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FEMINIST ART EDUCATION: DEFINITION, ASSESSMENT
AND APPLICATION TO CONTEMPORARY ART EDUCATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Renee Kunowitz Sandell, B.A., M.A.

* * * * * * *

The Ohio State University
1978

Dr. Kenneth Marantz
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Dr. Johanna De Stefano

Approved By

Kenneth Marantz
Adviser
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"It is the engaged feminist intellect... that can pierce through the cultural-ideological limitations of the time and its specific "professionalism" to reveal biases and inadequacies not merely in the dealing with the question of women, but in the very way of formulating the crucial questions of the discipline as a whole. Thus, the so-called woman question, far from being a minor, peripheral and laughably provincial sub-issue grafted onto a serious, established discipline, can become a catalyst, an intellectual instrument, probing basic and "natural" assumptions, providing a paradigm for other kinds of internal questioning, and in turn providing links with paradigms established by radical approaches in other fields.

--Linda Nochlin (1971)
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The responsibility for any errors remains with me.
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CHAPTER I

INTRODUCTION: THE NEED FOR CRITICAL ANALYSIS, ASSESSMENT AND APPLICATION OF FEMINIST ART EDUCATION

The issues of sex discrimination against women in art and education and of feminist plans to revise those fields, are of both social and academic significance. Critical analysis, assessment and application of feminist, art and educational issues are important to the current theory and practice of the field of art education. This chapter introduces the reader to (1) issues raised by feminism that are applied to the arts and education, (2) a statement of the problem and approach to a critical study of feminist art education and (3) acknowledgment of the need for teacher education curriculum modifications towards recognition of woman's place in art and art education. This discussion will additionally provide a background and rationale for description and prescription of nonsexist changes in art education.

Issues Raised by Feminism That Are Applied To the Arts and Education

During the sixties, a feminist movement, also known as "women's liberation" emerged and strengthened in America. It stirred up controversy by demanding change in sex roles
in professional areas as well as in traditional perceptions of the world. The arts were but one area which promulgated women's liberation doctrines against sex discrimination. These doctrines combined with studies of women and art, instigated definite changes within the art world, perceptions of art history, art itself, and to some extent, the field of art education.

Art historian, Linda Nochlin, one of the first to raise the historical question in 1971, "why have there been no great women artists?", disclosed that:

The fault lies not in our stars, our hormones, our menstrual cycles, or in our empty internal spaces, but in our institutions, and our educations—education understood to include everything that happens to us from the moment we enter, head first, into this world of meaningful symbols, signs, and signals. (p. 25)

Such recognition of woman's limited place in the art world and society set off an alarm which resounded in educational institutions and organizations during the 1970s. Women artists, historians and critics educated themselves as well as the public and the art world. This was first achieved by revealing the existing contemporary and historical inequities of women in the visual arts. The educational impetus was sustained by persistent efforts at creating alternative art institutions which ranged from separate journals and galleries to alternative art schools and courses of study. Thus a kind of feminist art education
emerged, in forms ranging from personal to formal enlightenment. Feminist art education challenged the art institutions, history and educational practices which have restricted women, while providing for new forms of support and respectful entry into the social order for professional women artists and their work.

The issue of sexism, defined by The Barnhart Dictionary of New English Since 1963 as, "discrimination based on a person's sex: sexual prejudice, specifically, discriminatory attitudes and practices against women...," emerged in the field of education as a result of the feminist movement at large accompanied by criticism of existing educational practices. Feminists involved at all levels of education debated issues of sexism with regard to the character and study of individual disciplines as well as the nature of the child and society and the effects of schooling. The issue of sex discrimination involved the psycho-social, political and economic development of all individuals: boys and girls who would grow up to be men and women in polarized social roles. Thus, feminism as an ideology responsive to the psycho-social development and states of women and men, played the role of a condition requiring curricular change in education. Results of feminist educators' efforts have included heightened awareness of sexism in school and society in order to break sexual stereotypes.
This has been achieved through alternative programs and revised curricula which upgrade the images of and opportunities for women and girls.

Though art educators derive their content and goals from the fields of art and education, respectively, art educators and teachers have paid little attention to the general and specific issues of the feminist movement dealt with by each field. While the field of art education strives to achieve a theoretical/practical equilibrium in the operation of its goals and roles via a tri-focus centering on the child, society and subject (Eisner, 1972, p. 58), making the field more accountable and effective, it has not attended to the problems of sexism in school and society. Thus far, it has not fully acknowledged the sexist restrictions which have been reinforced through the practice and history of art. The arts which deal with the affective domain of children's (people's) learning and functioning can be particularly important in liberating stereotyped sex roles by providing girls and boys with limitless possibilities of personal expression and fulfillment as well as comprehension of the arts and society. Thus the field of art education, which instructs all individuals in society regardless of career goals, has an important social role and obligation to all people.
The Problem of Feminist Art Education and an Approach to Its Critical Study

The overall purpose of this investigation is to discover the relationship between the ideational content of "feminist art education" and current thought and practice in art education. The study defines and critiques "feminist art education," which represents attempts at formal education of issues and instructional modes introduced by the women's art movement taking place in institutions of higher education. By means of conceptual analysis of "feminist art education" in order to comprehend this recent educational phenomena in the arts, the study determines its educational validity and feasibility, specifies applicability and states implications with regard to institutional, instructional and curricular changes for the role of art education at the university level with regard to its nonartist-orientation. A "nonsexist" component used in the preparation of art teachers is developed based on a theory of feminist art education.

Before proceeding to more specific questions that are answered and outlining the approach to the study, certain key terms must be defined. The "women's art movement" refers to the ideological unity and organized activity in the 1970s of those women artists, art historians, art critics, and other individuals who identify with, support or promote feminist politics and aesthetics. The term
"women's art movement" is preferable to "feminist art movement" because it provides a wider context for its participants and their contributions as well as the issues surrounding the movement's ideology.

In this study, "feminist art education," an outgrowth of the women's art movement, will refer to instruction and curriculum-orientation in art and feminism in the visual arts, taking place in formal classroom and alternative learning environments. Although "feminist art education" could be broadly defined to include any and all attempts at informally educating about art and feminism, such as the exhibition of women's art works, criticism, etc., these personal and informal attempts will be subsumed and analyzed under the "women's art movement."

The distinction between the terms "art educator" and "art teacher" needs clarification. Though "art educator" could refer to any person who teaches art at any educational level, in this study the term will refer to those persons who theorize about or teach art education at the higher education level, preparing people to teach art in the schools. "Art teacher," the practitioner of art education theory in the schools, refers to any person who teaches art concepts and art history to students in grades kindergarten through twelve. This term could include generalist elementary school teachers who have a limited preparation in art education but incorporate art lessons in their curriculum.
The problem will be delimited as follows. The study of feminist art education will be primarily directed towards an understanding of feminist art issues as well as their instructional implementation in institutions of higher education in the United States. The chronology will be restricted to the past 10 to 15 years during which the feminist art education phenomena began and prospered. The same time period is examined in order to place this art educational development in the context of contemporary art education thought and practice.

The study concentrates on a conceptual and operative understanding of feminist art education. Feminist art education is conceptually, as well as literally, a hybrid between feminism (an ideology) and art education (theory and practice). Its current nature needs critical study. Art education refers to both the educating of artists and educating of people about art and its relationship to society. Feminism applied to art education refers to the process of educating an artist via feminism, or educating about feminism via art. Therefore, the study will seek feminist art education's valid contributions to art and society by responding to a question it asks: has feminist art education consisted of art (aesthetic) education or feminist cultural education, both, or something else? The answer to that query may be found, at least theoretically,
by examining the intersecting areas of the women's art movement, women's studies, and art education. These areas evolve from these universes: feminism, the art world and education (see Figure 1, p. 9).

An in-depth examination of the women's art movement's attempts at effecting cultural change precedes the definition of feminist art education. This is contained in a model "The Women's Art Movement as an Educational Force" (see Figure 2, p. 10), which shows whom and how the women's art movement educates personally (a), informally (b), and formally (c). The ideology of the movement underlies the personal and informal agencies and targets of the movement which have given impetus and substance to an actuality--feminist art education. The movement's ideology and actions have resulted in the implementation of a "formal" feminist art education primarily useful for women artists and art historian/critics.

The assumptions contained in the model show that the educational efforts of the feminist art movement have completely bypassed school children in grades K-12. Based on this observation, we can examine the three basic tenets, stated as hypotheses, of the study. First, art teachers are not currently part of the educational process of the women's art movement, (a+b+c). Second, if the current (subject matter) of formal feminist art education (c) is educationally
Figure 1

Feminist Art Education: Location Within the Universes of Feminism, Education and the Art World
Figure 2

Model of The Women's Art Movement as an Educational Force

Means

- Women artists' organizations, publications & exhibitions
- Revisionist art history

1. Visual Dialogue
- Museum and gallery exhibits
- Confrontation by aesthetic & political issues within art works

2. Written Dialogue
- Publications & criticism on women's art & aesthetics
- Mass media's coverage of art events

- Women's studies university programs
  * Studio
  * Art history
  * Social history of art
  * Other feminist art programs

Target Groups

- Women artists & art historians
- Aesthetic consumers (general public)
  (and)
  (members of) the art community

- Potential members of the art community
- Potential teachers of art

Liberation of (young) society by transmitting androgynous values, concepts & opportunities in the arts
valid and young members of society should be so educated (e), then art teachers should get some understanding and value of feminist art education (d). Finally, feminist art education content, taught by so-trained art teachers (d) would be a more efficient way of educating young members of society (e) than the current educational process of the women's art movement, (a+b+c). These hypotheses point to the need for a study that critically explores the educational efforts of the women's art movement and its ramifications and implications for the field of art education.

Acknowledgement of the Need for Teacher Education
Curriculum Modifications Towards Recognition
of Woman's Place in Art and Art Education

The goals of a socially-responsive, nonsexist art education can be attained by bringing contemporary feminist, art and educational issues into the framework of art education as it is applied to the training of art teachers as well as those already practicing in the field. This is particularly necessary because while the art teacher's (as well as the art educator's) training is similar to that of the artist, she is at the periphery of the professional art community. Additionally, the art teacher is ascribed a weak political position in the American education system, while other "basic" disciplinary areas take precedence over the arts in both curricular emphasis and subject depth. Since art teachers-to-be concentrate their studies in art (studio and
history) and education, feminist issues raised by both fields must be incorporated in art teacher preparation.

Teacher education curriculum modifications towards the recognition of woman's place in art and art education are needed in order to address the issue of sexism in the field. Such a move would remedy current weaknesses in the field. The modifications which focus on the areas of subject, child and society would address these issues:

(1) **Subject.** Art education theory and practice would update itself to include feminist ideas espoused by artists, critics and historians as a contemporary issue in the arts. The political nature of art would be examined as well as the specific issues of sexism. Art teachers would be directed to recognize overt and covert sexism present in the making and marketing of art as well as sexual inequity in the representation of women artists and in the writing of art history. Such awareness should result in counteracting sexist influences on art content in the classroom.

(2) **Child.** Art education theory and practice would examine recent developments and research findings regarding psycho-social sex differences and influences on learning and functioning. Thus, the concept of the child would be updated and revised, while the limiting effects of sextyping of activities and experiences in and outside the classroom would be recognized and avoided.
(3) **Society.** Awareness of feminist issues of art and education in society might help the field operate in a more responsive and socially-responsible context. The realities and results of recent changes in sex roles of men and women would be recognized. The political nature of the school and of the field of art education in the schools would be probed. Art teachers would be directed to examine issues of sexism in education and the resulting barriers to professionalism for women and men in the field. Additionally, the social history of art would be studied: sexism in art works, practices and history (see (1)) which have reinforced inequality of the sexes in society as well as in the subject.

The issues in these three areas merit attention and action from theoreticians and practitioners in art education. A feminist art education-derived "nonsexist" component included in the preparation of art teachers would help sensitize and update some of the field's outmoded conceptions of child development as well as dated social and aesthetic values.

Recently, feminist concerns in art and art education have surfaced for some art educators. This has been reflected in the establishment and growth of the National Art Education Association's Women's Caucus formed in 1974, five years after the initial stages of the women's art movement. A number of published articles on issues of women in art and
education reveal a growing interest in this area. However, even in the instance of an art education journal "devoted entirely to research and theory on male-female differences as they apply to art and art education" (Packard and Zimmerman, 1977, p. 5), the emphasis has actually been directed at issues of professional leadership and children's aesthetic preferences, reflecting a gap in the kinds of issues dealt with by feminist artists and educators. These beginning efforts will require continued impetus and new directions in order to affect changes in the field. Art educator June King McFee (1975) confirmed this notion stating that "actively working on developing an awakened female consciousness ... can lead to a more humane human consciousness for all peoples of the world" (p. 8).

Lawrence Alloway (1976a), contemporary art critic, has stated the timeliness for a general theory of women's art (p. 68). In discussing women's art, he noted the evolution of two approaches: (1) the "polemical-documentary" which recounts sexist biases of male critics, discriminatory practices of art institutions and women artists' humiliations and (2) the "revisionist art history" approach which objectively reanalyzes and reevaluates art history. Having separated what he calls respectively, the accusatory and analytical functions of writing, Alloway attempts to conceptualize the recent phenomena of women's art work and the expressed interest in it.
This study will provide a general theory of feminist art education. Though feminist concerns in art education were first expressed in the accusatory, which parallels Alloway's "polemical-documentary" approach, self-analysis with regard to the women's movement in art is now requisite for the field. In addressing itself to important issues in contemporary art and society, "revisionist art education," operationalized via a "nonsexist" component, could provide future men and women with a fuller opportunity to explore cultural history, concepts and values.

Organization of the Study of Feminist Art Education

Critical examination of feminist art education requires that specific questions be answered with regard to its background, definition, criticism and art educational context. These areas are broken down and explored by chapter. The study is organized in the following manner:

Chapter II discusses the background of this study, providing a concise discussion of previous research that has a significant bearing on the subject of feminist art education. First, writings on feminism and the socialization of women are surveyed. Next, the subject of sexism in education and feminist concerns in education are reviewed. This is followed by an investigation of the issues of the women's art movement, which are categorized as revisionist art history, sexual politics, and feminist aesthetics. Finally,
feminist concerns regarding art education theory and practice are examined.

Chapter III analyzes a model of the women's art movement as an educational force. First, the issues of the making vs. the marketing of art are studied as an ideological background to the personal and informal kinds of education resulting from the movement's influence. Next, theoretical problems of radical ideologies are examined and applied to the women's art movement's processes of personal and informal education. Finally, the existence and substance of the major aesthetic splits of the women's art movement are explored to clarify the evolution and current state of the women's art movement.

The nature of "formal" feminist art education is analyzed in Chapter IV. Feminist art education is defined by a discussion of its emergence as well as course descriptions with regard to scope and variety. Once defined, feminist art education is assessed by content analysis of existing syllabi of women's studies in art and art history course offered in the United States from 1970 to the present. Finally, feminist art education is critically discussed in terms of the evolutionary changes in ideology, methodology and content as well as its psychological, social, aesthetic and educational value.
Chapter V theorizes feminist art education and develops a nonsexist component to be used in the training of art teachers. A rationale for a nonsexist art education is presented. This is followed by curricular guidelines for creation and inclusion of nonsexist art educational content and methodology in the preparation and professional maintenance of art teachers. These guidelines are based on the extrapolation of feminist art education's valid contributions and the needs of contemporary art education.

Finally, summarizing and concluding remarks on feminist art education and its application to the preparation of art teachers are set forth in Chapter VI. The results of the present study are evaluated and implications for further research and practical applications are suggested.

The appendix contains resource materials related to but not necessarily essential to the main body of the dissertation. Resources for nonsexist art education for the teacher are included in Appendix A. Appendix B contains the data sources—course syllabi of women's studies programs in the arts offered in the U.S.A. since 1970.

No single study can deal with all aspects of the subjects of feminism, art and education. This dissertation attempts to make a contribution to the understanding of the problem by concentrating on one aspect: art education programs created in response to the issues of sexism in art and society.
CHAPTER II

SURVEY OF THE LITERATURE: WOMEN, EDUCATION AND ART

The literature relevant to a thorough study of feminism and art is interdisciplinary in nature, and, as far as education in the arts is concerned, varies in quality and emphasis. Beginning with general writings on feminism and the socialization that consider sexism in society, this section examines the areas of sexism in education, sexism in art (issues of the women's art movement), and feminist concerns in art education.

To summarize all the relevant literature is a seemingly impossible task, particularly when one considers the frequency of additions in published works and bibliographies in this area. In this section, an attempt will be made to give an overview of those significantly-related concepts and useful findings towards an ideology of "feminist art education," which will be useful in constructing a theory for nonsexist art education.

Sexism in Society: Feminism and the Socialization of Women

Feminism, "the doctrine of advocating social and political rights of women equal to those of men" (Random
House Dictionary of the English Language) is a socially-responsive ideology. The recent feminist movement which emerged in the sixties, like other movements of "minorities," i.e. blacks, chicanos, and students, was a response to certain deeply felt oppressive conditions in American society. Feminists felt that sexual lines in the United States were more rigid than those associated with race and class differences and were likely to remain that way. The new feminism was specifically oriented towards the illumination and correction of those normative American values rooted in sexism. Sexism is defined by The Barnhart Dictionary of New English Since 1963 as "discrimination based on a person's sex: sexual prejudice, specifically, discriminatory attitudes and practices against women in business, politics, art, etc." The term "sexism" expanded the inadequate application of the general term "discrimination" in relation to women; it referred to the particular kind of oppression that women experience.

Starting from the traditional belief of the difference between the sexes, sexism embodies two core concepts. The first is that men are more important than women.... The second core concept is that women are here for the pleasure and assistance of men. (Freeman, 1975, p. 456)

Additionally, the term "sexism" has been "broadened to describe rigidly prescribed and thereby limiting roles for either sex" (Gough, 1976, p. 7). Feminists pointed out, that sexism was overtly and covertly manifested in all aspects of American life and had a particularly damaging
influence on the psycho-social development and styles of men and women, thereby negatively affecting the quality of American life.

Current sexist beliefs and practices are based on the traditional view of society, that men and women are fundamentally and socially different, with the resulting myth of woman's inferiority. The myth dates back at least to Aristotle, who believed that women was an inferior man (Goldberg, P., 1968, p. 28). In his view, women were not only inferior to men intellectually, but emotionally and morally as well. Since Aristotle placed women in a slave category, the only education desirable for them would be that which would help them better serve their masters.

Plato, Aristotle's teacher, had held a different view of woman's nature. Subscribing to the notion of equality between the sexes, Plato wrote in *The Republic* that:

> Natural gifts are to be found...in both creatures alike; and every occupation is open to both, so far as their natures are concerned... [He concluded that] we shall not have one education for men and another for women, precisely because the nature to be taken in hand is the same. (Lauter and Howe, 1970, p. 293)

Thus, we can see that on the basis of observation and logic, two male philosophers of ancient civilization came to different, contradictory conclusions about woman's nature. Beyond their conflicting conclusions it must be noted that the significance of those conclusions
lies in their application. For beliefs about the nature of woman inevitably control her nurture. A belief in capability will allow that destiny. But the tradition rooted in Aristotle and the Old Testament, rationalized by the Church fathers, and given modern dress by Freud and his followers, settled the question of female inferiority for the next two thousand years. (Lauter and Howe, 1970, p. 294)

This prevailing view was met with some skepticism. One hundred years ago, John Stuart Mill, stated his assumption which was similar to Plato's, e.g., that woman is potentially man's equal. In his book, The Subjection of Women, first published in 1869, he postulated that no one can know the nature of the two sexes, as long as they have only been seen in their present relation to one another.... What is now called the nature of women is an eminently artificial thing--the result of forced repression in some directions, unnatural stimulation in others...no other class of dependents have had their character so entirely distorted from its natural proportions by their relation with their masters.... (Lauter and Howe, 1970, p. 296)

Mill felt that differences in the "nature" or ability between men and women, are learned rather than innate differences. His views correlate with current research and feminist ideology oriented toward change in sexist institutions which socialize women and men.

The feminist perspective has been made explicit by many general works on the subject of women in society. In her classic The Second Sex, Simone de Beauvoir (1952) philosophically explored the sexual, social, biological, historical and cultural aspects of femininity. The First Sex
written by Elizabeth Gould Davis (1971) presents the extremely radical view that women, not men, are "the first sex." She stated that women have made greater contributions to civilization but have been denied due acknowledgment for their valid achievements. Awareness of the underrepresentation of women in the professional world—and the lack of fair access to it—has generated questions around the existing paradigm of the stereotypical sex-role of woman, namely, that woman belongs in the home. The latter traditional view was challenged from various interdisciplinary vantage points: economics (Bird, 1968), sociology (Freedan, 1963; Janeway, 1971; Epstein, 1970; Sullerot, 1971; Rossi, 1964), anthropology (Mead, 1949), psychology (Horney, 1967; Bardwick, 1971), and politics and aesthetics (Woolf, 1957; Firestone, 1970; Millett, 1970; Heilbrun, 1973), all of which further the ideology of the new feminist movement. Though these sources have contributed valuable knowledge and background to the understanding of women and society, a study of the psycho-social sex differences of women as they relate to the socialization of women and men will be more germane to a study concerning education.

There are obvious differences between men and women, yet we "refer to the sexes as opposite rather than different" (Walum, 1977, p. 5). Most obvious are biological
differences, although in recent years, even the physiological determination of both sexes has been questioned and medically altered. Laurel Walum (1977) differentiated between the concepts of sex and gender. Sex, an ascribed status, refers to the biological aspects of a person, while gender, referring to the psychological, social and cultural characteristics, is an achieved status.

People learn what behaviors and attitudes they should have according to their label—male or female. Further, when a male is acting in culturally condoned gender-appropriate ways, he is viewed as masculine, and when a female is acting in gender-appropriate ways, she is seen as feminine. (Walum, 1977, p. 5)

Gender-role socialization has contributed to polarized sex-roles which have been stereotyped, noncreative patterns of behavior for both sexes.

The expectations, rituals and myths pertaining to the "woman's role" or the "man's role" are pervasive, yet they totally ignore the individual person's talents and capabilities. Broverman, et al. (1970), found that sex-role stereotypes remain traditional, among sex, age, marital status and education groups. Commonly shared stereotypes included the characteristics of the male as independent, objective, active, competitive, logical, worldly, decisive, self-confident and capable of leadership. Female characteristics were defined by the relative absence of these traits indicating: dependence, subjectivity, passivity,
noncompetitiveness and lack of ability to think logically. Positively valued traits for the female have centered around warmth and expressiveness.

The relationship of self-concept to differentially valued sex-role stereotypes was first examined by Rosencrantz et al. in a 1968 study. The study employed a questionnaire consisting of 122 bipolar items, to which the responding college students indicated what typical adult males, adult females, and they, themselves, were like. Results of the study showed that there was strong agreement between the sexes, similar differences between the self-concepts of the sexes and more frequent high valuations of stereotypical masculine than feminine characteristics by both sexes. Differentiations between self-concepts and stereotypic concepts of masculinity and femininity, as a function of social desirability, were not found.

Broverman et al. (1970) found that stereotyped sex-roles were pervasive even in the clinical judgments of mental health, indicating a double standard in perceptions of mental health. Actively functioning clinicians were given a sex-role Stereotype Questionnaire consisting of 122 bipolar items with one of three sets of instructions: to describe a healthy, mature, socially competent (a) adult, sex unspecified, (b) a man, or (c) a woman. In the results of the study, the following hypotheses were confirmed. First, that
clinical judgements about the characteristics of healthy individuals differed by the sex of the person judged, and furthermore, that these differences in clinical judgments paralleled stereotypical sex-role differences. Second, the behaviors and characteristics judged healthy for an adult, sex unspecified, which are presumed to reflect an ideal standard of health, resembled behaviors judged healthy for men, but differed from behaviors judged healthy for women. These judgments of health clinicians suggest that women are subject to the double standard since different standards exist for women when seen as adults.

Cultural sex differentiation and conditioning begins at the time of a baby's birth—the typical first question to the new parents is not whether or not the child is healthy, but rather, is it a boy or a girl? Research studies show that there is a cultural preference for male children (Lewis, 1972; Williamson, 1978). This preference has persisted despite recent feminism in the United States. Nancy Williamson has noted that:

Boys are wanted for continuity of the family and its name and perhaps to bring honor to the family by being successful in the long run. Girls are valued more for immediate traits such as loveliness. Men are more likely to prefer boys than women and sometimes women's boy preference can be explained by a desire to please their husbands. (Van Gelder, 1978, p. 44)

Williamson has stated that an exception to the general rule of preference for boys arises in adoption. This may be due
to the reasons surrounding childlessness, and thus the woman is allowed to obtain her sex-preference, as well as the "feeling that people concerned with the risk of adoption find it easier to adopt a girl than a boy...girls are taught to be more obedient, more adaptable, and less disruptive. Girls are less aggressive on average." Williamson has found that this preference for males does not exist in all societies but rather only in those which functionally depend on sex-role stereotypes.

Sex-role stereotypes which teach girls to be passive and boys to be active start early and are dysfunctional to both society and the individual (Guttentag and Bray, 1976). Psychologist Sandra Lipsitz Bem (1975) has stated that

...we need a new standard of psychological health for the sexes, one that removes the burden of stereotype and allows people to feel free to express the best traits of men and women...freeing people from rigid sex roles and allowing them to be androgynous (from "andro" male, and "gyne," female) should make them more flexible in meeting new situations, and less restricted in what they can do and how they can express themselves. (p. 59)

Bem, using her Bem Sex Role Inventory (BSRI) which allows a person to describe him/herself with masculine, feminine or androgynous (using both masculine and feminine) adjectives, has noted that sex typing necessarily restricts behavior and such limitations impede problem solving abilities. According to Bem,

Androgyny...allows an individual to be both independent and tender, assertive and yielding,
masculine and feminine. Thus androgyny greatly expands the range of behavior open to everyone, permitting people to cope more effectively with diverse situations. (Bem, 1975, p. 62)

Sex differences emerge early during the first two years in a child's life. Jerome Kagan (1972), eminent investigator of psychological sex differences, has suggested that some early sex differences "may be biological in origin and lead to slightly different developmental routes for boys and girls" (p. 226). He added that "however, these differences are subtle, not blatant, and the environment has power to modify them" (Kagan, 1972, p. 226). Kagan's statements illuminate the "nature-nurture" controversy, questioning whether sex differences are biologically or environmentally determined. Research on sex-differences in intellectual and creative abilities has, for the most part, contradicted strongly-held beliefs that female inferiority in these realms is biologically-based. For example, after reviewing hundreds of sex difference studies on children, Maccoby and Jacklin (1974b) could only find a few differences in later childhood behavior: males tended to be more aggressive and superior at spatial and mathematical tasks while girls showed earlier verbal facility. Maccoby and Jacklin (1974a) concluded from their extensive sex-difference survey that:

many popular beliefs about the psychological characteristics of the two sexes have little or no basis in fact. Yet people continue to
believe, for example, that girls are more "social" than boys, or suggestible than boys, ignoring the fact that careful observation and measurement show no sex differences. (p. 112)

Although sex-role attitudes influence cognitive functioning, (Maccoby, 1966), cognitively, males and females of all ages are extremely similar. Maccoby and Jacklin (1974b) found no general difference between the sexes in intelligence as measured by tests of ability on motor skills, perceptual performance, and reasoning patterns.

The most conclusive findings in research on sex-differences lies in the area of achievement-motivation which in turn leads to the low (career) aspirations of girls and women. Children of both sexes know their gender label by age three (Kagan, 1969; Levy, 1972). By the preschool years, children know the behavior patterns, play preferences, and psychological characteristics expected of them in terms of their sex recognition (Kohlberg, 1966). As children mature, they act in sex-typed ways which affect their achievement patterns.

Research observations and studies have shown that often the brightest women fail to live up to their intellectual potential and that even those who pursue professional careers rarely achieve eminence (Rossi, 1964). Alice Rossi (1964) noted that the key to the difference between the sexes lies in the kind and degree of independence training the child receives in childhood.
Matina Horner (1969) stated that bright women are caught in a "double bind." They fear intellectual achievement because the anticipation of success is accompanied by negative expectations of loss of femininity or social rejection. Thus Horner concludes that women are motivated to avoid success. This is an ironic contradiction to the fact that girls tend to get better grades in school than boys. Despite that fact, Torrence (1965) found that girls' expectations of success are less than their actual achievement, boys are more realistic and accurate in their self-concept and assessment, and both the sexes judge boys to do better on achievement tasks. Such "prejudice" was confirmed in a study by Philip Goldberg (1968) which showed that college women devalued scholarship when they believed the authors of written works to be female.

There are several theories of sex-role learning which attempt to explain how children perceive and learn appropriate sex-role behavior. These theoretical aspects of sex-role learning are important to examine "since believing the tenets of any one system prescribes the types of interactions with children that could encourage or inhibit sex-role stereotypy" (Guttentag and Bray, 1976, p. 14).

Maccoby and Jacklin (1974a) stated that the three major psychological theories explain that sex-differentiation occurs through these processes: imitation, praise or discouragement, and self-socialization (p. 1). These
explanations parallel the psychoanalytic, social-learning and cognitive-learning models.

Freudian and psychoanalytic concepts have prevailed without criticism. Such concepts hold, in relation to sex-role identity, that the young child initially identifies with the mother. The girl's relationship to the mother is reinforced by qualities of mutual dependency, while the boy gives up his love and wish for possession of his mother in fear of the father's powerful wrath. The boy thus rejects his mother's values and identifies with his father. With these motivations, the primary process of learning one's gender-identity occurs through direct imitation of the appropriate parent. Although the psychoanalytic explanation is not wholly believable (nor proven), it is probable that children are highly likely to incorporate into their behavior what they perceive from available adult role models. The psychoanalytic model, dependent upon the biological-determination of the child (Freud's "anatomy is destiny" notion), contrasts with the other two models.

The social-learning model maintains that socializing agents不同ially reward and punish certain behaviors for girls and boys, by their sex-appropriateness. Parents, teachers and other socializing agents with whom the child is in contact condition the child according to held values. "The concept of masculine and feminine characteristics is
fixed in the parent's mind, the actual child behaviors are compared with those of ideal sex-role models" (Guttentag and Bray, 1976, p. 15).

Unlike the social-learning model, the cognitive-development theory maintains that sex-role identity is as much a part of the internal cognitive development as is gender identity. Lawrence Kohlberg (1966) held that a child's gender identity and sexuality are not directly taught by agents of socialization, but rather the child categorizes himself as male or female. This occurrence accompanies the process of language acquisition, between the ages of eighteen months and three years. After self-categorization, the child similarly proceeds to categorize the rest of the world by sex. This cognitive process is reinforced through the interactional messages with the environment that have been thus sex-typed, and thus contributes to the child's cognitive framework.

None of these models can wholly account for the acquisition of sex-role stereotypes, but the mechanisms that they each employ—imitation, positive/negative reinforcement and cognitive development—all contribute to the process of learning and accepting sex-types roles. The sociopsychological state of the child, with its social and cultural influences accompanied by normative values, can be examined to further our understanding of how sex-role
stereotypes are introduced and reinforced. Sex differences in the socialization practices of parents (via their attitudes and actions) as well as other socializing agents (the school) and objects (toys, books, and television) contribute to the young child's acquisition and adoption of sex roles.

Parents play a primary role in the early socialization of the child. This is borne out in parental expectations as well as names, behavioral interactions, clothing, toys, furniture, etc., accorded to the child. The most obvious parental socialization is given through positive and/or negative reinforcement. Maccoby and Jacklin (1974a) found that parents generally treat both sexes similarly. However, they tend to give more directive responses to boys than girls. Many parents reinforce gender identity by giving children sex-typed toys and encouraging sex-appropriate activities and behaviors. Girls are encouraged to play with dolls and engage in quiet activities like playing house, which may account for girls dependency and early verbal facility. Boys, on the other hand, are given trucks and guns that encourage "rough" activities which perhaps foster their aggressiveness and competitive natures. Parents tend to tolerate girls wearing boys apparel and playing in male-sex-appropriate ways, but not the reverse (Guttentag and Bray, 1976, p. 17). Parents who are uncritical in their choice of sex-typed toys and activities tend to reinforce stereotypes.
The young child is also socialized by the values portrayed in children's artifacts and the mass media: toys, picture books and television. In children's picture books, males are much more prominent than girls, both as humans and animals (Weitzman et al., 1972). Furthermore, activities are depicted by sex-types: males are active, females are passive. Images of the adult world are also differentially portrayed by sex-role stereotypes. Such presentation of adult roles indicates to children what they might expect themselves to grow up to be: "Girls can expect to grow up and become wives and mothers and boys can grow up to do whatever they choose" (Walum, 1977, pp. 47-8). This expectation is reinforced by children's television programs, cartoons and commercials, as well as in sex-appropriate toys for children.

This early socialization of children in terms of their sex-differentiation may have dire consequences for the developing child. "Neither gender is presented with realistic options: both are proferred limited and limiting choices" (Walum, 1977, p. 51). Girls are taught to limit their aspirations, and thus they need not develop their talents and abilities. Boys are taught to aspire to be successful, which is defined by their achievement of power, prestige and wealth. Psychologist Herb Goldberg (1976) has pointed out that the male has paid a heavy price for his
masculine "privilege" and power:

Because feelings are not permitted free expression the male lives in constant reaction against himself. What is on the outside is a facade, a defense AGAINST what he REALLY is on the inside.... The male has become anesthetized and robotized because he has been heavily socialized to repress and deny almost the total range of his emotions and human needs in order that he can perform in the acceptable "masculine" way. (bookjacket)

The process of sex-differentiation which affects children from birth to school age, indicates not only what is expected of them by sex. Additionally, it does not indicate what expectations each child will be unable to fulfill and how to deal with his/her failures.

**Sexism in Education: Feminist Concerns in Education**

Sexism, the maintenance of sex-role stereotyping is reinforced through the school, the formal and compulsory agency by which children are socialized into society. Sex-role stereotypes are overtly and covertly prevalent in teachers' attitudes and behaviors towards their students, curriculum materials and finally, by the school's own organization. With an awareness of sexism in education, some feminists educators have taken action to eliminate sexist practices in the schools and reeducate women and men through the vehicle of women's studies.

There is much evidence that teachers treat the sexes differentially in the classroom (Torrance, 1965). Teachers,
like parents prefer boys to girls (Guttentag and Bray, 1976, p. 23). Boys tend to receive more disciplinary action and praise than girls. Students are needlessly segregated by sex in activities and directions. Boys are expected to be rougher than girls, while girls are expected to be more obedient and passive in their learning and behavior. Girls are given tasks such as dusting or watering plants, while boys are asked to help move furniture, and help with bigger classroom chores.

The formal school curriculum is the means by which the goals of education are carried out. Laurie Olsen Johnson (1974) has stated that

one of the major accepted goals of education is to put all children in complete possession of their abilities and talents, to develop these to their fullest potential and to instill in them a recognition of the dignity and worth of each individual. A curriculum is designed with this goal in mind and in an attempt to prepare children effectively for their later life roles. (p. 2)

Despite such an ideal, the school curriculum imposes sexist biases through its materials (books, study problems, visual aids); these reinforce sex-typing as they purport to teach subject matter (Simpson, 1978). Many curricular materials needlessly present limiting sex roles which foster goal-orientation in boys and role-orientation in girls. School readers reveal the same sterotypical trends which have already been discussed with regard to the picture books of young children (Stewig and Higgs, 1973). Subjects such as
math, which are supposedly objective in nature, show the same biases. Females are underrepresented in math texts and when they are, they are depicted performing in passive "feminine" activities such as cooking, sewing, teaching and housekeeping. In contrast, boys are portrayed actively involved in problem-solving situations such as sports, building, yard or farm work, etc. Furthermore, certain subjects themselves, such as English and art, are viewed as feminine, while math and science are viewed as masculine-appropriate disciplines. In every subject, from reading to physical education, sextyping reinforces children's already established gender-definitions. Furthermore, Florence Howe (1971b) has noted that in junior high schools, sexual stereotyping becomes even more overt since curricular sex-typing...is extended to such "shop" subjects as cooking and sewing, on the one hand, and metal- and woodworking, printing, ceramics, on the other. In vocational high schools, the stereotyping becomes outright channeling. (p. 81)

In the traditional high school, the guidance counselor may be a major source of channeling the male or female student respectively, into a serious career or a temporary course of study prior to marriage and occupation as housewife.

The "hidden curriculum" is one of the strongest messages outlining proper sex-role behavior. Patricia Cayo Sexton (1969) has observed that schools themselves, as a microcosm of society, are "feminizing institutions." She
noted that the elementary school system emasculates boys, by encouraging passive behavior and learning through its curriculum and instruction:

Boys and the schools seem locked in a deadly and ancient conflict that may eventually inflict mortal wounds on both.... The problem is not just that the teachers are too often women. It is that the school is too much a woman's world, governed by women's rules and standards. The school code is that of propriety, obedience, decorum, cleanliness, physical and, too often, mental passivity. (Sexton, 1965, p. 57)

Betty Levy (1972) has noted that if the feminizing influences of the school are not "good preparation for manhood," by implication, the schools' "feminization" or "domestication" training is good preparation for "real womanhood." The fact that girls are being doubly trained--at home and at school--to be docile and conforming is not of concern. What is of concern is that boys might be treated badly in school, that is, "like girls." (p. 10)

Additionally,

the fact that the school is an institution demands conformity and obedience for both sexes is not discussed. The fact that most schools are oppressive places for most children is not noted. Rather, female teachers are labelled the enemy in the destruction of male minds. (p. 10)

Levy (1972) cited two sources of evidence supporting the "inappropriate treatment of boys" hypothesis: first, research which claims that children perceive the school as a "feminine" setting and second, studies which show female teachers' discrimination against boys through harsher punishment and the encouragement of boys to be less active in the
classroom. Levy (1972) noted psychologist Judith Bardwick's speculation that

a boy learns in school that he can get attention and respect for non-conforming behavior, both from his teacher and his peers. Thus, teacher criticism a seemingly negative response, may actually lead boys towards greater independence, autonomy, and activity." (p. 12)

One proposed solution to the "feminization" of boys in schools is to increase the number of male teachers in the primary grades. Research studies on teacher effectiveness by sex have not supported Sexton's thesis (Brophy and Good, 1973).

Laurel Walum's (1977) analysis of the male school experience concluded that boys tend to experience their early years of schooling as difficult. If they remain in school, however, their academic performance tends to improve and their career goals enlarge. Once in high school, the pressure to perform athletically provides the skillful athlete with prestige and the potential for upward mobility; for the boy uninterested in competitive sports, the challenge is how to earn the respect of self and others and accomplish the transition from boyhood to manhood. (p. 63)

The female school experience, by contrast, is more comfortable. The normative values of sex-appropriate behaviors learned at home, are reinforced by the school environment. "Girls are reinforced for silence, for neatness, for conformity--and in this dispensation of rewards, the process of learning is thwarted" (Frazier and Sadker, 1973, p. 95). Reinforcement of docility that girls have already learned
in the home, "prepare" the girl for the future discrimina-
tion she will face.

One other way by which stereotyped sex-roles are rein-
forced is in the hierarchical structure of the school's
administration. Even if the elementary school is perceived
as "woman's domain," the positions of leadership are held
by men. Seventy-eight percent of elementary school princi-
pals are men, whereas 88 percent of all elementary school
teachers are women (Frazier and Sadker, 1973, p. 97). It
is highly likely that children note the imbalance in the
school's power structure, seeing that woman's place, in
education as in other professional areas, is not at the top.
This imbalance of power is present at all levels of educa-
tion especially at the university (Astin, 1978).

Feminist reassessment of educational practices with
regard to sex conditioning has led to many publications on
the issues of sexism as well as some experimental programs
and curricular materials designed for nonsexist education
(Olsen, L., 1974; Greenleaf, 1972). The Women's Action
Alliance developed a nonsexist early childhood program. The
program's goals were:

to present men and women in a nurturing role so
that children understand parenting as a shared
responsibility; to show women and men performing
a wide variety of jobs so that children under-
stand that people are free to choose work from
an enormous variety of options unhampered by sex
typing; to encourage girls as well as boys to
engage in active play and to encourage boys as
well as girls to enjoy quiet play; to help boys and girls respect each other so that they can be friends throughout childhood and into adulthood; to encourage boys and girls to develop and be able to express a full range of emotions; to encourage the full physical development of all children; to present a more realistic (and therefore exciting) view of the world to children; [and] to present a more open view of the family. (Sprung, 1975, pp. 1-3)

The program was field tested from September 1973 to April 1974; it involved all adults affecting the children's lives--teachers, administrators, aides, parents and support staff of each preschool center, and utilized specially-selected and created nonsexist curriculum materials. The program included nonsexist instruction of these concepts--Families, Jobs People Do, The Human Body, Homemaking and Sports--to achieve its goals. One major result of the study was increased parental awareness of sexism in society and its negative effects on children.

Another experiment was a six-week intervention study for children at the kindergarten, fifth-grade, and ninth-grade levels (Guttentag and Bray, 1976). It was designed to determine whether schools could modify sex-role stereotypes through a specially-designed curriculum. Prior to the experiment, children at all ages, regardless of socio-economic class or maternal employment, were found to be stereotyped in their views of the sexes. At the end of the study, it was found that the kindergarteners, primarily the girls, had broadened their understanding of occupational
possibilities for men and women. The fifth graders showed little change, but the ninth graders were the most sensitive to the program. Though there were differences among the classrooms and boy/girl reactions, girls changed their views on personality characteristics, activities, and occupational possibilities. On the other hand, most boys' views stayed the same or tended to become more stereotypic, in all but one classroom which had a very enthusiastic and effective teacher (Simpson, 1978).

These programs, and similar ones being conducted at all educational levels, show that with concentrated effort and the development of new curricular materials and approaches, sexist influences can be countered, or at least examined for their persistence in belief systems. In 1974, Girard experimentally explored how schools fail women, probing the changes feminist women perceived necessary to promote the development of woman's potential, as an "initial articulation of a feminist ideology for women's education." In their report Opportunities for Women in Higher Education, the Carnegie Commission on Higher Education (1973) described the current participation and future prospects of women, indicating that educational institutions must attend to the needs for broader options and greater freedom of choice in order for women to make maximum use of their abilities.

In the late sixties and early seventies, increased awareness of sexism on college campuses and the need to
promote professionalism and support-systems for women, led to the establishment of women's studies courses and programs across the United States (Robinson, 1973). These programs were founded on the growing belief that "women's place is in the curriculum" (Trecker, 1971; Howe, 1973a) and that traditional disciplines should be reexamined and even expanded from a woman's perspective (Benson, 1972). These courses and programs attempt to incorporate a multidisciplinary approach "in search of the female principle that has been read out of history and the dominant culture in the West because women as a class are supposedly anti-rational" (Tobias, 1972, p. 260).

Florence Howe (1973c), regarded by many as the mother of women's studies, described the five goals of women's studies courses and programs upon which we may build a curriculum for women, that

1) compensates for prior deprivation; 2) allows us to raise the consciousness of many women; 3) encourages the production of useful research; 4) aims to restore the lost culture and history of women; and 5) actively works towards social change. (p. 102)

Sheila Tobias (1972) has noted, however, that "for cultural criticism to have an impact, it presumes that the student has already had a fair dosage of cultural history as taught in the traditional manner" (p. 260).

Patricia Minuchin (1972) has indicated the following specific needs in "the schooling of tomorrow's women": (1)
the minimization of stereotypes; (2) exposure to experiences, ideas and models; (3) skill development for choice, problem solving and evaluation; and (4) self-differentiation and self-knowledge (pp. 199-207). She emphasized these areas for females since the psychosocial development of women reflect these deficiencies. It appears that men have naturally developed skills in the last three areas, in and out of the school. However, when nonsexist education teaches girls to be more assertive (not aggressive), boys may develop skills to better express their emotions and sensitive responses to aspects of life which they, through their own stereotypes, have been deprived.

Florence Howe (1973b) stated that although the women's movement has, from the first, been a teaching movement, it must strive to affect the schools. She has placed top priority on teacher education, seeing teachers as the significant people, the crucial agents for change (Howe, 1973b, pp. 47-48). McCune, Matthews and Earle (1977) have taken this notion as an imperative:

With the passage of Title IX of the 1972 Educational Amendments, the elimination of sex discrimination and sex-role stereotyping became not only a matter of sound educational policy and practice, but also a matter of compliance with federal law. Institutions that train education personnel shoulder a double burden under this law: They must not only assure their own compliance with Title IX, but they must also prepare students to provide the leadership and technical capability necessary for the implementation of Title IX and the attainment of sexual equality. (p. 24)
The authors stated four sets of evidence of discrimination in institutions of higher education which have thus far functioned to impede nonsexist teacher education.

...[1] teacher education has functioned to model and perpetuate stereotyped expectations and roles rather than to assume leadership for educational change...; [2] In the matter of curriculum, more than 5,000 courses in women's studies were offered in institutions of higher education in 1975, yet survey indicated that only 184 courses—offered 94 institutions—relating to women's studies on sex-role stereotyping could be identified in schools or departments of education from 1973 to 1975...; [3] In research and development, institutions of higher education frequently operate apart from practitioners, and their research and development often reflect this isolation. A review of the content of doctoral dissertation titles in the field of education reveal that 52 dissertations completed in 1975-6 dealt with issues related to sex-role stereotyping, whereas 96 such dissertations were carried out in the field of psychology...; Finally, [4] education faculties, like all groups in our society, have been socialized both personally and professionally on the basis of sexist assumptions and values. (McCune et al., 1977, pp. 24-25)

McCune, Matthews and Earle (1977) stated that the attainment of nonsexist teacher education will require working towards the following set of clearly stated goals:

1) To instruct students in how cultural and sexual identities influence the growth and development of individuals; 2) to give students a basis for appreciation of multicultural identity and diversity as factors to be considered in the organization of educational institutions and services; 3) to elucidate the general principles relating to educational equity and the specific issues of sex-role stereotyping and sex discrimination in education; 4) to clarify the specific requirements of the Title IX regulation and other federal and state nondiscrimination laws; 5) to provide students with the knowledge and skills for the identification and
correction of discriminatory policies, practices, and programs; [and] 6) to extend curriculum into areas such as nonsexist, interpersonal relationship skills; nonracist, nonsexist curriculum development; equal employment personnel management; and development and implementation strategies and technology for achieving equity in education.

(p. 25)

Additionally, these goals can be attained by administrators (i.e., Deans of Education) and organizations (i.e., National and Regional Accreditation, Federal and State Education Agencies), who move to take related actions.

Sexism in Art: Issues of the Women's Art Movement*

The issue of sexism in society has also been explored in relation to art. The notable absence of women in the visual arts, that "over the years our modern civilization has produced, at best, a 'woman of the century' and little more" (Rosenberg and Fliegel, 1965, p. 253), was challenged by art critics, historians and artists in the 1970s. These members of the women's art movement have pointed out that women have indeed contributed to artistic heritage but that their achievements have been limited by skills, media and exposure, such as that of the crafts which emerged from the convent and home environment. Women artists' limited success and prestige in their past and present worlds have

*Some of the material introduced in this section will be further expanded in Chapter III "An Analysis of the Women's Movement as an Educational Force."
been due to restrictions imposed up on them by prevailing social/historical conditions, the lack of recognition by art historians and educational institutions and finally, by the inadequacy of traditional art standards. Thus, issues of the women's art movement centered around the notions of needed-revisions in art history, the sexual politics of various art institutions' policies and practices, and finally, specifically-female aesthetics.

Revisionist Art History

Probing history to study women's lack of achievement in the arts, art historian Linda Nochlin (1971) questioned "why have there been no great women artists?" In her scholarly investigation she found that women artists of the nineteenth century have not achieved greatness, not because of their lack of genius, but rather because they have been conditioned to be inferior (or at least, not great) artists. She blamed unfair institutional and education practices for impeding women's access to art training and professional aspirations:

> to be deprived of this ultimate state of training [access to the nude model available to men, and a necessary part of training to become a "history" painter] meant to be deprived of the possibility of creating major art. (Nochlin, 1971, p. 24)

Nochlin has noted that most of the successful women artists of the past had artist-fathers, who must have served as either teachers or at least role models. Nochlin (1974)
dispelled the appropriateness of the "genius" notion for women, hypothesizing that a woman born with the potential of a Picasso, would be more likely, under the prevailing social conditions, to become a wife and mother than a successful artist (p. 82).

Cindy Nemser (1973b), a self-proclaimed feminist art critic, has stated that women artists of the twentieth century have achieved greatness by triumphing over their cultural condition. Nemser (1975) published interviews with twelve well-known women artists in order to help these artists attain visibility and recognition as professional women artists, as well as point out the sexism they have had to overcome. Nemser has revealed the greatness of women artists frequently at the expense of their art by her inadequate emphasis on the art works (Duncan, 1975).

Lucy Lippard updated the problem of artists' visibility as opposed to "greatness" in the art world by expounding upon the difficulty of criticism of women's art with regard to aesthetics as well as professionalism. Since,

much of women's art [is] forged in isolation, [it] is deprived not only of a historical context, but also of that dialogue with other recent art that makes it possible to categorize or discuss in regard to public interrelationships, aesthetic or professional. (Lippard, 1976a, p. 5)

Echoing this issue, art historian Therese Schwartz (1972b) asked "if de Kooning is an old master, what is Georgia O'Keeffe" (p. 12)?
Women artists, art critics and historians not only scrutinized their professional stances and opportunities, but proceeded to study and revive the lost histories of past women artists and their works (Tufts, 1974; Peterson and Wilson, 1976; Munsterberg, 1975; Harris and Nochlin, 1977). Additionally, they sought the origins of women's societal restrictions, evidenced in iconographic roles of women as portrayed in art works throughout history. These images, which range from the veneration of woman as fertility symbol and religious madonna to negative images of woman as sex object and temptress (Hess and Nochlin, 1972), have reinforced the stereotypes confining women's roles in society and art. Carol Duncan (1973) has examined nineteenth and twentieth century art and found that the qualities of male virility and dominance pervade the works and the art market, itself, making an appeal to the male, upper-class, art collectors. She stated that in works containing nameless, lower-class women and a purely physical approach to them "the naked fact of male domination is sanctified in the ritual of high culture" (Duncan, 1973, p. 39).

Despite the "macho" tendencies within the art world, be it by artist, historian or patron, stands the paradoxical notion that the status of art in our society closely parallels the status of women.... Like women, the arts are simultaneously cherished for their purifying, uplifting value even as they are
regarded as frivolous and a luxury in the larger scheme. (Garrard, 1976, p. 324)

June Wayne (1973) has pointed out the "demonic myth" which likens the position of the artist to the double standard contained in the feminine mystique (p. 42). She viewed the artist as a biologically-determined being who is emotional and dependent on critics and dealers. Because the male artist is camouflaged by the demonic myth through his choice of a compensatory "macho" image, women artists are further penalized in this system. Garrard (1976) stated the need for "art itself [to] become more important in our national life--but not as entertainment, ornament, or frill...art has suffered from its association with stereotypical feminity, just as women have suffered with the same identification" (p. 329). Garrard (1976) hypothesized that with the recent women's art movement, this feminized view of art may be diminished:

As women artists become more prominent, they present paradoxically, a less feminized image for the profession than men, because becoming a serious artist is for a woman (with her housewife/amateur trappings) a step into professionalism rather than out of it. (p. 329)

Finally, the issues raised by revisionist art historians have called for new approaches in the education of art. Six practical approaches to the study of women in the visual art offered by Bonnie Woods (1973-74), incorporate many of the aforementioned issues. The suggested courses of study
encompass (1) the study of great women artists; (2) the study of historiography—why women were written out of art history; (3) the historical study of women as subjects of art—or objects of the art market; (4) an examination of the sociological and institutional limitations forced upon women; (5) an examination of the specific nature of women's art; and (6) a combined course in art history and studio emphasis to explore women's art making. Woods (1973-74) has offered these new approaches, as creative solutions to failures in academic art history programs, the result of which must be "an educated radicalization of art history and a realization of woman's place in it" (p. 217).

Sexual Politics in Art

Sexual politics in art is an issue that pertains to the problems of women artists in the art world, women art students, poor attitudes regarding their professional aspirations and discrimination in academia. Sexual politics, in the form of discriminatory practices against women artists were exposed in the writings of Lucy Lippard (1971) and Elizabeth C. Baker (1971). They revealed the then-current plight of the woman artist with regard to denied opportunities in galleries, museums, art schools and jobs. Baker (1971) divided the problems of the woman artist into three categories: (1) preparing to be an artist, (2) earning a living and (3) gaining recognition. Baker noted that
although preparing to be an artist is no longer a big problem since "art schools everywhere are more than half full of girls" (pp. 47-48), the last two problems are more serious issues for the female than male artist.

Baker's claim is somewhat refuted by Barbara Reuter's (1974) doctoral study, *The Career Development of the Professional Female Artist Compared to That of the Male*, in which she examined the origins, education and careers of equal numbers of successful male and female artists. Her results showed few differences between the career development of the sexes. However, Baker's claim is supported by data which suggests that "more women than men are interested in art at the undergraduate level, but more men than women formalize their interests into advanced training" (Whitesel, 1975b, p. 22). Lita Whitesel (1975a), in her assessment of career commitments of women are students, using a career commitment scale, noted that although

nearly all (96.9%) of [the] women claimed that it was important that they be artists, the need for more effective preparation to achieve their desired goals is implied by lack of specific plans for financial support expressed by over half of the total sample and the anticipation of sex-role conflicts expressed by nearly half. (p. 52)

Whitesel (1975b) stated that women art students commitments may be strengthened when women art students "see evidence that members of their same-sex successfully make, exhibit and teach art" (p. 24).
Unfortunately, thus far there has been evidence indicating the contrary. Lippard (1971) and Baker (1971) have documented that the records of group and single art exhibitions in major museums of art made by women is miniscule compared to the representation of men's art. The Tamarind Lithography Workshop in Los Angeles conducted a study of press reviews of exhibitions by sex and found the same discrepancy against women artists (Wayne, 1972). Since the exhibition record and reviews of those exhibitions strongly contribute to the professional development and mobility of an artist, these studies have shown some of the handicaps women artists face if they wish to change their status from amateur to professional.

One of the most frequent and stable means for financial and self-support for artists is college art teaching. Evidence from research studies on women in art academia support the thesis of discriminatory sexual politics at the university level coupled with the handicaps mentioned thus far (Harris, 1973; Packard, 1977). Barbara E. White and Leon White conducted a survey for the Women's Caucus of the College Art Association in 1973 to determine the status of women teaching in the areas of studio art and art history at 164 college and university art departments. They found that

women represent about 21% of the total art faculty at all levels combined. Broken down according to
women's rank and tenure, the higher, the fewer relationship builds a sharp pyramid. Women comprise 26% of the nontenured teachers and about 15% of the tenured group. Women hold about 14% of the departmental chairs and about 12% of the full professorships... in the most esteemed Ph.D.-granting departments...women are 16% of the faculty, 9% of the full professors, and occupy 0% of the departmental chairs. (White and White, 1976, p. 341)

This study and other evidence led Sandra Packard (1977) to the following observation:

Women are not fairly represented on art studio, art education or art history faculties, nor do they receive equal pay or promotion. With the current trend towards fewer women art faculty and lower faculty rank women who do aspire to college teaching can expect to work harder than their male counterparts, acquire fewer credentials, receive fewer job offers and once employed, receive less pay and take longer to rise in rank. A very tiny percentage of women can realistically hope to become art administrators. (pp. 43-44)

Packard (1977) concluded that the future for women art faculty does not look overly hopeful. Present discrimination, a shrinking job market and a time of financial entrenchment in institutions of higher education will probably mean smaller salary gains and fewer jobs for everyone, particularly women.... The one positive factor lies in the women themselves; in their increasing ability and willingness to utilize legislative action, group power and personal fortitude to achieve their equal share of the pie. (p. 47)

Female Aesthetics

Another result of the women's art movement was the re-examination of women's aesthetics. The traditional question--are men's and women's art different?--was discussed
again, but with adequate samples of women's art for the first time (Alloway, 1976a). In search of a feminist aesthetic, the issues of "female", "feminine" and "feminist" imagery were examined and debated by members of the art community.

Some women artists such as Judy Chicago and Miriam Schapiro argued for "central imagery" as a theoretical construct in women's art. They found persistence of "central core imagery," what they called the "cunt" image, in the works of artists such as Georgia O'Keeffe (Alloway, 1976a, p. 70). Schapiro and Chicago assumed that women artists' "femaleness shapes both the form and content of their work" (Alloway, 1976a, p. 70). For Miriam Schapiro,

the "central core image" has greater significance that [she and Chicago had previously]...realized. ... It is not so much the importance of the ovoid or circular form but more the use of an acceptable, available form to stand in for covert female meaning—meaning which would not be acceptable in the culture. The education of women for natural defeatism would militate against the celebration of women's fantasies of assertion and power in painting and sculpture. This, therefore, is the real meaning that would have to be hidden in the work. Criticism of the social structure would be another meaning that an artist might want to hide. ("More on Women's Art," p. 19)

Other artists and critics have argued that women's social experience dictates the form and content of their art (Lippard, 1973). Women artists such as Sylvia Sleigh, May Stevens and Judith Bernstein have been concerned with the visual imagery of the male nude and its political
implications. Other women artists have utilized craft techniques such as sewing, weaving and knotting fibers, [which] comprise another important sub-category within the broad effort to isolate female form-characteristics. Such techniques are in broad use among men and women at present but can be programmatically associated with women because of their traditional domestic applications. (Alloway, 1976a, p. 70)

Alloway (1976a) noted, however, that if today there is a female penchant for crafts, it would seem to be on this conscious basis, as an iconography in which process acts significantly, not because there is an instinctual female urge to craft. In fact craft techniques, as practiced by today's artists, signify primitivism more than utility. There is a strong pastoral, anti-consumer undercurrent to craft in those forms in which it interpenetrates with sculpture or painting.... A recent plethora of soft sculpture, fetishes and simulated shelters is generationally rather than sexually attributable. Such work is largely produced by young artists motivated by an optimistic belief in a non-specialized technology and a primitivist ideal that we can live on our own personal resources. (p. 70)

Artists such as Pat Mainardi (1972a) have argued against limiting the form and content of women's art by categorizing labels employed by critics. Cindy Nemser (1973b) supported this view by showing that critics have attributed masculine and feminine characteristics to women's art in an attempt to describe it. Critics have restricted the view of the woman artist as a nurturing rather than creative artist, an emulator of men's art, and finally, as a muse fostering men's creativity in art (Nemser, 1973b). Nemser (1972), however, has limited the scope of women's art
by her valuation of "feminist art," which is political and thus valid, over "feminine art," which she states is philosophically undesirable.

Judy Chicago, feminist artist, concluded in her autobiographical work Through the Flower, My Struggle as a Woman Artist (1975) that "women's work had to be seen in its own context or it would be diminished" (p. 191). However, Alloway (1976b) felt that "women artists were underdiscussed by male critics and inadequately discussed by many women critics" p. 23). Alloway (1975) saw ensuing problems for the art critic since, "the revolutionary factor [in women's art] is not a style, but the identity, cultural and individual, of the artists themselves" (p. 268). He cited further, that with regard to women's art,

the problem is a fundamental one. At the start of the 70's one assumed that women's art had no specific feminine properties and that to attribute them was a discriminatory act. Now, however, intrinsic feminine characteristics are being sought by the women themselves for the purpose of self-definition.... (Alloway, 1975, p. 270)

Lucy Lippard (1976a), supportive of self-definition and political unity for protection against the art world, advocated:

a separatist art world for the time being---separate women's schools, galleries, museums---until we reach the point when women are as at home in the world as men are.... [There is] no reason why strong women artists cannot emerge from a feminist community to operate in both spheres, why they cannot, in fact, form a Triadecitic between the female world, the art world and the real world. (p. 5)
Francine du Plessix Gray's (1977) literary review of "Women Writing About Women's Art" led her to conclude that

[women] artists' segregationism will...be justified if it can die, like a phoenix, to give birth to a radically nonsexist study of art, removing once and for all the need for any feminist books, periodicals or exhibitions.

(p. 18)

Sexism in Art Education: Feminist Concerns in Art Education

Despite the many issues raised by feminists in art and education, the field of art education has been slow to move to take similar actions, particularly with regard to research. Several art educators have called for the awareness of the issue of sexism in art and education (Snyder-Ott, 1974; Bastian, 1975; Dobbs, 1975) but most research and scholarly writing has been concentrated on issues of leadership.

Women's views presented as "Issues in Art Education" in a special women's edition of Art Education (December, 1974) were concerned with (1) personal growth, related to the study of the early socialization patterns for females in our society and (2) professional growth for women (Acuff and Packard, 1974). Questions in need of investigation and/or strategies for change were divided into these three areas: (1) professional career education; (2) employment practices and (3) professional advancement and social conditions in academic life. In the following year, June
King McFee (1975) stated from her personal and professional perspective that:

Our greatest need is to see ourselves and all people as people with far more potentials for development in far more different ways than our stereotypes would allow.... To be full persons, we don't need to have the male goal as our goal—but as people, find what is our most natural way to define our individuality. What this means... is a redefinition of the nature of what society can be. It is the fear of this in ourselves and in society at large that keeps us back. But of all the single factors that could make world systems work more efficiently in this limited resource/space capsule we live on is to change the status of women world-wide.... Coupled with more intellectually and creatively productive women we could double our potential to solve our environmental and social problems. This may seem an unattainable dream, but more of us are dreaming, and out of such dreams come ideas, and with ideas the power to develop them. (p. 8)

In introducing a special issue of *Studies in Art Education* on women, Packard and Zimmerman (1977) noted that although inquiry on male-female differences "has been ongoing in psychology and education for many years, it has been neglected in the field of art education until recently..." (p. 5). While this statement is true, the need for such inquiry may be underscored by the fact that in the well-cited book, *The Psychology of Sex Differences* (Maccoby and Jacklin, 1974b), there is no mention of artistic skills in the index, where mathematical, reading, and other abilities have frequent page references. The authors' only note on artistic activity is that
...there is no reason why preschool girls should be spending more time in painting, drawing, cutting paper, or manipulating play dough (since few modern mothers make bread, or professional artists are frequently male). If these activities become labeled as more appropriate for one sex, then, it seems possible that it is because children of one sex choose to do them rather than vice versa. However, by preschool age, differentiation may be seen that does clearly relate to adult sex-typed activities: girls sew, string beads, play at housekeeping; boys play with guns, toy trucks, tractors, and fire engines and do carpentry. (Maccoby and Jacklin, 1974b, p. 278)

Hyde and Rosenberg (1976) further explored sex differences in artistic abilities, citing that

In early childhood, girls draw more detailed figures than boys do. In later years, artistic ability becomes difficult to evaluate because of differences in training. Tests of art appreciation [by Anatasia in 1958] tend to favor women. (p. 87)

Packard and Zimmerman (1977) have also stated that there has been scholarly controversy over the status and education of women, as early as 1872. They cited Walter Smith's statement:

In speaking about the suitability of art study as a training for women and its practical value as fitting them for the serious duties of life, by which in any event they make themselves dependent members of society, I am conscious that I touch on a subject upon which there is much difference of opinion at least, and latterly much controversy. (Smith, 1872, p. 163)

Hyde and Rosenberg (1976) noted two theoretical approaches to the creative personality in women. One is that women become creative and productive by becoming masculine. The other opposing view is that masculine women repress
their femininity, this repression leads to a lack of creative spontaneity (p. 96). Citing Helson's 1966 study of the personalities of college women with artistic and imaginative interests, and the (IA) imaginative-artistic syndrome associated with creativity, Hyde and Rosenberg (1976) concluded that women who show this syndrome do not have dominant, masculine personalities. Rather these women reveal a goal-directed pattern of effort that is conducted in a feminine way: their creativity reflects a compromise with normative social values.

Hyde and Rosenberg have also examined the psychology of gifted women. They noted characteristics of unusually creative women, based on results of a study by Anastasi and Schaefer (1969). Creative women had had an absorbing interest in their field of creativity since childhood and often received recognition of their accomplishment. Their parents tended to be rather unusual people, and the women's own life experiences had been diverse and unusual.

Qualitative and quantitative empirical research on sex differences in the artistic development of boys and girls and sex discrimination in the art classroom have been relatively absent from and thus have limited art education research. One art educator, F. Graeme Chalmers (1977) has reviewed the research and literature on the relationship between sex differences and art preferences. He concluded
that although men and women share psychological commonal-
ities in art making, women have had to and must overcome
the societal obstacles to their growth. A study of the
sex differences of children's drawings by Feinberg (1977),
confirmed that boys and girls have qualitatively different
ways of portraying and describing the themes of "fighting"
and "helping."

In his systematic revisionist study of the Goodenough
Draw-A-Man Test, Dale Harris (1963) noted sex differences
in children's drawings. Girls seemed to have more motor
coordination and tended to draw more details on drawings
of faces than boys. Boys tended to draw action scenes and
when drawing the human face, they draw profile views.
Harris indicated from his study that the interpretation of
sex differences is tied to cultural factors involving per-
sonality dynamics and societal stereotypes. With the ob-
servation that "social values in Western culture emphasize
the male role," Harris (1963) noted

the fact that boys and girls are less likely to
exhibit characteristic sex differences in draw-
ing the male figure than in drawing the female
figure is not surprising. (p. 130)

Furthermore, Harris (1963) pointed out "that a majority of
both boys and girls of all ages characteristically draw
the male figure when only the drawing of a person is called
for" (p. 130). Harris surmised that one reason why girls
excel in drawing the human figure better is because of their
greater awareness of and concern with people and personal relationships (p. 130).

Only recently has there been a study concentrating on the relationships between the drawing characteristics of children and their gender. Sister Margaret Mary Majewski (1978) examined drawings by children in the first, fourth and seventh grades to determine whether differences between the drawings of girls and boys were attributable to sex, stereotyping, age/grade, or demographic factors. Majewski (1978) concluded that

the significance of the study lies both in the fact that differences were found and in raising the issue of what can be accomplished by art teachers and teachers in general, if girls and boys are treated not differently, but equally. There is the possibility that girls and boys who are treated equally and in the same manner during preschool and school years would have fewer differences in their drawings that the evidence...indicates. (p. 12)

Most of the emphasis on art education research in this area has been on the examination of leadership. John Michael (1977) has examined the status of men's and women's leadership roles in art. Lovano-Kerr, Simmler and Zimmerman (1977) conducted a survey comparing the roles and status of women and men in the Higher Education Division of the National Art Education Association.

Other contributions include Gordon Plummer's (1976) review of Early American art education with relevance to an understanding of present problems for women seeking
equality of opportunity in the profession. Judy Loeb (1975), active in the Women's Studies movement, has noted that the needs of the woman artist/teacher include changing language, finding cultural heritage and building self-image. Georgia Collins (1977) has developed a philosophical case considering an androgynous model for art education, from which

It would seem reasonable to speculate the desirability of an androgynous model for art education as it approaches the problems connected with the exclusive valuing of transcendency in the visual environment, in the contemporary art world, in the art education of women and in the degradation of crafts into hobbies. (p. 58)

Collins' androgynous model is an attempt to restore a dynamic balance needed between the values of "transcendence" and "immanence" in aesthetics and society. Collins' examples of anomalous values argue for the restoration of androgynous values in art education.

Feminist concerns in art education may be further understood by an examination of action in addition to the thus far limited research. The Women's Caucus of the National Art Education Association which emerged in April 1974 had these initial concerns:

1) to stimulate and encourage research on the status and needs of women in our profession;
2) to educate ourselves and others about the discrimination now occurring and about the contributions of women in our profession; and
3) to bring about direct action to alter unfavorable situations for women art educators. (Packard and Scearce, no date)
A quarterly publication, The Report, the Journal of the National Art Education Association's Women's Caucus, was published in order to disseminate pertinent information to art educators: articles, interviews with artists, resources, lists of grants, etc. The "June McFee" award was created to honor outstanding women professionals in the field of art education. Additionally, six task forces were set up to help accomplish the goals of the Women's Caucus. As stated in the official position statement, these functioned to:

1) increase and support action on behalf of equality for women; 2) provide supportive services for women; 3) provide educational service for women; 4) support equity for women within the organization; 5) be a public advocate for the elimination of sex discrimination and stereotyping in the art education profession; and 6) act as an educational agent for positive change.

Sandra Packard (1978), president of the Women's Caucus 1976-78, recently described and refuted three common myths in the field of art education:

1) sex discrimination does not exist in art education since we have a much larger ratio of women to men, 2) art education in the public schools is nonsexist as both girls and boys are free to participate in all aspects of the art program, and 3) that the Women's Caucus is a divisive force in art education at a time when cohesive efforts are desperately needed, and that women involved are either frustrated or self serving.

Although Packard concluded that she was still "hopeful that one day a person's sex will be as irrelevant to her/his work as hair color," two immediate issues of educational and political consequence currently face the Women's Caucus.
One is the threat of the Women's Caucus' loss of affiliate status within the National Art Education Association, while the other is whether the recent move to boycott the holding of national conventions in non-E.R.A. states will succeed.

While this literature review could be extended to include contemporary issues such as gay rights and the Equal Rights Amendment, as well as the history and relationship of the humanistic and black education movements which preceded the new feminist movement of the 60s and 70s, it has concentrated on the notion of sexism in society, art and education. Feminists have responded to the unnecessary psychosocial repression and political restrictions which affect girls and women as a result of sexism in society. Psychologists and educators have shown that sexist practices in the infant's immediate surroundings (parents' actions, children's clothing) and societal forces (toys, television, books) affect the young child's sex-role development, teaching the child sex-appropriate behaviors, values and expectations. Overtly and covertly, sexist influences are continued and reinforced by the school, a main socializing agency. These influences have mitigated against girls' and women's career aspirations and professional growth.

The awareness of sexism in art has prompted actions by professionals against the limitations of sex-roles on the
history of women in art—e.g., the woman as a visual image as well as producing artist—in addition to the contemporary issues of sexual politics and female aesthetics. These issues foster the reexamination of the history, historiography and status of art. The awareness of these issues has led to the development of organizations, publications and exhibitions which comprise the women's art movement.

Despite feminist concerns expressed by educators and artists, little attention has been given towards issues of sexism in art education. The latter's nonartist-orientation affects all members of society. Research on sexism in art education as well as sex differences in artistic growth has been limited and slow to germinate, despite the impetus of the other fields which work to revise policies affecting art and educational practices. In sum, then, the related literature on sexism in society, education, art and (the limited research on these areas in) art education all point to the need for a clearer statement of changes to be made in the field of art education.
CHAPTER III

AN ANALYSIS OF THE WOMEN'S ART MOVEMENT
AS AN EDUCATION FORCE

In the 70's, for the first time, women's art began to be accessible in quantity. This has had two effects: One is that women artists could begin to work knowingly in relation to the work of other women: the other is that the traditional question— are men's and women's art different?— could be discussed again, but with adequate samples of women's art for the first time.

—Lawrence Alloway (1976a)

In order to provide a theory of feminist art education, the ideology and educational activities of the women's art movement must be explored. A thorough examination is needed since the historical and contemporary issues of women's art and the movement to promote it underly the premise of feminist art education, and, thus, presuppose any feminist amendments to traditional art education. After describing the manifestations and educational effects of the women's art movement, this chapter explores theoretical problems of radical alternative ideologies in citing some of the conflicts of the women's art movement.
Ideology, Manifestations and an Educational Model of the Women's Art Movement

The Women's Art Movement: Making and Marketing of Art

The women's art movement has influenced many women artists. Additionally it has made an educational impact on the art world and the general public. According to Jacqueline Skiles (1972), the women's art movement represented "the coming together of two streams of protest in the society: the feminist movement of the 60's and 70's and the artists' protest movement against both the existing art structures and the injustices and the support of the war by the society at large" (p. 1). Women artists, concerned with "achieving access to the career patterns and structures now open to male artists in the society" (Skiles, 1972, p. 1), have been engaged in bringing about reform in the established system. By promoting ideas extracted from both feminism and contemporary aesthetics into new art products and practices, the movement has had a direct effect on the making and marketing* of women's art. The increase in women's art during the 70s, implied by Alloway's statement, is the result of ideology regarding art-making and marketing, tied to the notions of sexual politics, revisionist art history and female aesthetics, accompanied

8The making and marketing of art is a current issue to male and female contemporary artists. See Contemporary Arts South-East, April, 1977.
by actions of the women's art movement.

The movement's effect on the actual making of art objects has been subtle. Art making is and always has been a creative activity performed by individuals with the desire to express original ideas through their craft. However, traditional art which has been labeled "high art," in contrast to the crafts, has been dependent on patronage, commission and protection by the church, royalty or private patrons. Though the history of western art is long and rich, artistic heritage as we know it has been primarily reflective of male contributors. Art historians of the women's movement such as Nochlin, Tufts and Duncan have shown that, despite a lack of recognition, women have continued a tradition of art making in the convent, home, school and studio. Furthermore, most of women's aesthetic labors have prevailed over traditional social constraints of motherhood and homemaking concomitant with deficient work facilities and a lack of monetary and social support. Art forms traditionally made by women such as quilts, for example, have been "dealt with as if they were anonymous creations made for functional purposes" (Orenstein, 1975a, p. 514), discounting achievements of rich design and process. Quilts were frequently designed by one woman and executed by a group created for nonutilitarian purposes as well as for their functional use. Patricia Mainardi (1973)
found that some of the abstract designs found in women's quilts predate abstractionism.

Though artists have traditionally worked in a seemingly independent manner, they have functioned in small groups in settings such as workshops, schools or private circles. Until the mid-nineteenth century, artists worked as apprentices learning artistic skills, traditions and history from masters. Modern artists, on the other hand, have operated in intellectual circles, sharing their ideas, approaches and values. Such circles have functioned as an ideological support system for the solitary visual artist who has been at the periphery of society. Women have been included in such circles but primarily in the roles of wives, mistresses, mothers, patrons, etc. Given these limited roles, women have most frequently been the supporters but not recipients of reinforcement or credit for creative work, and have thus been second-class members of such supportive environments. Faced with greater obstacles to their artistic creativity than men, in the school and studio as well as in professionally supportive groups, women have been particularly needy of a support system complete with female role models.

From the beginnings of art history through the first half of the twentieth century, those women who became successful artists, such as Rosa Bonheur, Georgia O'Keeffe and Louise Nevelson, were regarded exceptions to the norm. Critical treatment of their works by art historians have
furthered women's isolation as feminine talents that were somehow peculiar, by either underrepresenting their work or by overstating women's traditional feminine roles and attributes. Even those writers who have attempted to illuminate women's artistic achievements have distinguished the characteristics of emotionality and grace of women with regard to their works. For example, Walter Shaw Sparrow wrote in his preface to his 1905 book *Women Painters of the World*:

> What is genius? Is it not both masculine and feminine? Are not some of its qualities instinct with manhood while others delight us with the most winning graces of a perfect womanhood? Does not genius make its appeal as a single creative agent with a two-fold sex?.... Style is the man in the genius of men, style is the woman in the genius of the fair. No male artist, however gifted he may be, will ever be able to experience all the emotional life to which women are subject; and no woman of abilities, how much soever she may try, will be able to borrow from men anything so invaluable to art as her own intuition and the prescient tenderness and grace of her nursery-nature. Thus, then, the bisexuality of genius has limits in art and those limits should be determined by a worker's sex. (Sparrow, 1976, p. 11)

Eleanor Tufts book *Our Hidden Heritage: Five Centuries of Women Artists* (1974) attempted to redress the balances in art history. She rephrased Linda Nochlin's question "why have there been no great women artists?" to "why is so little known about great women artists of the past?" Her study, in contrast to Sparrow's, has attempted to
dispel some of the amusing and fallacious myths that have sprung up concerning women artists, such as that of the characteristic "female touch" and "female theme." In the same way that it is impossible to determine the sex of a writer by the individual's handwriting, there is, in general, no perceptible distinction between the touch of the male and female artist.... (Tufts, 1974, pp. xvi-xvii)

With an awareness that historians had "built women a bad art history" (Schwartz, 1973) and of contemporary inequities in the acquisition of art skills and professional survival in the art world, some women artists in the late 60s and early 70s united to form their own supportive groups. These began as consciousness-raising groups and developed into group art projects and cooperative agencies. One West Coast group concerned with the art-making issue developed the concept of the "feminist aesthetic," through alternative educational projects and programs for women artists, such as "Womanhouse" and the Feminist Studio Workshop, respectively. Other groups, on the East Coast and elsewhere in the United States were largely interested in changing the current art system in which they had to survive as women who were artists.

Undoubtedly, the women's art movement, as a support system for women artists, has helped further the making of art. The movement was necessitated by the insular conditions in which women's art had traditionally been fabricated. Without the movement, women's art might have remained divested from dialogue with other historical and contemporary art
forms (Lippard, 1976a, p. 5). However, the ways in which the women's art movement has helped foster better conditions for women's making of art and for reevaluation of women's contributions to the history of art can best be understood as part of the complex notion of the marketing of art, particularly in an educational context.

To understand what is meant by the marketing of art in an educational context, we need to examine the agencies and targets of the women's art movement. Let us begin by defining the term "marketing." According to The Random House Dictionary of the English Language, "marketing" has two meanings: "1. the act of buying or selling in a market," and "2. the total of activities by which transfer of title or possession of goods from seller to buyer is effected, including advertising, shipping, storing and selling."

Though there most certainly exists an economic art market that fits the first definition, greater attention will be paid to the second definition, which deals with the market process, activities by which transfer of goods occur. This may be more useful for examining the women's art movement in its educational context. The women's art movement has, first and foremost, attempted to help "sell" women's art, aesthetics and ideology to consumers in a male-dominated aesthetic economy, the art market.
The marketing process of the women's art movement has included: (1) **advertising**—promotion of women's art and aesthetics; (2) **shipping**—seeking viable means for transfer of women's art and aesthetics to society; (3) **storing**—categorizing and nurturing women's past and present art works; and (4) **selling**—bringing women's art works, philosophies and aesthetics to the art world and society in the economic, labor and educational markets. Feminist artists and critics in asking "what cultural prejudices are at work when certain artifacts are judged to be high art while others are relegated to the supposedly inferior categories of decorative arts and crafts?", challenged the existing market (Orenstein, 1975a, p. 518). Furthermore,

radical feminist art historians are questioning the very bases of the economic structure of our society that force the artist to become dependent upon the approval of a wealthy elitist clientele of art collectors, patrons, and corporate enterprises for their financial survival. (Orenstein, 1975a, p. 518)

Women artists have banded together to form cooperative galleries to regain control of exhibition and sales of their works. In taking such actions, they have "been forced to become their own curators, dealers and critics; to do their own promotion; and to run their own businesses—which has, in turn permitted them to gain expertise in all phases of the art market" (Orenstein, 1975a, p. 518).
The Women's Art Movement: An Educational Model

The making and marketing activities by members of the women's art movement have incorporated educational processes. These can be seen as educational "routes" diagramed in a "Model of the Women's Art Movement as an Educational Force" (Figure 2, p. 10). The model specifies agencies and targets of educational exchange taking place outside and inside the traditional classroom setting.

Personal Education

One route taken by members of the women's art movement was that of obtaining and sharing personal education. The first stirrings of the movement focused on women artists and art historians/critics/educators who experienced discrimination and other limitations because of their gender. The personal education "route" involved the sharing and developing of an ideology which would establish personal and professional support in the short run and was a precursor for eventual sexual-political changes in the art world and society.

In recognition of their weak position in the art-learning/teaching labor market (Harris, 1972, 1973; White and White, 1973) and in the art-making/selling product market (Baker, 1971; Lippard, 1971; Wayne, 1972), women
artists were first provoked by realization of sexist conditions in museums and art galleries. They began to organize in 1969: when the Museum of Modern Art discussed having a "black" wing, some women artists questioned why not a "women's" wing. Their actions directed at establishing a fine arts community for women (Nemser, 1974) would later effect changes in the older, male-dominated systems within the art world. Temporarily, new support systems for professional women in the arts, based on shared philosophies and needs, were established. Agencies for change first emerged on both the east and west coasts, and later spread nationally and internationally. The process of self-identification and education for women in the arts occurred in and through the following neoteric agencies:

1. Organizations and cooperatives for women artists such as W.A.R. (Women Artists in Revolution), L.A.C.W.A. (Los Angeles Council of Women Artists), Red Stockings, W.A.S.A.B.A.L. (Women Students and Artists for Black Artists' Liberation), Women's Ad Hoc Committee (which protested the Whitney annual), W.E.B. (West-East Bag), A.I.R. (Artists in Residence), Where We At, W.I.A. (Women in the Arts), Women's Interart Center.

2. Women's Caucuses in existing established professional organizations such as the Women's
Caucus for Art (College Art Assoc.) and the National Art Education Association Women's Caucus with special programs and publications.

3. **Exhibitions of women's art** such as: "X to the 12th Power"; "Unmanly Art"; "13 Women Artists"; "Women Artists Here and Now"; "26 Contemporary Women Artists"; "Ten Artists (Who Also Happen to Be Women)"; "Old Mistresses: Women Artists of the Past"; "Women Choose Women"; "Womanhouse"; "The Dinner Party"; "Women Artists: 1550-1950."

4. **Publications** of various sorts to disseminate information to and about women in the arts such as: *Women and Art; The Feminist Art Journal; Woman-space; Women Artists Newsletter; Heresies; Chrysalis; Women's Caucus for Art Newsletter; The Report of the National Art Education Association Women's Caucus; Visual Dialogue; Womanart.*

5. **Programs for women to participate in**, such as:

   a. Slide registries of women's art

   b. Women's art workshops in settings such as

      Feminist Studio Workshop in The Women's Building (Los Angeles), Women's Interart Center (New York City) as well as in special sessions at the American College Art Association Meetings and the National Art Education Association Annual Conventions.
The agencies of the movement not only helped educate women artists, they provided women with access to the process of exhibiting—the consummation experience for the professional artist—via slide registries and directories for women's work. The exhibitions, as well as the caucuses and workshops, provided women with a haven in which to work out their particular concerns. Both women artists and viewers were encouraged to "get in touch with their feelings" in these participatory environments as well as with the feminist content in the art works. For example, as Judy Chicago (1975) wrote after the success of the Womanhouse exhibit

> to express feeling is to be "womanly," and if we want to change the values of this culture, we must educate the entire society to appreciate rather than denigrate "womanliness" in art and in life. (p. 131)

Not only were a variety of conceptions of "woman" presented by and to many women in a contemporary context, but the history of women in art had become of great importance. Women artists, historians and educators now sought historical female rather than traditional male models in an attempt to recover a lost correspondence of shared feminine sensibilities and liabilities within a patriarchal society. As part of a seven day Women's Art Festival, at California Institute of the Arts, women who had actively participated in the Feminist Art Program published their ideas with pictorial results in *Anonymous was a Woman* (1974) in which they
also included a collection of solicited letters to young women artists from contemporary female artist/art historian models. In introducing their book, they raised these points:

What does it mean to make art as a woman? Some themes seem to repeat themselves: covering and uncovering, central imagery, intimacy, sensuality, personal symbology. What about the art made by women working in the mainstream? The more we learn about our sensibilities, the more complex and beautiful they become. We have come to redefine ourselves as pioneers in this strange territory. A long process of removing layers of social conditioning has kept our vision unformed, confused and repressed. Our marks are now a poetic outcry against the void of history. We have the audacity to be faithful to this dream. (Anonymous was a Woman, 1974, p. 1)

In sum, the personal education "route," was a self-constructed path by which women artists, art historians critics, educator and students, with strengthened individual and collective professional identities, could enter, transcend and transform the art market. From such initial educational efforts would later emerge feminist art education.

Informal Education

Beyond its attempts at personal education, the women's art movement educated men and women informally, that is, outside of the traditional formal classroom. Its target was the larger art-affective population excluding its personally-educated supporters, namely, the art world and the
public. Educational action was taken and transmitted through visual and verbal dialogues. The form and content of these dialogues threatened existing aesthetic and sexual-political principles of society.

A visual dialogue for the public and the art world existed primarily through the communicative power of confrontation in the special exhibitions of women's art in museums and art galleries as well as the aesthetic/political issues within the art works themselves. Women artists were "bringing the 'private' sphere (usually maintained by women) into the light, making the private public, and in doing so taking a large step towards bridging the culture chasm between men and women" (Chicago, 1975, p. 131), which subtly lies in our societal divisions of a male-public universe vs. a private female-cosmos. It was felt that,

not only do women have to move into public life, but men have to share the burdens of private life before any real change can take place. This means that men have to be educated emotionally and the first step in that education is to be made to "see" women, to feel with us, experience our point of view." (Chicago, 1975, pp. 130-131)

The works which purported to share these female aesthetic views, or sensibilities, paralleled other current directions in contemporary art, but developed its own category by extending the context in which the art works had been created by the segregated mode of presentation. (Yes, only women need apply!) Feminist art, as opposed to feminine
art, could be taken seriously because of its political intent, according to Cindy Nemser (1976b). In surveying current art by women, she noted these trends in 1976: (1) political art; (2) autobiographical art; (3) a conscious search for archetypal imagery; (4) exploration of female sexuality and (5) a return to crafts and decorative arts, historically associated with women. Some women concerned with the marketing of art, such as Helen Alm Roth (1977) and Kate Millett (1977), have advocated and emphasized increased knowledge and production of popular media forms such as video-tape and graphics, in order to reach a wider audience. In sum, the new visual dialogue of the women artists to art audiences was expressed in a different dialect and tone, while communicating in the contemporary visual vernacular.

A written dialogue which was complete with "painted words" (Wolf, 1975) and feminist rhetoric accompanied the visual dialogue. It was carried on by and between art critics/historians sympathetic and often strongly identified with the women's art movement, such as Linda Nochlin, Patricia Mainardi, Carol Duncan, Lucy Lippard, Cindy Nemser, Elizabeth Baker, Gloria Orenstein and Lawrence Alloway. Verbally-articulate artists such as Judy Chicago, Miriam Schapiro, June Wayne and Pat Sloane also participated by writing their ideas and experiences. Sociologists such as Jacqueline Skiles added other perspectives to the written dialogue.
The written dialogue has resounded in a distinctive but varied body of literature—subject-specific journals as well as articles in most existing art and radical alternative journals, if not entire special issues on the subject of women and art; survey books and monographs on women artists; exhibition catalogues; bibliographies and newsletters. All of these publications dealt with the subject of women and art, past and present. They presented and debated a variety of aesthetic and political issues. The writers were primarily women who have been strongly associated with the movement. In addition to the specialized art publications, regular agents of the mass media, e.g., news magazines have included coverage of the events and ideas surrounding the women artists' movement in illuminating the general public (Hughes, 1972,1973; Davis, 1973; Glueck, 1977; Hess, 1977).

The women's art movement, striving to create new perspectives within the art world and society, has helped women artists and their audiences find their own avenues of political and philosophical support. Promotion of women's art in the product market and their abilities in the labor market as well as building a women's art heritage have made our culture more sensitive to contemporary valid forms and sensibilities.
Ideological Unity and the Aesthetic Splits of the Women's Art Movement

Thus far, the goals, targets and activities of the women's art movement have been described. However, the lack of cohesion within the ideology, e.g., the ideological divisions between its proponents which also characterizes the movement has yet to be explored. The major aesthetic split regarding women's art which influences the movement can be better understood if the theoretical problems of radical alternative ideologies are explicated with regard to the women's art movement.

Theoretical Problems of Radical Alternative Ideologies

Radical movements attempting to transform existing orders, have ideology as their core. Ideology is, according to Edward Shils (1968),

...one variant form of those comprehensive patterns of cognitive and moral beliefs about man, society and the universe in relation to man and society which flourish in human societies. (p. 66)

Additionally, ideology consists of

 selected or distorted ideas about a social system or a class of social systems when these ideas purport to be factual and also carry a more or less explicit evaluation of the "facts"

...An ideology is a more or less coherent system of ideas in which ideological distortion is important. (Johnson, H., 1968, p. 77)

Ideological distortion involves the degree to which social values are actually realized or carried out in all the
transactions of the system of social interaction (Johnson, H., 1968, p. 77). Furthermore, ideologies are characterized by a high degree of explicitness of formulation over a very wide range of the object with which they deal; for their adherents there is an authoritative and explicit promulgation (Shils, 1968, p. 66)

wherein group consensus is desirable. "A corporate collective form is regarded as the mode of organization of adherents appropriate for maintaining discipline among those already committed and for winning over or dominating others" (Shils, 1968, p. 66).

An ideology is an intellectual product. Knowledge is structured into a radical ideology by means of three processes: de-legitimation, dis-alienation and commutation. These are the minimal capacities that a radical ideology must possess in order to form the basis of a viable movement (Bouchier, 1977, p. 26). The process of de-legitimation involves confronting and challenging the legitimating symbols of the dominant society, or focusing the critique on the socially accepted ideology. Dis-alienation is the cognitive basis for commitment which is achieved by an interpretation of the world which suggest that control and change are indeed possible. Dis-alienation must be firmly rooted to the de-legitimation process. Commutation, the final process, deals with the communication and response aspects of ideology. Commutation is "the relationship...between the creators and propagators of the ideology and those
both inside and outside the movement who respond positively and negatively to it" (Bouchier, 1977, p. 31). Because all ideologies must be presented to various populations whose responses are highly variable, the presentation and validation of ideological knowledge assumes a special difficulty and significance. The involved populations may include some of these distinct "publics":

(1) ordinary members of the movement itself...the leaders and the followers are engaged in a dialogue which exercises constraints on either side.
(2) social groups which are likely to supply new converts.
(3) overly hostile organized groups or non-supportive groups.
(4) professional media, journalists.
(5) the public at large.
(6) in some cases...political institutions which hold effective power, i.e. unions. (Bouchier, 1977, p. 28)

Conflicts within and between these groups play a part in forming and changing ideologies.

Radical ideologies take shape through a dialectical process whereby

de-legitimation and dis-alienation negate all or part of the opposed ideological system and are themselves contradicted by the responses they produce. Commutation is the process through which this contradiction is resolved. (Bouchier, 1977, pp. 28-29)

Problems of maintaining radical alternative ideologies emerge because of the lack of support extracted from the masses and the processes inherent in placing the ideology in a contemporary context. The lack of support can be due
to the notion that radical movements are attended to and
sustained by cultists, or because of a fundamental weakness
in the ideology itself. Moreover, because of the over­
whelming degree of cultural differentiation and political
complexity in society, the intellectual task of constructing
radical ideological alternatives has become much more
demanding.

De-legitimation, dis-alienation and commutation
have all separately become intellectually de­
manding tasks. Together they appear almost im­
possible because of the contradictory demand
which they place on the emerging symbol system.
(Bouchier, 1977, p. 43).

Commutation, in particular, generally influences the other
two processes and is, thereby, the major source of con­
straint on the content of radical ideologies. Therefore,
the essential process of commutation must be limited, lest
it erode the substance and meaning of the ideology's symbol
system (Bouchier, 1977, p. 43).

Application of Radical Ideology to
the Women's Art Movement's Personal
and Informal Education

Theoretical analysis of the processes involved in es­
tablishing and maintaining a radical ideology can be applied
to the women's art movement and its ideological stance. The
processes of de-legitimation and dis-alienation have oc­
curred primarily in the personal education sphere, whereas
commutation has taken place initially within the realm of
informal education, later assuming a more formal albeit alternative system of education—feminist art education.

De-legitimation, the focusing of criticism by the women's art movement, was directed towards the established art world and its ideological insularity (Vogel, 1973-74, p. 5). The adherents attacked the legitimacy of overt and covert discrimination of women in the contemporary art world as well as in the past. Women artists had more obstacles in their paths to professionalism with regard to both the making and marketing of art. Museums and galleries made no attempt to include works by women (Baker, 1971; Lippard, 1971). Art periodicals, the link between the artist/art work and the public, carried the same bias (Wayne, 1972). The representation of women's aesthetic contributions to art history in widely-used textbooks was minimal; the few artists who were included were inadequately analyzed by a male-biased point of view. The proponents of the women's art movement thus questioned many of the sanctioned but inadequate practices in the teaching, promoting and cultivating of women artists and their work.

Dis-alienation, a process of analysis and prescription, was the way by which members of the women's art movement committed themselves to the ideology. With analysis of the de-legitimizing observations of the art world as well as the validation of other de-legitimizing claims of society by
members of the new feminism and other radical groups, came reinforcement of purpose and the worthiness of maintaining a dissatisfied stance in the hope of change and control of the existing art world order. In attempting to reconstruct the existing system, radical proposals for segregated professional outlets for art making, writing and exhibiting as well as a move towards revisionist art history were made. These attempts involved new institutionalization of the new ideology, the early success of which brought more fervor and support.

The commutation process produced special difficulties and significance as the radical ideology interacted with the dominant ideology. Given the alternative forms of survival emerging from the dis-alienation created from de-legitimation, the question arose: how will the separate new institutions created out of ideological beliefs interact with the mainstream? For the women's art movement, this question probes many areas of the art world and the general nature and function of art itself. Since the process of commutation "must be limited, lest it erode the substance and meaning of the ideology's symbolic system" (Bouchier, 1977, p. 43), at the same time that it restores a dynamic balance between the existing and radical ideologies, the limitations are hard to stipulate. For example, with mainstream art critics, such as Lucy Lippard arguing for separatism in women's art—in
education, museums, publications, etc. (Lippard, 1977), the ideology is strengthened if only for a small, sympathetic audience, while communication to the general public is lessened. When critics such as Lawrence Alloway (1976a) conceptualize in mainstream journals about the separatists movement, communication of the ideology is made to many in an intellectualized fashion. Since this may minimize important beliefs, it can be seen as an attempt to dilute the effective power of the movement. Responses and rebuttals to Alloway's article by artists Harmony Hammond and Mary Beth Edelson support this analysis ("More on Women's Art...", 1976).

This problem of commutation has not only affected the strength and weaknesses of the transfer of the ideology, but in fact has intensified the political ramifications within the ideological framework for art and aesthetics. If membership in the women's art movement precludes adherence to the ideology, does that membership dictate the aesthetic content in works created by its members? Must there be a link between aesthetic content/style and the sex of an artist? Should work by women be categorically distinguished from that of men? Should it be categorized as "feminist art," "feminine art" or "women's art?" It seems that feminist art either supports the ideology or it is not feminist art. If it is not feminist art what ideology (the dominant male?) does the art support, assuming art making is based
on ideology and not theory. All of these questions and issues are part of the major aesthetic split of the women's art movement, emerging from the commutation process of its ideology.

Major Aesthetic Splits of the Women's Art Movement

From the composite activities of the women's art movement arose a central theoretical dispute, that is, "whether or not there are such things as a female aesthetic and a feminine sensibility, revealed by and portrayed in women's art works" (Orenstein, 1975a, p. 519). Some proponents argued that an authentic aesthetic language which corresponds to the specific social experience of women and is independent of "male-defined" mainstream art has been created and has liberating effects. Others insisted that the theory of a female aesthetic is essentially limiting since it prescribes artistic forms and contents for use by women artists. Lise Vogel (1973-74) argued for a more transcendent view of social experience and art. She cited Patricia Mainardi's orientation whereby

the only feminine aesthetic worthy of the name is that women artists must be free to explore the entire range of art possibilities. We who have been labeled, stereotyped and gerrymandered out of the very definition of art must be free to define art, not to pick up the crumbs from The Man's table.... We must begin to define women's art as WHAT WOMEN [artists] DO, not to slip and squeeze ourselves through the loophole of the male art world. (Vogel, 1973-74, p. 23)
Gloria Orenstein (1975a) in exploring the notion of the female aesthetic stated that

the answer to the question of whether, indeed, there is something definable as a "female aesthetic" is ultimately less important than the fact that the issue has been raised, for it means that contemporary women are taking art history into their own hands and molding it to suit their own image. (p. 521)

In understanding the new molding of art history, we must return to and probe the arguments and the dynamics centered around the issue of the female aesthetic which constitute the major aesthetic split within the women's art movement.

The question "What is female imagery?", accompanied the emergence of women's art—in actual art forms and historical/conceptual interest—in the 70s. The question was raised in heated debates in women's panels, interviews and publications; it produced strong feelings on the part of women artists, art historians, critics, architects and designers. However, the limited inconclusive answers to that specific question finally produced boredom with the question itself (Kozloff, 1975, p. 1). The question had been poorly phrased. It forced the respondents to prove the issue of sex gender in the style and iconography of works of art. Talking about feminine sensibilities within works of art was difficult. How could one discuss a male painter such as Renoir and deny his "female imagery"? Could the monumental works of Louise Nevelson not constitute "female imagery"? The question, "what is female imagery?", implied
a difference from male imagery which could not be logically explored in terms of art, since art works themselves have no gender.

In such discussions, however, people such as Judy Chicago and Lucy Lippard argued that differences in process and resulting states of art work did exist. They referred to the biological/cultural differences between women and men which did somehow manifest themselves in works of art. Some artists even claimed to have the ability to 'tell' that difference when looking at works of art ("What is Female Imagery?," 1975).

In any case, from the question "what is female imagery," arose a more difficult political and philosophical question: "What is women's art'? This implied dealing with women's art in a critical/historical context. This question required deeper thought than the simple, superficial answer to the question "art made by women," since the question certainly had political and philosophical ramifications for the present and future as well as the past of art history. This question was the core of the major aesthetic split.

The major aesthetic split has divided artists/art historians/educators/art critics into two sides: (1) those artist/historian/critics anxious to avoid claiming a "woman's touch/woman's imagery" for art made by women and (2) those for whom making such a claim identifies women's art. The first side consists of persons who, concerned with
"purer" aesthetic content in works of art, are unwilling to make separate responses to these works of art which happen to have been made by women. The second side consists of women artists, etc., who wish to create separate criteria for works done by women and to promote a 'feminist' aesthetic.

Before further explicating the existing fissures some commonalities which existed between the two sides are noteworthy. The members of both camps were primarily women who were sympathetic to feminist beliefs, at least those pertaining to discrimination against women artists. The members were all committed to the making as well as the economic and educational marketing of art. It appears that the members of both camps agreed that the experience of women, biological and cultural, differs and has differed from that of men. Both sides attempted to place women's art in the mainstream of art the artists by making art and the art historian/critics by writing about it.

The area of disagreement between the two sides lies precisely in the question of whether or not the process and product of the art-making experience is different for women than for men. Furthermore, with the current question "What is feminist art criticism?" the fissure has deepened beyond

*A panel "Feminist Art Criticism--What are the Crucial Issues?" was held in Los Angeles in February 1977 at the College Art Association's Women's Caucus for Art sessions. Reports on this session were published in the April 1977 issues
the issue of art: the question has become applicable for the art-talking, criticizing and teaching processes as well.

Lawrence Alloway presented the first side of the issue in his review of the 1972 exhibition "13 Women Artists." He asked: "Is there an inherent character that unites all women artists and separates them from male ones?" He believed not, but rather that

the fact that these artists put on this show AS WOMEN proves the strength of their commitment, but their social experience does not necessarily determine the content of their art. The command of the operations and aesthetics of abstract painting and of site-based sculpture are equally valid sources of value. (Alloway, 1972, p. 414)

For Alloway (1975), "the revolutionary factor [in women's art] is not a style, but the identity, cultural and individual, of the artists themselves" (p. 268). This revolutionary factor must be viewed in the context of past and present art making and marketing.

Linda Nochlin (1971) historically found that women's artistic talent has been underdeveloped. She claims that cultural deprivation and institutional discrimination against women account for women's lack of achievement in making art. Certain women artists such as Rosa Bonheur have been able to override normative societal restrictions because of personal access to success (i.e., her father was

of the Women Artists Newsletter and the Women's Caucus for Art Newsletter.
an artist, she was determined in her studies, etc.) (Nochlin, 1971). Nochlin claimed androgynous creative abilities for all women: under the right conditions women can create and have created works of art. Nochlin has been criticized for use of her "genius" notion in "an unimaginative reversal of sex roles as the only way out for women" rather than probing new alternatives for women:

In short, the logical consequence of Nochlin's comments is a simple extension of current sexual conventions, so that men will become more objectified and women will be permitted to participate in sexploitation as oppressors. (Vogel, 1973-74, p. 21)

Current feminist viewpoints alone cannot give rise to recognition of female art genius. However, by applying feminist ideology to art theory, history can be reexamined and a woman's visual tradition may emerge even if it has not produced "great" art. The works can be studied in terms of their contemporary milieu and the prevailing aesthetics along with the comprehension of the historical limitations on the woman artist. Successful attempts at historical exploration of women artists have been made by Eleanor Tufts (1974) and of the dominant modernist ideology by Carol Dunan's (1973) exposé on "virility and domination as seen in early 20th-century vanguard painting." In recent efforts at revealing "revisionist art history" Ann Sutherland Harris and Linda Nochlin (1976) organized an historical exhibition "Women Artists: 1550-1950" which was an attempt to investigate the
multiplicity of forms and styles previously "hidden," but present in the visual tradition of women.

The "hidden" quality associated with women's art lies in the distinction between private and public art. Lucy Lippard (1977) has stated that

Most art being shown now has little to do with any woman's experience, in part because women—rich ones as "patrons," others as decorators and "home-makers"—are in charge of the private sphere, while men identify more easily with the public art—art that has become public through economic validation (the million dollar Rembrandt). Private art is often seen as mere ornament, public art is associated with monuments and money, with "high" art and its containers, including unwelcoming white-walled galleries and museums with classical courthouse architecture. (p. 85)

Art should be a "consciousness-raiser," since "it partakes of and should fuse the private and public spheres. It should be able to reintegrate the personal without being satisfied by the merely personal" (Lippard, 1977, p. 85).

This merging of private and public domains need not be accomplished by overloading museums and galleries with women's art. Patricia Mainardi (1972a) has noted that

Feminist Art is different from feminine sensibility. Feminist Art is political propaganda art which like all political art, should owe its first allegiance to the political movement whose ideology it shares, and not to the museum and gallery artworld system. Since feminism is a political position (the economic, political and social equality of women and men) and feminist art reflects those politics, it could even be made by men, although it is unlikely that at this point men's politics will be up to it. In fact, talking about any form of political art
within artworld limitations and audiences is absurd. Doing political art for Rockefeller's MOMA! Good Grief! (p. 25)

Lippard (1977) believed that the emergence of a feminist art will happen only when we become wholly responsible for our own work, for what becomes of it, who sees it, and who is nourished by it. For a feminist artist, whatever her style, the prime audience at this time is other women [of various social classes].... (p. 85)

Lucy Lippard acknowledged a feminine "private" sensibility in works by women which must be marketed differently than art by men. Thus she has advocated a separatist stance for women's art from the mainstream.

Cindy Nemser is a self-defined feminist art critic who also felt that women's art must be treated differently. She claimed that the writing of art history has been male-dominated and sexist, which is why women need alternative professional agencies. Additionally, she asserted that there have been great women artists because they have overridden sexist biases (Nemser, 1972). Unfortunately, with this circular reasoning, she has imposed her position on the women artists she promotes through interviews in her book Art Talk (1975) and her editing of the Feminist Art Journal. Nemser would like to place all women artists in the mainstream of art. This includes the older ones, like Sonia Delaunay, Lee Krasner and Louise Nevelson as women artists who have "overcome" male art-historical biases as well as
and at the same quality level as younger artists, such as Nancy Grossman and Eleanor Antin whose work is feminist in intent (though Antin has denied such limitations), stating that they have thus made "valid" aesthetic contributions (Duncan, 1975).

Carol Duncan (1975), on the "revisionist art history" side, has criticized Nemser's dialogues with women artists. Although they attempt to educate the world about the artists, the dialogues reveal more gossip and biographical data than actual talk about art and aesthetics. She felt that Nemser had been more concerned with identity as a "great artist" than art. Perhaps that is why well-known artists Georgia O'Keeffe, Joan Mitchell, Bridget Riley, and Helen Frankenthaler refused to talk in Art Talk (1975).

For Lippard, a separatist stance for women's art must be maintained until women artists are fortified enough to operate in a changed and more human art market. She claimed there is an art unique to women because

there are aspects of art by women which are inaccessible to men...these aspects arise from the fact that a women's political, biological and social experience in this society is different from that of a man. (Lippard, 1976a, p. 143)

Furthermore,

the fact remains that certain elements--a central focus (often "empty," often circular or oval), parabolic baglike forms, obsessive line and detail, veiled strata, tactile or sensuous surfaces and forms, associative fragmentation, autobiographical emphasis and so forth--are found far more often
in the work of women than of men. (Lippard, 1976a, pp. 143-144)

Lippard (1973) has tried to define a feminist art. She happily stated: "today the greatest compliment a woman artist can receive is no longer 'you paint like a man'" (p. 49), implying woman's previous need to be "one of the boys." She has disbelieved those women artists who claim "my art has no gender," and strongly disagreed with artist Agnes Martin's statement, "the concept of a female sensibility is our greatest burden as women artists" (Lippard, 1976a, p. 148). Lippard has promoted artists such as Judy Chicago and Miriam Schapiro, who adhere to their identity as women artists by the feminist content in their work, thus confronting society. From Lippard's (1976a) viewpoint, the confrontation that produces a deeper understanding of what makes women's art different from men's art will provide "new and broader criteria by which to evaluate the concerns of half the world's population" (p. 148). Lippard (1976b) has qualified the above, summarized and somewhat contradicted her separatist view:

Perhaps the greatest challenge to the feminist movement in the visual arts, then, is the establishment of new criteria by which to evaluate not only the aesthetic effect, but the communicative effectiveness of art attempting to avoid becoming a new establishment in itself, or God forbid, a new stylistic movement, to be rapidly superseded by some other one. (p. 338)
In Conclusion, Not Resolution: Summary and Further Developments

We have come around full circle to Alloway's (1975) view of women's art:

the problem is a fundamental one. At the start of the 70's one assumed that women's art had no specific feminine properties and that to attribute them was a discriminatory act. Now, however, intrinsic feminine characteristics are being sought by women themselves for the purpose of self-definition. (p. 270)

This fundamental problem is rooted in the major aesthetic split among women artists and those art historians and critics identified with the women's art movement. A resolution is not yet in sight because

however interesting research on female imagery in art might seem, the enormity of such a project with respect to women's art of the past and the cost of such a study will probably prevent it from ever being done, given the low priority given to such cultural studies in our society. Thus the current hypotheses concerning female imagery in art will probably go untested in any scientific way and continue to gain currency at the level of rhetoric and speculation, which is unfortunate for both women artists seeking their own sense of identity and authentic imagery as well as for those in the culture at large who might like to gain an understanding of the female experience as it is expressed in art. (Skiles, 1972, p. 6)

Gloria Orenstein (1975a) felt that the debate over a definable "female aesthetic" cannot be resolved until all women's art training is revised and based on the new data emerging from the women's movement in the arts...this school of women's art may ultimately reveal itself to be one polarized tendency among many that are
yet to develop when women have had sufficient time to participate fully and equally in the making of art history. (p. 521)

The aesthetic split has already affected changes in agencies of the written dialogue. One initial feminist art publication the Feminist Art Journal has been joined, opposed, and in December 1977 replaced, by others such as Heresies, Chrysalis and Womanart. No doubt the effect of the controversy is being felt by those engaged in the visual dialogue, who must determine whether they are women and artists, women artists, feminist artists, or something else. The division may in fact lead to a reverse discrimination: will men need to have their own sex-exclusive group exhibitions, cooperatives and publications? Probably the worst effect of the aesthetic split for the future may be the undermining of those initial efforts in fighting discrimination of women in the art product and labor markets. With regard to the past, the efforts at "revisionist art history" which constitute the search for model women as saints or merely "lost mothers and sisters," may in effect, promote as women's art categorized visual "mumblings" that are highly questionable in their feminist as well as aesthetic intent.

One further issue in the women's art movement has been raised by a woman painter. Patricia Sloane (1972), in her "Statement on the Status of Women in the Arts," has criticized the current nature of the overbearing written dialogue
Whatever the function of women critics ought to be, I incline to doubt they ought to serve as spokesmen for women artists. Women artists can speak for themselves, saying what needs to be said with greater clarity than can be commanded by those who are more removed from our problems...the woman critic should confine herself to discussing the status of women critics... (p. 425)

Disgusted by the metaphoric pushy signposts transformed into billboards with "painted words" that pollute the art making and marketing environment, Sloane (1972) concluded that "until the woman artist speaks for herself one must conclude she has not yet found her voice" (p. 425).

Thus far, the women's art movement has been analyzed as an educational force by an examination of its ideology and manifestations in educational model. The structure of the theoretical problems of radical ideologies can contribute to an understanding of the function of a social movement based on an ideological belief system. This structure was applied to the specific ideology of the women's art movement's "personal" and "informal" kinds of education contained in the educational model. The major aesthetic splits between the proponents of the women's art movement regarding the ideology's manifestations of special organization and categorization for women artists, supply a clearer picture of the women's art movement not only as an educational force, but as a movement characterized by both unity and divisiveness. Both of these characteristics contribute to the advocacy and revision of the ideology and its goals.
CHAPTER IV

AN ANALYSIS OF THE NATURE OF FEMINIST ART EDUCATION

When the names of important women artists are included in art history books and courses, we will know that women have made a significant revolution in intellectual and cultural history.

--Gloria Orenstein (1975a)

Definition, Overview and Issues of Feminist Art Education

Beyond its personal and informal enlightenment of the art world and society, the women's art movement has had formal educational impact, primarily at the higher education level (see Figure 2, p. 10). It has affected the contents of university art galleries as well as art and art history curricula. College art departments have expanded their slide collections to include women's art works and have offered special course offerings on women's art. The creation of separate feminist art institutions such as the Feminist Studio Workshop in Los Angeles, was another formal, albeit alternative, educational effect of the women's art movement. These efforts which promote the academic study of women and art have fostered greater awareness of historical perspectives as well as current personal and professional
needs of women students. This chapter analyzes those attempts at formal art education which constitute "feminist art education" by describing and analyzing the specific natures of women's studies courses in art and art history offered in the United States since 1970.

The reasons for concentrated critical study of this area are many. First, feminist art education is a recent on-going and growing phenomena which has not yet been critically studied. Second, it falls in the realm of direct education, and though the formal nature varies, there is more potential in such structures for direct art educational change. Such education is more useful, tangible and efficient than informal methods. Third, feminist art education places value on career development since it is offered to those in training. It also reveals contributions to society for women in the arts. Thus feminist art education contrasts with the usual training of artists and aesthetic consumers which is practical in terms of subject, media and art appreciation, but not in terms of social, political and economic realities. Fourth, evaluation of feminist art education has yet to be done from an art education perspective, rather than from an art criticism/historical viewpoint. Finally, as an art educator, I am critical of the lack of responsiveness to directly perceived feminist needs of the art teacher in our society.
Feminist art education, as an outgrowth of the women's art movement, refers to instruction and curriculum-orientation on art and feminism in the visual arts, taking place in formal classroom and alternative learning environments. The courses, frequently connected with women's studies department offerings, focus on art history, studio art and socially-oriented courses on women and women's issues in the arts. Art history courses have included the history of women artists past and present and the history of the image of women in the visual arts. In studio art courses women artists teach visual art skills and raise important issues about becoming a woman artist. Though the instructors and students of these courses have been predominantly female, some males have been involved. The first women's studies courses on art were offered in 1970; Linda Nochlin taught art history at Vassar and Judy Chicago taught studio art at California State University in Fresno. Since that time, women's studies courses in art and art history have proliferated across the nation despite some departmental and university administrative resistance. These have all contributed "to a change of consciousness in the contemporary art student and to a reevaluation of the role of women in the arts and in the academic community" (Orenstein, 1975a, p. 522).
The general goals of feminist art education bear correspondence to those of women's studies programs. Barbara Erlich White (1976) has applied Florence Howe's (1973c, p. 102) five areas of emphasis in women's studies to art and art history which aims at:

first, research into the history of past and present women artists; second, rediscovering and reinterpreting their work as well as reinterpreting the image of women in art; third, compensatory education—that is, filling in the gaps in our knowledge of women as creators and as subjects in art; fourth, consciousness-raising concerning the barriers that have prevented women from producing the quality and quantity of art that men have; and fifth, changing the status of women in the art world. (p. 340)

Furthermore, White added that

women's studies courses introduce a new perspective into the teaching and study of art. ... Today, a feminist or non-sexist approach is being created that is sensitive to women's historical, sociological, political and psychological situation. (p. 340)

The goals of feminist art education are rooted in the ideology of the women's art movement, namely, the focal issues of sexual-politics of the art world and art history as well as female aesthetics. Concern with the education of women in the arts was at the crux of these issues attempting to break the sexual stereotypes of women artists, past and present.

The limits of art education for women, and its historical ramifications have been laid out in Linda Nochlin's
(1971) essay "Why Have There Been No Great Women Artists?": women have had limited professional recognition because of limited access to and completion of educational training.

In discussing women's historical deprivation—for example, the inaccessibility of nude models for women art students—she suggested that "it was indeed institutionally impossible for women to achieve excellence or success on the same footing as men, no matter what their talent or genius" (Nochlin, 1971, p. 37). Furthermore, she stated

> what is important is that women face up to the reality of their history and of their present situation. Disadvantage may indeed be an excuse; it is not, however, an intellectual position. Rather, using their situation as underdogs and outsiders as a vantage point, women can reveal institutional and intellectual weaknesses in general, and, at the same time that they destroy false consciousness, take part in the creation of institutions in which clear thought and true greatness are challenges open to anyone—man, or woman—courageous enough to take the necessary risk, the leap into the unknown. (p. 37)

Bonnie Woods (1973-74) has further questioned "whether historians have created history rather than recorded it... [and stated that] this is especially critical in any study of women" (p. 210). Gretal Chapman (1972), like Woods, has noted that "if any new insights are to ensue from women's studies in the visual arts...a complete transformation and revitalization of the curriculum" is imperative (p. 39).
The inadequacy of the "prevailing white Western male viewpoint in the history of art" (Nochlin, 1971, p. 1) points to the need for revisionist art history. Lise Vogel (1973-74, 1976), Lucy Lippard (1977) and others have underscored this notion by illuminating the presence of racism and classism in addition to sexism, in the writing of art history.

Women artists/critics have updated educational concerns with regard to the making of women's art under the sexual-political conditions in the contemporary art world. For example, Lucy Lippard (1977) raised the following query:

If the artist/producer is upper-middle class and our standards of art as taught in schools are persistently upper-middle class, how do we escape making art only for the upper-middle class? (p. 84)

Lippard has promoted the development of "feminist art" which she feels can remove art for its classist limitations.

Judy Chicago, artist and feminist art educator, has noted that "the personality structure of a woman, as dictated by the society in which we live, is inconsistent with the personality structure that is necessary to make art" (White, 1976, p. 343). Lucy Lippard and Judy Chicago have argued for separate educational institutions which serve as supportive communities for women to learn and produce their own authentic images—in content and media. The work, achieved with the artist's increased self-awareness and the
benefit of strong role-models, should reveal 'female aesthetics' which have been thwarted under the current male-biased cultural system. Artist Miriam Schapiro (1971) has stated for Judy Chicago and herself that neither of them believe that the simple goal of an art education is to reach sophisticated art making.... The most important thing you can do is to be responsible for the level of humanity in your classes so that when the art "emerges" it can be authenticated on the basis that it is true to the internal feelings of the artist. (p. 49)

Other artists have stressed that women artists have special educational needs to incorporate survival skills as part of their regular art training. These include full-time dedication, financial independence and demythification of the male artist-hero in order to gain professional status in the art world. Artist/educator Angiola Churchill (1976) has suggested "building professional goals with women artist/students" by helping women art students:

1. develop ways to let hostility out and ways to mediate it.
2. establish comraderie with other women.
3. become more independent and well-organized with their time.
4. by insisting on outstanding work.

Other artist/educators Lita Whitesel and Judy Chicago have focused on developing practical art skills not usually taught to women such as photography, wood-working, and metal work. Proficiency in these areas can aid a developing artist. It can enhance portfolio presentation and studio space (a "room of one's own") as well as increase the
likelihood of visual expression in those materials, thus developing the important qualities of independence and self-promotion needed by professional artists entering the mainstream.

Katherine Hoffman (1978) recently interviewed women artists on the east coast, talking "about their work, their ideas about art education, in particular the education of women and their position as women artists" (p. 72). She found that these women artists' ideas concerning education are as eclectic as their work. But almost all of them seemed concerned with the importance of finding and following one's own road, of establishing one's identity as a woman, as an artists and most important, as a person...their ideas point to the rise of a new humanism, a humanism where some of the established polarities will be erased, and become part of a flowing continuum. (p. 28)

Judy Loeb (1977) summed up the general nature, goals and outcome of feminist art education in its contemporary context:

For the woman art student, the offering of courses on women in art and art history, in combination with the availability of courses in a wide variety of disciplines that examine the cultural, psychological and social factors that have affected women, should lead to a newly raised consciousness of the variety of roles that women have and can play within society. The present day woman art student should graduate knowing more about herself and the realities of her society than was possible in the past. She will know the work and life style of a great many women artists from which she may choose the role models that were denied her predecessors. (p. 22)
The remainder of this chapter analyzes the feminist art educational efforts put forth towards these goals.

**Analysis of Feminist Art Education:**

**Data Sources, Treatment and Analytical Categories**

Information on recent women's studies in the arts--development, theory and practice--can be found in various forms and levels. This study analyzes several available sources of data on women's art education taking place in alternative feminist programs which are "both noncompetitive and achievement-oriented (and thus perhaps), the ideal learning situation for many women, as well as the more realistic college art department programs which are more available and degree granting" (Loeb, 1977, p. 21).

This chapter extracts its data from published materials and interviews. The primary data sources are course syllabi written by course originators and instructors. Most of these were published by the Women's Caucus for Art of the College Art Association in *Women's Studies in Art and Art History--Description of Current Courses with Other Related Information*, compiled by Athena Tacha Spear and Lola B. Gellman (second edition, 1975) and *Women's Studies and the Arts*, edited by Elsa Honig Fine, Lola B. Gellman and Judy Loeb (1978). The courses are listed chronologically in Appendix B by school and instructor. The syllabi are idiosyncratic in form and design and thus vary in the kinds of information
they supply. For example, some syllabi include examination questions and bibliographies while others describe the political struggle to get the course instated at the university. Additional course syllabi were obtained via the Women's Caucus for Art Questionnaires sent out to all American college art departments in 1976-77.* The questionnaires probed the status of women's studies in art and requested course syllabi. Pertinent articles and books which describe educational philosophies and programs, as well as information obtained from convention programs and informal interviews are included to broaden the analysis with respect to feminist art education content and its context.

The data are treated as follows: content analysis is used to describe the available syllabi of feminist art education course offerings. Content analysis,

a phase of information-processing in which communication content is transformed, through objective and systematic application of categorization rules, into data that can be summarized and compared. (Paisley, in Holsti, 1969, p. 3)

Content analysis is suitable for at least three general classes of research problems which may occur in virtually all disciplines and areas of inquiry. It may prove useful

* I am grateful to Dr. Lola Gellman for allowing me to examine and utilize the information contained on these questionnaires.
Content analysis is useful in this investigation because my access to data are limited to the documented evidence in publications and in reported course syllabi and evaluations. Additionally, language utilizing feminist and art rhetoric pervades the data. Finally, this method is useful since I am unable to participate in and observe all of the different women's studies courses in art which have been given in the United States since 1970.

It should be noted that the quality in the form and content of the obtained data effects the analysis to be made. A qualitative, as opposed to quantitative approach is most reliable and useful to our search for a new model and educational philosophy.

To qualitatively analyze feminist art education, discussion of areas relevant not only to feminist art issues and content (discussed in Chapter III) is necessary. The nature of curriculum and instruction applied to any classroom, traditional or alternative, must be examined. Therefore, the following variables of curriculum theory are explored as criteria for qualitative analysis: Background
(which includes diagnosis of needs, as already established earlier in this chapter), Objectives, Content, Instruction, and Evaluation (see Table 1, p. 115).

Preceding the development of curriculum and instruction is the task of diagnosing the needs of the individual and society as well as considering the subject matter (or the nature of knowledge). Out of such a diagnosis emerges the prognosis, established by Ralph Tyler's rationale, for these problem areas: course objectives, content (subject matter), and instruction (methods and organization), which are later assessed by the process of evaluation (Tanner and Tanner, 1975, pp. 57-58). The interrelationships of these problem areas contribute to the development of educational philosophy (Tanner and Tanner, 1975, p. 59). The diagnosed needs for the course help establish qualifying criteria for choosing the instructor and methodology as well as place the course content in proper relationship to the existing curricular programs. The perceived needs of the learner, society and knowledge (studio art and art history), demanding: revisionist art history, survival skills in a sexual-political art world, and freedom to create "authentic" imagery, have been discussed earlier in this chapter. However, in examining the course syllabi, discussion of more specific needs, as well as group characteristics (such as sex, age, class) of the affected populations and
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the home department, will expand the context of feminist art education.

Once the needs of the learner, society and subject matter have been established, course objectives, or goals, are created to meet those needs. These may be behaviorally-oriented, stated in terms of long or short time periods. The level of complexity, amount of university credit earned, and kinds of activities, experiences and concepts can all be explicated as course goals attained through curriculum and instruction.

Content refers to the actual knowledge and values to be conveyed to the students. The areas of knowledge present in feminist art education break down into these areas: studio art, art history courses on women artists and/or on the image of woman in art, and socially-oriented courses on the role and fate of women in the art world (Spear, 1975, Foreword). Additionally, new areas of content have emerged such as women in film, photography, architecture, design, crafts, etc. In examining course content, one can survey not only the knowledge but also the scope, approach, organization, variety and educational-level of that knowledge to be presented. Values regarding the content may be presented directly or camouflaged in what is frequently called the "hidden curriculum." These must be explicated since they can strongly influence the course content.
Instruction is the means by which objectives and content are implemented into the course of study. It refers to the organization or methodology of teaching the subject matter. Since instruction refers to the organization of the course as well as the quantity and quality of actual teacher and materials involvement, we can examine two aspects: in-class and out-of-class instruction. In-class instruction refers to the kinds of educational formats for sharing and imparting knowledge such as lecture, discussion, studio workshop, seminar, consciousness-raising sessions, guest speakers, studio and museum visits, and exhibition installations. Student and teacher participation can be equal or unequal. Out-of-class instruction includes assigned independent work done outside of the classroom environment without teacher supervision. This work generally does play a large role in preparing the student for in-class instruction as well as independent thinking and production. Methods of out-of-class instruction include reading, writing research papers, making art works, keeping journals, taking exams, community work and other projects. In some cases, projects have been organized and executed by groups of students. This helps foster cooperation and collaborative skills between students; such skills are particularly needed by women. Out-of-class instruction can be long-term, with work due at the end of
the courses, or assigned for short-term exploration necessary to some aspects of in-class course instruction.

The last analytical category is evaluation, "the quality control of the processes and outcomes of an educational program" (Gottman and Clasen, 1972, p. 16). Evaluation efforts applied to feminist art education would necessarily be focused on assessment of the program(s), that is, evaluation of the students participating in the programs, the role of the teacher in the program, and finally, the effect of the programs on the contingent universes of feminism, art education and the university (see Figure 1, p. 9).

Evaluation plans an important role in examining a program since it is not only geared to understanding the educational transfer taking place in the program. Additionally, it attempts to qualitatively study strengths and weaknesses, in the service of course improvement for the maximization of student learning. The volatile nature of feminist content applied to art and art education, and its demands for alternative ideological criteria in viewing art, education, art history and society makes evaluation an even more crucial, though difficult task.

In this study, evaluation criteria for students and courses will be explained. External criteria such as change in course enrollments, demands for reoffering and expanded offerings of women's studies courses in art, and increased acquisition of instructional materials, will be included in
the final assessment section of this chapter along with the
instructors' perceptions of problems and their recommenda-
tions for future programs and courses.

Analysis of Feminist Art Education: Content
Analysis Applied to Course Syllabi of
Women's Studies in the Arts

This section analyzes women's studies courses in the
arts offered since 1970, attempting to give a fairly com-
plete representation of the nature of feminist art educa-
tion. The courses will be examined under the three main
categories utilized by Athena Tacha Spear in her 1976
compilation of course syllabi:

studio courses for women art students; art
historical courses on women artists and/or
on the image of woman in art; socially-oriented
courses on the role and fate of women in the
art world. (Foreword).

Additionally, interdisciplinary and any other related
courses and workshops contributing to the nature of knowl-
edge examined by feminist art education will be mentioned
where appropriate.

Women's Studies Courses: Studio Art

Courses in studio art with a feminist focus range from
seminars for serious art majors to media-experiences for
nonart majors. The initiative taken by course creators led
to the generation of alternative feminist art programs and
organizations, as well as increased interest in courses on
women and art history and women in the contemporary art world.

Background

The first studio course concerned with feminist art and artists was held at California State University, Fresno by artist Judy Chicago in 1970. The course has continued under the instruction of Rita Yokoi (and most recently, Joyce Aiken) when Judy Chicago joined artist Miriam Schapiro to start the Feminist Art Program at California Institute of the Arts 1971-72. This program culminated in the well-known exhibition "Womanhouse," a cooperative environmental art project created by the program's participants. From the enthusiasm generated by Womanhouse and the first West Coast Conference of Women Artists in 1972, Womanspace, a women's art gallery and multi-faceted center for women dedicated to feminist art was formed in 1973 in Los Angeles, California. In 1974, it became part of the newly established Women's Building which housed the Feminist Studio Workshop, and space for other feminist programs.

While the attempts at feminist art education on the West Coast have been well-documented by Judy Chicago, "'founding mother' and catalyst" (Wilding, 1977, p. 6), in her autobiography, Through the Flower, My Struggle As a Woman Artist, and by Feminist Art Program graduate Faith Wilding, By Our Hands: The Women Artist's Movement
Southern California 1970-76, this section attempts to show the multiplicity of curriculum and instructional principles involved in feminist art education in the studio category, nationwide.

Course syllabi and information from ten institutions have been analyzed. The course titles include: "Feminist Art," "Feminist Art Program," "Women's View of Art," and "Women Studio Artists' Seminar." At one institution, California State University, Fresno, three instructors sent syllabi for the same course, reflecting the revisions and continuation of interest in the course. The Feminist Studio Workshop, housed in an alternative, non-accredited school, reflects the most radical approach. Two courses analyzed are cross-listed with women's/American studies, while others are housed in art departments. The courses have been offered at undergraduate, graduate and adult (continuing) education levels. Classes have been predominantly composed of women students; all instructors have been female.

Course Objectives

The goals, or objectives of feminist studio art education emerged from the recognition of the inadequacies in the art education system for women as art students and in the art world. Judy Chicago (1971) explained her awareness of self and the need to teach women:
I was struggling to come to terms with society's definition of female and my own sense of who I was. I struggled with people in the art establishment...who resisted really dealing with me as a human being, as an artist, and as a good artist, because I was a woman...I decided that a great many of my ideas about art-making were based on male ideas...I began to feel a tremendous need for identifying with women...

(p. 48)

Miriam Schapiro (1971) noted that the shyness of women art students was

not by nature but by conditioning...[from this observation, she] began to understand the necessity of conditioning...[and] the necessity for conducting classes exclusively with women. Women are afraid of openly expressing their true feelings as females around men.

(p. 49)

Most of the studio courses were designed to help women unleash their artistic abilities, by developing artistic skills using traditionally "masculine" processes and materials such as power tools, working on a large scale, etc., as well as developing "authentic imagery" and survival skills that would make training more practical and professional. Finally, studio courses aimed to furnish women with a supportive system, a community of women artists who shared ideas, sensibilities and problems so they could avoid the traditional isolation of the artist while strengthening professional commitment.

Some courses were designed "for women who wished to be professional artists" (Yokoi, in Spear and Gellman, 1975, p. 3), teaching women art students survival skills with the
goals to "...present art students with role models of women in art and...enable the students to come to terms with the practical, day-to-day realities of being artists" (Whitesel, 1977b, p. 1). Other courses have been designed to explore through a variety of approaches "the making of art out of the female experience and the existence of female imagery" (Damon, in Spear and Gellman, 1975, p. 9), and to "encourage women to investigate the possibilities in art--to discover how art can enrich their own lives" (Bice, in Spear and Gellman, 1975, p. 14).

The purpose of the Feminist Studio Workshop (F.S.W.), an alternative school in contrast to the "male-institution" of the university, is to promote feminist education. Staff-member and founder Arlene Raven's stated that "the purpose of feminist education is to create and participate in cultural revolution" (Iskin, 1977b, p. 6). Ruth Iskin (1977b), another staff-member and feminist art historian asserted that

In our case feminist education is primarily aimed at the arts; we define art as that which raises consciousness, invites dialogue, and transforms culture. The belief that it is ultimately not possible to end women's oppression unless feminism reshapes culture necessitates the creation of feminist art. Our goal for feminist education ...is to create a feminist learning structure/environment out of which women are able to emerge as strong feminists who participate in feminist leadership through their work. The focus of feminist education at the F.S.W. is to assist women in developing their strength, leadership, expertise, and creativity; to make a transition
from victimized, powerless outsider to effective, powerful participator in reshaping the world according to feminist value. (p. 6)

Course Content

Since Judy Chicago's Fresno program, followed by the Feminist Art Program at Cal Arts, is the prototype for feminist input into the content of studio art programs, we may first refer to her "principles" of feminist art education. According to Faith Wilding (1977), these evolved painfully, experimentally but organically from the process of dealing with the emotions, needs and problems of the women in the program" (p. 10). Judy Chicago (1975) described the concept of "organic education" as a process that grew rather naturally out of the principles of the women's movement, as exemplified in consciousness-raising, which allows each woman the time and space necessary for her to assert her real identity and feelings. (p. 194)

Furthermore, Chicago (1975) described the development of content as related to "organic education" in the establishment of the Feminist Studio Workshop with Arlene Raven and Sheila de Bretteville:

We were all agreed that all of us would define our interests, our limits and our goals, and then meet on whatever common ground existed among us, rather than on the basis of subjects that are "supposed to be taught." We structured the program so that it would be open-ended and able to accommodate a variety of needs. One of our firmist principles was that whenever a number of needs arose that could be seen as
conflicting, we would not approach them in terms of which needs are the most important, thus denying some while acknowledging others, but rather by asking: How can we accommodate everyone's needs? (p. 194)

Faith Wilding (1977) summarized the principles of the Feminist Art Program as follows:

1. **Consciousness-raising [C-R]:** One of the basic structures of the women's movement, it is a group process in which each woman shares and bears witness to her own experience in a non-judgmental atmosphere. It is a political tool because it teaches women the commonality of their oppression and leads them to analyze its causes and effects.

2. **Building a female context and environment:** The women rented an old community theatre building off-campus, which they remodeled to suit their needs. This gave them the opportunity to build a separate place which they controlled and in which they could evaluate themselves and their experiences without defensiveness and male interference. They also learned vital building and organizing skills and became a strong, cohesive group.

3. **Female role models:** Women have always lacked positive female models in educational institutions. In the Feminist Art Program these were supplied by Judy Chicago [and Miriam Schapiro] and by research and reading in female art history, mythology, literature and culture.

4. **Permission to be themselves and encouragement to make art out of their own experience as women:** This opened up a whole new world of possibilities to the students and paved the way for a new feminist art. (pp. 10-11)

The four C-R topics which emerged most frequently, according to Arlene Raven, dealt with the issues of money, work, sexuality and authority (Iskin, 1977b,p. 11).
In a less radically separatist educational approach, Lita Whitesel (1977b), in her course "Women Studio Artists' Seminar," formulated these issues with regard to practical survival skills for professional artists:

learning how to claim maximum tax deductions for one's work; learning how to take slides of one's work and to present them to gallery owners, dealers or museum curators; learning to support one's self through part-time or full-time work; finding one's imagery; coordinating family responsibilities with studio work; and so on. (p. 1)

Additional topics for discussion were finding a job, setting up a studio with many possible creative variations to accommodate diverse life styles. These topics comprise a kind of content that can be characterized as "remedial instruction," unlearning the traditional female role pattern with its limitations and learning to FUNCTION as artists. Examination of male values in the art education of women were also explored as part of this "remedial instruction" (McMahon, in Spear and Gellman, 1975, p. 11).

With regard to functioning as an artist, the content of these studio art courses also involved working with materials—often the less-traditional media and processes restricted for women. Rita Yokoi described the need to get female students familiar with hand and power tools. This enhances possibilities for art production as well as conditions for that production, i.e., constructing studio walls, etc. Individual work culminating in professional
presentation/exhibition as well as collective group art projects such as "Womanhouse" and "The Wedding" (see Yokoi in Spear and Gellman, 1975, p. 5) helped make these studio courses more professionally-directed than typical media-oriented exercises. The content of these art works frequently was guided by the issues discussed formally in class or in C-R groups.

The "Womanhouse" exhibition was an excellent example of a women's studio project on art and education which took two months to complete and attracted nation-wide media coverage. Twenty-one women students enrolled in the Feminist Art Program in 1971 planned and executed the project collaboratively with instructors Judy Chicago and Miriam Schapiro. As Schapiro (1972) noted,

Womanhouse began as a topic for discussion in one of our class meetings. We asked ourselves what it would be like to work out one of our closest associative memories—the home. Our home, which we as a culture of women have been identified with for centuries, has always been the area where we nourished and were nourished. It has been the base of operations out of which we fought and struggled with ourselves to please others. What would happen, we asked, if we created a home in which we pleased no one but ourselves?... what if each woman were to develop her own dreams and fantasies in one room of that home? (p. 268)

The students found an old abandoned house, out of which they created "Womanhouse." The house was a wreck and the students had to work hard to "prime" the place before making it into art. They fixed windows, scraped floors, plumbed, and
painted the interior and exterior of the house, learning "masculine" skills as part of the preliminary process. Then, the students recreated the rooms according to ideas they discussed in group meetings. For example the motif for the kitchen emerged from the feelings about the room, it became obvious that the kitchen was a battleground where women fought with their mothers for their appropriate share of comfort and love. It was an arena where ostensibly the horn of plenty overflowed, but where in actuality the mother was acting out her bitterness over being imprisoned in a situation from which she could not escape, and from which society would not encourage such an escape. (Schapiro, 1972, p. 269)

Everything in the kitchen including appliances was painted pink, while drawers were lined with collages of far-away places. The walls and ceilings were covered with fried eggs which transform themselves into breasts as they progress down the walls. The kitchen was a strange kind nurturing center. Other redesigned rooms included in the house were a dining room, laundry room, nursery, linen closet, bedrooms, and three bathrooms, described in detail by Judy Chicago (1975, pp. 112-132). The three bathrooms were created to reflect the different aspects of female life: one dealt with the theme of menstruation, another with cosmetics and finally, another dealt with nightmares. Womanhouse also had a garden and mannequins in the halls including a bride descending the main staircase. Performance pieces by the artists included themes of cosmetics,
i.e., a woman applying make-up, removing it, re-applying it, etc.; and cleaning, i.e., women ironing and scrubbing floors.

When the house went on exhibition, it attracted all segments of the public. Schapiro (1972) stated that ordinarily, the public comes to an exhibit self-consciously wondering what to think about the art. Without a program they are lost. At Womanhouse, women, particularly, walked into what was essentially their "home ground," knowing instinctively how to react. They cried. gasped...shook their heads wisely. the controlled environment of Womanhouse allowed them to respond with fullness to the honor, joy and beauty of the house which, in the end, was really theirs. (p. 269)

The project was viewed as highly successful by the instructors, participating artists and the public. Schapiro (1972) noted that for Judy Chicago and herself, .

...our experiences as feminists had provided... a context for a meaningful teaching experiment. We re-evaluated our own experiences as young art students and made the transition into the teaching of young women art students...we were reminded again and again that it is...indeed the responsibility of all older, "established" women artists to serve as role models to their young women students: model as productive, integrated artists, as well as women. (p. 270)

Course Instruction and Student Evaluation

The instructional methods were, in most cases, tied to the course content. Consciousness-raising, informal discussion with "roving" or more directive leadership, helped generate content and commitment to the courses. Additional exploration was achieved through more typical educational
means of reading, doing visual and written research, and having student presentations and guest speakers. Due to the lack of available resources with regard to visual and written materials, students were encouraged to do their original research under difficult conditions.

Studio art work inspired by supportive class discussion, C-R groups and newly set-up studio space was critiqued in terms of criteria discussed prior to its creation. Ruth Iskin described the function of the critique in the F.S.W.:

It is primarily through the critique that women learn to improve their work. We have experimented with large and small group critique formats, and have found that what works best is the small, on going critique class in which each member agrees to bring work to every session and give as well as receive criticism.... The sole function of criticism in the F.S.W. is to assist the student in developing her work. (Iskin, 1977b, p. 14)

An assumption held by most of the instructors was that the support and skills involved in setting up a studio, doing serious and creative work and finally, exhibiting the work, contributed to the quality, quantity and content of the art work by women students.

Evaluation criteria of the student work was not stipulated in any of the syllabi beyond statement of the necessity for completion, or "meeting the requirements" of course objectives and assignments. Instructors seemed more concerned with indices of course and instructor evaluation than
of student growth as evidenced by grading or other evaluative measures. Evaluation of students was interpreted or at least stated, for the most part, in a collective way—for example, by the general "successfulness" or "weakness" of student projects. Faith Wilding (1977), a graduate of the Feminist Art Program (1971-72) and the only student to publicly evaluate it stated that

Although much of what was happening in the Program was as new to Chicago as it was to the students, she performed a leading and vital role by making great demands on them and setting the aspirations for achievement very high. Since the Program was the first of its kind anywhere in the country, the women felt a special sense of risk and importance and a freedom from history, which made them adventurous in their experimentation. (p. 11)

Course/program evaluation will be further discussed later in this chapter under the section on critical assessment of feminist art education.

Women's Studies Courses: Art History

Courses in "revisionist art history" have included foci on women artists contributions to the history of art as well as the image of woman as portrayed in art. These study programs, in the forms of seminars or courses, have taken place in traditional college art history departments as well as in art education programs offered by museums.
Background

Linda Nochlin's "Seminar on Women and Art" offered at Vassar, first in 1970 and continued until at least 1973, was among the first courses on women and art history. Nochlin's earth-breaking essay "Why Have There Been No Great Women Artists?" (1971) raised issues about women and art that student and scholars of art history had to face. Since 1970 revisionist art history courses have proliferated around the country, but not without departmental resistance. Twenty-five courses have been reviewed for this study. The courses have been offered in Art History Departments as well as in conjunction with Women's, American, and Experimental Studies Programs. Some courses have had prerequisites in art history, while others have not. The course titles indicating content range from very general ones such as "Women and Art," "Women Artists Past and Present," "The Woman in Art," "Woman as Image and Image-Maker," "Sexism in Art"; to other more specific course titles such as "Impressionist Images of Women and Women Impressionist Artists," "Seminar of Women Artists: Renaissance to Modern," "The Image of Woman in Greek Art," "Women Artists of the 19th and 20th Centuries," and "Images of Women in Renaissance and Baroque Art," which indicate specific-period foci. Most of the courses have been repeated. Those which have emerged in more recent years have tended to include current issues and contributions of
artists, in addition to historical surveys. Courses have been in most cases open to and attended by both sexes. Course formats have ranged from seminars of small numbers to large sections of 100 students. Course instructors have been of both sexes, 4 males and 21 females. Many of the instructors have been leaders/scholars of the women's art movement, actively campaigning for "revisionist art history" as evidenced by their own research publications concurrent with their stimulation of original research from students enrolled in their courses.

Additionally, lecture series on women and art have been offered by museums such as The Detroit Institute of Art (1973), The Smithsonian Institution (1974) and Metropolitan Museum of Art (1978). These series have reinforced and contributed to the content of revisionist art historical courses.

Course Objectives

Course objectives such as learning about past female achievements in art as well as reinterpreting the image of woman as viewed and represented by the artist, served as compensatory education for male and female students of art and art history. Very little is known about women artists of the past, and basic art-history books written by authorities such as Janson, Gardner and Gombrich have neglected to include such material. The same prejudice against women's
Art has been shown in museums and galleries. Additionally, the topic of the image of woman in art, examined from a feminist rather than a traditional perspective sheds light on well-known art, raising our consciousness of sex differences as they were perceived in different countries at different periods. The reasons for the differences between reality and image apparent from this point of view bring us a new understanding of historical patriarchy. (White, 1976, p. 342)

Compensatory art historical education additionally aids women in giving them self-assurance from learning about their artistic heritage, its potentialities and liabilities, from which a foundation for their own growth and understanding can emerge.

Course objectives have included the study of women artists' past achievements in the history of art. This includes not only analyses of women's works but also biographical information about the women artists themselves. Along with such inquiry, accompanied the goal of examining the social biases affecting the role of women as portrayed in works of art, namely through the iconography which reveals the polarization of woman as temptress/whore and woman venerated as madonna/mother or muse. At both poles, women are iconographically depicted in service to men. Contributing to both theory and practice of art, such courses of study have been designed to "investigate, reassess and
re-orient women as artists today and in the future" (Metzger, in Fine, et al., 1978, p. 27).

In order to achieve the above, the goal of such courses has been to fill the need and great void for scholarly research, since much of this information on women and art is either unavailable, unknown or has been misrepresented in the writings of art history. Therefore, courses have aimed to contribute to and enlarge the historical perspective of art, by involving students in original research—having them seek primary and secondary data sources, as well as visual and other supportive materials. This has involved students with the subject of historiography as well as women's art works, by raising issues for the field of art history as a discipline.

Course Content

The overall content of art history courses in women's studies has been concerned with building a body of knowledge of women artists' contributions to art history. This has been explored by period or overall survey, by subject matter such as self-imagery as well as issues pertinent to women and art such as eroticism, symbolic and secular images of women in the history of art, women's art education, etc. Many women artists such as Anguissola, Fontana, Gentileschi, Buysch, Leyster, Carriera, Kauffmann, Vigée-Lebrun, Bonheur, Beaux, Hosmer, Valadon, Kollwitz, and Cassatt have been
studied along with their male contemporaries. Other lesser known artists such as Marie Laurencin, Romaine Brooks, Leonore Fini and Sonia Delaunay have been "unearthed" and studied for both their social plight and artistic contributions.

Most of the courses have been a reversal of sexist surveys filling in the great gaps in traditional art history books which never mention women's art. Many of the recently offered courses have been expanded to include contemporary women's art issues. Looking at the history of the image of woman in art further reinforces our understanding of the limits not only of the woman artist, but of all women in various social classes and periods of history. In addition to the focus on female artists' works and lives, an understanding of liabilities for males in art and art history compounded by the sex-typing presented in historiography and of the actual nature of art, has attempted to open the field's narrow boundaries.

Course Instruction and Student Evaluation

Course instructional methods have been both traditional and innovative. Most of the courses in "revisionist art history have retained the traditional slide and lecture/discussion format. However, there has been desperate need for basic, and in most cases rarely available, instructional materials such as slides and visual illustrations of women's art work as well as written materials.
With little or no reading materials for background, foundation or in-depth study, course instructors have had to put together bibliographies and search for informative data for their own as well as student use. In recent years some texts have emerged out of the demand for such instructional material and these are beginning to be utilized along with recent issue-related articles. The most popular source books have been recently published and utilized in many of the most recent courses. These include:

Art and Sexual Politics (Hess and Baker, 1971), (in particular, Linda Nochlin's article "Why Have There Been No Great Women Artists？", January 1971)

Our Hidden Heritage: Five Centuries of Women Artists (Tufts, 1974)

Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century (Peterson & Wilson, 1976)

From the Center--Feminist Essays on Women's Art (Lucy Lippard, 1976)

Women Artists--1550-1950 (Harris and Nochlin, 1976)

Additionally, some courses have utilized the additional input of available feminist literature as background reading such as The Second Sex (de Beauvoir, 1952), The First Sex (Davis, 1971) and A Room of One's Own (Woolf, 1929). In most cases these readings have been used as a background for the kind of instructional transfer taking place in the courses.
Because of the absence of readily available literature, such courses have had to invent less traditional approaches which have allowed the student as well as the teacher to play an active role. Guest speakers, student journals and original research and oral presentations by students have constituted a large part of the courses' structure. In addition, exhibitions of women's work and women's art festivals have been coordinated with many course offerings, reinforcing and further exploring in an immediate sense the ideas and concepts covered in class. In sum, then, innovative approaches both in form and content, as well as heightened awareness of women artists' problems and achievements have resulted from such courses.

Students in many courses were evaluated on traditional bases such as assigned short topic papers, term papers/projects, examinations and general participation while in other courses participation and attendance substituted for grades (Stoughton in Fine et al., 1978, p. 64). Since student work frequently contributed to the body/content of the courses, and students frequently lacked art and art history backgrounds, some instructors discussed the problem of applying traditional evaluative standards to substandard student research.
Women's Studies Courses: Women and Women's Issues in the Arts

Socially-oriented courses on women's art and women in the art world have been offered since 1971. These courses have dealt with contemporary issues of the women's art movement such as the fate of women in the art world and feminist aesthetics.

Background

The first socially-oriented course on women in the arts entitled "The Woman as Artist" was offered at New York University in 1971. It was taught by artist Barbara Zucker with male and female guest lecturers, and was an issues-oriented discussion class. The establishment of a New York women's art collective, Artists in Residence (A.I.R.), came about as a result of this course.

Since that course offering a number of courses with a social-orientation regarding women's art, women artists and the fate of women in the art world have emerged around the country. This study reviews fourteen such courses offered in the United States. Most of these courses overlap with the content and/or instructional methodology with women's studies courses in studio art and art history. They have been taught by artists such as May Stevens, Sylvia Sleigh, and Joyce Kozloff; critics such as Lawrence Alloway; and instructors of subjects such as art, art history, women's
studies and English. All instructors with the exception of Alloway were women. A number of the courses have been sponsored by nonart departments such as Critical Studies Divisions, Continuing Education, American Studies and Women's Studies. One course was offered by an art education department; others were offered as part of "topics" in art history seminars. The titles of these courses included "Art and Women," "Women in Art: Contemporary Artists," "Art and Social Consciousness," "Art and Gender," "Women and Art and Women's Art Critique," "Women in the Arts: The Politics of Sex," "Women's Imagination: An Introduction to Women and Their Arts" and "Horticulture and Art: Or Interdisciplinary Approaches to Education and the Women's Art Movement."

Reported course enrollments varied from 12 students to 65; the majority of enrolled students were female.

Course Objectives

Course goals tended to combine those of feminist art courses in studio and art history, attempting to heighten awareness of women's achievements in the arts and study the image of women as portrayed in art. However, these courses for the most part, focused on the contemporary art world from sociological, feminist and aesthetic perspectives. Therefore, the primary goal of these courses was comprehension and examination of sexual politics for the contemporary woman artist, historian and art critic, as well as common
themes and problems of women in the arts as expressed in art products. Some courses aimed at investigation of the existence of a female aesthetic and imagery, through both the making and discussing of art. Another objective, "working towards a new evaluation of art and art forms created by women which have been underappreciated or overlooked" (Patraka and Conklin in Fine et al., 1978, p. 91) dealt with issues of feminist art criticism and approaching new and viable criteria for art works made by women.

Course Content

While certain courses integrated revisionist art history and feminist studio ideas into a contemporary art context, others were geared towards more specific social issues such as sexism in the art world. For example, artist Cecile Abish in teaching a second "women in art" course for honors students at Queens College (the first dealt with art history and was offered by the School of General Studies in the Continuing Education division) concentrated on "sexism in the arts" and included the achievements and contributions of contemporary women artists. This course focused on:

- Women artists' objectives, actions and demands.
- The extent that achievements by women artists have been denied.
- The way in which their access to art institutions, patronage and information has been limited.
- The manner in which women have been denied an identity as artists.

(Abish in Spear and Gellman, 1975, p. 48)
Various topics emerged and broadened the scope of the different courses. Some other topics included: the education of the woman artist, identity and the woman artist, imagery of artists—male and female, standards and women's art and art criticism, artistic hierarchies (crafts vs. the fine arts), art and economics, collecting, curating and gallery directing, and alternative modes for exhibiting art (McMaugh, in Spear and Gellman, 1975, pp. 56-57). The content of some courses remained strictly within the confines of the women's art movement's raised issues, while in others ideas from other disciplinary areas were included.

Course Instruction and Student Evaluation

Course methods of instruction were as varied as the topics introduced in these courses. Course methods included reading, lecture, discussion, slides, consciousness-raising, visual work, short papers, term papers, student presentations of research, films, museum and studio visits in addition to direct contact with women artists. Some innovative attempts at original research were put into reproducible and useful forms. One example is a 10-page listing of Grants for Artists which emerged from Alison McMaugh's courses at the University of Wisconsin-Madison. Another excellent example of creative research by students exists in Interviews with Women in the Arts Part I and Part II. The latter publications part of a project done in "Women and the Arts," taught by
Joyce Kozloff at the School of Visual Arts during 1973-74, contain printed dialogues with women artists as well as photographs of the artists and the student interviewers.

Student evaluations in these courses were based primarily on participation as well as qualitative written and visual projects. In some courses (such as Patraka and Conklin's in Fine et al., 1978), students were able to contract for grades A, B, or C.

Women's Studies Courses: Interdisciplinary Courses on Women in the Arts

Brief mention will be made of some interdisciplinary approaches and subject matter pertaining to women and the arts, since some information was available and such approaches are tangential to the study's focus. A number of courses specifically devoted to female aesthetics and their application to the field of art and literature have been offered. Additionally courses such as "Women as Creative Persons" and "Images of Women in the Contemporary Arts" broaden the visual context of art works by women by expanding studies into the realm of other artistic areas such as music, literature, drama and dance.

Additionally, specific artistic subjects have been the focus of certain courses. They have examined women's roles and contributions to artistic areas such as photography, film, needlework and architecture. Festivals and
emerging research studies have increased interest in these areas.

Analysis of Feminist Art Education: Critical Assessment

Feminist art education can be critically assessed by several means. First, reported evaluations by instructors of the reviewed courses in feminist studio art, art history and women in the art world will be examined. Judgments of course worth and recommendations for changes in course objectives, content and instructional methods will be stressed. Second, additional sources of assessment of women's studies in art by artists, scholars and critics in the field will be examined. Finally, a summary and analysis based on the chapter's inquiry which indicate changes in ideology, methodology, course content and instruction as well as trends for the future, will form the basis of the concluding remarks regarding the value and importance of feminist art education.

Course Evaluations

Course evaluations were included with only some of the course syllabi. They range in form of descriptions written by the instructors which reflect student-obtained feedback, received orally or in writing, as well as the instructors' descriptions of successes and problems.
Women's Studies Courses: Studio Art

Some instructors of feminist studio courses included in their evaluations a discussion of the resistance encountered not only in setting up the program but in retaining it at the university. For example, the successes of some courses led to a splitting away from the university forming women's collectives outside of the university and within the community (Damon, in Spear and Gellman, 1975, pp. 9-10). In other situations, women's art critique groups developed and continued out of the initial studio courses (Kaplan, in Fine et al., 1978, p. 80). Some instructors measured the success of their courses by the increases in enrollment, or students' requests to undertake additional independent studies in the area of women's art (Magenta, in Fine et al., 1978, p. 67).

Evaluations by instructors ranged from personal statements to specific achievements of course objectives. Hylarie McMahon, for example, stated with regard to her seminars "Feminist Art" offered at Washington University, St. Louis, Missouri in 1973, that despite the difficulties due to the difference in education/consciousness levels of students in the course,

we had a good time, generated some heat and light, and reached no conclusions; except, perhaps the following:
a. For these students, the historical approach is of limited usefulness. Women artists, of
past or present, never have been where we want to be.
and
b) In the daily give and take of teaching and learning we all need to pay more attention to what is happening to us.
(McMahon, in Spear and Gellman, 1975, p. 13)

Janet Kaplan (in Fine et al., 1978) summarized that her course, called the "Women's Art Critique" offered at Franconia College, which emerged from a class entitled "Women and Art in 1976,"

has become an extraordinary experience for us all. We have created a haven in which women students and artists feel safe, comfortable and challenged to produce work, to show it to each other, to develop worthwhile ways of critiquing and to explore ways of sharing our experience with the broader college and town community. We have organized a series of skill workshops and a performance event in which we share our feelings about the apologetic, self-negating stance that most of us took in showing our work to the world. (p. 81)

Muriel Magenta stated explicit reasons for the success of her studio course entitled "Women's View of Art" at Arizona state University:

1. It is the first time that the works of a significant number of women artists (both contemporary and historical) have been discussed in depth in this department over a sustained period of time.
2. It is the first time the studio art of women students has dominated a course.
3. Slides, resource materials, books, and resumes have been collected on the work of women artists and are kept in the department.
4. Major women artists on the national scene have lectured at this department.
5. The women art students in our studio program have gained more recognition because of the self-confidence they have achieved.
6. The department is aware of the needs of women students to a greater extent.
7. Students from this course have continued to take other women's studies courses on the A.S.U. campus...[including] another course called, Women in the Arts...

(Magenta, W.C.A. Questionnaire Response, December 23, 1976)

Rita Yokoi, was the only one to include a special section on "evaluation" in her description of a course. She taught "Feminist Art" at California State University, Fresno from 1971 through 1973. She asked all of her students to write a short paper of evaluation at mid-semester and end-semester, while encouraging self-evaluation throughout the year. She asked: "what did you contribute to the class, and what did you get out of it? Evaluate the structure of the class and me as a teacher?" (Yokoi, in Spear and Gellman, 1975, p. 5). She reported the following comments from student evaluations:

They felt they could reach toward higher goals; they got permission for success, and permission to express their self-hate and work past it; they made good friendships with women, gained respect for women; they felt better: about using their financial resources and their time for themselves; they gained identity, and took more responsibility for themselves, became more independent and confident. Some felt they learned to speak up and to take the initiative to talk to others. Some began to take leadership. Many said they became more honest with themselves and appreciated my being honest with them. They felt better able to evaluate themselves and their work accurately. Some made a definite commitment to being an artist. They felt the class radically changed the direction of their lives, and a few stated that it was one of the most rewarding experiences they ever had. (Yokoi, in Spear and Gellman, 1975, p. 5)
Yokoi also described her perceptions of difficulties with the class such as an overemphasis of discussion on the disadvantages of the women art students: "it was quite difficult to get them to be active in making changes for themselves emotionally and in making art" (Yokoi, in Spear and Gellman, 1975, p. 5). She also described an anti-intellectual attitude and reluctance to do research, reading and to become fully committed to being an artist. She attributed the latter to a local problem since this problem did not occur in another geographic area where she taught the course. Additionally, Yokoi noted the difficulty, especially at the onset of the course, that some students had in dealing with her as a woman in a position of authority; this issue became part of the course content. Yokoi also noted a structural problem with the course regarding university administrative resistance to its acceptance and creditation.

Rita Yokoi (in Spear and Gellman, 1975) concluded that teaching the feminist art class has been a very important and valuable experience. I learned, among other things, how to communicate with students on a much deeper level and to form closer friendships with them. Ultimately, my women students provided me with a greater feeling of permission to deal with specific women's issues in my work and to present them unmasked. (p. 6)

Faith Wilding (1977), a graduate of the Feminist Studio Workshop and a contributor to the "Womanhouse" exhibition from the Feminist Art Program at California State, reported
from her discussions with second-year students at the F.S.W. that:

F.S.W. students report great growth in their emotional and personal development, their self-confidence, self-images, and their aspirations because of the Workshop's environment of trust, caring, and high expectations. In F.S.W. women gain a firm sense of purpose, acquire new skills, and above all develop affirming attitudes towards work, personal and community accomplishments. Even though students often revolt initially against the Workshop's demands for strength, independence and hardwork, they eventually come to respect these qualities in themselves and each other. Students who cannot come to terms with their anger and the demands made on them withdraw voluntarily; though dropouts are rare, partly because there are many styles of solving individual problems in the Workshop and because most of the women who enroll are very determined about what they want. (pp. 86-77)

In addition to the statements made by students and instructors of feminist studio art programs, instructors have made additional recommendations. Several instructors have stressed the need for more support from university administrations. Some instructors have indicated that class size should be limited ideally to about 12 to 15 students, and that courses should be part of continuous programs rather than terminating after one offering. One instructor suggested that if the course is to be offered to nonart majors, the media explored should be limited to found objects and collages, because this restriction keeps art making more controllable (Damon in Spear and Gellman, 1975, p. 10). All of the instructors seemed to express that
this course was of value to the students and instructor, as well as the university, even if it was not so recognized at the time it was offered.

These course evaluations indicate that the studio courses were valuable for both students and instructors. Comments regarding the problems perceived include a lack of institutional support for these courses' radical and frequently separatist natures, perhaps attest to the low frequency of such course offerings. On the whole, instructors seemed to feel that the increased interpersonal contact and imput of students in their courses positively contributed to women art students' products and attitudes. Psychosocial benefits were obtained via supportive learning atmosphere in which art could be created and talked about. Aesthetic benefits were observed in the new serious attitudes of students towards art-making as well as new views of art history's impact on the making and marketing of women's art. Instructors' general recommendations for greater institutional support in developing a community of women artist students, attained by continuity of such programs in a small group atmosphere, poses two problematic issues. One is questions whether such programs are financially feasible. The second is whether or not segregated courses of study which attempt to indirectly help woman find her place in the art world and society are educationally valid and socially
equitable in public institutions. While the development of separate women's art organizations such as W.I.N. at Arizona State University and institutions such as the Feminist Studio Workshop were necessary and viable alternatives to aspects of the feminist ideology not supported by existing teaching institutions, a problem remains. How can valid women's studies studio art content affect art and educational institutions in a valuable way? The value of these courses has been to raise the consciousness of the institutions and individuals with regard to sexism in art.

Women's Studies Courses: Art History

As with course syllabi for feminist studio art courses, not all of the course syllabi included evaluations by student and/or instructor. Instructors commented on opposition to the courses by the university administration or the art history department (Langer; Fine in Fine et al., 1978, pp. 15-24). This was not always the case, particularly with the courses offered most recently. In one case, initial student opposition to studying women's topics was noted and attributed to the conservative backgrounds of the students (Marter in Fine et al., 1978, pp. 25-27).

In most reported course descriptions, instructors noted overwhelming students enthusiasm and interest in the subject, resulting in some cases with the re-offering of the courses. Jean Gillies (in Fine et al., 1978) who has
taught a course on "Images of Women" six times since 1973 at Northeastern Illinois University, reported that:

Students have always responded very favorable to the course. Their evaluations have been heartening and reflect an awakened awareness of the power of visual images, the pertinacity of art historical research to our understanding of ourselves, and the need for a re-assessment of the accepted meanings and interpretations of symbols and images. Since the students related the course to themselves on a personal level, it must be considered a consciousness-raising experience for many of them as well. (p. 51)

She added that an unanticipated reaction has come from some of the women art majors who have begun to look at their own visual imagery and compositional structure for indications of stereotypical symbology, male-determined definitions of the women, and traditional arrangements of images that suggest status. (Gillies in Fine et al., 1978, p. 52)

Esla Honig Fine's course on "Women and Art" offered at the University of Tennessee at Knoxville in 1977, received written evaluations that expressed positive feelings about learning in an all-female class. One student wrote that the course gave students "a chance to share as women without the intimidation of men--a time to support each other's strengths. Many women still find it difficult to express their ideas and opinions about the women's movement in front of men" (Fine, in Fine et al., 1978, p. 23). Though some students varied in their preference for traditional (slide recognition) or seminar approaches, students were "all excited by the material presented in class, and overwhelmed by the amount that had to be presented to place the woman artist
One student wrote that the course was a total awakening as far as the subject was concerned. The lectures tended to spend a lot of time on the personal aspects of each artist, but this emphasis was new... and very much more interesting than other art history courses. (Fine in Fine et al., 1978, p. 23).

The "Woman in Art" course (offered four times since 1974) at the University of Kansas, also generated positive response. Jeanne Stump (in Fine et al., 1978), instructor of the course, reported positive student opinions received from anonymously written student evaluations:

"I really thank you for this course and the new and more honest look at women's art."
"I don't know when I've been more effectively 'aroused' about the problems of women artists and artists in general."
"I thought the exhibit was a wonderful success. After studying these artists in the classroom, it was a thrilling experience to see their actual works before me."
"I loved doing the paper on a woman artist. I had such a feeling of satisfaction discovering [information] about an obscure woman artist."
"I think this should be a required course for every person that is a senior, or below, majoring in art."
"This course has really started me thinking about my position in society."
"I came into the class with no knowledge of my heritage as a woman in the field of art. This is a much-needed class until other professors integrate women in their courses..." (p. 76)

Most instructors commented on the diverse energies expended by the students in so far as the students were actually helping develop the courses. However, a number of problems with the courses were expressed. Some instructors
felt that such courses should be limited in size so that meaningful discussion can take place (Garrard in Spear and Gellman, 1975, p. 32; Walch in Spear and Gellman, 1975, p. 18). Other instructors discussed the problem of inadequate background in art history for some students contributed negatively to the class growth, thereby stressing the need for prerequisites in art history before taking the courses. Most of the instructors stated that the lack of adequate teaching materials—visual slides, readings—in light of the difficulty of researching the subject at the most scholarly level, posed problems of enormous preparation on the instructor and difficulties for the student researcher. In some cases, instructors reported that there was too much content to cover in a single class (Fine in Fine et al., 1978, p. 23).

Based on some of the perceived problems stated above, many of the instructors had recommendations for future courses and their impact on the learning or teaching of art history in the university. Smaller classes or seminars were recommended to replace large lecture sections (Walch; Tufts; Garrard in Spear and Gellman, 1975, p. 18; 30; 32). Instructors suggested imposing introductory art history courses as prerequisites necessary for course comprehension. As Ellen Oppler (in Spear and Gellman, 1975) reported, "without this necessary background, a course primarily on
women in art tends to skim the surface" (p. 24). Barbara
White (in Spear and Gellman, 1975) felt that "it would be
better to save original research on unknown women artists
for more advanced students, [warning them] in advance to
be prepared for the frustration they might encounter" (p. 26)

My own student experience in the course "History of
Women and Art," taught at The Ohio State University in 1976
by Dr. Barbara Groseclose, supports the problems enumerated
by art history instructors. The size of this seminar was
too large for in-depth discussions on student and teacher
presentations of content. The inadequate art history back­
ground of a number of students, some from the Women's
Studies department, resulted in sub-standard and superficial
treatment of research subject matter presented to the class;
other presentations were of high quality and educational
value. Thus, the great range of art historical exposure,
experience and understanding of enrolled students sometimes
tended to negatively effect the class discussions and at­
mosphere. This also probably posed problems for the in­
structor in evaluating student work. The unavailability of
instructional materials was an additional source of con­
straint. The course, however, was exciting in that it
opened up new areas of knowledge utilizing both a tradi­
tional as well as a still tentative, feminist perspective to
examine the issues of women in art and art history.
Instructors such as Jean Gillies (in Fine et al., 1978) indicated that teaching such courses influenced her own research and scholarship:

As an art historian, I have discovered more iconographical problems than I can possibly research. Hypotheses are all I can offer in some areas based on the visual evidence and the historical context as I understand it. The students themselves raise valid and penetrating questions regarding the visual content in relation to their assigned readings that have not occurred to me. Together, then, we are questioning long-held assumptions and interpretations of images of women; we are proposing new meanings that will require verification and extensive examination. (p. 52)

Most instructors felt that the courses should be offered regularly and that such offerings were necessary for the University campus. A final recommendation has been that units on women artists be introduced into existing art history courses in the university curriculum. Jean Gillies (in Fine et al., 1978) stated that

Of course, the material I teach in The Woman in Art finds its way into my traditional course offerings, but until that kind of integration is complete and certain hypotheses have been tested and accepted by others as well, images of women in the visual arts will be, I believe, a valid and necessary area for art historical inquiry. (p. 52)

These course evaluations indicate that their success lies primarily in their focus on the acquisition of new knowledge as well as the process of actively involving students with a broader view of art history and historiography. Instructors' responses express their increased
interest in improving such courses, integrating revised art historical content with regular university course offerings as well as directing the instructors' own scholarly research further into the new areas of women and art. With the integrationist approach accompanied by the timely interest in revisionist art history, these courses, despite their experimental nature, have tended to receive greater university support than women's studies studio courses. They have exceeded the number of studio courses and also succeeded in attracting more student interest and demand for learning about women and art history by women and men. This has promoted and retained the value of such courses on university campuses.

Women's Studies Courses: Women and Women's Issues in the Arts

Similar kinds of evaluative comments (as well as the lack of them), as have already been enumerated in the studio and art history areas, were made by instructors of these courses. Because many of the courses were not co-sponsored by art/art history departments there was more flexibility with regard to objectives, content and instruction. On the other hand, some instructors recognized the limitations of keeping these courses separate from traditional departments. In some cases, resistance to feminist content had forced such a separation. Most of the instructors reported an
increased interest and much enthusiasm for the study of women's contributions in the arts as well as interdisciplinary approaches to such study:

The success of the course affirmed the vital necessity of recognizing the multiple dimensions of a work by means of a tolerant, supportive, and initially non-judgmental process. The specialized, critical, commodity-oriented art world that dominates our culture at the moment needs the insight and alternatives that interdisciplinary women's courses and women's support groups offer. With the continued enthusiasm, success and self-confidence that continue to characterize the women's art movement, we can certainly change the definition of "culture" that has plagued us for so long. (Moulton with Holup in Fine et al., 1978, p. 87)

The student evaluations of "Women in the Arts--The Politics of Sex," jointly taught by Sylvia Greenfield, Heidi von Gunden and Virginia Mampre at the University of Illinois in 1975, ranged from best course I've had" to the course needs more organization." The three teachers stated that overall the evaluations were positive and listed these favorable aspects of the course:

- It was an opportunity to develop course work about women.
- It offered the students an opportunity to learn what women have done and can do.
- It was and is an opportunity to use and develop team teaching.
- It was an opportunity for active and professional women to meet.
- The three teachers gained in respect for each other and reinforcement of some ideas and ideals.
- It was an opportunity to meet students from different departments.
- It exposed students to different ways of learning because of subject matter and teaching techniques.
It assimilated material from areas different than those students are usually exposed to.
It gave faculty and students an opportunity to meet and work with serious women both on and off campus.
It offered some students their first opportunity to formulate and express attitudes and feelings about women in the creative arts.
It stimulated and allowed students to do creative projects such as films, photography, or poetry as an alternative class assignment.
It provided a social milieu where students could interact with one another, faculty, and interesting visiting lecturers.
It was a way of integrating cultural events on campus.

(Greenfield, von Gunden and Mampre, in Fine et al., 1978, p. 100)

The instructors added that "the following might be considered problems in the course":

- Lack of university facilities to accommodate the multi-media and audio-visual technological needs.
- Difficulty in coordinating transportation in order to meet in different environments.
- Difficulty in getting commitments from faculty members in all areas of the college.
- Lack of an adequate text and library resources.
- No assigned faculty research or planning time.
- No way of distributing credit among the faculty. (It could only go to one person.)
- Lack of art background in the students.
- Students were not used to an informal and less structured approach.
- Lack of an accurate way to assess students' development.

(Greenfield et al., in Fine et al., 1978, pp. 100-101)

Lise Vogel, who has written and taught extensively on women and art and women's studies since 1972, described problems that deal with the limits in extent and level of such courses. Though students have regarded her courses
(offered since 1972) as "highly successful," she stated these specific problems:

First as organizer and instructor of the course I had virtually no models on which to build a syllabus.... A second problem was the very great lack of teaching and research resources.... A third kind of limitation resulted from the situation and background of the students themselves.... The problem can only be avoided if the instructor is able to specify as prerequisite a certain level of exposure and commitment to both art and feminist issues.... Lastly courses suffer [when] presented as isolated one-semester offerings... being asked to contain too many varied concerns and interests.... (Vogel in Spear and Gellman, 1975, p. 45)

Vogel's (in Spear and Gellman, 1975) recommendations follow her belief that feminists who teach art courses have the important task of helping to build the necessary context for the creation of feminist art, criticism and scholarship....the issue is not just the development of a feminist perspective, but indeed the creation of an approach that for perhaps the first time will be fully adequate to the reality, meaning, and beauty of art. (p. 45)

She cautioned against "cultural feminism, that is, an uncritical overemphasis on gender that obscures and denigrates other questions, above all class and race," because it can result in reverse chauvinism, demoralizing students, and an abstract, or ahistorical approach. Vogel (in Spear and Gellman, 1975) concluded that a good feminist course on women and art can only be created by organically combining the three issues [of women as artists, images of women, the gender point of view] within a strong historical framework and a clear and integrated perspective on the correlative issues of race.
and class. Above all, it must be historical, that is fully aware of the complexity and specificity of the particular historical moment. (p. 46)

Vogel's warning against "cultural feminism" is valid particularly in these socially-oriented courses on women and women's issues in the arts; these courses are of a more experimental nature than feminist studio and revisionist art history courses in that they are not directly tied to the traditional approaches of the subject matter of art and art history courses. They tend to be more firmly grounded in ideological and sociological than aesthetic content and thus are more vulnerable to an inadequate presentation of (women's) art-making and marketing in both historical and contemporary contexts. The lack of institutional support in sponsoring such courses is perhaps compounded by the inadequate art background of students and the accompanying difficulty of evaluating those students' academic performance. However, women's studies courses on women and women's issues in the arts contribute to the social recognition of the societal limitations of both women and art. This is achieved by interdisciplinary approaches which attract a diverse audience that includes people lacking art backgrounds. With a focus on women and art issues that is within the grasp of the general population, socially-oriented women's studies courses can strive to develop socially-responsive aesthetic consumers, demystifying the
role and products of the artist and thus raise the status of art in society.

Additional Sources of Assessment

A number of artists, art historians and art educators have been concerned with the growth of women's studies in art and its effects on students, the university and society as a whole. Artist Miriam Schapiro (1977a), who has directly influenced contemporary women artists' education as a teacher and indirectly as a role model, has stated that a woman today who decides to be an artist has an easier time of it. She needs not be burdened by a patriarchal history. She can take comfort in a world of critics (many female) who are rewriting that history, a new generation of women not overwhelmed by a patriarchal past. If she addresses herself to the world of women, she has a world on her side. Every woman wants her to succeed because every woman wants every other woman's success. (p. 302)

Such a positive statement can now be made partly because of the successes and expansion of women's studies in art and art history.

At the College Art Association's meeting in Los Angeles, in February 1977, The Women's Caucus for Art held a panel session "Women's Studies and Art: How It Changed Our Lives." The session was a success and led to the 1978 publication of *Women's Studies and the Arts* which contained evaluations and up-dated information based on the experiences of those involved with feminist art education. Results from the session and the publication showed
diversity in ideology, content and directions of such women's studies' programs. Lola Gellman stated in her introduction to the 1978 publication by Fine et al., that the results

range from angry impatience at the obstructions and ignorance of those opposed to the implementation of Women's Studies, to reports of modest yet important successes, almost always achieved through struggle and perseverance. In addition, there are analyses of how the Feminist and Women's Studies movements have altered the fields of Art and Art History itself. (p. 2)

Gellman stated the importance of considering men's associations with the movement despite the issue of separatism advocated by some feminists. She felt that "it should be our aim to have both men and women participate in such courses, just as we strive to eventually deal with women artists in the broad context of Art History, rather than separately" (Gellman, in Fine et al., 1978, p. 2).

Mary Garrard, art historian, scholar and teacher, questioned: In what way has the discipline of art history been affected by feminism and women's studies?" She answered that women artists of the past and present now have increased but limited visibility. She stated that

it is indeed time...to put women artists in the regular art history curriculum, and most important, in the standard survey textbooks, so that they can be seen by the next generation of students as natural phenomena, and not exotic hothouse plants. (Garrard, 1978, p. 3)

Garrard additionally asked how the field of art history has (been) changed by the recent interest and research on women
in art. She responded that

there are two ways of looking at the history of attitudes toward women in art. One—the only way thus far explored—is to compensate for the lack of scholarly attention to women artists' achievements by writing as apologists.... The other way is to approach the historic fact of discrimination against women from the other end—what has this politics of exclusion meant for male art?... theirs is ultimately an art produced by only one of the two sexes, and far from being universal, it is rampant with the prejudices, vanities, insecurities, and fears that afflict men as well as mere women. (Garrard, 1978, p. 4)

Garrard (1978) concluded praising "the prospect of an art history that takes sexual attitudes into account as subjective value and value judgments, rather than as absolute articles of faith" (p. 6). This prospect is more than a separatist perspective to be foisted upon the history of art: "it is a professional responsibility that should now be shared by all art historians male and female alike" (Garrard, 1978, p. 6).

Barbara Ehrlich White (1976) who has studied the women's studies movement in art, noted many changes in the field of art that have occurred on many levels. The efforts of women's studies in the arts have pushed forth ideas of the women's art movement and have helped to achieve many of its goals. White (1978) made the following observations:

Women's Studies in art and art history is a political, sociological, economic and historical force that will grow during the next decade. Women have become an important political force
in the College Art Association.... [as well as in other organizations].... Basically women are demanding an equitable share of the pie in terms of prestige, jobs and money. (p. 9).

She noted that

Women's Studies in art is a sociological force that affects all women. Young women today see the role of artists as an acceptable role for women.... In the economic sphere, Women's Studies helps both artists and art historians. Artists who are women now ask for teaching salaries, or prices for their work equal to men's.... With the growth of Women's Studies courses, feminist art historians are finding a new market for their books and articles. (White, 1978, p. 9)

White (1978) concluded that women's studies as an historical force will continue to have a strong impact on the present and future.... Women's Studies will have a snowball effect....more and more women will be recognized as serious creators. They are role models for all creative, assertive, and self-actualizing women. Beyond this, [there are] benefits for the field of art history in Women's Studies: it opens doors and widens a conservative field. (p. 9)

To the important question "what is the value of Women's Studies in art and art history?" White (1978) responded that women's studies will make what has been "men's" art history a human art history. Expanded knowledge will bring new perceptions of existing knowledge. Women's Studies can promote social and political change by raising the consciousness of both women and men in our profession, in colleges and universities, and in society at large. Ultimately, Women's Studies in art will elevate the status of women by recognizing and honoring their creative achievements, past and present. In the future, women will no longer be invisible in the art world, in the content of a university education, or on its faculties--any more than they will be in the world outside the university. (p. 9)
The fact that four women art teachers and scholars were recipients of five of the College Art Association's 1978 awards for excellence in scholarship and teaching positively affirms White's remarks regarding the upward mobility of professional women in art. (The recipients include Ellen Johnson for the Distinguished Teaching of Art History Award, Mercedes Matter for the Distinguished Teaching of Art Award, Linda Nochlin for the Frank Jewett Mather Award and Elizabeth Cropper for the Arthur Kingsley Porter Prize.)

Summary, Analysis and Concluding Remarks

My analysis of data and assessments made by those active in the field of women's studies in art and art history point to many changes which occurred in ideology, methodology and content of these courses of study. A greater demand has been placed on art historical and sociological views of women and art, in contrast to the earlier focus on personal and political rebelliousness. Research and resources are becoming more available, improving the quality of curriculum and instruction of such courses. In alternative programs, such as the Feminist Studio Workshop which I visited in June, 1977, feminist art education and scholarship remain radically-focused and insular. Other programs reflect a sensible integration of new knowledge and revision of earlier approaches. The success of women's studies courses and the valuable knowledge which had emerged from
student and scholars research, has undoubtedly caused changes to occur in the art world and (hopefully) in society at large. As has been implied by Barbara White (1978), the ultimate value of women's studies in art and art history may lie in its current contributions to art and education and its eventual termination.

In the meanwhile, from the analyses of feminist art education, we can derive several kinds of value from the evaluations of formal courses in studio art, art history and social views of women as well as from artists and art historians who have analyzed the women's studies in art movement. The validity of such programs can be determined by their potential psychological, social and aesthetic value. Such value has been obtained initially by students and instructors of courses in women's studies in the arts. Ultimately the value of feminist art education lies in its educational potential effecting the contingent universes of feminism, the art world and the university (see Figure 1, p. 9).

Feminist art education has psychological value in that it offers compensatory education about art and women. It has helped individual women positively develop their confidence, skills and aspirations, seriously promoting their future professional participation through the access to important critical skills in making and marketing art. By
breaking down some of the hierarchies that exist in the art world and in the classroom (in polarized teacher-student roles), feminist art education fosters a cooperative and supportive community that provides hope that in the future, there will be enough achievement around so that we can watch another woman building a temple and rejoice in it ourselves because of the hope it offers that will be able to do likewise. (Long, 1976, p. 64)

Feminist art education has social value in that it raises the status of women and art in society. By demystifying the image of woman, as well as that of art as a "feminine" subject, it presents a critical view of art in society which includes issues of race and class as well as sex. In doing so, feminist art education invites more people to partake of the arts seriously as art makers and aesthetic consumers.

The demystification of the artist in society fosters aesthetic value by contributing to increased comprehension of art and aesthetics. Feminist art education has helped improve the internal validity of art by questioning its inequitable premises and by providing new approaches and contributions to the history and current nature of art.

Examination of the potential value of feminist art education forces us to refer back to the question raised in the first chapter of the study: has feminist art education consisted of art (aesthetic) education or feminist cultural
education, both or something else? The answer to that question will provide us with an estimation of the educational validity of feminist art education as well as assessment of its effects on feminism, the art world and the university (see Figure 1, p. 9).

From our analysis of feminist art education and the kinds of psychological, social and aesthetic value derived from it, we may conclude that feminist art education, seen as a whole, constitutes more than either art education, feminist cultural education or both of them combined. Art education involves the educating of people about art to become artists or aesthetic consumers. Feminist cultural education, which has been undertaken by women's studies programs, attempts to educate people about women, culture, and their relationship to society. Feminist art education does more than fulfill these two functions. Moreover, it utilizes and promotes new approaches specifically to the study of art and feminism. The studio approach greatly contributes to the psychological and social awareness of women's art-making and marketing. The art historical approach strives to revise art history and provide new paradigms for comprehending and valuing works of art. The social approach in promoting a new kind of understanding of art and the artist in society, provides members of society who are not part of the art community with involvement and
insight into the arts as a seriously-rewarding rather than entertaining aspect of humanity.

Additionally, we may ask: how has feminist art education affected feminism, the art world and the university? Feminist art education has promoted feminism applying feminist ideology to the content and function of art. The art world has been affected by both new visual and written ideas as well as organized actions that attempt to extend its traditionally limited and elitist boundaries. Finally, the university has been affected by having to support socially-responsive issues of feminism, both by incorporating such issues in course offerings and in making hiring, promotion and salary policies more equitable for both sexes. Thus we can see that feminist art education has had an impact on the contingent universes from which it originates.

The remaining question regarding feminist art education lies in the application of its valid contributions. Judy Loeb (1977) has noted that

the increasing interest in the types of courses offered by Women's Studies may, in part, be due to the changing nature of the college students themselves. One third of all undergraduate students in this country are now what is called "non-traditional students"; i.e...returning students over the age of twenty-five. (p. 22)

There are, however, other populations which are affected by art and therefore, should be receiving "revisionist" art
education earlier than "remedial" art education at the university level.

In a December 1977 interview with Lola Gellman we discussed extending the value of women's studies in art and art history and the need for attending to other groups needy of such input, namely, children who receive art education, complete with sexist biases, in the public schools. When all children, whether they are to be male or female artists or aesthetic consumers, are given access to non-sextyped art skills and exposure to the achievements of women in art history as well as the increased visibility and mobility of the contemporary woman artist, the need for women's studies in art and art history will diminish. This might, in other words, bring about a reality containing the social, political and aesthetic changes that women's studies in art and art history have strived to make. In the interim, such a goal may be attained by incorporating the value of women's studies in the arts into the professional preparation and maintenance of art teachers who affect the intellect and values of the youngest members of our society.
CHAPTER V

MERGING FEMINIST ART EDUCATION AND ART EDUCATION: A THEORETICAL CURRICULAR APPLICATION

Having explored feminism in the context of art and education theories and practices, the potential for revisions towards nonsexist art education can now be explored. This chapter accomplishes the latter through several means. First, a theory of feminist art education is developed. Second, a theoretical model and rationale for a nonsexist art education is created based on the theory of feminist art education and perceptions of the field of art education. Finally, a nonsexist component is proposed, citing curricular guidelines for the inclusion and creation of feminist art educational content and instruction in the preparation and maintenance of art teachers.

Towards a Theory of Feminist Art Education

"Theory" according to The Random House Dictionary of the English Language is defined as "a coherent group of general propositions used as principles for explanation for a class of phenomena." Furthermore, theory is "a proposed explanation whose status is still conjectural, in contrast
to well-established propositions that are regarded as reporting: matters of actual fact" (The Random House Dictionary of the English Language). Since feminist art education is a (recent) phenomena and its own status is questionable, a theory of feminist art education needs to be explicated. From an explanation of the phenomena, useful prescriptions from that phenomena may be made for other areas such as the field of art education.

In her paper, "Is Traditional Scholarship Value Free? Towards a Critical Theory" (1977), Mary E. Payer examines the problems of feminism and scholarship, from which she derived five minimal requirements for critical theory of scholarship. These are appropriate for examining feminist art education which deals with value-laden content on feminism and art and has the potential to become "cultural feminism." Payer noted first, that knowledge is not and must not be seen as an absolute. Second, critical inquiry itself is critical only to the extent that it is open—"open with respect to the community of inquirers, and with the respect to the encouragement of multiple paradigms, as opposed to monolithic theories" (Payer, 1977, p. 41). Third, we must "accept the fact that knowledge is itself a tradition, but a tradition within a tradition, and recognizing this, approach all traditional theory with skepticism—reserving the highest degree of skepticism for those that
have reverted to 'honorific' status" (Payer, 1977, p. 41)

Fourth, cognizant of the need to criticize all existing theories, we may begin to undertake

a systematic and thorough-going revision of present theories of nature, of woman, of man, of "humanity," of society...and of the even more fundamental theories (economical, oral, psychological, epistemological, metaphysical...) upon which they rest; and through which they are rationalized. And that we realize the concrete reality of these revisions in our lives as women and as scholars. (Payer, 1977, p. 42)

Payer's (1977) final requirement is that we do not block the process of inquiry and "with this in mind, we, scholars and feminists, need recognize only one tradition—the tradition of critical inquiry" (p. 42).

These requirements are useful for constructing a theory of scholarship for feminist art education. The principles involved are helpful for objective analysis of feminist art education in the context of the women's art movement. This approach will also be useful in constructing a theoretical model for nonsexist art education since it stresses skepticism of existing theories which in turn presses for re-examination of existing theories, to be done in an open and yet-critical way.

This study of feminist art education began with observations that were contained in a "Model of the Women's Art Movement as an Educational Force" (Figure 2, p. 10). The model examined the women's art movement's attempts at
affecting cultural change and showed the means by which these attempts were implemented towards different target groups in society. The women's art movement has utilized three means of education: personal, informal and finally, formal. The ideology of the women's art movement was predicated on anomalies perceived in the existing paradigms of the creation, history and education of art with regard to the issue of sexism. These anomalies included the researched facts that there was limited professional representation of women in art history textbooks and museums (Lippard, 1971; Baker, 1971) as well as in academia (Harris, 1973; White and White, 1975). Without an organized movement that aimed to remedy these existing anomalies, sexist conditions were likely to continue to retain the existing paradigm of male-dominated art making and marketing.

The impetus of the women's art movement was expanded by the third process of formal art education in educational institutions. Consistent with the concept of ideology it was believed that direct and future change could be insured by influencing potential members of the art world and society and providing new paradigms for changes in sex-typed behavior, professional development and scholarship in the arts. This study has examined the nature of formal feminist art education to determine its educational validity in terms of psychological, social and aesthetic value. A
descriptive theory is needed in order to determine its educational feasibility in terms of its own future worth as well as guidance for practical applications to other areas such as the field of art education.

Feminist art education, originally defined as instruction and curriculum-orientation in art and feminism in the visual arts, taking place in formal classroom and alternative learning environments, can be theorized as follows. Feminist art education is rooted in the concepts and practices of the women's art movement, women's studies and art education (Figure 1, p. 9). It is wholly concerned with teaching feminist ideas in the context of art, art history and social views of art and has served as compensatory education for women. It has psychological, social and aesthetic value. Additionally, feminist art education teaches about art, combatting the limitations of stereotyped sex-roles affecting the theory and practice of the subject. It thus attempts to extend the traditional boundaries of the subject of art as viewed by those in the field as well as society. In doing so, feminist art education, despite its various approaches, theoretically contributes to a greater understanding of, as well as increased opportunity for, the role of both sexes in the art world and society.

Additionally, feminist art education fulfills the minimum requirements of the critical theoretical position
regarding scholarship outlined by Mary Payer (1977). It questions existing knowledge in art history and art education as "absolutes." It stresses openness to multiple paradigms in both art and education and respectively their theory and practice via skeptical examination of traditional, "honorific" knowledge. Feminist art education attempts to critically revise present art and education theories by challenging existing paradigms. Finally, it stresses the process of critical inquiry by stimulating active research in previously unexplored areas of knowledge, namely, women's past and present contributions to art.

**Feminist Art Education and the Needs of Art Education**

Having examined the potential value of feminist art education as having the components of a theory, it can be further studied in terms of the needs of the field of art education. While the women's art movement has strived to affect cultural change, there are two gaps of neglect that exist in its ideological framework and operation. First, the educational efforts of the women's art movement have completely by-passed school children in grades kindergarten through twelve. Second, the movement has not directed its educational endeavors to include (potential) teachers of art, who could in effect, liberate the younger members of society through the value of feminist art education (see Figure 2, p. 10).
Traditionally, art teachers share similarities with art majors in their professional preparation—they study studio art, art history and art in society. So perhaps, they too should receive some of the valid feminist art educational instruction now offered to some art majors. Since art teachers utilize this knowledge in directly influencing members of society, they certainly should be so educated, if such education is both valid and necessary.

Furthermore, in their professional preparation, art teachers study the theories and practices of education, another field undergoing revisions in response to the impact made by feminism. Feminist educators from all disciplines, believing that "a woman's place is in the curriculum" (Trecker, 1971), have been actively campaigning for non-sexist amendments in school subjects such as math, social studies, language arts, physical education, etc., to form a more equitable education for both sexes. This has taken place in early and middle school curricula as well as in high school and college women's studies courses. As mentioned in Chapter II, feminists in education such as McCune et al. (1977) are now focusing on the lawful as well as ideological imperative that teacher education be concerned with women's studies content.

Despite the current activity and advances made by the women's art movement and those specifically involved with
feminist art education, only minute portions of their efforts have been directed towards formal nonartist-oriented art education. Such an emphasis is the domain of the art educator and art teacher. As has been pointed out in Chapter II, art educators have thus far been slow to follow the directions of feminists in art and in education. Revisions in art education based on valid feminist and art educational innovations would be valuable in the preparation and cultivation of art teachers (the majority of whom are women), since they influence and train the general public to make and appreciate art, a small percentage of whom actually become professional artists.

Thus far, only one art educator, Georgia Collins (1977), has made a philosophical case for "considering an androgynous model for art education." Collins' inquiry into the concept of androgyne utilized Simone de Beauvoir's concepts of "transcendence" and "immanence," creating a framework by which feminism is applied to the value of art education. She contrasted the high value placed on transcendence (active values associated with masculinity) and the relatively low value placed on immanence (passive, feminine attributes), evidenced in society's view of women and of art. Collins (1977) cited de Beauvoir's aim to disassociate the transcendent and immanent principles from their historical identification with the sexes in order to bring women as equals into the world of transcendence. (p. 56)
Collins stated that as immanents we view ourselves as capable of being changed by the world, while as transcendents we actively change the world. Collins pointed out the transcendent principle in Western art whereby, the Western artist values his activities almost exclusively in terms of a personal transcendence rather than in terms of forwarding a tradition. She perceived vulnerability not only in the devaluation of immanence as a principle in art, but for the female (immanently described) being as well.

Whereas advocates of feminist art education have noted similar problems for those within the art world, Collins discussed specific problems regarding valuation of the transcendent principle for the field of art education. She cited, for example, the aesthetically impoverished environment, stating that art educators need to ask "what [will] the [aesthetic] consumer do with yesterday's art products" (Collins, 1977, p. 58). The art educator must also examine the paradoxical nature of contemporary art which transcendentally "sees its value in the creative breaking away from tradition [while having] itself become a tradition" (Collins, 1977, p. 59). Additionally, the need for transcendental education of the woman artist must be recognized within contemporary and historical contexts. Finally, the art educator must become aware of the ironic transcendent-immanent dichotomy of arts and crafts whereby "the fine arts strive to become finer by eliminating the teaching of
[traditional] skills...while the more creative the crafts attempt to be, the less seriously they are taken" (Collins, 1977, p. 59).

Collins (1977) concluded that "presently, art education lays emphasis on the art experience as a form of transcendence... curricula, goals, and strategies [are] oriented towards the promotion of transcendence or its appreciation" (p. 61). She cited the problem of "finding immanent meanings in objects and activities and learning to value them as more than relics or good to transcendence is extremely difficult in a culture which is always hurrying us on to a new and better future" (p. 61). Her examples of anomalous values in art education, as well as the explicated problem of "the search for value in the present" (p. 61), have argued for nonsexism in art education but neglected to offer practical solutions to bring about an androgynous, or preferably, a nonsexist art education for art teachers and their students.

The Nonsexist Component: Curricular Guidelines for the Preparation and Professional Maintenance of Art Teachers

A nonsexist component utilized in the preparation and professional maintenance of art teachers is developed as a useful tool to utilize and apply valid feminist art educational concepts in art education. It suggests the addition of a feminist-orientation to the traditional theory and practice in art, education and art education for teachers
in-training and in-service. In other words, the nonexist component is viewed as supplementary to existing curriculum in order to influence the instruction and content of the training teacher's future curriculum, as well as their professionalism. This nonexist component would also be useful for generalist elementary school teachers who include art in their classroom curriculum and instruction.

The Non-sexist Component: Rationale

The term "nonexist" is the preferred descriptor for this study's component to the adjectives "feminist" and "androgyne." A "feminist" component might imply militancy, political separatism, or "for women only." The term "androgyne," while a useful category for Bem's (1974) measurement of perceived sex-role stereotypes, might imply a "sexless" type of education. Since, neither a "sexless" nor a "sexful" education are meaningful terms for art education, as a subject concerned with art not sex, such terms would probably add negative connotations to the proposed component. Since the component strives for sexist-lessness, "nonexist" appears to be the proper name for a curricular unit which strives to remove sexism from art education theory and practice.

The "nonexist" component is based on the assumption that psychological, social and aesthetic change is possible, desirable and can be accomplished by art education in
the schools. "A Model of Nonsexist Art Education for Cultural Change" (Figure 3, p. 184) shows how nonsexist art education (dotted line) might enlarge the boundaries of contemporary art education (solid line) with its tri-focus on the child, society and subject, as diagrammed by Eliot Eisner (1972, p. 58). With the addition of the dotted line, the boundaries of Eisner's model of art education are expanded. This is similar to the expansion effect of feminist art education on the boundaries of the fields of art and art history. Seen in this model for cultural change, art education would not only help to contribute to psycho-social changes combatting the limits of sex-typing on the developing child that feminists in education are striving to achieve, but foster socio-aesthetic and psycho-aesthetic change, as well. Socio-aesthetic change refers to the abolition of the view of art as a "feminine" subject by which it is regarded as frill, ornamentation and recreation. This would not only enhance art's role in society; it would strengthen the status of art in the schools.

Psycho-aesthetic change, on the other hand, would abolish the unnecessary sex-typing of art activities in the classroom, thereby extending to each child, male or female, equal access to art skills and knowledge, which would in turn help children obtain personal fulfillment and knowledge which they need to better function in society,
Society-Centered

PSYCHO-SOCIAL CHANGE

Art Education

SOCIO-AESTHETIC CHANGE

Subject-Centered

Child-Centered

PSYCHO-AESTHETIC CHANGE

Figure 3

Model of Nonsexist Art Education for Cultural Change
regardless of their professional aspirations. Finally, all of these modes of educational change would contribute to the teaching of art, in a fuller, more "truthful" way, by including the contributions and opportunities of women in the arts in the context of the past, present and future.

The nonsexist component is designed for teacher as opposed to student consumption since the teacher is the agent by which children formally learn about art, society and themselves. Teacher awareness of feminism as a condition sensitive to the sexist state of society, is prerequisite to foster change inside and outside the classroom environment. As previously reported, children "naturally" learn sexual stereotypes and, thus, cannot be responsible for breaking out of them concurrently. Therefore, the responsibility of teaching with an awareness of the damaging effects of sexism via stereotypes remains with the teacher.

Teachers must recognize their own and their pupils' inability to sort out the psychosocial and political aspects of their lives. By examining their own stereotypical assumptions which are no longer valid in contemporary society, teachers can benefit personally as well as professionally. Teachers should become aware of their personal attitudes and actions which may be a result of their own sexual-stereotyped development. Many people view the teaching profession as a "safe" occupation for a woman, while some
perceive the profession as a last resort for males (Sandell, 1977, p. 5). Female teachers outnumber males in the field of art education, especially at the lower educational levels, whereas men tend to dominate in higher education and in administrative positions (Frazier and Sadker, 1973, p. 97; Lovano-Kerr et al., 1977; Michael, 1977). Both male and female teachers might benefit personally and professionally, by comprehending the existing hierarchical realities within the educational systems in which they function.

The proposed curriculum content differs from programs that are less responsive to the issue of feminism in an educational context. With the possible exception of mini-programs offered at national and state art education association conventions and the inclusion of such issues in the curriculum by individual feminist-oriented college professors,* most formal art education programs do not consider feminist art education content.

Because of the volatile nature of political issues such as feminism, the implications for curriculum change are often avoided in favor of seemingly more important theoretical and practical needs of training teachers, e.g., how does one make papier maché? Those preparing to teach are frequently unaware of the validity and importance of social issues such as

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*I am particularly indebted to Professor Sherman Drexler and his artist-novelist wife, Roslyn Drexler, for their inclusion of feminism and art issues in my undergraduate art education studies at C.C.N.Y. in 1971.
sexism in their curriculum. It follows that those who shy away from such issues affecting reality inside and outside the classroom also avoid the politics within the systems they operate as professional people. Therefore, the proposed curriculum component differs from programs which are nonresponsive to any contemporary issue within the context of art and education. Without comprehension of current ideological and social changes, certified art teachers are inadequately trained to prepare students to adaptively function in a dynamic world.

The Nonsexist Component: The Instructional Content

The non-sexist component of instruction would be added to the areas studied by art teachers: education and art. This includes feminist-oriented learning about the student and teacher, as well as feminist ideology as it relates to art theory and practice.

I. Educational Theory and Practice

Area 1: Sexism, Society and the Student

Persons training to be teachers study various aspects of education. They concentrate on the development and growth of children, and become cognizant of the goals, functions and characteristics of the school, the primary socialization agent of society. A prerequisite for teacher understanding of the formal context of education, is, then, comprehension of the informal education of children and the cultural limitations imposed by sexual stereotyping. Thus the curriculum
must include the study of sex roles and their function in society.

Sexual stereotyped conditioning occurs early in childhood. It mitigates against girls' (women's) options for meaningful activity outside of childrearing, while boys are encouraged to pursue goals for independence, through competitive and active conditioning. Women who do pursue careers in spite of their dependence conditioning, are met with frequent disappointment of limited career options, means for advancement, and discrimination of rank, salary and moral support. Married women face the additional role conflict of having a career and being a wife and possibly, mother. It is no wonder why women learn to lack achievement motivation (Horner, 1972). This learning occurs in the schools as well as outside of them. Teachers who are unaware of societal realities, e.g., slightly less than 50 percent of American women work outside the home (U.S. Dept. of Labor, 1977, p. 2), and of the immediate family situation of the students they teach, e.g., many mothers have jobs or active careers, may reinforce mythically-based sexist conditioning in their classrooms.

In addition to understanding the informal sexist influences present in child development, teachers-in-training need to comprehend the formal sexist pressures that are reinforced in the classroom, particularly in the "hidden curriculum." Teachers need to be aware of "feminizing" (encouraging passivity in students) tendencies, both
institutional and personal, as well as the potential impact of such proclivity exhibited in school norms, curricular content, instructional materials and teacher behavior.

Teachers must also become aware of the fact that research done on sex-differences in the intellectual and creative abilities of children, has contradicted strongly-held myths of female inferiority. From their extensive survey of the sex-difference data, Maccoby and Jacklin (1974a) concluded that:

many popular beliefs about the psychological characteristics of the two sexes have little or no basis in fact. Yet people continue to believe, for example, that girls are more "social" than boys, or are more suggestible than boys, ignoring the fact that careful observation and measurement show no sex differences. (p. 42)

Teachers should recognize that thus far the most conclusive research findings on sex-differences lie in the area of women's low achievement-motivation and career aspirations. Teachers have the capacity to play a role in changing the negative consequences of sexual stereotyping.

Teacher awareness of stereotyping requires a distinction in emphasis with regard to grade level. Those teachers of elementary school children need an understanding of early child development and the effect of sexist influences. Secondary school teachers must understand their own behavior modelling and curricular biases to prevent damaging the diverse future career needs and orientations of their
female and male students. All teachers should become conscious of overt and covert sexist influences potentially present in classroom language, attitudes and behavior.

**Area 2: Sexism, Teacher Professionalism and American Educational Institutions**

Men and women training to be teachers need personal and professional guidance, since they themselves have grown up with sexual stereotypes. Perhaps women are in greatest need of this aspect of teacher training since they have lower levels of achievement-motivation, and despite recent efforts of affirmative action, they are more likely to face discrimination in finding employment, in salary, and in rank, at art educating institutions (Packard, 1977).

Teachers should be aware of the history of education with regard to sex. As Mario Fantini (1975) has stated:

> While it is true that women have played important roles, especially in elementary education, we need to be reminded that in our early history the role of the "school marm" was not only one of the few opportunities open to women, but also one open only at considerable sacrifice...many women had to choose literally between careers of teaching or marriage. Further, it is now clearly documented that the salaries of teachers, in comparison with other professionals, were dismally low. Ironically, this is a form of sexism because women teachers were not expected to make as much as the other professionals--mostly men. (p. 262)

Some new areas of teacher learning can help promote quality in the teaching profession. Consciousness-raising as well as learning practical skills such as finding a job,
resume writing, ways to maintain artistic productivity while teaching, etc., would be helpful to teachers-in-training. Art teachers need survival skills in their profession as much as women artists, some of whom are currently learning them under the guise of feminist art education (Whitesel, 1977b).

Teachers-in-training need to develop an awareness of their own attitudes towards their personal aspirations, levels of confidence and professional goals. The purpose of this area of the nonsexist component would be to strengthen capacities and commitment to professional standards of competence and preparation for on-the-job realities. It would also attempt to train women in areas which are learned by men, such as self-confidence and assertiveness, as well as practical fluency in using technical equipment and materials such as wood, metal and photography.

Male teachers might be encouraged to express sensitivity, establishing a good behavioral model for both boys and girls to emulate. Additionally, the component would induce both the female and male teachers to actively develop curriculum and to become strong but sensitive role models in classroom instruction, as well as leaders in community and school affairs. Both male and female art teachers might need assertiveness training more than teachers of other disciplines. This training could fortify and retain the
value of art in school programs which are often first to be cut in times of financial difficulty. By developing skills in assertiveness, proficiency in the art education disciplinary areas, and anti-sextyped behavior, the art teacher can help make schools a more dynamic learning site while raising the status of art in the schools.

II. Art Theory and Practice

Since the condition of feminism has affected the arts, curriculum change is in order both in the service of improving the status of the arts and of teaching art as a more "truthful" subject that includes women's contributions. The myth of female inferiority exists in the very nature of the arts (Wayne, 1973). Not only have sexist practices mitigated against women artists and other art professionals, but the arts have a relatively low societal status as well. This is reflected in the lack of financial and participatory support society displays for the arts, excluding those under the entertainment umbrella. It is unfortunate that the arts, which attempt to expressively respond and directly confront social reality, are generally viewed as frills. This view has been confirmed by the minimal action taken to support the visual arts in the schools as well as in our aesthetically-impoverished environment (Collins, 1977, p. 58). The irony here is that the arts have the capacity
to give people satisfying aesthetic experiences and knowledge about their culture.

The aims of most art education instructional programs include teaching proficiency in the major areas of art and aesthetics, in addition to a basic understanding of educational principles. An art teacher should be able to teach (personal fulfillment through) studio art, artistic heritage and the functions of art in society (State of Ohio Department of Art Education, 1970, p. 27). The nonsexist component applied to art education theory and practice is rooted in the philosophy of recent women's studies courses in art and art history (see Chapter IV). It is supplementary to existing art education thought since it proposes a new aesthetic and critical perspective. Appendix A contains a list of instructional resources for nonsexist art education. Nonsexist art education will expand rather than limit existing bodies of knowledge in the three areas focused upon by art teachers-in-training which also parallel feminine art education's foci. The three major areas are discussed separately, although in the curriculum they could be combined to form a cohesive foundation for teaching art.

Area 1: Studio Art and Women

The teacher-in-training would be directed towards a nonsexist examination of the studio art processes. Assumptions and instructional practices in textbooks as well as
the teacher's consciousness would be questioned. The process of making art—including materials, processes and techniques, formal and conceptual principles and aesthetic preferences and sensibilities, would be examined in terms of observation as well as current research findings. Sex-typed characteristics previously assumed inherent in art-making activity would be de-emphasized. For example, the notion that only boys could use power tools in woodworking might be nullified by research findings and observations; the realization that girls not only can operate such equipment, but need such equipment and skills in woodworking (for more than making painting stretchers), widens the range of possible modes for their artistic expression.

Classroom methods of instruction, such as motivational techniques, different kinds of projects, learning strategies, critiquing and displaying works by students, as well as soliciting physical aid in carrying supplies/equipment, would be scrutinized for sexist-bias. Observations and questions would be explored to heighten the teacher's awareness of her own biases. These must precede the introduction of a nonsexist teaching approach in the arts.

Area 2: Artistic Heritage and Women

The instructional content in this area is directed towards the reevaluation of the history of art to include women artists. The teacher-in-training would be directed
to study the conditions under which art was made by women, for whom this art was made, as well as the recently uncovered modes of expression that comprise women's tradition in visual art. Art historical study would be thus expanded, not to make tokens out of recognized women artists, but to include their visual contributions to culture.

Examination of the process of writing art history and criticism would also be included. Linda Nochlin (1971) has noted that, "the white Western male viewpoint, unconsciously accepted as the viewpoint of the art historian [and artist] is proving to be inadequate" (p. 122). It is important to note that today, a feminist or non-sexist approach is being created that is sensitive to women's historical, sociological, political, and psychological situation. (White, 1976, p. 340)

Thus, nonsexist examination of art history includes the reasons why women artists who have been regarded as tokens of artistic heritage (e.g., Mary Cassatt), as well as the many women, such as Marie Laurencin (Sandell, 1976), whose artistic works have been overlooked and minimized, even by the feminist art critics. Historical conditions of women's access to certain kinds of art products (e.g., china painting, weaving, etc.) as well as limited entry to kinds of media associated with men (e.g., sculpture—Harriet Hosmer, Barbara Hepworth, Louise Nevelson) might be examined in order to present a revised, more comprehensive art history.
Female role models would be included for art students and aesthetic consumers. Many art teachers not only need such an awareness and appreciation to complement their existing knowledge of art history, but motivation to contribute to this new body of research as well.

**Area 3: Art and Women in Society**

In addition to a more complete understanding of men's and women's contributions to artistic heritage, teachers-in-training need to expand their understanding of woman's role as it relates to art in society. The historical and contemporary view of woman lies in the iconography portraying woman's image as well as in her activities in the art world. Many images of women such as that of madonna, muse, temptress, etc., have reinforced the myth of woman's inferiority in society via advertisements for liquor and cars, as well as direct pornography designed for male consumers.

Teachers-in-training should not only be aware of woman's image in society, but of her actions. In many societies women exclusively do the image-making, while in the Western world, her artistic activities are undermined by a male-dominated art world. Art teachers should expand their existing comprehension of the nature of art dealers, galleries, museums, cooperatives, etc., to include knowing
how these have been biased against women's artistic products while frequently servicing elite members of society. These suggestions indicate only a few functional aspects of art in society to be studied by those who will teach.

Conclusion: Alternative Modes of the Nonsexist Component for Art Education

Florence Howe has brought feminist ideology into an educational context by generating women's studies courses at the university level. She believes that women's (human) liberation must begin with teacher preparation since the task of liberating content for the school still remains (Howe, 1973b, pp. 47-48).

There are, of course, alternative modes of curriculum change which though justified by the issue of feminism, are less desirable than the nonsexist component. These alternatives exist primarily in the realm of instruction which goes hand-in-hand with curriculum. However, without the context of a nonsexist art education curriculum, feminists might very likely tend to over-emphasize feminist content and underemphasize and thus, bastardize important art content. Such curricular changes might present potential dangers to the agents and consumers of art education.

Alternative modes of curriculum change lie in the complexities of instruction. Many feminist artists and educators advocate separate instruction for women by female
instructors (Chicago, 1975; Schapiro, 1972). They feel that only women can understand women's problems and sensibilities. This mode is untenable for the nonsexist component since in the university and the schools we teach both sexes. Such a mode would in fact constitute reverse discrimination against the male and female students as well as instructors, impinging upon the beliefs and actions of many.

Another alternative mode of curriculum change which is consistent with the "informal" mode of education in the women's art movement, would be to let the art critics, art historians, and museums, do it. I find this mode impracticable for art teachers-in-training, since it is too distant and indirect. Though museums, art historians and critics educate about art, their purposes differ from that of the art educator who is concerned with creative growth in people, rather than the cultivation of artists and art objects.

In conclusion, a skeletal framework for incorporating new feminist-oriented perspectives into some curricular content areas for the art teacher-in-training has been created. Feminism can be incorporated into art education, thus fleshing out a more human curriculum by attending to important social issues of one sex, while not negating the contributions of the other. While I have concentrated on the visual arts, nonsexism derived from feminism could contribute to other aspects of human endeavor leading to societal creativity, growth and cultural change.
CHAPTER VI

CONCLUSION: SUMMARY AND IMPLICATIONS

Overview

This study has examined aspects of the subjects of feminism, art and education, concentrating on one: art education programs created in response to the issues of sexism in art and society. The issue basic to this study is that feminist art education in the United States has excluded the field of art education. The research problem, then, was to probe the educational validity and feasibility of such programs for application to the field of art education with regard to its nonartist-orientation.

Summary of the Investigation

The investigation was conducted in the following manner. Initially, a case was made for critical study of feminist art education in the light of research and actions taken by theoreticians and practitioners in the fields of art and education. Additionally, an argument was made stressing the need for feminist art and educational efforts to be applied to the domain of the field of art education. Curriculum modifications for the preparation of art teachers towards
the recognition of woman's place in art, art education and society were stressed.

This argument was substantiated in the review of the literature in Chapter II, where the issues of sexism in society, education, art and art education were examined. Feminist responses to these issues, indicated through research and action, were explored to provide a useful basis and justification for the incorporation of revisionist efforts into contemporary art education.

The women's art movement was analyzed as an ideology and cultural-change agent in Chapter III. This served as a comprehensive foundation for an exploration of feminist art education. Examination of major aesthetic splits among proponents of the movement revealed the diverse approaches to the movement's ideology. A more accurate, diverse picture of the women's art movement as an educational force was presented.

Feminist art education was defined, analyzed and assessed in Chapter IV. A definition of feminist art education was based on principles which evolved out of the women's art and women's studies movements. Feminist art education was analyzed using content analysis of a representative sample of course syllabi from women's studies programs in art, art history and women's issues in the arts. Course objectives, content, instruction and evaluation procedures of student
work were studied. Feminist art education was critically assessed by examining the course evaluations of participating student and instructors and appraisals of feminist art education programs by scholars involved with the women's studies movement in art. Our inquiry indicated the potential value of such courses in the past, present and future.

In Chapter V, the value of feminist art education and its relationship to contemporary art education was explored. Feminist art education was first examined as having the potential value of the components of a theory. It was then examined in terms of the needs of contemporary art education. Based on this examination, a "Model of Nonsexist Art Education for Cultural Change" was developed. From this model, a nonsexist component was devised for practical use in the preparation and professional maintenance of art teachers. This is a useful tool by which feminist art educational concepts could be applied to art education. Curricular guidelines were established by which art teachers might increase their knowledge of art and educational principles with regard to the issues of sexism in the classroom. They could also improve their own professional status and the status of art in the schools.
Implications for the Arts and Education

While the women's art movement and the subsequent development and proliferation of feminist art education programs have been shown to be valuable for individual women in the arts, the status of the arts and for humanity in general, this study has also indicated that the status of the arts and education continues to need improvement. This may occur when the status of the art teacher, male or female, is raised.

The field of art education has an inferior position in relation to the arts and education despite its potential for affecting all of society. The field, like women in general, deserves the opportunity to become upwardly mobile as a discipline and as an agent for cultural change. The political stigma caused by sexism, racism and classism, currently being recognized and removed from the fields of art and education, also needs to be eliminated from the field of art education. Art education suffers from the problems similar to sexual politics. Some of the consequences include budget crunches which result in cutting art programs, inadequate art instruction (e.g., one teacher per one thousand students), and the "mickey-mouse" view of art education which reduces it to a subject of recreation and holiday gift-production. Such inequality may be countered by a nonsexist approach in art education by which art
education can affect cultural change and regain its rightful place in the field of education and the art world. This, in turn, might help promote the status of art and education in a society which withholds ideological and financial support for both of these areas.

Implications for Art Education

While the philosophical basis for the proposed non-sexist art education as an instrument for cultural change requires supportive evidence through empirical testing to determine its ultimate validity, it may be useful to explore some of the pragmatic and potential dangers of nonsexist programs in art education. Dangers lurk in the vicinity of the volatile content, discussed in Chapter III, as well as in the public's misunderstanding of feminist ideology. Because of the weak status of the arts in educational programs, we must anticipate and safeguard against potential hazards in the comprehension as well as operation of the proposed content.

Potential Dangers of Nonsexist Art Education

One potential danger of nonsexist art education lies in the possible misconception and animosity by members of a society who are over-reactive to volatile issues. The mere words "integration," "busing" and "sex education" tend to conjure immediate responses on the part of parents and
school staff. The responses lead to actions: changing schools and neighborhoods which affect social, economic and political states of consciousness and living. Parents, teachers and administrators who misperceive the goals and implication of nonsexist education, might respond antagonistically to such indoctrination. One immediate fear might be the violation of traditional family values. Parental concerns for their children's future "normal" sexual functioning might be raised, although the programs might only strive to improve the psycho-social adjustment of biologically-differentiated people to a changing society in which sex-role stereotypes may prove harmful.

Another potential danger lies in the possibility that educational programs designed in terms of sex would induce psycho-sexual confusion in boys and girls. Since the research on sex-differences remains inconclusive, teachers using materials specifically designed for either sex, might deprive the other sex of intellectual and expressively invigorating experiences. Additionally, in using materials and introducing interchangeable experiences for both sexes, we do not want to confuse sexuality nor promote bisexuality. Since we have much to learn about sex-differences, art education curriculum must move slowly in attempting to eliminate the negative consequences of sexism affecting both sexes.
Segregating teachers as well as students by sex would be a third hazard, implying forced nonsexist indoctrination. If, for example, quota systems were instituted to equalize the school system by sex with approximately half of all teachers and administrators at each grade level, discipline, etc., male and the other half female, this might please feminists while being pragmatically and humanly inefficient. Such reverse discrimination would force people into professional roles which they may not have freely chosen and thus violate their personal liberation.

A fourth danger of a nonsexist education with regard to the arts is the threat of accompanied artistic bastardization. The arts, which already play a weak role in the school curriculum, might be further reduced and confused by conflicts within the women's art movement. For example, if equal numbers of female and male artists were to be studied under the guise of "great" artists, the value of those works might be inaccurately approached as equal in their contributions to artistic heritage. Furthermore, the actual content of art education might be changed to visual education. For example, the study of illustrations of women and men with an emphasis on sex-roles could replace education about artistic heritage, the rich and varied expressive modes and iconography, and the function of art in society (see Olsen, 1974, p. 24).
A final danger lies in the existence of nonsexist education for its own sake. At one pole, it might be seen as a "frill" with no positive influence on children. This would undermine its goal to help humanize society. At the other extreme, total and inappropriate penetration of nonsexist education in all disciplines, experiences and language, might negatively affect school children while causing greater animosity and discrimination against women than ever before.

Safeguarding against the Potential Dangers of Nonsexist Education

The potential dangers of nonsexist education might be mitigated by (1) utilizing and producing research on sex-differences and the effects of sextyping; (2) insuring that such education is complementary to existing educational modes and content by sensible integration; and (3) by clear statement of the purposes of nonsexist education with the anticipated positive goals for girls' and boys' functioning in a more humane society.

Among those feminist educators who have articulated clear purposeful statements stands Florence Howe (1973a) (the five basic purposes of women's studies) and Patricia Minuchin. Minuchin (1972) indicates the following needs in "the schooling of tomorrow's women": (1) the minimization of stereotypes; (2) exposure to experiences, ideas and models;
(3) skill development for choice, problem solving and evaluation; and (4) self-differentiation and self-knowledge. These areas are emphasized for girls and women since their psycho-social development reflects such deficiencies, while boys and men have developed skills in the last three areas, in and out of school. However, as noted in Chapter II, when nonsexist education teaches girls to be more assertive (not aggressive), boys may develop skills to better express their emotions and sensitive response to aspects of life which they, through their own stereotypes, have been deprived.

Such safeguards support Florence Howe's (1975) view that we need to find out "how to change the power that controls women's lives without extending oppression either to other women, to groups of minorities, or to men themselves" (p. 133). Such a task may be accomplished through revising the education of women and men, which begins with the training or re-training of teachers.

Recommendations

In conclusion, although the potential dangers have been outlined, art education can sensitively and sensibly move towards cultural change through the implementation of a nonsexist stance. This is requisite since, despite the current activity among feminist artists, art historians and critics, only minute portions of their efforts and concerns have been
directed towards formal nonartist-oriented art education. Additionally, the other subject areas of the school curriculum have already moved ahead in efforts towards nonsexist curriculum development.

The impetus for nonsexist art education can be strengthened by action and research. Nonsexist values can be fortified and integrated into the field by the N.A.E.A. Women's Caucus. The Women's Caucus for Art of the College Art Association, with its membership of 2,500, has already begun to press for feminist input into government agencies by making themselves and their values known via suggestions for discussion at the White House Conference on the Arts (Brodsky, 1978, p. 18).

Qualitative and quantitative research on sexism in art education is needed to continue the impetus begun by political action and to tighten the focus and foundation for any nonsexist actions to be instituted in art education programs. Important areas for inquiry include male-female differences in artistic, perceptual and creative growth, sex-typing of art activities in the classroom and the sex-appropriateness of art activity, as well as the relationship of art education to contemporary art issues.

Hopefully, with greater awareness of the philosophical and empirical evidence applied to nonsexist art education, feminist and art ideology will maximize, through the school,
psychological, social, political and aesthetic benefits for contemporary and future generations. The field of art education, while sensitive to the condition of sexism in society, should not tarry in including its values to bring about a more humanized world in which both sexes have equal access to visual skills and sensibilities necessary to play an active role in their self-actualization.
APPENDIX A

RESOURCES FOR NONSEXIST ART EDUCATION
APPENDIX A

RESOURCES FOR NONSEXIST ART EDUCATION

This appendix contains a beginning set of references and instructional materials for consumption by art teachers, both those in training as well as practitioners in the field. It provides basic, supplementary information for the curricular guidelines for nonsexist art education set forth in Chapter V. Items have been selected on the basis of their strong educational value in the context of feminist art education and nonsexist educational programs as well as their availability. These resources for nonsexist art education are presented under the headings Art and Education in the following three sections: Bibliographies and Resource Guides, Recommended Reading Materials, and Instructional Audio/Visual Materials.

Bibliographies and Resource Guides

Art


This bibliography is a comprehensive, up-to-date compilation of books, periodicals, exhibition catalogues,
and women artists' research sources and organizations.

Fine, Elsa Honig, Gellman, Lola B. and Loeb, Judy, eds. 

This publication contains additional and up-to-date course syllabi of women's studies programs in the arts, offered since the 1975 edition by Spear and Gellman. It also contains essays by Mary Garrard, Barbara E. White and Judy Loeb regarding the effects of women's studies on the arts.

Grant, Lynn O. **Anger to Action: A Sex Discrimination Guidebook.** The Women's Caucus for Art, 1978. (Order from the author at: Rte. 1, Box 2950, Corvallis, OR 97330, $2.50).

This is a self-help guide for identifying problems and developing plans of action. It includes a bibliography of resource and aid organizations.

Hill, Vicki Lynn, ed. **The Female Artist Past and Present.** Berkeley, California: Women's History Research Center, 1974. (Order from: W.H.R.C. 2325 Oak Street, Berkeley, CA 94708.)

This publication is a directory of practicing women artists as well as women working in other areas of the visual arts. It includes organizations, galleries, slide registries, articles, publications devoted to women in the arts, books, exhibitions, festivals and other events comprising the contemporary female artists movement.


One of the earliest compilations on "women and the arts" issues.


This publication supplements and updates the 1974 edition edited by Hill.

This guide explores resources for women artists in the visual arts as well as in architecture, music, dance, theater and film. The section on the visual arts provides a listing (by region) of major women's centers, groups, co-ops and other spaces, catalogues of exhibitions, periodicals, articles and special issues as well as directories and special projects by/for women artists.


This publication contains course syllabi of women's studies courses in the visual arts as well as bibliographic materials.

Education


A guide consisting of more than 400 visual resources including videotapes, filmstrips, slide shows and photograph collections with critical annotations.


This list was prepared by the Resource Center on Sex Roles in Education. It includes courses offered in schools or departments of education since the academic year 1971-72, as identified through a mail survey of over 1200 institutions and periodic phone follow-up.


The comprehensive resource list is divided into three sections providing: (1) a compilation of resources which help define the problem of sexism, (2) specific...
resources for educators to use with students, (3) direction for locating further resources.


This guide is a revised version of the 1973 publication by the same name edited by Carol Ahlum and Jacqueline M. Fralley. It contains references to basic readings, book studies, and curriculum ideas for preschool, elementary, secondary and higher education levels as well as sources for further information.


This guide offers a perspective on the need for nonsexist curriculum with exercises, readings, recommendations and facts as supportive information. It is divided into two sections: for the teacher and for the classroom. The package includes a student workbook on discovering sex-role stereotypes.


This handbook is useful for educators who prepare teachers.

**Ohio Education Association. Resource Booklet: Non-Sexist Materials, 1978.** (Order from The Ohio Education Association, P.O. Box 2550, 225 East Broad Street, Columbus, Ohio 43216, $2.00 single copy.)

This booklet contains references to nonsexist books, magazines and pamphlets, children's literature, audiovisual materials and resource persons and organizations.
Recommended Reading Materials

Art

Books:


Periodicals—Articles and Issues:


*Art Education*, Journal of the National Art Education Association, November 1975. Issue dedicated to women's issues in art and art education.

Chrysalis, published quarterly by Chrysalis, a Magazine of Women's Culture, a California Corporation, 1727 No. Spring Street, Los Angeles, CA 90012. Single issues $3.00; Subscriptions $10.00 for one year; $18.00 for two years, $25.00 for three years.


Heresies: A Feminist Publication on Art and Politics is published quarterly by Heresies Collective, Inc., at 225 Lafayette St., New York, New York, 10012. Subscription rates: $11.00 for four issues; $18.00 for institutions. Single copy $3.00.

Past Issues:
"Art and Politics" (January 1977)
"Lesbian Art and Artists" (May 1977)
"Patterns of Communication and Space Among Women" (Fall 1977)
"Women's Traditional Arts, The Politics of Aesthetics" (Winter 1978)


"Women and the Arts," Arts and Society 2 (Spring/Summer 1974); Order from: University of Wisconsin Extension, Madison, Wisconsin 53706.


Education

Books:


Stacey, Judith, Bereaud, Susan and Daniels, Joan, eds. And Jill Came Tumbling After: Sexism in American Education. New York: Dell, 1974.

Periodicals—Articles and Issues:


Journal of Teacher Education 26 (Winter 1975); special issue on "the molding of the nonsexist teacher."


Audio Visual Instructional Materials

Art


This compilation includes sources for slides by women artists located in museums as well as commercial companies, in the U.S., Canada and Europe. It also includes a listing of women artists by media and nationality. This guide may be ordered from the author, 7010 Arnow Drive, Falls Church, VA. 22042, $2.25.


This 4-part slide series evolved out of the work of Karen Petersen and J.J. Wilson (Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century (1976)). Each set comes with extensive notes. The slide sets are titled and priced as follows:

Women Artists: A Historical Survey (120 Slides & Notes) $110.00
Women Artists: The Twentieth Century (80 Slides & Notes) $80.00
Women Artists: Third World (80 Slides & Notes) $80.00
Women Artists: Images-Themes and Dreams (80 Slides & Notes) $80.00

The sets may be ordered individually or collectively from Harper and Row, Publishers, Inc., Attn: Nancy Rothman, Audiovisual Department, 10 East 53rd st., New York, N.Y. 10022. All four slide programs on Women Artists are available for free examination on a twenty-one day approval.

"The Woman Artist" from the Art and Man series published by Scholastic Magazines.

This multi-media package examines the women artist. It comes with various materials, including materials for classroom work such as 30 full-color copies of Art and Man magazine, a Teaching Guide and related audio-visual aids. The package can be ordered from Scholastic Magazines, 902 Sylvan Avenue, Englewood Cliffs, N.J. 07632. A free 30-day trial examination of the material is available.
Four Women Artists, Educational Dimensions Corporation.

This set includes two color filmstrips with tape cassettes that are 18 minutes each. Order from Educational Dimensions Corporation, Box 126, Stamford, Conn. 06904, $45.00.


A six-part film series produced and directed by Perry Miller Adato. Highlighted in the films are artists Georgia O'Keeffe, Mary Cassatt, Louise Nevelson, Betye Saar, Helen Frankenthaler as well as numerous unknown women folk artists. This program is available from: Films Incorporated, Film and Tape Sales, 733 Green Bay Road, Wilmette, Illinois 60091. Prices: 16mm $660.00 (Rental $75.00), videocassette $465.00.

Women Artists Here and Now. Video Productions, South Bend, Indiana.

This is a black-and-white, 60 minute videotape documentary of the 1976 Women Artists' Workshop at the University of Notre Dame. It presents Alice Neel, Mary Miss, Selina Trieff, Mary Stoppert, and other artists in various roles--as teachers, as artists, as feminists, even as humorists. The artists and the artists' works as well as their ideas, are presented.

Order from: Gloria Kaufman, Video Productions, 305 Wakewa Avenue, South Bend, Indiana 46617. Non-commercial rates: Rental $45., Purchase $65.; specify 3/4" cassette or 1/2" reel-to-reel.

Women in Art: Past and Present.

Five 30-minute color videotapes on women artists of various nationalities and historical periods. The programs may be rented for $40 or purchased for $300. Members of the Women's Caucus for Art may request a 10% discount. Order from: Women in Art: Past and Present, Professor Alan Garfield, Art Department, Southwest Missouri State University, Springfield, Missouri 65802.

Signed by a Woman. Women's Arts Video, Los Angeles, CA 90026.

"This is a sixty minute color videotape illuminating the richness and diversity of art produced by women today. This documentary consists of interviews with
visual artists, educators, and curators throughout California. The women, working in a wide range of visual styles, share their perspectives and opinions on themselves, the art world and their work. "Signed by a Woman" is available for purchase ($250.00) and rental on videocassette or 1/2 inch reel-to-reel format ($60.). Order from: Women's Arts Video, 1623 Landa Street, Los Angeles, California 90026.


Audiotapes on and by women in the arts and their issues. Tapes available on cassette or real-to-reel. For purchase only. The following programs are available:

"The Role of Women in the Arts" (63 min.) $14.00
"Erotic Art by Women" (42 min.) $12.00
"Women in the Arts" (29 min.) $10.00
"Women's Liberation and the Arts" (66 min.) $14.00
"The Image of Women in Art" (78 min.) $15.00
"Women in Art" (63 min.) $14.00
"A Conversation with Cindy Nemser" (49 min.) $12.00
"From One Struggle to Another" (71 min.) $14.00

Descriptive catalogue and programs available from: Pacifica Foundations, Pacifica Tape Library, 5316 Venice Blvd., Los Angeles, California 90019.

Education


A learning package designed for grades 9 through 12 and junior college levels. Identity: FEMALE is a study of woman in perspective...yesterday, today and tomorrow. The package contains multi-media materials. It is for "the teacher who hopes to see all students gain in self-confidence, self-reliance and self-motivation and in developing a positive sense of self through awareness of their own human potential." Created by Vana Earle, Barbara Joans and Madeleine Noble. The complete set is $215.00 and available from Dun-Donnelley Publishing Corporation, 666 Fifth Avenue, New York, N.Y. 10019.

A four part video series that explores the various roles that women have played in society. The series is intended as an introduction and discussion of catalyst. Purchase price $900.00 with special rental fees available from: Nebraska Educational Television Council for Higher Education, Box 83111, Lincoln, Nebraska 68501.


The package includes filmstrips, cassettes, books, pamphlets. The entire package may be ordered for $76.50, or individual components may be ordered separately. Order from: NEA Order Department, Academic Building, Saw Mill Road, West Haven, Conn. 06516. Individual components may be ordered from the National Education Association, 1201 16th Street, N.W. Washington, D.C. 20036.
APPENDIX B

DATA SOURCES: SYLLABI OF WOMEN'S STUDIES PROGRAMS IN THE ARTS
## TABLE 2

**DATA SOURCES SYLLABI OF WOMEN'S STUDIES PROGRAMS IN THE ARTS**
(A Compilation of courses/programs examined in Chapter IV)

<table>
<thead>
<tr>
<th>School</th>
<th>Course Title</th>
<th>When Offered</th>
<th>Instructor(s)</th>
<th>References</th>
</tr>
</thead>
<tbody>
<tr>
<td>California State University, Fresno</td>
<td>&quot;Feminist Art Program&quot;</td>
<td>1970</td>
<td>Judy Chicago</td>
<td>p. 2^a</td>
</tr>
<tr>
<td>California Institute of the Arts</td>
<td>&quot;Feminist Art Program&quot;</td>
<td>1971-2</td>
<td>Judy Chicago</td>
<td>p. 2^a</td>
</tr>
<tr>
<td>California State University, Fresno</td>
<td>&quot;Feminist Art&quot;</td>
<td>1971-3</td>
<td>Miriam Schapiro</td>
<td>pp. 3-8^a</td>
</tr>
<tr>
<td>Cornell University</td>
<td>&quot;Feminist Art Studio&quot;</td>
<td>1972-3</td>
<td>Betsy Damon</td>
<td>pp. 9-10^a</td>
</tr>
<tr>
<td>Arizona State University</td>
<td>&quot;Women's View of Art&quot;</td>
<td>1973-present</td>
<td>Muriel Magenta</td>
<td>Iskin, 1977b^c Personal contact with Helen Roth^c and Ruth Iskin^c</td>
</tr>
<tr>
<td>Washington University, St. Louis, Mo.</td>
<td>&quot;Feminist Art&quot;</td>
<td>1973</td>
<td>Hylarie McMahon</td>
<td>pp. 11-13^a</td>
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References:
- Wilding, 1977, pp. 83-87^c
- Iskin, 1977b^c
- Personal contact with Helen Roth^c and Ruth Iskin^c
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<tr>
<th>School</th>
<th>Course Title</th>
<th>When Offered</th>
<th>Instructor(s)</th>
<th>References</th>
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<tr>
<td>University of Buffalo, SUNYAB</td>
<td>&quot;Studio Art Course for Women&quot;</td>
<td>1974</td>
<td>Amy Bice</td>
<td>p. 14a</td>
</tr>
<tr>
<td>California State University, Sacramento</td>
<td>&quot;Women Studio Artists Seminar&quot;</td>
<td>1976</td>
<td>Lita Whitesel</td>
<td>W.C.A.Q.S.c</td>
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<td></td>
<td></td>
<td></td>
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<td>Whitesel, 1977c</td>
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<tr>
<td>Vassar College</td>
<td>&quot;Seminar on Women and Art&quot;</td>
<td>1970, 1973</td>
<td>Linda Nochlin</td>
<td>pp. 16-17a</td>
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<tr>
<td>University of New Mexico</td>
<td>&quot;Women in Art&quot;</td>
<td>Fall, 1972</td>
<td>Peter Walch</td>
<td>p. 18a</td>
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<tr>
<td>California Institute of the Arts</td>
<td>&quot;The Art of Women and a Feminist Perspective&quot;</td>
<td>1972-3</td>
<td>Arlene Raven</td>
<td>p. 19a</td>
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<tr>
<td>Syracuse University</td>
<td>&quot;Women in the Arts&quot;</td>
<td>Spring, 1973</td>
<td>Ellen Oppler</td>
<td>pp. 23-24a</td>
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<tr>
<td>Tufts University</td>
<td>&quot;Impressionist Images of Women and Women Impressionist Artists of the Late 19th and Early 20th Centuries in France and America&quot;</td>
<td>Spring, 1973</td>
<td>Barbara White</td>
<td>pp. 25-26a</td>
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<tr>
<td>University of Colorado, Boulder</td>
<td>&quot;Women Artists, Past and Present&quot;</td>
<td>Spring, 1973</td>
<td>Fran Metzger</td>
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<td>School</td>
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<tr>
<td>Northeastern Illinois</td>
<td>&quot;The Image of Women in Art&quot;</td>
<td>1973—(offered six times)</td>
<td>Jean Gillies</td>
<td>pp. 28-29a</td>
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<td>University</td>
<td></td>
<td></td>
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<td>pp. 50-54b</td>
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<tr>
<td>Southern Methodist University</td>
<td>&quot;Seminar on Women Artists: Renaissance to Modern&quot;</td>
<td>Summer, 1973</td>
<td>Eleanor Tufts</td>
<td>p. 30a</td>
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<td>The American University</td>
<td>&quot;Women in [Modern] Art&quot;</td>
<td>Fall, 1973—</td>
<td>Mary Garrard</td>
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<tr>
<td>University of Wisconsin</td>
<td>&quot;Images of Women in Renaissance and Baroque Art&quot;</td>
<td>Summer 1973</td>
<td>Barry Wind</td>
<td>W.C.A.Q.S.c</td>
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<td>Milwaukee</td>
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<td>University of California</td>
<td>&quot;Woman as Image and Image-Maker&quot;</td>
<td>Fall, 1973</td>
<td>Ruth Iskin</td>
<td>p. 36a</td>
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<tr>
<td>Los Angeles</td>
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<tr>
<td>University of California</td>
<td>&quot;Women's Art and Men's Art: A Reevaluation&quot;</td>
<td>Fall, 1973</td>
<td>Ruth Iskin</td>
<td>p. 37a</td>
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<td>Los Angeles</td>
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<td>Cleveland State University</td>
<td>&quot;Women Artists 975 to 1935&quot;</td>
<td>1973-74</td>
<td>Elizabeth McClelland</td>
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<td>Vassar College</td>
<td>&quot;The Image of Women in Greek Art&quot;</td>
<td>Spring 1974</td>
<td>Christine M. Havelock</td>
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<td>Florida International University</td>
<td>&quot;Women and Art&quot;</td>
<td>1974</td>
<td>Sandra Langer</td>
<td>pp. 15-18b</td>
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<th>Instructor(s)</th>
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<tr>
<td>Mankato State University</td>
<td>&quot;Women in the Arts&quot;</td>
<td>1974-5; 1976</td>
<td>Nancy Luomala</td>
<td>W.C.A.Q.S.c</td>
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<tr>
<td>University of Kansas</td>
<td>&quot;Women in Art&quot;</td>
<td>1974—78 (4 times)</td>
<td>Jeanne Stump</td>
<td>pp. 75-79b</td>
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<td>Millersville State College</td>
<td>&quot;Women in Art&quot;</td>
<td>Spring, 1975 Fall, 1976</td>
<td>Sheba Sharrow</td>
<td>pp. 44-49b</td>
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<tr>
<td>College of St. Catherine,</td>
<td>&quot;Women’s Art Core Program&quot; (two-semester survey)</td>
<td>1975-6</td>
<td>Judith Stoughton</td>
<td>pp. 63-65b</td>
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<td>St. Paul, Minnesota</td>
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<tr>
<td>The Ohio State University</td>
<td>&quot;History of Women and Art&quot;</td>
<td>Winter 1976</td>
<td>Barbara Groseclose</td>
<td>Personal Contactc</td>
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<td>University of South Dakota</td>
<td>&quot;History of Women in Art&quot;</td>
<td>Fall 1976</td>
<td>John Day</td>
<td>W.C.A.Q.S.c</td>
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<td>State University College</td>
<td>&quot;Sexism in Art&quot;</td>
<td>Spring 1976</td>
<td>David Simon</td>
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<td>at Cortland, N.Y.</td>
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<td>Sweet Briar College</td>
<td>&quot;Women Artists of the Nineteenth and Twentieth</td>
<td>Winter, 1977</td>
<td>Joan Marter</td>
<td>pp. 25-32.b</td>
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<td>University</td>
<td>Centuries&quot;</td>
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<td>Douglas College</td>
<td>&quot;Women in Art&quot;</td>
<td>Fall, 1977</td>
<td>&quot;</td>
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<td>Rutgers University</td>
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<tr>
<td>University of Tennessee,</td>
<td>&quot;Women in Art&quot;</td>
<td>Spring 1977</td>
<td>Elsa Honig Fine</td>
<td>pp. 19-24b</td>
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<td>Knoxville</td>
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<td>School</td>
<td>Course Title</td>
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<tr>
<td>College Misericordie, Dallas, Pennsylvania</td>
<td>&quot;Survey of Women Artists&quot;</td>
<td>Fall 1977</td>
<td>Sister Elaine Tulanowski</td>
<td>W.C.A.Q.S. c</td>
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<tr>
<td>New York University</td>
<td>&quot;The Woman As Artist&quot;</td>
<td>Fall 1971</td>
<td>Barbara Zucker and guest speakers</td>
<td>p. 42a</td>
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<tr>
<td>Queens College</td>
<td>&quot;Art and Women&quot;</td>
<td>Fall 1972</td>
<td>May Stevens</td>
<td>p. 47a</td>
</tr>
<tr>
<td>Boston University</td>
<td>&quot;Women and Art&quot;</td>
<td>Fall 1972</td>
<td>Lise Vogel</td>
<td></td>
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<tr>
<td>Massachusetts College of Art</td>
<td>&quot;Women and Art&quot;</td>
<td>Spring 1973</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>The School of Visual Arts</td>
<td>&quot;Women and the Visual Arts&quot;</td>
<td>1973-4</td>
<td>Joyce Kozloff</td>
<td>p. 40a</td>
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<tr>
<td>University of Buffalo SUNYAB</td>
<td>&quot;Art and Social Consciousness&quot;</td>
<td>Spring 1973</td>
<td>Amy Bice</td>
<td>p. 51a</td>
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<td>State University College of Buffalo, N.Y.</td>
<td>&quot;Women and Art&quot;</td>
<td>Spring 1973</td>
<td>Shirley K. Rickert</td>
<td>pp. 49-50a</td>
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<tr>
<td>Queens College</td>
<td>&quot;Women in Art&quot;</td>
<td>Spring 1973</td>
<td>Cecile Abish</td>
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### TABLE 2 (Continued)

**Women and Women’s Issues in the Arts**

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<th>Reference</th>
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<tr>
<td>State University of New York at Stonybrook</td>
<td>&quot;Women Artists&quot;</td>
<td>Fall, 1973</td>
<td>Lawrence Alloway</td>
<td>p. 38a</td>
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<tr>
<td>Oberlin College</td>
<td>&quot;Contemporary Women Artists&quot;</td>
<td>Spring 1975</td>
<td>Jane Kleinberg</td>
<td>p. 80a</td>
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<tr>
<td>Franconia College, Franconia, N.H.</td>
<td>&quot;Women and Art&quot;</td>
<td>1976</td>
<td>Janet Kaplan</td>
<td>pp. 80-84b</td>
</tr>
<tr>
<td>University of Wisconsin-Madison</td>
<td>&quot;Women and Art&quot;</td>
<td>1976</td>
<td>Alison McMaugh</td>
<td>pp. 53-57a</td>
</tr>
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<td></td>
<td>&quot;Art and Gender&quot;</td>
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<td></td>
<td>pp. 59-62b</td>
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<tr>
<td>California State College, Sonoma</td>
<td>&quot;Horticulture and Art: Or Interdisciplinary</td>
<td>Fall 1976</td>
<td>Susan Gene Moulton</td>
<td>pp. 85-89b</td>
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<td></td>
<td>Approaches to Education and the Women's Art</td>
<td></td>
<td>Phyllis Holup</td>
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<td>&quot;Women's Imagination: An Introduction to Women</td>
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TABLE 2 (Continued)


cInformation obtained via W.C.A. Questionnaire Survey (W.C.A.Q.S), personal contact or published works.


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