



THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

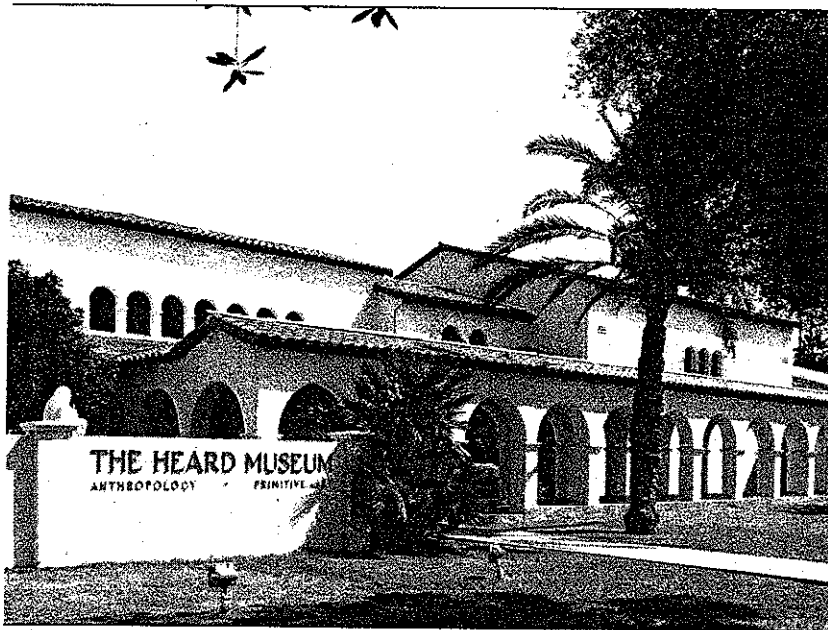
SPRING 1992 SPECIAL PHOENIX, ARIZONA CONVENTION ISSUE NUMBER 49

THE NAEA WOMEN'S CAUCUS REPORT
WANTS TO FUNCTION AS A READER'S FORUM
AND WELCOMES ARTICLES, LETTERS, BOOK AND
EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM
COURSES INVOLVING WOMEN IN ART AND
EDUCATION.

Deadline for next issue is JUNE 21, 1992

PLEASE SEND YOUR CONTRIBUTIONS TO:

Dr. Kathy Connors
Editor, Women's Caucus REPORT
278 Long Hill Road
Wallingford, CT 06492 - 4948



Please send notices of change of address
and membership renewal to :

Mrs. Crickette Todd
901 Cedar Park Drive
Cincinnati, OH 45233

phoenix, arizona, may 1 - 5, 1992



PRESIDENT'S PEN

Carmen L. Armstrong

By the time you receive this issue of the Report, you will be polishing your shoes as well as your presentations!

The proposed topics show that there is no total resolution of the issues that brought us together as an affiliate, and the charge to inform others about the contributions of women in art and art education continues. We need to remain supportive and accurate in our messages, where the shine is as good as the research on which it is based. A recent public statement, written out of well-meaning concern for the women's cause, was criticized by a reader. The criticism of that public statement made hay out of the statement's unfounded assertions and zealous over dramatization. Consistent progress depends on unfaltering steps forward. I know our presentations will continue to reflect strength that comes from the presenters having done their homework. The list below gives us good reason to arrive early and benefit from the informative and relevant topics scheduled as 1992 Women's Caucus presentations.

Friday, May 1st presentations include Anita Coon and Cheri le Courter: *Violence Against Women: Feminist Artists Move Society Towards Change and Healing*; Gundrun Helgedottir: *Halldore Bjarnadottir: A Case of Individual Agency*; Ann Gregory: *What Does Natalie Robinson Cole, Los Angeles Elementary School Teacher and Writer Have to Say to Art Teachers?* **Gaye Leigh Green; *Flowers from the Volcano: The Visual Imagery of Latin American Women Painters and Poets*; Yvonne Gadelius: *The Male Gaze: Victor Burgin and a Viewing Paradigm*; Kim Finley-Stansbury: *Caroline Wogan Durieux and the WPA Federal Arts Project in Louisiana* ; Sally Hagaman: *You Can't Make a Peirce out of a Saussure: A Feminist Review of Theory for Art Education***

Saturday, May 2nd presentations include Gaye Leigh Green: *A Compendium of Camouflage: The Work of Four Women Photographers*; Mary Wyrick: *Contemporary Women Performance Artists*; Hilda Demsky: *Emerging from the Shadows: Dorothy Dehner Explores the Cross-currents of Her Art and Life with David Smith*

The Women's Caucus Business Meeting will be conducted on Saturday, May 2nd and is presently scheduled in Tuscon 41 at 4 - 5:50 pm. A highlight of the business meeting will be the induction of the 1992 -1994 Women's Caucus President, Kristin Congdon. Be prepared to elect a president for the two-year position of president-elect at the business meeting. Please reread the qualifications, and submit nominations, recommendations, and a vita for each nominee to Blanche Rubin or Enid Zimmerman, co-chairs of the nominating committee. Please inform Blanche of your intentions to make a nomination at the national conference, and send the necessary materials to Enid or Blanche by April 15, 1992. Each nominee is expected to make a brief statement at the 1992 business meeting. Send your nomination to :

Dr. Blanche Rubin, 17386 Raymer Street, Northridge CA 91325 and/or Dr. Enid Zimmerman, 132 Glenwood West, Bloomington, Indiana 47401.

Sunday, May 3rd brings Muriel Magenta with *Video Docu-drama installations, The Art of Muriel Magenta*; A SUPER SESSION featuring Renee Sandell, Elizabeth Garber, Kristin Congdon, and Robyn Turner in *Part II of Women's Art in Art Education: Realm, Relevance, and Resources*; and Julie Codell: *Art History Perspectives of Diversity in Western Culture*; Mary Stokrocki as well as Julie Codell, professor and chair of the School of Art at Arizona State, is credited with arranging for the contributions of Artist Muriel Magenta.

There are three other major Women's Caucus events.

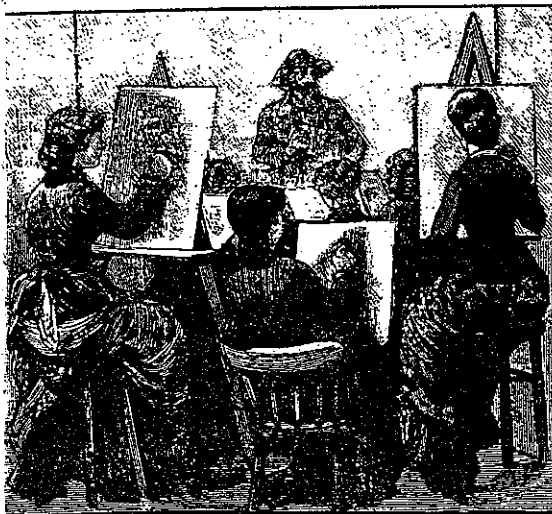
Monday, May 4th THE WOMEN'S CAUCUS LUNCHEON will be at the MATADOR RESTAURANT, across from the Hyatt Hotel, 125 E. Adams Street at 12 NOON,. look for luncheon registration elsewhere in this Report.

It gives me great pleasure to announce that Mary Stokrocki will be the 1992 recipient of the Mary J. Rouse Award. Attend the awards ceremony and show your support and recognition of Mary's Contributions to art education, Monday, May 4th, 8 - 10 pm. in the South Ballroom of the Omni/Adams.

Have you nominated a worthy scholar in art education for the 1993 McFee award? A major purpose of the Women's Caucus is to recognize achievements of deserving art educators. It is a privilege and responsibility to nominate art educators for this prestigious award. The nominee must be a current member of NAEA and have a record of achievement in scholarly writing, research, professional leadership, teaching and/or community service bearing on education in the visual arts. Materials needed to nominate a candidate are: current vita of the candidate, cover letter from the person nominating the candidate, a brief statement from the candidate and three letters of recommendation from established art educators. Five sets of these materials and a stamped, self-addressed envelope for the return of materials should be sent to:

**Dr. Jean Rush
Art Education Department
Illinois State University
Normal, Illinois 61761.**

There are deserving persons who have not been recognized. We look forward to your response.



CALL FOR NOMINATIONS: JUNE KING MCFEE AWARD

In recognition of outstanding service to art education, the Women's Caucus of the National Art Education Association invites nominations for the annual June King McFee Award to honor an individual who has made distinguished contributions to the profession of art education.

ELIGIBILITY CRITERIA: The nominee should be a person who has brought distinction to the field of art education through exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

NOMINATION PROCESS:

1. Nominations may be submitted by any member of the NAEA Women's Caucus.
2. The Nomination Announcement will appear in NAEA News and the journal of the Women's Caucus, the REPORT.

APPLICATION REQUIREMENTS:

1. Current membership of nominee in NAEA.
2. Current vitae of candidate for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page by the nominee about his/her work.
5. Supplementary letters of recommendation from three other established art educators.
6. Five sets of these materials sent to the awards coordinator.
7. A stamped, self-addressed envelope for the return of application materials.

SELECTION PROCESS:

1. A five person Selection Committee will select the recipient of the June King McFee award. The selection committee will include, as one of its members, the President of the Women's Caucus. Other suggested committee members are as follows: an established art educator, a young art educator, an arts administrator, and the McFee Coordinator.
2. The selection committee will make its recommendation to the Women's Caucus Executive Board for affirmation.
3. The announcement of the recipient and the time and place of the award will be announced in the NAEA News and the REPORT. This information will also appear on the NAEA Convention Program.
4. If there is no qualified nominee, the McFee Award will not be presented.

SEND NOMINATIONS TO: Dr. Jean Rush, Art Ed Department, Illinois State University, Normal, IL 61761

DEADLINE: MIDNIGHT, DECEMBER 1, 1990.

PAST RECIPIENTS: JUNE KING MCFEE AWARD

1st	1975	Dr. June King McFee
2nd	1976	Dr. Mary J. Rouse
3rd	1977	Dr. Eugenia Olle
4th	1978	Dr. Laura Chapman
5th	1979	Dr. Ruth Freyberger
6th	1980	Dr. Helen Patton
7th	1981	Dr. Marylou Kuhn
8th	1982	Dr. Hilda Present Lewis
9th	1983	Dr. Jessie Levano-Kerr
10th	1984	Dr. Arthur Eiland
11th	1985	Dr. Jean Rush
12th	1986	Dr. Sandra Packard
13th	1987	Dr. Diana Korzenik
14th	1988	Dr. Frances Anderson
15th	1989	Dr. John Michael
16th	1990	Dr. Marilyn Zurmuehlen
17th	1991	Dr. Georgia Collins



Vulcana from *Fit: Episodes in the History of the Body*

CALL FOR NOMINATIONS MARY J. ROUSE AWARD

In recognition of the contributions of an early professional in the field of art education, the Women's Caucus of the National Art Education Association invites nominations for the annual Mary J. Rouse Award given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 deeply affected the art education profession. The Rouse Award is given to honor an early professional who has evidenced potential to make a significant contribution to the art education profession.

ELIGIBILITY CRITERIA:

The nominee should be a young or early professional, female or male, at any level, who has demonstrated outstanding performance in scholarship, leadership, and teaching. Current members of the NAEA Women's Caucus may not be nominated.

NOMINATION PROCESS:

1. Nominations may be submitted by a mentor or any NAEA member.
2. The nomination announcement will appear in the NAEA NEWS and the journal of the Women's Caucus *The Report*.

APPLICATION REQUIREMENTS:

1. Current membership of nominee in NAEA.
2. Current vita of the nominee for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page, by the nominee about her/his work.
5. Supplementary letters of recommendation from three other art educators. Extra letters sent to the Chair of the Selection Committee will be returned to the nominator.
6. Vita, cover letter, statement by the nominee, and letters of support to be collected by the person nominating the candidate. Five sets of these materials should be sent to the awards coordinator.
7. A stamped, self-addressed envelope for the return of all application materials should be included.

SELECTION PROCESS:

1. A five person Selection Committee will select the recipient of the Mary J. Rouse Award. The Selection Committee will include, as one of its members, the President-Elect of the Women's Caucus. Other suggested committee members are as follows: an established art educator, an early professional art educator, an arts administrator, and the Rouse Award Coordinator who is appointed by the Women's Caucus President. At least three members of the Selection Committee should be members of NAEA Women's Caucus. It is suggested that the committee members include elementary, secondary, and higher education art educators.

2. The announcement of the recipient and the time and place of the Rouse Award will appear in the NAEA NEWS and The Report. This information will also appear in the NAEA Conference Program.

3. If there is no qualified nominee, the Rouse Award will not be presented.

PAST RECIPIENTS:

MARY J. ROUSE AWARD

- 1st - 1979 Dr. Marianne Suggs
- 2nd - 1980 Dr. Marion Jefferson
- 3rd - 1981 Dr. Phillip C. Dunn
- 4th - 1982 Dr. Beverly Jones
- 5th - 1983 Dr. George Geahigan
- 6th - 1985 Dr. Enid Zimmerman
- 7th - 1986 Dr. Judith Koroscik
- 8th - 1987 Dr. Karen Hamblen
- 9th - 1989 Dr. Kristin Congdon
- 10th - 1990 Dr. Linda Ettinger
- 11th - 1991 Dr. Sally Hagaman
- 12th - 1992 Dr. Mary Stokrocki



BOOK REVIEWS

by Sharon Kesterson Bollen, Ph.D.

Africa Through the Eyes of Women Artists

Author: Betty LaDuke

Publisher: Africa World Press, Inc.

PO Box 1892, Trenton, NJ 08607

Date: 1991; ISBN: 0-86543-198-1 cloth, \$49.95

0-86543-199-0 paper \$15.95

Africa Through the Eyes of Women Artists is a compilation of 12 biographical essays on women artists; it is also a glorious celebration of their lives and their art and the continent that influenced them. Author Betty LaDuke brings these representative and highly diverse artists alive through her sensitive and enthusiastic treatment of their individual stories.

The book exudes an unconventional passion and compassion. LaDuke brings a rich personal conviction to the prose. She is a Writer who cares about her subject and wants us to care as well. It may seem unlikely that the information could be filtered through such a solitious, involved conduit without the author's sentiments becoming too overbearing or intrusive. But the fact of the matter is, the artists manage to tell their stories in a clear and unencumbered manner. They seem to speak directly to us about themselves, their works, their experiences - about what it means to be African women artists in the 20th century.

Betty LaDuke, a member of the faculty of Southern Oregon State College, became interested in Africa while researching her first book, *Campaneras: Women Art and Social Change in Latin America* (1985). She subsequently traveled to Africa four times, conducting personal interviews with the nine women artists presented in "Evolving Continuum" (which follows her introductory commentary on African myth and reality).

This section of the book begins with a nod to the myriad black women artisand who have contributed their talents to the field of pottery. Even though LaDuke acknowledges that textiles, basketry, gourd carving, jewelry, and leather craft were practiced by women and "remain Critical to contemporary African culture," she focuses primarily on pottery. A substantial discussion of the other traditional crafts might have further enriched the readers' understanding and appreciation of the significance of women craftsmakers' contribution to the cultural and artistic continuity within many African tribes.

The nine artists profiled are not homogennnnnnnneous - in race, religion, style, medium, age or attitude. And it is this diversity that leads to a richer understanding of Africa, as a multifaceted continent. Among the women interviewed are Princess Elizabeth Olowu, a Nigerian sculptor of monumental cement figures, oftern incorporating traditional and contemporary perspectives; Nike Davis, a Nigerian batik painter, who wishes to preserve the Yoruba culture; Suzanne Wenger, a native Austrian who settled in Nigeria and accepted their religious beliefs, was often considered a "white priestess," and executed bold, organic sculptural forms; Pama Sinatoa, a Mali (Ivory Coast) mud-cloth painter; Chaibia, a Moroccan Folk Heroine who uses acrylics on canvas; Inji Eflatoun, an Egyptian Moslem woman who painted feminist themes in oil on canvas; Sue Williamson, a white South African who struggles abainst apartheid and creates poster-size portraits of strong women role models.

The last segment of the book features three women artists of the "African Diaspora" - Lois Mailou Jones, "The Grand DAME of African American Art"; English born Edna Manley, "the Mother of Jamaican Art"; June Beer, "an Artist of New Nicaragua." These artists' biographies are spellbinding and enlightening, but a bit of an appendage to the text on the artists in Africa. It may have been better to have mentioned numerous artists so as to more convincingly demonstrate the impact of African art and culture in other locales. Or, perhaps, these artists could have been "saved" for a separate publication - "Women Artists of the African Diaspora." It is an intriguing subject that deserves a thorough investigation and presentation.

Africa Through the Eyes of Women Artists is a ground-breaking text, absolutely essential reading for those interested in the subject of women artists. the reader will be captivated by the beautifully written biographies and will emerge with a deeper understanding of, and appreciation for, the efforts of these impressive and successful women artists. And along the way, these authentic and expressive voices tell us not only their tales of struggle and accomplishment, but acquaint us with their intriguing and complex continent.

Betty LaDuke has performed a most valuable service: she has introduced us to some remarkable pioneers who deserve visibility and homage in the world community.

Frida Kahlo: The Brush of Anguish

Author: Martha Zamora

Abridged and translated by Marillyn
Sode Smith

Publisher: Chronicle Books, San Francisco 1990

ISBN: 0-87701-746-8 \$29.95

Frida Kahlo, the talented and enigmatic Mexican painter, is enjoying unprecedented popularity and has become a cult heroine in many respects. Her Flamboyant and tragic life is the stuff of legend and myth, and much of the story is of her own making. She created powerful and provocative self-images; and she created a dramatic and mysterious persona that is seductive and fascinating as her paintings. Kahlo, nearly 40 years after her death, is the object of curiosity and admiration. Consequently, there is an abundance of books, articles, posters and other reproductions available.

One of the more recent contributions to the collection is *Frida Kahlo: The Brush of Anguish* by Mexican author, Martha Zamora. Zamora's lifelong interest in the artist began, she states, when she encountered the "elegant and colorful" Frida on a street in Mexico City. The author notes that the search for the real Frida was made difficult because she "was ever struggling against Frida herself, who seems to have wanted to invent her own biography. . .she recounted stories with so many changes drawn from her imagination that it complicated my discovery of the facts."

However, Zamora appears to have discovered some facts and presents those, often juxtaposing them with the "facts" as Kahlo had averred. The text is written in a crisp manner, due to Marillyn Sode Smith's taut translation. It is concise and sticks primarily to the well known basics of Kahlo's biography: the daughter of a German Jew, Wilhelm (later Guillermo) who had come to Mexico as a young man, and Matilde Calderon, a Mexican of Indian and Spanish decent; a rebellious, naughty prankster and bright, but indifferent student; the disastrous streetcar accident when she was an adolescent; the tempestuous relationship and on again - off again marriage to Diego Rivera; his philanderings and her unfaithfulness; their political intrigues; her elaborate and unconventional native costumes; her continuous medical problems and hospitalizations; her intimate, provocative and powerful self portraits which led to international fame and adulation.

The text is generally objective and sufficient to tell the story. It makes an excellent introduction to the artist for those as yet unacquainted with Kahlo. However, it is inevitable that it would be compared to Hayden Herrera's 1983 *Frida: A Biography of Frida Kahlo*. Zamora's is much too simple and straightforward to compare to the exhaustive details and depth of Herrera's narration. (But, of course, we do not know how much of Zamora's original text remains in this "abridged" version.)

The value, therefore, of Zamora's book lies not so much in the biographical account as in its pictorial content. Seventy-five of Kahlo's paintings are reproduced in gorgeous color, along with a plethora of photographs (some often seen before, but quite a few that are fresh and new). The quality of the printing is outstanding and the collection of reproductions is extensive, making this book a superlative visual retreat. Since so many of Kahlo's paintings are in private collections, it is difficult to see a large body of her work or to even be aware of the broad range of her production. This book offers an opportunity to study Kahlo's paintings through large, crisp, colorful reproductions. That in itself makes *Frida Kahlo: The Brush of Anguish* a valuable addition to one's library of significant women artists.

Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, OH





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Coordinators

1991 Conference Women's Caucus Program

Renee Sandell
6012 Oondaga Road
Bethesda, MD 20816
301-229-9242

Editor, The Report/Membership

Kathy Connors
Art Dept, Southern Ct State Univ.
501 Crescent Street
New Haven, CT 06515
203-397-4279

Exhibition Reviews

Joan Bonagura
140 West 86th Street
New York, NY 10024
212-799-9694

June King McFee Award

Dr. Jesn Rush
Art Ed. Dept., Illinois State University
Normal, IL 61761

Archivist/Historian

Kimberly Finley
P.O. Box 897
Springfield, LA 70462
504-294-4124

1991 Local Conference Chair/Guest Artist

Cynthia Bickley-Green
1604 Clay Street
Cedar Falls, IA 50613
319-277-3745

Book Reviews

Sharon Kesterson Bollen
Art Dept., College of Mt. St. Joseph
Mount St. Joseph, OH 45051
513-321-0496

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Anne Gregory
12100 Montecito, #145
Los Alamitos, CA 90720
213-598-0149

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Dr. Mary Stokrocki
Dept. of Art, Arizona State University
Tempe, AR 85287-1505
602-941-3894

Women, Art, & Education Course

Renee Sandell
6012 Onondaga Rd.
Bethesda, MD 20816
301-229-9242

Liaison Women's Organizations

Heather Anderson
10721 N. Windham Bay Circle
Fresno, CA 93710
209-434-2510

Liaison NAEA NEWS, NAEA Journals

Carmen Armstrong
R#1, Brickville Road
Sycamore, IL 60178
815-865-9878

Anne Gregory
12100 Monteceito, #145
Los Alamitos, CA 90720
213-598-0149

NOMINATING COMMITTEE

Blanche Rubin
17386 Raymer Street
Northridge, CA 91325
818-349-5140

Enid Zimmerman
132 Glenwood West
Bloomington, IN 47401
812-336-0387

1992 LOCAL CONFERENCE CHAIR

Mary Stokrocki
Department of Art
Arizona State University
Tempe, AR 85287-1505
602-941-3894

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732 Pinehurst Drive
Pasadena, CA 91106
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359 Obispo #1
Long Beach, CA 90814
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420 Church Street
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708-729-5650

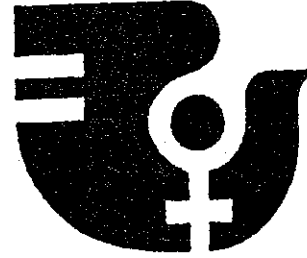
Museum Representative

Anne El-Omani
2200 Victory Parkway #1407
Cincinnati, OH 45206
513-751-0139

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TO: All members of the NAEA Women's Caucus

FROM: Kristin Congdon, President-elect

Please help me identify the main issues for the Caucus over the next few years. Check off the issues which you find most important.

Curricular Issues _____

Feminist Criticism _____

Inclusion of Women Artists _____

Other _____

Equity Issues _____

Sexual Harrassment _____

Hiring _____

Tenure & Promotion _____

Leadership Issues _____

Making Connections with Other Women's Groups _____

Making Connections with NAEA Affiliates _____

Other Issues: _____

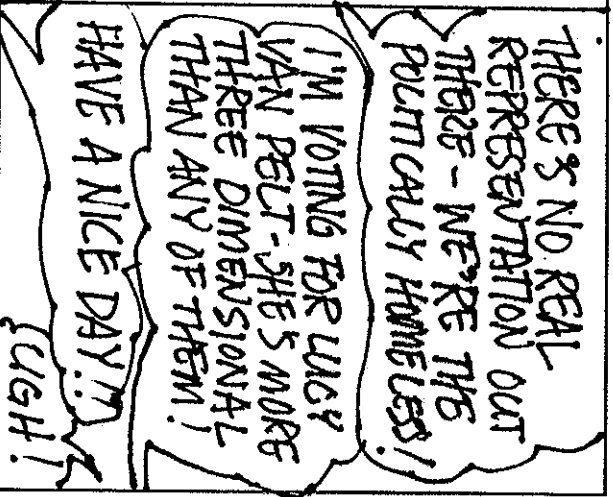
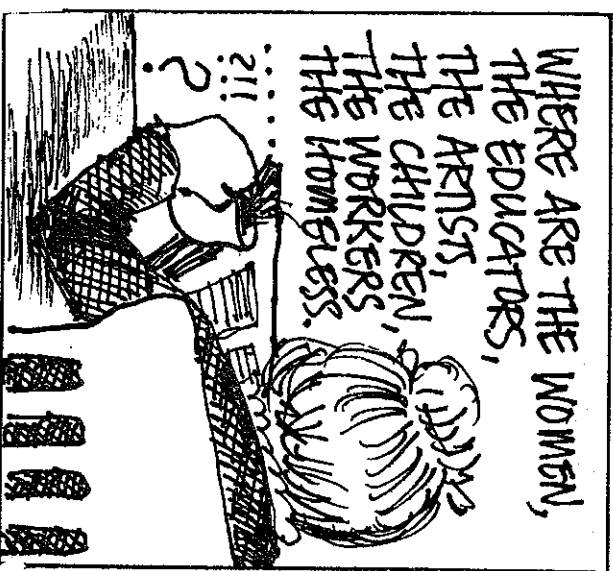
Return to: Dr. Kristin G. Congdon
Jenkins Chair, Community Arts
College of Arts & Sciences
University of Central Florida
Orlando, FL 32816-0340

Thank you.

Fare Exchanges

editorial comment

by: Casey



DAPHNE AND CHLOE VOTE FOR A 40 YEAR OLD CARTOON - ARES LONGUS, 3/92

- WOMEN'S CAUCUS : National Art Education Association Affiliate**
MEMBERSHIP FORM
 Renewal/Contributing \$15
 New: \$10
 Student: \$5
 Life Member: \$200
 Sustaining: \$25
 Patrons: \$100
 Benefactors: \$5,000
 Philanthropists: \$10,000
 Lapel Pin with Logo: \$10

Make checks payable to NAEA Women's Caucus

Send to:
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 901 Cedar Park Drive
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check here for address change _____

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