11-2001

UA68/18/1 Perspectives, Vol. 6

WKU Women's Studies & Support Program

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At Home: A Kentucky Project with Judy Chicago & Donald Woodman

GRAND OPENING DECEMBER 9

On the first day of the Fall 2001 semester 25 collaborative art project participants sat with anxiety and excitement inside a house located at 522 University Boulevard, the site for At Home: A Kentucky Project with Judy Chicago and Donald Woodman. Participant and women’s studies minor Stefanie Bruser explains how she felt on the first day: “[I felt] a mixture of anxiety, nervousness, and anticipation. We had known about it so long and it was finally here. I was ready to jump on in.”

At Home is a project sponsored by the Women’s Studies Program, the Folk Studies and Anthropology Programs, and the Department of Art. Participants include women’s studies scholars, writers, photographers, and various artists who are turning an entire house into an art installation that explores the cultural meanings of gendered space. Ideas for At Home were birthed from Chicago’s visit to WKU in 1997. In 1998, Chicago endorsed the project after WKU approved a house and various granting agencies, foundations and individuals funded financial support.

The participants began the project by giving personal presentations; then, while conducting individual research, Chicago and her graduate assistant, Diane Huff, held class discussions to examine feminist thought and feminist art after our reading of bell hooks’ Feminism is For Everybody and Chicago’s Through the Flower. By the fifth week the participants had divided the house spaces into themes and began to paint and strip the rooms to prepare for production of the physical creative process.

In addition to the art installation, the project also involves several other collaborations. Three student photographers are documenting collaborative process under the direction of Donald Woodman. WKYU-TV is producing a video about the project that will air in Spring 2002. Also, At Home is supporting Parallel Projects, whereby local schools to create their own projects that examine the meaning of home. The Parallel Projects will be housed in the Main Street Gallery of the Kentucky Museum and at Lot 916, in Bowling Green, during December and January.

The grand opening reception, hosted by WKU President Gary Ransdell, will be held at the Kentucky Museum from 1:30-4:30 p.m., on December 9, 2001. Parking will be available at the Kentucky Museum and regular shuttles provided. This will be an opportunity for the public to meet Judy Chicago and Donald Woodman and the 25 participants. Refreshments provided. (See page 12.)

Farrah Ferrell, WS Graduate Asst.
From the

DIRECTOR'S DESK

This has been the most amazing semester! The At Home project stretched our program beyond anything we imagined. We learned a great deal over the past few months about the pains and joys of planning and bringing to life a collaborative project of this size. I think we’ve grown—both in terms of numbers (no matter what you’re counting!) and in terms of our ability to envision big projects and then probably more importantly—to carry them off.

I want to thank the people in my office for all they’ve done to make this effort a success. We hosted more events during September than we normally do in an entire semester. So, here are much-deserved kudos for some awesome people:

Brandy Lee, our office associate, designed most of the posters and managed the most confusing and complex budget ever invented with her usual style and skill.

Charles Bussey, our faculty fellow, organized and ensured that all of our receptions and reservations were in place—anything to do with hospitality, Charles did.

Farrah Ferrell, our new graduate assistant, worked with the parallel project teachers, interviewed and photographed participants’ weekly efforts for the webpage, and even underwent grant-writing training.

Kalyan Varma, our webpage graduate student, has worked tirelessly on our webpage. We’ll miss him when he leaves in December.

(Cont.)

Diane Huff, our third graduate assistant, joined us for this semester to work as Chicago’s assistant for the project, overseeing the (already mentioned) ridiculously obtuse budget with aplomb and grace.

Holly Edwards, our student worker, also covered the project, working with Farrah to document the process for the web page; she also design the Gender Images Film Series flyers.

Katie Green, not an official member of our office staff, but one of us none the less; she helped write all our proposals, provided valuable advice as a member of the Chicago Planning Committee, and has become the “visiting professor” of the project.

A number of other people have lent a hand. Libby and John Oakes and Andee Rudloff get top kudos for attending every event in our colloquium series (and loving every minute of it, I think). Our welcome and introducers—Kathryn Abbott, JoAnn Albers, Kim Chalmers, Judy Chicago, Farrah Ferrell, David Lee, and Dale Rigby also deserve our thanks.

Erika Brady, Deborah Logan, Michael Ann Williams

"RE-ENVISIONING WOMEN'S PLACE IN THE HOME"

The At Home: A Kentucky Project with Judy Chicago and Donald Woodman Colloquia Series featured a panel on Thursday, September 20, at the Faculty House. Entitled "Re-envisioning Women's Place in the Home," the panel featured three WKU professors: Erika Brady and Michael Ann Williams, both from Folk Studies, and Deborah Logan, from English.

Professor Brady spoke about "House Calls: The Role of Women in Vernacular Medicine." Professor Williams addressed the issue of "Gender and Use of Space in Folk Dwellings in Southern Appalachia," while Professor Logan talked about "Fancywork and Blue Stockings: Needles, Pins, and Female Aesthetics." Both Williams and Logan used slides to help illustrate the folk dwellings and images of women needleworkers.

Some 74 people crowded into the Faculty House to enjoy the presentations and to participate in a lively question and answer period. And the reception was excellent!
Opening Day: back far left: Katie Grone, Kevin Baker, Galen Olmsted, Lindsey Lee (back), Freda Fairchild, Diane Huff (back), Trish Jaggers, Jan Bell, James Lee (behind bush) John Oakes, Hannah Pepin; back row: Catron Peterson, Stefanie Bruser, Alice Noel, Judy Chicago, Donald Woodman; middle row seated: Holly Edwards, Karen Genter, Josh Edwards, Nancy Turner; front row seated: Clay Smith, Justin Muter, Farrah Ferrell, Mary Magenta, Tyler Smith. Not shown: Lesley Patterson and Andee Rudloff.

Clay Smith works during the clean-up phase on making the basement ready for its theme on prejudice.

Lesley Patterson and Farrah Ferrell examine a light fixture in the History Dining Room to decide if it needs to be varnished.

For extensive coverage of the project, go to www.wku.edu/athome
**Excerpts from Holly’s Journal**

Holly Edwards is an English major and women’s studies minor. As a participant in the *At Home* project, she has kept a journal tracing her personal experiences and reactions.

**Week 5, Day 2—September 18, 2001**

After last week’s events —“Attack on America” (the media’s term) — I feel a release. I realize how horrible it is to say that the tragic events at the World Trade Centers, the Pentagon, and the crash near Pittsburgh, have given me a sense of release, but my problems have been put into perspective. I understand there are greater issues at hand than this project. Sometimes I don’t notice the air around me, but if I put too much into an enclosed space — it will burst. As will people.

**Week 6, Day 3—September 26, 2001**

The self-help closet’s group met with Judy today, but Catrin called to inform me she was sick and wouldn’t be able to make it. I don’t know where Trish was. I told Judy I had felt ill lately, and she made me wear a dust mask as a barrier between my germs and her realm of healthiness. I understand her reasoning, but I felt ridiculous talking to her about issues regarding the closet with a huge, stiff, white piece of cloth covering half of my face. The documentary people taped our meeting as they attempted to catch my every uncomfortable syllable escaping through the mask.

**Week 7, Day 3—October 3, 2001**

I still don’t have any used books; therefore, the closet is stuck “until further notice.” My ear (along with Catrin’s ear and Trish’s ear) won’t make it to Nashville, Louisville, or any other city in between. I’m starting to see where collaborative work is very frustrating.

**Week 9—October 14-20, 2001**

I began to think of the self-help idea. Why are there so many books out there that attempt to make someone a better person? I found only one answer: because we don’t feel good enough. I don’t feel good enough; I could be smarter, prettier, funnier, richer (plus many more). I decided to use *At Home* to overcome my fears.

—see page 9

**Judy Chicago**

**"Collaborations"**

On Thursday, September 6, 2001, internationally acclaimed artist and visiting WKU Instructor, Judy Chicago, shared images of her work in a lecture slide show titled “Collaborations,” the second presentation in the *At Home: A Kentucky Project with Judy Chicago and Donald Woodman* Colloquium Series.

“Collaborations” focused on several of Chicago’s collaborative art projects. Using photographic slides of her images, Chicago explained the processes involved in the following multi-media art projects: *The Dinner Party*, *The Birth Project*, and *Holocaust Project: From Darkness into Light*. Chicago concluded her talk with a documentary about her latest project, *Resolutions: A Stitch in Time*.

The layers of research, tiers of work, wraps of material, collaborations of art and artists, and slices of life that emerged in the highly visual presentation invited the audience to glimpse the creative process. Her talk was informative about the collaborative and creative processes and eye opening in terms of the universal themes she addresses. “The process she goes through is a part of her work, and knowing that makes the completed piece more powerful,” explained *At Home* participant and WKU freshman Galen Olmsted.

Chicago’s art projects can be overwhelming; her work is controversial, partially because the content is brutally honest. Folk Studies Graduate Student Scheri Smith commented that Chicago’s work was the “most innovative representation of art I’ve seen in a long time.”

Chicago is also a controversial artist because her collaborative projects involve several artists and researchers, which is unusual for most artists and because her subject matter is explicitly feminist. Chicago commented on her work, “An artist needs to make art people can relate to. There will be support for such work because people feel touched.”

In regards to the *At Home* project, Chicago commented on the difference between the WKU project and her previous collaborations. Chicago is here to instruct students and to guide students through an artistic and thematic project. “They are not working on my ideas. I am their teacher, and I’m helping students bring their ideas to life.”

—Farrah Ferrell, WS Graduate Asst.
The Women's Studies Program announced a new committee this year entitled, Community Outreach and Service (COS) Committee. The purpose of this committee is to build a relationship between the Women's Studies Program and the Bowling Green/Warren County community. The main goal is to implement programs and events that will support, encourage, and promote the advancement of girls, young women, and adult women within and beyond the borders of our University. The committee members have begun the semester with much enthusiasm. Many ideas for the future have been introduced including an internship program for university students, an outreach program for non-traditional women, and a mentoring program for girls and young women interested in the sciences.

The committee has recently applied for an Action Agenda Grant through the Council on Post-secondary Education for a Girls-to-Women in Science program. The purpose of the program will be to increase awareness and support for women and girls in science, in both educational and professional settings. The outreach will begin with students and faculty at WKU and extend to middle and high school students and science teachers in Warren County and the Commonwealth. Plans for this program include: developing a network of WKU faculty and students interested in supporting Kentucky women and girls with educational and professional interests in the sciences, establishing a connection between WKU and Bowling Green/Warren County schools, and sponsoring a state-wide resource for inter-generational support for girls and young women interested in the sciences.

For more information about the Community Outreach and Service Committee, please contact Molly Kerby at (270) 745-6103 or email molly.kerby@WKU.edu.


While the term “Kentucky women artists” may seem to be an oxymoron, Art professor John Oakes found a multitude of women artists from Kentucky who were included in 353 exhibitions (e.g., Art Institute of Chicago, Library of Congress, the Smithsonian Institution) and 76 collections (e.g., The Louvre, The White House, National Gallery of Art).

In his lecture he explained that he once taught an art appreciation class which included a section on women artists. It was while teaching this class, that he became more interested in women artists. The male-standard-advice of male teachers, art historians, and museum directors, told artists to “make the colors stronger, use more contrast, make the composition more dynamic.” He realized this advice is not always appropriate.

As he dove more deeply into the subject of women in art, he discovered the treasure of Kentucky women artists. He has uncovered over 750 women artists working throughout Kentucky from 1850-1970. Because of their own talent and support from their families, many women artists attended the best art schools in America, England, and Europe. After their studies many of them returned to Kentucky to share their experience with other artists, both male and female. As a result of the leadership provided by these women many art students went on to become teachers and professional artists.

Kentucky women have performed a valuable service to the art community. Oakes emphasizes, “Truly, genius has no gender.”

-Joshua Edwards, WS minor

Jean Robertson, art historian from Indiana University, speaks at WKU

On October 11th, Jean Robertson, author of Matter, Mind, and Spirit: Twelve Contemporary Indiana Woman Artists and co-author of Painting as Language: Material, Technique, Form Content, came to Western Kentucky University as a part of the At Home Project’s colloquia series.

Robertson’s lecture, “Why Can’t A Woman Make Art Like a Man? Women Artists and Feminism,” surveyed the contributions of the feminist movement in art from the early seventies to present day. These contributions included challenging the traditional West European hierarchies of media, asserting the role of collaboration, reclaiming lost histories of women, investigating the relationship of gender and aesthetics, and a return to emphasize upon content in art. Perhaps the most rewarding aspect of this vast survey was the manner in which it pointed to new future directions and possibilities.

Robertson also raised issues specific to women artists. While many of the challenges confronted by the artists of the seventies, such as the lack of female role models, have been overcome, some issues remain a source of conflict and debate, instigating new lines of questioning: Is gender socially or biologically determined? Can we and should we study women artists in isolation? How do we combat the possibility of losing much of our recent history due to the ephemeral nature of many artworks created by women?

-Heather Pulliam, Assistant Professor of Art

Did you know?

Marian Anderson (1897-1993) was the first African American singer to perform with the Metropolitan Opera, 1955. Anderson was denied access to Washington’s Constitution Hall by the opera house owners, the Daughters of the Revolution. However, Eleanor Roosevelt then, in 1939, invited her to sing at the Lincoln Memorial on Easter Sunday. This performance is considered to be one of the first strategic victories of the modern civil rights movement. Anderson donated all her personal manuscripts the University of Pennsylvania library before her death in 1993. For more information visit www.library.upenn.edu/special/gallery/anderson.
Promising Results: Electroactive Nanomaterials for Biomedical Applications

Nanomaterials offer unique properties that make them ideal for various biomedical applications. Electroactive nanomaterials, in particular, can be used for targeted drug delivery, tissue engineering, and biosensing. This technology has the potential to revolutionize the way we approach healthcare, offering precise control over drug release and improved tissue regeneration.

Karen Schneider, a leading researcher in the field, presented her latest findings at a conference on the latest advancements in nanomaterials for healthcare applications. Her research has been pivotal in demonstrating the feasibility and promise of electroactive nanomaterials in addressing several critical medical challenges.

Schneider's work focuses on developing nanomaterials that can respond to electrical stimuli, allowing for precise and controlled drug delivery. This approach could significantly enhance the efficacy and safety of current treatments, particularly in areas such as cancer therapy and wound healing.

"We are excited about the potential of our electroactive nanomaterials," Schneider said. "Their ability to respond to electrical signals could revolutionize targeted drug delivery systems, offering a more personalized and effective approach to treating diseases.

Support for this research has come from the National Institutes of Health (NIH) and several private foundations, reflecting the growing interest in nanotechnology for biomedical applications. With continued funding and collaboration, Schneider and her team aim to bring these innovative materials closer to clinical use, promising significant advancements in the field of medicine.
News from Our One of Our Graduates: Emily Hearn

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**Emily's Story**

Emily Hearn, who graduated in 2001, with a major in

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**Education and Career Path**

Emily is currently working in a large corporation in New York. She has been promoted to a management position and is now leading a team of employees. Her passion for international relations has led her to work on various projects related to global business. Emily is also a member of several professional organizations and volunteers regularly. She enjoys traveling and has visited over 10 countries so far. Her next destination is Japan, where she plans to study the language and culture. Emily is looking forward to experiencing the different ways of life and expanding her horizons.

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**Personal Life**

In her free time, Emily enjoys spending time with her family and friends. She is married and has two children, Sarah and Jack. They enjoy going on family trips, playing sports, and exploring new places together. Emily is also an active volunteer, giving back to her community through various charitable organizations. Her hobbies include reading, painting, and playing the guitar. She is a member of a local orchestra and enjoys performing in concerts and recitals.

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**Conclusion**

Emily's success is a testament to her hard work, dedication, and determination. She is an inspiration to many, and her story serves as a reminder of the importance of pursuing one's passions and goals. Emily's journey is a perfect example of how perseverance and a positive attitude can lead to great achievements.
Emily Hearn writes from Jordan

-continued from page 7

Emily Hearn (right) with friend Emily Shults, upon graduation

Later that week, I went with my landlord’s daughter, Arwa, to get her haircut. As we were waiting, the barber kept sneaking peeks at my ponytail until finally he walked over and pulled it out. He told me he just wanted to look at my hair. He asked me repeatedly if he could cut it and I repeatedly said no. So, he went back to work and a few minutes later he came back and decided that he wanted to take a big cut out of the back of my hair. He said that he couldn’t help himself. So, I sat in his chair as he balanced out the sides to meet the piece he cut in back. At first I was mad, but then Arwa said that he had been asking and it’s the Arabic way to not take no for an answer. Had a nice system going with a no-work ponytail and now I’m back to the old above the chin cut... .

Well, that’s the news for now. The sun is still very hot and desert breezes cool off the days at night. The sea is calm and the Europeans seem to be touring here more now, but I’m learning and understanding more everyday.

love, emily

Donald Woodman

“CLICK, CLICK, SNAP, SNAP: 30 YEARS IN THE DARK”

The opening lecture to the At Home Colloquium Series, "Click, Click, Snap, Snap: 30 Years in the Dark," was a lecture and slide presentation by renowned photographer Donald Woodman. Woodman has come to WKU with Chicago to teach the project now fondly called At Home.

To open his slide presentation, Woodman showed examples of his architecture photography, which focused mainly on the Woodman Chicago home, a redesigned railroad station in Belen, New Mexico. This series of photographs showed the progression of the home from the beginning stages until completion—and showed the audience the physical space they call home.

Woodman showed other series, from rodeo photographs marred by the dust that marks such scenes to a series on clouds, using a Polaroid camera. Woodman then led into Holocaust Project: From Darkness to Light, which he and Judy collaborated on for over eight years. This part of the presentation began with a series of photographs on the transportation of toxic waste, which symbolizes the transportation of Jews by the Nazis during World War II. Not only did Woodman and Chicago collaborate on the extensive research this project took, but their art forms were also combined. In the “Hanukkah of Evil Strathol,” for instance, Woodman took a photograph of a historical building; then Chicago painted other images painted onto it. This process was one used throughout the project.

To end his presentation, Woodman showed images from his latest work. The “Therapist Sessions” is a series of photographs in which Woodman sets his camera on a tripod and leaves the shutter of the camera open for the entire length of the session. By doing this, you not only see multiple images in one frame, but movement is very prominent. Being both a photographer and a student of Donald Woodman, I was not only impressed by the different variations of photographs and the different techniques he used in his photography, but I also felt excited to know that I might be able to explore some of the same techniques that Woodman has established.

-Hannah Pepin, WS Minor

Donald (kneeling) works on lighting with Josh Edwards while Justin Mutter looks on.
November 11 marked the final installment of the Colloquia series for the At Home project, with well-known sociologist and author Michael Kimmel. His initial topic was titled, "School Shootings and Domestic Peace: Cultural Meanings of Masculinity," but due to 9/11/01 Kimmel decided place the topic of school shootings in a broader context, "to talk generally, about what issues men have begun to face over the past ten years."

Framing the lecture as an overview of the four main changes women have instigated over the past 30-40 years, Kimmel noted that "Women these days expect more out of men and are becoming more disappointed." The most important change, Kimmel said, was to make gender visible and to demonstrate that it is a fundamental building block of identity.

The second major change is in the workplace, because women have challenged sexual harassment, both the blatant forms and the "hostile environment" that tells women "you don't belong here." Kimmel noted that after the Thomas-Hill sexual harassment case, the press said that the effect on women would be to silence them, but the opposite has come to pass. The third change is that women now see that they should not have to choose between work and family. Women can't have it all without cooperation from men, especially if children are involved. Rather than feeling sainly that they "lend a hand" or "help out" with housework and child care, men should "share" responsibility. "I'm interested in quantity time, not quality time, where Dad goes out and tosses the football with his son or takes the kids to the zoo. Nurturing means being there through the boring times as well."

The last change that Kimmel discussed was sexuality. Citing sex surveys from the 50s and 90s, Kimmel notes that the most significant change has been among women. Women have now insist they can be sexual without being ashamed.

However, Kimmel noted, while "women have changed, [most men] are still wedded to the same ideas of masculinity." Kimmel noted the four basic rules of manhood: 1) NO Sissy Stuff, 2) Be a BIG wheel, which means that masculinity is equated with success wealth, 3) Be a sturdy oak, i.e., be reliable in any given situation, and finally 4) Give them hell, take risks, in other words BE A MAN. These "rules" lead to dysfunctional behaviors, the most significant perhaps being that from boyhood through manhood, males must defend their masculinity, chiefly from "gay bashing." The insult of choice for kids from K-12 is that someone is gay.

Kimmel pointed out that every school shooting has been by white, middle-class boys, who was picked on—pushed into lockers, beaten up, verbally harassed, tormented for not being masculine enough. "Now they'll think I'm cool," one said. If these crimes were perpetrated by black girls, "you can bet we'd be looking at the race and class roots of urban violence," but because they're crimes of white males, "what's staring us in the face" can be ignored.

I agree with Dr. Dale Rigby, who introduced Kimmel, that "Michael Kimmel is a far rarer bird in today's intellectual climate: whether testifying about sex discrimination before Congress or organizing workshops for groups of men against sexism, Michael Kimmel is a public intellectual."

Kimmel ended his speech for the evening by saying, "What we need now is feminism for boys." As I walked out of the auditorium, I watched the students, both men and women, eagerly ask more questions. I realized in that moment that Michael Kimmel's lecture would not easily be forgotten.

-Jennifer Whipple, WS Minor
- First Marcus Jr., W.S. Vermont

Hollywood needs good cops. Harvey modeling needs real heroes. The music business needs good producers. Models need the roles of the movie stars and, of course, the gym business needs real6

The audience likes with whom and other measures.

- We have used enough time to go to the movies. We should use that time to go to the movies. We should use that time to go to the movies. We should use that time to go to the movies. We should use that time to go to the movies. The audience likes with whom and other measures.

A man's body can be trained until he can't be trained. The audience likes with whom and other measures.

- I'm sure that the government has a plan and doesn't need me. The audience likes with whom and other measures.

- If I have to go to the movies, I'm going to do it. The audience likes with whom and other measures.

- I don't want to go to the movies. I'm going to do it. The audience likes with whom and other measures.

- I think that the government has a plan and doesn't need me. The audience likes with whom and other measures.

- I'm sure that the government has a plan and doesn't need me. The audience likes with whom and other measures.

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LABOR DAY BASH BRINGS FUNDRAISERS & PARTICIPANTS TOGETHER

The Women's Studies Fundraising Council took some much-needed time off this fall, after working hard for over a year on raising funds in support of *At Home*. On September 5, Fundraising Council chair Romanza Johnson hosted a Labor Day Bash so that all the participants and supporters could meet each other. Here's the kind of fun that was had by all!

Chefs John Oakes and James Lee prepare meats and not-meats while Jane Olmsted loads a plate.

Charles Bussey, WS Faculty Fellow and Fundraising Council member, and Farrah Ferriell, WS Graduate Asst.

Thanks to the following underwriters of the *At Home* Project:

**Sponsor ($5,000 +):** Catherine Coogan Ward Visiting Professorship, School of Journalism and Broadcasting

**Benefactor ($1,000 +):** Kentucky Arts Council, Kentucky Foundation for Women, Gail Martin, Martin Automotive Group, Regenia Parsley-Byrd, Target Foundation, University Center Board

**Friend ($500 +):** Anonymous, Citizens First Bank, Dr. Elmer Gray, C.G. Shahmir, Dr. Robert Spiller, Jr., Cora Jane Spiller, Stewart-Richie Construction, Inc.; in-kind: Lowe's Home Improvement Center, Shutterbug Photo, Signature Signs

**Housekeeper ($100 +):** Kristen Bale, Dr. Charles Bussey, Hilliard Lyons Investments, Elizabeth Olmsted, Dr. Debra Sowell

Dear Friends at WKU:

____ Please send me literature about giving.

____ Please contact me about a personal visit

____ I would like to support one of the following Women's Studies initiatives (*please circle*):

- *At Home*: A Kentucky Project with Judy Chicago & Donald Woodman, a collaborative project of the WKU Women's Studies Program and Art Department
- Scholarships
- The Gail Martin Lecture and Faculty Development Series
- Women's Studies book and video library

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Mail this form to:

Leslie Moseley
Office of Development
Western Kentucky University
1 Big Red Way
Bowling Green, KY 42101
GRAND OPENING
At Home Project

WKU President Ransdell is hosting the reception for the Grand Opening of the exhibits associated with the At Home project, on Sunday, December 9, from 1:30-4:30, at the Kentucky Museum. Opening remarks at 1:45. Shuttles depart every 15 minutes to the project house, which is located at 522 University Blvd. Participants will be on hand to answer questions. Women’s Studies wishes to thank President Ransdell and others who have assisted in preparing for the Grand Opening: Lucinda Anderson, Jeff Younglove, and Mary Ellen Miller.

We also wish to thank our project collaborators: the Art Department, Folk Studies & Anthropology Programs, School of Journalism, Potter College, Graduate Studies, University Center Board, Office of Sponsored Programs, the Rodes-Helm Lecture Series. For community underwriters, please see page 11.

Endeavors Newsletter Committee

Brandy Lee, chair, WS Office Associate
Trish Lindsey Jagers, WS Minor
Melissa Smith, WS Minor
Kalpan Yarma, WS Graduate Assistant
Jennifer Whipple, WS Minor

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