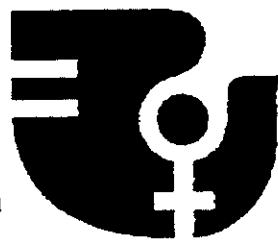


the women's caucus report



Spring 2000

Issue No. 61

National Art Education Association Affiliate

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

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

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

Cheri Gaulke to speak at Women's Caucus Luncheon



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at NAEA

Cheri Gaulke in front of a wall of stills from her video work recently exhibited in "Pros and Protégés: L.A. Artists and the Youth They Mentor."

Feminist artist and educator Cheri Gaulke is committed to art for social change. Gaulke's work includes performance art, award winning commercials and videos, documentaries, installations, and photography created by herself and in collaboration with young people from around the United States. Continued on p. 2.

Continued from page 1.

Gaulke's earliest political work started as an undergraduate art student organizing with other women artists. After being exposed to performance art in 1974 while in a summer program in Edinboro, Scotland, Gaulke returned to the Minneapolis College of Art and Design with a new medium to explore. At a nearby women's college, she attended a lecture and art exhibition by Arlene Raven, Ruth Iskin and Judy Chicago. Gaulke remembers thinking, "How were these women going to do a whole lecture on women artists in history when maybe there were two?" She said, "I just remember having my mind blown that there were women throughout history who'd made art and that they'd come up against these obstacles."

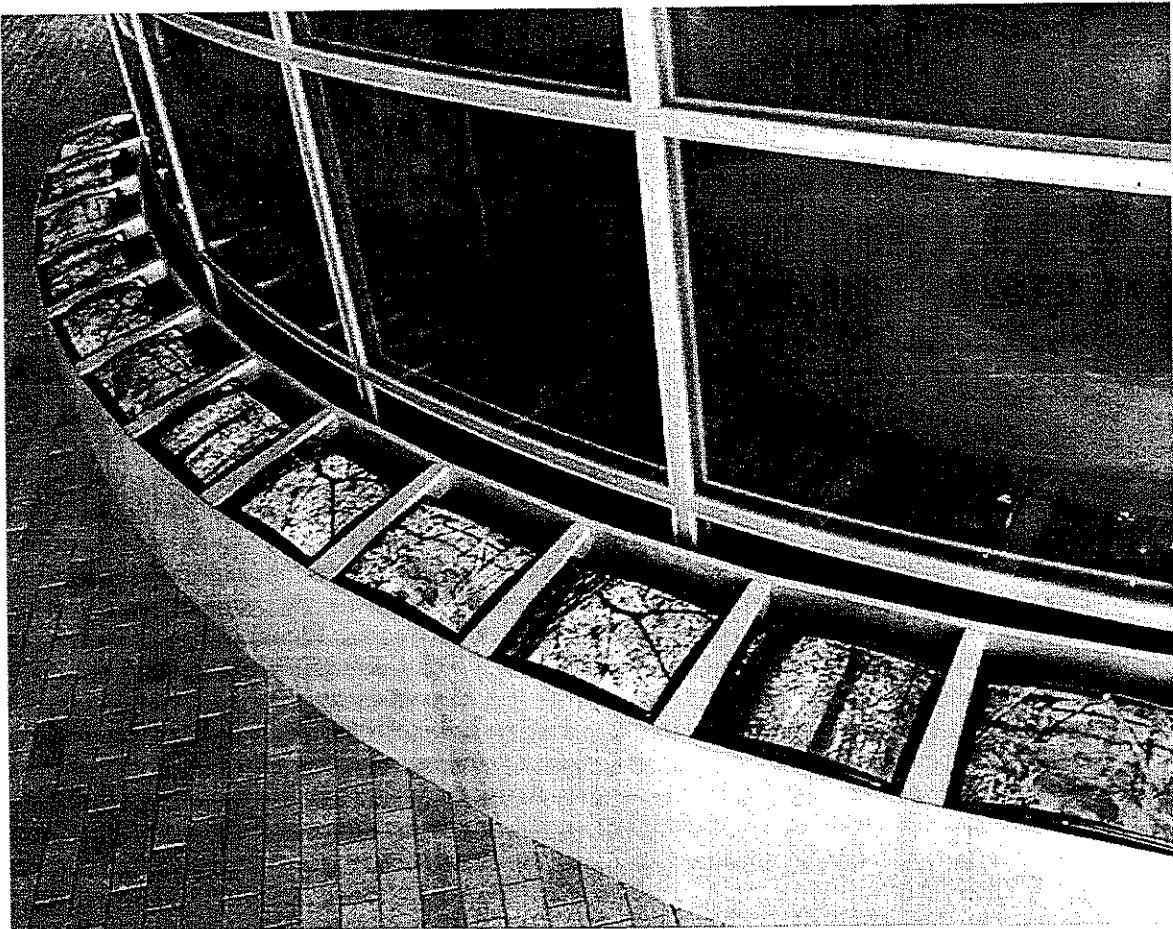
At Raven's suggestion, Gaulke wrote to Suzanne Lacy and this prompted her to attend the Feminist Performance Art Conference in Los Angeles that Lacy organized. Gaulke enrolled in the Feminist Studio Workshop at the Woman's Building for her graduate work, earning her masters in Feminist Art/Education. Gaulke had the longest tenure of any woman at the Woman's Building, serving in various capacities for sixteen years. She is still an active board member and is working with other women on an oral history project and a book proposal "to make sure that the Woman's Building does not become invisible within history." Gaulke co-founded two activist performance groups, the Feminist Art Workers (1976-80), and Sisters of Survival (1982-85).

Since 1988, Gaulke has taught video art and photography at Harvard Westlake in Los Angeles, a co-ed private high school. Gaulke admits that she brings her feminist values and a critical analysis into everything they do in her classroom. She wants her students to see that their art can make a difference.

Gaulke's students have made public service announcements about AIDS and teenagers, alcohol abuse, and drug abuse. They have done visual pieces on HIV awareness. Gaulke also works with young people outside of her classroom. For the L.A. River Project, Gaulke collaborated with Latino teenagers and their English teacher, creating a video river that linked environmental and social issues directly to students' lives (Lacy, 1995). She recently completed an interdisciplinary project with a group of middle school aged children in North Carolina, teaching them about the life of a river. Gaulke videotaped the children as they traveled from the source of the Cape Fear River down to the sea. She turned it into a three channel, twelve monitor video river installation (see photo below). Gaulke also recently completed a digitally produced artist's book called *Frogskin*.

Gaulke will be the guest artist at our annual Women's Caucus Luncheon at the **USC Town and Gown on Monday, April 3, 2000, from 12-2:30.** Please join us. **Reservation forms are on page 7.**

Lacy, S. (1995). *Mapping the terrain*. Seattle: Bay Press. Quotes are from a phone interview, April 10, 1998.



You Can Hear It Singing: A Journey Down the Cape Fear River, a permanent installation at Exploris, a new museum that opened in October in Raleigh, North Carolina.

From the Editor

Greetings! I will keep my remarks short so that I can use this space to share an email I received from Pearl Greenberg upon receiving her copy of the WC Newsletter. She writes,

"Dear Peg, Congratulations on the Fall '99 Issue #60 Women's Caucus Report! It was a pleasure to get this. . . and I thoroughly enjoyed reading all four of the talks, two from '98, two from '99. As I was hospitalized during the D.C. convention, I was not able to be with you all to hear the talks. My fractured hip has mended neatly and I'm 95% back to myself, something I thought would never come to pass. It is a joy to be part of the NAEA/WC, to be reminded of how far we women have come, and how far we still have to go. Sharon LaPierre says it in her remarks! I was reminded of the early years when my future husband and I went to a restaurant and I was not supposed to tell the waiter my dinner choices, rather I was to tell my date, and he would then tell the waiter. THERE WAS NO WAY I WOULD GO ALONG WITH THIS! I shocked anyone with us when I dared to speak regarding my dinner choices, and this was in 1947-48, and I kept shocking folks by knowing that I was a person in my own right and did not have to go through someone else to have my needs heard. Even as I type it I get furious that this was the story 50 years ago, a blink in the eye of time, yet it's not really so long ago after all. As to wearing pants rather than a skirt I have stories about this as well. What I will say is that once I started wearing pants I wore them anyplace I chose and if someone complained I chose not to give them my business until they had to change. Sounds like silly stuff, but in reality we had to fight even for such silly stuff. Anyway, thanks for taking on the Caucus Report editorship, and good luck...Pearl."

Thank you, Pearl, for sharing a brief glimpse of your history to remind us that what we often take for granted resulted from all kinds of struggles. Thanks for your kind words and to everyone who responded so positively about *The Report*. I hope that my new computer programs will arrive soon, be installed and working for the next issue. Of course, the challenging part for me will be learning how to use them. For the Fall 2000 issue of *The Report*, all materials should be submitted by **July 1, 2000**. We will print the acceptance speeches for the McFee, Rouse and Connors Awards at this time. When submitting papers/articles please send them to me as an attached document on email and also as a hard copy (for reference). If you do not use email then I suggest mailing a disk formatted for Mac (as I write this I am still working in a 5.1 program) along with a hard copy of the paper.

Best wishes for good health, much happiness, and good weather!

Peg

News Notes

Renee Sandell writes, "I am delighted to share some exciting news: The Boston Center for Retirement Research has decided to name their small grants program the 'Steven H. Sandell Grant Program for Junior Scholars in Retirement Research.' The program will be focused on young scholars and give five grants in the first year with the program possibly expanding to more grants in the future. This program will be a complement to the Steven H. Sandell Dissertation Fellowship Program that has been established at the Research Retirement Center in Michigan. The grant program is already advertised at

<http://www.bc.edu/bc.org/avp/csom/executive/crr/default.html>

Nothing would have pleased Steve more!"

Elizabeth Sacca writes that the Home Page for the Women's Caucus is up:

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

Call for Slides

NAEA Women's Art Work 2000

Year 2000 slide submissions are being sought for a presentation in Los Angeles, titled, "Women's Art Work: Slide Talk." Submitted slides will be added to the Women's Caucus Visual Archives. Artists submitting slides must be members of the Women's Caucus to be included in the slide talk. Artists are encouraged to attend the presentation and discuss their art work, time allowing.

Please submit up to five (5) slides with a slide listing, a brief artist's statement and a resume before March 7, 2000 to

Billi R.S. Rothove
4471 Indian Camp Creek Road
Cosby, TN 37722
(423)487-4165

For Membership information contact: Kathleen Desmond, Central Missouri State University, Art Department, AC 121, Warrensburg, MO 64093. A membership form is included on the last page of this issue.

BY-LAWS OF THE NAEA WOMEN'S CAUCUS

Revised - April 1998

I. THE NAME: The name of the organization shall be the NAEA Women's Caucus.

II. THE PURPOSE: The NAEA Women's Caucus shall represent and work to advance the concerns of women art educators and artists, and to address issues of gender in art and education.

III. MEMBERSHIP: Membership in the NAEA's Women's Caucus is open to all members of the NAEA; however, only those who pay for subscriptions will receive copies of the Women's Caucus newsletter and scholarly journal. All members of the Women's Caucus must also be members of the National Art Education Association.

IV. OFFICERS AS EXECUTIVE COMMITTEE:

A. The elected offices shall be President, President-Elect, Secretary, and Treasurer.

B. The Executive Committee shall be comprised of the elected officers and the Past-President.

C. The term of office for those elected shall be for two years beginning the day after the annual NAEA Convention.

D. Nominations for officers shall be submitted at the annual business meeting by a Nominating Committee selected by the Executive Committee.

1. The Nominating Committee shall solicit names for officers in a caucus newsletter prior to the annual business meeting.

2. If the President should be nominated to serve a second term, the Nominating Committee may either (a) present a candidate who will serve two years as President-Elect before assuming the office of Presidency, or (b) may nominate no candidate to serve as President-Elect during the President's first year in office.

E. A simple majority of members attending the business meeting will serve to elect the officers.

F. Expenditures may be approved by any two members of the Executive Committee.

V. BOARD OF DIRECTORS:

A. The Executive Committee shall be members of the Board of Directors.

B. Other members of the Board of Directors shall be appointed for a one-year term by the President after consultation with the Board of Directors.

C. Those to be appointed may serve in the following positions or in others at the discretion of the President:

1. Coordinator of Convention Local Arrangements,
2. Editor of the journal [newsletter]
3. Coordinator of Publications
4. Coordinator of Research,
5. Coordinator of Convention Program
6. Coordinator of Public Relations.

D. The President shall arrange for a liaison with the "Women's Caucus for Art".

E. The President shall select a committee to write a position paper.

VI. ANNUAL MEETING: An annual business meeting will be held during the NAEA's national convention.

VII. AMENDMENTS: Amendments to the By-Laws may be proposed in a caucus journal prior to the annual business meeting and voted on at the meeting. Amendments may also be proposed from the floor at the business meeting in which case they will be posted at the registration table and voted on the last day of the convention. A simple majority of members voting shall ratify an amendment.

NAEA WOMEN'S CAUCUS OFFICIAL POSITION STATEMENT

Adopted April 1976, revised March 25, 1983, May 1992, March 1997, April 1998

The National Art Education Association's Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts.

We believe that all women and men, girls and boys, must have equal freedom and equality of outcome in their opportunity to participate in and benefit from the arts and teaching professions. Educational practices which encourage gender stereotyping in the practice of the arts and or which do not provide equal exposure to the contributions of women artists and art educators perpetuate negative gender attitudes and social patterns. Such practices maintain women in positions of limited power, achievement, and aspiration, and negatively affect all members of society.

We recognize that the present problems of women's roles in the art education profession are part of the problems of women's roles in contemporary society in general. Identifying areas of discrimination and implementing solutions strengthen the profession of art education and allow full participation of all its members. It is the responsibility of the National Art Education Association's Women's Caucus to facilitate the removal of existing gender barriers and to help establish a genuine parity for women educators within the profession.

As we work toward goals of equity for women, we also support a viable system which will provide parity in access and outcome for all designated groups.

I. It is the role of the National Art Education's Women's Caucus to

A. Increase and support action on behalf of equality for women by

1. Increasing professional and public awareness of the contribution of women to the visual arts and art education professions

2. Making recommendations for action by the National Art Education Association on matters affecting the status of women in the profession and gender discrimination in education

3. Monitoring the National Art Education Association in respect to participation and leadership of women within the organization

4. Establishing relationships with other professional women's organizations

5. Encouraging research on the status of women, on gender discrimination in classrooms and related areas of concern

6. Encouraging changes in education curricula to include the contributions of women and to eliminate gender stereotyping

7. Encouraging changes in educational organizations to eliminate discrimination and foster women's achievement

8. Demonstrating support for the activities of individuals in art education whose efforts on behalf of women have made them targets of discrimination

9. Monitoring professional meetings of exchange and policy making to discourage gender discrimination regarding leadership and contributions

B. Provide supportive services for women by

1. Helping women develop a sense of their own value in the job market place

2. Inspiring women to assume positions of leadership in art and art education

3. Fostering mutual support among women in the arts and art education profession

4. Providing women with information on discrimination in the workplace and classroom, and on alternative solutions

C. Provide educational services for women by

1. Surveying women membership for concerns and suggested activities and conducting programs on these concerns
2. Publishing a newsletter to report on the Women's Caucus activities and a periodic scholarly publication which supports the goals of the Women's Caucus to provide a vehicle for recognition and advancement within the profession
3. Publishing an annual scholarly journal to encourage and promote an understanding of how gender and gender-related situations affect art, art knowledge and the learning process

II. The NAEA Women's Caucus recommends

A. Support for equity for women within the organization by

1. Seeking greater participation of women in all its activities and ensuring equal representation at all decision-making and management levels
2. Following the principles of open hiring for all management positions in NAEA and adopting an open listing policy whereby these positions are listed in NAEA News
3. Insuring equal access to announcement space in the NAEA News and other NAEA literature for Women's Caucus activities
4. Examining for and insuring against discrimination in all awards including the SHIP scholarship
5. Subscribing and encouraging its members to subscribe only to those medical, retirement, disability or other insurance plans which ensure equal benefits to women or their survivors and which do not take a stance discriminatory to women on pregnancy, maternity, or other health issues
6. Requesting that each state select a representative to attend the Women's Caucus business meetings and act as liaison between the Caucus and the states' art education organizations

B. Be a public advocate for the elimination of gender discrimination and stereotyping in the art education profession by

1. Developing a national policy statement condemning gender stereotyping and discrimination
2. Surveying the roles, status, and career patterns of women in all areas of art education (including comparison with male art educators) on a regular basis; and making the results public through the NAEA News or Journal, Women's Caucus REPORT, or other publications.
3. Encouraging regional, state, and local branches of NAEA and state arts councils to sponsor workshops devoted to eliminating gender discrimination
4. Making available at no cost the "Women's Caucus" position statement to all requesting individuals and institutions
5. Working with organizations such as unions, the national Organization for Women and the CAA women's Caucus for Art which lobby for women's rights and help to affect positive legislation on behalf of women
6. Developing a resource file for referral of cases involving discrimination, thereby assisting women who have been discriminated against

7. Withdrawing recruiting privileges through the NAEA Placement Service from firms, corporations and institutions which discriminate against women

C. The NAEA Women's Caucus Acts as an educational agent for positive change by

1. Devoting an issue of Art Education every other year to topics such as gender discrimination, contributions of women in art education, bias-free curriculums, etc.

2. Establishing editorial guidelines against discriminatory language usage in all future NAEA publications

D. Collaborate with other organizations that have goals which support diversity, pluralization, justice and the eradication of discriminatory practices against individuals and groups for gender, race, age, disability, or sexual preference

CRITERIA FOR NAEA WOMEN'S CAUCUS OFFICERS

This list of guidelines was compiled by Sandra Packard, Enid Zimmerman, and Gil Clark.

FOR EVERY OFFICE

1. Commitment to the women's movement and awareness of the issues involved in respect to art education and women's concerns.
2. Cooperative attitude in working with other people (especially women).
3. Willingness to help with tasks that may not be assigned.
4. Professional person in appearance and demeanor.
5. Willingness and intention to attend national meetings.

PRESIDENT

1. Takes initiative and responsibility for tasks and decisions and follows through.
2. Has sustained commitment and interest in Women's Caucus Activities and the women's movement.
3. Has had previous experience in leadership roles.
4. Should have some position stature in terms of contributions to the field of art education.
5. Politically astute - assertive but not aggressive.
6. Ability to have discourse with diverse groups without evoking hostility from these groups.
7. Strong individual - a mature person who will not take adversity personally.
8. Strong organizational abilities.
9. Major commitment to job as President with a full realization of the time needed for adequate leadership of the NAEAWC (about 10 hours per week).
10. Access to secretarial and correspondence services.

PRESIDENT-ELECT

Same tasks as President with the following additions:

1. Willingness to learn from and cooperate with the incumbent president.
2. Time Commitment - willingness to serve as president-elect before becoming president.
3. Views job as more a trainee role - specific tasks and responsibilities should be delegated to president-elect.

TREASURER

1. Experience in handling money matters in other organization(s).
2. Mathematical skills - especially computation skills.
3. Honest and reliable.
4. Someone who meets deadlines.
5. A person living in the States - access to A United States bank.

SECRETARY

1. Has had some professional and writing/corresponding experiences.
2. Access to mailing facilities - from a school district and/or university.
3. Access to a secretary for typing or willingness and ability to type letters by one's self.
4. Access to correspondence reproduction facilities.

An Ecofeminist Art Project

[Karen Keifer-Boyd describes her Texas Tech University (TTU) pre-service art criticism course which was cross-listed with the TTU Women's Studies course offerings due to the special focus on ecofeminism. Ecofeminist artist Lynn Hull will work with her class from January 19-February 26, 2000.]

Pre-Service Approaches to Art Criticism Special Focus for Spring 2000--Ecofeminism and an Aesthetic of Place: Ecological Interests are Inter-cultural. Cultural feminist involvement with ecological issues have developed art in partnership with the earth; i.e., Ecofeminism. By the 1970s some eco-activists, eco-theorists, environmental artists, and cultural feminists began to revalue women's culture and practices. They sought to consciously create new cultural values that would embrace and honor the values of caretaking and nurturing. They believed that the dominant culture's devaluation of natural processes was a product of valuing power as control, domination, and competition. They affirmed and celebrated the embeddedness of all the Earth's peoples in the multiple webs and cycles of life. This valuing of difference emerged as a Postmodernist ideology.

Ecofeminism integrates peace, feminist, and ecology movements. Ecofeminist politics seeks to reweave new stories that acknowledge and value the biological and cultural diversity that sustains all life. Ecofeminism embraces not only women and men of different races, but all forms of life--other animals, plants, and the living Earth itself. Because the creation of new images of living with the Earth is viewed as the process of transformation, creative artists are an integral part of the Ecofeminist movement. Ecofeminism considers the arts to be essential catalysts of change.

Visiting ecofeminist artist Lynn Hull will work with us to create sculptural enhancements of wildlife habitats. The winner of a 1996 Denver mayor's Fellowship for Innovation in the Arts and a 1994 Fulbright Scholarship, Hull designs her pieces in expert collaborations to make art that connects observers to outdoor sites at levels beyond the reach of traditional classroom interpretation. She has worked with wildlife projects throughout the US, in Britain, and Africa to create sculptures for use by a wide variety of birds and other desert and wetland species. In this project Hull plans a habitat for migrating birds at one of the West Texas region's playa lakes. A catalog will include photodocumentation of the program components and an essay by noted arts writer Lucy Lippard. Lippard's essay will address the fundamental environmental and political issues involved, particularly with regard to the effect that the artists' philosophical choices have made to imbue the artwork with an expanded aesthetic of place.

Karen Keifer-Boyd, Ph.D.
Texas Tech University
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Lubbock, TX 79409-2081
(806)742-3010 (phone)
(806)742-1971 (fax)
KarenKB@ttu.edu (email)
<http://www.art.ttu.edu/arted/karen/kkb.html> (website)

A New Book

Exploring the Legends: Guideposts to the Future
Sylvia K. Corwin, editor
National Art Education Association, publisher
University Council for Art Education, co-sponsor

The Epilogue of NAEA's forthcoming book, *Exploring the Legends: Guideposts to the Future* is written by Elizabeth Saccá, Concordia University, Montreal, Canada, in response to the question: "Why do women disappear from memory?" She cites the legendary female art educators of the twentieth century and thus begins "to make visible the invisible."

The archival publication is sponsored by University Council for Art Education. UCAE members work in tri-state colleges and universities (NJ, NY & CT) to train teachers of art. The book authors, UCAE-ers all, were "prepared" by one of the four giants in art education: Arnheim, D'Amico, Lowenfeld, Ziegfeld.

Sylvia Corwin, NYU; Prabha Sahasrabudhe, Teachers College, Columbia University; Robert Saunders, Connecticut Education Department; and Judith Burton, Teachers College, Columbia University, acknowledge their obligation to their respective mentors and the need to "set the record straight." Many of the dilemmas our profession faces today are those that challenged the legends.

In his introduction to the volume, renowned historian Authur Efland, The Ohio State University, surveys the significant trends of the 20th century in art education, noting that the era following World War II was an age of heroes. The authors came of age during this critical and eventful period.

The book editor, Sylvia Corwin, sees it as an opportunity to capture collective memories, to clarify the contribution each legend made to his profession and to humanize them via anecdote, oral history and image. For instance, Elizabeth Saccá gathered nominations for her chapter at an open forum during the 1999 NAEA conference in Washington, D.C.

All the writers strive to transmit to future generations of art educators the perspective necessary to fully comprehend Rudolf Arnheim's theory of visual thinking, Victor D'Amico's progressive pedagogy, Victor Lowenfeld's approach to the creative process and Edwin Ziegfeld's vision of art as an international language.

Sylvia K. Corwin
University Council-Art Education
2 Stuyvesant Oval-Apt. 6F
New York, New York 10009-2117

Presentations

Elizabeth J. Sacca participated in the following symposium, and her teaching and research are featured on their web page: "Public Art as Social Intervention - But Now I Have to Speak: Testimonies of Trauma, Change, and Transformation."

Satellite art projects were featured, and Suzanne Lacy, Stephanie Golden and Janice Haaken were keynote speakers.

http://design.concordia.ca/publicart/art_edu.html

Cheri Gaulke

Guest Artist at Women's Caucus Luncheon

This year in Los Angeles we are pleased to welcome guest artist, Cheri Gaulke. As an artist committed to social change, Gaulke explores both personal and public issues, as an individual artist and in collaboration. Her work includes performance art, award winning commercials and videos, documentaries, installations, and photography. Gaulke currently teaches video and photography at Harvard Westlake, a high school in Los Angeles. Please come and meet this inspiring artist and educator and hear her talk about her work at our annual luncheon.



Gaulke in North Carolina shooting for a video installation about the Cape Fear River.

WOMEN'S CAUCUS LUNCHEON: Please join us for our popular Women's Caucus luncheon which will be held on **Monday, April 3, 2000** from **12:00-2:30** at the **USC Town and Gown** restaurant. The restaurant is associated with the Fisher Gallery on the USC campus which will be hosting an exhibition called, "Myriad Thoughts, Myriad Desires," works on paper and canvas by Russian artist, Liudmila Ivonova. The lunch will be a buffet with vegetarian food available at \$25.00 per person. Parking is \$6.00 per car. Please send your check and reservation form to Marybeth Koos at the address listed below.

YES! I plan on attending the Women's Caucus Luncheon.

I am enclosing a check for **\$25.00** made payable to **Marybeth Koos**.

NAME _____

ADDRESS _____

Please mail to:

Marybeth Koos
School of Art
Northern Illinois University
DeKalb, Illinois 60115

women's caucus membership form

National Art Education Association Affiliate

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

email _____

NAEA Membership # _____

Dues: _____

Donation: _____

Total: _____

Make checks payable to : *NAEA Women's Caucus*

c/o Kathleen Desmond • Central Missouri State University • Department of Art • AC-121 • Warrensburg, MO 64093

Membership dues

renewal/contributing.....\$20

new.....\$20

student/retired.....\$10

sustaining.....\$30

life member.....\$225

sponsor.....\$100

benefactors.....\$5000

philanthropists.....\$10,000

lapel pin w/logo.....\$10

the women's caucus report



National Art Education Association Affiliate

Peg Speirs, Editor

Department of Art Education and Crafts

202 Boxwood House

Kutztown University

Kutztown, PA 19530

to:

.....
Please send changes of address to: Kathleen Desmond • Central Missouri State University • Department of Art • AC-121 • Warrensburg, MO 64093

**Women's Caucus Presentations
NAEA 2000
Los Angeles, CA**

Friday, March 31

3:00-3:50 PM

Location

San Bernardino

Women's Caucus Business Meeting

Presented by Deborah Smith-Shank with Elizabeth Ament

Sunday, April 2

8:00-9:50 PM

Beaudry A

Women's Caucus Rouse, McFee, and Connors Awards Presented by

Presented by Deborah Smith-Shank with Elizabeth Ament

Monday, April 3

8:00-8:50 AM

Santa Barbara A

Quilted Lives: Threading Stories Through Art

Presented by Rita Irwin with Ian Hutson

8:00-8:50 AM

Santa Barbara B

From Goddesses to Guerrillas

Presented by Marybeth Koos

11:00-11:50 AM

Santa Barbara A

A Digital Multi-Centered Sense of Place. Investigating Identity in
Contemporary Landscape and Photography

Presented by Carole M. Woodlock

11:00-11:50 AM

Santa Barbara B

A Status Report About Women Artists in K-12 Curricula in the United
States

Presented by Frances E. Thurber

12-2:30 PM

USC Town and Gown

Women's Caucus Luncheon

Guest Artist Cheri Gaulke

12:00-12:50 PM **Santa Barbara A**
Communion and Redress in Contemporary Women's Art
Presented by Mary Louise Wyrick with Robin Yates

12:00-12:50 PM **Santa Barbara B**
Legendary Women Art Educators of the 20th Century
Presented by Sylvia Corwin with Elizabeth Sacca

1:00-1:50 PM **Santa Barbara B**
An Analysis of the Possible Influences on Women's Career Choices in
the Art World
Presented by Huei-Ling Chao

2:00-2:50 PM **Santa Barbara B**
Naughty Pictures: A Cross Generational, Cross Cultural Study
Presented by Paul Duncum with Deborah Smith-Shank, Marjo M.
Rasanen

3:00-3:50 PM **Santa Barbara B**
Inextricable Female Voices in the History of Graphic Design
Presented by Ann I. Joyce

4:00-4:50 PM **Santa Barbara B**
Aesthetic Valuing of Domestic Arts in School and Home
Presented by Enid Zimmerman with Rachel Mason, Marjorie Cohee
Manifold

6:00-6:25 PM **Santa Barbara A**
Invisible Women
Presented by Julia Lindsey

6:30-6:55 PM **Santa Barbara A**
Art, Gender, and the Equine Image
Presented by Janice R. Deal

Tuesday, April 4

8:00-8:50 AM **La Cienega**
Women's Caucus Executive Board Meeting
Presented by Deborah Smith-Shank with Elizabeth Ament