



Scope

Fall 2007

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Update on Professor Adejumo's Summer Art Program

Providing Interdisciplinary Arts Enrichment for Neighborhood Children through Summer Art Program

by Christopher Adejumo

In November of 2001, the Department of Art and Art History at the University of Texas at Austin established a center for cutting-edge research, exhibitions, and outreach activities in art and design, known as the Creative Research Laboratory (CRL). The CRL houses studios in printmaking, photography, design, and land arts. In addition, a year-round schedule of art exhibitions and community outreach activities are conducted in CRL's gallery spaces. The CRL is located off campus in the reputable Flatbed art complex in East Austin. It is in this environment of excellence in creativity that Professor Christopher Adejumo of the Visual Art Studies/Art Education Division (VAS/AED) conducts the Greater Tomorrow Youth Art Program (GTYP) during summer.

Adejumo established GTYP in 2003. The goal of the program is to provide interdisciplinary arts enrichment activities for underprivileged children living in the Austin area. The core objectives of the program are to provide participants with opportunities for the creation of personal meanings and understanding of culture through art. The program is especially beneficial for those who are receiving limited or no art lessons in school and cannot afford paid art instruction. GTYP consists of three major components: the annual Now and Tomorrow Art Exhibition; Saturday art workshops (during the length of the exhibit); and a comprehensive youth summer art program.

In the Now and Tomorrow Art Exhibition, artwork produced by local pre-kindergarten through twelfth grade students is displayed in the main gallery of the CRL for a period of five weeks. The exhibit marks the conclusion of year-round collaborative art workshops between Adejumo and selected public school art programs in the Austin area. Artwork produced in these workshops is selected for display in the annual exhibit. An average of eight schools are involved in the collaboration on a yearly basis, which is designed to facilitate interaction between participating art teachers and parents, to introduce participating children to the University of Texas at Austin, and to promote the importance of pre-kindergarten through twelfth grade art in the school curriculum.

Fellowships & Scholarships

Visual Art Studies and Art Education Division students are fortunate to receive scholarships and fellowships from a variety of sources, including the Graduate School, College of Fine Arts, and Department of Art and Art History. In fact, AED graduate students rated "scholarship support" as one of the top features of the Master's in Art Education program at UT in a survey conducted last year (see Spring '07 *Scope* for survey information).

Generally, these scholarships and fellowships are funded by donors who provide for multiple endowments and designate them for a variety of purposes. Some donors contribute to endowments and scholarships in memory of loved ones, while others give to support specific interests in the arts. In both instances, many of our students benefit tremendously from the donors' generosity.

Most scholarships and fellowships for Visual Art Studies and Art Education students are merit-based. Recipients generally have high GPAs, a high level of achievement, and approved scholastic or research proposal applications.

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Summer Art Program

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Adejumo collaborates with the CRL in conducting free Saturday art workshops in a section of the main gallery during the Now and Tomorrow Exhibition, open to all ages. The workshops provide participants with the opportunity to interact directly with the University of Texas at Austin’s art education faculty, VAS/AED students, and the CRL staff members. This environment of shared educational and cultural goals helps to bridge the gap in communication between the university community and members of the larger Austin community. The Saturday art workshops have provided AED graduate students with the opportunity to observe and participate in art instruction in an alternative setting.

Visitors attend the Now and Tomorrow Exhibition at CRL.

In addition to the exhibit and the related Saturday art workshops, Adejumo conducts an interdisciplinary youth summer art program at the CRL from Monday through Friday, for the duration of one month. Each summer, approximately twenty-five children enroll in the program. Instructional activities in this comprehensive art program consist of studio art, performance art, dance, music, and poetry. Adejumo collaborates with community-based experts in these arts disciplines to provide lively instruction. In order to address the needs of each student, learning in the program includes group activities and individualized instruction. Through decentralized instruction, participants are actively engaged in all aspects of their learning, including decision-making on programming activities.

GTYAP adopts a child-centered strategy which enables participating youth to engage in inspirational dialogues, hands-on learning activities, and social interaction. The program encourages students to draw on experiences acquired in school and the larger community in the creation of meaningful, purposeful, and applicable knowledge. In GTYAP, art activities are channels for cognitive development and the acquisition of this type of knowledge, as opposed to offering isolated tasks.

In a review of GTYAP by the Austin Chronicle, published on July 1, 2005, the weekly newspaper commented that: “It is (through) the vision of these types of programs that our children develop an awareness of their own innovative character, strengths, and nurturing capacities. The children develop a profound awareness of the collective and larger culture in which they live and an understanding that they as individuals contribute to the welfare of one another. That’s what Greater Tomorrow Youth Art Program is doing. That’s it. That’s huge.”

The philosophy that guides Adejumo’s public school and community-based art outreach initiatives is predicated on the conviction that art education faculty in institutions of higher learning should participate actively in the development of art instruction in the public schools and alternative settings within the community.

In recognition of his efforts in the development of community-based art education, Adejumo received the Eugene Grigsby Jr. National Award for “outstanding contributions to community-based art education” by the National Art Education Association (NAEA) in 2004.

Christopher Adejumo is Associate Professor of Visual Art Studies/Art Education at the University of Texas at Austin.



Fellowships & Scholarships *continued from page 1*

There is a particular procedure for awarding scholarships and fellowships. The Division Scholarship Committee reviews available awards and notifies students of application procedures and deadlines. Once the committee chooses its award candidates and the Scholarship Committee Chair informs the Dean’s Office of its choices, the Dean’s Office sends out its offers to the chosen students. Then students accept their awards, and payments are processed.



Current Graduate Students

This past fall, **Mary Cantu** attended the TAEA conference, where she enjoyed presenting on current trends in community-based art education programs with fellow students Sheila Fox and Amanda Zamora. Mary also changed her thesis topic, so that it now focuses on how newspapers in Michigan and Texas present or write about art education in the school system.

Marjorie Carter is enjoying her job with the College of Fine Arts Career Services. Stop by the office in the Doty Fine Arts building and she can get you started on that internship and job hunt for next year! This past fall Marjorie took an exciting trip to Marfa, TX for the annual Chinati Foundation Open House with her sister and mother, who was celebrating her sixtieth birthday. "It was an indescribable experience." Marjorie is still working the kinks out of her thesis proposal, which involves implementing a mural program for East Austin High School teens; she'd like to study how arts organizations can better serve their public by helping minority communities sustain their cultures. Weaving together ideas about community activism, public education, and visual arts institutions fascinates her. Marjorie is looking forward to NAEA in New Orleans, her old stomping grounds!

Milady Casco is from San Jose, CA and is now enjoying her new home in Austin! She completed her BA in Art History at Santa Clara University and after that worked for a variety of San Francisco Bay Area arts nonprofits in areas of administration, finance, volunteer management and event planning. Milady also spent time away from California to pursue course study in art restoration and gallery work in Madrid, Spain. Milady is interested in community-based arts education and hopes to continue working in the nonprofit sector in Austin.

Hailing from southern coastal New Jersey, **Lisa DeLosso** is excited to live in Austin after backpacking through Europe this past summer. In 2007 she received undergraduate degrees in both Art History and Art Education from Penn State University. Last year, Lisa managed to survive teaching twelve kindergarten students art. Currently, she is involved with the Zavala Elementary School's after-school art program in conjunction with the Mexic-Arte Museum; she'll use this experience to research the Day of the Dead celebrations in Austin. Lisa enjoys being a member of the Austin Rowing Club. She loves to travel, dabbles in snowboarding

and running, and regularly watches Penn State, Texas, and Big Ten football games.

Kristin Fields is a second-year graduate student whose focus is museum education. She has been working in the Education Department at the Blanton Museum of Art for the past three semesters, last year as a Gallery Teacher, and this year as Public Programs Intern. During the fall she managed the implementation of several ongoing programs at the museum such as Art Fix, Blanton Book Club, and the UT Faculty Chamber Ensembles. She was also involved in the planning and development of several exciting programs and events this past fall semester at the museum, such as "B Scene" and Third Thursdays. Her research interests include controversy and censorship in the visual arts and art education. Kristin will be devoting much time to her thesis this year, which involves an investigation and analysis of self-censorship practices in art museums. Kristin and her boyfriend Joseph are hoping to carve up the slopes snowboarding in Angelfire, NM over spring break. She also looks forward to traveling to New Orleans for the NAEA Annual Conference.



Kristin Fields engages a group of students at the Blanton Museum of Art.

This past fall, **Sheila Fox** attended a conference in Philadelphia about Arts in Corrections (as in the criminal justice system). "It was amazing, and I learned more than I ever dreamed of." Sheila served on a panel with other past and current students from universities such as Cornell and the University of Michigan. Their topic was student advocacy and what students can do on their campuses to promote the field of arts in corrections. Sheila also attended TAEA this fall and presented on community-based art education with Amanda Zamora and Mary Cantu. She has also been working as the first TA to split her time between the Art Ed Division and the Studio Department (ceramics lab), and was happy to initiate this type of coordination between the departments.

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Current Students

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Sheila is thinking about taking a historical approach to her thesis topic, to write about some of the leaders in Texas who worked as artists in residence at the Huntsville prison during the 1970s, who are now working to promote art education for this population in bigger ways.

Alex Freeman is a first-year MA student in Art Education. He obtained his BFA in Painting at the University of Florida, and recently moved from Houston, where he was working at Meredith Long & Co., a premier art gallery, for the past three years. Alex worked with the gallery's prestigious 19th and 20th century American paintings as a gallery assistant, overseeing preparation, conducting research, and assisting on sales. His own paintings have been featured at the ArtCrawl Houston and Texas Artists Invitational at North Harris College. Over the summer, Alex completed a painting commission for the Texas Children's Hospital. Currently, he is a Curatorial Intern in the Latin American Department at the Blanton Museum of Art. Alex and his wife Kelly, an environmental planner for the Austin area, are celebrating their recent marriage and enjoy spending time with their dog Squiggy in their new South Austin neighborhood.



Alex Freeman's "Airline Drive Project: Green Taco Truck", Ink and exterior latex house paint on panel, 36"x48", 2007.

Elizabeth Geier has been hard at work on her thesis, hoping to finish by this coming May. During the summer, she was able to visit the American Art Archives to conduct research on Beatrice Whitney Van Ness, the focus of her thesis. In December, she traveled to Boston to gain more insight into Van Ness by visiting the school where Van Ness taught for over

twenty years. Elizabeth is also working as a Gallery Teacher for the Blanton Museum this year, and has really enjoyed teaching again. Working with fourth through sixth graders on her tours is a new and interesting experience—quite a bit different than the pre-K and kindergarten aged students she taught previously. When not engrossed in school and work, Elizabeth and her husband Scott spend most of their time showering their pug Tuffy with affection!

Lauren Glover is a first-year graduate student from Houston, who is focusing on art education in a school setting. She received her BA from UT in Art History and is happy to be back at the university. She is married and enjoys running at Town Lake with both her husband and their 9-year old German Shepherd Loretta.

Kelly Hayes received her BFA in Painting with a minor in Art History from Western Washington University in Bellingham, WA. Following her graduation, she moved back to her home in Phoenix, AZ where she worked as a kindergarten teacher's assistant at a private K-8 school. She enjoyed assisting in the planning and executing art projects and she found that the kids produced some incredible artwork. Kelly enjoys a wonderful downtown apartment, which is close to campus. When not baking up vegan goodies or practicing yoga, Kelly is busily working on her class projects. She is receiving her MA in Art Ed with a focus on schools, and also getting her teaching certification. Recently, Kelly has been observing the art room at the Khabele School in an effort to create an arts-based research project for Dr. Ulbricht. The concept of creating a research project with a foundation in art intrigues her and finds it an exciting endeavor. As this is her first semester, Kelly is still exploring options for her thesis. The ideas keep flowing and it is now a matter of sorting through the list and making the big decision. She is excited to see what the rest of the program holds for her.

Brianna C. Hinchey is a first-year student with a focus in school-based art education who is seeking an all-level teacher certification in conjunction with her MA. Originally from Tarkington Prairie, TX (northeast of Houston), she has lived in Austin for the past nine years. Brianna graduated from Southwestern University in 2005 with a BA in Studio Art. She has a boisterous four-year-old son named Aiden who has a passion for superheroes. Brianna enjoys a variety of art activities, from oil painting to sewing, and has several projects planned for winter break.

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Current Students

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Lisa DeLosso, Lindsey Smith, and Lauren Glover at TAEA in Galveston.

In a major change, **Elizabeth Lee** is no longer working at Eagle Academy of Austin. The decision came down to the simple matter of not having enough time or energy to devote to work, school, thesis research, and internship. Elizabeth began an internship at Mexic-Arte Museum over the summer. She splits her work between their After-School Art Classes program, and several of their community-arts events, including the annual Dia de los Muertos celebration. In September, Elizabeth attended the 2nd Annual Pachyderm Conference in Dallas. The emphases this year included the process of authoring and producing Pachyderm presentations, technical issues, and customization. Mexic-Arte Museum received grants for three Pachyderm projects involving the After-School Art Classes program, and Elizabeth will be heavily involved in helping to develop these. Also, Elizabeth is working as a TA for Metals this year; she is thrilled to be back in a studio environment after so long. "It feels good to get dirty." As for her thesis, her topic has not changed officially, but she is pondering how she might incorporate some wonderful ideas that she came across at the Pachyderm conference.

Adria McCuaig spent the summer pursuing various sundry activities—swimming in Austin's great pools, natural rivers and springs was top among them, especially when her nine-year-old niece came to visit. She also completed a valuable internship at UT's Creative Research Laboratory (CRL), conducting a month of Saturday afternoon family art programming. Participants contributed to a giant multimedia flower and a summer mural. The free art making afternoons occurred in conjunction with the annual Now and Tomorrow Art Exhibition of local school children's artwork overseen by Professor Adejumo (see his article at the beginning of this newsletter). Adria continues to fine-tune her thesis topic—if all goes

well, she will be taking a trip to the Arctic (in winter!) to interview Inuit art educator Andrew Qappik.

Suzanne Moore is in the final stages of thesis approval, set to graduate in December. Her thesis is on the "Visual Art Learning Preferences of Older Adults." While she will be finished, she will not be gone. Suzanne is the University Programs Coordinator at the Blanton and will still be in the Art building in the Blanton Museum Education office. Please feel free to stop by her office, and say "Hi." Suzanne will be busy in the spring with lots of fun activities: the Blanton Student Guild has two "Mix" parties scheduled, and she will be working with the Texas School for the Deaf to paint a mural for the Special Needs wing. If you have any questions about the Blanton Student Guild, Blanton internships, or other education programs at the museum, please contact Suzanne at suzannemoore@mail.utexas.edu! "Also, if you have any questions about how to finish a thesis in some sort of reasonable time frame, I have many opinions on that which I am happy to share!"

Elizabeth Montemayor grew up in Wisconsin where she earned her BA in Art Education and her teacher certification. She went on to teach high school photography in a suburb of Milwaukee, and then later relocated to the Austin area to teach art. Now she is working toward a Master's in Art Education in the museum setting. Elizabeth volunteered at the Arthouse at the Jones Center, a contemporary art museum, over the summer to help Girl Scouts earn their visual arts badges and is currently serving as an intern with the teen program, Club Arthouse. In addition, Elizabeth has been working on a historical-based thesis about the theories and teaching methods of art educator Henry Schaefer-Simmern (1896-1978). As part of her thesis, she is collecting oral histories from his former students to learn more about ways to apply his theories and methods to modern art education.

Raine Pipkin enjoyed her third semester in the museum track of the program. During the summer, Raine had an internship in the Education Department at the Blanton. She appreciated seeing the various ways that the museum caters to its many audiences. This semester she has been Dr. Melinda Mayer's TA. Raine's thesis research will likely explore issues of visitor-centered museum education, but she is hoping that the specifics will come to her in a brightly wrapped package over the holidays. Outside of school, Raine enjoys reading, napping, and cooking. She and her husband, Matthew, recently got a Boykin Spaniel puppy named Lucy. Raine and Lucy are often found walking on the hike and bike trail or swimming on the greenbelt.

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Current Students

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Born and raised in San Antonio, **Lindsey Smith** enjoyed her first semester of school here in Austin. Lindsey went to Davidson College from 2000-2004, where she was a Studio Art major. After graduating, she lived in Houston for three years and worked at the Museum of Fine Arts, Houston, starting as an intern, and eventually working as the Family Programs Coordinator. Some of her favorite projects, which she facilitated at the MFAH, were two interactive Family Learning centers in the galleries: one in the summer of 2006 for Gee's Bend: The Architecture of the Quilt; and more recently for Dimensions of Constructive Art in Brazil: The Adolpho Leirner Collection. Lindsey moved to Austin to attend graduate school--with the intention of learning how to teach art effectively. She is currently interning at the Blanton Museum of Art, and attended the TAEA conference in November with fellow Art Ed students Lauren Glover and Lisa Delosso.

Elizabeth Sullivan is in her second semester of graduate studies, focusing on museum education. This semester she has been exploring the idea of culture and folk art, but she is also interested in researching how expression as reflected in culture and art. Elizabeth continues to practice her art education ideas on her two children, who are turning into her guinea pigs and teaching her a lot!

Before pursuing her Master's degree in Art Education at UT, **Sarah Travis** received her BA from Tulane University in Studio Art and African & African Diaspora Studies. She worked as an art teacher in New Orleans public schools prior to relocating to Texas after Hurricane Katrina. She is currently working on her thesis which involves the implementation of a school art curriculum focused on the material culture of the local community. She is looking forward to attending the NAEA conference in March in her hometown of New Orleans! Sarah is also the proud and busy mom of a very active four-year-old boy.

Megan Wilky has really enjoyed her first two semesters as an art education graduate student. Focusing on museum education, Megan is also interested in archives, preservation, and art education history. Megan received her BFA in Studio Art and Photography from Sam Houston State University in 2005. For the past two and a half years she has been employed at a bank, but now that she is back in school, she finds it a little difficult to flip-flop from banker to aspiring art educator. She moved to

Austin from Magnolia (outside of Houston) last January with a collection of ugly furniture. However, Megan has managed to make their apartment a comfortable home, but she still misses her poodle back in Magnolia.

After receiving her bachelor's degree in Studio Art in 2003, **Amanda Zamora** began teaching art at a local charter school. She is now seeking her MA with an emphasis on community-based art education and is currently the assistant principal and art teacher at Premier High School in South Austin. She was



Amanda Zamora, Sheila Fox, and Mary Cantu prepare to present at the TAEA Conference in Galveston.

recently invited to be a board member for ClayPlay, a local community-based art education nonprofit, and is excited about the opportunities and experiences she is gaining there as the organization gets off the ground. Over this next year, while working on her thesis, she plans to continue her work with other nonprofits including Skillpoint Alliance and Art from the Streets. Oh, and she will be getting married as well (April)!

Graduate Alumni

Aimee Chang, MA 2001

As of May, Aimee is back at the Hammer Museum in Los Angeles as Director of Academic and Residency Programs after having worked at the Orange County Museum of Art as Curator of Contemporary Art.

Amie King, MA 2000

Amie's latest project involved compiling and editing a book of stories about the Scottish Rite Dormitory, which just came out this fall. She is the chair of the archives team at the First Baptist Church of Austin as well as coordinator for "Cookies for Teachers." She recently celebrated her tenth wedding anniversary with Matt, and is a proud mother of Marillah.

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Graduate Alumni

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Norman Lee, MA 2000

Recently, Norman won the commission to design the Toledo Fire and Rescue Memorial in Toledo, Ohio. The *Toledo Blade* offered this description of his concept: Envisioned as both monument and passage, this memorial concept dynamically brings together both symbolism and narrative into a unified experience of remembrance. Situated within Chub DeWolfe Park adjacent to the Fire Department Station One Headquarters, the design features five thresholds or gateways set in meditative cadence, evoking the sequence of the five measured dashes that is repeated three to four times during the "Tolling of the Bell"--a time-honored fire service tradition performed at each service of a fallen firefighter. Historical images of Toledo firefighters are photoetched on a long concrete bench. In contrast to a purely figurative sculptural design approach, where a historical moment is immutably "frozen" in monumental form, the historical images are photoetched with movable concrete panels that can be shifted, removed, and added over time, creating a story that is organic and changes throughout the years. This reinforces the continuity of history and the ongoing relationship that the Toledo Fire Department has with its city.



Norman Lee's concept designs for Toledo Fire and Rescue Memorial.

Catherine O'Neill, MA 2004

Since 2003, Catherine O'Neill has held the position of Education Coordinator at Arthouse at the Jones Center. In that capacity, Catherine has developed a number of innovative programs to foster the appreciation of the visual arts among Austin teenagers. Additionally, Catherine oversees a number of other educational programs at Arthouse, including online educational resources, exhibition brochures, teacher workshops, school tours, and training for volunteers and interns. During the last year, Arthouse implemented a new teen outreach program called *Young Artists @ Arthouse*. This program provides an opportunity for disadvantaged students to develop a portfolio and work with an artist. Catherine appreciates the many graduate students who have assisted her in some way with educational programs including Kendra Curry, Alex Freeman, Elizabeth Montemayor, Rachel Varon, and Guiniviere Webb.

Judi Petkau, MA 1999

Back to school, Judi is currently a Ph.D. candidate in Curriculum and Instruction at the University of Minnesota. She is curious to explore how practices of critical pedagogy impact and challenge art museum education. She is also looking for ways to grow in the field of museum education without necessarily entering administration. Judi is a full time graduate student while still working full time, and wonders how long it will be "before my brain completely falls out." She gives it one more semester! Judi is happy to report that her small museum, Weisman Art Museum in Minneapolis, has hired a second full-time museum educator with art teacher licensure--a good trend! And finally, this past spring she was honored (and humbled) to receive the Minnesota Museum Educator of the Year award and also the Western Regional award from NAEA. This was a great professional honor, as well as an energy booster shot for Judi, but the best bit was being nominated by her colleague Sandy Ben-Haim from the Plains Art Museum in Fargo. Judi will always appreciate how the program at UT supported grad students' involvement as young professionals with NAEA. She thanks her professor Susan M. Mayer!

Katie Solli, MA 2007

After finishing her thesis work last summer on her favorite vintage art educator—Anna Curtis Chandler--Katie moved to D.C. to fill the position of 12-month intern in Family and Youth Programs at the National Gallery of Art. Though getting settled in D.C. was a bit more difficult than Austin, she is steadily falling for the city as the weeks go by. Katie's work at the National Gallery is incredibly interesting. In

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Graduate Alumni

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conjunction with its upcoming exhibition of work by Edward Hopper, her department is currently putting on a children's play that will be performed during its Hopper Family Weekend called, "Who's in the Hopper? An Art Mystery Adventure." This is especially exciting for Katie because her thesis work dealt largely with the use of dramatics within a museum setting. Another more long-term project of Katie's will be working on a series of summer tours called "Stories in Art." In addition to working at the museum, Katie enjoys being able to nose around the galleries on lazy afternoons (though, she admits, these haven't come up as often the past couple weeks) to spend time with the art. So, though Katie thinks D.C. could really benefit from a couple of breakfast taco stands, she is having an enriching experience and looks forward to a day's work!

Kallie Thornberry, MA 2007

Kallie graduated in May 2007, and found a wonderful teaching job at Knowles Elementary in Leander ISD. So far, the experience has been more gratifying than

she could have imagined! Coming from the Art Ed MA program at UT, Kallie feels more than prepared for her new profession. She has less time to paint these days, but the school and the students make everything worthwhile.

Linda Willeke, MA 2000

Linda is beginning her sixth year as the one-person Education Department at the MacNider Art Museum in Mason City, Iowa. The MacNider has a surprisingly strong collection of American art for the size of the city and offers an active studio program. She supervises both collection interpretation and studio classes, but with a small staff that does not mean she might not also help hang an exhibition or dip chocolate strawberries for a fundraiser! Linda is on the Education Committee for Wright on the Park, an organization restoring the last Frank Lloyd Wright hotel in the world. She recently purchased her first home, a Prairie School-inspired design built in 1930. She has traveled to Japan, Istanbul, Athens, and Crete, but Texas remains a favorite travel destination.

VAS/AED Guest Speaker Series "Art Education in a Global Society"

The Visual Art Studies/Art Education Division annually invites one or more esteemed art education scholars to come speak to our students about their work. The Guest Speaker Series is generously funded by the Art and Art History Department. Past speakers have included Olivia Gude, Ken Krafchek, Doug Blandy, Peter Smith, Candace Stout, Vesta Daniels, and Kristin Congdon, among others.

The VAS/AED Guest Speaker Series is excited to announce that two renowned art education scholars, Dipti Desai and Laurie Hicks, are scheduled to speak at UT on February 4, 2008 at five o'clock in the Doty Fine Arts Building. The theme of their complementary talks is "Art Education in a Global Society."

Dipti Desai is an Associate Professor and Director of the Art Education Program at New York University. Prior to this position, she taught art education at SUNY-New Paltz. Desai has extensive experience teaching students of diverse cultural and ethnic backgrounds at the elementary and middle school level in the U.S., India and New Zealand. As a scholar, educator and artist, she is committed to addressing the formative role of visual representation and its politics in order to affect social change. Her research examines the ways visual representations construct meaning about culture in various pedagogical sites. She has published many articles in art education journals about the politics of multicultural art education, and more recently articles on critical pedagogy in art education. Her current research involves examining the articulation between immigration and incarceration through contemporary art practices as pedagogical sites.

Professor **Laurie E. Hicks** is a Professor of Art in the Department of Art at the University of Maine and Interim Director, University of Maine, Museum of Art. She was founding editor of the journal, *Gender Issues in Art and Education*. Her research and publications focus on issues pertaining to feminism, cultural theory, and environmental responsibility. Her most recent publications have explored the concept of play and its contribution to our understanding of a socially responsible art education, contemporary body modification as a process of liberation, and the relationship of visual and material culture to our memory of place. Professor Hicks' recent artistic work, "Icelandic Particulars," links her scholarly interest in our memory of place with photographic representations of experiences of place. Her current research and artistic work focuses on the cultural role of tourist images and artifacts, and explores the process, content, mnemonic and narrative nature of tourist snapshots.

Art Education Advisory

Presented in this section are peer-reviewed articles on current topics in art education written by graduate students and/or faculty.

Material Culture Studies

Community-Based Material Culture Studies in Art Education by Sarah Travis

Art educators (whether they are located in schools, museums, or community art centers) have often advocated for a focus on the local group of students in the curriculum in order to help students develop a deeper connection with their community, its history, and its culture. Marché (1998) states that the goals of community-based art education can be met through three different methods of learning: learning from objects and spaces of a community; contextualizing objects and spaces of a community; and responding to objects and spaces and their community context through art. Considering these methods, it is evident that teachers can enhance community-based art education through the incorporation of material culture studies in the curriculum.

While the term “material culture” is rooted in the field of anthropology and was first described by the anthropologist A. Lane-Fox Pitt-Rivers, who coined the term in 1875 as meaning “the outward signs and symbols of particular ideas in the mind” (Schlereth, 1985, p. 1), the study of material culture is especially significant to art-related fields. Many definitions of material culture include art and artifacts in their realm of study. Art educators Bolin and Blandy (2003) define material culture as “a descriptor of any and all human-constructed or human-mediated objects, forms, or expressions, manifested consciously or unconsciously through culturally acquired behaviors” (p. 249). In their article *Beyond Visual Culture: Seven Statements of Support for Material Culture Studies in Art Education*, Bolin and Blandy (2003) provide a delineation of the historical precedent for material culture studies in art education and present reasons for incorporating material culture studies into contemporary art education.

Material culture can aid artists, historians, anthropologists, and others who want to know more about how the history of a culture or a community is linked with the present, and it can be particularly useful for educators interested in teaching about and through their local communities. When considering methods for studying history from a local perspective, observing and analyzing aspects of material culture is

essential for creating a comprehensive picture of history that includes the perspectives of people who have been left out of written histories, as well as for developing a more complete understanding of the relationships between various people in history (Glassie, 1991; Lewis, 1993; Schlereth, 1985).

One of the benefits of teaching through everyday artifacts is that students can find them within the realm of their lives. Artifacts can also act as a link for understanding the past and the present cultural contexts of their communities. Kyvig & Marty (2000) in their work *Nearby History*, suggest ways to use aspects of material culture such as visual documents, landscapes, buildings, and artifacts to learn about the history of everyday people and their particular communities. Another advocate for empowering “regular” people to explore the histories of their local communities, Aronson (1996), in his article titled *History Close to Home*, describes how using the local community can make “history come alive and bring the themes of unity and diversity, conflict and accommodation, activism and social change closer to home” (p. 31).

Sarah Travis is a graduate student.

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Faculty

Dr. Paul Bolin

At the NAEA conference in New York last spring, Paul Bolin was invited to give the Thirteenth Annual Manuel Barkan Memorial Lecture. His paper was titled "Imagination and Speculation as Historical Impulse: Engaging Uncertain Perplexities within the Terrain of Art Education History." This invited address was given as the recipient of the 2007 Manuel Barkan Memorial Award, presented by the National Art Education Association. The award is given annually, recognizing a single article published in art education that has contributed a product of scholarly merit dealing carefully and imaginatively with an important issue, problem or practice in the field of art education. Bolin's award was given for his article, "Drawing on the Past for Insight and Direction: Ten Considerations in Legislative and Policy Development for Art Education," published in *Studies in Art Education* (Summer 2006). Also at the NAEA conference Bolin served as a panel member of a Super Session titled "Leadership and Future Planning," and on a panel for the session "Writing for *Studies in Art Education*." He co-delivered a paper, with Doug Blandy from the University of Oregon, titled "Teaching Material Culture."

In April 2007, Bolin served as a panel member with Melinda Mayer and Anne Manning from The University of Texas at Austin at the Annual Meeting of the Texas Association of Museums, Austin, TX. The panel title was "Educating the Post Modern Museum Educator" and his paper was called "Objects, Images, and Stories: Linking With the Past, Connecting With the Future."

In July, 2007, Bolin was invited to speak at the Maryland Institute College of Art, Baltimore, and gave a presentation titled "Thoughts on Leadership in Art Education." He also gave a presentation to 7th-10th grade students participating in the Duke Talent Identification Program, Texas A & M University, College Station, TX called "Engaging Works of Art" on July 24.

Locally, Bolin presented to the Docent Group of the Austin Museum of Art, offering "Senses and Stories: Teaching with Objects Inside and Outside the Museum," April 2, 2007, and "Objects and the Stories of Our Lives: Exploring Art and Ourselves," October 1, 2007. In February, he gave a presentation at ACCESS to Learning Educator Workshop, Arthouse,

Austin, TX: "Objects and Photographs: Extending the Past to the Present."

Dr. Rebecca Brooks

In November 2007, Dr. Brooks participated in an evaluation of the academic program within the Art Department of Miami University. She also conducted an interdisciplinary workshop for teachers that integrates science and art at the Blanton Museum of Art this past fall.

Dr. Melinda Mayer

Dr. Mayer authored two chapters for *From Periphery to Center: Art Museum Education in the 21st Century*, a new art museum education book which was just published by NAEA. One chapter pertains to museum education history and theory and is called "New Art Museum Education(s)," and the other, "Scintillating Conversations in Art Museums," concerns teaching in the museum.

In September, Dr. Mayer was awarded a grant through *The Edward and Betty Marcus Digital Education Project for Texas Art Museums*. Students in the spring 2008 Museum Education: Practices and Applications seminar will reap the benefits of this grant, which supports the use of Pachyderm, a multimedia authoring software. Class members will create web-based educational materials for *Refiguring the 1960s: The Park Place Gallery Group, New York 1963-67*, an exhibition being guest curated by UT Art History professor Dr. Linda Henderson for the Blanton Museum of Art. The exhibit will be on view during fall 2008.

At this fall's TAEA conference, Dr. Mayer was a co-presenter of two sessions. Together with Dr. Paul Bolin (of UT Austin) and Dr. B. Stephen Carpenter (of Texas A & M University), she talked about metaphors for museums in the session "Meditating on Metaphors." She joined with Rina Kundu (of the University of North Texas) to present "Provoke Me: How Visual Culture Studies Can Change Touring Practices."

In her continuing role as Instructional Resources Coordinator for *Art Education*, Dr. Mayer wrote an essay about incorporating contemporary art into the art classroom for the special issue on contemporary art to be published in March. The essay will appear immediately before Jessica Poser's Instructional Resource on contemporary craft. This special issue will be the first double-sized *Art Education* ever published. Dr. Pamela Taylor, editor, even designed the layout for the issue.

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Faculty

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Dr. J. Ulbricht

This fall Ulbricht's "Reflections on Visual and Material Culture: An Example from Southwest Chicago" appeared in *Studies in Art Education*, NAEA's most competitive journal.

At the TAEA conference in Galveston, Ulbricht gave two presentations, one on arts-based research, and another, with Paul Bolin, on current trends in art education graduate study in Texas.

Also, this fall, Arizona State University, Tempe, AZ, selected Ulbricht to evaluate their School of Art studio, art history and art education programs, as required every seven years by the Arizona Board of Regents.



Dr. Ulbricht teaches a Visual Arts Studies class.

Currently Ulbricht is working on two new manuscripts: "Improving our Teaching and Research through Self-Study" and "Through Each Others' Eyes: An Example of Arts-based Research."

The United States Society for Education through Art recently selected Ulbricht to be a member of the Art for Social Justice Outreach Committee.

Fred Woody

Mr. Fred Woody continues to place and supervise apprentice art teachers in their school-based field experiences. He has done extensive volunteer work for Texas art education events, including the Region XIII High School Visual Art, a statewide art competition among Texas schools.

Last May, Woody presented a lecture entitled "The Natural Cycle of Learning" as part of the professional development training for the art faculty of the Austin Museum of Art. During the summer, he continued his commitment to excellence in secondary art education by serving as a reader for the College Board Advanced Placement Studio Portfolios Education Program. He was also a facilitator for the Advanced Placement Summer Institute for middle school and high school fine arts teachers, which is hosted by UT's College of Fine Arts every summer.

Thesis Research Abstracts

Graduate students in Art Education at UT complete a research thesis as a part of their degree requirements. The thesis abstracts presented here give a glimpse of the various research projects of the most recent recipients of the Master's Degree in Art Education from UT. Full thesis reports are located in UT's libraries.

Determining second grade students' perceptions of cultural artifacts following interdisciplinary, object-based teaching in the art classroom

Katherine Blohm Winternitz (Kate Winternitz) (2006)
Supervisor: Paul Bolin

The purpose of this study is to provide the field of art education with a tangible document that details students' perceptions of art following their participation in a series of interdisciplinary, object-based instructional lessons. This investigation is a single-group comparative study that measures changes in second grade students' ideas regarding the discipline-specific or interdisciplinary nature of a set of predetermined cultural artifacts. The results of this study demonstrate the impact of integrating the

study of material culture into a more traditional fine arts approach on students' categorization of cultural artifacts and overall awareness and understanding of art.

Examining populations in community art programs: A multiple-case study

Joni Etta Boyd (2007)
Supervisor: Christopher Adejumo

The purpose of this qualitative research aims to investigate whether "at risk" youth and "mainstream" youth share commonalities in aspects of art making, art knowledge, societal concerns and personal

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Abstracts *continued from page 11*

interests. To gather this information, I observed and interviewed four students who participated in two different community art programs. The data gathered over three months of observations has been described and analyzed. Additionally, this study aims to find out whether or not the shared traits of two populations can serve as evidence that multicultural and social reconstructionist education should be implemented within a community art program that accommodates both populations simultaneously.

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Students as choice makers: Integrating the visual arts with student issues

Courtney Fowles (2007)

Supervisor: Paul Bolin

This study examined how seventh-grade and eighth-grade Art I students could make integrated connections between the visual arts and a topic of personal significance to them. Additionally, the study focused on how integrating art and a personally selected topic affects students' understandings and attitudes toward the topic and the visual arts. Students first wrote about and researched a personally relevant topic, then made connections between their topics and the visual arts, and finally created an artwork based on their interdisciplinary investigations. The findings of this study support the ideas presented by prominent researchers and art educators who claim that students become more engaged in their learning when they actively construct knowledge derived from real-world problems.

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Re-visioning multicultural competencies for Texas art teachers

Amelia McCauley Kraehe (Amy Kraehe) (2007)

Supervisor: Paul Bolin

After two decades, the state of Texas has recently revised its art teacher education standards and the related certification test instrument for all-level licensure of beginning art teachers. Because of the cultural and linguistic diversity that characterizes the state's student population, the updated standards for teacher licensure have great import for the future of K-12 art education and the preparation of the next generation of art teachers. As an educational reform movement intended to bring about equity in schooling and, ultimately, societal change, multicultural

education is relevant for the preparedness of beginning art teachers. Using a mixed-method research design, this study compared the multicultural content of the original and revised art certification examinations of beginning art teacher competence. The results indicated minimal inclusion of multicultural knowledge and skills in favor of a traditional, Euro-centric curriculum focused on studio production and formalism. Implications for art educators in Texas and elsewhere were presented as well as areas for additional research.

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Paradigm shifts, art education, and the humanities: A historical analysis of definitions and trends from 1940 to 2001

By Kallie Thornberry (2007)

Supervisor: Rebecca Brooks

This thesis seeks to answer: how do shifts in paradigm or worldview interact with how we define the humanities and the purpose and use of art education? This historical study traces various paradigm shifts that occurred between 1940 to 2001, and analyses these shifts in relation to trends in art explored for connections to literature on the humanities from specific time periods and coinciding trends in art education. Specifically, this study examines how perspectives change in art education and in definitions of the humanities. In the process, definitions of the distinct paradigms are and definitions of humanities as we undergo transformations in our concept of reality. As a result, the author makes suggestions for the success of contemporary art education.

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"Story hour enchantress": Anna Curtis Chandler and a transformative era in museum education at the Metropolitan Museum of Art, 1917-1934

Katrine Elizabeth Solli (Katie Solli) (2007)

Supervisor: Paul Bolin

This paper explores the life and professional work of Anna Curtis Chandler, during the early years of museum education at the Metropolitan Museum of Art in New York. Chandler was a storyteller and museum educator at the Metropolitan Museum of Art during a formative era in museum education history. Early 20th century progressivism changed the art museum forever, shifting the paradigm that revolved around the idea that art could be consumed only by an exclusive, educated class. The Metropolitan

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Museum of Art addressed the issue of limited public accessibility to the museum and made significant steps to open its doors and provide instructional programs on the collections in order to accommodate a diversity of interests of the New York community. One important, but overlooked, step the museum took in providing more access to the public was providing programming for children. One program that grew to be a brilliant success was a weekly Story Hour led by Anna Curtis Chandler. Chandler, over her 17-year career at the museum, was responsible for increasing the institution's youth audience (in 1932 she drew 70,000-90,000 children to her programs) by creating a stimulating learning environment within the galleries. Chandler embraced the challenges of progressive museum ideology and provided her own contributions to the evolving system. This study explores her work as a storyteller to children at the Metropolitan Museum of Art.



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NEWSLETTER

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This newsletter is a publication dedicated to keeping UT's community of art educators connected. The mission of the Newsletter is to communicate the interests and accomplishments of current students, alumni, and faculty. To have information included in the newsletter, please send an email to the editor, Adria McCuaig, at adriaintexas@yahoo.com.

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