

# LUBBOCK **NOW** TIMES

The Newsletter of the  
National Organization for Women

In Lubbock  
December 1978

## De Crow Debate: ERA in Lubbock

Karen DeCrow and Phyllis Schlafly will debate The Equal Rights Amendment, January 18, 1979, at 8:15, because of the large response to this event, the debate has been moved from the TTU Center Theatre to the Municipal Auditorium, which holds 3000 people. At press time, 295 tickets have been sold and there have been inquiries about the possibility of buying block seats for 200 to 400 people. TTU students may purchase tickets for \$2.00 and general admission is \$3.00.

The evening should prove to be very interesting and supportive because, of course, in reality--that is, if facts have anything to do with reality--there is really no debate at all about the need for ratification of the ERA. However, if the auditorium is packed with

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## JANUARY PROGRAM SECURITY, LAW, DIVORCE,

Instead of the usual first Tuesday, the next NOW program meeting will be held on Tuesday, January 9 at 7:30 pm at the Wesley Foundation, 2420 15th.

Jan Rackley, Field Representative for Social Security, will discuss various qualifications applicable to women for entitlement to Social Security benefits. (Example: A woman must have been married ten years before a divorce, in order to claim any of her husband's benefits.)

Leota Alexander, Lubbock attorney

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## Next Month We Need To Get Organized!

"The Comprehensive Orientation for Community Impact" meeting will be held Monday, January 22 at 7:00 at the home of Cathie McWhorter, 3616 59th.

We will outline plans for future action and every single job that we need filled at this meeting. We have grand schemes for making money and influencing local life, but we must have definition. New members and "interested" old members please come. This will be the perfect opportunity for all of us to decide in which areas we want to concentrate our talents and energies. We are interested in meeting with those of you who want to become actively involved, so plan to attend and become a real part of the only feminist organization in Lubbock.

## No January Action But Heads to Meet

There will be no Action/Business Meeting in January. The Coordinators and Committee Heads will meet instead to make important plans for the new year. Do please plan to attend The Comprehensive Orientation for Community Impact meeting on January 22, if you are interested in the results of our cogitations.

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## LUBBOCK NOW TIMES

is published monthly by the Lubbock chapter of the National Organization for Women.

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Articles, poetry, etc., should be submitted to the editor, P.O. Box 83, Lubbock 79408, typed, double-spaced on a 35 character line. Articles may be subject to re-write.

## JANUARY PROGRAM

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and adjunct professor of Texas Tech Law School, will discuss laws governing inheritance, property, and divorce related specifically to women.

Because of the DeCrow/Schlafly debate over the ERA, scheduled for January 18, 1979, we thought it would be a perfect time to concentrate on some of the inequities in the law that indicate the crucial need for our amendment to the U.S. Constitution.

Please come for yet more information on why ratification of The Equal Rights Amendment is vital to fulfill "The American Dream."

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LUBBOCK NOW TIMES  
January 15

# May Stevens: Artist, Feminist, Heretic

For three days in November, the Texas Tech University Art Department was privileged to host internationally known, feminist artist, May Stevens. Ms. Stevens' stay as Visiting Artist was made possible by a matching grant from the National Endowment for the Arts, and while on campus, she presented a lecture on her work, a paper entitled "Art as a Social/Asocial Act," and met with graduate students for class critiques.

It is a simple fact that our culture is--or has been--dominated by men in virtually every field of endeavor, and the area of visual arts is certainly no exception. Ms. Stevens made this point quite clear to the 150-175 people who were fortunate enough to profit from her visit.

## Big Daddy

On the first evening here, she presented a lecture and slide show on her work. Her eight-painting series called "Big Daddy" (1968-1975) is representative and is an evolving statement against the Vietnam War, featuring an image of a paunchy, white male figure draped in an American flag of vivid acrylics. The criticism of male domination is clear, but finally Ms. Stevens poignantly states that the real victim of this domination is the American male.

## Collective Heresies

Around 1970 Ms. Stevens began to recognize that she was negligent in presenting women artists to her students, and this recognition was a turning point in her own work and life-style. She joined a women artist's collective, and the collective has provided her with an ongoing opportunity for feedback, constant exposure, and discussion about her work and that of other members.

A recent outgrowth of the collective is the periodical, Heresies:

A Feminist Publication on Art and Politics. This magazine is published four times a year, and each issue has a different visual and thematic format. It began as a commitment to social change and has evolved into a publication which seeks the participation of the entire feminist community. Ms. Stevens states, "The collective is totally non-hierarchical. There is no ranking, no editor." The members work together, discuss the issues, and make group decisions, and the membership is diverse as well. Involved are artists, non-artists, an anthropologist, an art critic, and a former journalist for Time who provides valuable information about publishing. "No leadership," says Ms. Stevens, "is expensive in terms of time, but we learn a lot from each other that way."

## Art as Act

In the reading of her paper, "Art as a Social/Asocial Act," Ms. Stevens explained that she primarily paints women because she says, "Women represent the most vital group I know." Likewise she uses contemporary women in her work, artists and non-artists, employing a juxtaposition of several diverse women to see what they have in common, and by "validating that experience, attempts to cross class lines, political differences, and historical time." Her conviction is that since

"Women have traditionally cared less for ideological differences than men, they have been able to hear the deeper meaning of a human action



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# May Stevens: Artist, Feminist, Heretic

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or statement."

From the ensuing dialogue between Ms. Stevens and the audience, she solidified several ideas about art and women artists. First of all, she believes that art is not absolute or constant. As she phrased it, "it is always changing or being re-defined, and the most important artists are those who redefine it for us." Furthermore, "It is good for women artists to do work based on their own experiences. That opens up for us subject matter which is new, which hasn't existed in art before."

## Stevens' Philosophy

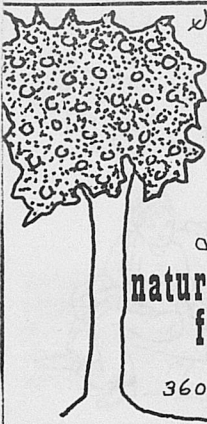
However, of prime importance to Ms. Stevens' philosophy is the idea that the artist cannot work in isolation in the name of individualism. As she said, "One's work needs constant exposure and discussion. Indeed, there is an obligation to get one's work out. In a sense, it doesn't exist until it has been seen by others. It is much like a piece of music or a play. An art piece is not completed until it has a life outside the studio." Ms. Stevens believes that the only check on misunderstanding an artist's work is to offer it up for public response.

She also addressed the question of a definition of feminist art,


saying that there is "no clear-cut definition, although there is some central imagery involved--an occurring frequency, a recurrent motion." Likewise she mentioned a series of promising manifestations which accompany a concern for feminist art. Women now have their own galleries, support structures, their own exhibitions, art schools, and a network of publications. Yet, she states, this is not the total answer, "because we have to deal with three things: the women's world, the art world, and the real world. We are not interested in a ghettoized situation," and we must face the fact that "our art, in general, is white, western, and male. It is not neutral. All of history, of culture is male."

May Stevens is a resident of New York City, and was schooled at the University of Massachusetts and studied in Paris for several years as well. She has been on the faculty at the School of Visual Arts, New York City, since 1963. As an artist, feminist, and teacher, she has focused intensely

(Continued on page 8)



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# DeCrow in Lubbock

(continued from Page 1)

rabid Schlafly supporters, at the very least, the potential celebratory atmosphere of the gathering will be ruined by a false sense of reactionary power. So buy your tickets soon and come help us make this debate a feminist festival.

Karen DeCrow, author of Sexist Justice and The Young Woman's Guide to Liberation, received her law degree from Syracuse University in 1972 and is a member of the New York Bar Association. She has authored and edited numerous publications and lectured for universities, corporations, and political groups in Finland, Greece and the Soviet Union.

Phyllis Schlafly is the President of the extremely conservative Eagle Forum and a member of the Illinois Commission on the Status of Women. As an opponent of "women's lib," she testified before most of the state legislatures which defeated the Equal Rights Amendment. Ms. Schlafly



## DeCrow Opponent

has co-authored five books on defense and foreign policy, all philosophically reminiscent of John Birch Society publications, and her first book, A Choice Not an Echo, sold three million copies.



## The Bookshelf

Evans, Richard J. The Feminists: Women's Emancipation Movements in Europe, America and Australasia, 1840-1920. New York: Barnes and Noble, 1977. (266 pp., \$15.75)

In this short but compelling study of feminism and the suffrage movement, Richard Evans offers us tableaux of the century-long struggle for sexual equality in every European country (including Russia and Iceland), not to mention the U.S., Australia, and New Zealand. What Evans discovers is not only valuable for the growing history of feminism, but speaks to the Women's Movement of the 1970's.

The author is careful to distinguish between what he sees as three aspects of feminism: feminism proper, which began in the late

eighteenth century and centered on educational and moral reforms for women; suffrage, which took place in the late nineteenth and early twentieth centuries, and demanded the vote; and the Women's Liberation Movement of the late 1960's to the present, which Evans says advocates steps the feminists and the suffragists would have been unwilling to take, namely sexual liberation (androgyny) and programs like day-care and affirmative action.

Combined with this intriguing assessment, Evans notes that the feminist movements in nearly every country studied passed through similar phases. Beginning with "moderate" demands such as secondary  
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# bookshelf

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 schooling for girls and abolition of state condoned prostitution, the movements progressed to a radical phase, the most famous of which was England's Women's Social and Political Union led by the Pankhurst family and which included violence and destruction of property when the demands for the vote were ignored. Third, the movements voluntarily silenced their outcry during World War I, to emerge in 1918 in a rational, class conscious stage which resulted in suffrage for nearly all the countries studied except France, Spain and Italy.

Evans is quick to point out that suffrage was not a reward for war work, as has been thought, but was, rather, a last ditch effort to shore up bourgeois values so threatened by an increasingly vocal radical laboring class.

Here is Evans' lesson to us: Once suffrage had been won by the middle class feminists, they quickly passed into the fourth phase, what Betty Freidan calls the "feminine mystique," where, content with the vote, women accepted and promoted a renewed submissiveness which was built on the necessity of the woman as wife and mother in the family, and nothing else. Evans indicts the suffragists for their narrow consciousness and points to the paucity of real progress toward equality owing to the lack of

positive programs and "female political power." It was because of this stagnant period, from 1920 to 1965, that the movement passed to the final phase, the Women's Liberation Movement of today.

The pattern is too obvious: because they were one-directed, centering their attentions on receiving the vote alone, the feminists had no momentum, no future goals after 1920. Although he does not predict the future, Evans leaves American feminists with a very real threat: Legislation is not a guarantee of equality and the Movement better have plans for further action when the ERA is ratified.

-James E. Brink

## What is a Feminist?

"Mother, what is a Feminist?"

"A Feminist, my daughter,  
 Is any woman now who cares  
 To think about her own affairs  
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-Alice Duer Miller, 1915

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From the Lubbock Avalanche-Journal, November 15, 1978. Submitted by Dennis Strouble.

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legal system couldn't adequately control it, they knocked (most of) it down to a misdemeanor.

"Within my lifetime, I wouldn't be surprised to see that same approach to rape."

Avalanche-Journal, October 8, 1978, submitted by Pam Brink.

If you're a rooster crow; if you're a hen shut up and lay eggs.

An old Russian proverb submitted by Tim Hart.

"The whole industry revolves around making women feel good-- which they rarely can unless they think they look attractive."

From the cover story "Cosmetics" Time, December 11, 1978, submitted by Cathie McWhorter.

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One officer who has served seventeen years with the Lubbock police force thinks that the recent emphasis on a person's civil rights and less restrictive moral attitudes have created a community opinion just short of condoning rape.

And a local justice of the peace added that he thinks rape will no longer be a crime, but merely a civil matter, within the next fifteen to twenty years.

"Every week I have at least three sexual abuse cases in my court," he said. "And it's just like marijuana; when it got so overwhelming that the

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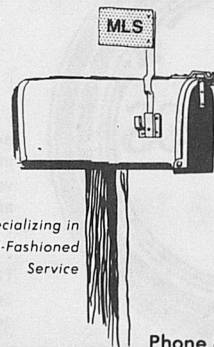
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## May Stevens

(continued from Page 4)  
 on the role of women in the arts. Moreover, she has appeared repeatedly as a panelist at numerous universities and did so in 1977 at the National Women's Conference in Houston. Furthermore, her work has appeared in major exhibitions at the Minneapolis Institute of Art, the American Academy of Arts and Letters, at Rutgers University, Cornell University, and the Whitney, Cornell, Ball State University, and Syracuse University.

Currently, Ms. Stevens has just finished an artist's book entitled, Ordinary, Extraordinary, for which she received an L.I.N.E. grant to produce. It is a "Collage of words and images of Rosa Luxemburg (1871-1919), German revolutionary leader and theoretician, murder victim--juxtaposed with images and words of Alice Stevens (1895-' ), mother of the artist, housewife, mother, washer and ironer, inmate of hospitals and nursing homes."

In addition to this powerful work, references for her pieces appear in several publications: From the Center,  
 (continued on Page 9)

## Mount Holyoke President

(The following article appeared in the Avalanche-Journal, October 8, 1978.)

South Hadley, Mass. (AP)-- Elizabeth T. Kennan, an expert in medieval history, became the first woman president of Mount Holyoke College in 41 years on Saturday.

Her inauguration marks the first time that all Seven Sister colleges have had female heads at the same time. The other colleges are Bryn Mawr, Vassar, Smith, Barnard, Radcliffe and Wellesley.

Mrs. Kennan, 39, is a 1960 graduate of Mount Holyoke, where she attained top class honors each year. She succeeds David B. Truman, political scientist.

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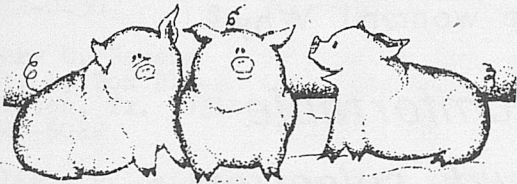
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# Son of HOGWASH

(continued from Page 7)

DEAR ABBY: I know exactly what Sylvia is going through. I've been married for 14 years to a wonderful man whose only fault was his unreasonable jealousy. He loved me dearly, and although I've always been a true and faithful wife, he never trusted me out of his sight. The daily accusations, denials, and fighting were destroying our marriage, so together we designed something on the order of a chastity belt. It's a tight-fitting rubber panty girle



over which I wear an old-fashioned type corset which laces up the back. My husband laces me into it every morning, tying the lace in a hard knot at the top where I can't reach it, let alone undo it. Over that I wear a snug-fitting wide leather belt which also fastens in the back with a small padlock like those used on suitcases. My husband carries the only key. Every day he comes home at noon to help me in the bathroom. This may sound humiliating and I'm certainly not advocating it for all wives, but it saved our marriage.  
HAPPY IN JULIAN

From "In a Pig's Eye" Texas NOW Times, December, 1978.

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# bookshelf

(continued from Page 8)

Lippard (Dutton); The New Humanism, Schwartz (Praeger); Working it Out, Ruddick and Daniels (Pantheon); and Contemporary Artists, Naylor and Orridge (St. James Press).

Finally, if you are interested in subscribing to "Heresies," address inquiries to the magazine at: P.O. Box 766, Canal Street Station, New York, N.Y., 10013. If you would like to submit original material on these subjects: Criticism/Self-Criticism, Femina Sapiens, Black Women Artists, or Women in the 1950's, send for guidelines, care of the same address.

This article can in no way sum up all that May Stevens communicated while she was in Lubbock, but I hope it does give you a brief glimpse of her passion for life and art, and also the reassurance that women are finally making significant inroads into one of the oldest and most rigid of male bastions, the realm of the visual arts.

--Dick Jaspers

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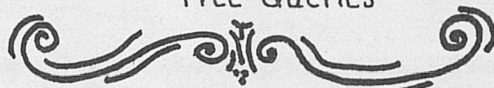
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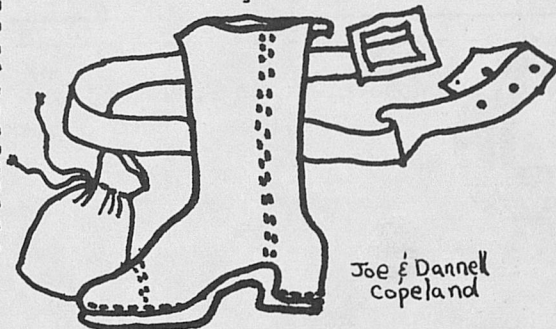


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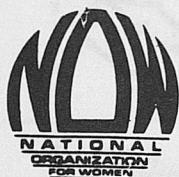
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