



THE JOURNAL OF THE
NATIONAL ART EDUCATION ASSOCIATION'S WOMEN'S CAUCUS

THE REPORT

Issue No. 7, Fall, 1976

Editor: Judy Loeb

Assistant Editor: Marion Cooley

REPORT FROM THE PRESIDENT

Sandra Packard reports: I hope in each issue of The Report to send you an informal letter keeping you abreast of what is happening with the Women's Caucus. So far all the news is very good--with the possible exception that I am typing this myself and alternately erring and swearing!

Immediately after the conference in April, I made several requests of the NAEA National Board which they are honoring. Dr. Charles Dorn has written that our Position Statement, which we unanimously adopted at the conference, is being brought before the board at their September meeting for action. Jim Anderson and Ann McGee are both looking into child care arrangements for our national conferences. I had suggested the possibility that the commercial companies set up a "model art-child care room" where conference participants could leave their children on a pay-per-hour basis. Jim was very interested in the idea but would not be able to have it ready for 1977. However, hotel baby-sitting services will be available for this year. A boon to all of us who must or enjoy travel with families. We also requested that our position statement be in the NAEA News. As you noticed it was included in the July issue along with an excellent article by Judy Loeb on our program in St. Louis.

The Studies in Art Education issue on Women, which will be edited by Enid Zimmerman and me, is going along well. We received some very interesting articles and are now busy checking commas, etc.

Helen Schoenwetter, Dean of Moore College of Art which is the oldest women's college of art in the country, wrote and kindly volunteered the facilities of Moore College for our Women's Caucus Program when we are in Philadelphia. Our preconference and conference programs will be at the hotel, but we hope to visit Moore for one program. By the way, our conference plans look great! We will be having some excellent programs, speakers, events, film, etc.,--but I'll write more about it in our winter issue. Do plan to come! (April 2, 1977)

I have been asked to do a program on the Women's Caucus for the Ohio State Art Education Conference which will be a panel on "Discrimination in Art Education: How to Cope." Perhaps some of you would be interested in doing a program at your state conferences. Why not write the state program coordinator and volunteer? I expect that there are many women and men interested in learning about the caucus or in discussing Women's issues who can't come to our national conferences.

Judy Loeb is continuing work on the joint placement service with the Women's Caucus for Art and is also writing reports on our 76 conference for various art journals. She did a beautiful one in the WCA Newsletter. There should be one in the Feminist Art Journal in the fall and in a winter issue of Women's Studies Newsletter.

Well, that is all the news. I hope this letter finds you all well. Keep the faith!

Dr. Sandra Packard, President of NAEA's Women's Caucus, is a member of the Art Department, Miami University, Oxford, Ohio.

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EDITORIAL REPORT: 26 OPPORTUNITIES FOR WOMEN TO SERVE ON NAEA BOARD

Judy Loeb and Marion Cooley report: Part of the function of an active Caucus group should be to establish an "Old Girls" network that identifies, encourages, and supports well qualified women in positions of leadership in the parent organization. The Women's Caucus for Art (our mentors) encouraged the College Art Association to initiate a recent structural change which now establishes a policy of male/female "parity" on the College Art Association board. Although we did not recommend such a change to NAEA our Position Statement does call for the Caucus to monitor NAEA "in respect to participation and leadership of women within the organization" and for NAEA to seek "greater participation of women in all its activities" and to ensure "equal representation on all its decision-making levels".

NOMINEES ARE NOW BEING SOUGHT FOR 26 POSITIONS ON THE NAEA BOARD

If you believe that there should indeed be more women represented on the Executive Board send your suggestions to: Ellwyn Hayslip, 31 Van Buren Road, Laconia, New Hampshire, 03246. Names are being considered for the following offices: President-Elect; National Division Chairs--Elementary, Secondary, Higher Education, Supervision and Administration; Regional Division Chairs-Elect (20!)-Elementary, Secondary, Higher Education, Supervision and Administration in all four regions.

REPORT: HELP! NEEDED

The success of our organization this past year was due to the dedicated and generous efforts of many, many people. Help! is now needed in the following areas. Please write to volunteer to the Coordinator to whom you can provide assistance: 1. Registration at the Conference (a few hours of your time) write Elaine Godfrey, Art Department, Eastern Michigan University, Ypsilanti, MI 48197; 2. Student Chapter Organizers (set up a group at your College) write Nancy Singleton and Jerry Edwards, Department of Art Education, Education 002, Indiana University, Bloomington, Indiana and 3. State and Local Program Coordinators (set up and run a program at your state or local conference) write Linda Murphy, 72 Beech Avenue., Melrose, Ma., 02176.

PROGRAM CONSULTANT: Mary Brumbach, Art and Humanities Department, Chp., Mountain View College, Dallas, Texas has been appointed Program Consultant for the Caucus.

REPORT ON EDUCATING WOMEN IN THE VISUAL ARTS

Judy Loeb, (1245 S. Maple Road, Ann Arbor, MI 48103) is in the process of editing a book tentatively titled Educating Women in the Visual Arts which will include articles on feminist studio communal projects, feminist studio projects within traditional academic settings and new concepts in education which relate to teaching women in the visual arts. She will be reviewing articles (8-10 pages, typed, 2 copies) sent to her for consideration.

LETTER TO THE REPORT

Marylou Kuhn, President-Elect writes: "Just a note to say. . . what an excellent job I think you and your colleagues have done in getting the Women's Caucus started. I am impressed with the purposive and positive focus and upon the calibre of programming at the conference. It will be a pleasure to be associated with you and with the Caucus.

REPORT: MORE HELP! NEEDED

Politicians say that each partisan has the potential to enlist four additional members. Will you please help us enrich our coffers and extend our mailing list by enrolling four of your friends or by sending the names of four friends to Margaret Hicks for her to contact about subscribing. See page XIX of The Report for the subscription blank.

BOX SCORES	M	F
Group Invitationals	1934	296
One-Person Shows	1421	38
Juried Group Exhibitions	1324	699
Oakland Museum	413	119

DOES SEX DISCRIMINATION EXIST IN THE VISUAL ARTS?

A report by Eleanor Dickinson and Roberta Loach

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Part I by Eleanor Dickinson: In the late 1960's I was set upon by the egotistical idea that Southern California had been deprived of seeing my pictures for too long, so in the best tradition of art professionalism, I proceeded to contact the Los Angeles County Museum of Art to "show my work" in the hope of an exhibition. After the usual polite exchange of requests, biographies, and letters of recommendation from friendly curators, and the making of several appointments, I drove south with my three children, and the requested twenty-five life-size (three by four foot) drawings.

It was very hot and smoggy. We put up in a motel and the next day I hauled the children and the drawings to the Los Angeles County Museum. I parked the car and hauled the pictures and the children through the Museum's incredible security system with its many doors and check points. I waited for an hour with another nervous artist. Eventually the Curator bustled in and between phone calls, looked over my work quickly, and said he was not interested in it. He then excused himself and escaped from this obviously onerous task. Picking up my flattened ego, I consoled myself with whatever stories came to mind of great artists who had been rejected all of their lives, and after all, wasn't I drawing because it was what I loved to do? The rejection seemed all the more real when I had to haul all twenty-five pictures back through the incredible security system, double-signing and checking them all the way to be sure I had stolen nothing from the Museum. I again loaded the car with the pictures and my three children and headed back to the motel and then on home to San Francisco.

For years I had accepted that this was the normal routine for the "art world" and if you just kept on working, trying, pushing. . . if you were any good. . . you "made it." Of course, I had to deal with the inescapable fact that the eminent Curator at the famous Museum thought that what I did was not worth showing. Maybe he knew. . . he was supposed to have a "good eye." I questioned myself. . . was my work worth doing at all?

In 1972 I read where a group of artists in Los Angeles spent almost a year counting and verifying all possible statistics on sex discrimination and had found that in the years 1961 to 1971, the famous, prestigious Los Angeles County Museum had given "one-artist shows" to 52 males and one female photographer. In their group shows, spanning the same years, they had exhibited 684 men and 29 women. Then I asked myself if it was really my work that the famous Curator had rejected or was it my genitals?

This story can be duplicated by any female (or third world) reader. Then I began collecting statistics on how women fared in shows at the various galleries, in academia, in the museums, in reviews and in collecting. We have tabulated and organized only some of the many statistics I have collected. They can be read on the following page.

GROUP INVITATIONALS

Date		M	F	?*
1955	3rd Biennial of Sao Paulo, Brazil, U.S. Representation	53	6	0
1960	Butler Institute of American Art, Ohio, 25th Annual	46	1	0
1961-1971	Los Angeles County Museum of Art	684	29	0
1962	Tamarind Fellowships	143	24	0

GROUP INVITATIONALS

Date		M	F	?*
1963	Oakland Museum of Art Contemporary Sculpture Show	31	0	0
1963	Palace of the Legion of Honor, San Francisco 4th Winter Invitational	101	28	0
1965	Butler Institute of American Art, Ohio	33	10	2

* Do not know artist's gender from name.

GROUP INVITATIONALS

Date		M	F	?*
1967	University Art Museum U.C. Berkeley, Funk Exhibit by Peter Selz	23	3	0
1968	San Francisco Art Institute & San Francis- co Museum of Art, com- bined exhibit, Untitled 1968	21	2	0
1969	Whitney Museum of Art New York, Anti-Illu- sion: Procedures/ Materials	19	2	0
1970	Museum of Contempor- ary Art, Chicago, Se- lections from the J.R. Shapiro Collection	61	5	0
1970	Stanford Research In- stitute, Palo Alto, California	7	1	0
1971	San Francisco Museum of Art, San Francisco	34	6	2
1971	Los Angeles County Mu- seum, Young Los Ange- les Artists	21	3	0
1971	Corcoran Gallery of Art, 21 Washington, D.C., Annual: Drawings	0	0	0
1971	Museum of Contemporary Crafts, New York, Clayworks	18	2	0
1972	Whitney Museum of Art, New York, Painting Annual	103	29	0
1972	Art Institute of Chi- cago, 70th American Exhibition	37	3	0
1972	Museum of Contemporary Art, Chicago Imagist Art	21	8	0
1973	Brooklyn Museum of Art, 18th National Print	81	27	11
1974	Stanford Museum of Art, Ten West Coast Artists	10	0	0
1975	Oakland Museum of Art, Bay Area Artists Exhibition.	93	35	0
1970	Art Institute of Chicago, 25 69th American Exhibit	0	0	0

GROUP INVITATIONALS

Date		M	F	?*
1975	Oakland Museum of Art, 125 The Metal Experience	125	59	0
1975	Washington State University Museum of Art	21	5	0

OAKLAND MUSEUM EXHIBITIONS

	M	F	?
Mirror of California, Daguer- eotypes	8	0	0
Realism & Surrealism in American Art	26	1	0
California Landscape	20	3	0
Art Treasures in California	29	1	0
The Excellence of the Object	48	27	7
Century of Calif. Painting	47	3	0
Phelan Awards	69	21	5
Man, Ray & the Surreal in California	12	1	3
Golen State-Super State	33	8	0
Monotypes in California	17	3	0
Phelan Awards	21	6	0
Prints California	50	45	5

Information on dates and types of shows
was not available at press time.

ONE-PERSON MUSEUM EXHIBITIONS

Date	Museum	M	F	?
1928- 1972	Museum of Modern Art New York City	995	5	0
1961- 1972	Los Angeles County Museum	52	1	0
1962- 1972	Whitney Museum of Art, New York City	129	8	0
1962- 1972	Corcoran Gallery of Art, New York City	76	4	0
1970- 1975	San Francisco Museum of Art	101	11	3 (1 female grp)
1970- 1975	Palace of the Legion of Honor and deYoung Museums, San Francisco	68	9	0 (2 female grps)

JURIED GROUP EXHIBITS

Date		M	F	?
1960	Butler Institute of Art, Ohio, 25th Annual	146	55	0

JURIED GROUP EXHIBITS

Date		M	F	?
1960	Grace Cathedral, San Francisco, Church Art Today National Exhibition	52	37	0
1961	Knoxville Art Center, National Exhibition	66	32	0
1962	Richmond Art Center, 11th Annual	65	27	0
1963	Palace of the Legion of Honor Museum, San Francisco Art Institute	81	42	0
1963	San Francisco Art Institute, New Images of San Francisco	34	20	0
1965	San Francisco Art Institute, San Francisco Art Association	60	58	0
1965	Butler Institute of American Art, Ohio, 30th Annual	148	84	9
1966	San Francisco Art Association, San Francisco Art Institute, Ten Touring Exhibitions	109	77	0
1967	Crocker Gallery, Sacramento, 42nd Annual Exhibition	49	11	5
1967	Artists Equity Association of Northern Calif.	44	63	0

JURIED GROUP EXHIBITS

Date		M	F	?
1968	National Drawing Exhibition, San Francisco	103	37	7
1972	Photo Media USA, San Diego	69	20	6
1972	Richmond Art Center, Richmond, California, Richmond Sculpture Biennial	14	1	2
1972	National Small Sculpture & Drawing Competition, San Diego State University	100	19	22
1972	San Francisco Museum, World Print Exhibition, California College of Arts and Crafts	46	24	36
1974	Museum Tour, including deYoung Museum, San Francisco, Levi's Denim Art Exhibition	17	33	0
1974	Charleston Art Gallery, West Virginia, Appalachian Corridors: Exhibition 3	85	43	11
1975	Dulin Museum, 9th Annual, Prints & Drawings Touring Exhibition	36	16	4

Part II by Roberta Loach: In looking over our sets of statistics, we can't help but notice that, on the subject of one-person shows, the ratio of male exhibitors to female exhibitors hangs about in the 95:1 range. In looking at the figures on invitational group shows, we discover that the women do little better, but when we take a glance at the juried exhibits, we note a striking difference. To be sure, women do not hit the fifty percent mark as would coincide with the population census, but they do considerably better in the juried shows than they do in the one-person or group invitationals. In juried exhibits the names of the entrants are covered up and the juror(s), presumably, can't identify the work by sex. This may or may not have something to do with why women do so much better in juried shows and why men do many, many times better in one-person and invitational group shows where the sex of the artist is well known in advance. Of course you could construct a case based on the tired rationale that women just haven't tried hard enough to obtain shows, but the figures on the juried shows put the lie to this. As any artist knows, going after juried shows takes a helluva lot more guts than just sitting around on your duff waiting for someone to flatter you by including your work in an invitational or, better still, accepting your work for a one-person show. Like it or no, we are going to have to admit that the situation reeks of discrimination. We must also be aware of the fact that the persons, in the vast majority, in the decision-making places in museums, are usually men. And unfortunately, some women in such parallel positions are more patronizing to the male of the species than to their own sex. We can only speculate on the reasons for this obvious discrimination.

In Cindy Nemser's article on sexist stereotyping in critical reviews she makes it apparent that the stereotyping of works in terms of masculine and feminine adjectives can, in the case of the feminine adjectives, be construed as pejoratives. If we apply the typically feminine connotations of lyrical, sweet, organic or emotional to work, we tend to think of it as worthy of less serious consideration than works described as strong, tough, bold and powerful, all words, traditionally attached to the works of male artists. . . and of course, no museum curator wants to get caught with his (or her) pejorative adjectives hanging down. And, it could easily follow that if a curator soft pedals it on showing work done by women, he may think he will diminish the chances of having shows which are top heavy with weak, mundane works with which no museum wants to be identified.

The real reasons behind the obvious discrimination are not fully clear, but the point is, they do exist. They exist too on the issue of critical reviews. The *Tamarind Book on Sex Differentials in Art Exhibition Reviews* documents the number of reviews, and words in reviews, allotted to men and women who have had one-person shows. Below are only a few examples of such statistics.

EXHIBITS RECEIVING REVIEWS	M	F	The Tamarind book, along with many other sources, documents the figures showing the number of men and women who receive advanced academic degrees in the fine and applied arts, nationwide.		
THE SAN FRANCISCO CHRONICLE (newspaper)	86%	14%	FROM A 1968 STUDY		
ARTS MAGAZINE	80%	20%			
ART FORUM MAGAZINE	87.5%	12.5%			
ART NEWS MAGAZINE	80%	20%			
CRAFT HORIZONS MAGAZINE	66%	33.3%			
LOS ANGELES HERALD EXPRESS (Newspaper)	83.5%	16.5%	Bachelor of Arts Degree	5,601	8,450
			Master of Arts Degree	1,594	1,000
			Doctorate Degree	51	23

These statistics tell us that more women than men receive Bachelor of Arts degrees; about one third less women than men receive Master of Arts degrees and about half as many women as men receive doctorates. Yet we know that the ratios of women art teachers to men in higher education is by no means in line with these figures. We know that many men teach in college and university art departments without ever having gone beyond the BA, the area in which women outnumber men by almost two to one. We also know that ratios of 66 and two thirds men to 33 and one third women, the ratio comparable to the number of MA degree recipients in our study, is not to be found in many art departments, and a similar correlation holds true for the doctorate. In point of fact, just in Northern California college and university art departments run like this:

	M	F	Only a glance tells us, for the most part, that the said institutions have, on a proportionate basis, nowhere near as many women teachers as men in accordance with the numbers of degrees granted to both sexes. This is especially difficult to understand in the light of the composition of art students at institutions of higher learning: STUDENTS IN ART SCHOOLS IN THE UNITED STATES 1971: Male - 25%; Female - 75%. In view of such statistics, doesn't it seem expedient in terms of solid educational principles that the female students, who comprise the vast majority, should have the opportunity to identify with teachers of their own sex? This is seldom possible since the vast majority of teachers in college and university art departments are men. Vive la difference, but the truth of the matter is that women usually do understand their own sex better than men which definitely makes for a better learning experience. And in this same vein, the smaller number of male art students have the advantage of a variety of communication
San Francisco Art Institute, 1973	69	9	
University of California, Santa Cruz, 1969	7	1	
California College of Arts and Crafts, 1973	93	44	
University of California, Berkeley, 1969	33	1	
Mills College, Oakland	5	2	
San Francisco State College, 1969	22	6	

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possibilities with instructors of their own sex, but at the same time, they are cheated in the limited number of women teachers from whom they may very well get input of a different type equally valuable in broadening their aesthetic outlook.

In order to make this article more complete, a few more statistics must be presented. On the issue of collecting, it is pertinent to notice the following acquisition:

	M	F	
Metropolitan Museum of Art, 1969-1971	93	0	Not wishing to belabor the point, these are only a few of the available statistics on collecting, but they are exemplary of many others.
Huntington Hartford Collection, Gallery of Modern Art Museum, New York	35	1	The reasons for collecting such a small number of works by women remains a mystery, especially in view of the late dates of these
Corcoran Collection, The Corcoran Gallery of Art, Washington, D.C.	94%	6%	

acquisitions and the vast amount of really fine work by women artists that has been increasingly available for many decades. And in case you think more democracy exists in the galleries, here is a representative sampling of statistics showing the number of works exhibited by men and women.

	M	F	
17 San Francisco Galleries, 1967	227	50	Again, these statistics are only a small example of what is available, but they are representative of what is still happening in most commercial galleries in the United States.
45 New York City Galleries, 1972	738	115	

Alas, let it be known, that the effort of this article is not to create a climate of beligerence and antagonism, but simply a desire to expose the facts which we feel are in need of remedy. We know that despite this paper and mounting supportive information, there will still be many women and men who will stubbornly refuse to admit that sex discrimination exists in the visual arts. We are sorry for the psychological reasons that require their blind allegiance to not wanting to rock the boat, but that is a problem which they will have to deal with. Our hope is that these lopsided statistics will change; that women, instead of enjoying being the token faculty woman or the one female in an otherwise all male invitational, will try to work with and help each other. Ironically enough, the bulk of support for better recognition of women in the visual arts has been coming from women artists of great achievement such as June Wayne and Louis Nevelson, as well as most of the women in issues of Visual Dialog. We are aware too that many women, usually those who are not part of bandwagon trends, have the kind of individualistic abilities that eventually establish good reputations in the visual arts; but for now, their inability to obtain one-person shows or be part of prestigious invitational, often calls their own talents into question. It hasn't occurred to many of them that sex discrimination or lack of the "proper" contacts, not the quality of their work, may well be the reasons why their work is ignored. It is to these women who we address much of this article. Perhaps a close look at our statistics will cause them to do a little boat rocking.

The sooner that both men and women can realize that a greater openness and lack of bias in the selection of art works for museums and galleries, the broader will be the base of our total American art world and the less posturing, stilted behavior and phony art politics we will all have to put up with.

We wish to extend a special thanks to the following people for their help in collecting statistics: George Neubert, Curator, Oakland Museum, Sue King, Registrar, San Francisco Museum of Art, DeRenne Coerr, Registrar, Palace of the Legion of Honor Museum and Loie Johnson.

Eleanor Dickenson teaches at the California College of Arts and Crafts, Oakland, Ca. She is an exhibiting artist (drawings in mixed media) and a writer for Visual Dialog and other art periodicals.

Roberta Loach, who formerly taught at West Valley College and DeAnza College in California, is now the Editor/Publisher of Visual Dialog. She has had many solo exhibitions of her

GEORGIA O'KEEFFE: A BIBLIOGRAPHY
by Electra Stamelos

PART I MATERIAL PRINTED

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Electra Stamelos has had many solo exhibitions and has won many awards for her paintings in watercolor and acrylic. She received her M.F.A. from Eastern Michigan University.

CONSCIOUSNESS RAZORS

by Verne Moberg

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1. Go to a playground in a park and watch some children. Pick one boy and imagine the rest of his life. Make a list of all the things people will tell him he shouldn't do because he's a boy. Then pick a girl and think about how she'll be spending her time from now on. Make a list of all the things everybody will tell her are illegal because she's a girl. Compare the lists. Get up and go over to the boy and girl and give them each a list; tell them it's all right to do all those things.

Walk home slowly, observing the adults who pass you by.

2. At 11 p.m. on the nineteenth day of every month think about what you've done all day. Next consider what you might have done that day if you had been a man (woman). By January 1 figure out what to do about this.

3. Ask the neighbor girl what she wants to be when she grows up. Then ask her what she would want to be if she were a boy. Find her brother and ask him what he wants to be when he grows up. Then ask him what he would want to be if he were a girl.

Later, mention to their parents what they said.

4. Force yourself to watch television for six hours. Write down every innuendo you see and hear that denigrates women. Translate all those into insults aimed at midgets. Ask yourself: Would midgets allow that? Would the FCC allow that? Would you allow that if you were a midget? If you weren't?

If these things offend you, telephone the TV station to let them know, since they say they are interested in public service.

5. Go to your nearest children's library and pick out twenty picture books at random. Page through them and count the number of aprons, checking to see who is wearing each one (males or females, both humans and animals). Go home and count the number of aprons you own. Ask your neighbors how many they own.

Spend time wondering who is drawing all those aprons and why?

6. Ask your seven-year-old daughter (or somebody else's) to play this game with you. Just before Christmas, take her down to the toy department to a big department store and go along with her to visit Santa Claus. When she sits on Santa's knee and he inquires what she wants for Christmas, ask her (in advance) to say: "A set of building blocks and a chemistry set and an electric train and a fire engine." Watch the look on Santa's face. Next go to the toy department of a rival store and this time ask your daughter to tell Santa (as she's sitting on his knee and he asks what she wants): "A Barbie doll and a play kitchen and a toy vacuum sweeper." Check this Santa's face.

Afterwards, take your daughter out for an ice cream soda and ask her what she really wants for Christmas. Also ask her if she thinks that's right, that people should always get things just on Christmas, and usually only things they're allowed to get.

7. Call up your local school board and ask how many girls have won athletic scholarships over the past ten years? How many boys? If more boys than girls are winning these scholarships, ask if there are other scholarships available to girls, as compensation.

8. Some Saturday morning when everybody in your family has just had a good breakfast and is in a mellow mood, sit down together around the kitchen table and draw up a list of all the fights you have had over the past year (give each one a name and write that down in the first column on a piece of paper). Then write down, for each fight, who was the angriest (in the second column), what that person really wanted to get out of it (third column), how they expressed their anger (fourth column) and finally whether or not they got their way (fifth column).

Then figure out if one style of anger (crying, shouting, fist-pounding, name-calling, pouting, etc.) is more "efficient" in your family than any other. Do the males or the females in the family practice the "efficient" style of anger most frequently?

At this point somebody will accuse the person who drew up the lists of cheating. During the fight that follows, every member of the family should try to express her or his anger in the style that is most efficient for this particular family. The winner gets to make lunch.

9. Ask your kids to ask all their women teachers if they ever wanted to be school administrators.

10. Stand in front of a large mirror together with one or two of three people you are extremely fond of (either males or females, of any age; everybody should be wearing everyday clothes, and preening is prohibited). When everybody is gazing into the mirror, all repeat, in unison: "Mirror, mirror, on the wall, who's the fairest of them all?"

Then everybody close their eyes for one minute and listen hard for the mirror's answer.

11. Pick up a copy of THE NEW YORK TIMES (or any other daily newspaper) for every child in your class (or your family). Give each child one newspaper, one pencil and a slip of paper. Ask everybody to look through the entire newspaper keeping score of how many pictures there are of men and how many pictures there are of women (both newsphotos and ads). Also, on each picture, ask the children to write down one adjective describing how they think that person felt about having his or her picture taken in that particular way. When everybody's finished, compare results.

If the findings upset you or the children, write a letter to the editor-in chief of the newspaper reporting on your experiment and ask him if he thinks his photographers are doing a good job. While you're at it, also ask him to print your letter along with his reply in the letters-to-the-editor column.

12. This game is called "Meanwhile, back in the kitchen--." It is played in a group of mixed couples (children or adults).

To begin the game the female in the first couple thinks up some great achievement in history performed by a man. For instance: "In 1492 Columbus discovered America." Her male partner must then say what the great man's wife was doing at that particular moment: "Meanwhile, Mrs. Columbus was discovering _____". If he does not know what the great man's wife was doing at that moment, he must forfeit and reply: "Meanwhile, back in the kitchen, Mrs. Columbus was doing the dishes" (or fixing supper, or any of those fascinating chores one does in the kitchen). In which case his partner wins the point. The play continues around the room in this fashion until one side (males or females) has accumulated twenty-one points.

Afterwards, the group will want to discuss why they don't know more about what women were doing and how they could go about finding out. Did all those women really spend all that time in the kitchen? If so, should the females now playing the game get extra points?

How did history really happen? In the future, who will be kept in the kitchen? There is no winner in this game.

REPORT ON PUBLICATIONS

Consciousness Razors by Verne Moberg (0586-4-06) is available from the National Education Association Order Department, Academic Building, Saw Mill Road, West Haven, CT. 06516; 30 leaflets for \$2. The NEA publishes many materials of interest to feminists; write for their "Catalog of Publications and Audiovisual Materials". Titles range from "Teaching for Changed Attitudes and Values" and "Cinderella is Dead!" to "The 51% Minority" and "Non-sexist Education for Survival."

Reminder: The winter 1977 issue of Studies in Art Education (Vol. 18, No. 2) has been edited by Dr. Sandra Packard and Enid Zimmerman. It will be devoted to research and scholarly writing related to women and sexual stereotyping in art education and the visual arts. If you do not subscribe to Studies be sure to order your copy of this issue from NAEA, 1916 Association Drive, Reston, Virginia. The Nov. 1977 issue of Art Education. Edited by Dr. Bette Acuff, which contained articles on similar topics is no longer available from NAEA! Don't delay in ordering Studies.

A very limited number of the National Commission on the Observance of International Women's Year publication, The Creative Woman, are available. This booklet was a report of the Committee on the Arts and Humanities. Write to Mildred March, Room 1004, U.S. Department of State, Washington, D.C. 20520.

Interviews with Women in the Arts, Part 2. A publication of a project by students in Joyce Kozloff's class "Women in the Visual Arts" at the School of Visual Arts, can be obtained from Joyce Kozloff, School of the Visual Arts, 209 E. 23 Street, N.Y., N.Y. 10010.

Unfortunately Arts in Society, an excellent journal, will no longer be published. Some copies of the issue "Women and the Arts", V. II, No. 1, Spring-Summer, 1974, may still be available. Send \$4 to Arts in Society, University of Wisconsin-Extension, 610 Langdon Street, Madison, Wisconsin, 53706.

The Psychology of Women Quarterly is the name of a new journal published by the Human Sciences Press, Behavioral Publications, Inc., 72 Fifth Avenue, N.Y., N.Y., 10011. Subscriptions are \$12 for individuals, \$30 for institutions.

The following valuable reference sources are available from the Center for Continuing Education of Women, 330 Thompson Street, Ann Arbor, Michigan 48109:

New Research on Women and Sex Roles. Recent scholarship at the University of Michigan sheds fresh light on questions of role change, comparative power and status of the sexes, women at work and at home, black women in America and in other cultures. Includes 24 papers, 19 abstracts, reports on research in progress and bibliographies. 1976. 404 pages. \$5.00.

New Research on Women. Thirty papers present recently-completed and on-going research on women by faculty and graduate students at the University of Michigan, in fields ranging from anthropology to history, psychology, economics, literature. 1974. 289 pages. \$4.00.

A Sampler of Women's Studies. Seven papers by distinguished women scholars discuss women in classical mythology, in American politics, in dance history, in sixteenth-century France, and other areas. 1973. 118 pages. \$3.00

Women on Campus. Includes Matina Horner's classical study, "The Motive to Avoid Success and Changing Aspirations of College Women," and other reports. 1971. 65 pages. \$1.50.

A Dangerous Experiment: 100 Years of Women at the University of Michigan. A lively and readable account of one of the first experiments in coeducation, of women's struggle for admission to the largest state-supported university in nineteenth-century America, and their failures and successes in achieving equal access to university education and teaching in the century since. 136 pages. 65 illustrations, 5 charts. \$2.50.

Ann Sutherland Harris and Linda Nochlin are preparing a catalogue to accompany the exhibition they are organizing, Women Artists from 1550-1950. This exhibition will include art work loaned by museums in Europe and America; it will open at the Los Angeles County Museum on December 21st, 1976. The Women's Caucus for Art Newsletter announced the following schedule for this exhibition: Los Angeles County Museum, Dec. 21 to Mar. 13, 1977; University Art Museum, Austin, Texas, April 12 to June 5; Carnegie Institute, Pittsburgh, Pa., July 14 to Sept.; Brooklyn Museum, N.Y., Oct 4 to Nov. 27. The College Art Association will be meeting in Los Angeles while the exhibition is there. The W.C.A. is planning program in conjunction with that conference, Feb. 1 to Feb. 5, 1977.

Visual Dialog, which first printed the article "Does Sex Discrimination Exist in the Visual Arts?" reprinted in this issue of The Report, is published quarterly; subscription rate: \$10.00. An upcoming issue will include Dr. Sandra Packard's article, "Tottering on the Brink". Order from Roberta Loach, P. O. Box 1438, Los Altos, California 94022.

The Feminist Art Journal (we are repeating this just in case someone still has not gotten the word) is a non-profit quarterly which prints important art historical material as well as information about women currently working in the arts. Subscriptions are \$7; order from Cindy Nemser, Editor, 41 Montgomery Place, Brooklyn, N.Y., 11215. Cindy Nemser is also the author of Art Talk: Conversations with 12 Women Artists, \$14.95, order from Scribners, the publishers.

We also want to remind you again that Women's Studies Newsletter is published four times a year by The Feminist Press, SUNY/College Old Westbury, Box 334, Old Westbury, N.Y., 11568; subscriptions--\$5. This educational project acts as a clearinghouse on all new information on Women's Studies program being offered at colleges across the country.

Women Artists Newsletter is edited by Cynthia Navaretta, P. O. Box 3304, Grand Central Station, N.Y., N.Y.; 10 issues for \$5. This reviews conferences and panel discussions; it is an especially valuable review of New York talk for those who live away from this art center.

Karen Patterson and J. J. Wilson's long awaited book Women Artists is now ready from the publishers Harper and Row. This is a big (over 400 pages) paper back book selling for a little price (\$3.95) dealing with women in the arts from the middle ages to the contemporary period. Harper and Row now has an extensive list of titles of paper backs available in their Torchbook Women's Studies series.

Schocken Books, Inc. 200 Madison Avenue, N.Y., N.Y. 10016 has announced the publication of a new book on Kaethe Kollwitz by Klein and Arthus (\$5.95)

Hacker Art Books, 54 W. 57th St., N.Y., N.Y., has announced a Dec. 31, 1976 publication date for two books which may be ordered until that date for the price indicated: Reminiscences of Rosa Bonheur by Theodore Stanton (\$25) and Women Painters of the World by Walter Shaw Sparrow (\$25).

Art in America, May-June 1976, included the article "Women's Art in the 70's" by Lawrence Alloway.

Financial Management for the Arts: A Guidebook for Arts Organizations by Charles Nelson and Frederick Turk may be useful to those of you who are involved with new feminist groups. Send \$4.50 to ACA, 1564 Broadway, N.Y., N.Y.

Health Hazards in the Arts and Crafts by Bertram W. Carnow, M.D., has been published by Hazards in the Arts, A Non-Profit Information Exchange Group, 5340 North Magnolia, Chicago, Illinois, 60640; \$2 single copy or \$1.60 each in groups of over 15.

The August 1975 issue of AAUP Bulletin included male/female comparative data on rank and salary in colleges across the country.

WINTER ISSUE OF THE REPORT

The next issue of The Report will contain a preview of the exciting NAEA's Women's Caucus Presession to be held in Philadelphia on April 2, 1977 at the Sheraton Hotel. A full day and evening of activities is being planned. Various activities sponsored by the Caucus are also being organized to take place during the NAEA's convention proper, April 3 to April 7. Circle the dates on your calendar now. Put in your requests for travel funds. Read all about it in the next issue of The Report.



In the beginning there was. . . (from left to right) Ellen Wilt - a painter, Joan Otis - a ceramacist, Beverly Shankwiler - a welder whose work is pictured, and Judy Loeb - a painter. These women talked at the 1974 NAEA Convention "On Being an Artist and Being a Woman." This discussion was one of several at that Convention that lead to the founding of the NAEA's Women's Caucus.

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Return with \$5 to Margaret Hicks, Art Department, Narvarro College, Corsicana, Texas. Make checks payable to NAEA Women's Caucus.

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