



JUDY CHICAGO at Penn State

SYMPOSIUM

**JUDY CHICAGO: PLANTING
A FEMINIST ART EDUCATION ARCHIVE**

APRIL 5–6, 2014

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Since 2011, Penn State has housed the Judy Chicago Art Education Collection, one of the most important private collections of archival materials on feminist art education. In honor of Chicago's 75th birthday in 2014, and in celebration of the Penn State School of Visual Arts' relationship with this pioneering artist, educator, and author, the University hosts the *Judy Chicago Symposium: Planting a Feminist Art Education Archive*.

The symposium features Judy Chicago's keynote calling for a re-conceptualization of studio art teaching in higher education, a survey exhibition of five decades of Chicago's art, on display at the Palmer Museum of Art; and the Judy Chicago Art Education Collection of her teaching projects, on display in The Eberly Family Special Collections Library at the University Libraries.

April 5, 2014, SATURDAY: During the first day of the two-day symposium, feminist artists, educators, and activists involved in planting and cultivating a living archive in a university libraries system will explore what it means for an archive to live. With the notion of a living archive, presenters will conceptualize an emerging feminist archival sensibility of collaboration, transdisciplinarity, possibility, and an education toward social justice.

April 6, 2014, SUNDAY: In the second day of the symposium, Andrew Perchuk, deputy director of the Getty Research Institute, will present "You Say You Want a Revolution: Feminist Art in Southern California"; art historian Jane Gerhard will present "Moving to the Mainstream: *The Dinner Party's* Long Road to the Brooklyn Museum"; Donald Woodman, photographer and co-facilitator with Judy Chicago in several of her teaching projects, will present "What About Men"; and William Catling, professor and department chair of art and design at Azusa Pacific University, will present "Transforming University Studio Art Education."

We are grateful to Judy Chicago and Through the Flower, the non-profit organization founded by the artist in 1978, for gifting the Judy Chicago Art Education Collection to the University Archives at Penn State in 2011. Housed in The Eberly Family Special Collections Library, the collection includes videos, photographs, and notes on Chicago's teaching projects. The collection also includes an online component, notably The Dinner Party Curriculum Project, developed by Marilyn Stewart, Peg Speirs, and Carrie Nordlund, under the directorship of Stewart, and in collaboration with Chicago and Constance Bumgarner Gee, given by Through the Flower to Penn State's College of Arts and Architecture for stewardship by the Art Education program.

This publication is available in alternative media on request.

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A Living Archive: Possibilities with the Judy Chicago Art Education Collection

Graeme Sullivan

The thought that animates the Penn State celebration of the life and ideas of Judy Chicago is this: how is it that art can be continually revisited so many times and never fail to surprise? Linking the concept of a 'living archive' and a theme of 'possibility' in the same sentence and on the same weekend with Judy Chicago offers a picture that is forever changing, forever relevant, and forever present.

The Judy Chicago Art Education Collection: An Archivist's Perspective

Jackie R. Esposito

For each moment that art touches the human soul, an archive offers a visual, written, or audio reflection of that event to provide visceral documentation for the ages. Art transcends time; archives capture the moments that resonate within human experience and preserve them for eternity. This presentation explores Judy Chicago's archival collection from an archivist's perspective of ways the collection has been used by researchers and educators at Penn State since its arrival in 2011.

Vision for the Judy Chicago Art Education Collection at Penn State

Karen Keifer-Boyd

Chicago has planted strong roots of feminist art education from which have flowered diverse forms of feminist art. Many of Chicago's students established successful careers as artists (e.g., Suzanne Lacy, Faith Wilding, Nancy Youdelman). Fortunately, Chicago kept slides, photographs, and video of the student work that came from her teaching projects, as well as her planning materials and teaching reflections, which are included in the Penn State archives. This presentation looks to possibilities for research and teaching with the collection.

***The Dinner Party* Curriculum Project as a Living Curriculum**

Marilyn Stewart

The Dinner Party Curriculum Project, now in its eighth year, began when, at the request of Judy Chicago, a group of faculty at Kutztown University convened to merge substantive ideas about curriculum with the meanings embedded in and suggested by *The Dinner Party*. This presentation highlights the multiple pathways followed since that time, bringing this iconic artwork to life for K-12 teachers and their students.

Judy Chicago's Art Pedagogy

Karen Keifer-Boyd

Dismayed with the patriarchal system of educating artists, Judy Chicago developed a feminist art pedagogy that empowered women to recognize that their experiences could be a catalyst for art. From founding the first program dedicated to feminist art in 1970 to recent groundbreaking group projects with students at universities throughout the United States, Chicago's art pedagogy is a feminist reconceptualization of studio art teaching.

The Judy Chicago Art Education Award Ceremony

In honor of Judy Chicago and *The Dinner Party*, Through the Flower — working with Penn State — has established an award for outstanding educators who have developed projects related to *The Dinner Party* K-12 Curriculum or other aspects of the Judy Chicago Art Education Collection. Judy Chicago will present this award, which consists of a check for \$1,000 and a certificate, to the first awardee, Brenna Johnson.

Teaching Conversations

Karen Keifer-Boyd

Teaching Conversations is a project initiated by Karen Keifer-Boyd that involves a group of Penn State feminists who, in fall 2011, began to engage in conversations about the Judy Chicago Art Education Collection, specifically about ways to use it in their teaching. This panel presents four generative teaching projects with the collection.

Issues in the Use of Artistic Representations of Historical Events: Judy Chicago's *Holocaust Project*

Linda Short

The subject of the Holocaust can be both intellectually and psychologically challenging. The study of history is typically approached by examining events and statistics, but undergraduate students in Hist/JST 121: The History of the Holocaust, 1933-1945 used the medium of art as a complementary point of entry. Beginning with Judy Chicago and Donald Woodman's *Holocaust Project*, students in Linda Short's course enlarged their understanding of this historical period through original research into the stories of a variety of artists and their art, while also confronting the limitations of artistic representation.

An Open Invitation: Teaching Feminism with *The Dinner Party*

Jennifer Wagner-Lawlor

In this panel talk, Jennifer Wagner-Lawlor discusses incorporating *The Dinner Party* as the central metaphor and organizing structure for a course introducing students to basic feminist principles, and to a range of important figures in the women's movement. Strategies for moving the students from the historical moment to the contemporary moment, by asking them to invite their guests to *The Dinner Party* table, give students a rich and living sense of feminist movement.

Feminism and Diversity Matters in Art Education

Wanda B. Knight

Diversity, Visual Culture, and Pedagogy, an undergraduate art education course, explores issues of diversity in various contexts: schools, mass media, art worlds, museums, and community arts organizations. In this presentation, Wanda Knight highlights feminist pedagogical strategies she used to challenge course participants' socially constructed frameworks as learners and prospective teachers.

Judy Chicago WebQuests

Yen-Ju Lin

In the course AED322: Visual Culture and Educational Technologies, Yen-Ju Lin used Judy Chicago's participatory art pedagogy to facilitate the process of conceptualizing and creating the WebQuests, a collaborative project with Jennifer Motter and her students at Forest Hills Middle School. In this project, students were guided to develop their WebQuest ideas by translating/expanding one or more of the fourteen encounters of *The Dinner Party* Curriculum Project in the Judy Chicago Art Education Collection.

Then & Now: Reflections on Feminist Art Teaching

Nancy Youdelman

From Nancy Youdelman's first-hand experience in the 1970-71 Fresno Feminist Art Program (FAP) taught by Judy Chicago and the CalArts FAP (1971-73), in which she worked on the acclaimed Womanhouse, Youdelman presents how these experiences impacted her art and teaching. Reflections include her one-month teaching artist residency at Penn State in 2014 as part of a course facilitated by Karen Keifer-Boyd using Judy Chicago's pedagogical principles.

Judy Chicago Art Education Collection Workshop

Ann Holt

Touch, hold, and discover materials in the Judy Chicago Art Education Collection. This workshop explores ways of being in archives.

Institutional Time: A Critique of Studio Art Education

Judy Chicago

Hot off the press in March 2014, Chicago's most recent book, *Institutional Time: A Critique of Studio Art Education*, is the focus of her lecture, in which she candidly reflects on her own teaching, and proposes ways that university studio art programs can be improved. Chicago's personal narrative in *Institutional Time* questions unexamined assumptions about studio art education in higher education. In eye-opening transparency of institutional practice and jargon-free discussion, she contextualizes feminist theory, art history, and politics based upon five decades of research and experience. Chicago initiates a discourse toward an equitable, rigorous, and just system of studio art education.

SUNDAY, APRIL 6, 2014

You Say You Want a Revolution: Feminist Art in Southern California

Andrew Perchuk

This talk looks at the origins of feminist art in Southern California. It will examine the conditions that women artists labored under before feminism and the steps these artists took to intervene and materially change their situation. Artists such as Judy Chicago, Miriam Schapiro, Faith Wilding, and Suzanne Lacy created new models of artistic education, launched groundbreaking projects like *Womanhouse*, and founded their own institutions such as the Woman's Building. The lecture will present new research on how feminist artists recast some of the terms of Los Angeles art, transforming supposedly universal and apolitical concepts such as craft, perception, and place into gendered and politically-engaged terms that had a revolutionary impact on 1970s art.

Moving to the Mainstream: *The Dinner Party's* Long Road to the Brooklyn Museum

Jane Gerhard

Few works of American art have ever inspired such an outpouring of reaction and sustained attention from the media and audiences as Judy Chicago's *The Dinner Party*. Yet its journey to "the museum" and its status as canonical art were achieved under unconventional circumstances, which included community showings of the work in non-museum settings and a searing encounter with anti-feminists in the U.S. House of Representatives. After years of wild popularity coupled with persistent marginalization by much of the art elite, *The Dinner Party's* status as "history" finally helped it win a place in the museum world.

What About Men

Donald Woodman

Because of the social pressure and the rewards promised for supporting a patriarchal system, it is difficult for both men and women to stand up to and change these values and practices. Collaborating with Judy Chicago in recent teaching projects, Woodman has provided a role model for other men of how to act in a supportive/cooperative/inclusive manner in an effort to both challenge and change the dominant patriarchal model of studio art education.

Transforming University Studio Art Education

William Catling

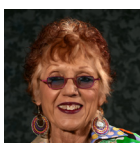
This conference session will be an exploration of how a studio art program has been/can be built that places the developing student artist as the priority. Some concepts that drive important curricular and pedagogical decisions will be examined along with the empowering structures needed to protect crucial academic and creative learning environments. The vital role of the artist-centered approach to program and curriculum development, teaching, critique, and student preparation will be the focus.

BIO



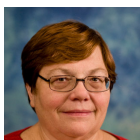
William Catling resides in Southern California, where he serves dual roles as professor and department chair of art and design at Azusa Pacific University. With a career spanning more than thirty years, his professional practice began in the San Francisco Bay Area until he relocated to Los

Angeles in 1991. He has been an active speaker and deeply involved in the visual arts and education. An active sculptor, Catling's work has been exhibited in museums and galleries both nationally and internationally. His current works can be viewed at williamcatling.com



Judy Chicago is an artist, author, feminist, educator, and intellectual whose career now spans five decades. Her influence both within and beyond the art community is demonstrated by her inclusion in hundreds of publications throughout the world. Her art has been frequently exhibited in the United States,

as well as in Canada, Europe, Asia, Australia, and New Zealand. In addition, a number of the books she has authored have been published in foreign editions, bringing her art and philosophy to readers worldwide. For more than five decades, Chicago has remained steadfast in her commitment to the power of art as a vehicle for intellectual transformation and social change and to women's right to engage in the highest level of art production. As a result, she has become a symbol for people everywhere, known and respected as an artist, writer, teacher, feminist, and humanist whose work and life are models for an enlarged definition of art, an expanded role for the artist, and women's right to freedom of expression.



Jackie R. Esposito, university archivist and head, Records Management Services at Penn State, has more than twenty-five years of archival and records management experience. Esposito co-authored the Association of Research Libraries' *Managing Born-Digital Archives and Special Collections Spec Kit*

(2012) and Penn State's *ElectRar: Electronic Records Repository Specifications Report* (2010), presented several conference papers on team management of born-digital records utilizing the Matryoshka (Russian Nesting) dolls theory, and served on the development team for the Society of American Archivists' Digital Archivist Certificate Curriculum Program. Among her other publications is the acclaimed *The Nittany Lion: An Illustrated Tale*, co-authored with Steven L. Herb (2000).



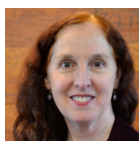
Jane Gerhard received a Ph.D. in American civilization from Brown University in 1996; is author of *Desiring Revolution: Second Wave Feminism and the Rewriting of American Sexual Thought, 1920-1982* (Columbia University Press, 2001); and co-author of a textbook on American women and gender history, *Women*

and the Making of America (Prentice Hall, 2008). Her latest book is *The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970-2007* (Athens: University of Georgia Press, 2013). She is a recipient of a National Endowment for the Humanities fellowship, 2010-2011.



Ann Holt, art education doctoral candidate with a minor in women's studies at Penn State, is writing her dissertation titled "User Experience with Archives: Feminist Teaching Conversations with the Judy Chicago Art Education Collection," a case study exploring the archival experiences of teachers through a

feminist orientation to accessing archives. Her research interests focus on using art education archives (both physical and digital) for teaching, research, learning, and art making, and how scholars interact and experience them as well as the generative possibilities with/within archives through sharing, using, and reusing.



Karen Keifer-Boyd, Ph.D., is professor of art education and women's studies at Penn State. She is the recipient of two Fulbright Awards (2006, Finland; 2012, Austria), and several National Art Education Association awards. Her writing on feminist art pedagogy is widely published, and translated into several

languages. She co-authored *Including Difference* (2013), *InCITE*, *InSIGHT*, *InSITE* (2008), and *Engaging Visual Culture* (2007); co-edited *Real-World Readings in Art Education: Things Your Professors Never Told You* (2000); co-founded *Visual Culture and Gender* (2005); and served as editor of the *Journal of Social Theory in Art Education* and as guest editor of *Visual Arts Research*.



Wanda B. Knight, Ph.D., is associate professor of art education and women's studies at Penn State. She has served as a public school art teacher, school principal, and associate curator of an art museum. She is former president of the United States Society for Education through Art, and past

chair of the National Art Education Association's Committee on Multiethnic Concerns. A previous editor of the *Journal of Social Theory in Art Education*, her research concerning culturally competent teaching and entanglements of difference (race, class, gender) is published widely and her presentations span national and international borders, including Germany, Finland, Korea, Austria, Taiwan, Sweden, and other locations.



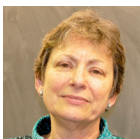
Yen-Ju Lin is a doctoral candidate and a graduate teaching assistant in art education at Penn State. She graduated with a B.F.A. in studio arts from National Taiwan Normal University in 2008 and received her master of arts management from Carnegie Mellon University in 2010. She has worked on new

educational media at the Department of Education, Exhibition, and Information Services in the National Palace Museum, Taipei, Taiwan. Her research focuses on critical pedagogy and digital technology in art education.



Andrew Perchuk is deputy director of the Getty Research Institute. A specialist in modern and contemporary art, Perchuk holds a Ph.D. in art history from Yale University. His publications include *The Masculine Masquerade* (1996), *Allan Kaprow—Art as Life* (2008), *Harry Smith: The Avant-Garde in*

the American Vernacular (2009), and *Pacific Standard Time: Los Angeles Art, 1945-1980* (2011), which received the 2011 award for outstanding exhibition catalogue from the Association of Art Museum Curators. He served as co-director of Pacific Standard Time, which comprised more than sixty museum exhibitions on postwar art in Los Angeles.



Linda Short is a lecturer in Jewish Studies at Penn State, where she has taught The History of the Holocaust as well as additional offerings in Jewish studies and Religious studies since 2006. She offered an Art and the Holocaust Special Studies Course at Chautauqua Institution in 2013. Short

graduated with a juris doctorate as well as a master of arts in Jewish-Christian studies.



Marilyn Stewart, Ph.D., The *Dinner Party* Curriculum Project director, is professor of art education at Kutztown University; co-author of the K-8 textbook program, *Explorations in Art*; co-author *Rethinking Curriculum in Art*; author *Thinking Through Aesthetics*; and editor of the Davis Publications' *Art Education in*

Practice series. A frequent keynote speaker and consultant in a range of national curriculum projects, she has conducted more than 200 extended institutes, seminars, or in-service days in more than thirty states. She is the recipient of several honors in her field, and was named 2011 National Art Educator of the Year by the National Art Education Association.



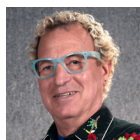
Graeme Sullivan, Ph.D., is director of the Penn State School of Visual Arts and professor of art education. His research has long been led by his curiosity about the profound thinking and forming practices that take place in the studio and how this inquiry can lead to transformative insights. His *Art Practice*

as Research: Inquiry in Visual Arts was published in 2005. He continues to author book chapters and articles on studio-based research that have been published in the United States, United Kingdom, Europe, Asia, and Australia.



Jennifer Wagner-Lawlor, Ph.D., is an associate professor of women's studies and English at Penn State. Her primary areas of interest are utopian and speculative literature, environmental literature and ecopoetics, and creativity studies. She has published widely in nineteenth- and twentieth-century literature;

her most recent book, *Postmodern Utopias and Feminist Fictions*, was published in fall 2013 by Cambridge University Press.



Donald Woodman has pursued an active career as a photographer for more than four decades. His work has been included in exhibitions and publications both nationally and internationally. He has worked with architectural photographer Ezra Stoller, educator and photographer Minor White,

and painter Agnes Martin. In 1985, Woodman and Judy Chicago married and from 1985 to 1993, they collaborated on the *Holocaust Project: From Darkness into Light*, a traveling exhibition that toured for ten years. While pursuing his own work, he and Chicago have continued to collaborate on a variety of projects. Chicago and Woodman have also team-taught, utilizing Chicago's feminist pedagogy, at Western Kentucky University, Cal State Pomona, and Vanderbilt. Woodman's archives are being acquired by the New Mexico History Museum.



Nancy Youdelman has the distinction of having participated in the first feminist art class taught by Judy Chicago in 1970 at California State University, Fresno. She also participated in the Feminist Art Program (1971-73) at California Institute of the Arts in Valencia, where she was part of

the internationally acclaimed project, *Womanhouse* (1972). Youdelman's extensive exhibition record includes many national exhibitions including a solo exhibition at Eight Modern in Santa Fe, New Mexico in 2013. She is also the recipient of numerous awards including grants from the Pollock/Krasner and the Adolph and Esther Gottlieb Foundations.

SCHEDULE

SATURDAY, April 5, 2014: The Judy Chicago Art Education Collection and Judy Chicago's keynote lecture

Time	Presenter	Session Title	Location
10:00-10:30 a.m.	Graeme Sullivan	A Living Archive: Possibilities with the Judy Chicago Art Education Collection	Foster Auditorium
10:30-11:00 a.m.	Jackie R. Esposito	The Judy Chicago Art Education Collection: An Archivist's Perspective	Foster Auditorium
11:00-11:30 a.m.	Karen Keifer-Boyd	Vision for the Judy Chicago Art Education Collection at Penn State	Foster Auditorium
11:30 a.m.-12:00 p.m.	Marilyn Stewart	<i>The Dinner Party</i> Curriculum Project as a Living Curriculum	Foster Auditorium
12:00-1:30 p.m.		Lunch (Paterno Family Humanities Reading Room, 2nd floor Pattee Library) and exhibition: <i>Challenge Yourself: Judy Chicago's Studio Art Pedagogy</i> (Special Collections)	Special Collections and Paterno Family Humanities Reading Room, 2nd floor Pattee Library
1:30-2:00 p.m.	Karen Keifer-Boyd	Judy Chicago's Art Pedagogy Judy Chicago Art Education Award Ceremony	Foster Auditorium
2:00-3:00 p.m.	Linda Short, Jennifer Wagner-Lawlor, Wanda B. Knight, Yen-Ju Lin	Teaching Conversations	Foster Auditorium
3:00-4:00 p.m.	Nancy Youdelman	Then & Now: Reflections on Feminist Art Teaching	Foster Auditorium
4:00-5:00 p.m.	Ann Holt	Judy Chicago Art Education Collection Workshop	Mann Assembly Room
5:30-6:30 p.m.	Judy Chicago	Institutional Time: A Critique of Studio Art Education	Berg Auditorium at Life Sciences Building
6:30-7:30 p.m.		Judy Chicago, Jane Gerhard, Nancy Youdelman book signing	HUB-Robeson Center's Art Alley
6:30-8:30 p.m.		Reception and <i>Out of Here</i> exhibition	HUB-Robeson Center's Art Alley

SUNDAY, April 6: Re-conceptions of Studio Art Teaching

Time	Presenter	Session Title	Location
11:00 a.m.-12:00 p.m.	Andrew Perchuk	You Say You Want a Revolution: Feminist Art in Southern California	Palmer Museum of Art
12:00-1:30 p.m.		Lunch reception and exhibition. Nancy Youdelman: <i>From There to Here—Four Decades as a Feminist Artist</i>	Borland Gallery
1:30-2:30 p.m.	Jane Gerhard	Moving to the Mainstream: <i>The Dinner Party's</i> Long Road to the Brooklyn Museum	Palmer Museum of Art
2:30-3:30 p.m.	Donald Woodman	What About Men	Palmer Museum of Art
3:30-4:30 p.m.	William Catling	Transforming University Studio Art Education	Palmer Museum of Art
4:30-5:00 p.m.	Graeme Sullivan & Karen Keifer-Boyd	Open Forum Discussion with Closing Remarks	Palmer Museum of Art
5:00-7:00 p.m.		Palmer Museum of Art reception and exhibitions: <i>Surveying Judy Chicago: Five Decades</i> and <i>Judy Chicago Views</i> (Print Study Room)	Palmer Museum of Art