

WOMEN'S CAUCUS (WC) <http://naeawc.net>

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With ongoing erasure and omission of women's achievement we need to develop a feminist archival sensibility.

For examples of omission, the Bechdel Test draws attention to a systemic problem of the representation of women in films. The test comprises three questions: 1) Are there two or more women in the film who have names? 2) Do they talk to each other? 3) Do they talk about something other than men? The FeministFrequency video (www.youtube.com/watch?v=bLF6sAAMB4s) shows the high number of contemporary films that do not pass this test. With concern about erasure, internationally renowned artist Judy Chicago notes on the BBC Women's Hour (at 24:10-34:00 minutes within the hour archived recording at www.bbc.co.uk/iplayer/console/b011vhsj) that markers of success are solo publications on artists, and the percentage on women artists in 2011 is 2.5%.

With feminist archival sensibility, we have continued to develop the NAEA Women's Caucus (WC) digital archives by linking *The Report* in the research section at <http://naeawc.net/research.html#report>. *The Report* was inaugurated in 1975 with three issues per year up to 1996, then less often, with missed years and the publication ended in 2005. Similar to how the WC uses social media today (e.g., with its blog, Facebook, e-mail, listserv, and website), *The Report* was a way to share syllabi from courses involving women in art education, book and exhibition reviews, and award acceptance speeches.

The new *Women in Academia Report* (WIA) at www.wiareport.com keeps us abreast of issues of gender equity. In a search in the WIA Report for "feminist art education," one of the three milestones listed since the WIA Report began in spring 2011 is "Judy Chicago Donates Her

Art Education Collection to Pennsylvania State University." With the Associated Press circulation of this story, censorship took another form in the sexist comments that monopolized a blog linked to this press release in a university town newspaper. When a collection of a man's work is gifted to an institution there are not comments that belittle him as only worthwhile as sexual object, or presume he hates women, or garner other forms of mockery. Women who have worked hard and contributed greatly to society have done so despite the unreceptive, hostile environments of dominant social spheres including news media.

The Women's Caucus Archives at Miami University in Oxford, Ohio (thanks to the archival stewardship of **Julia Lindsey**); the WC website with its archive of WC exhibition catalogues, oral histories by past presidents, and collection of WC publications; and the Judy Chicago Art Education Collection at Penn State University Libraries act as counterweight to erasure of feminist art education. Such erasure is evident in the lack of institutional archival records of the 1970s Feminist Art Program at CalArts. The reconstruction of this history is through letters written by the participants in the 1990s (see www.encore.at/retracing).

This past summer, **Ann Holt**, an art education graduate assistant in the university archives, and I traveled to Judy Chicago's home in Belen, New Mexico, to gather the materials that comprise the Judy Chicago Art Education Collection, which is now ready for use in teaching and research. See <http://judychicago.arted.psu.edu> as a portal to the contents of the Collection and to an emerging landscape of materials on feminist art pedagogy. Judy Chicago states, "As there has been no comprehensive definition of feminist art, the same is true for feminist art



Judy Chicago, Karen Keifer-Boyd, and Ann Holt select slides from Judy Chicago's teaching for a forthcoming book before packing the materials for The Judy Chicago Art Education Collection, one of the most important private collections of archival materials on feminist art education. Photo Credit: Penn State Public Broadcasting, 2011.

pedagogy, which is practiced but seems to exist in a netherworld shaped by lack of clarity, contradictory definitions and practices and also, the media-induced confusion about the very word *feminism*." While those who benefit from socially privileged positions may belittle, trivialize, or fear the work of and term *feminism*, the goals of feminists are to end subordination, oppression, discrimination, and inequality. Some feminists work to reform the patriarchal social system, others work for radical change of the system, and some combine both reform and radical transformation. Iris Marion **Young's** framework of exploitation, marginalization, powerlessness, cultural imperialism, and violence—the *Five Faces of Oppression* (2004, McGraw-Hill)—is useful as critical analytical lens to expose erasure and omission.

In collaboration with Chicago's gift, the Through the Flower organization (TTF) has given The Dinner Party Curriculum Online Project (DPCP) (developed by Kutztown University professors and longtime WC members, **Marilyn Stewart, Peg Speirs, and Carrie Nordlund**, under the directorship of Marilyn Stewart, and in collaboration with **Judy Chicago and Constance Bumgarner Gee**) to Penn State to be sustained in perpetuity with the Libraries' archive collection. This continues the original intent for the DPCP to be organic and generative, and in Judy Chicago's words: "All of us involved in developing this Curriculum want it to be a living tool, one that can be expanded upon by teachers for decades to come. What we have tried to create is a basis for explorations, discoveries, and an expanding array of projects and activities." ■

DRAFT 25:
RE-FORMING GRADUATE ART EDUCATION
AT PENN STATE

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