

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

The NAEA Women's Caucus REPORT wants to function as a reader's forum and welcomes reviews of books, exhibitions, and periodicals, news items, articles, comments, opinions, announcements, photographs, letters, and bibliographies and syllabi from representative courses involving women in art education. Please send your contributions to our forum to:

Dr. Kathy Connors
REPORT Editor
54 Washington Avenue
Meriden, CT 06450

The Editor reserves the right to edit, summarize, and/or print only excerpts as space permits.

ISSUE 40

WINTER 1989



FROM THE
P R E S I D E N T ' S
D R A F T I N G T A B L E

Moving along into the nineties, I want each of you to bring fresh ideas and new members into our women's caucus so we can develop and improve our programs and publications to meet your needs and interests.

This is also a call for you to think of women in the field that you would like to nominate for the two awards — the June King McFee Award and the Mary Rouse award. The nomination process should be started right away, since it takes so long to get all the letters and materials together for the review committees. Look elsewhere in this newsletter for the criteria and chairwomen of the committees for the awards.

Probably by the time you get this newsletter, the deadline will have passed for the proposals for presentations at the upcoming Washington, D.C. conference. I am sure that many of you have submitted excellent proposals. Mark Hansen and Charles Qualley have promised that they would give us more time and consideration for a substantial program in Washington. They expect that there will be more room in the Washington hotel. A room shortage seemed to have caused problems in Los Angeles.

Carol Feinberg of New York City has been planning the program for Women's Caucus and is working with Washington D.C. members to locate some interesting speakers and ideas for visits to augment scheduled activities in the hotel. We will again have a showing of slides of current work from

members. I am creating a script and slide presentation which will be available for programs by members in their states, if they choose to borrow it. I have been using the slides of members' works from the "Unratified Expression" programs presented in past years at the conventions.



We are planning on developing new State's Representative packets this year. Ann Bachtel is collecting materials for this and would like any suggestions and ideas. Please write to her:

Ann Bachtel
732 Pinehurst Drive
Pasadena, CA 91106

Please, also, contribute to THE WOMEN'S CAUCUS REPORT and write to me of your other interests during the year.

Ann Gregory
President, Women's Caucus
12200 Montecito, D-122
Seal Beach, CA 90740

MURALS TO BE DEDICATED TO
CHRISTA MCAULIFFE

Three new murals will be dedicated at White Plains High School, White Plains, New York, to the late Christa McAuliffe, the teacher chosen to be an astronaut on the Challenger Space Shuttle. The production of the murals is being directed by Hilda Green Demsky, art teacher, and Mary Jane Muzuchowski, muralist-in-residence, with the Arts in General Education Program. The murals are a collaboration of drawings and designs done by two Studio-in-Art classes. The students drew objects from everyday life such as tools, containers, keys, watches, and things in their school environment such as stairs, lockers, cars, street lights, and trees. One mural is 20 feet by 9 feet titled "Dream Escape," the second mural is 5 feet by 10 feet, titled "Unlocking the World," and the third is 10 feet by 8 feet, called "Living Colors."

Production has been going on since September, 1988. Initially, the students brainstormed for a theme of the murals, and they came up with objects in their environment. Then they selected objects to draw and drew them many different ways. A final design was made by compiling various students' renditions of these objects. Color studies were then undertaken.

The mural plans were then projected onto masonite boards, outlined, cut out and sanded. Finally, the boards were painted in a wide palette of



bright colors. Professional carpenters will install the mural, and it will be covered until its unveiling in February.

The murals are the first in a series of projects that Mrs. Demsky is directing to develop the awareness of women artists. Several works by artists such as Judy Pfaff, Elizabeth Bartlett, and Elizabeth Murray were studied by the art classes as inspiration for the murals. Mrs. Demsky is the recipient of a 1988-89 Christa McAuliffe Fellowship, a federally funded program to develop special innovative programs.

A CALL FOR
NOMINATIONS

During our national conference Women's Caucus Business Meeting, in Washington, D.C., this year, we shall be calling for nominations for President Elect of the NAEA Women's Caucus.

Please, if you have anyone whom you'd like to nominate or if you would like to submit your own name for consideration, we would like to invite you to come to our meeting and do so.

If, however, you can not attend our business meeting, please submit your nominee's name to:

DR. ANNE GREGORY
PRESIDENT, WOMEN'S CAUCUS
12200 MONTECITO, D-122
SEAL BEACH, CA. 90740

CALL FOR SLIDES

The Women's Caucus of NAEA is once again sponsoring a slide sharing session at the 1989 NAEA National Convention in Washington D.C. 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 the women's ideas about their own art. If you wish to participate in the 1989 slide share, please send slides to:

CHRISTINE L. BROWN
C/O DR. ANNE GREGORY
12200 MONTECITO, D-122
SEAL BEACH, CA 90740

Send slides no later than February 20, 1989.

1. No more than three slides of your work produced no later 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 of each slide.

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



3. Provide a 50 word artist's statement about your work as a whole. All statements must be 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 advanced postage payment.

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 as possible, within the time allowed. To facilitate possible jury selection, the Women's Caucus asks that each artist rank each entry by placing a 1, 2, or 3 on each slide.



*from
Joan Bonagura*

CONSUMER ALERT

!!!!!!!!!!!!ARTISTS BEWARE!!!!!!!!!!!!

Reluctant as I am to admit that I may have been taken, I'm doing so now so that many of you will benefit from my experience. Here's a chronology of the mail-order correspondence that has taken place so far:

LATE SPRING, 1987...received an invitation from American References Publishing Corporation, 919 N. Michigan Ave., Chicago, IL 60611, to be included in THE NEW YORK ART REVIEW (Third Edition, 1987). NO CHARGE, NO OBLIGATION. Just return the survey form which was attached to a full color folded glossy flyer showing repros of superstar artists indicating that there would be a forward by Leo Castelli. Very impressive promo! . . . No charge! No obligation to be listed. HOWEVER, in order to have a repro included with your artist profile, it would cost a hefty \$595! This cost would include: 1. colorplate reproduced in book; 2. 1000 color postcards; 3. color separations returned after publication date; 4. one black and white reproduction; 5. one complimentary copy of THE NEW YORK ART REVIEW (\$24.95 value); 6. 50% discount on additional books desired

All in all, it was a lot to spend but it seemed like a really worthwhile promotional investment. In fact, it was such a bargain that I became suspicious that it was a scam (although the slick flyer made me doubt my doubts).

A WEEK LATER. . . I sent in the survey form, which cost nothing, and shelved the idea

regarding a repro.

JULY 24, 1987 . . . Received thank you for survey form and a free copy of AMERICAN ART GALLERIES (they claimed that previous NEW YORK ART REVIEW had been sold out) to give me an idea of how photos would be reproduced. I looked up the New York galleries and found that the information was accurately portrayed. If the publisher was capable of producing this fine directory, surely they had to be legitimate. This was the hook and bait and did I ever go for it!

SOON AFTERWARDS. . . Took slides as required, wrote artist's profile, sent in the order charging my VISA \$615, cost plus extra.

SEPT. 30, 1987 TO PRESENT: (one year later!). . . received a series of letters postponing publication yet promising delivery of items promised. NEVER RECEIVED ANYTHING AS PROMISED! . . . Wrote to Better Business Bureau of Chicago who replied, "no listing of complaints."

SUMMER, 1988. . . Received letter inviting me to be included in next edition of AMERICAN ARTISTS . . . Now, this really made me angry and determined to pursue this whole matter more effectively.

AUGUST 31, 1988 . . . Phoned VISA with the complaint. Sent letter with copies of correspondence that they requested. I asked for a refund or delivery as promised within a month.

SEPT. 13, 1988. . . VISA issues me credit for \$615 indicating that they will research and resolve the matter for me.

Isn't this a wonderful ending, so far? Will keep you posted.

Book Review

HISTORY OF WOMEN ARTISTS FOR CHILDREN

by Vivian Sheldon Epstein
Denver, Colorado: VSE Publisher
(1987) 32 pages

The soft cover is \$6.95 retail and the hard cover is 13.95. Both can be purchased from VSE Publishers, 212 South Dexter, #60, Denver, CO 80222, through bookstores or library distributors.

Book Review by:

Dr. Anne Gregory

A book written especially for children ages 5-12 which surveys the roles and history of women artists is now being marketed throughout the United States. A History of Women Artists for Children by Vivian Sheldon Epstein, identifies thirty artists and tells their stories so that children will become familiar with some women who have had successful art careers. She vividly describes the different kinds of art forms they have worked in through good illustrations as well as written text.

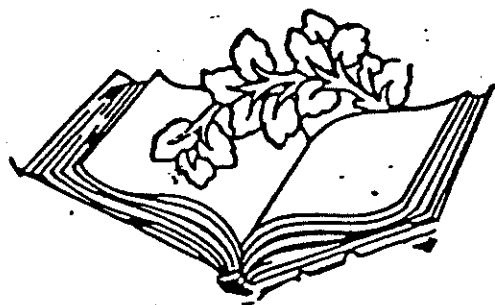
The author explains the difficulty of locating representative artists from different periods by discussing some of society's rules and restrictions. She has done an excellent job of choosing women who work in different media and explains how they often combined art careers with raising families.

Epstein has been careful to define vocabulary and has designed the book so that it has easy-to-read type. Large, bold-face letters introduce each artist and tell when she lived and what kind of art she did. These are not long stories and they are dramatically illustrated in color and black and white pictures, children who read

this book should find it captivating. Inside the back cover is a chronology of women artists throughout the centuries and other biographical references which might stimulate some older readers, parents or teachers, to use this book as an introduction to research for classroom reports.

I learned about some artists I had not known of before and enjoyed the photographic illustrations. The book introduces readers to what some might consider to be lesser known artists such as Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi, Maria Sibylla Merian, Rachel Ruysch, Angelica Kauffman, and Rosa Bonheur, as well as some more contemporarily renowned artists including Cassatt, O'Keefe, Nevelson, Kollwitz, and ends with Judy Chicago. The only problem one might find with this book is that there is a lot of information crowded onto each page.

The author informed us that the book has been purchased by many museums, including the New York Metropolitan Museum of Art, Los Angeles County Museum of Art, Chicago Art Institute, and the Denver Art Museum. It is abundantly clear that the market is expressing a demand for such a text for young people.



**CONNECTING CONVERSATIONS:
Interviews with 28 Bay Area
Women Artists**

Edited by: Moira Roth
Oakland, CA: Eucalyptus Press
Mills College, 1988, 200 pages
\$15.00 ISBN 0 - 935916 - 7

Book Review by:
Dr. Anne Gregory



If you are looking for inspiration from lives and ideas of contemporary women artists, you will find great enjoyment in discovering this book. Twenty eight artists from the bay area have been interviewed and discuss their education, what influenced them, ideas expressed in their work, and feelings about being part of the contemporary women's art movement.

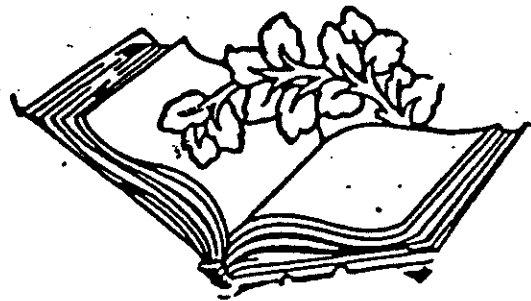
Each story begins with a photograph of the artist and a brief biography written by the interviewer as well as the date and place of the interview. There is also a photograph or diagram illustrating the artist's work. Using the oral history approach as a basis, the transcribed and edited conversations are fairly short and tend to focus on the artist's unique qualities and background in education and self expression.

Although there are some very well known artists included, such as Judy Chicago and Joan Brown, most of the women interviewed probably have not had much national recognition. Most have come to the San Francisco area from other parts of the United States and have found it a safe and nurturing ground for their own creativity.

As a college professor, I found the format of the book an excellent model of how to extend a seminar project into a

publishing venture. This book grew from the students and ideas of Professor Moira Roth at Mills College. The students interviewed the artist and were active in helping to assemble the book. Kathleen Walkup, an instructor in the art department, designed the book. Its publication was funded through several organizations at Mills College.

Although this is a book about regional voices, it has a general reader's appeal among artists and teachers who use women's study materials in their courses. With this in mind, I felt an editorial essay on the regional voices and a summary of some of the various ideas might have been helpful. I did enjoy this book and recommend it to anyone who wants to hear other women speak about their works of art.



Book Review

Berthe Marisot, Impressionist
by Charles F. Stuckey and
William P. Scott
Hudson Hills Press, N.Y., 1987

This beautiful book was published as the catalog for the retrospective exhibition of Berthe Marisot's work at the National Gallery of Art, September 6 - November 29, 1987. (The exhibit subsequently traveled to the Kimbell Art Museum, December 12, 1987-February 21, 1988, and to Mount Holyoke College Art Museum, March 14 - May 9, 1988.)

It is not only exceedingly handsome, but extraordinarily complete in its presentation. There are over 120 color plates, many of full page size. The illustrations are bright, crisp, vibrant, reflecting the care and quality that went into the catalog. There is a factual, yet engaging, biography, and a section of extensive notes, as well as an article on the artist's style and technique, and additional black and white reproductions.

Berthe Morisot (1841-1895) was a highly-respected member of the French Impressionist movement in the 1870's and '80's. But since her untimely death at age 54, she has been overlooked by art historians. While sexist attitudes among that group certainly are in part responsible, it is also true that incomplete and sometimes inaccurate data on the artist and her work added to her being neglected. Indeed, Morisot herself destroyed the bulk of her early work, leaving little record of her critical development before the age of 30.

While often mentioned with Mary Cassatt as a female member of the Impressionist group,

Morisot has frequently received less attention due to the lack of solid scholarship on her and to the fact that her works had not been fully cataloged until recently nor widely exhibited until now.

The purpose of this catalog and the exhibition, Berthe Marisot, Impressionist, was to reassemble a considerable number of works and to elucidate her approach to her art and her premier position within the context of Impressionism and art history itself.

The text introduces the reader to Marisot, her family, and her colleagues in a highly readable manner. It provides glimpses into daily life of the artist -- in her studio, adjusting the window shade, on vacation with her sister Edma's family, her relationship with her daughter, Julie. It also explicates her trials and triumphs as an avant-garde artist -- from charter membership in the new Artists Cooperative Society, discussions with Cassatt about arrangements for the fifth Impressionist exhibition, to her endeavors in printmaking.

Liberal sprinklings of quotes by Marisot offer the opportunity to more clearly understand her as a person and an artist. For example, a few years before her death, she reflected on the careers of women artists:

"The truth is that our value lies in feeling, in intention, in our vision that is subtler than that of men, and we can accomplish a great deal provided that affection, pedantry, and sentimentalism do not spoil everything."

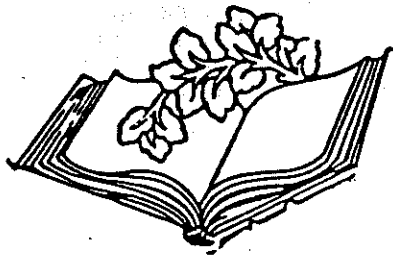
Berthe Morisot, Impressionist is a book whose time has come. There is a considerable number of surveys-of-women-artists publications available. It is now appropriate for in-depth explorations of the significant female figures in art history who have been ignored too long.

Berthe Marisot certainly is deserving of this exhibition and catalog. And after such a long wait for recognition, it is fitting that this publication is of the highest quality and substance—reflecting the artist herself and her work.



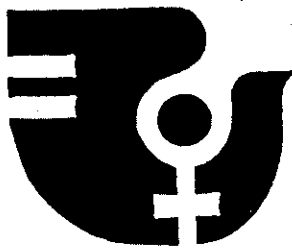
THE PHOENIX ART MUSEUM
and
ST. JOSEPH'S HOSPITAL
AND MEDICAL CENTER
present

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



Women on Art

THE FIRST PHOENIX SYMPOSIUM



PARADISE VALLEY RESORT MARCH 8-12, 1989
SCOTTSDALE, ARIZONA

FRANCES E. ANDERSON JUNE KING
MCFEE AWARD RECIPIENT

The following is an excerpt of the remarks made by Dr. Anderson, on the instance of receiving the June King McFee Award, April 12, 1988 at the NAEA Los Angeles Conference.

While I may have a lot to say about research, evaluation, grants, issues in the use of art for handicapped children, etc., etc., I find it very difficult to talk about my own self and my trials, tribulations, aspirations, successes, and disappointments. I do so only because recipients of this award traditionally are supposed to have something autobiographical in their remarks.

I am a preacher's kid (PK) and grew up living in the proverbial "fishbowl". To this day, I remain very secretive about my personal life because of my upbringing where we never talked about anything having to do with our own family. My family imbued me with a profound sense of responsibility for serving others, a keen sense of principles and fighting for them whenever and where ever injustices occurred. Among my family rubrics were/are, the principles of hospitality, empathy for others, acknowledgement of kindnesses at all times (my earliest remembrances of writing were those "thank you" note chores), being sure others receive all recognition for their efforts that they are due.

I learned to write looking over the shoulder of my father as he "helped" me with my middle school essay writing. He really did not teach me directly how to write -- he just took my paper and rewrote my ideas. Not the best of teaching methods -- but I began a process then that sustained me through my life. I figured out what he was doing that made those essays come alive and taught myself how to do the same thing. By

the time I finished high school I had already been singled out as a good writer by my teachers. I had originally intended to be a writer and major in English when I went to college. Writing was a great comfort to me and carried me through some difficult times in my high school (a private prep school) where I was a scholarship student and wore hand me downs and just did not fit in with most classmates -- all of whom got cars on their 16th birthdays.

Education was strongly valued by my family and there was never any question of whether I was going to college -- or to graduate school -- these were ongoing givens. I remember my father's parting remarks as I left for four years of study at Agnes Scott College in Atlanta. . . "they have a Phi Beta Kappa chapter there -- come back with the key!!

Well, I did not come back with the key. My dream of becoming a writer quickly faded amidst "critical analysis" assignments and heavy reading assignments. During my first two years in college, I had examined out of language requirements and had a chance to take some "fun" electives. Influenced by a senior art major living near me, I signed up for a basic design course -- had so much fun that I ended up majoring in Art. I recall my father's disbelief when I told him I wanted to major in art. He sent my mother to Atlanta to talk with my art professors to be sure I had enough talent to do something with such a major. The consensus -- "if nothing else, she could always teach art."

Fred Mills at Indiana University recruited me into their master's program in art education. Indiana University was just 2 hours from Louisville, and I was able to get my master's degree and my teacher's certification simultaneously. When I

graduated from college, I had only a straight liberal arts degree, with a major in art and a minor in psychology.

I finished my master's degree and landed a really good teaching position in Madison, Indiana. I wanted breadth of experience, and I got it! I was an itinerate teacher, went to three elementary schools 4 mornings a week, taught in the high school in the afternoons and on Friday mornings, went to the junior high school. I had 2000 students. I learned far more than I taught that year. At one school, they were just beginning special education and had put all 13 of the problem students (ages 6 to 14) in one class. This group of children baffled me -- nothing I had learned had prepared me for them. They fought with each other, they used the scissors to cut others clothes. One child often had what I later learned was a schizophrenic episode, and went berserk. I had to catch him, carry him up to his classroom (I taught in the basement underneath the gym, which was really noisy on rainy days) -- leaving the other twelve to . . . Well, I did not ever lose a child -- but it was a miracle that I did not. It was those thirteen children who changed my life.

That summer, Guy Hubbard of Indiana University, called me and encouraged me to apply for the doctoral program. He offered me an assistantship, so, I applied. I met Dr. Mary Rouse, who had joined the I.U. faculty that year. She had just received a major grant to study art programs in Black Colleges. I was impressed by her commitment and high energy -- and intimidated at the same time. I opted not to be part of that study and accepted instead a position as a general departmental graduate assistant. It was only after having Mary Rouse as a teacher that I got over my intimidation and found her to be delightful in her warmth and intelligence. She was

extremely encouraging as a teacher and once you were her student -- you had the strongest of advocates imaginable. In fact, six years later, when I was having trouble getting promoted to associate professor at Illinois State University, it was Mary Rouse who took the bull by the horns. (I had the credentials cold -- but had been turned down two times because I lacked a political network on my campus. I have never known how to play politics, finding those games foreign and counterproductive. I just did not have time for such things; I was too busy doing research and writing-- and this is still true). At the NAEA convention that year, Mary Rouse stood in the main lobby, which was full of milling art educators. When Fred Mills appeared, she shouted, "Fred Mills, why haven't you promoted Frances Anderson?" She shamed Fred publically and needless to say, I got my promotion.

It was Mary Rouse that set my standard for promotional activity. She said that publishing two articles a year was the right amount. That was what I attempted to do!! Never thinking anything about it. It was Mary's model of mentorship that also profoundly influenced me. Her ideals reinforced my own family values. Mary was always extolling the virtues of her students and more than willing to go to bat for them. That is what I have always tried to do with my own students and colleagues.

...It does seem that the women in our profession who have made consistently stellar contributions to our field have more often than not been ignored or their contributions have gone unacknowledged by the profession (which, for the most part, is male dominated). My only conclusion is that highly competent work may threaten insecure scholars.

Currently, I am working in the area of arts program evaluation. Two years ago, I was invited to conduct the first comprehensive evaluation of the more than 450 Very Special Arts Festival Programs here and in 30 countries overseas. This invitation was especially satisfying for me since I have worked for over ten years 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 an eight state field test of one of these instruments. The result has been both descriptive data, as well as badly needed hard data to document and justify program effectiveness. This theme has cut across all my research and has its roots in my graduate studies and work with Mary Rouse.

Overarching all of these efforts is the opportunity to make a contribution to my profession -- not just in terms of research and writing but in terms of the professional relationships I have. In the final analysis, this is what is most important to me. It is the collegiality that this group represents and that I have had over the years, through my associations with NAEA. It is having the privilege of knowing the very bright, committed, talented, extremely professional women, who are a part of this group, that is most essential to me. This is what the June King McFee Award signifies for me. Thank you.



FRANCES E. ANDERSON JUNE KING MCFEE AWARD RECIPIENT

The National Museum of Women in the Arts



Chinese Women Artists

This spring NMWA will exhibit six centuries of art by Chinese women painters and calligraphers in *Views from Jade Terrace: Chinese Women Artists 1300-1912*, organized by the Indianapolis Museum of Art. This is the first Western show on women artists from China and will be on view from April 25 through June 4, 1989.

The exhibition includes works by artists from many different backgrounds: an empress dowager, gentrywomen, nuns, courtesans and concubines. Their painted fans, scrolls and album leaves bloom with exquisite flowers, record the tantalizing flight of butterflies and depict the pursuits of women and men, capturing the look and customs of the day.

Traditional Chinese culture provided many opportunities for women to create art. They enjoyed great success, were included in imperial and private collections and received high praise. While their social sphere was confined to the home, the rise of the scholar-amateur tradition of art in China made it possible for many women to take up painting without neglecting their familial obligations or venturing outside of their courtyards. The "Jade Terrace" of the exhibition's title refers to the women's courtyards and to the Chinese literary tradition of "a timeless place where heavenly women congregated."

The organization of the exhibition reveals social and artistic networks linking Chinese artists, since many of the gentrywomen included were members of extended families of painters who were famous for the execution of certain styles and subjects. By including works from all parts of China and many different time periods, the show also reveals regional



Yun Bing, Flower and Insect Paintings (18th c.), series of ten album leaves. Ink and color on silk, each leaf 14 x 9 in.

and historical variations on specific motifs.

Some of the important women in the exhibition are Guan Daosheng, considered the First Lady of Chinese painting; Yun Bing, a gentrywoman who came from a large family of talented painters; and the Empress Dowager Cixi of the last imperial dynasty.

Views from Jade Terrace is accompanied by a beautifully illustrated 230-page catalogue which is available from the Museum Shop for \$30. The Members' Open House will take place on Sunday, April 23, 1989.

Views from Jade Terrace has been partially funded by Mr. and Mrs. Kang ("K.Y.") Yao of Hong Kong and the National Endowment for the Arts. Prior to its opening at NMWA the exhibition will be on view at The Asian Museum of San Francisco (February 15-April 2, 1989).

A Conversation with Judy Pfaff

Helaine Posner: *You are generally considered a sculptor. However, your work also includes painting, drawing and architecture. Did you begin your career as a sculptor?*

Judy Pfaff: I studied painting. I did take one course in sculpture, but that was an undergraduate requirement. There was something frustrating about being a painter at Yale. It seemed like nothing could be entered as a fresh idea because it was always weighed down by art history. During my last year at Yale the paintings became unstuck, parts all over, experiments. I began to do small installation pieces which could not be considered painting or sculpture. The negative, defeating conversations stopped and I was left alone, except for Al Held . . . he was open to the work at the time and provided the kind of crucial input I needed.

H.P. *You felt that your work fell between the cracks.*

J.P. Yes, but that doesn't mean that I was alone. There was a lot of idiosyncratic work and experimentation going on during the early '70s, particularly in the work of artists like Richard Tuttle, Barry La Va, Lynda Benglis, Alan Saret and Alan Shields. This work looked very good to me and very smart.

Elizabeth Murray was making small abstract paintings that were composed of dots and figure-eights. I thought that abstraction was supposed to be full of muscle and space, but there was Elizabeth Murray making intimate works that suggested an interior, spiritual place. That is the way I interpreted her work and I really admired it.

H.P. *The essay that Linda Nochlin has written for this catalogue is titled "The Persistence of Chaos," and emphasizes the incoherence in your work. On the other hand, the critic Roberta Smith has discussed your sculpture in terms of geometry and order, citing, for example, your use of the grid and the sphere.*

J.P. Having just finished *Chaos* by James Gleick, the coincidence of Linda



Judy Pfaff with N.E.W.S. (1988), included in NMWA's fall exhibition of her works. Mixed media, 109 x 96 x 43 in. Courtesy Holly Solomon Gallery, New York. (Photo by Steve Payne)

Nochlin's title thrilled me. It suggests a discussion I am immersed in. Roberta Smith has seen and written about the work from the "neighborhood." She was a young writer when I was a young sculptor. Her observations have a clarity when referring to my struggles with form and structure. Linda Nochlin is looking at the work as a larger metaphor—an overview. Both describe different aspects of the process.

H.P. *Your work is quite extroverted. Do you think there is an introspective side to your art?*

J.P. There must be! I think introspection is part of the working process—editing as I go, adding things, canceling things out. You do ask yourself after all these years of making the work, Why does it look the way it does? or, Why doesn't it reveal more of my personal malaise? I guess it is about choice. In the early work there were extremely dark, almost possessed, aspects although it was never really obvious. In works like *Ziggurat* done in Cologne in 1981 and in *Either War* for the '82 Venice Biennale there was a sense of entering the lion's den, of an attack . . . a spinning loss of focus. To me they were frightening images but, because of the excessive color, they were seen as frivolous. Such superficial readings of color are a struggle that remains constant. I am continuously amazed at the complexity of color and the range of emotions it can express. I think it has had a bad

rap—especially in sculpture.

H.P. *Your work is primarily abstract. However, there are references to landscape in your installations and to still life in your wall constructions.*

J.P. Landscape has always been the prime metaphor, whether it was wind, water, fire or earth. I spent a summer in Skowhegan, Maine, and found the woods to be both exciting and terrifying. Now my studio is in Brooklyn and as a result the references in the recent wall constructions, like *Saturday All Day*, are more urban, even suburban. My work resembles the Brooklyn neighborhood.

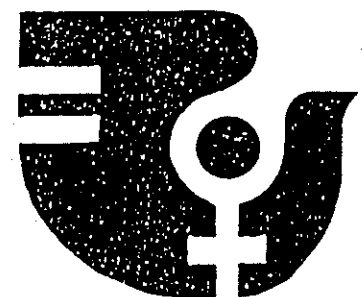
H.P. *Are you referring specifically to the commercial signs and colors that have recently appeared in your work?*

J.P. Partly, but it is more a feeling or sensation. Williamsburg is really like a Third World city; it's incredible. You are surrounded by people marketing, lots of laundry, schoolchildren and blasting radios. It is a lively urban life and I am in the middle of it. I know my neighbors and there is a lot of interaction on the street. In my work, the urban sense is expressed in a kind of jauntiness. It is high voltage, plugged in.

An expanded version of this conversation and the essay by Linda Nochlin referred to above are included in *Judy Pfaff*, a 60-page catalogue with 15 full-color plates of the artist's work. Published by the Holly Solomon Gallery, it is available from the Museum Shop for \$25. The show has been extended through January 22.

"'Forefront: Judy Pfaff' is the most ebullient exhibition so far mounted by the new National Museum of Women in the Arts."

Paul Richard
The Washington Post



EDITORIAL COMMENTS

We are in the process of updating our computer files of membership listings and address labels. In this process, sometimes errors are made. We ask that you please be patient with us, as we try to better serve you.

We would like to take this opportunity to give special thanks to those who have sent articles and information in the past and recently. We would like to especially thank Dr. Maryl Fletcher DeJong, for her consistently generous contributions, Sally Hagaman and Kristin Congdon, for excellent articles, Joan Bonagura, for her suggestions and articles, Sharon Kesterson Bolen, for her excellent book reviews, and Crickette Todd, for her patient and prompt help in updating the membership list, and last, but not least, our president, Anne Gregory, who has been very patient and helpful during times of challenge. The beat goes on. . .the future is bright with promise! Keep those cards and letters coming!

Speaking of which, I would really like to start a regular column titled "READER'S FORUM" or "LETTERS TO THE EDITOR". . .but I hesitate to make up the letters, in order to have such a column. Please write! We need your, YOUR input! Thank you. Warmest regards,
Your Editor, Kathy Connors

Quotable

WASHINGTON, D.C.
CONVENTION ANNOUNCEMENT

DR. RENEE SANDELL WISHES TO ALERT NAEA WOMEN'S CAUCUS CONVENTIONEERS THAT SHE IS THINKING OF ARRANGING A SPECIAL LUNCHEON FOR MONDAY, APRIL 10 FOR WOMEN'S CAUCUS MEMBERS TO "FRATERNIZE". . .OR IS THAT "SORORITIZE?"
LOOK IN NEXT EDITION OF REPORT FOR UPDATE ON THIS POSSIBILITY.

TREASURER'S REPORT

BALANCE BROUGHT FORWARD:
CHECKING: 657.94
SAVINGS: 449.51
 55.80
TOTAL: 505.31

EXPENDITURES:
1987 CONVENTION 84.07
SPRING/SUMMER REPORT . . . 731.38
1987 WINTER REPORT . . . 320.00
1988 SPRING REPORT . . . 331.75

RECEIPTS:
1987 INTEREST: 8.98
PIN SALES. 60.00
MEMBERSHIPS. 210.00
TOTAL. 278.98

BALANCE CHECKING: . . . 449.51
BALANCE SAVINGS: . . . 55.80
BALANCE ON HAND TOTAL. .505.31

RESPECTFULLY SUBMITTED,
CRICKETTE TODD, NAEA WOMEN'S
CAUCUS TREASURER, APRIL 1988

Art is not a study of positive reality, it is the seeking for ideal truth. . . .

George Sand
The Haunted Pool, ch.1

. . . woman's discontent increases in exact proportion to her development.

Elizabeth Cady Stanton
History of Woman Suffrage 1881

October 17, 1988
 Carol Fineberg
 595 West End Avenue
 New York City, New York 10024
 Dear Carol:

naea

Thank you for meeting all the deadlines making scheduling last week possible. We received over 900 proposals and scheduled over 600. We were able to schedule all proposals marked with a 4 or a 3 and included all of your affiliate requests. We were trying for as extensive and diverse a program as possible in anticipation of a large attendance.

Individuals submitting proposals will be notified in the next month by the NAEA Office. To assist you in your planning I have included a draft of your affiliates schedule. Please do not request any changes unless it is a severe conflict of presenters or obvious schedule error. We cross-referenced by computer to avoid conflict. You must recognize the draft is subject to change and presenters should check catalogue upon registration to confirm their schedule.

DATE	TIME	ROOM	PRESENTER	TITLE
Sat. Apr. 8	9:00-9:50am	Holmes	Garber	"Rationales for the Inclusion of Feminist Art Criticism in Art Education"
Sat. Apr. 8	10:00-10:50am	Holmes	Sandell	"Washington Women in the Arts Discuss Politics, Feminism and Art Education"
Sat. Apr. 8	11:00-11:50am	Holmes	Collins	"Informing the Promise of DBAE: Remember the Women, Children and Other Folk"
Sat. Apr. 8	1:00-1:50pm	Holmes	Fineberg	Career Ladder for Art Educators Session I: "An Overview of Many Options"
Sat. Apr. 8	2:00-2:50pm	Holmes	Fineberg	Career Ladder for Art Educators Session II: "Working for an Arts in Education Organization"
Sat. Apr. 8	3:00-3:50pm	Holmes	Fineberg	Career Ladder for Art Educators Session III: "Consulting as an Option for Art Educators"
Sat. Apr. 8	4:00-5:50pm	Marshall	Berenson/Epps/ Stuhlfineberg	"An Inter-Affiliate Dialogue: Multiculturalism - Challenges for the Future"
Mon. Apr. 10	7:00-7:50pm	Marshall	Gregory	"Women's Caucus Business Meeting & State Rep. Exchange"
Mon. Apr. 10	8:00-8:50pm	Marshall	Gregory	"McFee Rouse Awards Presentation"
Tues. Apr. 11	8:00-8:50am	Wilmington	Garber	"Debates in Feminist Art Criticism"
Tues. Apr. 11	11:00-11:50am	Wilmington	Fineberg	Career Ladder for Art Educators Session IV: "An Interview with Ann Truitt, Sculptor and Author of <i>Day Book, The Journal of an Artist</i> "
Tues. Apr. 11	2:00-2:50pm	Wilmington	Fineberg	Career Ladder for Art Educators Session V: "Opportunities in Educational Administration"
Tues. Apr. 11	3:00-3:50pm	Wilmington	Gregory	"Women's Caucus Members/Arts in Review"
Tues. Apr. 11	4:00-4:50pm	Wilmington	Wilson	"Women Photographers: Where We Can Show, Where We Can Share"
Tues. Apr. 11	5:00-5:50pm	Wilmington	Blandy/Congdon	"Men in Feminism"

In some affiliates we took the liberty to combine proposals considering the size of your specific audiences. Individual proposal writers will be notified of acceptance/rejection and any changes from the National Office. I see you informing your affiliate members of content/concept of your program. You can indicate days of presentations but don't emphasize time or room. Time and room will be more subject to possible changes. I have included another more complete draft of the overall convention format. As you can see it is packed. Every room is scheduled from 8:00 am to 6:00 pm and half of the rooms in the evenings.

If I can be of any assistance do not hesitate to ask. I am most appreciative of our progress and your involvement in that progress. I am told implementing is the fun part and I am ready for implementation. Washington is truly a "Monumental City".

As Ever, Respectfully,
 Mark R. Hansen, Program Chair

1989 NAEA Convention
 21311 Hoekstra Ave. N.

For the National Art Education Association, 1916 Association Drive, Reston, Virginia 22091 (703) 860-8000

Plan to attend the world's largest art education convention — the annual NAEA national convention.

April 8-12, 1989
 Washington, D.C.

Write or call the NAEA office for more information and preregistration materials. National Art Education Association, 1916 Association Drive, Reston, VA 22091 (703) 860-8000



—FARE-EXCHANGES—

Women's Caucus Pin

A Women's Caucus pin with the logo on it is now available. It is in gold color, approximately 6/8" 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.

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Women's Caucus
National Art Education Association Affiliate
Membership Form

Renewal: \$15 New: \$10 Student: \$5

Leapel pin with logo: \$10



THE REPORT is published: Fall, Winter, Spring

Make checks payable to: NAEA Women's Caucus
Mail to: Crickette Todd, Treasurer
2480 North Bend Rd, Cincinnati, OH 45329
(513) 681-0266



NAEA Women's Caucus

Dues \$ _____
Pin \$ _____
Contribution \$ _____
Total \$ _____

Renewal New Student

Name _____

Address _____

City/State/zip _____

Phone _____

CASH 2/89

Quotable

THE ROOT OF MORALITY LIES IN THE
CONCEPTUAL REALM; WHAT WE VALUE
DEPENDS UPON HOW WE VIEW
OURSELVES --- OUR SENSE OF
WHAT IT MEANS TO BE HUMAN.

Marilyn French
Beyond Power (p. 17)



THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

ISSUE 39

FALL 1988

The reason that education in the creative arts can be important to even an untalented student is that such education challenges him to examine and render accurately his own vision of the world. In other subjects we pay great and proper attention to systems of acquired knowledge. To a growing mind these are seldom visions. They are rather facts: a triangle, a cathedral, a thunderbird. But in any creative art, even in the initial stages where a craft is being taught through exercises, the student's vision is demonstrably relevant.

WILLIAM MEREDITH,
"The Artist Teacher, the Poet as Troublemaker,"
from *Harvard Educational Review*,
Vol. 36, No. 4, Fall, 1966, p. 519