



# THE WOMEN'S CAUCUS REPORT

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AND WELCOMES ARTICLES, LETTERS, BOOK AND  
EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM  
COURSES INVOLVING WOMEN IN ART AND  
EDUCATION.

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**The NAEA Women's Caucus**



*L to R: Cynthia Taylor, ?, Enid Zimmerman,  
Kathy Connors, Amy Snider, and Kathy  
outside restaurant after luncheon*

## **MEMBERSHIP RENEWAL**

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Women's Caucus' President's Acceptance Speech  
Phoenix, Arizona 1992

Kristin G. Congdon

It is an honor to today take over the Presidency of the Women's Caucus, to help in the process of redefining and facilitating the goals of this organization, and to do so at a time when the Caucus is in stable condition after two years of leadership by Carmen. She has been a friend and a guide to me as I follow in her footsteps.

In these few moments that I have to speak to you I want to reflect on two rather important books that I have read recently. The first is *Composing a Life*, by Mary Catherine Bateson (1990). In the wake of a very bad experience as a Dean at Amherst College, Bateson writes about herself and four women friends she admires. She talks about how to deal with the complexities of life, its injustices, its struggles and its joys. Bateson suggests that we compose lives that are open to possibilities and that have the capacity to be structurally sound (p. 63). She suggests that leadership work to build and sustain settings in which individuals can grow and are not "kept in their places" (p. 56). This she says it is not only the task of parents and teachers, but also management and political leadership. This is, indeed, my task and your task. Bateson likens the running of a College to the effective management of a household. She says:

A household requires sustained attention to many different needs, a very different kind of attention. Time, space, and tools need to be used for multiple purposes, left-overs must be varied and combined. Integration becomes more important than specialization. Left over fabric from a dress will reappear in a patchwork five years later; one task may be put aside when the baby wakes up for a different task that allows interaction. Some tasks are undone within minutes, like a cup of tea that is drunk as soon as it is made. Others endure for decades. Getting along with the neighbors and keeping in touch with relatives are part of keeping the house (p. 181).

Bateson damns the specialization and the isolationist attitudes of academia and asks, "Why is it that our civilization is so attentive to the economics of scale and blind to the economics of combination." (p. 181) With budget cuts looming everywhere, more needs for each of us to tend to, and seemingly fewer

of us to go around, working together toward shared goals only makes sense. What is so horrifying is that we have so much work to do.

Susan Faludi's book, *Backlash: The Undeclared War Against American Women* (1991), defines feminism, the foundation on which this Caucus has been built, in her introduction: She says it's agenda is to ask "that women not be forced to 'choose' between public justice and private happiness. It asks that women be free to define themselves—instead of having their destiny defined for them, time and again, by their culture and their men" (p. xxiii). Faludi tells us that today, we are not free to choose, that the Inequality that we have been told we have, in large part, still does not exist. She asks:

If American women are so equal, why do they represent two-thirds of all poor adults? Why are more than 80% of full-time working women making less than \$20,000 a year, nearly double the male rate? Why are they still far more likely than men to live in poor housing and receive no health insurance, and twice as likely to draw no pension? Why does the average working woman's salary still lag as far behind the average man's as it did twenty years ago? Why does the average female college graduate today earn less than a man with no more than a high school diploma (just as she did in the '50s)—and why does the average female high school graduate today earn less than a male high school drop out? Why do American women, in fact, face the worst gender-based pay gap in the developed world?

If women have "made it," then why are nearly 80 percent of working women still stuck in traditional "female" jobs—as secretaries, administrative "support" workers and salesclerks? And, conversely, why are they less than 8 percent of all federal and state judges, less than 6 percent of all law partners, and less than one half of 1 percent of top corporate managers? Why are there only three female state governors, two female U.S. senators, and two Fortune 500 chief executives? Why are only nineteen of the four thousand corporate officers and directors women—and why do more than half the boards of Fortune companies still lack even one female member?" (p. xiii)

It seems to me, that our task is to determine the answers to these question as they relate to art, how females and males are perceived and how they can have artistic voice, and how females and males can be educated as empowered individuals to make choices which are varied and without boundaries.

This Women's Caucus, I believe, has never been more needed or potentially important. But as we define and redefine ourselves, as we integrate with other like-minded as well as conflicting organizations, we must not become apathetic or allow others to tell us that our work is done when it has only begun. We must learn to use the energy that comes from our disappointment by changing it into determination. We must set our goals high as the price for setting them too low is the loss of not only our own potential, but those of millions of other women and men, girls and boys. We must learn to integrate and combine, and really utilize what we know. And we must attempt always to change that which is ugly, demeaning and limiting, into something which has potential.

Bateson, in reflecting on her life and those of the women she admires, gives us clues on how to work as artists, as we compose our lives with rich experiences:

Part of the task of composing a life is the artist's need to find a way to take what is simply ugly and instead of trying to deny it, to use it in the broader design. There is a famous story about a Chinese master painting a landscape. Just as he is nearly finished, a drop of ink falls on the white scroll, and the disciples standing around him gasp, believing the scroll is ruined. Without hesitating, the master takes the finest of hair brushes and, using the tiny glob of ink already fallen, paints a fly hovering in the foreground of the landscape. (p. 211)

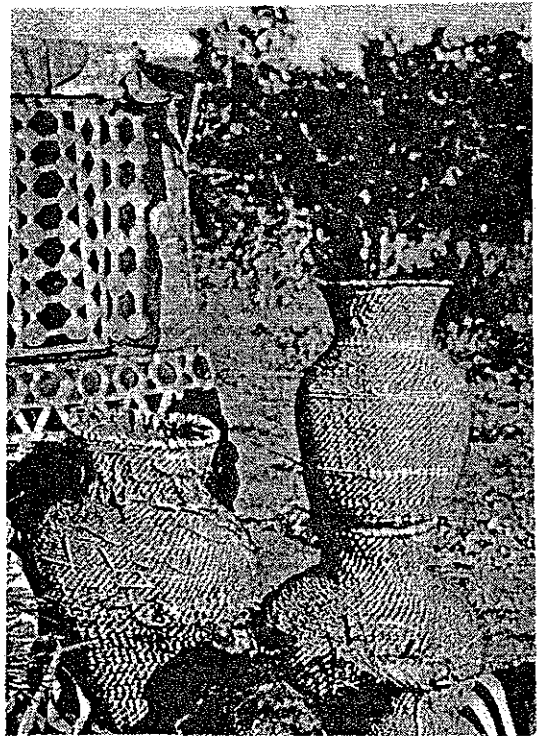
If we consider ourselves and our organization in a similar manner, we might be able to turn the current backlash, creatively into some part of our mission, into some new knowledge and understanding that we have about ourselves, into some new strength or direction for action. There is no doubt in my mind that we, as feminist individuals and we as members of the Women's Caucus, have reasons for being here, have reasons for directing ourselves, and have purposes, now more than ever. I thank you for allowing me to be a major part of the journey, the artistry and the composition of this organization.

Thank you.



*Kristin Congdon and Laurie Hicks*

*meet Women's Caucus Members*



## Introduction for Mary Stokrocki 1992 Recipient of Mary Rouse Award

Phoenix, Arizona  
May 4, 1992

It gives me great pleasure to introduce Mary Stokrocki as the 1992 recipient of the *Mary J. Rouse Award*. As many of you know, Mary is currently an Associate Professor of Art at Arizona State University. I believe that Mary is a worthy recipient of this award on both professional and personal grounds. As an outstanding researcher, teacher, and friend dedicated to improving art education, Mary is always at the forefront of the field with her ideas and her writings.

As a researcher, Mary has contributed significantly to the acceptance and development of qualitative and ethnographic methodology within art education. For example, her research on teaching art to preadolescents has been instrumental in developing portraits of art teachers working within the realities of classrooms. These studies were not only ground-breaking in relation to their use of participant observation, interview research, and case study methods within art education, but also in relation to their focus on cross-cultural issues. Mary has had the vision to see that art teachers from diverse settings (inner-city, suburban, rural), and from multicultural perspectives (Black, Dutch, Mexican-American, and Puerto-Rican) should be studied within the contexts of actual art classrooms.

Mary's most recent research exemplifies her commitment to women and minority groups such as the Amish and Native-American Indians. She is currently conducting a long-term study, financed by a university grant, which is examining art teaching practices and issues on the Navajo Indian Reservation in Northern Arizona. Mary and her graduate students have spent many days and weekends on the reservation collecting data. In fact, Mary always vigorously tries to solve problems that require her to sit for hours in classrooms, to travel countless miles alone to study individual teachers, and to address cross-cultural issues.

The impressive list of national and international publications and presentations outlined in Mary's Curriculum Vitae exemplifies her commitment to sharing her knowledge, research and expertise with others. She always seems to have some new article in print, or something on her computer ready for review. It's hard to keep up with her.

As a teacher, Mary reflects and models a love of, and enthusiasm for learning that is savored not only by undergraduate and graduate students, but also by her colleagues and others in the field. In my own case, Mary's encouragement, friendship and

genuine respect for my ideas have served as wonderful models as I develop my own career. As a doctoral student, I corresponded with her frequently, and she was always ready to help as I completed my dissertation. Now, as a relatively new assistant professor, I still ask her advice and seek her words of quiet reassurance—she has become a cherished friend.

Thus, as a friend, I have found Mary to be a caring and thoughtful mentor who is available to talk and give advice. The letters of recommendation supporting Mary's nomination, all mention Mary's unselfishness in sharing her professional ideas and time. She is an art educator who is always willing to help others, is always willing to serve on committees, is always there to say a kind word, and is always nominating her colleagues for awards. On top of this, Mary is one of the most unassuming persons I know. I feel confident that the late Mary J. Rouse would welcome someone of Mary's stature receiving this award in her name. For once, Mary this award is for you.

Lynn Galbraith  
Arizona, 1992



Mary Stokrocki and Lynn Galbraith  
at Mary Rouse Award Ceremony



Acceptance Speech for Mary Rouse Award  
The (Qualities of Listening, Perseverance, and  
Cooperation in Ethnographic Research by Mary  
Stokrocki, Associate Professor of Art Education at  
Arizona State University

I am deeply honored to have won The Mary Rouse Award and grateful to Lynn Galbraith, who nominated me and to Enid Zimmerman, Kristen Congdon, Maurice Sevigny, Kathy Connors, and Mary! DeJong who supported this nomination. This occasion marks my 22 years of teaching art and 12 years of microethnographic research. This type of research is arduous in data collection and analysis, complex in reporting, and difficult in convincing the field of its importance. Through it all, the qualities of listening well, perseverance, and cooperative ventures have been important for success.

As a post-war baby, I was born in Poughkeepsie, New York of a Polish father and an Italian mother. My dad worked for IBM as a tool and dye maker, while my mom was a housewife with the equivalency of a sixth grade education. One of 10 children, she had to quit school and work after her mother died, when she was twelve-years-old. I have two younger sisters, one with severe emotional problems. My mother was extremely shy and so was I as a child. In our family, my dad was the a joker and quite a talker - the chief entertainer of the family. Children were seen, not heard, and we bottled-up our feelings.

As a product of 12 years of Catholic education, I learned to listen quite well. In school, we were never asked our opinions, so art became a means of expression? escape? and dreaming. I loved to draw pictures for the seasonal bulletin board, the only art we ever had in elementary school. At home, I played with paper dolls and made their clothes. In seventh grade, my class was split in two sections: an accelerated and a slow division. Seating was assigned according to one's grades, which was humiliating. Even though I was at the top of the slow group, I shall never forget being labeled as "dumb." In high school, my dad bought me paint-by-number kits. One day, he bought me the Walter Foster book on how to paint a still life. My first copied painting, I gave to my grandmother. Not until I was a senior in high school, did I have an official art course. I remember doing color studies and wanting to decorate the nun's pottery, which she sold to raise money for her program.

I was scared to death of the nuns and one in particular made my life miserable. Not only did I have her for home room, but for religion and history as well. She had us reading the newspaper for current events, in which she drilled us. I walked to school for 20 blocks each morning with my eyes

glued to my notes, trying to review my homework. If we didn't know the answer she embarrassed us publicly. I was a sensitive soul and spent much time in the bathroom crying over such indignation. On the other hand, I received a strong background in the Classics Latin, French, and literature. I graduated sixteenth in my class, which shocked everyone.

Indeed, my plans were to become a fashion designer and I was accepted by New York's Fashion Institute of Technology in Textile Design upon graduation. The big city was overwhelming with no contacts and no money, so I ended up at the local community college in the commercial art program, down the street from where I lived with my parents. I won a New York State Regent's Incentive Award, but it was hardly enough money. A second generation immigrant, no one in my family had ever gone to college.

I loved my classes in commercial art and did fairly well. My male teachers used to grade us on how well they thought we would succeed in the commercial art world. Being a female that meant that I wouldn't do much. because I would, by their estimates, be married in a few years. This attitude didn't stop me. I needed experience and volunteered to work on the college yearbook and soon became the Editor. No one wanted the job, which paid nothing. This experience, however, gave me a traveling publication and portfolio. By this time, my art teachers were taking my work more seriously. I was working full time, paying for my own education, and still living at home. I nearly had a nervous breakdown. I was working too hard. Someone told me then that the college had scholarships for which no one ever applied. Because of my work on the yearbook, I won a Lodge of Masons Scholarship, which allowed me to relax. Upon graduation from such a program, I learned one of education's serious downfall - "promise you everything and get no job upon graduation."

I worked for Montgomery Wards in the fashion department upon graduation for half a year. I was a stock girl and cashier. The only art related thing I got to do was to dress the mannequins. I also worked for Dell Comics in the bindery assembly line. I left my 8 hour a day job with swollen and cut hands from the litho and punch presses. We prepared the famous Mary Poppin's pop-up books for publication. At break time, the other women would tease "the college girls" who preferred to read a book. So much for my career in commercial art. I vowed that I wasn't going to do this the rest of my life. I applied to the art education program at the State University of New York at New Paltz, across the river from my town. I knew nothing about art education and wondered how I would ever become a teacher when I was so shy. Life in Poughkeepsie was very boring

and education was my escape.

I knew nothing about abstract art, the rage of the School of Art at the time. Those Woodstock days were full of crazy studio teachers who slopped paint around, hardly ever came to class and taught me nothing about the fundamentals of design. I got this information from my experience working on yearbooks. Not until I was senior, did I finally begin to understand painting. Again, I volunteered to work on the university yearbook and ended up being Editor-in-Chief. In 1968-69, I still lived at home and worked on the weekends at the Catskill resorts to support myself. The National Defense Education Act helped me finance the rest of my schooling. Although the University promised students that credits would transfer, I spent an additional three years catching up with degree requirements. My undergraduate program took five years. One of the highlights of my senior year was the opportunity to make a super-8 animated film, due to an art education professor who lent me his camera. No one knew anything about animation at the University, so I learned through trial and error. I was making my own animated movie! While motivating my junior high students during student teaching to make one at the same time. Only when I student taught, did I realize that I had found my profession. In spite of my shyness, I realized that I had an incredible amount of knowledge about the commercial art world, which interested high school students. I had an enthusiasm for my subject and spent my energy on learning. My first teaching job was an hour away from my parents in the small rural town of Dover Plains at a junior/senior high school. The highlight of my week was traveling to town to shop on the weekends. I did a lot of textile design in those days. On my first day of teaching, I had a mouth full of new braces and I asked for my students' sympathy. Again, I taught the new commercial art techniques and was advisor of the high school yearbook.

That summer I flew to Europe and traveled around by myself and sleeping in the youth hostels. England, with its old architecture, fascinated me so I left my job and moved to Boston to live with friends near Copley Square. Luckily, I got another job through a teaching agency. The position was in Blackstone-Millville, a rural school system, one hour out of Boston. At times, I commuted from Boston and at others, I lived in Blackstone. The area, dominated by aging textile mills, was so deprived that the new regional school buildings were considered the center of town.

Unknown in Massachusetts, I had to build new teaching references. I began taking graduate courses at Massachusetts College of Art, the only place to get part-time credits, while I was teaching. My first time around, I was refused admission

because my portfolio was too broad and I didn't do well on the Graduate Admissions exam. So I set out to specialize in an art area, namely photography. I took 30 credits beyond my Bachelors degree before I was accepted into the program. I remember the admissions officer telling me that I didn't need a Masters Degree, I would make it anyway. I, of course, believed that I had financially deserved it. I was a student of Al Hurwitz and Dave Baker at that time.

Upon acceptance into the new program and "a changing of the guard," I had to write a thesis when other M.A. candidates were getting certified. I complained about the inequity but like most students in my position, I learned to "grin and bear it." I studied child art under Judy Burton, one fine teacher, and BJ Sacca, a marvelous interpersonal communicator. Then I had to write the thesis without having a research course. David Pariser, all-but-doctorate student at Harvard, became my new advisor. We suffered together with my "so-called" poor writing skills and his sarcastic comments. Experience in writing the new experimental style of research would have helped immensely. In hindsight, I feel that graduate students need research writing experiences first. I graduated and returned to Mass Art to take research methods with Diana Korzenik, who clearly explained some of the difficult terminology. For me, it should have been the other way around, but at least, some of the fear had been alleviated.

In 1979, my teaching position, due to state-wide tax cuts, was eliminated, even though I was, by then, Chair of the Art Department. After 10 years of advanced schooling, I now decided that I had to do something to alleviate the stress and anger building inside me. I joined a health club, started the doctorate program at Penn State, and returned earlier than expected for my residency. At 35 years old, I was living in a freshman dorm for the first time in my life.

My years at Penn State were memorable but difficult. The very first course that I took was with the legendary Ken Beittel. He had us reading Habermas's Knowledge and Human Interest and Heideggers Origin of the Work of Art. I would spend all week reading 10 hours a day. Kathy Connors, Ralph Raunft, and I would stumble into class shaking from exhaustion and overwhelmed with the ideas. I sometimes think that Beittel was building stamina and survival techniques. He would explain that this was part of the Great Tradition to which we needed exposure. We had no philosophy courses before this, and here we were reading a critique of philosophy. I must admit that this experience started my inquiry into philosophical readings. I also started reading the anthropological ideas of Victor Turner's Rites of Passage at Brent Wilson's insistence

My dissertation became an in-depth study of



Ken Beittel as a Pottery Teacher. This summer study was one of my most memorable experiences as a participant observer. As a participant, I was able to make some small pots. I remember Ken looking at my "wabi-sabi" (a Japanese aesthetic term meaning wobbly and rustic) pot and telling me that that was the way the pot wanted to be, in his usually positive and polite way of criticism. I used my skills in photography and drawing as documentation tools in the dissertation. Later, the world of visual sociology and anthropology, notably, the work of Margaret Mead, opened for me. This was my first multicultural study of teaching, since Ken Taught in an Oriental tradition. I am most grateful to Bob Ott, my Chair, and Alice Schwartz who nurtured me through difficult times.

Beginning in 1981, I taught for 10 years at Cleveland State University and supervised both student teaching situations and practicums. When I arrived in Cleveland, I needed to learn about the context of the inner city. I started in the Cleveland Museum of Art one summer documenting its most popular program - art for the preschooler. For nine weeks, I followed the tiny tots around the museum observing and photographing their actions and documenting what they said or what their mothers and their delightful teacher interpreted. This enjoyable experience resulted in several articles, notably "The Aesthetic Experience of the Preschooler." The Cleveland Museum of Art historically has been noted for its art programs for children.

Getting published in the research world was not easy for me. Participant observation or microethnographic research was extremely unpopular at the time. Battles over quantitative and qualitative research were raging in education proper as well as art education. Many art educators did not appreciate phenomenological research at all, let alone that strange word "hermeneutics," meaning interpretation theory. Following in Beittel's footsteps, my writing was labeled unclear and disorganized. I had to learn to write more succinctly and simply. I got married in 1983 to a philosopher William Vallicella. We had met at a conference on hermeneutics, sponsored by The University of Dayton, where he taught. I wanted to learn more about this interpretive stance and had offered my services to the conference organizers for free room and board in the rectory. I met this intense recluse who was also very bohemian...a mixture of Kant and Bobby Dylan. After the honeymoon was over, we spent six weeks that summer, every day, from 9:00 to 5:00 in the library writing. I dragged my portable manual typewriter with me, while my husband wrote in his private carol. After one summer of his criticisms on my writing, I hired a private editor. Never let your husband criticize your work if you

want to stay married. The problem was the different writing styles. I soon learned that philosophers were very wordy and unclear. We survived that ordeal.

During the next year, I met Jean Sommer, a remarkable English art educator teaching in a working class community in Cleveland. I remember one occasion, when I had to write a position statement on excellence for the Ohio Art Education Association. Dumbfounded and new to Ohio, I asked Jean, who was very involved in the state leadership, to brain-storm ideas with me. I finally realized that I didn't need to do this all alone, but that I could have help, if not support, if I needed it. A wonderful friendship evolved between us. This woman who was noted as an outstanding art teacher became the subject of my next study. In doing such research, the researcher is humbled as both parties negotiate ideas. Not only did I publish my first "Portrait of a Working class Elementary Art Teacher, but also "The Artworld of the Elementary Child." A few years later, I convinced Jean to join me part time at the University. One reason why I was successful in this research, was because my background was so similar to the teachers and students. The art teachers in Cleveland were becoming my best friends.

I realized that I needed to spend time watching the art teaching in the inner city to understand the problems and the subculture. My student teachers would report back to me about the outstanding art teachers that they encountered in the inner city. For example, I met Sandra Noblet, a Black art teacher, when supervising my students in her classes. Many of the Black teachers had not been members of the OAEA and had not been encouraged to join. Sandy was enormously "gutsy." My experience documenting her teaching resulted in fantastic insights on teaching art to children of color. My reviews of the literature were also giving the art teachers information, which they didn't have. A few years later, Sandy, who was getting her MA in administration, became Supervisor of Art for the Cleveland Public Schools.

Finally, such cooperative liaisons with art teachers in the schools enabled me to put my insights into practice. Dr. Anna Araca, a close friend from the Euclid Public Schools invited me to do a "Residency in Art Criticism" in her school system. In this way, I could experiment with some of my findings. The resulting games which students were designing and the videotapes of their critiques were exciting. Anna introduced me to the "contradictions and complexities of teaching art" in her school system. As a result, I proposed to the OAEA that the organization feature a leadership conference on "Teaching Art to Culturally-Diverse Students." I was able again to put some of my research ideas into practice and to generate new ones. At this conference, I invited Bernard

Young to be the keynote speaker.

Such leadership conferences in Ohio inspired thought, cooperation, controversy, and new challenges. Kristen Congdon and Doug Blandy both rose to the occasion to promote their ideas on democracy and folk art. Kristen and I had spent many hours when she was unemployed in Cleveland sharing ideas. Art teachers in rural areas were asked to share their ideas. Through Linda Lowe, the new President of the Ohio Art Education Association, the leadership Conference was held in Kerhonkson, a folk village. The chance to relax and share ideas in this quaint town was desperately needed by all. I myself met former students, one of which was teaching art in the nearby Amish public school. Her teaching and problems teaching art to Amish children later became the focus of my research.

The summer of 1985 was spent at Indiana University, Bloomington with my husband, who was attending an NEH Seminar in philosophy. I wrote to Gil Clarke and Enid Zimmerman for permission to study one of their teachers. I ended up documenting Guy Hubbard's computer graphics course for adolescents and two other computer courses for art teachers. This experience resulted in three research studies and my learning to teach computer graphics. Most memorable were my meetings with Gil and Enid, as I sat in their summer institute, listened to their ideas, and shared my insights. This collaboration over the years has been most fruitful, because Enid and Gil often would comment on my work. Enid became interested in the participant observation method and used it in her study of an outstanding painting teacher, which she published later. Many of the new professors in those days owe their publishing survival to Enid and Gil and later to Rogena Degge and Georgia Collins, both of whom were open-minded and willing to edit such complex studies.

My teaching at Cleveland State formulated my early career, but left me with acute anxiety problems. After Betty Copland left, who taught me how to survive an irascible group of studio artists and art historians, I had to supervise 42 students and teach 6 art education courses a year. Bounced into a basement art room, due to the computer takeover in the college of education, I often lost my voice while competing with a loud exhaust fan and poor ventilation in the entire building. I was given an office over the glass-blowing kilns and under a leaky roof. After a half year of the soot-and heat, I moved my things into a vacant office and proclaimed "squatters rights."

Cleveland was a very gloomy place indeed. My first season there consisted of nine weekends of rain. I lived down the street from the striptease joint and the Black Panther's headquarters and was

accosted in my building one bright sunny Sunny afternoon. One learns the ropes fast in the inner city. After I got married, we bought a house in Cleveland Heights in an inter-racial neighborhood not far from the Cleveland Museum of Art. We loved the neighborhood and Cleveland by then but my job was getting harder and my morale was diminishing. My husband and I had a commuting marriage for over eight years. I worked harder and the stress increased. No one told me to slow down.

Much of my research had not been published; politically it was unacceptable at the time. I eventually learned that I could argue with the editors. All these survival skills one learns the hard way. I would be upset when Studies would not publish my work, even when I paid to have my work edited. I felt like a voice wandering in the desert. Eventually, my views were heard. Through my interpretive research, art teachers would bare their problems and complaints, such as published in my article "A Cross-site Analysis of Problems of Teaching Art to Adolescents," including perspectives of eight art teachers as well as my own. My 1987 sabbatical research in Holland resulted in a study of "Teaching Art to Multi-cultural Students in Rotterdam: The Teacher as Intercultural Educator" (1989). Since then Harry Berk the bi-cultural art teacher whom I studied has been invited to teach at the university. I am most grateful to Johan Ligvoett who set up the contacts, arranged for my stay with his family, and invited me to teach my results in a "Seminar on Intercultural Education" at the Tilburg Academy. In 1990, I published my review of "A Decade on Qualitative Microethnographic Research in Art Education" in Visual Arts Research. Unhappily, I realized that I was one of few people doing ethnographic research in art education.

A few year ago, Lynn Galbraith, a fairly new researcher and another lonely soul, introduced herself to me at one of the National Conferences. Lynn shared her research ideas with me previously, when I was editing the Seminar for Research Abstracts. She was developing portraits of pre-service art teachers in Nebraska. She encouraged me to write about my own teaching as well. My reflections on the tribulations of teaching art to classroom teachers for 10 years will be included in her new anthology on pre-service art education. She is responsible, along with Bernard Young, in enticing me to Arizona. Through her weekly long distance pep talks and weather reports, she encouraged me come. We have a nice liaison of researchers now to do cooperative field research. I am indebted to Lynn for nominating me for this award.

Maurice Sevigny also has been very supportive of my research over the years. Maurice is famous for his five-year participant observation research of



university drawing professors. Maurice used to send me references in my early days. His concept of "in-process appraisal" is quoted in every one of my articles as the dominant type of instructional behavior in art education over the past 10 years. On a personal level, Maunce and I would drive eight hours to Hardiman & Zernich's research conferences at The University of Illinois when we both lived in Ohio. I usually managed to get us lost.

My most recent work has been a study in tenacity. This involves the ethnographic research of the teaching of art on the Navajo Reservation in one public school system. Under a three-year ASU Arts and Sciences grant, I traveled six hours on Thursdays, once a month, to the Canyon DeChelly area to spend Fridays intensely documenting the teaching. Two female graduate students also traveled with me this past year. One studied the high school students and the other the junior high teachers and students, while I focused on the elementary level.

Our ordeals in traveling are ethnographic stories themselves. In the beginning, we left the university after my 2:00 class, picked up the rental car at the airport, drove the long, lonely road by moonlight, and arrived at midnight on the reservation, which lies in a different time zone. On another occasion, because all the hotels were booked, we rose at 4:30 am in Winslow to get to school in the morning two hours away. Still another time, our rental car broke down and we suffered food poisoning and the flu. In February, I was covered with mud as I walked between schools after Gretchan Boyer, Arizona's State Art Supervisor, dropped me off. In May, my graduate students and I were covered with dirt as we experienced a horrendous three day sandstorm. We usually returned to Phoenix dead tired. On the positive side is the gorgeous scenery of the national monument, the friendly art teachers, and the peace and quiet and reflections that this time away from the university afforded us.

The Navajo school system was highly recommended by the State Art Consultant. My first year pilot study focused on the Anglo teachers, all male and mostly new, because they were the most amenable. The pilot study gave an overview of my experience, assumptions, and findings discovered during the first year of a school system in transition. The pilot study consequently has been subtitled "An Anglo View of Running Water" to be published in *Recent Trends in Art Education in Diverse Cultures* (In Kauppinen & Diket, 1990). I have found that these students are non-traditional and well assimilated in this system.

My present second year study focuses on the new Navajo female elementary art teacher and her successes/problems adjusting. As many new art teachers, she admits to problems with time manage-

ment and tasks that are difficult for young students, although she has excellent interpersonal skills. She feels that she teaches respect for people and nature, appreciation of music, and careful listening and concentration and cooperation skills.

My third year study will focus on the art teaching in a Navajo Christian boarding school in New Mexico, where students are the most traditional. The male art teacher is Navajo and a graduate of the school. We have already visited him once and carefully documented his philosophical beliefs. The boarding schools have changed greatly~ but every lesson still begins with passages quoted from the Bible.

New research cooperatives are forming for me. Mary Erickson, my congenial colleague at ASU, has traveled to the Navajo Reservation with me, partly as company and partly for research. I observed her experimental teaching of art history in determining the Navajo students' capacity for historical understanding. It was fun watching the children ask her what clan she was from and listen to Mary's tales about her grandfather. The Navajo children loved the storytelling.

My third year work, which is a comparison of art education at three levels in this school system, will result in an in-depth triangulated study from three different perspectives. A cross-comparison of four other sites on the reservation will also be undertaken. A traveling ethnographic art exhibit of "The Changing Artworld of the Navajo Student" is in its planning stage.

I am still wrestling with issues from previous studies and have written about the "Socio-cultural Problems in Interpreting Multi-cultural Settings." I still believe that our field needs to first understand a context through portraits of art teachers. Then we need to help teachers improve a situation, if needed, at their invitation. I have found that I cannot be the objective researcher in some situations. Research is a dialogue of interests and personhood. Albeit, participants, whom I study, are just as curious about me as I am about them. It is insulting not to answer truthfully about one's intention and life. I tell the children that I am a student and want to learn from them about teaching. But I am also a teacher of teachers and need to learn the folkways of teaching in different contexts. Some findings are similar, others are unique, such as pacing differences. The microethnographic researcher's influence is subtle.

Participating art teachers have told me that they have learned much from my studies. One teacher mentioned that the problems her preadolescents faced indeed sounded like the lack of sanctioned "rites of passage" that I interpreted from her situation. One of the Anglo males on the Navajo reservation never knew of the research that backed

up his "gut" feelings about his students as independent learners. On the other hand, my probing made him feel guilty that he wasn't teaching enough. Even the new female Navajo teacher felt that she needed to learn more about teaching the young elementary child. Some of the references and resources that I included in my studies were adopted by teachers. Participating students also received a great deal of encouragement, as I always gave copies of my photographs to the teachers. The questions that we asked of students usually helped them reflect on what they were doing. Art teachers later received publicity as other studies of their students' work were published. In the long run, both I and the participating teachers were humbled and enlightened by our Greater Tradition, as new insights evolved in the literature and are negotiated.

In spite of the resistance to this type of research, the quality of perseverance has helped me. My work is only an interpretation and stands to be corrected. For political reasons, such original studies cannot be overly critical, but they can be re-interpreted, as long as the original version is respected for its uniqueness. The quality of listening enables me to find taken-for-granted aspects of folk-teaching. Perseverance enables me to continue. To the newer researcher in art education, I extend the invitation to join me in this lonesome endeavor.

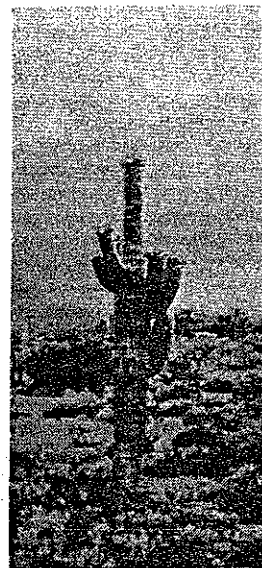
To my colleagues, who are interested in maintaining respect for such folk teachers of all kinds, I offer "The Four Seasons of a Women's Life" written by a Navajo woman. I find it applies to the evolution of a field researcher as well: the age of learning, the age of sharing and teaching, the age of involvement, and the age of wisdom.

**Winter: The Age of Wisdom** It is the highest honor in the tribe. She has earned her right to have authority. She is a disciplinarian, a problem-solver, a story teller and she is a spiritual leader.

**Summer: The Age of Involvement** She now becomes changing woman ready to experience life. She is mysterious, exciting, challenging. She works in the interest of her family and above all, she does the very best for herself. She is highly skillful in art, speech, culinary arts, and spiritual life.

**Fall: Age of Sharing and Teaching** The beloved woman is the first educator of her children. She also helps teach her grandchildren.

**Spring: The Age of Learning** She is taught the ethics of life by her mother and grandmother. She is curious and seeks knowledge.



*Native American Basket Maker*

## 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 Executive Board 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 Women's Caucus 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 recommendations 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.
1. A stamped, self-addressed envelope for the return of all application materials should be included.

### SELECTION PROCESS:

1. A five person Selection Committee select the recipient of the Mary J. Rouse Award. The selection Committee will include, as one of its members, the President-Elect of 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 of the 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 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.

### SEND NOMINATION MATERIALS TO:

**Dr. Sally Hagaman**  
**Perdue University**  
**Creative Arts Building #1**  
**West Lafayette, IN 47907**

### Deadlines:

Nomination materials must be received by **midnight, December 31, 1992** to be considered for the coming year's award.

### 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 J. Jones
5th -	1983	Dr. George Geahigan
6th -	1985	Dr. Enid Zimmerman
7th -	1986	Dr. Judith Koroscik
8th -	1981	Dr. Karen Hamblen
9th -	1989	Dr. Kristin Congdon
10th -	1990	Dr. Linda Ettinger
11th -	1991	Dr. Sally Hagaman
12th -	1992	Dr. Mary Stokrocki



**NAEA WOMEN'S CAUCUS OFFICIAL  
POSITION STATEMENT**  
*(with suggestions for change in italics: May  
1992)*

**Note to readers: please send comments and  
suggestions as to changes and deletions you  
are in favor of or disagree with to editor of  
the REPORT, Kathy Connors.**

Adopted March 25, 1983

The National Art Education Association's Women's Caucus exists to eradicate gender discrimination in all areas of art education and 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 women and men, girls and boys, must have equal freedom and 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 gender attitudes and social patterns. Such practices maintain women in positions of limited power, achievement, and aspiration.

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. Identifying areas of discrimination and implementing solutions are difficult tasks; yet our profession (art education) will be strengthened by the full participation of all talent within its ranks. It is the responsibility of the National Art Education Association's Women's Caucus to remove existing barriers and to establish genuine parity for women art educators within the profession.

*As we work toward goals of equity for women, we also support a viable system which will provide parity for people of color and differently-abled individuals.*

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. Supporting the concept of flexible job arrangements that permit women and men to continue in graduate school and professional service without penalty (*do we have the power to do this - should we consider dropping this item?*)

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

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

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 journal 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

II. The NAEA Women's Caucus recommends that:

Recommendations for the National Art Education Association:

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 the award of SHIP scholarship

5. Supporting the Women's Caucus (*delete - too vague*)

6. 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 (*good idea, but have we done this?*)

7. Arranging for the care of children of male and female members attending sessions at annual meetings (*delete - is complicated and risky in a world filled with so much violence - don't know of any single group that has pulled it off successfully*)

8. 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 (*this needs to be clarified - representatives need to know their responsibilities*)

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 *Women's Caucus REPORT* or other publications or *Journal*

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. Keeping the goals of the ERA resolution alive while working for its future re-introduction and passage and disseminating this information to legislative officers of each state

*delete the above and insert: 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

8. Funding the development of a slide presentation or film on women in art education and making it available to NAEA membership to increase membership awareness and to demonstrate role models to students (*this can be deleted?*)

C. The NAEA Women's Caucus Acts Acting as an

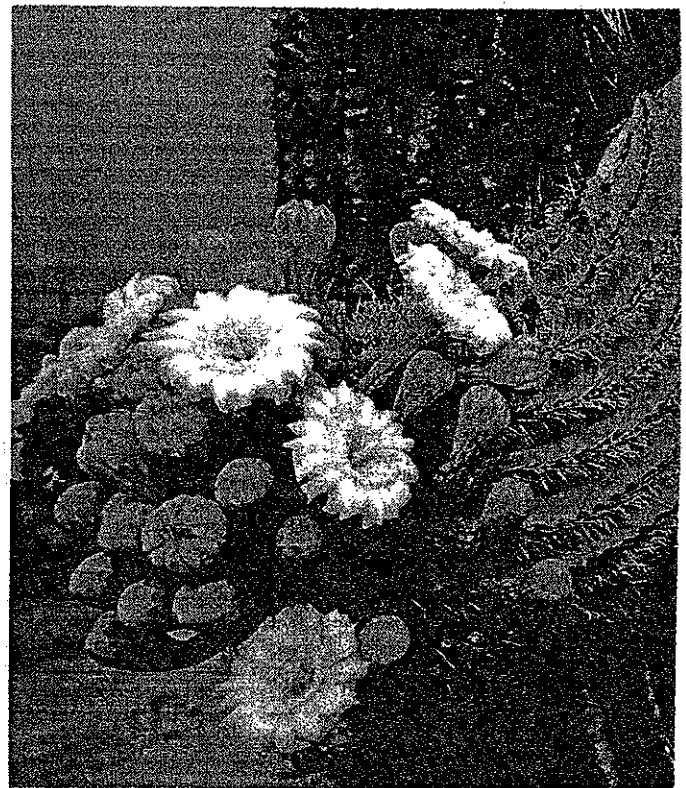
educational agent for positive change by:

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

2. Working to eliminate discriminatory role expectations which direct males or females into specific levels of education institutions (*what does this mean - needs clarification*)

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

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



Arizona  
Saguaro Cactus

## Blazing Trails: New Directions of Women Caucus Art Educators

I would like to invite the NEAE Women's Caucus membership to join us in a slide show celebrating the new directions that Women Art Educators are exploring, at the Chicago Convention this spring.

We realize the wide range of work women are pursuing in the 1990's from publishing to performing art- to traditional crafts and fine art.

Please share your talents with the convention. Send 1-4 slides of your work (include a slide of yourself to make the show more personal) to :

Mrs. Linda Sue Chazin  
1707 Meister Rd.  
Lorain, Ohio 44053  
216-1615

Looking forward to hearing from all of you!



*Amy Snider and Enid Zimmerman  
meet at a sidewalk cafe in Phoenix*



*The Women's Caucus Luncheon  
was a conversational success*



## CALL FOR NOMINATIONS: JUNE KING MC FEE 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:

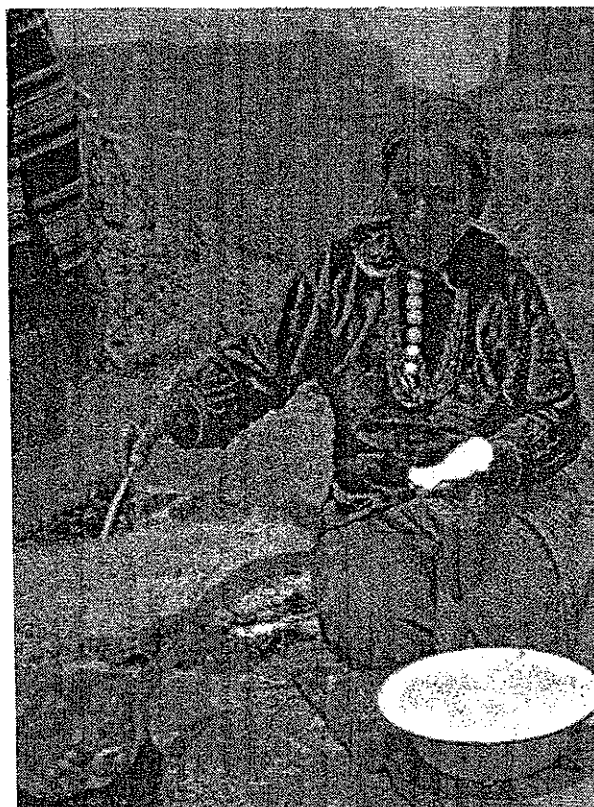
Dr. Jean Rush  
Art Education Department  
Illinois State University  
Normal, IL 61761

### **DEADLINE:**

Postmarked Midnight, Dec. 31, 1992

## **PAST AWARD RECIPIENTS**

1st	1975	Dr. June King McFee
2nd	1976	Dr. Mary J. Rouse
3rd	1977	Dr. Eugenia Oole
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 Efland
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



## BOOK REVIEW

### *Magical Mixtures: Marisol Portrait Sculpture*

by: Nancy Grove

Publisher: Smithsonian Institution Press

Date: 1991

ISBN 1-56098-042-7

Price: \$24.00

*Magical mixtures: Marisol Portrait Sculpture* is the catalog for the pop artist's retrospective exhibit at the National Portrait Gallery, Washington, D.C., April 5 - August 11, 1991. I attended the exhibit which was handsomely installed and extremely popular, judging from the multitude of visitors circulating through the gallery. The works on view were presented in roughly chronological order, beginning with a multiple self-portrait of 1961-62. Three decades of world leaders (de Gaulle, LBJ, British Royal Family, Bishop Tutu), artists (de Kooning, O'Keeffe, Warhol), celebrities (Bob Hope, John Wayne) and self portraits indicated the evolving style, satirical commentary and expressive power of this well-known sculptor.

The catalog provides vivid details that clarify and elucidate the works on display and thus enrich the viewing experience even more. For those who have not seen the exhibit, *Magical Mixtures* offers a compelling introduction to the life work of this unique and fascinating artist.

While often dismissed as merely whimsical, humorous, and witty, Marisol's works are informed by keen insight and biting satire of her unique perspective. Her provocative assemblages help us to see more clearly the personages she represents and often "successfully join a public iconography with an extremely personal statement." (p.32)

Nancy Grove's introduction to Marisol's work establishes an historical context for her emergence as a sculptor in the early 1960's and her evolution since. Grove remarks: "in Marisol's work there is a unique, ongoing dialogue between self and the society." Therefore, the author gives a brief but comprehensive account of the artist's life and the environment in which she flourished, noting significant influences.

The introductory essay, with its chronological examination of Marisol's work, is augmented by 31 black and white illustrations. This section is thought-provoking and lays a solid foundation for better understanding the second half of the catalog: the large, handsome color plates of the sculptures in the exhibition, accompanied by brief (one column) essays. The written passages include descriptions of materials, techniques, colors, etc. used in the sculp-

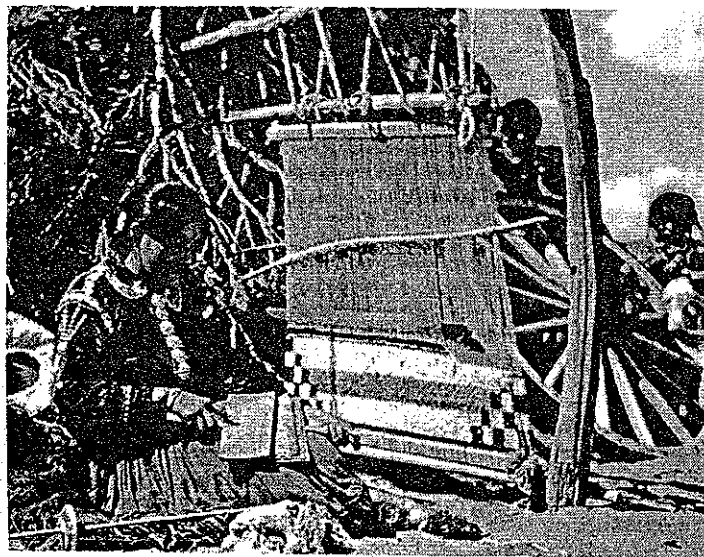
tures, as well as provide historical and stylistic context for particular pieces. Quotes by Marisol and by various critics ensure an intriguing, lively commentary that makes for interesting reading.

The catalog concludes with notes, an index, an extensive bibliography, and a thorough listing of solo and group exhibitions.

For thirty four years, Marisol has been grabbing the viewer's eye and mind in a humorous and haunting manner. a Sculptor, George Segal, states: "Marisol's art has always had wit, but she's dead serious. She brings complexity to her work, which has a sobering gravity. She is an original." This catalog helps to explain why Marisol's work is shocking, complicated, captivating, and creative, and why this woman artist deserves more recognition and further study.



*The Phoenix Bird*



*Navajo Rug Weaver*

**NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS  
1992-93 Executive Board, Coordinators, Representatives**

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**Mary Jane Rouse Award**

Sally Hagaman  
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(317) 494-3058, 448-1271(h)



Women, Art, and Art Education Course

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Heather Anderson  
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1993 Local Conference Chair



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