



WOMEN'S CAUCUS THE REPORT

NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE

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Past President — Renee Sandell Farewell Address

As I bid farewell and pass on the presidency of the NAEA Women's Caucus to Christy Park, I must admit that the occasion of our tenth anniversary makes me somewhat sentimental. My term of office completed our first decade of existence and development. When I reflect on this past year (when my presidential theme was "unite and invite"), our program theme for this conference, "celebration and reaffirmation", come immediately to mind.

The past year has been an exciting, productive, and expansive period for the Women's Caucus. There have been all kinds of expansion occurring and these are truly cause for celebration:

We have witnessed a sizable increase in membership this past year. Our new members have been attracted to us by the enthusiasm of our active members as well as our increasing visibility at NAEA Conferences, in NAEA News and The Report, and through state conferences and newsletters.

We have benefitted from an expansion in different kinds of leadership, much of which has been done with substantial donations of personal dedication, time, resources, and zest. I want to publicly thank (especially) Amy Brook Snider for her superb job as 1984 conference coordinator, and many others, including, Christy Park, Susan Power Rapp, Crickette Todd, Maryl DeJong, Georgia Collins, Mary Ann Stankiewicz, Anne Gregory, Mary Jane McAllister, Herma Los, and Enid Zimmerman, for their creative ideas, hard work and personal support/advice. The kinds of collaboration from both new enthusiasts and "old hands" has been most beneficial to me. I am heartened on the new and old members I've met at this conference who have contributed ideas and volunteered for posts for 1984-85.

We have also expanded in terms of our professional linkage with other groups, for example, in establishing an interaffiliate dialog. By meeting with other groups and seeking to explore common ground, we not only expand our terrain but counter segregation and polarization which characterizes many women's groups.

Still another area of expansion lies in the application of our ideas, goals, and values for sex equity in art education, through the increase of quality convention proposals education, dealing with these issues and through the new NAEA publication, Women, Art, and Education. As coauthor of the book, it might seem out of place for me to make any statement regarding its quality or to predict its impact. However, given that the Women's Caucus endorsed it and several members contributed to this publication and that by publishing it, the NAEA has become an advocate for sex equity in the field, we can recognize an increased potential for sex equity change. Furthermore, in the fields of education and art, our issues have been articulated and circulated in two recent publications, the newspaper Art & Artists, and forthcoming book, Achieving Sex Equity Through Education (John Hopkins University Press.)

As we celebrate our growth and expansion, I'd like to reaffirm several characteristics of our group and propose areas that we need to further develop:

I, as I'm sure many of you, frequently get asked "Why join the Women's Caucus?" Advocacy campaigns for the Women's Caucus is an added burden to all of us, since so much of our job is advocacy for our programs, and even the value of our subject area. Yet simply put, the Women's Caucus is an organization characterized by both collaboration and support of a diverse art education professionals ranging from college students to reknown figures in the field. Each member contributes a uniqueness in terms of their professional interests, stage of professional development, teaching level/educational site, age, marital/parental status, and geographic location. Our beauty lies in our diversity which enriches our representation and our pursuit of sex equity as well as excellence in art education.

As I stated last year in my incoming speech, I believe that the Women's Caucus should be concerned with attending to its position statement and promoting the support of professional women in art education at all levels-national, state, and local. Many contributions by women in the field, particularly those at the state and local levels, have been extensive but unrecognized. We are concerned with increasing women's rights to

participate fully in the field and achieve parity with men in opportunity, status, and salary. The national network established by the Women's Caucus can positively assist women's professional development in art education. However, we desperately need to activate our comprehensive position statement, setting priorities and working to resolve issues most critical to the next decade.

We still need to attract more members from all areas. If we want to truly make a nonsexist impact on the field, we must increase our network to museum educators, art therapists, state and local supervisors, arts organizations, artists, as well as art teachers at all levels, as we breakdown hierarchies present in art education. We should get more classroom teachers involved, for through the national unity the Caucus provides, we can partially diminish the isolation and lack of recognition that art teachers frequently experience. Penny Platt's editorial in the recent issue of The Report ("How Art Teachers Are Exploited") illustrated this; this kind of consciousness raising needs to be done continually. Hopefully some of you will send a response to be published in the next issue of The Report to begin a lively dialogue on issues that need to be aired. Finally, we need to expand our sex equity efforts in ways that have already been named and others to build awareness and pride in our own and others' achievements. Let us use each other as resources and supports, and use our organization, its programs and its newsletter The Report, to revise our field.

I hope that we will all assist Christy Park, our new president, and enjoy the fruits of collaborative effort. The Women's Caucus is the kind of vehicle that naturally lends itself to a kind of shared leadership in the style of equitable "carpooling". Rather than each of us driving our own vehicle and traveling the same distance at the same time, let us rotate our responsibility as drivers by joining together and navigating ourselves through the unmarked roads we'll travel in the next decade. Let us solidify this arrangement this evening when we celebrate our tenth anniversary and toast to our future years together.

President's Address — Christy Park

Occasionally when I make a pitch for the Women's Caucus I am told that since art education is a field which includes many professionally active women, we do not need such a special interest group. However, the problems caused by discrimination against women affect the whole society and anyone who is aware of current statistics regarding the status of women knows that the battle for equality is by no means won nor is the definition of equality clear in the minds of many — both men and women.

Involvement in the struggle for a fair and deserved place in the world for women is appropriate for a field that does include a large percentage of women. In some arenas, the gender integration of the high tech, or mining industries for example, women are a beleaguered minority.

However, larger numbers of women in a field certainly should not preclude vigorous participation in confronting gender issues — on the contrary a large group of women, working together with male colleagues, can create considerable momentum. Our work with young people carries an added responsibility to impact the future through a fair presentation of the past and present. Our persistent promotion of gender equality is a significant contribution to the continued improvement in the lot of all women.

Consider a set of rules for female teachers written in the last decade of the 19th century — the female teacher is forbidden to marry, to ride in a buggy with a man not her father or brother and is subject to many other crippling restrictions in order to practice her profession. We have come a long way but change has occurred not by chance but by effort.

As the Red Queen said to Alice, "It takes all the running you can do to stay in the same place. If you want to get somewhere else you must run twice as fast as that." Unfortunately this is still true for many women.

The Women's Caucus offers many opportunities for a little fast running. I'll briefly mention a few that I think are especially important.

First of these is the Report. The form that the Report will take is up to the members. We should look upon this publication as an excellent opportunity to publish our ideas, share our opinions, record our accomplishments — both individual and collective, announce events and in general keep up the level of dialogue that takes place when we are together. Everyone in the Caucus should contribute at least once to the Report. Send short pieces, opinions, response to opinions, announcements, jokes, commentary and anything else of interest. The editors are always ready to consider new material.

The momentum that we build during annual conferences can continue through active state organizations. Programs and meetings during state conferences bring in new members and introduce new friends and colleagues. Local meetings are often more effective for some projects than the national long distance and mail connections. We need to support the State Representatives and become active in promoting Women's Caucus activities in our own states.

Political action, addressing specific problems, some of which are outlined in the Position Statement, offers real challenge and the opportunity to effect change. In the process we find ourselves acquiring new skills and using the skills we have in new ways.

NAEA WOMEN'S CAUCUS

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Perhaps a brief background note is in order for those of you who do not know me. I grew up in a small town in Ohio. In 1958 I graduated from the Ohio State University with a degree in art education and almost immediately left for Elizabeth NJ and my first job as an elementary art teacher. I moved to New York, married a fellow artist and worked for the Police Athletic League in Manhattan and Brooklyn. Later I taught in the public schools in Harrison, NJ. In 1971 I was a founding member of the 55 Mercer St. Gallery, exhibiting works in assemblage. I began to work with photography which is still my major interest. When I was divorced in 1974 I took my two children (then aged 6 and 11) to Ohio to start work on my MFA. In 1976 I graduated, continued to work in commercial photography and worked for a time in film. Recognizing that I was very interested in teaching, I entered the doctoral program in art education at the Ohio State University. I finished my PHD and went to Indiana to join the faculty of Indiana University at Indianapolis. Last fall I left Indiana to come to Boston to take a position with the Massachusetts College of Art art education department. My academic interests have been focused upon aesthetics, particularly in the connections between contemporary art theory and works in film and video.

My involvement with the Women's Movement began in 1969 when I joined a consciousness raising group. In Columbus I was a founder of US, and organization of women in the visual arts. Earlier I had made a feminist film and had been drawn into the dialogue about art and feminism. Although I attended the 1980 alternate Women's Caucus conference at Ohio State, my active association with the organization began in Indiana. I have always been one of those people who are full of suggestions and Enid Zimmerman and Renee Sandell thought that it was time that I actually did some of those things. Since I can trace strong women throughout my 26 year career, beginning with Marion Dix in Elizabeth, I feel very good about working with the Women's Caucus. Although my art and my academic work do not overtly deal with Women's issues, my life as a professional women and a mother does.

Conference programs, exhibitions, and presentations are a forum for dealing with our specific areas of expertise and interest as we make the excellent quality of our work in art and art education more visible.

Your level of participation will determine the impact of the Caucus. Who knows - we might do such a good job that we will not need to run so fast to stay where we are.

I'm looking forward to my year as president. Through the Women's Caucus I have met many interesting and intelligent women whose ideas have been stimulating and whose influence has been supportive and challenging. This is not a job that one does alone and I am grateful for the opportunity to work with this group toward the realization of a goal which I cherish - equality for women.

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1984 NAEA Convention Miami March 30 - April 1

9:00-10:00	"Women, Art, and Education" preceded by a welcome to our Miami program --Georgia Collins, Renee Sandell, Ann Stankiewicz, and Enid Zimmerman	3:00-3:30	"Women Artists Still Missing from the Art History Texts-- The Magic Lantern of Charlotte Salomon" --Amy Brook Snider
10:00-10:30	"Sex Differences in Children's Drawings" --Joy Moser	3:30-4:30	"Women's Art in Miami: Unratified Expressions IV" --Georgia Collins
10:30-11:00	"The Creative Problems of the Older Woman Art Student" --Dvora Krueger	4:30-5:30	"To Read or Not to Read: Presenting at Professional Conferences: --Amy Brook Snider, moderator; Linda Bastian, Edith DeChiara, Kenneth Marantz, and Maurice Sevigny (Co-sponsored by the Social Theory Caucus.)
11:00-12:00	"Women Educating Women in Schools, Museums, and Colleges" --Inez Wolins, moderator; Maggie Davis, Arline Lederman, Cheryl Palmer, and Sherry Spires	5:30-7:30	"Interaffiliate Dialog" (Women's Caucus, Minority Concerns, Social Theory Caucus, U.S.S.E.A.) Cash bar.
1:00-1:30	"Women in Community Arts Programs: An Untapped Potential: --Rogena M. Degge	3:00-4:30	"Women's Caucus Business Meeting" --Renee Sandell (All members are urged to attend)
1:30-2:00	"The Way of the Woman: An Act of Meditation" --Cynthia Taylor	4:30-5:00	"Women's Caucus States Represen- tatives Exchange" --Ann Gregory
2:00-2:30	"Women, Art, and Landscape in the American Mainstream" --Heather Anderson	7:00-8:30	"The Women's Caucus Celebrates its First Ten Years" --Renee Sandell, Christy Park and past presidents of the Women's Caucus. Cash bar
2:30-3:00	"Women Artists and Still Life Painting: 'The Suitability of this Genre...'" --Sharon Kesterson Bollen	8:30-10:00	"McFee/Rouse Awards Presentation"

NAEA States Assembly

MIAMI

WOMEN'S CAUCUS STATES REPRESENTATIVE -

During the Miami convention, I participated fully as the representative from the Women's Caucus in the States Assembly activities with Diane Gregory, as the alternate. This included attending a leadership workshop presentation by Dr. Phillip Dunn from the University of South Carolina on "Public Relations and the Visual Arts". Here information was presented to art educators on how to focus their efforts on any objectives they wished to achieve beyond the classroom and included a series of ideas on how to successfully work with administrators to achieve one's goals. Ideas were shared by participants in the group as to how each had been able to implement their ideas with administrators and other decision makers and improve their educational programs.

The Women's Caucus can actively participate on the Professional Standards committee and these meetings were attended. The committee headed by Alan Newberg from Montana, spent a considerable amount of time discussing existing materials addressing the ethical responsibilities of art educators and felt there was a need to develop a separate document to address a code of ethics. They intend to work on a draft for development during the 1984-85 year and present it at the 1985 NAEA conference.

A summary of what occurred at the NAEA States Assembly will be presented in the next newsletter.

Ann Gregory

1985 Convention Proposals

WOMEN'S CAUCUS PROGRAM - MIAMI/DALLAS

My overall impression of NAEA Conventions is of an abundance of offerings which can often be overwhelming. The Women's Caucus Program in Miami seemed to echo that variety and fragmentation. With your help, during my second year as Program Coordinator, I would like to develop a more cohesive, focused program. Rather than the usual line-up of half hour or one hour time blocks of panels and papers, I suggest we use a general theme and the new format described in the call for papers for the 1985 Art History Sessions of the CAA. The following are excerpts with a few alterations from that announcement:

Symposia are large sessions addressing gender-related problems with participants coming from several areas of Art Education and related disciplines. Papers

are intended to be relatively brief, so that a significant block of time remains for discussion (may run to two hours or more).

Regular Sessions are for the presentation of new research or special interests (may be one half hour or one hour).

Workshops address subjects of an in-field nature and are intended to take advantage of a relatively small and specialized audience to develop a real working session in which a high level of participation and various kinds of exchange, study, and problem-solving are possible. (A few workshops of one hour and a half may be held simultaneously.)

Since a one-day program prohibits our providing time for many of the proposals submitted, we suggest that you indicate an alternative "Section Category" below "Women's Caucus" on the Convention Proposal form. Thus, we may be able to reroute the proposal to another appropriate section and indicate in next year's copy of the abstracts these other gender-related presentations at the convention. Please indicate one of the three formats in your summary paragraph.

Style in Art Education has been chosen as the general theme for the presentations. Along with its probable relationship to gender, the concept of style will also allow us to explore the behavior patterns and/or products of particular groups in the field of art education, e.g., administrators, mentors, teachers, researchers, older students, art critics. Possible topics for workshops might include: Collaboration in Art and Education or Professional Choices and Personal Impediments (all but the dissertation, fear of computers and new technology, early childhood: no men allowed!). It is hoped that the other Caucuses and Affiliates may want to be included in at least one of these sessions.

Whether or not you choose to present for the Caucus, I hope you will write me about the form and content of sessions which may be of particular interest to you. I would also appreciate it if you would help analyze and review the 1984 program. Please reflect upon the Miami presentations and try to record your impressions about its strengths and weaknesses with suggestions for improvement, if possible. I look forward to receiving your comments about the previous program as well as your proposals and ideas for next year. My address is: Amy Brook Snider, 90 Gold Street, New York, New York 10038.

Thank you.

INTRODUCTION —

Enid Zimmerman

Some people are treasures, some people find treasures. Aurthur Efland is and does both.

Up in the attic, down in the cellar and under the sagging old porch in the back lies a treasure uncharted in this box, that box, this trunk, that trunk...

History rests quietly here in the dust of dry corners and crumbling timbers... The past is present as past...

But here is the scholar coming among the cobwebs... to finger the frail hatches and open all the boxes and trunks for the treasure...

(Reed Whittemore, *A Treasure*, p.316)

The treasure Aurthur Efland has found is a key to the past that explains the present and unlocks the future. Aurthur's present interest in the past reflects his scholarly untiring quest for knowledge and understanding in the field of art education. His thorough researching of topics, based upon a detailed search of all unexplored nooks and crannies, and his ability to synthesize information so it is explained in a unified whole makes his contributions in art education history, curriculum, and philosophy equalled only by a few scholars in the field.

Aurthur's latest treasure is Walter Smith, who is alive and well as far as Aurthur is concerned. This past Thanksgiving, I and my family had an opportunity to spend the holiday with Aurthur and his family. We all insisted, after two days of listening to Aurthur's champion Walter Smith, that we

did not want to hear another word about this ghost from art education's past. It was difficult, but Aurthur restrained from mentioning the figure from this dusty past. Retiring for the night, I went to sleep in the extra bed in Aurthur's study; there staring down at me from over Aurthur's desk was a large photograph of a painting of Walter Smith -- there was no escape.

Aurthur Efland himself is a treasure. The first time I met Aurthur I was a graduate student. We began talking about art education theory. The talking lasted almost two hours on the kitchen floor at a party in Bob Arnold's house. I was inspired, delighted, and most impressed that a well known professor, and someone who I admired, would spend so much time engaged in scholarly conversation. Aurthur's interest and concern for students, in fact anyone with an active inquisitive mind in any field of knowledge, makes him a treasure that is not often unearthed. Under his direction, his students have won many awards for research and continue to contribute as able professionals in the field of art education.

It is now time for Aurthur to receive awards. This year he is both recipient of the Manual Barkan Award, in recognition of excellence for a contribution of scholarly merit to the professional literature of the field of art education, and the June King McFee Award, he is now to receive, in recognition of outstanding contributions to the field of art education. The McFee Award is especially meaningful since June McFee was Aurthur's mentor and advisor in his doctoral studies at Stanford University. I am pleased that I nominated Aurthur Efland, a treasured friend and colleague, for the June King McFee Award and that he was chosen as this year's recipient

Reference

Whittemore, R. (1957) *A Treasure*. Hall, D., Pact, R., and Simpson, L. (Eds). The new poets of England and America. New York: Meridan Books.

ACCEPTANCE ADDRESS

Aurthur Efland

As you may know, I was selected to be the recipient of two awards this year, the Barkan Award and the McFee. Receiving the Barkan was honor enough, and it has a distinct advantage over the McFee Award, namely that it is for a completed work. It does not require the making of an acceptance speech. By contrast, with this award one has to sing for one's supper. But then, I was a student of McFee, and I had to work for my A's which she bestowed on a few rare occasions when my work merited such reward. Thus, I was trained by her and by others to work hard. Yet, I'm glad for the opportunity to work at little tonight, because it gives me a chance to give something back.

I want to discuss two of my mentors who have taught me that art education is more than a profession -- it is also a cause. The two mentors if you haven't guessed are June McFee and Manny Barkan.

Manny and June also taught me more than the stuff that was written in their books, in their course syllabi and in the red ink in the marginal notes on my papers. For them there was never a single book or a final truth; there were and are no orthodoxies. It was not that nothing was sacred. The goal of making the arts available through education to everyone was and is a sacred premise in their view, but nothing was too sacred to be scrutinized anew. In this way they were very much alike, and yet they were and are very different people.

It's hard to describe how they were different and the best that I can do is indulge in a little biographical reminiscence. I first met June in the summer of 1959 at Stanford University. I had, just arrived in California and had taken a job as an art teacher in Milbrae. I looked for art education programs in which I might study and found that Stanford offered a program in art education. Stanford was only 18 miles from Milbrae and 35 miles from San Francisco where I had lived at the time. She had a

palatial office about the size of a cell in a monastery, and it was equipped with a green armchair made of oak and a rolltop desk. It had one window without a view. Sitting at the desk behind a mountain of books and dissertations was a scholarly woman with glasses. She seemed to know something about creativity and perception and so I decided that she must be pretty good.

That winter after taking a smallpox shot so that I could attend Stanford, I went to my first class with her. She knew a lot more than creativity and perception (I was to learn). In the autumn of 60 I took her Ed 280a course. In that class and in succeeding seminars I met other students-- Gordon Kensler, Mary Rouse, Guy Hubbard, Ron Silverman, Dick Salome and Hal McWhinnie. We were June's people. Mind you all of this was before Preparation for Art had made its appearance. June lectured from her book manuscript, and from her dissertation which preceded it.

More than any professional course that was the beginning of my professional socialization. What I didn't yet realize was that this lady with glasses who sat in the funny office with the rolltop desk had literally rewritten the book on art education -- for Preparation for Art was for me the first salvo in the dogmatic faith that had become the creed of the profession. It was a book that made a case for art education that could be supported by empirical evidence and by logical argument. Before PD Theory art education needed to base its claims on faith, for research had not yet been seen as a way to establish a rational and ethical basis for practice. Even Lowenfeld realized this, but until there was research faith had to suffice.

After the book made its appearance, we who were privileged to be this lady's students, had that exhilarating feeling of being "in on it," of having in our grasp a new sense of intellectual adventure and excitement. Yet June herself was and still is very humble when it became clear that she was the personification of the new image of rigor that was taking shape in art education. Though she was critical of such accepted views in art education as Lowenfeld's visual and haptic dichotomy, she was quick to point out the degree to which previous ideas were important to her own, and also warned us not to make PD Theory into a new doctrine. Many years later June told me that after she finished her dissertation, she had taken a copy of it to one of the conferences where she and Lowenfeld had a discussion of her results. and Lowenfeld was interested in the interpretations that she had begun to make from the recent research in the psychology of perception and learning theory. I was impressed with that story because many of Lowenfeld's more ardent and less critical supporters were not so kind to her. In 1961 it was not expected that a woman could or should be a scholar, and if one, it was not considered appropriate for her to challenge the establishment.

As far as I can remember June was always June--not Doctor McFee. Seminars were discussions and there was a free exchange of ideas. Sometimes the subjects under discussion were rather far afield from art education, and yet, if you could make a case for a connection she gave you the freedom to try. 1967 I wrote an article critical of P.D. Theory and proposed some modifications to bring its generalizations into closer accord with later developments in learning theory, and to help the theory cover appreciational behaviors. I had my wrist slapped by Mary Rouse and Gordon Kensler who published reaction pieces on my article, but from June, herself, was

a letter thanking me for the criticism and a comment that she was grateful that it came from one of her former students.

I was not one of Manny's graduate students, but instead was a new faculty member at OSU. Prior to 1965 I had read Barkan's articles, and as a graduate student found his A Foundation for Art Education a difficult book. Moreover it had no pictures. What kind of art education textbook would not have pictures? Earlier, Mary Rouse told me that Manny would be difficult to work for, but that he was "quality all the way". My first conversation with him occurred in the fall of 1964. I had been teaching at Fresno State College, and was putting down roots, when he asked me to consider coming to Ohio State University. At that time I wasn't anxious to leave California but I sent in a vita and some papers. In the spring of 1965 I met him for the first time at the Philadelphia NAEA meeting, and was awestruck by his Lowenfeld Memorial Address. Then in the late summer I came to Columbus.

Manny was working on his "Curriculum Problems" paper for the forthcoming Penn. State Seminar. The McWhinnies had a little party at which he and Tobey came. He was preoccupied with the draft and was anxious to get home to work on it. In the interim I had to fly back to Fresno and returned to Columbus a day or two before the start of the autumn quarter. There were orientation meetings and then there was the work on the "Big Proposal" for an R&D Center in the Arts. The next few months, and in fact the next year was one of intense involvement with the notion that art education practice should be modelled after the critic and historian as well as the artist. There were proposals for summer institutes, the program in aesthetic education, teacher fellowship programs and the like. Suddenly the tight empirical conception of educational research that had been my training at Stanford was offset by this new interest in curriculum. I found myself learning at the same frenzied pace that had marked the Stanford years.

Differences In Styles.

I noted before that June and Manny were similar in their eschewing of Orthodoxy, but they had different ways of asserting it. June opened the door and invited students to explore and devise alternative formulations. For Manny it was not enough to reject a standing belief -- one had to make the argument stick. One had to build a case. Earlier, when his Foundation for Art Education appeared Lowenfeld took vigorous exception to Barkan, and there was an exchange of letters and meetings between the two men. Out of this exchange grew mutual respect and friendship. His style was adversarial in character -- he was a man with powerful ideas, and powerful personality to match, and his students needed courage to challenge his ideas or others. Yet he did not argue for argument's sake or to win for the sake of winning, but rather to achieve a meeting of two minds. To be sure Manny's style was less nurturing than June's. Manny also loathed the guru syndrome. He wanted his pupils to be his equals not his followers, and for the dialogue to be one among equals.

Thank you for listening to my remarks.

A Call for Nominations

The MARY J. ROUSE Award

IN RECOGNITION OF THE CONTRIBUTIONS OF A
EARLY PROFESSIONAL TO THE FIELD OF ART
EDUCATION.

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

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

Nomination Process:

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

Application Requirements:

1. Nominee is a current member of 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 his/her work.
5. Supplementary letters of recommendations from three other art educators. Extra letters sent to the Chair of the Selection Committee will be returned to the nominator.

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 Women's Caucus. Other suggested committee members are as follows: an established art educator, an early professional art educator, an arts administrator, and the Rouse Award Coordinator who is appointed by the Women's Caucus President. At least three of the members of the Selection Committee should be members of the NAEA Women's Caucus. It is suggested that committee members include elementary, secondary, and higher education art educators.
2. The Selection Committee will make its recommendation to the Women's Caucus Executive Board for affirmation.
3. The announcement of the recipient and time and place of the Rouse Award will appear in the NAEA News and The Report prior to the NAEA Convention. This information will also appear in the NAEA Conference program.
4. If there is no qualified nominee the Rouse Award will not be presented.

SEND NOMINATIONS MATERIALS TO:

Arline Lederman, Chair, Selection Committee,
Rouse Award
Colonial House
Castle Point
Hoboken, NJ 07030

Deadlines:

Nomination materials must be received by midnight October 15, 1984 to be considered for this year's award. The award recipient will be decided by December 15, 1984 and the recipient will be informed by January 15, 1985.

Past Recipients –

Mary J. Rouse Award

1st Award	1979	Marianne Suggs
2nd Award	1980	Marion Jefferson
3rd Award	1981	Phillip C. Dunn
4th Award	1982	Dr. Beverly J. Jones
5th Award	1983	Dr. George Geahigan

The JUNE KING McFEE Award

IN RECOGNITION OF OUTSTANDING CONTRIBUTIONS TO THE FIELD OF ART EDUCATION.

The Women's Caucus of the National Art Education Association invites nominations for the annual June King McFee Award, given in honor of June King McFee, researcher and art educator, who has made an outstanding contribution to the field of art education. The McFee Award is given to honor an individual who has made a distinguished contribution to the art education profession.

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

Nomination Process:

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

Application Requirements:

1. Nominee is a current member of 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 his/her work.
5. Supplementary letters of recommendation from three other art educators. Extra letters sent to the Chair of the Selection Committee will be returned to the nominator.

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 of the Women's Caucus. Other suggested committee members are as follows: an established art educator, and early professional art educator, an arts administrator, and the McFee Award coordinator who is appointed by the Women's Caucus President. At least three of the members of the Selection Committee should be members of the Women's Caucus. It is suggested that committee members include elementary, secondary, and high education art educators.
2. The Selection Committee will make its recommendation to the Women's Caucus Executive Board for affirmation.
3. The announcement of the recipient and time and place of the McFee Award will appear in the NAEA News and The Report prior to the NAEA Convention. This information also will appear on the NAEA Convention program.
4. If there is no qualified nominee the McFee Award will not be presented.

SEND NOMINATION MATERIAL TO:

Cynthia B. Colbert, Chair, Selection Committee
McFee Award
230 Sugar Hill Road
Lexington, SC 29072

Deadlines:

Nomination materials must be received by midnight, October 15, 1984 to be considered for this year's award. The award recipient will be decided by December 15, 1984 and the recipient will be informed by January 15, 1985.

Past Recipients -

June King McFee Award

1st - 1975	Dr. June King McFee
2nd - 1976	Dr. Mary J. Rouse
3rd - 1977	Dr. Eugenia M. Dole
4th - 1978	Dr. Laura H. Chapman
5th - 1979	Dr. Ruth Freyberger Mrs. Joan Adams Mondale
6th - 1980	Dr. Helen Patton
7th - 1981	Dr. Marylou Kuhn
8th - 1982	Hilda Present Lewis
9th - 1983	Dr. Jessie Lovano-Kerr

State Representatives

California	Paula Rosenblum 184 Granville Los Angeles, CA 90049	Virginia	Patricia Anne Parker 434 Pembroke Ave. Norfolk, VA 23507
Kansas	Louise Lamb 2737 Ponderosa Lawrence, KS 66044	Indiana	Dr. Enid Zimmerman Indiana University Bloomington, LA
Texas	Robin Alexander 2301 Doral Dr. Austin, TX 78746	Louisiana	Dot Lampton Franklinton H.S. Franklinton, LA 70438
Canadian Rep.	Elisabeth Sacca 12220 28th Ave. Montreal, PQH1E2A6 Quebec	Georgia	Susan Power Rapp Director of Art Education Jackson Co./ Board of Education P.O. Box 279 Jefferson, GA 30549
Nebraska	Frances Kreutz 1517 South 106 Omaha, NB	Arizona	Joyce Hall 6612 W. Highland Phoenix, AZ 85033
Mississippi	Zelma McIlwain P.O. Box 233 Moorhead, Miss. 38761	Kentucky	Diane Gregory Art Department Murray State Univ. Murray, KY 42071
North Carolina	Marianne Suggs Art Department Appalachian State Univ. Boone, NC 20608	Wisconsin	Leslee Corpier Univ. of Wisconsin Extension 718 Lowell Hall 610 Langdon St. Madison, WI 53706
Colorado	Susan Dorsey 2800 Kalmia Ave. #213-A Boulder, CO 60302	Virginia	Barbara B. Laws 263 Sir Oliver Rd. Norfolk, VA 23505
Illinois	Jeanne Goodman 1759 N. Sedgwick Chicago, IL 60614	New York	Pearl Greenberg #G1704 212 E. Broadway New York, NY 10002
Massachusetts	Lillian Thibideau 4 Acadia Cambridge, MA	Florida	Marylou Kuhn Art Education Dept./ EDU 123/Florida State University Tallahassee, Florida 32306
Missouri	Jean Falcone 3629 N.E. Prather Rd. Kansas City, MO 64116	Florida Alternate	Jessie Lovano-Kerr Florida State University Tallahassee, Florida 32306
Pennsylvania	Mrs. Marcia Bosswick 9849 Walley Ave. Philadelphia, PA 19115		
Maryland	Mrs. Irene Glaser Elem. Supervisor Montgomery County P.S. 850 Hungerford Dr. Rockville, MD 12085		

EXHIBITIONS

National Arts Club Annual Watercolor Show.
Receiving: November 2. 15 Gramercy Park
South, New York, New York.
Jury: Paul Jenkins, James Wolfe,
Kent Day Coes.
Deborah Dorsey, Women's Caucus, has
campaignned to make the show appealing
to a broader range of artists.

Send to: Deborah Dorsey for
prospectus,
156 East 74th St.
New York, New York 10021
or
Moses Worthman
c/o National Arts Club
15 Gramercy Park South,
New York, New York, 10003

MEMBERSHIP REPORT

Robin Alexander
 Dr. Frances E. Anderson
 Heather B. Anderson
 Dr. Carmen Armstrong
 Linda Bastian
 Ruth Beatty
 Dr. Sharon Bollen
 Barbara Ann Boyer
 Joan Bonagura
 Cindy Bixler Borgmann
 Linda S. Bradley
 Therese Anita Bur
 Dr. Laura H. Chapman
 Dr. Kristin G. Congdon
 Dr. Georgia Collins
 Dr. Cynthia B. Colbert
 Kathleen Connors
 Marion Cooley
 Leslee Corpier
 Joan Davidson
 Sylvia K. Corwin
 Martha Daugherty
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 Ricki Deragisch
 Dr. Maryl Fletcher DeJong
 Florence Devivo
 Dr. Kathleen Desmond
 Rogena M. Degge
 Lane Dietrick
 Dr. Susan L. Hollis
 Susan Dorsey
 Dr. Elloit W. Eisner
 Dr. Arthur Efland
 Jean Falcone
 Linda Ettinger
 Dr. Hermine Feinstein
 Bess C. Forshaw
 Rebecca Gabriel
 Marcia Ghesquier
 Elaine Godfrey
 Teresa Grana

Jeanne Ladewig-Goodman
 Dr. Diane G. Gregory
 Irene Glaser
 Dr. Phyllis Gold Gluck
 Marilyn Goodman
 Kit Graver
 Dr. Anne Gregory
 Pearl Greenberg
 Sylvia Greenfield
 Deborah Guild
 Jennifer Hastings
 Sally Hagaman (Student)
 Kathleen Hayek
 Mary Ann Honetschlager
 Dr. Al Hurwitz
 James E. Hutchens
 Dr. John Jagodzinski
 Barbara H. Janoff
 Marinne Jackson
 Dr. Nancy R. Johnson
 Karen Kakas
 Jessie Lovans-Kerr
 Jacquelyn Kibbey
 Linda Knudsen
 Dr. Jacquelyn Kibbey
 Marylou Kuhn
 Dr. Judith Koroscik
 Maria Kurcbart
 Dvora Kreuger (Student)
 Joanne Kurz
 Frances Kruez
 Betty LaDuke
 Dr. Jean Lane
 Suzanne Latocha
 Barbara Laws
 Arline Lederman
 Anne Lindsey
 Dr. Julia Lindsey
 Judy Loeb
 Dr. Herma Los
 Nancy MacGregor
 Dr. Margaret Mary Majewski
 Mary Jane McAllister
 Jennifer McDonough
 Dr. Nancy MacGregor
 Dr. Doretta M. Miller

Linda Murphy
 Grethe Myles
 Natalie Neith
 Dr. Barbara Robinson Nicholson
 Dr. Eugenia M. Oole
 Ann Owen
 Dr. Sandra Packard
 Cheryl Palmer
 Christy Park
 Dr. Helen Patton
 Herb Perr
 Barbara Pietrzak
 Dr. Norma Pittard
 Penny Platt
 Marilyn Price
 Peggy Rate
 Jane Rhoades
 Jean Rush
 Leni Salkind
 Dr. Renee Sandell
 Connie M. Schalinske
 Dr. Yvette Jason Sencer
 Dr. Maurice Seigny
 Dr. Ann Sherman
 Penelope Semrau
 Elizabeth Sacca
 Nancy R. Smith
 Carol Sterling
 Amy Brook Snider
 Doris Staal
 Mary Ann Stankiewicz
 Lois Stockslager
 Cynthia Taylor
 Marianne Stevens Suggs
 Crickette Todd
 Denise Lauzier Stone
 Mercedes B. Thompson
 Prabha Sahasrabudhe
 Betty Jo Troeger
 Ann Schwartz
 Margaret Weber
 Susan Guess-Welcker
 Dorothy Williamson
 Inez Wolins
 Dr. Enid Zimmerman

JOIN the NAEA WOMEN'S CAUCUS for 1984-1985 We need your support.

Your 1984-1985 membership dues should be sent to Crickette Todd by April 1st, 1985. Dues in the Women's Caucus run from April 1st to April 1st annually, Please use the form provided below.



WOMEN'S CAUCUS NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

NAME _____
 HOME ADDRESS _____ PHONE () _____
 CITY _____ STATE _____ ZIP _____
 SCHOOL _____
 ADDRESS _____ PHONE () _____
 CITY _____ STATE _____ ZIP _____
 POSITION _____

Send to: Crickette Todd, Treasurer
 2480 North Bend Road
 Cincinnati, OH 45239 (513) 681-0266
 List your interests, ideas, and/or suggestions on the back.

MEMBERSHIP FORM

Dues: \$10.00 Students: \$5.00

Membership Year: April 1st - March 31st

Includes Subscription to **THE REPORT**
 Published: Fall, Winter, Spring

Membership: ☐ New ☐ Renewal ☐ Gift
☐ NAEA Member
☐ Member of your state Art Ed. Asso.
☐ Male ☐ Female

Level: ☐ Elem. ☐ Jr/Mid. ☐ SrH. ☐ College
☐ Supv. ☐ Other: _____

If student: ☐ Undergraduate
☐ Graduate

*Make checks payable to **NAEA WOMEN'S CAUCUS**

President-Elect's Message —

Mary Ann Stankiewicz

I am pleased and honored to have been chosen President-Elect of the NAEA Women's Caucus. When I accepted the nomination last spring, I did so, in part, because of the strong support I felt from colleagues in the Women's Caucus. I hope that during my term as President-Elect I will be able to count on that support and, through the Caucus, extend it to other women in art education.

There are three areas of concern that I would like to see the Women's Caucus focus on during the coming years: feminist reasearch, connections among art educators, and future directions. My own research is in the history and philosophy of art education. In the past five years, I have sought to bring a greater gender balance to the history of art education by examining contributions of women art educators to the field. As Archivist/Historian of the Women's Caucus, I have had a unique opportunity to see how Cacus members contribute to art education. If we are going to develop non-sexist models of practice for art teaching and learning, we need a variety of research to provide a base of facts and theories. The Caucus has encouraged research presentations at its annual meetings; during the early years of the Caucus bibliographies of feminist literature and research were published in The Report. I would like to continue and expand both ways of supporting research.

One of the qualities that makes the Women's Caucus unique is that its membership crosses borders of gender, teaching levels, and special interests. The membership of the Caucus is diverse but united in support of women's issues. I would like to see the Caucus continue to expand its breadth of membership by appealing to students, to public school art educators, to male art educators, and to others who want to contribute to the support system that is one aspect of the Women's Caucus.

My third area of concern as President-Elect is setting directions for the future. We are currently in a conservative era; many issues raised by the women's movement of the 1970s seem less urgent than they did a decade ago. In some cases, this is because problems have been resolved. In others, for example, the ERA, the issue has become virtually inactive, shifted out of the political arena. As a group concerned with feminist ideas and issues within a professional organization, we need to re-examine our goals, to assess our achievements during the past ten years then set directions for the next decade. What should the NAEA Women's Caucus contribute to art education in the 1980s?

THE REPORT

ISSUE DEADLINES:

All articles, reviews, news items and letters are welcome...

Send Materials for The Report to:

Dr. Christy Park
Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

LENGTH OF ARTICLES: Articles should not be longer than 2 or 3 pages of double spaced type. Authors should "edit" longer papers to this length BEFORE submitting them to the editor. The editor reserves the right to edit, summarize, and/or print only excerpts as space permits.

WOMEN ART EDUCATORS II A Call for Papers

The Mary Rouse Memorial Award Fund at Indiana University will sponsor the second monograph on the history of women in art education. Women Art Educators II will include historical research focusing on contributions of women art educators active before 1950. The purpose of this second monograph is to call attention to the contributions of women to art education in its varied forms, providing an extension of the research published in Women Art Educators.

Reasearch papers, oral history interviews, and other papers appropriate for this monograph should be submitted by January 31, 1985 for review. Papers should follow the guidelines of the APA Publications Manual, 3rd ed. Two copies of each paper should be submitted for review by the co-editors. Please send one copy each to:

Dr. Enid Zimmerman
Art Education Dept.
School of Education 002
Indiana University
Bloomington, IN 47405

Dr. Mary Ann Stankiewicz
Art Department
Carnegie Hall
University of Main at Orono
Orono, ME 04469

Copies of the first monograph are still available from Dr. Enid Zimmerman. Please send a check for \$3.00 per copy plus \$.50 postage to Dr. Zimmerman at Indiana University. All checks should be payable to: The Mary Rouse Memorial Fund, Indiana University.



Mary Ann Stankiewicz, President Elect — Christy Park, President
 Renee Sandell, Past President — Mary Lou Kuhn, Past President
 Enid Zimmerman, Past President — Rogena Degge, Past President
 Ann Sherman, Past President



Aurthur Efland Giving Acceptance Address