

Creative Female Visual Artists Who Are Master Educators.

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Creative Female Visual Artists Who Are Master Art Educators

by

Kristin M. Jaeger

An Abstract of a Project in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

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Buffalo State College
State University of New York
International Center for Studies in Creativity

Abstract

This qualitative study examined creative lives of three adult, female visual artists who are master art educators. Their life choices, personal and professional accomplishments, assistors and barriers and creative endeavors were explored through in-depth study.

The questions guiding this project were: (1) What inspires female visual artists who are art master art educators to create?; (2) What assists them in their creative endeavors?; (3) What barriers have they experienced?; (4) What are the reasons for choosing art education as a profession?

Six common themes emerged from the women's narratives. The six themes presented include the decision to teach, personal traits, internal drive, artist as educator, temporary barriers and giving back. All three women felt being a working, showing producing artist was a quality a master art educator should have. A career in education provided the women financial stability and the opportunity to give back to others through a very selfless career.

They possess strong personal traits that motivated and inspired them as creative individuals. The women had a passion, an internal drive to create. It was a part of who they were. Life happened to each of the women. Temporary creative barriers arose such as negative reviews, a death in the family or the birth of a child, but they picked up the pieces and carried on.

Kristin M. Jaeger

Date

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This project is dedicated to all of the creative people who have touched my life and assisted me during this process...

My mother: Mom, you are an inspiration to all women (and men for that matter). You are a woman who wears many hats and I am continuously amazed at to how you do it all. You are always there to listen and share your knowledge, wisdom, support, love and friendship. You have always believed in me and cheered me on through the most challenging times.

My father: Dad, you have always believed in my skills as a writer and have been a strong supporter of my creative endeavors. Even though we are physically thousands of miles apart, I know you are always there for me.

My best friend and husband: Greg, you have held down the fort and taken care of things, which allowed me to focus on this project. Life has ‘happened’ to us this year and it has not been easy, but with your love and support we made it through together. Your support means more to me than words could ever express.

My son: Spencer, you are my heart and soul. You make me want to be the best mother, teacher and human being a person could be. You are my most beautiful work of art.

My advisor: Sue, you are an incredible woman who has contributed so much to the field of creativity. Thank you for taking me under your wing and being my guide through this process.

The three women in this study: Thank you for inviting me into your lives and sharing your creative journeys with the myself and the rest of the world.

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Section One: Background to the Project

Rationale and Significance

There has been little research and written work done on creative women that includes famous visual artists (Reis, 1999, p. 699). Historically women have not been recognized for artistic and creative achievements as frequently as men. Despite limited research, there are theories to explain the phenomena. Gender stereotyping, education, marriage and family are factors that affect a woman's creativity.

Traditionally, a girl's creativity could be enhanced by gaining special position with her father by sharing his values (Gedo, 1983, p. 63). Even so, it was not believed that women could have an art career to support themselves, especially when their duty was to the husband and the home. When women joined the workforce, they felt pressured to choose or prioritize between family and career often with feelings of guilt and inadequacy and possibly condemn themselves as creative failures (p. 62). As a result, the great majority of women of genius have, indeed, been childless, although this fact may or may not be causally related to their accomplishments (p. 61).

In Western culture, women were not permitted artistic training or the freedom to be creative. All of a woman's creative energy and power was to be concentrated upon the bearing and nurturing of children, with any residuals reserved for the maintenance of her home and husband (Apostolos-Cappadona & Ebersole, 1997, p. 2). According to Apostolos-Cappadona & Ebersole (1997), ... those women who struggled to live a life of creative productivity were, most often, denied the privilege of marriage and family! (p. 2). Despite this, there have been creative women who broke out of the mold to do what they desired and

helped to pave the way for others.

Purpose

The purpose of this study was to add to the knowledge base about female creativity by focusing on the lives and creativity of female artists who are master art educators. The study examined what has assisted them in their creative journeys and what barriers they encountered along the way. The study explored the reasons why the women chose to teach art as their profession and means of financial support.

The case study method was used to closely examine and provide a thick description of the creative lives of several female visual artists who are art educators. According to Charles and Mertler (2002) a thick description is a detailed re-creation of contexts, meanings and intentions. Such research can yield information not ordinarily available, since what happens to particular individuals within groups is usually obscured when research explores a larger group as a unit (p. 278). The project involved the collection of qualitative data from several in-depth interviews. General areas of questioning include how participants come up with and work on ideas, internal and external barriers, educational background, career choice, influential mentors, personal traits, methods of expressing creative energy, confidence, inspirations, work environment, family and social life, support systems, and results of creative work.

Section Two: Collecting and Organizing Information

Background to the Literature: Overview of the History of Female Visual Artists

In western civilizations the art world is dominated by men. We hardly see or hear of women's artistic achievements. Researchers into the history of women's achievements have shown that creative works produced by women tend to be underrated or ignored in history (Ochse, 1991, p. 334). Artistic success is based on many factors, some of which are: developing a style, packaging, uniqueness, raw talent and social environmental factors. In order for a person, process or product to be deemed creative, the socio-cultural environment needs to recognize and accept it (Freeman, 1993).

In an environment where women have been oppressed for thousands of years, it is evident that artistic recognition would not be widespread for many more. Girls who choose art careers as artists, historians, critics, or teachers have fewer successful like-sex role models than do boys making similar choices (Collins & Sandell, 1984, p. 35).

If a woman was taught an artistic craft such as painting, it was done by the father, who himself was an artist. A girl's creativity could be enhanced by gaining a special position with her father by sharing his values (Gedo, 1983, p. 63). Even so, it was not believed that women could have an art career to support themselves, especially when their duty was to the husband and the home. When women joined the workforce they felt pressured to choose or prioritize between family and career often with feelings of guilt and inadequacy and possibly condemn themselves as creative failures (p. 62). As a result, the great majority of women of genius have, indeed, been childless, although this fact may or may not be causally related to their accomplishments (p. 61).

Hiddenstream Art

The history of art and craft spans back to the beginning of man. Women have taken part in these activities since the Neolithic age when women worked in the field and took care of the home while men were away hunting. In the past, women artists worked predominantly in the utilitarian, decorative, and minor art forms, which have coincidentally been assigned secondary status in western art (Collins & Sandell, 1984, p. 26). Most utilitarian crafts were created only by women in many cultures. Navajo blankets are woven only by women and Pueblo pottery was made exclusively by the women of the tribe. However in the Egyptian and Mesopotamian societies women were limited to spinning and weaving. The emergence of women painters did not occur until the Hellenistic period in Greece, Kallio and Helena being the most famous.

Embroidery, weaving, miniature painting, copying and illuminating sacred books were new artistic opportunities given to women during the Middle Ages, although religious constraints still had great control over creativity at that time. It was not until the Renaissance when women painters were finally recognized and respected for their creative talents. It was thought that the ideal Renaissance woman should preserve her femininity and, at the same time, display a knowledge of letters and arts, and be able to entertain at court (Munsterberg, 1975, p. 19).

During the Age of Enlightenment there was a break from traditional religious constraints, individual rights became of importance and one's imagination was recognized (Sternberg, 1999). Prominent French women such as Madame de Stael and Mme. D'Epinau received recognition and success in the cultural life that women artists deserved.

Traditionally in Western culture, women were not permitted artistic training or the freedom to be creative. All of a women's creative energy and power was to be concentrated upon the bearing and nurturing of children, with any residuals reserved for the maintenance of her home and husband (Apostolos-Cappadona & Ebersole, 1997, p. 2). According to Apostolos-Cappadona & Ebersole (1997), those women who struggled to live a life of creative productivity were, most often, denied the privilege of marriage and family! (p. 2). In early periods of western mainstream art, the rigidity of sex roles, the assumptions of female inferiority, and the rarity of women artists combined to make the achievement of women in art seem to be an impossibility (Collins & Sandell, 1984, p. 86). Despite this, by the nineteenth century more women were creating in the visual arts. Although there had been much progress, the great art education centers still did not accept women and many families disapproved of their daughters pursuing a career in the arts. Those who ventured beyond the family to seek training were still vulnerable to sexual harassment (p. 85). Despite these obstacles, this period produced famed Impressionist artists Berthe Morisot and Mary Cassatt.

Impressionism

Morisot (1841-1895) hailed from a European bourgeoisie French family. With her family's support Morisot and her sister studied under the painter Guichard in the chic Parisian district of Passy. According to Howard (1997), Guichard wrote to Morisot's mother regarding the prejudice felt against female painters:

Considering the character of your daughters, my teaching will not endow them with minor drawing-room accomplishments; they will become painters. Do you realize what this means? In the world of the grande bourgeoisie in which you move, this will

be revolutionary, I would even say catastrophic. Are you sure that you will not come to curse the day when art, having gained admission to your home, now so respectable and peaceful, will become the sole arbiter of the fate of your two children? (p. 150).

Morisot went on to study under two talented artists of the time, Corot and Edouard Manet.

Women artists married to famous male artists have tended to find it either difficult or undesirable to establish a separate identity and seek recognition (Collins & Sandell, 1984, p. 91). Although, with the support of her family and her husband, Eugene Manet, Edouard's brother, she was able to devote all of her free time to her painting. She had no financial constraints and full support of the ones she loved, which was not the case for most women of that period. She helped organize the first Impressionist exhibition in 1874 and her paintings were displayed alongside the artwork of Monet, Pissaro, Renoir and other prominent Impressionists (Howard, 1997, Munsterberg, 1975, Payne, 2000). Morisot had her first one-woman show in 1892 in Paris and then in New York. She managed to create a name for herself in the art world and maintain a family, and a home. This in part may have to do with her family's financial and social standing in the community. A woman of a lower stature would not have achieved this success.

American artist Mary Cassatt (1844-1926) was born into a well-to-do middle class family in Allegheny City, Pennsylvania. She attended America's most prestigious art school at that time and after four years of study she left for Europe to become a serious artist (Howard, 1997, Munsterberg, 1975, Payne, 2000). Her father was not in full support of her decision but soon realized how determined his daughter was. It was in

Paris that she met Edgar Degas and was invited to join the Impressionist group. Initially labeled >five or six lunatics, one of them a woman, by the press, the Impressionists gradually achieved recognition and respect (Olsen, 1988, p. 98). Her first one-woman show was held in 1891 and her work was exhibited in London, New York and Boston. Cassatt was in a fortunate position, she was free to paint and create without financial worries due to the family money.

Despite the fame and recognition she received there were many who did not accept the importance of her work. Famed painter Pierre Auguste Renoir wrote to a friend,

I consider that women are monsters who are authors, lawyers and politicians like George Sand, Madam Adam, and the other bores who are nothing more than five-legged beasts. The woman who is an artist is merely ridiculous. Gracefulness is woman's domain and even her duty. I know very well that today things have become worse, but what can we do? (Snyder-Ott, 1978, p. 10).

During the twentieth century opportunities for education and self-expression in the visual arts gave women from a variety of social and economic backgrounds the freedom to express their creativity. Even with this new sense of freedom and equality, many of the art movements of the time had no significant contributions by female artists and none achieved the fame of Morisot or Cassatt.

Early 20th Century Folk Art

Not all women artists knew from a young age that they would express their creativity through the visual arts. Anna Mary Robertson Moses (1860-1961), otherwise known as Grandma Moses, was the wife of a farmer in upstate New York. She did not begin creating pictorial designs until the age of sixty-seven, after raising her large family,

taking care of her home and the death of her husband in 1927. She first began creating to keep herself busy working with embroidery and later moving to paint and canvas. She had her first comprehensive exhibition at New York Gallery when she was eighty years old (Olsen, 1988, p. 207). According to Munsterberg (1983), she painted well over a thousand pictures during her art career and continued to work until her death at the age of 101.

Modern Art

American born and raised, Georgia O’Keeffe (1887-1986), is one of the best-known American female artists. She received her art education at the Chicago Art Institute and the Arts Student’s League in New York (Bilyeu, 1998, Montgomery, 1993, Munsterberg, 1975). She was temporarily an art teacher, but wanted to devote all of her time to creating and expressing her own ideas and emotions through color and abstract design. She was not trained or influenced by traditional European art or other artists of that time. O’Keeffe felt she had to live her life based on everyone else’s pre-concepts so she decided to paint the way she wanted. She abandoned what she was taught and developed her own extremely original and creative style. The critical response to her unique close-up paintings of flowers referred to her art as feminine and sexual in nature with the assumption that creations emerge from women’s bodies without intellectual effort (Witzling, 1991, p. 210). O’Keeffe denied her work was sexual but said; I am trying with all my skill to do a painting that is all of women, as well as all of me (Olsen, 1991, p. 192). Her husband, Alfred Stieglitz, a photographer and gallery owner, helped introduce her work to the New York art community. With his support in the beginning, she was

able to concentrate on her creative work without financial concerns. Once again, like Cassatt, O'Keeffe did not have any children. In her later years she was considered eccentric. She lived with a young man, wore wide brimmed straw hats and dressed all in black. She lived her life with great confidence, the way she chose without concerns of what others thought.

Louise Nevelson (1899-1988) was born in Kiev, Russia and raised in Rockland, Maine. She knew as a young girl that she would grow up to be an artist when she built sculptures from the wood scraps in her father's lumberyard. She married young, but her feelings of creative suffocation from her husband and his family prompted their divorce. She sent her son, who is now a sculptor like his mother, to live with her parents while she studied art in Europe (Howlett, 1995, p. 5). She even compared creating sculptures to giving birth, another thing about creation is that every day it is like it gave birth, and it's always kind of innocent and refreshing. So it's always virginal to me, and it's always a surprise (Apostolos-Cappadona & Ebersole, p. 150). Nevelson has a truly unique style that resembles no other. She too has received demeaning, sexist reviews of her artwork. According to Snyder-Ott (1978) a review in the October 4, 1941 issue of *Cue Magazine* said:

We learned the artist is a woman, in time to check our enthusiasm. Had it been otherwise we might have hailed these sculptural expressions as by surely a great figure among moderns. We see them by all means-painted plaster figures and continuous line drawing that take much knowledge from Picasso and Ozenfant and from Mayan and Indian expressions. I suspect that the artist is clowning-but with what excellent equipment artistically.

But throughout the hardships and struggles towards acceptance Nevelson

remained determined. She is quoted as saying I believe that we can clean our minds out and not carry too much waste. Anything that's cluttered is constipation of some sort. Anything-a house, a closet. If it's clear you can put something in it, but if it's crowded you can't put anything in it (Snyder-Ott, p. 149). That may not only apply to creativity but the way we, as a society, see women artists and their artwork.

According to Gardner (1982),

One bent on achieving artistic greatness must harbor a heightened motivation to excel, to distinguish himself. Possessed of a powerful vision, he must feel compelled to express that vision, over and over again, within the symbolic medium of his choice (p. 90).

All of the previously mentioned female visual artists have persevered through the normal challenges a creative artist must go through: finding their own original style, acceptance from other artists and critics in the art community, support or lack of from family and friends and financially surviving, one way or another, in order to put all of their energy into their creative work. On top of all that, female artists faced obstacles male artists do not encounter. They had the social pressures of doing what was expected of a woman during that time period, choosing between being a good mother or good wife, staying single and being an artist. Women artists with extraordinary energy, supportive husbands, or innovative integrations of career and family have found marriage and child rearing either compatible or highly enriching for their art (Collins & Sandell, 1984, p. 90).

Some of the amazing talents mentioned managed to do both. They also had the male dominated art community continuously criticizing and judging them personally and professionally. Without the support from family and friends and enormous energy and

commitment one would have had difficulty achieving these creative goals (Gardner, 1993, p. 362), but most of these women have balanced work and family like most women do today.

Creativity Barriers for Women

Many young girls grow up with the dream of becoming a wife and mother as well as having a successful career. These dreams do not always come true when the reality of life as we know it happens to us. Along with the people and events that assist us on our paths, we also come across barriers. According to Brooks and Daniluk (1998), barriers to success for women in the arts include (a) recurring unemployment, career interruption and instability; (b) low pay and frequently intangible rewards; (c) the traditional association of artistic roles with men and the corresponding devaluation of women's artistic career pursuits by self and others; (d) difficulty in balancing competing personal, relationship, and familial roles and obligations; and (e) pervasive sex discrimination in the arts world, which makes it difficult for women artists to get appropriate training, recognition, and adequate financial recompense for their work (p. 247).

External Barriers

Women face considerable education and economic discrimination. By the time they reach young adulthood, females are often at a disadvantage relative to males in basic skills, in academic options and aspirations, in vocational and career opportunities and an anticipated economic security (Board of Inquiry Project, 1985, p. 21). The characteristics

found to be associated with older creative women (determination, commitment, assertiveness, and the ability to control their own lives) directly conflict with what some parents encourage as good and appropriate manners in their daughters. The manners taught to some daughters are, of course, influenced by the cultures in which we live (Reis, 1999, p.704). Our culture and community impacts both the internal and external barriers we experience because it is society that teaches and guides us through our development. Parents, teachers, siblings, peers, our antecedents and precedents all touch our lives and change who we are and who we will become. In school and work environments, creativity ‘killers’ include working under surveillance; restricting choices; working for extrinsic rewards; fearing failure, judgment, or appearing foolish; having to find the right answer; being evaluated; working under time pressure; and competing (Kerka, 1999, p. 23). A good student would be encouraged to be quiet, conscientious and well behaved. She must conform by controlling her behavior and acting appropriately. From a study on gifted women, Reis (1999) discovered societal expectations led them not to plan a career that was personally satisfying, to put their talents and aspirations on hold while raising their families, and eventually to stop regarding themselves as capable of more creative life than they are currently living (p. 705).

Family and Motherhood

The first notable works of creators are typically produced in the twenties and the best works usually appear in the thirties and early forties. At these ages most women are burdened by maternity and the care of children. Freedom from interruption by children is a luxury that relatively few women are afforded (Ochse, 1991, p. 339). In our society,

women are the primary caregivers of their children, their home and their elderly parents. Because many women still assume the primary responsibility of family nurturer and caretaker, many creative energies are directly channeled into their family and home, while their spouse's creative energy is free to be directly applied to his work (Reis, 1999, p. 703). By the time the children leave the home to begin their adult lives, a woman's parents have reached an age where they need care. The average American woman will spend 17 years raising children and 18 years helping aged parents (Reis, 2001, p. 1082).

The women that have to balance home, family and work often do so with tremendous guilt because they are not able to give themselves fully to one entity. Many gifted women in their 20s, 30s, and 40s experience guilt over what they want to do for themselves and what they believe they should do for their families and for those they love. Most struggled with finding time to do their own work and often put their work off until they have met all family obligations. As a result, they often had little time left for their own creative work (Reis, 2002, p. 1078). Even if women are able to hand over the care of their children to surrogates, they are not usually able to completely forget family and domestic matters and lose themselves in work, or to lock themselves opening the door only to those bearing food.... (Ochse, 1991, p. 340). When a woman is able to clear her mind of familial responsibility the threat of interruptions is always lingering. Interruption, it seems is one of the major enemies of creative thinking (Ochse, 1991, p. 338). This might explain why men are more confident about, committed to, and passionate about their artwork than women (Barron, 1972).

Creative and Artistic Productivity

According to Ochse (1991), eminent creative people are typically persevering, conscientious, energetic, and dedicated to excellence. Practically every individual in every sample of eminent creators seems to be highly motivated, single minded, persevering and devoted to work (p. 335). Women who have families are not capable of being single minded, they must be experts at micromanaging and multitasking in order to accomplish the day to day tasks much less additional personal, creative endeavors. Moreover, from the quantity produced by creative achievers, it seems that they typically devote nearly every moment of the waking hours to their work (Ochse, 1991, p. 335). That is an impossible achievement for women who wear the many hats expected in today's Western society.

Kirschenbuam and Reis (1997) found that artistic productivity was dependent on a number of factors, including self-discipline; financial support and security; spousal encouragement and support; childrearing responsibilities; and workspace availability (p. 251). In our culture, being a single mother is very common. Being the head of that type family unit generates even more creative barriers for women. It is important for most artists to have a studio, workshop or office to create in. As parents, men preserve a space or room of their own; women cede this space to family demands (Kerka, 1999, p. 23).

Many women may not truly know what they want to be or how they want to express themselves until their children have become more independent and they have less familial responsibilities. According to Brooks and Daniluk (1998), the identity resolution for many artistically creative women may not occur until midlife, when the most intense

demands of child rearing have subsided and women are more able to turn their attention to the realization of other creative labors (p. 258).

Hiddenstream Art

Most women do not require the public notoriety and approval as men do. Women tend to create for different purposes- utilitarian, personal fulfillment, to please themselves or others. In a comparative study, Kirschenbuam and Reis (1997) found that female artists revealed that their priority in life was their family but that their art also was essential for creative self-expression (p. 251). This is also supported by hiddenstream art, the desire to teach art education and to direct artistic talent through crafts.

Hiddenstream art is considered feminine and comes in the forms of weaving, quilting, stitchery ceramics, and body decoration. The art can be incorporated into everyday life, usually has a utilitarian purpose and requires no formal training (Collins & Sandell, 1984, pp. 97-98). Traditional western art history and criticism have assumed and reinforced the lower cultural status of these and other applied and utilitarian forms, while carefully distinguishing them from highly valued mainstream fine art forms such as sculpture and painting (Collins & Sandell, 1984, p. 99).

Occupations

Reis (1991) found gifted women are less likely to have a professional career than their male peers, and even those who choose to have a profession tend to select occupations that have lower status, require less education, are more compatible with family time schedules, and make fewer demands on one's off-the-job time and on one's family (p. 194). Therefore what better occupation for a female artist, mother and wife to

have than as an art educator? It is a secure profession that provides an outlet for creative expression and the schedule is family friendly. A>As educators, most of us find our satisfaction in the achievements of others. When we do something well, the most natural response is to think of others' contributions to our efforts, to think second of struggles along the way, and to think last of the role of our own wit and hard-earned skill in various undertakings... Women of my generation in particular have been programmed... not to claim credit for what we do (Collins & Sandell, 1984, p. 113).

A Man's World

Today women are expected to be able to do it all and many are doing it on their own. Although society has changed in that respect, women continuously have to prove themselves. According to Snyder-Ott (1978), as long as the male artist's perception is taught to be the universal vision, no woman's work which challenges those perceptions can be rightfully valued and honored (p. 11). Women play such a central role in our society as mothers, grandmothers, sisters, daughters, educators and mentors. Women are the primary inspirations for girls and other women. It has also been argued that women have made and continue to make many creative contributions that are different from the creative accomplishments made by men and that men's creative accomplishments are valued more by society (Reis, 1999, p. 702). It is imperative that women's creative endeavors be accepted and validated as equally as men. Still other researchers argue that women's perceptions of the creative process in art as well as other areas have been filtered through male perspectives and the cultural roles developed for women but not by women. Therefore, female writers, artists, scientists, and creators in all domains deal with

male conceptions of creativity, which have been accepted as the standard within that domain but may be the standard for male creators (Reis, 1999, p. 702). Creative women need to set their own standards in order to pave the way for their creative female precedents in the arts.

Section Three: Project Planning

Procedures

Introduction to Methods

“There has been little research and written work on creative women that includes famous visual artists” (Reis, 1999, p. 699). The purpose of the study is to specifically examine creative journeys of adult, female visual artists who are master art educators to add to the knowledge base about female creativity. Potential benefits include increasing the knowledge base of information on female creative art educators as well as personal reflection and growth for individual participants with regard to understanding and appreciating their accomplishments and creative journey.

The case study method was used to closely examine and provide a thick description of the creative lives of several female visual artists who are art educators. According to Charles and Mertler (2002) a thick description is a detailed re-creation of contexts, meanings and intentions. Such research can yield information not ordinarily available, since what happens to particular individuals within groups is usually obscured when research explores a larger group as a unit (p. 278).

The questions guiding this project were: (1) What inspires female visual artists who are art master art educators to create?; (2) What assists them in their creative endeavors?; (3) What barriers have they experienced?; (4) What are the reasons for choosing art education as a profession?

After department approval of the concept paper (Appendix A), permission from the Research Foundation at the State University of New York was secured before data collection was initiated with the *Research Involving Human Subjects Certificate of Exemption Information* form (Appendix B).

Data collection included nominations, surveys and interviews. The *Nomination Cover Letter* (Appendix C) was sent as a request for nominations from college and university art departments, superintendents of local schools, art galleries and museums, students and alumni in the Creative Studies Department at the International Center for the Studies in Creativity at Buffalo State College, the local chapter of the New York State Art Teacher's Association and colleagues of mine.

Nominators were asked to nominate women who identified themselves as artists, considered the creation of their own art to be of major personal and/or professional value, and used media of her choice to create an artistic finished product by completing the *Nomination Form* (Appendix D). Thirty-two women were nominated who were considered master art educators by their administrators, peers, and/or the community and taught for knowledge and inspiration in the field of art education, whether in a school setting, museum, private classes, community center, etc.

The nominees were women who have impressed the nominators with their unique artistic style and creative accomplishments as well as their devotion and passion for teaching others about art and creativity. All thirty-two of the female nominees were sent the *Female Visual Artists Who Are Master Art Educators Survey Cover Letter* (Appendix

E) and the *Female Visual Artists Who Are Master Art Educators Survey* (Appendix F).

Eighteen of the women responded. Eleven of the women stated they would be happy to participate in the case study, three were not interested and four of the nominees stated they might be interested in participating. There was no response from fourteen of the women.

Three of the nominated master art educators who were interested in participating in the study were asked to partake in a more in-depth case study, which included two interviews. The women were chosen based on their unique personal and professional experiences. The initial interviews took place in the participant's homes and were approximately an hour long. The discussions were documented through audio recordings and written notes. The survey completed prior to the meeting, assisted in the development of general open-ended questions that guided the first interview. The women were allowed to tell their stories (being careful not to lead or push them into discussing uncomfortable topics). It was important to listen carefully to the women and defer judgment during the interview process.

The audio interviews were transcribed verbatim by a professional transcriber who agreed to the conditions of confidentiality of the study. The tapes and transcriptions were reviewed and analyzed to develop questions for the next interview.

The second interview was conducted over the telephone at a time of convenience to the women. The interviews were documented through audio recordings of our conversation. Clarifications were made and new information was shared as we developed

a stronger, more comfortable relationship with each other. The tapes of the second interview were transcribed and reviewed by the interviewer.

The goal was to provide in-depth knowledge of master female art educators, drawing from personal experience and life history. Personal narratives of the three participants were written. The details of the women's stories were blurred and each woman was given a different name. The narratives were shared with the women for review. Each woman had an opportunity to edit her narrative for anonymity reasons and to best reflect her journey and voice.

The narratives were analyzed to identify common themes and patterns between the women's life experiences. Six common themes emerged that are important to the women's life stories.

Section Four: Findings

Introduction

The purpose of this study was to examine the creative lives of current female visual artists who are master art educators in order to explore the reasons for choosing their profession as well as what inspires and inhibits their creativity. The women were nominated by administrators, other professionals, parents and/or community members. Three women were selected from a larger pool based on the information collected from the *Survey: Female Visual Artists Who Are Master Art Educator*. They were chosen for an in-depth case study based on the unique personal and professional experiences they shared in the survey. Each woman's life story is presented in narrative form.

Narratives

Carolyn

Carolyn always knew she would become an artist. Her family recognized and supported her talent at a young age. When she was very young she liked to work in pencil and was always very interested in woodcut illustrations in books. She would reproduce the woodcuts she admired so much in pencil drawings and later began to use tempera paints, but never took art in high school. Carolyn stated in her survey that, "I have always drawn or painted from sixth grade on, sketching portraits of my friends and the environment around me" (p. 1).

The portfolio Carolyn created on her own got her accepted into a design program at a well-known institute. This was quite an accomplishment for a teenage girl with no

artistic schooling. Carolyn's short time at the institute was very exciting, "I was exposed to all these different materials like... sculpture classes, clay and ceramic classes and design classes and lettering.... It was incredible because I had never worked with all those materials" (Carolyn, personal communication, April 27, 2005, p. 1). Many of her classmates were veterans from the Vietnam War. There was quite a contrast between the young teenage students and the thirty-something men she attended class with. Carolyn truly enjoyed this exciting experience. Although her family supported her dreams to be a designer, they could not afford to keep her in the program; therefore Carolyn did not finish the program.

Carolyn married young and had three children in two and a half years. When her youngest was nine she enrolled in the art education department at a local college. Carolyn feels that teaching chose her. "It was the obvious thing to do because I already had art credits.... It was sort of a pragmatic decision because I knew I wanted to stay in the arts, but you know with three children and all, I wanted to do something that I could earn a salary at. So that is what happens" (Carolyn, personal communication, March 24, 2005, p. 1).

While her children were young, Carolyn focused all her energy on them. She had little time to work on her own art. She stated in her survey that, "I had little time to work on my art, but once I enrolled at the college, I immersed myself in painting and education subjects. I became an art teacher" (p. 1).

Carolyn began to discover her true painting style while assembling her portfolio

for college. “I remember some of the work that I did for that and I think that is when I started to realize how much I loved abstract painting” (Carolyn, personal communication, March 24, 2005, p. 1). She also discovered her medium of choice, acrylics. Luckily at that point in time acrylics had been developed and marketed because Carolyn was allergic to some other types of paints.

After graduating with her degree in art education, Carolyn became a substitute teacher. In less than a year she had a full time teaching position within that school district. That was the first and only interview she had and she remained an art teacher in that school district for twenty years. The first few years were not easy. At one point Carolyn was teaching at three different schools. Once she was tenured, Carolyn was teaching grades seven, eight and nine at the junior high (which she describes as delightful). “I did not like elementary. I do not relate that well teaching young children because they know exactly how to take advantage of me. They take one look at me and that is it. But junior high, fine. It was great” (Carolyn, personal communication, March 24, 2005, p. 2).

Carolyn was still able to devote time to her own artwork. It was easier now that her children were older and more independent.

After twenty years in the schools, she was eligible for retirement. She had always wanted to teach art at the college level and sent her application to the local community college. Carolyn attended a retirement workshop and discussed this with the gentleman leading the program. “I said I am really going to retire and I have another job prospect and I am just not sure if I should do this and if this is the right thing. He took me out in the

hall and there were a lot of people out in the hall that were retiring, gray hair and some had canes. He said, 'if you wait until they did do you think you will go get another job anywhere?' 'Give me the papers. You know, I am out of here'" (Carolyn, personal communication, March 24, 2005, p. 4).

She retired in June and was teaching at the community college in September. "People say why are you doing this? You are already retired. But you know, teaching there is fun and it is like being retired. I just enjoyed (it) so. I loved it" (Carolyn, personal communication, March 24, 2005, p. 4). As a full time professor in the art department, Carolyn was working three days a week. There was plenty of time to work on her own paintings.

Carolyn felt it is important to keep your personal artwork separate from the educational setting. She did not share what she created during her personal time with any of her students. "I think it's very important to keep your work separate so that your students aren't influenced by your particular style" (Carolyn, personal communication, April 27, 2005, p. 4). She wanted her students to develop their own creative outlook, their own style, rather than being so strongly influenced by their instructor.

"I like college level much, much, much better than any level. College was wonderful. I loved that.... So I was very happy when I did get the job at the college" Carolyn taught drawing I, drawing II, painting, design, art appreciation, and silkscreen printing in the Humanities Department. She enjoyed the variety of the classes and the students as well. She particularly enjoyed the diverse culture of students in the city. "Oh

my gosh the cultures! It was just so exciting because it was so international. I hope it is still like that. It was wonderful. Students from all over the world. Then the faculty also was very diverse” (Carolyn, personal communication, March 24, 2005, p. 3).

In addition to teaching, Carolyn was also in an administrative role twice. After thirteen years teaching art at the college level, Carolyn decided it was time to retire and focus her creative energies into her own artwork. “You know there is a point when you realize you have gone as far as you want to go.... You just know” (Carolyn, personal communication, March 24, 2005, p. 4). Carolyn’s retirement from the college led to her first real art exhibitions. Carolyn stated on the survey that, “My paintings have developed a maturity and I’ve exhibited in over seventy national and international exhibitions and have won awards in nine of them” (p. 1).

Carolyn felt it was very important for an art educator to be a working, producing artist who showed his/her work. She quoted a friend of hers regarding this subject “If you don’t do it how can you convince somebody else to?” (Carolyn, personal communication, April 27, 2005, p. 5). Although she felt it was important to pursue doing your own artwork while you’re teaching, Carolyn did not believe that that makes you a good teacher. “...Some people have a natural ability for teaching and it doesn’t mean they are necessarily good artists.... I’ve seen people who are wonderful artists and couldn’t teach worth a darn. When I was much, much younger, very young, I took a class from a well-known artist.... He was a terrible teacher, terrible, absolutely awful the worst probably. So you can’t equate the two” (p. 6).

Carolyn felt being an artist and educator you need to be able to prioritize and maintain a balance between the two, especially when you have a family. “I think when you have small or young children though... they have to come first because those years you don’t get back and if you’re going to have children you owe them something but then they get to a certain point. They start growing up and then you can swing right into gear again” (Carolyn, personal communication, April 27, 2005, p. 6).

There have been other life events that have had a strong impact on her creative production too. “I remember one summer my mother was in the hospital; my dog died and (I) couldn’t do anything. I tried and I just could not do anything. Nothing worked at all. You know life hands you these times that you just have to put up a fight and deal with” (Carolyn, personal communication, March 24, 2005, p. 5).

Carolyn continues to use acrylic paint. She also does collage work and some silk-screening. As to what drives her creativity, she stated in her survey that, “It’s what I do. This is my life and I have never questioned it” (p. 3). Carolyn describes herself as disciplined, determined, diligent and somewhat dogged.

She never gives up until she solves an artistic challenge. She is rarely truly satisfied with her work. “You know it is like a journey. You do not look where you are going but you know that you are going somewhere and... a question that I think about quite a bit too is... you know... exactly what do I want... and I suppose I want to create better and better things but I am never satisfied. I am satisfied for five minutes but I want to create better and better things. I want to constantly improve and that keeps you going

but I have no idea when the final end of the journey is” (Carolyn, personal communication, March 24, 2005, p. 8). In fact, one particular painting she worked on for almost two decades before she decided she needed to be done with it.

From her extensive experience as an artist/educator, Carolyn has some words of wisdom to pass onto other female artists. “I think that you have to be very involved in your art.... I don’t think it’s something that you can do as a hobby or part time. It has to be really the main thing in your life and if it isn’t, then you know, I don’t see much sense in doing it frankly.... I think it takes a lot of involvement, a lot of time and I think you have to make a lot of choices along the way time-wise as to how you’re going to spend your time” (Carolyn, personal communication, April 27, 2005, p. 7).

Jocelyn

Jocelyn grew up as the middle child of parents suffering from substance abuse. Raised in a home with three blind siblings, the visual arts were not highly valued. She also has one other sibling she was close to as a teenager, but is now estranged from. She never felt like she fit in because she could see and in fact had better than normal vision, and her three siblings could not see. “I felt like I never really belonged to the family I was born into, you know. I was such an odd ball and I would have been an odd ball in any family mind you, but, well, you know, in this particular family it was like super-sized odd ball” (Jocelyn, personal communication, May 3, 2005, p. 2). This was in part due to her interests, including those in the arts, as well as the fact she looked nothing like her sisters. “As a child I was convinced I had been adopted and it made me very, very sad because I

thought there was a mother somewhere that didn't want me" (p. 2).

It was not until Jocelyn was sixteen or seventeen years old that she was reassured that she was truly a part of her family when her grandmother shared photographs of herself when she was a young woman and there was an obvious resemblance. That is one of the reasons so many of her grandmother's photos are displayed throughout her home. Despite this, Jocelyn remains feeling an outsider in her own family. "I've always felt that sense of otherness and I think that most artists feel that and it's both a gift and a curse" (Jocelyn, personal communication, May 3, 2005, p. 2).

Jocelyn describes herself as a curious child who had been interested in art since she was very, very young. She knew she wanted to be an artist when she was about 10 and completed an assignment through her grade school of drawing birds. "As a matter of fact my bird drawing was never put up as one of the best examples, but I was thinking that this is what I was meant to do" (Jocelyn, personal communication, March 25, 2005, p. 1). "I was... very, very shy, quiet, introverted... believe it or not. And now people would say I certainly compensate for that... but I think drawing and looking, mostly looking, but sometimes drawing, it was sort of like my silent friend that would make everything else bearable. I could ignore everything else and lose myself in that kind of work" (p. 2).

Jocelyn attended a religious school and did not have an art class until she was 15. Saturday art classes were being offered at a local university, but her family could not afford to send her. Her mother suggested she ask a close relative, who had studied art and

was a painter, to pay for her education. Jocelyn's relative said she must first see her portfolio, which she had because everyday she would come home after school and work in her studio, drawing and painting, investigating and creating. She dressed up and presented her portfolio to her. She responded with, "I'm not giving you the money. You don't have any talent" (Jocelyn, personal communication, May 3, 2005, p. 10). This did not stop Jocelyn. She took her portfolio to the University the first day of class in hopes of getting a scholarship they were offering. "I really sort of nurtured myself in terms of creativity. I think there was something there because... and I do not think it was the big word "talent", which I despise, but it was curiosity" (Jocelyn, personal communication, March 25, 2005, p. 2). And it was that determination that got her the scholarship to the art classes she always wanted. "When I was a teenager, I decided I was not going to be shy anymore. I started making an effort to speak publicly and state my opinion and let the chips fall where they may" (p. 11).

Jocelyn married young and was attending college when at the age of twenty her first child was born. She planned to resume her classes when her child was a toddler. This became impossible because she was unable to find anyone who would care for the child. According to Jocelyn, her child "was so difficult and I just was very frustrated at that point and you know I was making some art but that was difficult because I was really consumed with being the best parent I could be" (Jocelyn, personal communication, May 3, 2005, p. 13).

When she began to inquire about returning to school, she found out she was pregnant again. “I’ve always sort of thought my ex, was careless on purpose because he did not want me to go back to school” (Jocelyn, personal communication, May 3, 2005, p. 4). At first she felt this was going to be difficult as she found raising one child extremely challenging, but after some soul searching she felt ready to raise another child. Jocelyn stayed home with her children for seven years, until her youngest was in kindergarten. Then she returned to college to receive her undergraduate degree in visual art.

Jocelyn describes her time at college as difficult not only for herself, but for any woman in the arts. You were “not taken seriously as a painter and that just would not happen. I had a couple of people that encouraged me along the way but it always was with a reservation. Oh well you are just going to teach and I just railed against that” (Jocelyn, personal communication, March 25, 2005, p. 2).

Jocelyn began doing more serious artwork when her youngest, a calmer, easier baby, was about eighteen months old. She had her first solo exhibition in the mid 70’s. She showed her work at local museums and two of her pieces were on the cover of a conservationist magazine.

Although she despised the societal stereotype of the female art educator, she also felt she had “the creativity and the art and all of that but I also have the drive to be of service and to help people” (Jocelyn, personal communication, May 3, 2005, p. 2). Jocelyn entertained the idea of working with the geriatric population, but quickly found that was not the right fit for her. She then planned on teaching at the collegiate level,

which would enable her to fulfill her needs: financial support, the time and ability to create and show your own work. “ I think in my experience the best teachers are artists” (Jocelyn, personal communication, March 25, 2005, p. 2).

Jocelyn knew she did not want to teach in the public school system. She stated, “I’m not sure who wasn’t ready for whom, whether they weren’t ready for me or I wasn’t ready for them, I’m not sure but I just know it would not have worked” (Jocelyn, personal communication, May 3, 2005, p. 5).

Jocelyn had several different jobs after receiving her master’s degree, struggling to support her children and make ends meet. She did illustration and graphic work, some of which you can still find at key venues around the city. She did not find this fulfilling “I found it very nerve racking... um... because it was not a piece of art to them, it was just a product, ok. So there’s... a real problem you know, it’s probably that I thought it way too precious, and I spent way too much time on it and all that” (Jocelyn, personal communication, May 3, 2005, p. 5).

Her life began to change when she enrolled her eldest in a prestigious school where he was challenged. “One of the teachers [at public school] told me get him out of here. I said ‘what are you talking about?’ He said we’re destroying him and instead of him flourishing at this intellectual level,... he’s eroding his own intellectual capabilities in order to be part of the crowd” (Jocelyn, personal communication, May 3, 2005, p. 6).

Jocelyn’s child thrived in the new setting and every penny she made as a teaching assistant went toward tuition. She and her children were living on \$75 a week.

A teaching position became available shortly after her child was enrolled and the school administrators immediately thought Jocelyn would be perfect for the job. With a bit of hesitation, Jocelyn accepted the offer and began her first full time job as an art educator. “I loved it, absolutely loved it. My first real teaching gig and the nice thing about it, I was totally free, nobody taught me or told me how to teach. I clicked so well and the situation was so appropriate for who I am. I mean they loved me. I mean the kids loved me, the faculty was okay, some of the faculty didn’t love me, but the administrators loved me” (Jocelyn, personal communication, May 3, 2005, p. 7).

Both her children attended the school where she taught for almost a decade until its untimely end. The school closed and once again, Jocelyn was unemployed. “I really loved being able to teach the way I like to teach and really challenge these kids and pushing them to not just learn about the how of art but the why and so this sort of, is dual thread in both my work as an artist and my work as an educator to try and shake people. Wait a minute think about what you are doing. Or think about the implications of this. Or just think!” (Jocelyn, personal communication, March 25, 2005, p. 3).

Luckily Jocelyn had been planning to take a sabbatical in a major city in the northeast for the first year that she was unemployed. A gentleman friend had subdivided a room in his small apartment allowing Jocelyn to live there for free.

While in this city, she was working on a series of photo-realistic flowers painted on top of journal entries. She taped them up all over the city with notes saying that passers by could have them. Jocelyn took photographs of people taking her artwork. “I

loved the idea of guerilla artwork as a gift of art. I actually got a card from somebody.... About where they had found it and how thrilled they were with it and they had it framed and it was really cool” (Jocelyn, personal communication, March 25, 2005, p. 3).

Unable to get a job in the area, Jocelyn returned to her hometown. She taught part-time at just about every institution and college. She decided that she preferred working with young people rather than adults, “I get along remarkably well with teenagers. I do not get along real well with adults usually. Because I am impatient with adults” (Jocelyn, personal communication, March 25, 2005, p. 8). Then she started working for a small private school. Jocelyn’s friends told her it would never last, but she taught there for five years and once again they loved her there too.

Jocelyn knows she has had a tremendous impact on her students’ lives. “I was coming out of the dining hall, we didn’t call it a cafeteria--, a dining hall and I was coming out and this young man came up the driveway and he said ‘oh Miss Nicole its so good to see you’ and I said its nice to see you, totally blanking on this kids name because I just don’t do well with names and I hardly recognized him because I only taught him for about a year. I said ‘hi what are you doing here?’ And he said ‘well I came to find you’. I said, ‘well isn’t that nice, why?’ And he said, ‘I had to thank you.’ I said, ‘oh for what?’ And he said, ‘before I met you I was going to commit suicide’” (Jocelyn, personal communication, May 3, 2005, p. 8).

Jocelyn has had many conversations with students similar to that. She has a student attend one of her classes, in which he was not registered. Students stop in just to

say 'hi'. A student with special needs requested to take an exam in her room because "he always felt safe there" (Jocelyn, personal communication, March 25, 2005, p. 10).

Every Friday, before the kids leave school, Jocelyn led the 'Friday Blessing'. She told them "please go home and have a wonderful weekend, but be safe. When the hairs go up on the back of your neck, leave. Do not ask permission. Do not say I am sorry. Do not say goodbye. Leave. Save your own life" (Jocelyn, personal communication, March 25, 2005, p. 11). Jocelyn empowered her students to speak out by having them take turns leading the 'Friday Blessing'.

Jocelyn felt that, "I have two gyroscopic forces; one is knowing I am doing something of service and that piecemeal I might be making the world a better place. I am saving lives! And second of all, my sense of humor keeps everything sort of spinning"(Jocelyn, personal communication, March 25, 2005, p. 10).

When Jocelyn had her first solo exhibition she was referred to as "the teacher of beauty" (Jocelyn, personal communication, March 25, 2005, p. 3). Another article said Jocelyn Nicole "does not paint pretty pictures, she does pictures that will make you think". She chose "to take that one in my heart and hold that one for a while" (p. 3). "Response to my work in [the larger city] has always been better than it has been here. Always. I do not know whether it is that this town really still has some subconscious chauvinist attitude or whether I am just too much for people, which is possible. My work maybe controversial, in spite of the fact this town is always noted for a tremendously avante gard kind of work, so I do not know what the deal is" (p. 7).

“As a matter of fact, there is a museum director around here who calls me “Jocelyn God damn Nicole”. Part of that is a reaction to the sort of snobbery and snubbery that I got when I was coming up. How dare you tell me I cannot be an artist because I am a woman! How dare you! I am an artist, deal with it and if you do not I will make you miserable. I will embarrass you. I do not suffer fools gladly” (Jocelyn, personal communication, March 25, 2005, p.8).

This came from her strong determination, the lack of support and the need to fight on her own for everything she wanted. She had often been called a survivor, a term she despised. “I have just been blessed, gifted or so willful that I refused to stay on the bottom. The desire of wanting something so bad and knowing that nobody is going to help you but yourself keeps me fighting” (Jocelyn, personal communication, March 25, 2005, p. 9).

Jocelyn wanted to return to the university to get a second master’s degree in the humanities department based on a painting series she had researched and started. She had graduated previously with a 4.0 grade point average and had a solo exhibition in a major city on her resume, but was denied entrance into the program. Jocelyn felt this was due to the fact that she is a woman.

“Every once in a while I start feeling sorry for myself because I faced a lot of stuff. Truly I have. A lot of rejection, an awful lot of rejection, although I never try to talk about it too much because it is a bummer. You know? I really would like to continue keeping on, keeping on” (Jocelyn, personal communication, March 25, 2005, p. 1).

If she could pass on words of wisdom to other female visual artists she would say “Do not take no for an answer. Believe in yourself. Do what you do and push it on through. Do not give up. Keep going” (Jocelyn, personal communication, March 25, 2005, p. 12).

Jocelyn’s reputation as an educator always undermined her reputation as an artist. She despised the George Bernard Shaw quote “Those who can do; those who can’t teach”. “I call myself an artist/educator and it’s sad that the world feels like that because the other part of my heart says there is no more important job in the whole world than an educator” (Jocelyn, personal communication, May 3, 2005, p. 9). “I think I’m a much better educator because I’m an artist and because I’m really basically a self-taught artist, so I learned through making all those mistakes” (p. 9).

She is interested in teaching teachers. “When I say teach teachers, I would not teach them, I would encourage them. But I would be real hard on people too. You know, if you cannot find joy in this profession, leave it because you will only wind up destroying yourself and everybody around you” (Jocelyn, personal communication, March 25, 2005, p. 12).

She hoped they would enjoy what they are doing, remain alive intellectually and creatively and continue to do their own work. “Everyday I’m convinced of the ‘rightness’ of my decision. It is a privilege to teach” (Jocelyn, survey one, January 23, 2005, p. 1).

The series Jocelyn was currently working on, and has been for the past thirteen years, is very unique. No other artist in the world was creating pieces like hers. When

asked to describe her work, Jocelyn says it is “a delight to the eye and a challenge to the mind” (Jocelyn, personal communication, May 3, 2005, p. 11). She loves this series because “I get to do what I think I was meant to do and that is to combine that which is beautiful with that which is challenging, its almost the perfect answer for me” (p. 12). In fact she says she is compelled to create, “...it is as natural as breathing...I have often joked with friends that if I ever stop making art they should get me to a hospital” (Jocelyn, survey one, January 23, 2005, p. 3).

Although the appreciation for Jocelyn’s work is greater in the eastern city, she remains tied to her hometown for now, partly due to the contentment with her current job and her home, which is her pride and joy that she has spent the past twenty years rebuilding and restoring. But it is possible with the continued interest from galleries in the large metropolis; that a move may be in Jocelyn’s future.

Jocelyn hoped her students learn to be self-responsible, curious and to enjoy the artistic process. When it comes to reaching her dreams, Jocelyn stated on her survey that, “I am still becoming...I am quite proud of my accomplishment... but there is always another challenge” (p. 2).

Gabby

People who supported and encouraged her artistic aspirations surrounded Gabby. Two of her great grandmothers were painters whose style was prominent in the northeast area of the country. As a young child, Gabby drew cartoons that her younger sisters and the neighborhood children would color in her garage. Gabby stated on the survey, “I was

born drawing. Art became an important part of my identity by the time I turned six.... Throughout my childhood, my parents encouraged time to draw, read, listen to music, write plays and create garage-theater productions” (p. 1).

Gabby found great inspiration and support from her teachers as well. She continued to create her cartoons through high school. One of her male teachers thought her cartoons were very funny and written from a male point of view. Her middle school art teacher found Gabby’s cartoons to be interesting and unique (especially since she only knew of one female cartoonist at that time). This teacher proved to be such an inspiration that Gabby uses some of her emotive teaching methods to this day.

There are several reasons Gabby decided to become a teacher. Gabby stated on the survey that, “ I was captivated by examples of children’s art, as introduced by my high school student art teacher... I wished to explore the stages of human development through the study of the art process and art products” (p. 1). The financial and professional security of the education field enabled Gabby to achieve many of her dreams. “I definitely made the right decision to become an art educator. I’ve always felt strongly about being involved in community service. Teaching art has provided a means of educating the next generation in the creative visual art process” (p. 1).

By 1980, Gabby had received her master’s degree in art education. She enjoyed attending college and was taking more undergraduate work in design and found it really intrigued her. The design program required the students to participate in an internship in an advertising agency or a business that had its own advertising department.

Gabby's design instructor felt she had the natural ability to create storyboards for television commercials. He arranged for Gabby to be placed in one of the top agencies that did commercial advertising at that time. She stated on the survey that, "My childhood dreams of animating my drawings came true!" (p. 2). After only two months working as an intern at that agency, they offered her a position as a staff artist.

Gabby had been teaching art for eight years and decided to take a leave of absence to pursue this opportunity. "Teaching is fine but it's probably a little restrictive...and I knew I wanted to do something else too...getting paid for art and to see what the business world is like" (Gabby, personal communication, March 12, 2005, p. 1). Gabby's life had become repetitive. She wanted a change; chances to meet new people, have business lunches, and get paid for her art. She was newly single with no children. "No kids (and) on my own so I was free to keep going with my own choices and not compromising at all. So it was up to me win or lose" (Gabby, personal communication, April 30, 2005, p. 1).

There was a lot of change in Gabby's life that year. She met and married her husband of almost a quarter century. Gabby worked for that particular advertising agency for two years until they downsized in the early eighties. At that point she had two options she could choose from; going to a large northeast city to find work or freelancing as a TV storyboard artist and illustrator locally. Gabby chose the latter.

Gabby continued freelancing when her two children were born, but it was a delicate balancing act. Gabby's former female coworkers would arrange for her to freelance last minute changes in small private offices at their agencies. This enabled her to

multi-task artist/mom things like drawing and nursing her baby. “Sometimes I’d have (my baby) on one side and draw on the other” (Gabby, personal communication, March 12, 2005, p. 1). The men were not as accommodating. In fact, they were shocked at such a suggestion. She encountered her share of dinner invitations and “pats on the butt” (Gabby, personal communication, April 30, 2005, p. 2). Gabby often found herself making up excuses to escape a potentially delicate and inappropriate situation with a business associate.

During the 1980’s, the advertising agencies were run by a tight knit group of men. It was unusual for a woman to hold a title such as vice president. At that time there were not many female administrators in the teaching arena either. Even with these working conditions, Gabby did not feel being a female has ever prevented her from getting a particular position. “I think being brutally honest prevented me from getting some positions, but that was okay because I said what I felt and if I had gotten the position under any other circumstances that wouldn’t have been right for me” (Gabby, personal communication, April 30, 2005, p. 3).

Gabby occasionally felt that pull back to education and eventually returned to teaching art in 1990. Her eldest child started kindergarten and she thought teaching would be less disruptive than advertising. It also allowed for the financial stability her family needed because her husband had been sporadically laid off from his job.

Gabby was thrilled and excited to accompany the students in her child’s kindergarten class on a fieldtrip. She drew a picture inspired by a performance they

attended and made copies for all the students to take home as a memento of their trip. Her child's teacher suggested she look into returning as a teacher. That suggestion led her to a teaching position within her children's own school district. She enjoyed teaching her own children (who were her very own guinea pigs for her art lessons).

Gabby felt it was important for an artist/educator to share his/her personal artwork with his/her students. "I don't see anything wrong with exposing them to your own artwork because that's what you're teaching from and I think the more you have experienced in your own artwork the better base you have for teaching because you'll know the 'what ifs' and the signs where they're ready for the next step.... Pablo Picasso was copying from all the Masters in the Louvre.... How did that hurt? With his parents taking him to galleries and getting permission to set up and draw and paint right there in the gallery. That didn't hurt him. So copying from somebody else, learning from somebody else, and then going off on your own and putting it all together... I think that's how it works" (Gabby, personal communication, April 30, 2005, p. 4).

Gabby believes being a working, producing artist helps you keep your perspective. "I tend to get really involved in trying to reach all the children and that's of course impossible for one person to do, to make it (art) important to everybody, but I try" (Gabby, personal communication, April 30, 2005, p. 5). She tried to show her artwork at least once a year as well as participate in a community service project.

"Every summer was when I would be able to go out and paint and sketch and travel so it would just refresh me and regenerate me so I'd be ready in September to start

again giving. I'd have to replenish during vacations and to have something to give again” (Gabby, personal communication, April 30, 2005, p. 6). Gabby felt being an art educator requires the person to maintain a delicate balance between the two fields. “I don't know if it probably works being a teacher more than an artist too, just as long as you still are working in it and like to experiment in it and know how to creative problem solve” (p. 6).

Gabby found that having the support of her husband and children has helped her achieve all of this. “The first time with marriage it didn't work. The second time I found somebody who understood art. My husband's been wonderful and my kids have been wonderful, because when I get involved (with) the school stuff, I let the home things slide and it's terrible. It's things like family birthdays you know... it's all the kinds of stuff that traditionally women are supposed to take care of. Well my husband would be the one to say hey so and so's birthday is coming up did you get a card?... He can cook so he would pick up with the cooking... we would just have this see saw thing of changing back and forth... when the other person was immersed in their job and who could pull back and cover both... it just always see sawed so its been in constant flux and with this marriage... 25 years... its been working... yeah its been working wonderfully” (Gabby, personal communication, April 30, 2005, p. 6).

She provided her students a safe creative environment where it is okay to be different because everybody is, so they could celebrate it. She taught them to look at the world around them through the visual elements and principles they learned about through the art curriculum. Relating art concepts to real life was her goal. She wanted them to

explore the great question ‘What if?’ and learn that being stubborn, like herself and many of her mentors, is a good quality to possess.

Since the celebration of her last birthday and her current position within the school district, Gabby decided to retire. Gabby stated on the survey that, “It has been emotionally exhausting (and exhilarating) trying to balance family, freelancing, teaching and my own creative studio time” (p. 4).

She has had the opportunity to experience many of her dream professions and looks forward to digging deeper into some of those areas during retirement. “I love traveling... I want to be a gypsy again. I love traveling to different areas and going to little local restaurants and just seeing what it’s like to live in all the different areas around the country and to paint scenes and impressions from those areas and put them together as kind of my view of America” (Gabby, personal communication, April 30, 2005, p. 7).

She plans to enter shows again and become active in different art societies. Gabby and her marital partner will soon become business partners as well, running their own business.

Although she looks forward to the new business, the competitions and potential awards to be won through the artwork she creates, Gabby longs for that alone time in order to explore, research and create. To have that “extended time not having to stop to take care of somebody else.... To be able to get there and keep there” (Gabby, personal communication, April 30, 2005, p. 8). When it comes to pursuing her artistic talent, she stated on the survey that, “no regrets. I’ve always found an artistic way to earn a living.

It's the only way for me" (p. 4).

Themes that Emerged from In-depth Study

Six common themes emerged that are important to the women's life stories. The themes address the research questions guiding this project: 1) What inspires female visual artists who are art educators to create?; 2) What assists them in their creative endeavors?; 3) What barriers have they experienced?; 4) What are the reasons for choosing art education as a profession?

The six themes presented include the decision to teach, personal traits, internal drive, artist as educator, temporary barriers and giving back.

Decision to Teach

The financial stability of a career in education attracted and kept all three women in the field. Carolyn stated on the survey that, "You might say within the art field, teaching chose me. I had to have a career in art that would contribute financially to my family's well being and that would fit in with the demands of raising (children)" (p. 1). Gabby returned to teaching when her children were young and her husband's job was in jeopardy. On the survey she stated, "As an educator, I've appreciated the security of steady professional and financial support from my district" (p. 1). For Jocelyn, the financial security of her current teaching position is one reason why she has remained in the area rather than moving to a larger city more accepting of her personal artwork. "I have a job here. I have been offered jobs all over the place in (a larger metropolitan city) and taken some but it was all part-time.... You have got to get paid" (Jocelyn, personal communication, May 3, 2005, p. 7).

Personal Traits

The women in this study possess strong personal traits that motivated and inspired them as creative individuals. Gabby was a visual learner who described herself as stubborn, tenacious, always questioning and asking ‘what if?’ Carolyn said on the survey she is dogged and determined. “I never give up until I have solved an artistic challenge. I am disciplined and somewhat Spartan, cherishing my hours in the studio” (p. 3). Jocelyn was driven. She had an insatiable curiosity and burning desire to create.

Internal Drive

The personal traits previously discussed drove these women through the creative process. According to Jocelyn, creativity was intrinsic, she wrote on the survey that, “To me it is as natural as breathing” (p. 3). Her intense curiosity and the creative desire burning inside her have gotten Jocelyn through some difficult times. As a child, Jocelyn was told she had no talent. As a college student, she was continuously told ‘you can’t do that’. “I was always driven to make art.... I think I am really (a) self-taught (artist)” (Jocelyn, personal communication, May 3, 2005, p. 2). Creating came just as naturally to Gabby as it did Jocelyn. Gabby stated on the survey that, “I was born drawing. Art became an important part of my identity by the time I turned six” (p. 1). It seems to be a part of Gabby’s genetic make-up. “I get too ornery when I don’t draw or paint. It’s like being real hungry. I growl!” According to Carolyn, creating encompasses her whole world. She stated on the survey that, “It’s what I do. This is my life and I have never questioned it” (p. 3).

Artist as Educator

All three women felt it was important to be a working, showing, producing artist while working as an art educator. “I think I’m a much better educator because I’m an artist and because I’m really basically a self-taught artist” (Jocelyn, personal communication, May 3, 2005, p. 9). Carolyn thought it was important to have the practical experience working with the materials and subject matter in order to teach it. When she taught a course she was unfamiliar with, she did research or took a workshop to prepare for it. Gabby felt working on her own artwork helped her keep her perspective, allowed her to experiment and creative problem solve, all of which benefited the work she did as an art educator. “I always did my own stuff... every summer... when I would be able to go out and paint and sketch and travel. So it would just refresh me and regenerate me so I’d be ready in September to start again... I’d have to replenish during vacations to have something to give again” (Gabby, personal communication, April 30, 2005, p. 6).

Temporary Barriers

Although all three women feel it is extremely important to devote time to creating their own personal artwork, each of them had temporary periods of time when they had to put others in their lives first. Whether it was child rearing, family emergencies, or the demands of their jobs, the women had to prioritize and do what was most important at that time.

Prioritizing is something Carolyn feels very strong about especially when it comes to her children. “I think you have to prioritize... when your children are very young...

you have to put them first. You owe it to them” (Carolyn, personal communication, April 27, 2005, p. 7). When Jocelyn had her first child she realized how challenging it was to balance raising a family and creating her own artwork. “I was making some art but that was difficult cause I was really consumed with being the best parent I could be” (Jocelyn, personal communication, May 3, 2005, p. 3). Gabby wrote in the survey that, “It has been emotionally exhausting (and exhilarating) trying to balance family, freelancing, teaching and my own creative studio time.... I get very involved with my work as an art educator.... The school calendar prohibits much September-June time to work on my own ideas. School is my main focus during the school year” (p. 4).

Being a teacher may provide some financial security, but the women still made sacrifices along the way. Carolyn stated on the survey that, “The barriers I have encountered were, in the beginning, financial. I simply did not have the funds to pay for framing, shipping, photographing and quality art supplies” (p. 1). Gabby wrote on the survey that, “It has been difficult to independently finance a journey of creative tangents and raise a family (here). We live frugally; my husband is a wonderful cook- dining out is a special treat, not a weekly necessity. I never could afford to buy the Porsche my husband liked. Time’s on my side. After 24 years, he doesn’t want one anymore- says he’d get too many tickets” (p. 4). Jocelyn was working several jobs while she and her children were living off of \$75 a week. “Surprisingly almost nothing has prevented me from making art. I have often joked with friends that if I ever stop making art they should get me to a hospital” (Jocelyn, survey one, January 2005, p. 3).

Sometimes personal hardships interfered with the creative process. “I remember one summer my mother was in the hospital, my dog died and I couldn’t do anything I tried and I just could not do anything. Nothing worked at all. You know life hands you these times that you just have to put up a fight and deal with” (Carolyn, personal communication, March 24, 2005, p. 5).

Giving Back

The three women in this study have a strong desire to give to others. This internal feeling helped them choose their occupation, guided their personal interests, become the strong, giving people they are today. About her first real teaching position Jocelyn says “Can you imagine how someone who’s raised with this idea of human service and community service and all of that... how this really began to click with who I am as a person?” (Jocelyn, personal communication, May 3, 2005, p. 8). Gabby has similar feelings and stated on the survey that, “I definitely made the right decision to become an art educator. I’ve always felt strongly about being involved in community service. Teaching art has provided a means of educating the next generation in the creative visual art process” (p. 1). Jocelyn not only taught her students about the arts, she was a mentor, protector and provider of a safe haven for her students, and many suffer from extreme financial and personal hardships each and every day. “I have the creativity and the art..., but I also have the drive to be of service and to help people” (Jocelyn, personal communication, May 3, 2005, p. 2). Carolyn has enjoyed educating students of all ages, ethnicities and cultural backgrounds. She was also a strong supporter of the environment. At the time we spoke she belonged to an environmental group who was battling to protect the local woodlands and parks where she lived.

Section Five: Summary and Conclusion

Summary

This research examined and provided a thick, rich description of the creative lives of three adult, female visual artists who are master art educators. Their life choices, personal and professional accomplishments, assistors and barriers and creative endeavors were explored through in-depth study. In section one, the purpose of the study (to add to the knowledge base about female creativity by focusing on the lives and creativity of female artists who are master art educators) was outlined.

In section two, an overview of the history of female visual artists from the beginnings of Hiddenstream art in the Neolithic age to Modern art has been presented. Creativity barriers, family and motherhood, creative and artistic productivity, occupations and roles in society have all been examined.

In section three, the project planning of the qualitative case study was described. The procedures were outlined and include data collection, nomination process, surveys and gathering information, selection of women for in-depth case study, interviews and analysis.

In section four, results were presented from the information gathered from the three women in the study. Information is presented through narrative format describing the women individually. Six common themes emerged from the women's life stories. These themes were exposed referring to specific statements and events in the women's lives.

Conclusions

The purpose of this study was to add to the knowledge base about female creativity by focusing on the lives and creativity of female artists who are master art educators. The study examines what has assisted them in their creative journeys and what barriers they have encountered along the way. The study explores the reasons why the women chose to teach art as their profession and means of financial support.

Analysis of the surveys and interviews reveals three very unique life stories. Although the women's personal journeys are varied, six common themes emerged which included the decision to teach, personal traits, internal drive, artist as educator, temporary barriers and giving back.

Several more notable commonalities emerged from these stories. The three women in the study appeared to have 'done it all'. They were able to balance career, family and personal creative endeavors without guilt or regret. Carolyn stated on the survey that, "There are always sacrifices in any career, but it's part of life's journey" (p. 1). The women chose this way of life and were content with that choice.

As children, all three women knew at a young age they would be involved in art. A career as an art educator allowed them to fulfill the domestic and financial responsibilities they had at home, while enabling them to be an active part in the art world, educating and shaping the young minds of their students. These women are very caring and giving individuals. They were able to express and share this special part of themselves by becoming a teacher.

All three women did not have complete support of their spouses or family throughout their journeys. Jocelyn's ex-husband was not supportive of her return to college to receive her degree. When asked how she was able to manage balancing both a career and a relationship Gabby said "The first time it didn't work. The second time I found somebody who understood art" (Gabby, personal communication, April 30, 2005, p. 6).

Two of the participants experienced the struggles for equality in the visual arts, a field where men still dominate. Like the female artists before them, these women experienced sexual harassment and obstacles in career advancement in the fine art and commercial art worlds. Despite those barriers, the women had an internal drive that motivated them to continue on to fulfill their dreams.

Recommendations

Insights from this project lend itself to future research on this subject. It would be useful to enlarge the geographic pool of women to a national or international sample. This would allow for a varied consortium of female artist/educators with diverse experiences. Themes may emerge based on age, ethnicities, culture, socioeconomic background, religion and region of the country that the women were raised and reside.

According to Charles and Mertler (2002), "Respondents are easily influenced by the interviewer's manner, encouragement, and requests for clarification, so that a person's responses to the same questions may vary substantially from one interviewer to another" (p. 39). Although it was important not to lead the women in the interviews, more guiding

questions could be asked in both the survey and the interview. General background information such as age, race and a professional resume would be helpful in the development of questions for the interview. The survey could have questions that are more concise and directed specifically to a career as an artist and a career as an art educator to lesson any gray areas and add clarity. In addition, a third interview would be helpful since a more comfortable relationship has developed between the interviewer and interviewee to elaborate further and make final clarifications.

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Appendices

Appendix A

Concept Paper

Theme:
**Understanding Multifaceted Interactions Among Person, Process, Product and
Press/Environment**
Initiative: Developing a Deeper Understanding of Creative Women

Master's Candidate: Kristin Jaeger

Thesis Title: Creative Female Visual Artists Who Are Master Art Educators

Rationale and Questions:

The purpose of this project is to examine the creativity of adult, female visual artists who are master art educators. The reasons for choosing their profession and what inspires and inhibits their creativity will be explored.

The questions guiding this project are:

- What inspires female visual artists who are art educators to create?
- What assists them in their creative endeavors?
- What barriers have they experienced?
 - a) Internal
 - b) External
- What are the reasons for choosing art education as a profession?

Rationale Statement of Significance:

There has been little research and written work on creative women that includes famous visual artists (Reis, 1999, p 699). Historically women have not been recognized

for artistic and creative achievements as frequently as men. Despite limited research, there are theories to explain the phenomena. Gender stereotyping, education, marriage and family are factors that affect a woman's creativity.

Traditionally, a girl's creativity has shown to be enhanced by gaining a special position with her father by sharing his values (Gedo, 1983, p 63). Even so, it was not believed that women could have an art career to support themselves, especially when their duty was to the husband and the home. When women joined the workforce, they felt pressured to choose or prioritize between family and career often with feelings of guilt and inadequacy and possibly condemn themselves as creative failures (Gedo, 1983, p 62). As a result, the great majority of women of genius have, indeed, been childless, although this fact may or may not be causally related to their accomplishments (Gedo, 1983, p 61).

In Western culture, women were generally not permitted artistic training or the freedom to be creative. All of a woman's creative energy and power was to be concentrated upon the bearing and nurturing of children, with any residuals reserved for the maintenance of her home and husband (Apostolos-Cappadona & Ebersole, 1997, p2). According to Apostolos-Cappadona & Ebersole, ... those women who struggled to live a life of creative productivity were, most often, denied the privilege of marriage and family! Despite this, there have been creative women who broke out of the mold to do what they desired and helped to pave the way for others.

This study will add to the knowledge base about female creativity by focusing on the lives and creativity of female artists who are master art educators. The study will examine

what has assisted them in their creative journeys and what barriers they have encountered along the way. The study will explore the reasons why the women chose to teach art as their profession.

Description of the Method or Process:

I will use the case study method to closely examine and provide a thick description of the creative lives of several female visual artists who are master art educators. The project will involve the collection of qualitative data from several in-depth interviews. General areas of questioning include how participants come up with and work on ideas, internal and external barriers, educational background, career choice, influential mentors, personal traits, methods of expressing creative energy, confidence, inspirations, work environment, family and social life, support systems, and results of creative work.

The following will occur:

1. Cover letter and nomination form will be sent to 50 nominators.
2. A survey will be mailed to potential participants who are nominated. The goal is to get approximately 25 potential participants.
3. Review returned surveys and select three to four participants for in-depth case study and interviews who stand out as master art educators of creative accomplishment. Review their products and accomplishments.
4. Send survey two to the three to four chosen participants.

Become acquainted with related literature.

Attain the Human Subjects form.

- □ June-
Revise Concept Paper.
- □ October 2004
Additional research on related literature.
Apply for teaching certification extension.
Write nomination request letter and form and survey one letter and form.
- □ November 2004
Submit Human Subjects form.
- □ December 2004
Mail nomination request letters and forms.
- □ January 2005
Survey one will be mailed to the 25 potential participants.
Review returned surveys and select 3-4 participants for in-depth case study and send survey two to the chosen participants.
- □ February-
Formulate interview questions using returned survey two.
- □ March 2005
Interview 3-4 adult, female master art educators
- □ April 2005
Analyze interviews noting themes and findings.

- Present findings and write draft of project.

• May 2005 Submit second draft to advisor.

Submit final draft to advisor.

- □ May 2005 Master's project approved.

Graduate.

Principal Investigators:

Faculty Advisor: Dr. Susan Keller-Mathers; Master's Candidate: Kristin Jaeger.

Related Literature:

Apostolos-Cappadona, D. & Ebersole, L. (1997). *Women, creativity and the art: Critical and autobiographical perspectives*. New York: Continuum.

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Appendix B

Research Involving Human Subjects Certificate of Exemption Information

Research Involving Human Subjects Certificate of Exemption Information

A. PURPOSE, RESEARCH VARIABLES, AND POPULATION

Purpose of the Study

The purpose of this project is to examine the creativity of adult, female visual artists who are master art educators. The reasons for choosing their profession and what inspires and inhibits their creativity will be explored.

Background

There has been little research and written work on creative women that includes famous visual artists (Reis, 1999, p 699). Historically women have not been recognized for artistic and creative achievements as frequently as men. Despite limited research, there are theories to explain the phenomena. Gender stereotyping, education, marriage and family are factors that affect a woman's creativity. The questions guiding this project are:

- What inspires female visual artists who are art educators to create?
- What assists them in their creative endeavors?
- What barriers have they experienced?
 - a) Internal
 - b) External
- What are the reasons for choosing art education as a profession?

Characteristics of the Subject Population:

a. Age Range All participants will be adult certified master teachers.

b. Sex Participants are limited to females. The purpose of the study is to specifically examine creative journeys of female art educators to add to the knowledge base about female creativity.

c. Number A pool of approximately 25 female art educators will fill out survey one. Three to four women chosen from that pool will participate in in-depth interviewing, product and accomplishment review.

d. Inclusion Criteria Women who are certified art educators are eligible for inclusion in the study. Nominations of outstanding female art educators will be the first criteria for inclusion. Based on survey information from nominated women, a smaller group of 3 or 4 women will be selected for in-depth study that stand out for their artistic and educational accomplishments. For this research, master art educator is defined as an art educator who works collaboratively with other professionals, parents and/or community members; has

extensive knowledge and skill and seeks to deepen his/her knowledge base; engages and inspires his/her students. (Adapted from “What Teachers Should Know and Be Able to Do”, *National Board for Professional Teaching Standards*®)

Visual artist is defined as a creative woman who identifies herself as an artist, considers the creation of her own art to be of major personal and/or professional value, and uses medium(s) of her choice to create an artistic finished product. (Adapted from Brooks, G & Daniluk, J, (1998). Creative labors: The lives and careers of women artists. *The Career Development Quarterly*, 46, 246-261.)

e. Exclusion Criteria: N/A

f. Vulnerable Subjects: N/A

B. METHODS AND PROCEDURES

Methods of Subject Selection

Nominators are asked to nominate women who identify themselves as artists, considers the creation of their own art to be of major personal and/or professional value, and uses medium(s) of her choice to create an artistic finished product. The women must be considered master art educators by their administrators, peers, and/or the community and teach for knowledge and inspiration in the field of art education whether in a school setting, museum, private classes, community center, etc.

Study Site

Surveys are administered through the mail. Interviews are conducted via phone or if a woman prefers to be interviewed in person, in their home or other location of their choosing.

Methods and Procedures Applied to Human Subjects

1. Cover Letter and nomination form will be sent to 50 nominators (see Appendix C & D).
2. Survey one will be mailed to potential participants who are nominated. The goal is to get approximately 25 potential participants (see Appendix E & F)
3. Review returned surveys and select three to four participants for in-depth case study and interviews who stand out as master art educators of creative accomplishment. Review their products and accomplishments.

4. Formulate interview questions using returned survey one and reviewing products and accomplishments.
5. Interview the three to four adult female master art educators via phone (or if a woman prefers, the interview can occur in person at a location of her choosing).
6. Analyze interviews noting themes and findings.
7. Short follow up interview for clarification and elaboration.
8. Present findings and write draft of project.

C. RISKS/BENEFITS

Potential Risks There are no known risks to participation in this study.

Protection Against Risks All data is kept strictly confidential and participation is voluntary throughout the study.

Potential Benefits Potential benefits include increasing the knowledge base of information on female creative art educators as well as personal reflection and growth for individual participants with regard to understanding and appreciating their accomplishments and creative journey.

Compensation for Participations N/A

Alternatives to Participation N/A

Information Withheld N/A

Debriefing Participants can request a copy of the results by writing the researcher.

D. CONFIDENTIALITY

A statement included in the survey reads: Your participation in this research is strictly voluntary, and you may choose not to participate without fear of penalty or any negative consequences. Individual responses will be treated confidentially. The survey is designed to provide information to select a pool of master female art educators. No individually identifiable information will be disclosed or published, and all results will be presented as

patterns or through the use of narrative. All data will be retained for at least three years in compliance with federal regulations. Data will be stored in a locked file cabinet.

E. COPY OF CONSENT FORM

A statement of consent is included in the survey sent to the women (see Appendix F). It states that “By completing and returning the survey, you are giving your consent for the researcher to include your responses in her data analysis”.

Appendix C

Nomination Cover Letter

December 15th, 2004

Kristin Jaeger
International Center for Studies in Creativity
Buffalo State College
Chase Hall 239
1300 Elmwood Avenue
Buffalo, NY 14222

.....
Street Address
City, State, Zip Code

Dear Sir or Madam,

As part of my graduate study titled, Creative Female Art Educators, at the International Center for Studies in Creativity at Buffalo State College, I am requesting your assistance in identifying creative women in the field of art education. I am searching for women to study who identify themselves as artists, consider the creation of their own art to be of major personal and/or professional value, and uses medium(s) of her choice to create an artistic finished product. The women must be considered master art educators by their administrators, peers, and/or the community and teach for knowledge and inspiration in the field of art education whether in a school setting, museum, private classes, community center, etc.

There has been little research and written work done on highly creative women. Historically women have not been recognized for artistic and creative achievements as frequently as men. I wish to add to the knowledge base of information regarding creative women, particularly female visual artists. Please consider nominating women from the Western New York area who have impressed you with their unique artistic style and creative accomplishments as well as their devotion and passion for teaching others about art and creativity. These women will be asked to fill out a brief survey after which several master art educators will be asked to participate in more in-depth case studies.

Your participation is greatly appreciated. Please complete the enclosed form regarding the women you nominate. Feel free to copy the form if you have more women you would like to nominate for this study. Please mail the form back in the enclosed envelope to:

Kristin Jaeger
International Center for Studies in Creativity
Buffalo State College
1300 Elmwood Avenue, Chase Hall 239
Buffalo, NY 14222
phone 716-XXX-XXXX
jaegkm36mail.buffalostate.edu

Thank you in advance for your willingness to nominate these women. Please send the information regarding these art educators by January 5, 2005. If you have any questions please do not hesitate to contact me. I look forward to hearing from you very soon.

Sincerely,

Kristin Jaeger

Appendix D

Nomination Form

Nominations of Female Visual Artists Who Are Master Art Educators

Directions: Please fill out the information below to nominate a female visual artist who is a master art educator. Please complete this form as thoroughly as possible.

Please note: For this research, master art educator is defined as an art educator who works collaboratively with other professionals, parents and/or community members; has extensive knowledge and skill and seeks to deepen his/her knowledge base; engages and inspires his/her students. (Adapted from “What Teachers Should Know and Be Able to Do”, *National Board for Professional Teaching Standards*®)

Visual artist is defined as a creative woman who identifies herself as an artist, considers the creation of her own art to be of major personal and/or professional value, and uses medium(s) of her choice to create an artistic finished product. (Adapted from Brooks, G & Daniluk, J, (1998). Creative labors: The lives and careers of women artists. *The Career Development Quarterly*, 46, 246-261.)

Name of Person Nominating:

Title of Institution/Affiliation:

Contact Information:

Name of Female Visual Artist/Maser Art Educator:

Address:

CityStateZip Code

e-mail

Description of Artistic Accomplishments:

Description of Professional Accomplishments:

Why do you believe this woman is a master art educator? Please feel free to attach samples, products and/or descriptions if you wish.

Are there additional sources of information regarding this woman that I could contact and/or gather to learn more about this woman?

May I contact you if I need clarification or additional information? _____

Return to: Kristin Jaeger
International Center for Studies in Creativity
Buffalo State College
1300 Elmwood Avenue, Chase Hall 239
Buffalo, NY 14222

Please return by: January 5th, 2005

Appendix E

Female Visual Artists Who Are Master Art Educators Survey Cover Letter

January 20th, 2005

Kristin Jaeger
International Center for Studies in Creativity
Buffalo State College
1300 Elmwood Avenue, Chase Hall 239
Buffalo, NY 14222

Ms.
Street Address
City, State, Zip Code

Dear Ms. ,

As part of my graduate study titled, Creative Female Art Educators, at the International Center for Studies in Creativity at Buffalo State College, I am requesting your assistance by filling out the enclosed open-ended survey. I have selected approximately 25 women from the Western New York area who are considered master art educators by their administrators, peers, and/or the community and teach for knowledge and inspiration in the field of art education, whether in a school setting, museum, private classes, community center, etc. Each of these women must identify themselves as artists, considers the creation of their own art to be of major personal and/or professional value, and uses medium(s) of her choice to create an artistic finished product.

There has been little research and written work done on highly creative women. Historically women have not been recognized for artistic and creative achievements as frequently as men. I wish to add to the knowledge base of information regarding creative women, particularly female visual artists who are master art educators.

Please consider participating in this study. You have been nominated because you have impressed others with your unique artistic style and creative accomplishments as well as your devotion and passion for teaching others about art and creativity. After examining the information from the open-ended survey, the next stage of this research will be to ask three of the master female art educators to participate in interviews for case study research.

The purpose of this research is to examine the creative lives of current female visual artists who are master art educators in order to explore the reasons for choosing their profession and what inspires and inhibits their creativity. By completing and returning the questionnaire, you are giving your consent for the researcher to include your responses in her data analysis. Your participation in this research is strictly voluntary, and you may choose not to participate without fear of penalty or any negative consequences. Individual responses will be treated confidentially. The survey is designed to provide information to select a pool of master female art educators. No individually identifiable information will be disclosed or published, and all results will be presented as patterns or through the use of narrative. All

data will be retained for at least three years in compliance with federal regulations.

Please complete the attached and return it to me in the enclosed envelope by February 5, 2005.

Kristin Jaeger
International Center for Studies in Creativity
Buffalo State College
1300 Elmwood Avenue, Chase Hall 239, Buffalo, NY 14222
phone 716-652-7511
jaegkm36mail.buffalostate.edu

Thank you in advance for your willingness to participate in the survey aspect of this research. If you have any questions please do not hesitate to contact me. I look forward to hearing from you very soon.

Sincerely,

Kristin Jaeger

Appendix F

Female Visual Artists Who Are Master Art Educators Survey

Female Visual Artists Who Are Master Art Educators Survey

Directions: Please fill out the survey below. Feel free to write out the answers, use the electronic form sent on the enclosed disc (in Microsoft word) or use a tape recorder.

The purpose of this research is to examine the creative lives of current female visual artists who are master art educators in order to explore the reasons for choosing their profession and what inspires and inhibits their creativity. By completing and returning the questionnaire, you are giving your consent for the researcher to include your responses in her data analysis. Your participation in this research is strictly voluntary, and you may choose not to participate without fear of penalty or any negative consequences. Individual responses will be treated confidentially. The survey is designed to provide information to select a pool of master female art educators. No individually identifiable information will be disclosed or published, and all results will be presented as patterns or through the use of narrative. All data will be retained for at least three years in compliance with federal regulations.

Please complete the attached or contact me at the email address below for an electronic copy and return it to me in the enclosed envelope or via email by February 5th, 2005.

Kristin Jaeger
International Center for Studies in Creativity
Buffalo State College
1300 Elmwood Avenue, Chase Hall 239, Buffalo, NY 14222
phone 716-652-7511
jaegkm36mail.buffalostate.edu

Please note: For this research, master art educator is defined as an art educator who works collaboratively with other professionals, parents and/or community members; has extensive knowledge and skill and seeks to deepen his/her knowledge base; engages and inspires his/her students. (Adapted from “What Teachers Should Know and Be Able to Do”, *National Board for Professional Teaching Standards*®)

Visual artist is defined as a creative woman who identifies herself as an artist, considers the creation of her own art to be of major personal and/or professional value, and uses medium(s) of her choice to create an artistic finished product. (Adapted from Brooks, G & Daniluk, J, (1998). Creative labors: The lives and careers of women artists. *The Career Development Quarterly*, 46, 246-261.)

What are the main reasons you chose your occupation?

In retrospect, do you feel you made the right decision?

Do you wish you had chosen a related field, or an entirely different field? If so, what field or area of study would you have chosen and why?

What inspired you to become an artist and at what age?

Was there an influential mentor in your life?

Who and what have assisted you along your creative and artistic journey?

What have been the internal and external barriers you have experienced, if any?

Compare your life today with the dreams you held when you were younger. Do you feel you have achieved your personal and professional goals? If not, do you intend to?

Have you had to make personal or professional sacrifices in order to pursue your goals?

Do you have any guilt for pursuing your artistic talent?

What drives you to create? (For example; intrinsic and/or extrinsic motivation? Please explain.)

How have significant life events (marriage, birth, death, etc.) affected your creativity?

What drives you to overcome creative challenges?

When did you or others in your life first recognize your artistic talent?

What personal traits would you say describe who you are as a creative individual?

What do you consider your major accomplishments and why?

Case Study Participation

After analyzing the results of the survey, several women will be asked to participate in a more in-depth case study research. If selected, you will be asked to take part in two interviews of between 1-3 hours via phone or in person, which would be conducted to elaborate on your perceptions of your creative life. Please check whether you are willing to invest additional time to this study by taking part in a case study analysis:

_____ Yes, I would be happy to participate in a case study.

_____ I might be willing to participate in a case study.

_____ I am not interested in participating in a case study.

Return by: February 5th, 2005