

SCOPE

THE ART EDUCATION NEWSLETTER FROM THE UNIVERSITY OF TEXAS AT AUSTIN- SPRING 2015

SCOPE

is a newsletter 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.



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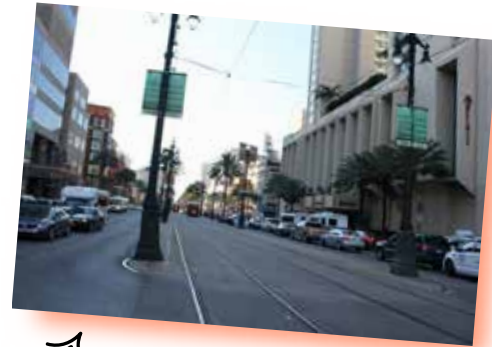
NAEA 2015 - NEW ORLEANS

This year's National Art Educator's Association annual convention was held in March in New Orleans. Many first and second year Art Education students attended, as well as some undergraduate students. It was a jam-packed weekend of professional development, with hundreds of sessions, a curriculum slam, keynote speakers (including a collection of Art21 Educators and Tim Gunn!), and networking opportunities. This year's theme, The Art of Design, invited art educators to explore how design is used in our art education practice.

With several different pre-conference activities available, some art educators began their conference a day early. Some attended the first of the unConference sessions, designed to bring attention to mindfulness throughout one's practice. Others attended the museum pre-conference, Leading Together, which began at the New Orleans Museum of Art, and moved to the Contemporary Arts Center, and finally to the Ogden Museum of Art. Headlined by a panel discussion featuring museum educators turned museum directors, the museum pre-conference encouraged museum art educators to work towards becoming leaders in their institutions. Our very own Debra Hardy led the pre-service museum educators' discussion during the breakout sessions. Overall, the preconference day was a time of networking and gaining insight as to how our development over the weekend should feed into our practice in the museum, classroom, and/or community.

Several sessions were led by UT students and faculty. Dr. Bain and Dr. Powell presented a well-attended session about using drama-based strategies in the classroom. Dr. Mayer, Kim Varela, and Rachel Vogt collaborated on a presentation about the design and content challenges of creating self-guided iPad tours. Kim also presented on her own about mobile applications for museums. Dr. Bolin was scheduled to conduct a session alongside several other prominent art education historians, though the happy circumstance of the birth of his first granddaughter prevented him from attending. Congratulations Dr. Grandpa Paul!

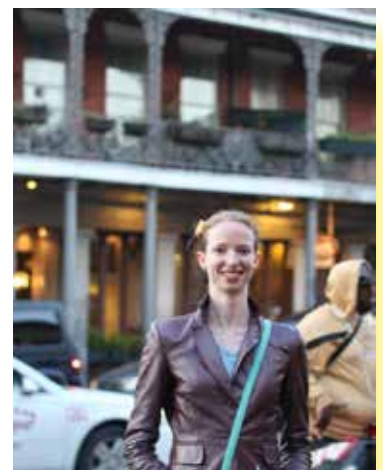
Overall, NAEA 2015 was a great success. From exploring the cultural haven that is New Orleans (Chicory coffee and bignets are a must!) to networking (keep those business cards handy), UT's Art Education program spent the weekend enjoying the city and engaging in meaningful discussions about the history, state, and future of our field. --Kim Varela



Beautiful New Orleans, LA!



Kim presenting a solo session!



Ellen exploring the streets



Allison Clark will begin researching what ethical values Anna Curtis Chandler, a public storyteller at the Metropolitan Museum of Art, engaged with and sought to communicate during the United States' involvement in World War I. At the broadest level, she is interested in exploring Chandler's hidden curriculum in gallery teaching and storytelling practices.

Elizabeth Williams will be researching how using artmaking apps on iPads can help keep middle school children interested in art, and how making art in the galleries changes their opinion of art museums.



DESCRIBE YOUR

THESIS

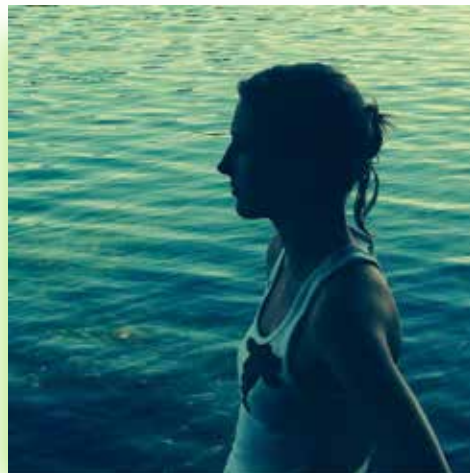
IN A NUTSHELL!



Ellen Murray will be researching how to use art making to support the cognitive and social engagement of adults with Alzheimer's disease and looking at the implications of that research for developing the best practices of art making for those working with people who have the disease.

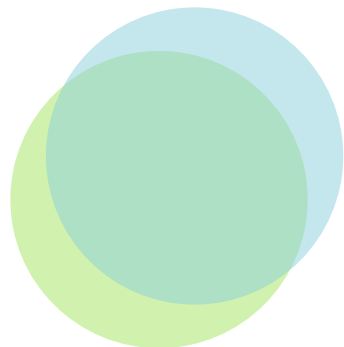


Stephanie Nordlund will be researching which multi-sensory materials support independent engagement for museum visitors with low-vision.



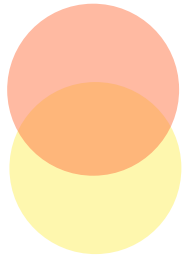
Becca Dearlove will be conducting a historical study on the Museum of Modern Art's Film Department and its cultural and educational value during the 1960s and 1970s. She is interested in finding out what actions MoMA's Film Department took in redefining its teaching mission as new styles of filmmaking during this time period were established as a result of the Black Art Movement.

Madeleine LePere will be researching how educational practice grounded in play theory within a children's museum can inform the development and implementation of a workshop in an art museum for children under 10. Additionally, she will be looking at the implications that might be derived from this research for the use of play theory in art museum education.





Hillary Vincent will be researching how a group of undergraduate students enrolled in an integrated arts course at UT perceive art strategies connecting to various disciplines before and after the course.



Stephanie Sandoval will be researching the diversity/cultural gap that exists in the classroom. In particular, she will be focusing on how Hispanic art teachers create a curriculum that is relevant to their mostly Hispanic students.



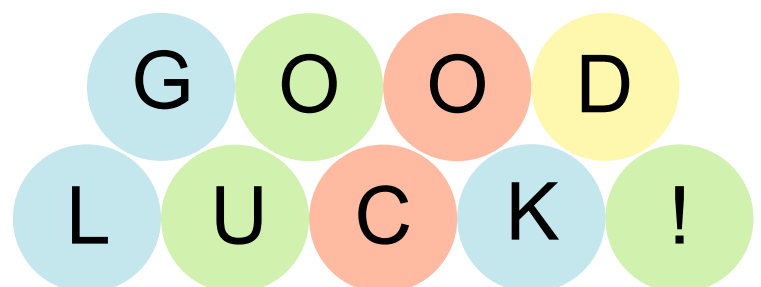
Beth Link's thesis will be an action research project that looks into the ways art can be used to counter the loss of confidence and assertiveness that occurs in adolescent girls as they transition from middle to high school. Her research will be conducted in a student-led girls art club that seeks to foster these skills through the arts.



Elise Chevalier will be researching Dorothy Dunn, an Anglo art educator who taught at the Santa Fe Indian School in the 1930s. Throughout the past 80 years, Dunn's legacy has become a space of contention in which scholars and educators have wrestled with the notions of authenticity, colonialism, and representation. Elise is interested in investigating the social contexts of Dunn's teaching practice and the contexts in which that work has been framed and re-framed in the years since.

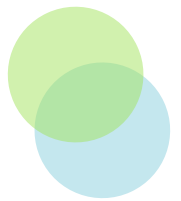
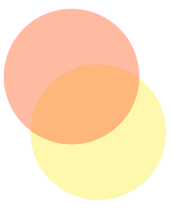


Margaret Bridges will be researching the effects of First Stage Children's Theater's 2004 production of Holes on youth audiences. Holes was produced in conjunction with a National Endowment for the Arts grant and touches on issues of youth incarceration and racial profiling, pertinent issues in the Milwaukee, WI community.



WHERE IS YOUR

SUMMER INTERNSHIP?



Ellen Murray
Mobile Art Program
Austin, TX



Madeleine LePere
Boston Children's
Museum
Boston, MA



Elise Chevalier
Dougherty Art School
Austin, TX



Allison Clark
Museum of Tolerance
Los Angeles, CA

Hillary Vincent
Acadiana Center for
the Arts
Lafayette, LA



Elizabeth Williams
Denver Art Museum
Denver, CO

Stephanie Nordlund
Denver Art Museum
Denver, CO




LECTURE

SERIES: Bob Ross

This semester, visiting professors Dr. Doug Blandy (University of Oregon) and Dr. Kristin G. Congdon (University of Central Florida) traveled down to UT's campus to present their research over the life and legacy of famous television personality and painter Bob Ross. In their co-presentation, "The Life and Legacy of Bob Ross: Art Theory, Art Education, and Artistic Practice" both Blandy and Congdon presented varying opinions of Ross' image and influence within mainstream media. Each presentation touched upon the values of Ross himself, the values of the current Bob Ross enterprise and the appropriation of Ross' brand. It was a wonderful, thought-provoking presentation and more information over Bob Ross can be found in Blandy, Congdon, and Coeyman's book, *Happy Clouds, Happy Trees: The Bob Ross Phenomenon*.

Doug Blandy is a professor in the Arts and Administration Program and Senior Vice Provost for Academic Affairs at the University of Oregon. His research and teaching addresses art educational experiences in community-based settings that meet the needs of all students within a life-long learning context. Professor Blandy's research has been published in *Studies in Art Education*, *Art Education*, *the Journal of Multicultural and Cross-Cultural Research in Art Education*, *Visual Arts Research*, and *the Visual Sociology Review* among other journals. Along with Kristin Congdon and Danny Coeyman he authored *Happy Clouds, Happy Trees: The Bob Ross Phenomenon*. With Paul Ippolito he co-edited *Master Matters: Art Education and Material Culture Studies*. They are also the co-authors of the forthcoming *Material Culture in Art Education*. Professor Blandy is co-principle investigator of *ChinaVine*, an interactive website and open archive with a mission to interpret China's cultural heritage.




Title of presentation:
Captivating an Audience: Bob Ross and the Media


Bob Ross understood the power of image and personality in promoting joy through painting. Doug Blandy will discuss what is known about Bob Ross' life and some of the ways in which Bob Ross' image and personality is conveyed in the media.

The Life and Legacy of Bob Ross: Art Theory, Art Education, and Artistic Presence

a joint presentation by Doug Blandy and Kristin G. Congdon
Wednesday, February 25, at 5:00 in ART 1.110



Kristin G. Congdon is Professor Emerita of Philosophy and Humanities at the University of Central Florida. Before becoming a university professor, she taught art in a variety of settings, including public schools, correctional settings, treatment facilities, and museums. She has published extensively on folk art, community art, multi-cultural art education, and feminism in an effort to celebrate artists who have had little visibility in the art world. Her authored or co-authored books include *Happy Clouds, Happy Trees: The Bob Ross Phenomenon* (2014), *American Folk Art: A Regional Reference 2012*, *Just Above the Water: Florida Folk Art* (2006), and *Community Art in Action* (2004). She has also been senior editor of *Studies in Art Education* and *The Journal for Research in Art Education* and is a principal co-investigator of *ChinaVine*, an interdisciplinary project that documents China's cultural heritage.



Title of presentation:
Musings on Bob Ross and How We Think About Art

Kristin Congdon will discuss Bob Ross's popular appeal, as his legacy invites us to diversify our thinking about contemporary art and artistic practices. By comparing his work to other artists, she will explain why people respond so passionately to Bob Ross whose paintings (mostly) look great.

THOUGHTS & ADVICE

FROM THE GRADUATES

1. THESIS TITLE 2. FAVORITE MEMORY 3. PIECE OF ADVICE

1. Gardner Through the Ages: An Investigation of Helen Gardner and the 1926 and 1936 Editions of Art Through the Ages and A Century of Progress Exhibitions

2. My favorite memory is of walking up the stairs to meet Dr. Bolin and Dr. Mayer. I was thinking to myself that everything was about to change. I was right!

3. Don't just do homework and Art Ed stuff. Join a team or a club. Have another job. It's always nice to have your own thing and another group of people to hang out with. Also, try saying yes to many different things. You never know where it will take you!!



1. Museum Resources and Mobile Technology in Classroom Curriculum

2. My favorite memory was probably dinner at Elise's family friend's home during NAEA 2014. Most of our cohort was there, and for many of them it was their first time in San Diego. We had an amazing view of the city and ate delicious Mexican food while talking about our work. It was such a comforting moment in an otherwise professional and sometimes overwhelming weekend!

3. Of course the computer geek is going to say: "Back up your stuff!" Save your work in a few different places... it is easy and saves from tears later. Buy an external hard drive. Use it. Use the free cloud storage you have with UT Box & Google Drive. Having your things in two or three different places is best!

Kim Varela, Summer 2015



Kirstie Parkinson, Spring 2015

1. Creating a Haven: How One Art Teacher Promotes Acceptance for LGBTQ Students in the Classroom

2. Our week in Guatemala! The colors, smells, sights, and culture were truly inspirational.

3. Naps. Naps make everything better.



1. Mindful Making: How Mindfulness Influenced One Teaching Artist's Practices In A Community-based After School Program

2. My favorite memories of graduate school have involved my time working with various organizations such as the UMLAUF Sculpture Garden, Creative Action, and The Contemporary Austin. I am grateful to have had the privilege of working with hundreds of students during my time in Austin; each has helped my practice as a teaching artist continue to evolve.

3. Your position as a graduate student at UT will allow you to get your foot in the door at many great organizations around Austin. Take advantage of this privilege and experience as many facets of the city's arts and cultural community; Volunteer! Intern! Observe! Classes and your thesis are important but they represent only a fraction of the educational avenues graduate school can afford. As educators and artists it is paramount to integrate yourself into your community.



Berang r LeFranc, Summer 2015



Hannah Rabalais, Spring 2015



1. THESIS TITLE
2. FAVORITE MEMORY
3. PIECE OF ADVICE

THOUGHTS & ADVICE

FROM THE GRADUATES

1. Picturing the Teacher: Arts-Based Research and Reflection in Student Teachers

2. My favorite memory was a small moment, but empowering. I was helping Dr. Bolin to rewrap the extension cord for the overhead projector after class. He smiled and said casually, "You could do this, you know? You could be up here teaching just like this." If I'd ever been a driven person before, it was nothing compared to who I've been since. To be told that someone believes in your most ambitious dream is a gift I would not have expected from graduate school. Now, I can't imagine hearing such support from anywhere other than this very department.

3. You cannot be given any task that is too lowly or trivial to do correctly and completely. My classes and research were only half of the education I gained here at UT, though they were transformative. Learning to take precious care of "the little things" has brought me just as much awareness as "the big things" ever have.



Amanda Barbee, Spring 2015

1. Cultivating Youth Investment to the Arkansas Delta through Community Art Education

2. Amanda brought Halloween goodies and I still have my bracelet!

3. I agree with Mark Twain: "I have never let my schooling interfere with my education."



Ruth Linford, Summer 2015



Elise Erb, Spring 2015

1. And Thus We Shall Survive: The Perseverance of the South Side Community Art Center

2. All the time hanging out in the computer lab with all the lovely ladies! It was wonderful to be able to go into the lab and have someone to chat with, commiserate with, or work with.

3. Go to the NAEA National Convention, and use your time there to your full advantage. My first year, I secured an internship at a place I loved. My second year, I was told I should publish my work. Going will make you feel energized, will open your mind up to possibilities, and will help you become a real part of the art education world.



Debra Hardy, Spring 2015



Hannah Baker, Summer 2015

1. To See, To Read: Dyslexic Students Journey Through a Visual Thinking Strategies Museum/School Partnership.
2. The Museums studies class I am taking this semester has been a wonderful experience. I am working with other graduate students across campus; from studio, information science, and anthropology. We are working together to create an artistic outlet surrounding ideas of collection, collaboration, and the arts. Having engaging conversation around where the museum world is and how we can work together to change the structure.
3. Get involved in the greater Austin communities. Being a graduate student at UT can open many opportunities for you, make the most of your time here.

1. Portrait of a Stranger's Face: Global Empathy as Curricular Emphasis

2. Easter morning on the roof of Casa Herrera in Guatemala. It was powerful stuff.

3. Drink the pecan coffee from the coffee cart.

Ashley Ham, Spring 2015



1. THESIS TITLE
2. FAVORITE MEMORY
3. PIECE OF ADVICE



INQUIRY at the VAC

Art Education's very own professors graced the walls of the Visual Arts Center from January 30-February 21 as a part of the Department of Art and Art History's Faculty Exhibition. Aimed at unifying the four arms of our department, the faculty show asked Art Education, Art History, Design, and Studio professors to share their exploration of the theme *Inquiry*. *Inquiry* featured everything from manuscripts, stacks of edited papers, sculpture, paper craft, and flasks to store goldfish.

Several members of the Art Education program contributed artwork, including Dr. Heidi Powell's piece consisting of yarn, thread, stones, and feathers, titled *Grandma Dreaming in Indian of the Sacred Memory Tree* and Dr. Christina Bain's quilt *Kilauea*. Dr. Melinda Mayer and Dr. Paul Bolin contributed to the faculty bibliography, from which many books were available for browsing throughout the exhibit, thanks to the Fine Arts Library.

On February 10th, the VAC opened its doors for a lunchtime event, complete with free tacos and a faculty-led gallery tour. Students and community members were led through the galleries, stopping at specific pieces to hear the faculty artist speak. Faculty artists explained their contribution to the exhibition, including why they created the piece and what it symbolizes for them. Dr. Bolin was featured during this lunchtime tour to give a brief talk about his work. He had this to say about all of the work we as artists and art educators do:

"This exhibition is titled *Inquiry*. The word inquiry means to question, to seek. We may all carry out our professional work in different ways. Some of us are art makers, others art historians and designers, and others making up a vast array of art educators active in the world today. However, in this difference of activity there is something that unites us, fuses us, and brings us all together. This coalescent core is found in the valuable role that questions and seeking for answers play in motivating and driving us to engage in our professional practice. Inquiry is at the heart of what we all do, and demonstrates why this faculty exhibition is so important."

Dr. Bolin's words address precisely what we, as art educators in the community, schools, and museums, are constantly working toward in our professional, artistic, and personal lives. Whether we be makers, writers, designers, or somewhere in between, we are artists driven by our own lines of inquiry.
--Kim Varela



Dr. Bolin discussing his research



Dr. Bain's *Kilauea*



Dr. Powell's *Grandma Dreaming in Indian of the Sacred Memory Tree*