$ 140.50
5/18/98	\$ 575.50
5/18/98	\$ 255.55
10/27/98	\$ 210.00

Plus Total Deposits \$1221.45

Expenses:

Imprinted Deposit Slips	\$6.25
Charge for Canadian Exchange on checks deposited	\$18.72

Gift for Outgoing Presidents presented at Luncheon \$68.41

Luncheon speaker Joan Livingstone \$ 200.00

Balance for Luncheon \$ 528.04

Balfour Co, Lapel Pins \$ -250.00

Less Total Expenses \$1071.42

Balance in WC Treasury as of Jan. 31, 1999 \$2601.70

Notes: The 1998 Executive committee voted on the Projected

Annual Budget for 1999@ \$1,100

Luncheon subsidy \$500.00

Two issues of the REPORT \$600.00

The NAEA WC checking account is located at United Missouri Bank Warrensburg in Warrensburg, Missouri. The account has no service charges and no interest is paid. Checks are \$13.00 for 200. Imprinted deposit slips are \$6.25.

Carrie Nordlund is Acting Treasurer February 1-July 1, 1999 while Kathleen Desmond is in the Netherlands and London, England. CMSU Art Department Secretary Penny Turner, deposits checks while Kathleen Desmond is in Europe and Britain. Thanks to Kathleen, Carrie and Penny!

(C). The Report editor June Finnegan will publish one more issue of the REPORT. Peg Speirs has been nominated and accepted the job as the new editor.

(D). The Journal of Gender Issues Editor Laurie Hicks asked that members please send submissions for the journal. She expressed thanks and praise for people who have reviewed papers. Since she is on sabbatical next year, she asked for help on the journal. She is trying to create a website for the journal.

(E). 1999 Conference Coordinator Laurie Hicks complimented the quality and numbers of proposals. She also noted that the conference chair should count submissions, since the Caucus is given slots on the conference program determined by the number of proposals submitted. She encouraged members to submit as many proposals as possible.

Juliet Moore was nominated and accepted the position as 2000 conference chair.

Members requested that we schedule the luncheon for Friday next year.

(F). Slide Sharing Coordinator Billie R. S. Rothove reported that her student, Dena Eber has scanned the slides submitted of members' work and made a video recording of the presentation. She asked if the WC might need a paid ad for the NAEA newsletter. The president instructed her to title it as a press release.

(G). Student Representative: Peg Speirs, past student representative, will be replaced by students delegated by Yvonne Gaudelius or Elizabeth Garber.

(H). Liaison for the NAEA News Ament reported that regular columns are written for the NAEA News. Information should be sent to Debbie Smith Shank after May 15.

(I). McFee and Rouse Award Report: The Rouse Award will go to Laurie Hicks and the McFee Award would be given to Renee Sandell. A new award was proposed by Elizabeth Garber. The Teaching Award will be given to Kathy Connors. Enid Zimmerman will also do a tribute to recently deceased June King McFee at the Awards Ceremony.

(J). Elizabeth Sacca is working on a web site for the WC. Renee Sandell offered to send syllabi and materials on feminist issues. The address will be:

HYPERLINK <http://www.art-education.concordia.ca/naeawc>

Garber moved and Dena Eber seconded endorsement of the website.

Nominations were held for treasurer-elect. Woodlock nominated Carrie Nordlund. Ruth Starrat seconded. Meryl Fletcher DeJong moved that nominations be closed. Members were all in favor of electing Carrie Nordlund.

The Supersession on feminist issues coordinated by Elizabeth Garber and Renee Sandell will be held Sunday 9-11:00am. Pat Stuhr will chair the Session next year.

The WC luncheon is a buffet at Gabriel's Gate, hosting a local artist as speaker, Phyllis Plattner. Karen Carroll offered to take photos for the luncheon. Peg Speirs will investigate artist for next year. She proposed Cheri Gaulke.

VIII. ADJOURNMENT

The meeting was adjourned.

IN ATTENDANCE: Karen Branen, Yvonne Gaudelius, Laurie Hicks, Karen Keifer-Boyd, Debbie Smith-Shank, Carol Woodlock, Mary Wyrick, Billi R.S. Rothove, Dena Elisabeth Eber, Peg Speirs, Sharon La Pierre, Carrie Nordland, Ruth Starratt, Sharon Kesterson Bollen, Meryl Fletcher De Jong, Sharon Lee House, Cynthia Colbert, Martha Daugherty, Crickette Todd, Wendy Stephenson, Bonnie Black, Elizabeth Sacca, Ruby Machiz, Janie Anderson, Renee Sandell, Mary Ann Stankiewicz, Enid Zimmerman, Annamarie Coveny, Georgia Collins, Sallie McRorie, Elizabeth Garber, Olivia Gude, Amy Brook Snider, Marybeth Koos, Pat Stuhr. Total 35.

Respectfully submitted:

Mary Wyrick, WC Secretary

HOME: 781 Richmond Ave., 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

Email: WYRICKML@BUFFALOSTATE.EDU



Women's Caucus Business Meeting conducted by Co-Presidents Elizabeth Ament and Debbie Smith-Shank at the NAEA Conference in L.A.

Elizabeth J. Saccá

June King McFee Award 2000

Acceptance Speech

National Art Education

Association Annual Convention

Los Angeles, 2 April 2000

My sister and I were told "Don't go into Gum Springs." Gum Springs was a small village near our home in Virginia. We were told if we went in there, we would surely be murdered. "That is where the 'coloured people' live." Of course, contrary to what we were told, my sister, friends and I got on our bicycles and rode right into Gum Springs. We saw small broken down houses and a few people looking a little startled to see us, hardly looking aggressive, much less murderous. I can still remember the looks on their faces. Possibly, they were worried about us. What were we up to?

A few years ago when I recalled our adventure, I remembered only the voice of authority. I could not remember who had warned us about the supposed dangers of these people. I doubted it would have been our parents. When I asked my sister, she said it was our teachers. Our teachers had also warned us of the horrible dangers of integration should children of different races ever be allowed to attend school together (Saccá, in press); they might even intermarry.

A friend and her mother from Georgia introduced me to more explicit racism, telling me and friends what you could expect from different racial groups. I was shocked, sickened and shaken. I went home in tears to report the horrible things I had heard.

Later, I again felt that same shame, this time when my own grandmother, of whom I was so fond, told a story of when she was a cook at a diner. She said a "colored" woman had ordered a ham sandwich. Instead, my grandmother had made her a sandwich entirely of fat.

Our teachers, friends, and our own grandmother were drawing racial lines and inviting us to share their perceptions of race, to declare our solidarity with them. If we did not, we risked their disapproval and even losing their friendship, love, and companionship. We also risked marking ourselves as "deviant." We were being socialized to accept racism through what Christine Sleeter (1994) calls "white racial bonding."

We openly defied our teachers' admonitions to "stay out of Gum Springs." Their notions of segregation and interracial fear were strange new ideas to us, possibly because we were from another place. We launched ourselves into Gum Springs, and as soon as we arrived we knew their warnings were ridiculous.

Labels

Each of us can be "typed." Each of us is a member of a large number of types or categories. According to Erving Goffman (1959), people respond to the categories that label us, contributing to our sense of self. When we are categorized in ways we do not like, or these categories are used rigidly, we reject them; this is not the way we understand ourselves (Saccá, 1989). My grandmother had categorized her customer as "coloured" and let her know that my grandmother, because she was "white," could refuse to serve a "nonwhite," even though her job was to cook for customers. My grandmother held the power, and the categories "white" vs. "coloured" were fixed and static, as was typical in that place at that time.

The Great Arc of Human Potentiality

Before World War II, anthropologist Ruth Benedict (1934) warned about the risks of typing people. Types could become stereotypes with damaging social consequences.

She valued the infinite possibilities of meanings developed in different cultures. She called this richness "the great arc of human potentiality." She saw cultures as selecting interests or "some segments of this arc" (p. 24) for their own development.

Mother & Father

My father took obvious pride when my mother would tell of how he taught me to tie my shoe laces when I was two years old. It took a lot of time, and I gather a lot of patience and determination. Until a few years ago, I tied my shoe laces up-and-down instead of across—probably from having a demonstration from the side.

My mother would involve my sister and me in discussions of aesthetic details, imagining all possibilities before we settled on a decision. Discussion and imagining were as much of the fun, or even more fun, than the results could ever be. Her warmth, caring and ability to make things all right—especially when there were difficulties like illness—had a special quality blended with her aesthetic.

In terms of learning how to do things, my mother attempted to mentor me in the kitchen, but I regret to this day that I never absorbed hers or her mother's kitchen wisdom and intuition. She said I always wanted to be outside.

My father taught me how to build things and involved me in his projects including the construction of a 6-foot high trailer for camping. When we took the trailer on its first trip, my sister and I were in charge of watching the trailer out the back window of the car. So we were the first to see it topple forward with its front edge hitting the ground and making a terrible sound. The tongue connecting the trailer to the car had broken. My sister and I cried. We were delayed for several hours while Father found

a welding shop to replace the wooden tongue with a steel one. Then we were on our way.



Betty Jo, Nappy, and the trailer

My father explained things in ways I could grasp—and the principle behind whatever. He emphasized that it was important to learn the principle behind things, and to not merely memorize. He taught me about negative numbers using a thermometer years before the subject came up in school. I developed my own intuition and a kinesthetic sense of numbers and their relations.

This had its down-side. I had solved a problem on our 7th grade algebra test and got the right answer, but the teacher marked my answer wrong because I had not solved it the way she had taught us. This inflamed my 7th-grade indignation and sense of injustice. Because of this and other episodes where I had my own way of doing things, I never developed what you might call "a healthy respect for authority," but I am generally deferential in the presence of police and armed military.

Dissonance

When I was an undergraduate student at Penn State, I heard that three times as many men as women were accepted (3:1 ratio) on the basis that women got married and did not

pursue a career. I thought it sounded odd, but didn't make much of it.

I was accustomed to classes of 100 to 200. They called it "the factory" but I liked it. I was free. Now I realize I escaped much of the impact of sexism because of the anonymity of large groups and standardized tests. One exception was a small seminar attached to a huge philosophy lecture. After class, the graduate-student seminar leader asked me what book I had copied from. It took me a minute to even recognize what he was saying. Then my cheeks burned red and my palms turned sweaty; he was saying I had cheated. Of course I had not. That was my writing based on the readings as we had been assigned. He said what I had written was "too good" for me to have written it. Of course he had found no source from which I had copied, because he couldn't—it did not exist. This fact did not sway to his judgement of me. He gave me a "C" which I remember as a cowardly act. If the paper was "too good" to come from me, it deserved an "A"—He had no evidence so he split the difference between an "A" and an "F" and gave me a "C." This was before the student revolution. I assumed I had no rights, so wrong went unprotested.

I had many studio instructors who were enthusiastic about their obscure critiques. Instructors would rotate through the class commenting on each person's work. I had the feeling of anticipation and dread as I awaited his (it was always "his") critique and his concepts that were unknown to me. Also I had a strong sense that these were coming "from outside"—external criteria, alienating judgements—even when the comments were positive.

Dr. Beittel

I was a subject in a drawing study by Dr. Ken Beittel (1966) and Dr. Robert Burkhart. As we drew

with India ink, a grad assistant with a camera mounted on a stand circulated around the room photographing our drawings at several-minute intervals as they evolved. The next week, Dr. Beittel sat down with me and unfurled a large roll of brown wrapping paper on which were taped photographs of my drawings in progress. Then he asked me what I thought and my observations of the drawing process. I was stunned. This was the first time in art school I had been asked to talk about my own ideas! I was fascinated to think that my ideas counted and that it was not only the teacher's ideas that I was to absorb. I looked forward to these regular conversations with Dr. Beittel. This distinction between "received knowing" and "subjective knowing" has since been developed by Belenky et al (1986). Miriam Cooley (1996), a graduate of Concordia's Ph.D. program, recently reminded me of this distinction in a presentation to my class and the Graduate Colloquium.

Debating

We always debated at home. In fact a family story is based in my sister's and my argument dividing the socks that came out of the laundry. In serious matters like these, Mother deferred to Father. Father said to bring all the socks to him. He spread them on the dining room table and divided them evenly. Then I started crying. "What do you want?" he asked. "All the socks," I answered, and he swooped up all the socks and gave them to me. I am afraid I still have that quality of wanting what I want, regardless.

It was in a seminar with Dr. Burkhart that I found my voice for arguing in academia. Dr. Burkhart posed these open-ended and challenging questions that drew on our understandings and our commitments. But a big factor was George Hardiman. Even though

he was a Ph.D. student and I was an undergraduate, he had these opinions that I just had to argue with. And then we would argue in the hall for hours after class. Occasionally he would end with the rejoinder: "But what can you know: you're a woman" further inciting me to argue.

This quality of building—or departing—from what another person says, is precious. So many conversations are like children's parallel play. One tells about their day and the other tells what they want to tell—devoid of give-and-take.

The Thrill of Research

Around 1963 when Larry Kantner was a doctoral student and I was a senior, we were both hired by Dr. Frankston as research assistants to work on the statistical analysis for his study of art classroom dynamics. We were crazy about data and computers. We loved to prepare data and walk great piles of cards full of data out to the center and submit them for processing by computers that were then room-size. We would wait into the night for the cards to return with long sheets of statistical analyses wrapped around them with a rubber band. We sensed that we were on the edge of the unknown, and we were eager to study how the analysis sorted out the events of the study. This was thrilling.

I was so fascinated with the work of Dr. Beittel and this research culture that I did graduate work at Penn State. Lowenfeld's legacy of working from the individual's frame of reference was a cornerstone of that department and provided good grounding for working with students of all ages and working between cultures.

Larry and I did some research projects together, and we were always amused. We found a huge packing box, and constructed for Dr. Beittel a sensory deprivation chamber with all sorts of bogus labels on the

seriousness of the research conducted inside. Dr. Beittel had a good laugh and thoroughly enjoyed our surprising invention. Grad school was a wonderful era of exploration and friendship and searching out new ideas.

Marilyn Zurmuehlen, Tom Schantz, Clem Pennington, Roger Zellner, Larry and I found ourselves organizing events for the Grad Club and discussing everything that happened in the program. In the library, Marilyn discovered some 78 RPM records for training in Flander's Classroom Interaction Analysis, a system that could describe the give-and-take of a high level exchange. We worked together to learn the system which became a theme in our later work—teaching and research (Saccá & Zurmuehlen, 1979).

Activism

My earliest academic activism was graduate students insisting that we should be represented in department meetings—a very radical, but fashionable, idea at the time. Dr. Ed Mattil, department chair, seemed tired trying to convince us that what went on would not be interesting to us. Now I am very amused to think back on how right he was.

My early teaching started in a mainly male environment, and brought some startling realizations. Far from the warm shelter of graduate school, I sat in a meeting where administrators discussed firing a woman because she was pregnant. I later testified in her court case.

Even later, while I was teaching at Concordia, the Art Education Department achieved gender balance, years before other departments. This department has always provided me with a solid base for work and activism.

Friend gay activist Film Professor Tom Waugh and I were among the founders of the Status of Women Committee in Fine Arts. The University Status of Women

Committee was formed later. We wanted a woman appointed dean, and made a fuss. A male candidate Bob Parker, who had been a doctoral student of Marilyn Zurmuehlen, then promised to address the status of women; he was appointed dean. Whether or not it was a campaign promise did not matter. He was swamped with coaching, guidance and dictates, solicited and unsolicited, and he did address the status of women. The committee monitored every development. The faculty achieved gender balance with 50% of women (the best faculty in the university), up from a paltry sum 20 years earlier.

A senior woman Religion Professor Sheila McDonough was my mentor in university power and politics. She was my assistant principal when I was principal of the Simone de Beauvoir Institute, and we went through a lot together in the name of feminism. She advised me early to serve on some grievance or appeals committees to see how business is really done in the university. I did serve and I saw difficult cases, strong-arm politics, and a number of women who had not been properly coached on how to navigate university politics. I recommend this to all tenured (and I emphasize "tenured") faculty interested in equity. Get this training and then watch out for the patterns of discrimination, and try to mobilize allies to change these patterns. This is difficult and often very stressful work, so it is necessary to support one another. I am also convinced it is a lot healthier than ignoring injustice or being complicit in an unfair decision.

The Pines

I discovered a beautiful pine and hemlock forest. In 1990, a group of native people from the community began standing around the dirt-track entrance to protect it, because the next town's mayor wanted to expand the whites-only

golf club through native cemetery and forest.

When I went nearby to draw, I met Joe David. He told me about his mother, grandmother and great grandmother's roles in preserving the Pines and resisting earlier attempts at development. As the protest escalated into an armed confrontation with 3,000 police plus military being brought to bear against the small community of 1,200 people, Joe was trapped, by choice, inside with other resisters.

Throughout the "Oka Crisis," I got to be friends with Ana Gabriel Nelson and Niki Canatonquin. Both told me more of what was really going on—a version quite different from the one we heard on the news throughout that summer. They told me how women appoint and remove the chiefs in the traditional Longhouse government and how the present band council system violates these principles. They explained the ideas of the land and lack of boundary lines; the Kanien'kéha language doesn't even have a word for boundary line. The Crisis, these stories and friendships immersed me in a new culture, which, according to Elizabeth Garber (1995) is the way to understand. From their stories, I recognized many new ideas. I saw again what Ruth Benedict meant by the "great arc of human potentiality."

Over 40 people involved in the standoff who were charged went to trial as a group. A jury found them innocent on the basis that they had defended themselves and their land and had not used excessive force (Saccá, 1993).

For 15 years Canadian Human Rights Commission has identified Canada's treatment of Aboriginal peoples as the worst human rights problem in Canada (Saccá, 1997). The House of Commons Standing Committee on Aboriginal Affairs, (1991) called this the "rising tide of alienation, frustration and anger" (p. 29). There is great personal cost such

as suicides and symptoms of despair as a result of the acute trauma of direct police and military action and the ongoing trauma of racism.

From the mayor's ambitions for a larger golf course and the European history of using boundary lines to exclude native people from their own land, I developed an installation of branches, plants, photographs, cellophane and string called "Lines, Liés: Thokki:nio:re Niehé:we Tanon Rotino:wens" (Saccá, 1992).

Suzi Gablik (1995) writes that "Empathic listening makes room for the Other and decentralizes the ego-self. Giving each person voice builds community and makes art socially responsive" (p. 82). She quotes Suzanne Lacy: "Like a subjective anthropologist, [the artist enters] the territory of the other. . . . The work becomes a metaphor for relationship—which has a healing 'power'" (p. 82).

Ellen Gabriel who had been selected as spokesperson for the community during the Crisis, Joe David, Chicky Etienne and I developed a community-based video project to tell traditional and personal stories of Kanehsatá:ke. The videos help to preserve the Kanien'kéha language which is expected to die out in several decades unless the present trend is reversed (Saccá & Gabriel, 1996).

Perspectives

At the invitation of Ivone Mendes Richter, I developed in Santa Maria, Brazil, an installation of light, transparency and paper. It was called "Estamos vendo diferentes estrelas: Ouvindo Diferentes historias: Como poderemos compreender-nos uns aos outros? We See Different Stars: We Hear Different Stories: How Can We Understand One Another?" (Saccá, 1996). It symbolized the exchange of stories, the permeability of

cultures and understanding one another's feelings.

I learned another perspective from Clifton Ruggles, an activist art teacher and a graduate student finishing his Master's thesis (1998) at Concordia. Clifton's stories, paintings and drawings showed his love for people and his empathy for women, the poor, and the neglected.

Clifton was willing to talk, paint and write about racism, a subject many people avoid because it is so painful. In his painting, we see unfair stereotypes imposed on Black women. He has asked us to look critically at our society, and to work for social change.

He and his partner Olivia Rovinescu devoted much of their life together to doing anti-racism workshops with teachers and community members, and helping their two daughters be proud of their Afro-Canadian, Romanian and Native ancestry. Much of their work is described in their book *Outsider Blues* (1996). Clifton died two years ago at the age of 46.

Gum Springs

A few years ago, my sister told me Gum Springs had recently been in the news. Arthur Ashe, the Afro-American tennis champion, was asked how difficult it was to cope with AIDS, and he replied it was less difficult than being an Afro-American. When Arthur Ashe died, citizens of Richmond Virginia wanted to erect a statue in his memory. Others objected. During the ensuing storm of arguments, his mother said, that would be OK. The statue could be erected in her home town: Gum Springs. The statue was subsequently erected in Richmond.

Collaboration

At the invitation of Enid Zimmerman, I joined her to co-edit *Women Art Educators IV: Her*

Stories, Ourstories, Future Stories (1998) which we dedicated to Mary Rouse and Marilyn Zurmuehlen. We developed a strong empathy and attachment to the authors and artists and their work. We pride ourselves in working together to develop a collection that breaks new ground, allows identity to flourish and encourages us to work for social change.

In another installation, "Intersubjectivity, Identity / Taiontate'nikonhraien:ta'ne, Tsinitewaia'tó:ten" (Saccá, 1997-1998), I invited Concordia students and colleagues from the video project to include their work.

Mentors, Community & Action

Many people are our mentors: teachers like Dr. Beittel from whom we learn the most valued lessons; peers like Marilyn Zurmuehlen, Joe David, Ellen Gabriel and students like Miriam Cooley and Clifton Ruggles who pursue social activist work and open domains for identity.

A group can also mentor, and this is what the Women's Caucus has done. The Women's Caucus, as one of the earliest NAEA affiliates, opened a space for discussing equity. The work by the Caucus is so creative and ground-breaking that it is a leader and a high-point of NAEA.

Also among our mentors are people we meet through their art or writing, people whose ideas help form us. Such is the case with June King McFee. I read her *Preparation for Art* when I was a graduate student, and I was intrigued with her ideas of perception. She provided grounding for research in perception, and I wrote a dissertation on drawing and development of shape perception and referred to her work. She taught us the importance of culture in the classroom, and opened our eyes to expand our vision beyond any Euro-centric

approach and to embrace diversity.

In conclusion, these mentors call us to action. They help us envision a more complete and just form of education. We know we still have a long way to go, and let us work toward that vision in our classrooms, in our civic life in our schools and universities, in our profession and in society at large.

I am delighted and thrilled to have been nominated for this award, and to have been selected for an award that has gone to people who have had such an impact on shaping the field—an award that bears the name of June King McFee who has been such a great innovator that she has changed our view of society and the field in which we work. The Women's Caucus and other socially-minded caucuses are building community. Most of all, I am very proud to be a member of this community. Thank you very much.

References

Beittel, K. R. (1966). *Selected psychological concepts as applied to the teaching of drawing* (Cooperative Research Project No. 3149). University Park, PA: Pennsylvania State University.

Belenky, M. F., Clinchy, B.M., Goldberger, N. R., & Tarule, J. M. (1986). *Women's ways of knowing: The development of self, voice, and mind*. New York: Basic Books.

Benedict, R. (1934). *Patterns of culture*. Boston: Houghton Mifflin. Canada. House of Commons Standing Committee on Aboriginal Affairs (1991) *The summer of 1990: Fifth report of the Standing Committee on Aboriginal Affairs. Minutes of proceedings and evidence*. Issue No. 59, Tuesday, April 9 - Thursday, April 18, p. 29.

Cooley, G. M. (1996). *Who is this self I'm supposed to be expressing?: Narrative inquiry*

into the art and learning of twelve women visual arts students.

Unpublished doctoral dissertation, Concordia University, Montreal.

Gablik, S. (1995). Connective Aesthetics: Art after Individualism. In Suzanne Lacy (Ed.), *Mapping the terrain: New genre public art*, (pp. 74-87). Seattle: Bay Press.

Garber, E. (1995). Teaching art in the context of culture: A study in the borderlands, *Studies in Art Education*, 36 (4), 218-232
Goffman, Erving (1959). *Presentation of self in everyday life*. Garden City, NJ: Doubleday.

Jacob, M. J. (1995). An unfashionable audience. In Suzanne Lacy (Ed.) *Mapping the terrain: New genre public art*, (pp. 50-59). Seattle: Bay Press.
McFee, June King (1961). *Preparation for art*. Belmont, CA: Wadsworth.

Ruggles, C. (1998). *The intersection of the personal and the theoretical in the creation of the Back on Track experimental program for high school dropouts and youths at risk*. Unpublished MA thesis, Concordia University, Montreal.

Ruggles, C. & Rovinescu, O. (1996). *Outsider blues: A voice from the shadows*. Halifax: Fernwood.

Saccá, E. J. (in press). Histórias conectando culturas, Publicação do Laboratório de Pesquisa e Ensino das Artes, Faculdade de Educação de Universidade Estadual de Campinas, Campinas, Brasil.

Saccá, E. J. (1989). Typologies in art education: How to live with them and how to live without them. *Visual Arts Research*, 15 (2), Issue 30, 58-70.

Saccá, E. J. (1992). Lines, lies: Thokki: nio: re Niehé: we Tanon Rotino: wens. Faculty Biennale,

Concordia University Gallery,
Montreal. [On-line] Available:
<http://art-education.concordia.ca/sacca/install91.html>

Saccá, E. J. (1993). Art, native voice and political crisis: Reflections on art education and the survival of culture at Kanehsatake. *Visual Arts Research*, 19 (2), Issue 38, 35-43.

Saccá, E. J. (1996). Estamos vendo diferentes estrelas: Ouvindo diferentes historias: Como poderemos compreender-nos uns aos outros? We see different stars: We hear different stories: How can we understand one another? No Caixa Preta of the Universidade Federal de Santa Maria, 21 November 1996. [On-line] Available:
<http://art-education.concordia.ca/sacca/installations.html>.

Saccá, E. J. (1997). Aboriginal cultures and the human rights challenge for art teachers. In Rita Irwin and Kit Grauer (Eds.), *Readings in Canadian art teacher education*. Boucherville, Quebec: Canadian Society for Education through Art.

Saccá, E. J. (1997-1998). Intersubjectivity, identity / Taiontate'nikonhraién:ta'ne, Tsinitewaia'tó:ten. Faculty of Fine Arts Exhibition, Leonard and Bina Ellen Gallery, Concordia University, December 1997 - January 1998. [On-line] Available:
<http://art-education.concordia.ca/sacca/concordia.html>.

Saccá, E. J. & Gabriel, E. (1996). Preserving Kanien'kehá:ka Culture and Language through Community-Based Education and Video, Advancing the agenda of inclusive education: Canadian Society for the Study of Women in Education Summer Institute proceedings, (pp. 287-294). St. Catharines, Ontario: Brock University.

Saccá, E. J. & Zimmerman, E. (Eds.). (1998). *Women art*

educators IV: Herstories, ourstories, future stories. Boucherville, QC: Canadian Society for Education through Art.

Saccá, E. J. & Zurmuehlen, M. (1979). The relationship of indirectness - directness to empathic understanding in discussions of art objects. *Canadian Review of Art Education Research*, 5, 24-29.

Sleeter, C. E. (1994). A multicultural educator views white racism. *Education Digest*, 59, (9), 33-36.



Women's Caucus Awards Ceremony



Saccá receiving congratulations from Beth Ament, Enid Zimmerman, and Karen Keifer-Boyd.



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. The current president and president-elect 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 Women's Caucus REPORT.

APPLICATION REQUIREMENTS:

1. Current membership of nominee in NAEA.
2. Current vita of the nominee for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page, by the nominee about her/his 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:

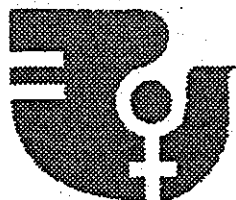
1. A five-person selection committee will select the recipient of the June King McFee Award. The selection committee will include, as one of its members, the President of the Women's Caucus. Other suggested committee members are as follows: an established art educator, an early professional art educator, 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:

Renee Sandell
6012 Onondaga Road
Bethesda, MD 20816

DEADLINE:

Postmarked December 31, 2000



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 Lavano-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 (KY)
1992	Not Given
1993	Alice Swartz (PA) and Enid Zimmerman (IN)
1994	Pearl Greenberg (NY)
1995	Karen Hamblen (LA)
1996	Carmen Armstrong (IL)
1997	Rogena Degge (OR)
1998	Cynthia Colbert (SC)
1999	Renee Sandell (MD)
2000	Elizabeth Saccá (CAN)

*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 an early professional, male or female, who has demonstrated outstanding performance in scholarship, leadership, and teaching. The current president and president-elect 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 vita of the nominee for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one 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 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 will 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 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 the time and place of the award will be announced in the NAEA News and The REPORT.

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

SEND NOMINATIONS TO:

Laurie Hicks
Department of Art
University of Maine
5712 Carnegie Hall
Orono, ME 04469-5712

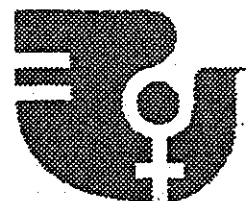
DEADLINE:

Postmarked December 31, 2000

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)
1997	Doug Blandy (OR)
1998	Karen Carroll (MD)
1999	Laurie Hicks (ME)
2000	not given

*Year Initiated



CALL FOR NOMINATIONS

KATHY CONNORS AWARD

This award is designed to honor a person who has dedicated her/his art education career to excellence in teaching, mentoring, and collaboration. The recipient of this award will have been recognized by peers, students, and administrators. The Women's Caucus of the National Art Education Association invites nominations for the annual Kathy Connors Award given in honor of Kathy Connors, a highly respected and professionally active art educator, who exemplifies the characteristics listed above.

ELIGIBILITY CRITERIA:

The nominee should be an art educator, female or male, at any level who has demonstrated outstanding teaching, mentoring, and collaboration. The current president and president-elect 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 vita of the nominee for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page, by the nominee about her/his work.
5. Supplementary letters of recommendation are required from two students, one administrator, and one peer. Extra letters sent to the Chair of the Selection Committee will be returned to the nominator.
6. Five sets of material including vita, cover letter, statement by the nominee, and letters of support should be sent to the Awards Coordinator.

SELECTION PROCESS:

1. A five-person Selection Committee will select the recipient of the Kathy Connors 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, the Student Representative of the Women's Caucus, and the Connors 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 NAEA's Women's Caucus.
2. If there is not a qualified nominee, the Connors Award will not be presented.

SEND NOMINATIONS TO:

Debbie Smith-Shank
Northern Illinois University
Art Department
DeKalb, Illinois 60115-2854

DEADLINE:

Postmarked December 31, 2000



Kathy Connors being congratulated by her niece Dawn Greenwood at the WC Awards ceremony in L.A.

NAEA

WOMEN'S CAUCUS

2000-2001

*Executive Board,
Coordinators, &
Representatives*

Executive Board:

President

Kathleen Kadon Desmond
Professor of Art
Central Missouri State University
Warrensburg, MO 64093 USA
(660)543-4620
FAX: (660)543-4167
e-mail: kkd4620@cmsu2.cmsu.edu

President Elect

Cynthia Colbert
Professor, Art Education
Department of Art
University of South Carolina
Columbia, SC 29208
(803) 777-6223
FAX: (803) 777-0535
e-mail: colbertc@gwm.sc.edu

Past-Presidents

Elizabeth Ament
132 South Hancock Street
Madison, WI 53703

Debbie Smith-Shank
Northern Illinois University
Art Department
DeKalb, Illinois 60115-2854
e-mail: u21dls1@wpo.cso.niu.edu

Secretary

Mary Wyrick
Art Education Department BI 102
Buffalo State College
1300 Elmwood Avenue
Buffalo, NY 14222
(716) 878-4109
wyrickml@buffalostate.edu

Treasurer

Carrie Nordlund
4640 North Topping Avenue
Kansas City, MO 64117
Phone: (816) 413-8968
email: cij@qni.com

Coordinators:

Editor, *The Report*
Peg Speirs
Dept. of Art Education & Crafts
Kutztown University
P.O. Box 730
Kutztown, PA 19530
(610) 683-4513
FAX: (610) 683-4502
email: speirs@kutztown.edu

Annual Slide Show

Billie R.S. Rothove
Locust Mountain Studios
in Wildcat Hollow
4471 Indian Camp Creek Road
Crosby, TN 37722

Rikki Asher
85-26 65 Road
Rego, NY 11374

Book Reviews

Sharon Kesterson-Bollen
College of Mount St. Joseph
5701 Delhi Road
Cincinnati, Oh 45233-1607

Women, Art, and Education Courses

Renee Sandell
6012 Onondaga Road
Bethesda, MD 20816
(301) 229-9242
rsandell@erols.com

Representatives:

Delegates Assembly
Ruth Starratt
27 Hinckley Road
Newton, MA 02468

Marybeth Koos
Northern Illinois University
Art Department
DeKalb, Illinois 60115-2854

**States Representative
Coordinator**
Vacant*

June King McFee Award
Renee Sandell
6012 Onondaga Road
Bethesda, MD 20816
(301) 229-9242
rsandell@erols.com

Mary Rouse Award
Laurie Hicks
Department of Art
University of Maine
5712 Carnegie Hall
Orono, ME 04469-5712
email: hicks@maine.maine.edu

Kathy Connors Teaching Award
Debbie Smith-Shank
Northern Illinois University
Art Department
DeKalb, Illinois 60115-2854
email: u21dls1@wpo.cso.niu.edu

2001 NAEA Program Coordinator
Juliet Moore Tapia
University of Houston
College of Education
Houston, TX 77204-5872
(713) 743-4990
FAX: (713) 743-4956
JulietTapia@aol.com

**The Journal of Gender Issues in Art
and Education**
Laurie Hicks, Editor
Department of Art
University of Maine
5712 Carnegie Hall
Orono, ME 04469-5712
email: hicks@maine.maine.edu

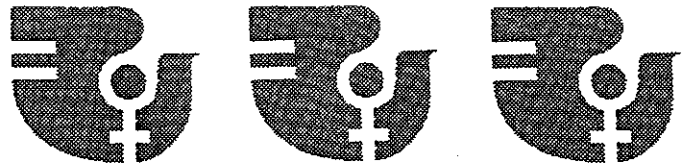
Graduate Student Representative
Vacant*

**Undergraduate Student
Representative**
Vacant*

Inter-Affiliates Representative
Vacant*

*We are asking for volunteers to
fill these positions. Please contact
Kathleen Desmond.

The Journal of Gender Issues in Art and Education



The Journal of Gender Issues in Art and Education will consider for publication manuscripts which address issues in the context of visual arts education theory and practice. Manuscripts should be sent to:

The Journal of Gender Issues in Art and Education

Laurie Hicks, Editor
Department of Art
University of Maine
5712 Carnegie Hall
Orono, ME 04469-5712



Editor Laurie Hicks, left, distributing the first issue of *The Journal of Gender Issues in Art and Education* to WC members at the LA Conference.

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* is 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 is distributed to all members of the Women's Caucus and is 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 the manuscripts may take from three to five months. Accepted manuscripts will be published as soon as possible following acceptance. Final submissions 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).

H.R. 2107

WC member Joan Bonagura (NY) wrote the following letter:

Dear Peg,

For fourteen years we have witnessed the continual problems which plague artists and their estates. The following excerpts from a speech at the Millennium Awards Dinner of the New York Artists Equity Association (NYAEA) by Representative Jerrold Nadler (my congressman here in New York) are self-explanatory:

"For a long time there has been glaring oversight in the tax code. . .When an artist dies, the IRS considers unsold works of art as a part of the gross value of the estate. It's pretty much assumed what a piece of art might have been sold at, and that amount is taxable. . .This is like a 'Death Tax' for artists. Your estate is taxed for what you might have sold if you had lived. . .

There is a common sense solution: Revise the 1986 Revenue Code to exclude these works of art from the gross value of the estate. Plainly, don't penalize the families of artists just because the artist died before the works were sold. . .I decided to lead the way. . .I introduced H.R. 2107 to amend the 1986 code and when Congress goes back in session, I'll work hard to make sure this inequity is done away with."

ACTION THAT YOU CAN TAKE:

1) The NYAEA is collecting a list of Arts Organizations, Artists, Gallery Owners, Architects, etc., in support of H.R. 2107. Please join the list. Send a postcard that says, "I support H.R. 2107." **SIGN AND PRINT YOUR NAME and MAIL IT TO:**
NYAEA
498 Broome St.
New York, NY 10013

2) Write to your own Congressperson. Urge her/him to vote for H.R. 2107.

Sincerely,

Joan

P.S. I'd like to see the Women's Caucus and the NAEA membership support H.R. 2107. Please pass this information along to members or committees who can bring this about.

News Notes

Carolyn McDonald will be having a solo exhibit at Belmont University in Nashville, Tennessee, November 2000, titled, "Spiritual Journey."

Call for Slides

NAEA Women's ArtWorks 2001

Slide submissions are being sought for an accepted presentation titled, "Women's Artwork: Slide Talk" at the 2001 NAEA Convention in New York, NY. The presentation will be facilitated by Billi R.S. Rothove and will be a part of the Women's Caucus program. Submitted slides will be added to the Women's Caucus visual archives. Artists submitting slides must be members of the Women's Caucus to be included in the slide talk. Please submit up to five (5) slides with a slide listing, a brief artist's statement and a resume before February 14, 2001 to:

Billi R.S. Rothove
Locust Mountain Studios in Wildcat Hollow
4471 Indian Camp Creek Road
Cosby, TN 37722
(423)487-4165

For Membership information contact: Carrie Nordlund, 4640 North Topping Avenue, Kansas City, MO 64117-1541. A membership form is included on the last page of this issue.

National Art Education Association

women's caucus membership form

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

email _____

NAEA Membership # _____

Dues: _____

Donation: _____

Lapel Pin: _____

Total: _____

Mail checks payable to *NAEA Women's Caucus* to:
c/o Carrie Nordlund• 4640 North Topping Avenue• Kansas City, MO 64117•
cij@qni.com• (816) 413-8968

Membership dues

renewal/contributing.....\$20

new.....\$20

student/retired.....\$10

sustaining.....\$30

life member.....\$225

sponsor.....\$100

benefactors.....\$5000

philanthropists.....\$10,000

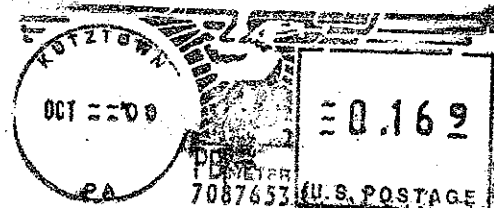
lapel pin w/logo.....\$15

the women's caucus report



PRESORTED
STANDARD

National Art Education Association Affiliate
Peg Speirs, Editor
Department of Art Education and Crafts
Kutztown University
P.O. Box 730
Kutztown, PA 19530



to:

Karen Keifer-Boyd
3803 28th Street
Lubbock, TX 79410

Please send changes of address to: Carrie Nordlund• 4640 North Topping Avenue • Kansas City, MO 64117•
cij@qni.com• (816) 413-8968