

WOMEN'S CAUCUS

NATIONAL ART EDUCATION
ASSOCIATION AFFILIATE

EDITOR THE REPORT

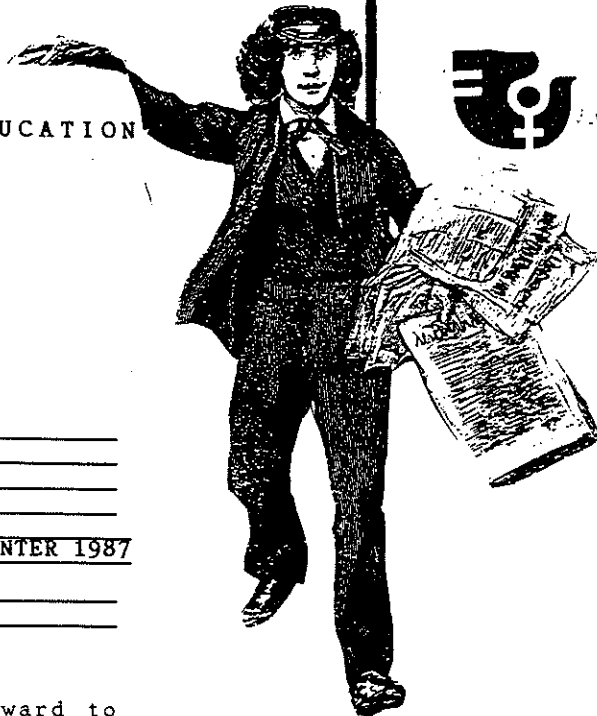
Art Department
Earl Hall
Southern Connecticut
State University
501 Crescent Street
New Haven, CT 06515

ISSUE 37

WINTER 1987

CLAIRE FALKENSTEIN
IN LOS ANGELES

We are looking forward to having Claire Falkenstein, a noted California Sculptor, speak to us and show slides of her work at the 1988 NAEA Women's Caucus program in Los Angeles. Claire received the Honor Award for Outstanding Achievement in the Visual Arts from the National Women's Caucus for Art in 1981. She studied at the University of California, Berkeley, Mills College in Oakland (California), Atlier 17 in New York City, and in Europe. She has shown in many individual and group exhibitions worldwide, and is represented in both private and public collections. Her presentations are very interesting and give a broad perspective of sculpture over a number of years.



THE
WOMEN'S CAUCUS
REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

During the 1987 National Art Education Association's conference in Boston, Massachusetts, the Women's Caucus ran one of the most varied programs during their years of participation. There were many more program proposals than previously submitted and as many as possible were included in the time slots available.

Eighteen individual presentations were made at the conference and one room was assigned to the Woman's Caucus for the entire convention. It is unfortunate that some programs had to be reduced to one half hour time periods, but since the convention coordinator had only allowed a certain amount of time to the group, it was the only way they could be given.

Participation by Marianna Pineda, a Boston Artist, focused on the sculpture of Penelope Jencks, as well as her own works and drew attention to the high quality of professional women artists working in the Boston area. The program also included a presentation by Barry Gaither, a member of the administration at the Elma Lewis School of the Arts and the Boston Afro-American Museum. He showed slides and shared information about visions of the founder, Elma Lewis, who during the last forty years established this program for the Black population in Boston.

The excellent attendance during the programs contributed to the positive image of the Women's Caucus within the National Art Education Association's program.

Anne Gregory
Coordinator, Woman's Caucus
Program
Boston, 1987



Los Angeles '88

April 8-12, 1988

LOOKING FORWARD

Planning for the NAEA Los Angeles Convention is nearly completed and we have much to look forward to in our Women's Caucus Program. The program includes five sessions as well as The Women's Caucus Business Meeting and The Women's Caucus Awards Ceremony.

So far, the planning of the four sessions includes:

Session #1: Two Views of Art Criticism - a 1 & 1/2 hr session

1. Photographic Criticism: A Gender Issue, Elizabeth Garber, presenter

2. Art Education in Light of Lacanian Psychoanalysis and Feminist Metatheory, Jan Jagodzinski, presenter

Session #2: Dealing with Gender Issues: Educators, Administrators, and Artists a 2 & 1/2 hr session with an open forum following all the presentations

1. Reflections on Gender Issues: Personal History and concerns for the Future
Dr. Andrew Jay Svedlow, Moderator with Panelists: Dr. Maureen Roberts, Dr. Maurice Sevigney, Dr. Katherine O'Donnell, Dr. Ray Lindner, Royce Fleming

2. Coming Through the Ranks: The Professional Artist's View of Gender Issues: Leni Salkind, Moderator with Panelists: Karen E. Koblit, ceramist, Ruth Weisberg, painter, Carol Neiman, painter, computer artist

3. Men and Women Teachers Changing Gender Views in the Classroom : Dr. Heather Anderson, Moderator
Panelists: Dr. Robert Saunders, Earl Saunders, Anne Bachtel

Session #3

Assailing the Myths that Feminists and Art Educators Have No Sense of Humor
So, What's So Funny? Humor as a Social Indicator of Change
a 1 hr. session
Dr. Kathy Connors, Presenter
Panelists: all attendants

Session #4 Guest Artist
Claire Falkenstein: Women's Caucus Guest Artist and Speaker: Anne Gregory, Moderator

Claire Falkenstein, a Los Angeles Based Artist, and internationally known sculptor, will present a film and slides while discussing her work.

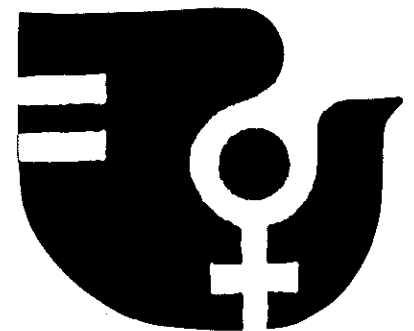
Session #5: Stereotypes and the Teaching of Art History
1 2 hr. session including three presenters

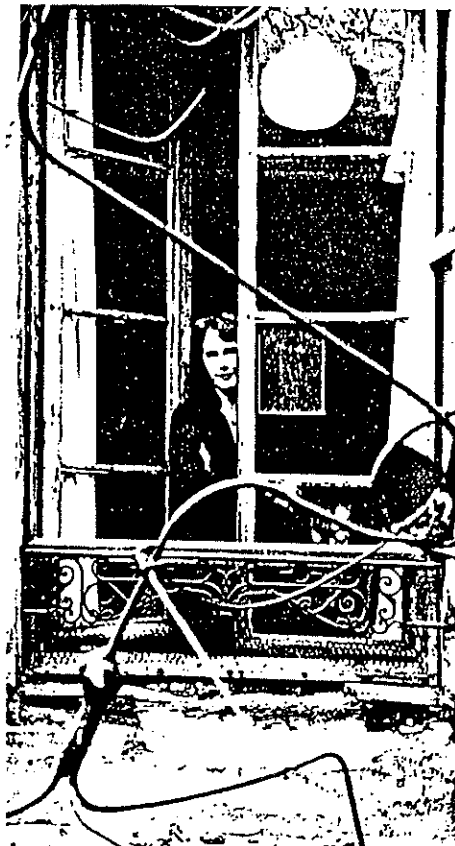
1. Sacred Cows: Looking into Art History, Dr. Sally Hagaman, presenter

2. Teaching Art as Visual History: one Woman's Art, Dr. Kristin G. Congdon, presenter

3. From Stereotype to Archetype - Spoken Like a Man, Dr. Nick Web presenter.

Our March issue of The Report will elaborate more fully on the sessions, dates, times, and presenters. It promises to be an exciting and provocative conference, indeed! See you in Los Angeles!!!





Claire Falkenstein in her Paris studio, early 1950s

**A Portrait of
Claire Falkenstein**

Lynn Zwerg Hickey

Claire Falkenstein is an outstanding woman who combines an international reputation for her art with an earthy warmth, spirited generosity and interest in people. Her sculptures, paintings, drawings, and prints are in many of the world's major museums, including the Tate Gallery in London, and the Guggenheim Museum in New York. She has exhibited at the Louvre in Paris, and at the Metropolitan Museum of Art in New York. Falkenstein is always eager to reach the widest possible audience and to explore every variety of media. When she was asked to exhibit at the Sepulveda Junior High School Allschool Gallery, in the Los Angeles Unified School District, she readily agreed. Furthermore, she created a ceramic and venetian glass mural for the school with the assistance of students and faculty.

We in Los Angeles are blessed with a myriad of opportunities to experience, explore, and enjoy Falkenstein's work. Falkenstein has created a masterful environment of logs in honor of A. Quincy Jones. With dimensions and power like Stonehenge, the work was recently dedicated at California State University, Dominguez Hills. An important example of Falkenstein's incredibly unique approach to leaded glass includes the windows, doors, and rectory screen which illuminate St. Basil's Church on Wilshire Boulevard in Los Angeles. Sun Ribbon, South Coast Plaza, is a corten steel and antique glass wall and set of gates, a sculpture designed to define and enhance the beauty of the interior garden court. Major sculptures can be seen in the University of California, Los Angeles sculpture garden; at California State University, Long Beach; at California State University, Fullerton; At University of southern California; at the California Federal Savings and Loan, Wilshire Boulevard at Kinsley, Los Angeles; and finally, the recently installed 64' copper wall mounted piece entitled Traffic at the new Department of Motor Vehicles, in Los Angeles.

The poster image which Falkenstein created for the Los Angeles Educational Partnership Small Grants to Teachers recipients for 1986/1987 speaks the words of her most inspirational teacher. He said that "She should, 'Look inward, and look outward' in a quest for her personal discovery of life in art." Words that she has never forgotten, from a teacher who has continued to have a profound influence upon her life and work.

Much has been written about Falkenstein in the course of her career. A recent article by Dr. Hope B. Werness, Art Department Chairperson and Gallery Director at California State University, Stanislaus, for the catalogue of a major exhibition of Falkenstein's works, included these quotes:

Michel Tapie, the most important mid-century French critic, wrote of her:

"Claire Falkenstein joins to a vivid and rich institution a sort of pantheistic governing wisdom which springs no less from a deep intellectual apprehension of the structural problems essential to our time. . . (she) is probably the artist who has led sculpture closest to the heart of that which must be the artistic epoch of Now."

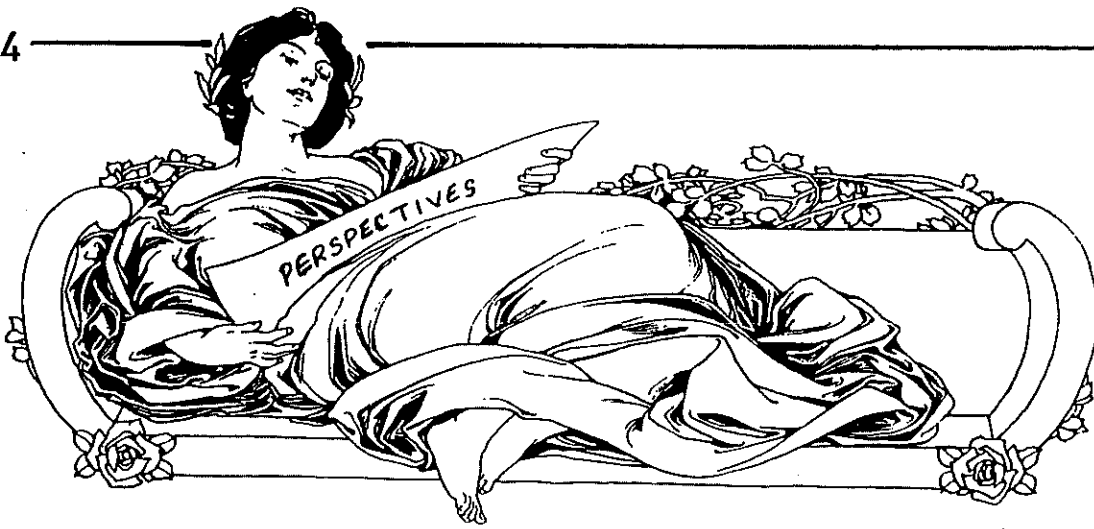
Sir Herbert Read gave this description: "She sees metal as an extruded material--- not as a solid mass. She creates the volume necessary for the sculpture by linear definition. She is obsessed by movement rather than mass, by rhythm rather than repose. Her forms . . . have the fluidity of water or the intenser vibration of flames. To those formal characteristics, she adds a quality . . . which was first given adequate scale in the gates for Peggy Guggenheim' Palazzo dei Leoni in Venice (Italy) --- a barbaric richness, such as we find in the crowns and reliquaries of the Middle Ages. By combining metal and colored glass, she produced a voluptuous contrast of materials, of translucency and opacity." . . .

We are indeed fortunate that a sculptor, painter, and visionary of the stature of Claire Falkenstein lives and works in Los Angeles, and that we are now more closely surrounded by her vision.



Claire Falkenstein on the porch of her Venice studio, 1987





PRESIDENT'S COMMENTS

"Are we as apathetic in the 'second stage' of the women's (art) movement as Betty Friedan suggests?"

Pearl Greenberg (Professor of art, author, and State Representative) writes that she received only one response (out of 26 Women's Caucus members in New Jersey and New York state) to her plea for support, energy, and new members for women's issues in art education. She wonders what Reps should do.

Our NAEA Women's Caucus is made up of women and men who care about supporting women in our profession and who work to eradicate gender discrimination in all areas of art education. How we do that is quite an individual matter. But we can't afford to do nothing! Are we as apathetic in the "second stage" of the women's (art) movement as Betty Friedan suggests?

In 1974, women from all parts of the United States met in Chicago and united to form the NAEA Women's Caucus in order to support equality and improve the status of women in art education. Since that time many of these women have succeeded in increasing the awareness of the contributions of women to the visual arts and art education, encouraged research on the status of women and on gender stereotyping, inspired women to assume positions of leadership in art education, established relationships with other professional women's organizations, fostered

networking among women in the profession, and conducted conferences and published a newsletter to examine and report on women's concerns in art and education.

There are only 184 of us nationwide! As Pearl suggests, we need new energy, new members, "new blood." How can we reach elementary and secondary art educators? We are creative people -- we must be able to find ways to establish woman's caucus chapters in each state to help this awareness become a local concern.

I know of no job description for State Representatives, but will offer a few suggestions. First of all, we need to find, for each state, a representative who is interested enough to work toward some of these concerns (some of our reps are not even members). Second, someone in each state could take it upon herself or himself to make sure that articles addressing women's issues are included in the state art education newsletter. Third, we can be sure our own membership is current; we could give a gift membership, or share our Report with another person: encourage friends to join and support the Caucus. Fourth, if each of us presented, at our state conference, the paper that we prepared for the national Women's Caucus program state conference, that would also aid in awareness. Put your ideas into practice and share them with others by sending them to:

Anne Bachtel, States Assembly Representative, 732 Pinehurst Drive, Pasadena, CA 91106.

It will take all of us working together with inspiration, energy, and dedication to form this a viable organization capable of improving our status as women in art education.

Are YOU ready?

Heather Anderson
NAEA Women's Caucus President





LETTERS TO THE EDITOR

Dear Report Editor:
... I'm still listed as the rep for NY and NJ. Frankly, I'm not doing anything and wonder if I should be the one to do this "job." Last fall, I sent out a memo which brought in one response. What do other reps do? Perhaps, if I know this, I can use some of their proaches and get some action. not, I shall resign and see if some others can get things happening???

Peral Greenberg
Fine Arts Dept.

Kean College of New Jersey

Following is an exerpt from Dr. Greenberg's memo:

Memo to: NAEA WOMEN'S CAUCUS MEMBERS: N.Y./N.J.
From: Pearl Greenberg, State Rep. for N.Y./N.J.

March 10, 1987

...While we have seen much improvement in the thirteen years since we became an NAEA affiliate, we still have a long way to go. Heather has found that we are falling behind in our willingness to do some of the work required to keep on top of things. In addition, we do need more members.

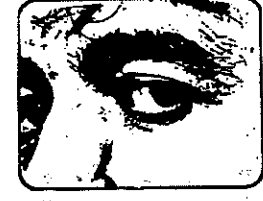
Nursing Homes . . . these places become warehouses for old women. . . someplace to hide us when we're no longer useful to anyone

Dear Report Editor:
... My interest in art and older people has not diminished in spite of finishing my book [Dr. Greenberg's recent research has been on older citizens]. One comment I make at different times is that I think that nursing homes won't improve until the time that more men live as long as women do. When visiting a nursing home [it can be noted] men rarely make up more than 10% of the population. And, since so few people care about old women, these places become warehouses for old women--- someplace to hide us, when we're no longer useful to anyone.

I don't know if anyone has noted this, and done some research on it, but I feel it in my bones. I'm wondering if anyone knows of discussions on this topic? Would love to hear about it if anyone has some leads. It certainly would make for an interesting discussion in terms of how we improve these places, instead of waiting for men to join us in them in great enough numbers for VIP'S to say its not a good situation! I do believe that nothing will happen otherwise. Any ideas?

Pearl Greenberg, Professor
Kean College of New Jersey

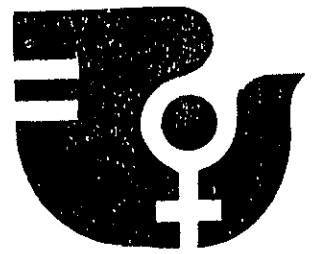
Editor's Note: Please send any ideas or comments to us or to Dr. Greenberg. We will be very glad to act as mediary in any research exchange on this topic.



Ad for Human Rights
Frames from storyboard for a commercial that Lowe Marschalk volunteers will shoot for Amnesty International.

Dear Report Editor:
I was very grateful to have an opportunity to present my paper at the INSEA '87 conference in Hamburg. I enjoyed listening to all of the other presentations and seeing all of the exhibitions and art work. Hamburg is a very lovely town. I was only disappointed by the fact that German women were not represented among the keynote speakers. I think that INSEA should organize a caucus for women in order to assure that women are represented more completely in future meetings. The group might also undertake the task of removing sexist language from the INSEA constitution and other documents.
Cynthia Bickley-Green
Athens, Georgia

Editor's Comment: A very good idea to have an international women's caucus. There is as much work to be done internationally as well as nationally. Maryl Fletcher DeJong, treasurer for INSEA, has already removed the sexist language from the INSEA Constitution.



Pilgrims & Pioneers: New England Women in the Arts.

Editors: Alicia Faxon and

Sylvia Moore

Midmarch Arts Press, NY 1987
(160 pp; 38 b&w illustrations)

This is a slim volume yet weighty in content, abundantly filled with lively narrations of fascinating women on a number of engaging topics. The book, which was published to honor New England women artists on the occasion of the Women's Caucus for Art meeting in Boston in February 1987, contains 16 entries by contributors who are united in "a deep conviction about the importance of women's art and a strong desire to make it known."

Content is divided into two parts:

"Historical Perspectives" and "Contemporary New England Women Artists." In the first section topics range from the more expected -- "Needlework as an Early New England Art Form" to the invigorating-- "New England Women Architects," "The Great Collectors: Isabella Stewart Gardner and Her Sisters." The contemporary portion is somewhat less diverse in its approach to subject matter, opting mainly to compile a list of recent and current women artists and their media, embellished by an occasional interview, quotation, and critical description.

The final chapter, "The Economics for Survival for New England Women," is a grim reminder of the reality of being a woman artist anywhere

today. The author's comment, "Statistics prove that it is almost impossible to be an artist and a woman at the same time in New England," increases the reader's admiration for all the successful working women artists enumerated in the preceding chapters.

If there is a flaw, it is that there appears to be an overemphasis on Boston and its artists. Perhaps a greater attempt could have been made to be more representative of the entire geographical region as promised in the title.



However, the strengths far outweigh any shortcomings. The contributions, while generally brief (some only a few pages), are uniformly well written, informative, and interesting. Some of the articles are gems. "The White Marmorean Flock: Women Sculptors in Rome" is an excellent introduction to this landmark group. It exceeds in description and detailed references found in many of the more renowned books on women artists.

Reviewed by Sharon Kesterson Bollen, Ed.D., College of Mt. St. Joseph

**WOMEN IN SOVIET PRISONS**

Helene Celmina

Women in Soviet Prisons.

Helene Celmina

cloth 238 pp. 28 illus.

ISBN 0-913729-04-3 \$17.95

First-hand report on a KGB-run prison camp: informative and wrenching. . .

This book is not strictly of the women's art/women artists genre, however, its content seems compelling enough to recommend reading and Maryl Fletcher De Jong thought it worthy enough to bring it to our attention.

Women in Soviet Prisons is Soviet emigre, Helene Celmina's autobiographical account of her terrifying four years in a KGB labor camp. During this time, the author spent months in solitary confinement, exposed to constant interrogation, humiliation, and torment. Her crime? Possession of subversive literature--- several copies of Reader's Digest!

Illustrated by the author herself in a style reminiscent of the starkness of Edvard Munch, the book sometimes reads like a thriller novel. At other times, it provides detailed encyclopedia of life in a communist state. It is an informative, wrenching book --- a must for anyone interested in the Soviet state and in the human condition.

The New York Tribune wrote: "Like a searchlight revealing every gruesome detail, this autobiography of a Latvian artist describes the brutal treatment of a female political prisoner by the Soviet regime. Though other Soviet emigres have described prison camp horrors, **this book is unique for its feminist approach.** With grim humor and great clarity, Helene Celmina exposes the cruel debasement of Soviet women by a callous Kremlin."

Editor's Comment:
Perhaps this is a "must-read" for all who are especially concerned with current peace talks and human rights violations.

Women Artists: An Illustrated History. Nancy G. Heller (1987) New York: Abbeville Press, pub. 224 pp. \$39.95

This book is true to its title. It is lavished with an abundance of large, stunning, full-color reproductions. Not isolated to a slim section of plates, the 132 color and 47 black and white illustrations are liberally distributed throughout this volume, at a rate of almost one per page. Further, each reproduction is clearly and fully identified and relates to the accompanying narration.

Some of the reproductions are quite familiar and oft-printed (Marisol's Women and Dog, 1964; Gentileschi's Judith Beheading Holofernes, n.d.; Cassatt's Lydia in a Loge, 1879, etc.), but even these are arresting and worth viewing due to their large sizes (around 8" x 9") and crisp, sharp detail. Other works have seldom been seen in color illustrations (Alice Aycock's The Savage Sparkler, 1981; Vallayer-Coster's Still-Life With Round Bottle, 1770; Damer's Sir Joseph

WOMEN-ARTISTS



Banks, 1813, etc.), providing a rare opportunity to more fully grasp the visual dimensions of these pieces.

The six chapters offer a chronological survey of women artists: "The Renaissance", "The Seventeenth Century", "The Eighteenth Century", "The Nineteenth Century", "The Early Twentieth Century", "Mid-Century to the Present". There are also "Notes" and "Selected Bibliography".

The text is comprised of a series of brief biographies of the prominent women artists especially acclaimed during the past 15-20 years. It thus tends to be somewhat predictable and does not break much new ground. However, the writing style is straightforward, concise, informational; it eschews much of the gossipy banter and strident revisionism sometimes characteristic of earlier books. Heller focuses on the facts as presently known and seems concerned with conveying pertinent testimony in a highly readable manner.

The content centers primarily on painters, with an occasional nod to sculptors over the centuries (including a wonderful reproduction of Roldan's The Death of Saint Mary Magdalene, n.d.). As such, this book makes an appropriate companion to the usual art history text. But it would have been refreshing to see some of the other disciplines included in order to arrive at a more comprehensive understanding of the diverse production of women artists through the ages.

In summary, the written content of Women Artists is neither disappointing nor especially enlightening for the seasoned reader of women's art history; however, for the neophyte, this would be an excellent first encounter with the subject. And certainly the reproductions --- a colorful treasure trove of incredibly beautiful images --- alone make this volume worth having. One is mesmerized by their superb quality; it is almost impossible to put this book down. Women Artists is a "must see!"

Reviewed by: Sharon Kesterson Bollen, Ed.D.,
College of Mount St. Joseph



by Suzanne Valadon (1865-1939)
Adam and Eve, 1909
Oil on canvas, 86.5 x 117.5 cm
Musée National d'Art Moderne,
Centre Georges Pompidou, Paris

PORTRAIT OF AN ART EDUCATOR

Frances E. Anderson

Frances Anderson notes three issues that characterize her contributions thus far to the field of Art Education.

Mentorship. Excellence. Seminal/Future Thinking.

"Mentorship was taught to me by the example of Mary J. Rouse while I was one of her doctoral students at Indiana University in the late 1960's. Upon my own entry into the academic world, it was her model that sustained me (there were no mentors around me after I left graduate school). I learned via the 'school of hard knocks' . . . and was determined to share my hard and painfully won 'academic battles' with both my colleagues and students. One is rarely acknowledged as a mentor --- but the real test of the success of mentorship is whether it is 'passed on'. My hope is that those whom I have helped along the way have indeed 'passed it on'.

Again, I have to acknowledge Mary Rouse for reinforcing in me a passion for excellence in whatever endeavor I engage. This passion reminds me of the statement from a primitive culture: 'Art. . . we have no word or concept for art . . . we do everything as well as we possibly can.' I can only hope that my work does embody this concept --- I have certainly tried to live by it."

Seminal/futuristic thought has always been a part of her work. She says she had always enjoyed viewing the field from the broadest of perspectives predicting trends and developments . . . some with some fair degree of accuracy. This activity has led her down several paths of scholarly endeavor. "I suppose I could be labeled either a dillitante or a Renaissance Person."

Her early work developed out of her dissertation study on aesthetic judgments. She replicated part of Irvin Child's work on personality correlates of aesthetic sensativity. She also linked his work to Eisner's early assessment of artistic attitude and information.

Her interest in aesthetic judgments carried into cross-cultural study which she undertook in 1971, when she taught for a term in Australia and spent time in Pakistan. The results of this work were published in the mid 1970's along with a meta analysis of Child's work.

Anderson's interest in art for special populations began when she was an undergraduate student in the mid 1960's. She had a dual liberal arts major in art and psychology. She was at the founding meeting of the American Art Therapy Association in 1969, in Louisville, Kentucky. Ever since then she has had an interest in delineating the similarities and differences between the fields of art education and art therapy. "In 1975, Sandra Packard and I worked on an article that attempted to address some of these issues. What amazes me is that that effort is still cited and used extensively in training programs around the country. Since art therapists are being hired in public schools in Miami, Florida and a few other places, there is interest in extending this effort..."

More recently, she has been fascinated with the potential of computers to assist art education. "I am especially excited about the potential of video disc technology as a tool for use in art education at all levels." Two years ago she had a chance to publish in this area --- and this work was most graciously recieved by both the field and by museum educators as well.

Currently, she is working in the area of arts program evaluation. Two years ago, Anderson was invited to conduct the first comprehensive evaluation of more than 450 Very Special Arts Festival Programs in the United States and in 30 countries overseas. "This invitation was especially satisfying to me since for over ten years I have worked in the area of arts for the handicapped --- and took part in the establishment of Very Special Arts (then called the National Committee*Arts With the Handicapped) in Washington, D.C., in 1974."



This project has resulted in the development of 11 assessment tools for arts programming --- and in 8 state field tests of one of these instruments. The result has been both descriptive data as well as badly needed hard data to justify and document program effectiveness.

Anderson has never lost sight of the major raison d'etre of art education. She continues to be active in working with children. Just recently, assisted by several of her college students, she ran special art classes for Down's Syndrome Children. "I personally feel that I cannot adequately and responsibly teach college students unless I continue to have first hand 'field experience' with special needs children. How, indeed, can we teach teachers without ongoing and direct experience in teaching young people ourselves."

Anderson also strongly advocates ongoing personal involvement with artistic media --- and art objects. "My own work has recently led me to rediscover photography --- both above and below the water (in 1980 I took up scuba diving and underwater archeology and the life and work of Vincent VanGogh, Ernst Barlach, and Kathie Kollwitz."

She has been taking a year long Sabbatical, to revise her book, Art for All the Children: A Creative Sourcebook for the Impaired Child, to expand her background in art therapy, further develop a new computer art form she has discovered, to scuba dive, photograph, throw pots, and to work on three other writing projects (a book for middle school handicapped children, basic research on assessment tools; and articles on arts evaluation).



NATIONAL SYMPOSIUM

National Symposium on Art Criticism and Women to Occur in Los Angeles in January 1988

Since 1970, the number of women artists in the U.S. has tripled. As a result, women have begun to significantly impact the directions of art produced in this country.

The Woman's Building is proud to announce a national symposium called **THE WAY WE LOOK, THE WAY WE SEE: ART CRITICISM FOR WOMEN IN THE '90'S** to occur at U.C.L.A., on Friday and Saturday January 22 and 23, 1988.

Prominent critics, writers, and artists from all over the country will discuss the role of art criticism now and in the future. Among the panelists are: Lucy Lippard, author of 13 books; Robert Storr, writer for Art in America; Marina La Palma, High Performance Magazine; Joanna Freuh, New Art Examiner; David Antin, art professor at U.C. San Diego; Christine Tamblin, instructor at San Francisco State; Mary Kelly, Cal Arts Faculty; Marsha Kinder, USC faculty; Janet Bergstrom, critical studies at UCLA.

The Woman's Building sees this as an appropriate time to assess the changes brought about by the unprecedented entry of women into the arts by focusing attention on art criticism by and about women. The symposium is open to everyone and will be a great benefit to all people interested in contemporary art. Topics include discussion of various critical models in use today (Marxism, semiotics, psychoanalytic theory,



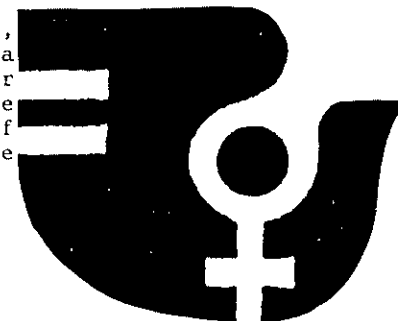
feminist, et cetera) and how theory is used by artists in artmaking. On Friday evening (Jan. 22) a film will be screened and critiqued by three critics, illustrating some of the different critical models. Participants will also have the opportunity to meet in small groups with panelists to discuss ideas in depth.

The symposium is sponsored by the Woman's Building and co-sponsored by several universities in the area, including UCLA. It is partially funded by the National Endowment for the Arts. The cost of the symposium will be \$50.00. A complete brochure can be obtained by sending a self-addressed stamped envelop to:

The Woman's Building, 1727 N. Spring Street, Los Angeles, CA 90012, Attn.: Sue Mayberry, Conference Coordinator.

Artists, curators, art historians, art writers, and art educators may have an active role in the symposiums as well as through "Speak-Outs" (which will include 5 minute papers), and as small discussion leaders.

(The Woman's Building, now in its 15th year, is a non-profit arts center dedicated to furthering the development and recognition of women in all areas of the arts).



INSEA: INTERNATIONAL ART CONGRESS

The INSEA International Art Congress took place this summer (August 20-28), in Hamburg, Germany. Every three years, INSEA holds a congress with a special theme governing its focus. This year the Congress theme was: "An Image of the World - In a World of Images." The world congress was attended by 1300 participants from 41 countries, approximately 80 were from the United States.

Five keynote addresses were presented by West Germans as follows:

"Understanding Images: Perception of Everyday Life" by Dr. Dieter Baacke.

"Producing Images: How Do We Change the World Through Images? Images - Man's [a generic term, we hope] Interrelations With the World" - by Prof. Dr. Rudolf Zur Lippe
 "Visual Learning: Visuality and Perception of Reality" - by Prof./Dr. Heinz Hengst
 h.c. Gunter Otto

"Does Aesthetic Education Have a Future in the Context of General Education?" by Prof./Dr. Johannes Beck.

Women's Caucus President, Dr. Heather Anderson, coordinator of Art Education, California State University, Fresno, presented a paper titled: "Images, Issues, and Artists' Interpretations of the Natural World." Among other notable presentations was one given by Dr. Maryl Fletcher De Jong, who is currently serving her sixth year as treasurer of INSEA.



Dr. Maryl Fletcher De Jong, Associate Professor of Art, and Division Chair Humanities at the University of Cincinnati, presented a paper titled: "An Artistic Analysis of the 'Cover Images' of Time and Newsweek" magazines. With 85 participants, Maryl explored the image of the world created by these cover designs. A fascinating and provocative exercise which suggests multitudes of possibilities to us all.

BDK

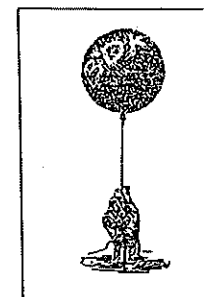
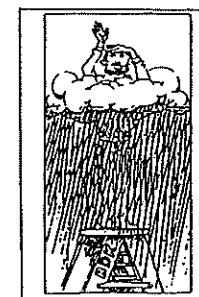
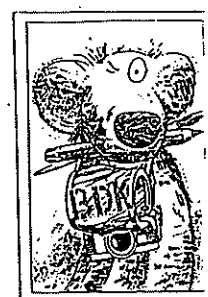
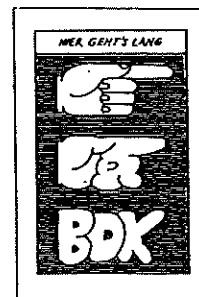
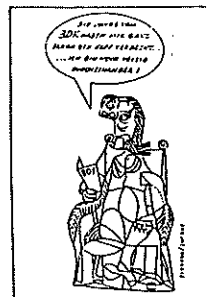
12 BDK-Postkarten

Stück: 0,50 DM
 ganzer Satz: 5,00 DM

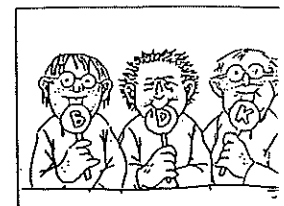
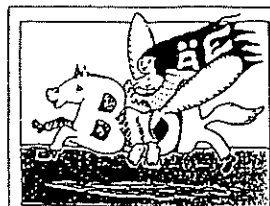
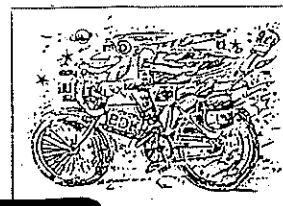
am Informationsstand
 des Bundes Deutscher
 Kunsterzieher e. V.
 oder zuzüglich Porto
 über die
 BDK-Geschäftsstelle
 Brehmstraße 1A
 3000 Hannover 1



Postkarten-Edition



Grafik: Manfred Damm, Dietrich Grünewald, Hans-Dieter Junker, Peter Schubert



Dear Report Editor:

Here are images from BDK Hamburg (BDK is the German NAEA). You might note the sexist images --- especially BDK cartoons. Really a vivid example that the problem is so vivid, so real. The Women's Caucus is really needed around the world. Thought you might be able to use them in The Report.

Maryl Fletcher De Jong
 INSEA

Editor's Comment: As in MS, we include these images with no comment. They are extreme enough to make the point.



CALL FOR SLIDES



The Women's Caucus of NAEA is once again sponsoring a slide sharing session at the 1988 NAEA National CONVENTION in LOS ANGELES. The slide sharing is a non-juried event that seeks to provide an avenue for the sharing and viewing of women's art. The purpose is to show the art works of practicing women artists/educators via slides and to provide a forum for the verbal expression of women's ideas about their own art. If you wish to participate in our 1988 slide share please send (NO LATER than FEBRUARY 14, 1988) slides to :

NANCY COSTANZO
ART DEPARTMENT, ELMS COLLEGE
291 SPRINGFIELD STREET
CHICOPEE, MA 01021

Please follow these guidelines:

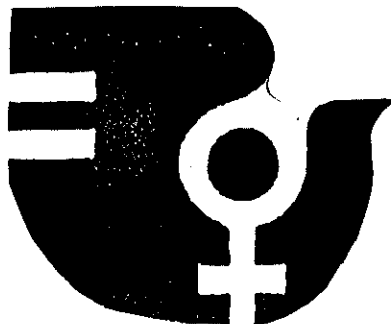
1. No more than three slides of your art work produced no earlier than 1985 and which have not been shown at any previous NAEA Women's Caucus slide share. Send slides which are of professional quality. The Art Work should fill the entire frame of the slide mount or silver tape must be used to mask-off distracting or unwanted portions. Each slide should be labeled with artist's name, title of work, dimensions, media, and date executed. Also, label the TOP FRONT and place a red dot on the lower left hand side on the front of each slide.

2. Provide a double-spaced type-written list of all slides which includes: artist's name, title of work, dimensions, media, date executed.

3. Provide a 50 word artist's statement about your work as a whole. All statements must be typed and double-spaced. The statements will be read at the NAEA convention.

4. Provide a self-addressed stamped envelope for the return of all slides. The Women's Caucus cannot return any slides without advance self-addressed stamped envelopes.

5. Due to the large number of entries in the past, the Women's Caucus may only be able to show one slide from each person. However, every attempt will be made to show as many slides as possible within the time allowed. To facilitate possible jury selection, the Women's Caucus asks that each person rank each entry by placing a 1, 2, or 3 on each slide.



ACTIVE MEMBERSHIP

Roxanna Albury
 Kay Alexander
 Robin Alexander
 Marion Alexandri
 Myrna T. Amdursky
 Jacqueline A. Alkire
 Dr. Frances E. Anderson
 Dr. Heather Anderson
 Shirly Anderson
 Pat Anderson
 Dr. Carmen Armstrong
 Susan Arnold

Anne E. Bachtel
 Linda Bastian
 Ruth Beatty
 Cynthia Bickley-Green
 Claudine Bing
 Joan Bonagura
 Naomi Boretz
 Cindy Bixler Borgmann
 Mrs. Marcia Bosswick
 Mary Ellen Boudman
 Dr. Barbara Ann Boyer
 Chris Brown
 Irene Bryant
 Marcia Burrows

Faye Carr
 Dr. Laura Chapman
 Dr. Claire Clements
 Dr. Georgia Collins
 Dr. Kristin Congdon
 Dr. Kathleen Connors
 Dr. Betty Copland
 Sylvia K. Corwin

Stacey D'Amico
 Martha Daugherty
 Virginia Daughtry
 Joan Davidson
 Dr. Edith DeChiara
 Dr. Rogena M. Degge
 Dr. Maryl Fletcher DeJong
 Dr. Marie Demery
 Ricki Deragisch
 Judy Derickson
 Dr. Kathleen Desmond
 Lane Dietrick
 Nancy Baur Dillen
 Susan Dorsey

Dr. Arthur Efland
 Dr. Elliot Eisner
 Marsha B. Ekunfeo
 Dr. Linda Ettinger

Dr. Hermine Feinstein
 Wanda Felici
 Carol Fineberg
 Kim Finley
 Pamela Filippi Foster
 Marcia Friedmutter

Elizabeth Garber
 Ofelia Garcia
 Marcia Ghesquier
 Irene Glaser
 Kit Graver
 Dr. Pearl Greenberg
 Sylvia Greenfield
 Dr. Anne Gregory
 Dr. Diane G. Gregory
 Dr. Ellen Grossman
 Adrienne Groves
 Susan Guess-Hanson
 Deborah Guild

Dr. Sally Hagaman
 Dr. Karen Hamblen
 Lee Hanson
 Elizabeth Hartung
 Barbara Herberholz
 Be Herrera
 Dr. Adrienne W. Hoard
 Mary Ann Honetschlager
 Susan Hood
 Alanna Stalker Horner
 Twyla D. Horton
 Abigail Housen
 Dr. Al Hurwitz

Marianne Jackson
 Sally James
 Karen Jenks
 Lone I. Jensen
 Andra Johnson

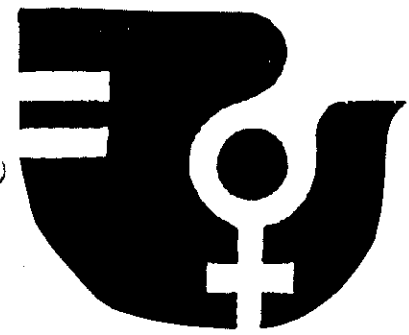
Marvta Kajaks
 Karen Kakas
 Elleda Katan
 Dr. Sharon Kesterson-Bollen
 Dr. Jacquelyn Kibbey
 Monica Kirchweger
 Dr. Judith Koroscik
 Dr. Diana Korzenik
 Frances Thurber Krueze
 Florence DeVito Krulik
 Dr. Mary Lou Kuhn

Jeanne Ladewig-Goodman
 Betty LaDuke
 Marlene Lambert
 Nancy Lambert
 Dot Lampton
 Cathy Cranford Lane
 Dr. Jean Lane
 Leven Leatherbury
 Dr. Arlene Lederman
 Dr. Hilda Lewis
 Anne Lindsey
 Dr. Jessie Lovano-Kerr
 Linda Lowe

Dr. Nancy MacGregor
 Dr. Donna Maddox
 Muriel Magenta
 Dr. Margaret Majewski
 Mary Jane McAllister
 Donna McCauley
 Jennifer McDonough
 Dr. June King McFee
 Zelma McIlwain
 Mary Anne Meltzer
 Sherry Middendorf
 Dr. Doretta M. Miller
 Stacey Miller
 Cynthia Lee Moreno
 Linda Murphy
 Grethe Myles
 Sally Myers

Jean Neelen-Siegel
 Natalie Neith
 Dr. Barbara R. Nicholson
 Linda Nolan
 Janis T. Norman

Dr. Eugenia M. Oole
 Ann Owen



KATHLEEN
 HAYES

Cheryl Palmer
 Dr. Sandra Packard-Provest
 Dr. Christy Park
 Patsy Parker
 Dr. Helen Patton
 Herb Perr
 Chris Petteys
 Randee Peyser
 Marianna Pineda
 Dr. Norma Pittard
 Penny Platt
 Barbara Pletrzak
 Rosalie Politsky

Deborah Ramage
 Susan Power Rapp
 Peggy Rate
 Jane Rhoades
 Paula Rosenblum
 Dr. Blanche Rubin
 Dr. Jean Rush

Prabha Sahasrabudhe
 Leni Salkind
 Dr. Renee Sandell
 Connie M. Schalinske
 Ann Schwartz
 Katherine A. Schwartz
 Penelope Semrau
 Dr. Ann Sherman
 Barbara Short
 Dr. Nancy R. Smith
 Pauline Smith
 Amy Brook Snider
 Doris Staal
 Dr. Mary Ann Stankiewicz
 Carol Sterling
 Lois Stockslager
 Dr. Mary Stokrocki
 Muriel Silberstein Storfer
 Dr. Marianne Stevens Suggs
 SW Inst. Research on Women

Dr. Martha Taunton
 Cynthia Taylor
 Mercedes B. Thompson
 Crickette Todd
 Caryl Toth
 Betty Jo Troeger
 Robin Turner

Margaret Weber
 Dorothy Williamson
 Beverly Wilson
 Dr. Marjorie Wilson
 Inez Wolins
 Women Artists News
 Women's Art Journal
 Women's Bldg. Art Librar
 Women's Caucus for Art
 Mary Wyrick

Dr. Enid Zimmerman

Executive Board

President

Heather Anderson
1450 Barstow Ave.
Fresno, CA 93710

President Elect

Anne Gregory
12200 Montecito, D-22
Seal Beach, CA 90740

Past President

Mary Ann Stankiewicz
1812 Huntington Lane, #2
Redondo Beach, CA 90278

Secretary

Maryl Fletcher DeJong
5052 Collinwood Place
Cincinnati, OH 45227

Treasurer

Crickette Todd
2480 North Bend Road
Cincinnati, OH 45329

Coordinators

1988 Convention

Leni Salkind
734 Indiana St.
Lawrence, KS 66044

Annual Slide Show

Nancy Costanzo
Art Dept., Elms College
291 Springfield St.
Chicopee, MA 01021

Convention Guest Artist

Amy Brook Snider
90 Gold St.
New York, NY 10128

Slide Archives

Rosalie Politsky
Ohio State University
340 Hopkins Hall
128 Oval Mall
Columbus, OH 43210

June King McFee Award

Sally Hagaman
2201 Kossuth Street
Lafayette, IN 47905

Mary J. Rouse Award

Karen Hamblen
School of Art
Louisiana State University
Baton Rouge, LA 70803

Student Representatives

Sally Myers
c/o Dept. of Art
University of Arizona
Tucson, AZ 85271

Museum Representative

Cynthia Moreno
2319 Bristol Ave.
Tampa, FL 33609

States Assembly Representative

Anne Bachtel
732 Pinehurst, CA 91106

Book Reviews

Sharon Kesterson Bollen
Art Dept.
College of Mount St. Joseph
Mount St. Joseph, OH 45051

Exhibition Reviews

Joan Bonagura
140 West 86th Street
New York, NY 10024

Ze Ann Majewski

P.O. Box 11273
Chicago, IL 66011

State Representatives

Alabama

Faye Carr
1 Summer Oaks Drive
Daphne, AL 36526

Arizona

Elizabeth Hartung
4624 E. Devonshire
Phoenix, AZ 85018

California

Canada

Allana Horner
164 Hillside Avenue
Westmount, Montreal
Quebec, Canada H3Z1V9

Colorado

Susan Dorsey
280 Kalmia Avenue, #213-A
Boulder, CO 60302

Florida

Jessie Lovano-Kerr
Florida State University
Tallahassee, FL 32306

Georgia

Susan Power Rapp
Director of Art Education
Jackson County Board of
Education
P.O. Box 279
Jefferson, GA 30549

Illinois

Jeanne Goodman
1759 N. Sedgwick
Chicago, IL 60614

Archivist/Historian

Mary Ann Stankiewicz
1812 Huntington Lane, #2
Redondo Beach, CA 90278

Women, Art, & Education Course

Renee Sandell
6012 Onondaga Road
Bethesda, MD 20816

Liaison, Women's Organizations

Joan Bonagura
140 W. 86th Street
New York, NY 10024

Liaison, NAEA News and Journal

Sally Hagaman
2201 Kossuth Street
Lafayette, IN 47905

Editor, The Report

Kathy Connors
54 Washington Avenue
Meriden, CT 06450

Indiana

Dr. Enid Zimmerman
Indiana University
Bloomington, IN 47401

Kansas

Leni Salkind
745 Indiana Street
Lawrence, KS 66404

Kentucky

Martha Daugherty
9360 U.S. 42
Union, KY 41091

Louisiana

Dot Lampton
Franklinton High School
Franklinton, LA 70438

Maryland

Renee Sandell
6012 Onondaga Road
Bethesda, MD 20816

Massachusetts

Nancy Costanzo
Art Department
Elms College
291 Springfield Street
Chicopee, MA 01021

Mississippi

Zelma McIlwain
P.O. Box 233
Moorhead, MS 38761

Missouri

Jean Falcone
3629 N.E. Prather Road
Kansas City, MO 64116

Nebraska

Francis Thurber Kreutz
5564 Mason Street
Omaha, NE 68106

New York & New Jersey

Pearl Greenberg
#G1709

212 E. Broadway
New York, NY 10002

North Carolina

Marianne Suggs
Art Department
Appalachian State University
Boone, NC 20608

Ohio

Marianne Jackson
243 Calhoun Street, #2
Cincinnati, OH 45219

Oregon

Rogena Degge
Art Education Department
University of Oregon
Eugene, OR 97403

Pennsylvania

Mrs. Marcia Bosswick
9849 Walley Avenue
Philadelphia, PA 19115

Virginia

Karen Jenks
3819 S. Street NW
Washington, DC 20007

Wisconsin

Leslee Corpier
University of Wisconsin
Extension 718, Lowell Hall
610 Langdon Street
Madison, WI 53706



COPYRIGHT

Except for any articles marked with a copyright, the materials in The Report may be reproduced in whole or in part without written permission provided that each such reproduction carries an acknowledgement to the author or the section being reproduced. This reservation is in keeping with our desire to both maintain and encourage the highest possible professional standards and to disseminate the information which we print.

The NAEA WOMEN'S CAUCUS

The Women's Caucus REPORT Editor welcomes reviews of books, periodicals, and exhibitions, news items, articles, comments, opinions, announcements, photographs, letters, and bibliographies, and syllabi from representative courses involving women in art education. Send copy for the Spring issue to Dr. Kathy Connors, 54 Washington Avenue, Meriden, CT 06450 (Deadline, March 1, 1988) Articles should not be longer than two or three 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.

A SPECIAL THANKS

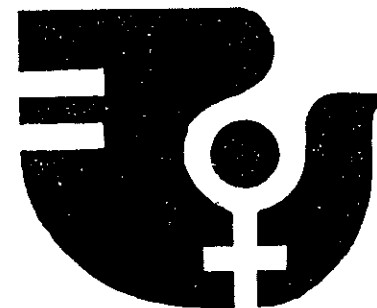
A grateful and respectful thanks to Heather Anderson for all of her help in the gathering of information for this, my first issue.

SPECIAL GIFT DONATIONS REQUEST.

We of the Women's Caucus are also very fortunate that Claire Falkenstein will join us at our Los Angeles Conference.

We are paying Claire Falkenstein a small fee and hope to receive special donations from members for that fund, since dues barely cover printing/mailing of The Report and conferences expenses. One member has already contributed \$25. We appreciate your help.

Send your donation to:
NAEA WOMEN'S CAUCUS,
Crickette Todd, Treasurer
2480 North Bend Road
Cincinnati, OH 45329
(all donations are tax deductible)



Women's Caucus Pin

A Women's Caucus pin with the logo on it is now available. It is in gold color, approximately 5/8" in diameter, and has "NAEA Women's Caucus" engraved on it. Allow six weeks for delivery. Order now @ \$10. from Treasurer Crickette Todd, 2480 North Bend Rd, Cincinnati, OH 45329. If you haven't already renewed your Women's Caucus membership for the 1986-87 school year, you can do so in the same envelope and save a stamp.

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 Rd., Cincinnati, OH 45239 • (513) 681-0266
List your interests, ideas, and/or suggestions on the back.

MEMBERSHIP FORM

Renewal: \$15.00 New: \$10.00 Student: \$5.00

Includes Subscription to The Report
Published Fall, Winter, Spring
Membership: New Renewal Gift
 NAEA Member
 Member of your state Art Education Assoc.
 Male Female
Level: Elem. Jr./Mdl. Sr.H College Supv. Other _____
If student: Undergraduate Graduate

Make checks payable to NAEA Women's Caucus.