

2022 Art Education Graduate Research Symposium

Zoë Fejeran SHE / HER

Bold, Brave, & Essential: Investigating the Intersections of DEAI and Educational Programming at the Baltimore Museum of Art

Zoë's research presents the Baltimore Museum of Art as a timely case study during the years 2020 and 2021. A tumultuous time for museums, this research investigates the BMA's art education programming as an extension of a public commitment to holistic, institution-wide DEAI. Navigating successes, challenges, and growing pains, this study captures the developments of one museum's ongoing mission to be a truly relevant and meaningful institution serving its diverse communities.

>>Currently earning her Master's in Art Education from the University of Texas at Austin, Zoë's research centers equity, diversity, accessibility and inclusion (DEAI) in art museum education and programming. Zoë received her B.A. in Art History with minors in both Anthropology and English from Western Washington University in 2017. After completing her studies Zoë will continue work in Art Museum Education—rooted in the foundational belief that, regardless of the environment in which it exists, art offers an empathic means to navigate the spectrum of human similarity and difference. Originally from a small town in Pacific Northwest Washington, Zoë currently resides in Austin, Texas.

Michael B. Shissler Jr. HE / HIM

The State of Queer Inclusive Art Education: Narrative Inquiry into Texas's Discriminatory Education Legislation

Through its analysis of multicultural perspectives, it is believed that the discipline of art education can develop empathy and respect in its students while also catering to the needs of marginalized youth. Texas's long-running "No Promo Homo" law, however, attempts to restrict or prohibit any school-based instruction that may be construed as a positive portrayal or promotion of homosexuality. Undoubtedly a detriment to LGBTQIA+ youth, Michael questions what this may also mean for Texas's queer-identifying art educators. Do they feel safe to live authentically in their professional roles? May doing so be considered an illegal positive portrayal? Do they believe in a queer-inclusive art education for their students, and may the law hinder their ability to implement inclusive practices within their classrooms and curriculums? Using narrative inquiry, this capstone project turns recorded interviews into an investigative podcast mini-series. Its aim: to better prepare queer and ally preservice art educators soon entering the field, through the storied lived experiences of those before them.

>>Originally from upstate New York, Michael received a BFA in Painting & Drawing and a minor in Art History from the State University of New York at Purchase College in 2009. Interested in visual art from a young age, Michael credits the discipline as a necessary support system during his adolescence for providing social and emotional learning and aiding in identity development. While employed with The Contemporary Austin art museum he assisted with school group tours, sparking an interest in a career in art education. Today, Michael aspires to be an advocate and ally for marginalized voices by promoting ideas of equity, diversity, and inclusion through art education.

Carlos Becerril HE / HIM

Kreative.com: Creativity as a Basic Tool for a Digital Life

The Capstone project Kreative.com is the first course for the Kreative Online/Afterschool Startup. This project started as research to understand and solve what Howard Garner identified as the main problems of young students: A lack of identity, social skills, and imagination in a digital world. What started as an after-school project was transformed by the Covid-19 crisis, especially by the abrupt shift for online art education settings and the socio-economical impact in Mexico that caused 3,000,000 students to quit school. The sustained growth of creative economies and their facility to generate self-employment appears as a possible solution for young students to acquire an education focused on the tools required to join the workforce as creative people with a strong identity and the social skills to succeed in a dynamic workplace looking for ideas to solve our new problems. Kreative.com looks to bring accessible education of creativity as a basic tool for digital life.

>>Carlos Becerril from Mexico City is the founder and CEO of Kreative.com. He has been working as a graphic designer and independent artist for over 25 years. A Master in Arts candidate in Art Education at The University of Texas at Austin, his primary research is in education technology as a medium to include vulnerable communities into the creative economies. Museum volunteer, lecturer for TAEA, NAEA, and diverse universities, publisher of University Magazine, screenwriter, radio host, and education entrepreneur. He enjoys his free time as an independent NFTs artist, a passionate concert-goer, and a worldwide traveler.

Ariana Zaia SHE / HER

Developing a Contemporary Ceramic Arts Curricular Resource for K–12 Educators

For her capstone project, Ariana designed a ceramic arts website for art educators. The website features information about a diverse selection of contemporary ceramic artists, interviews with the artists, lesson plans for K-12 teachers, and further resources. The capstone fills a gap in current art curriculum, and her research explores the K-12 experiences of professional ceramicists. Perhaps most importantly, the project unites living artists and teachers in the endeavor of inspiring young artists.

>>Ariana will be graduating with her Masters in Art Education and TX EC-12 Art certificate from the University of Texas at Austin in 2022. She is a native Austinite who traveled to the cold lands of Minnesota for her Bachelor of Art in Studio Art from Macalester College, completed a ceramic residency at the former Taos Clay Studio in Taos, NM, and finally returned home to pursue a career in art education. When she isn't studying, she loves to create art of her own, dance at honkey-tonks, and hike with her beloved dog Hondo. She plans to be working full-time in an Austin area school next year and looks forward to sharing her love of making with her students.

Olivia Spiers SHE / HER

Trauma and the Post-COVID museum

Olivia's thesis is centered around the personal stories of the Trauma-Aware Art Museum Education (T-AAME) group. This collective is made up of six museum professionals all from various museums around the U.S. and Canada. The members established T-AAME during the summer of 2020 – at the height of the COVID-19 pandemic which has caused significant changes in museum educator day-to-day lives. Through the lens of care theory and the use of narrative inquiry methodology, this study dives into the story of how the T-AAME group came to be and what the members' goals are going forward into a

post-COVID era for museums. Through this focus, this thesis explores the broader ways that trauma affects the body and mind, and the methods in which museum educators sought comfort and connection during the first wave of the pandemic. From these findings, Olivia's research highlights the personal and emotional footprints that the COVID-19 pandemic left on museum educators' lives while also exploring the use of trauma-aware practices in museums as a vital element to post-COVID museum programming.

>>Olivia is a soon-to-be graduate of UT Austin's Art Education M.A. program. She has worked at various art museums including: the Frist Art Museum in Nashville, TN; the Blanton Museum of Art in Austin, TX; and the National Gallery of Art in Washington D.C. Her research interests lie in the realm of trauma awareness in museums and highlighting storytelling's ability to cultivate respect and empathy for others – a deep passion which spans from her years working as a print journalist while earning her B.A. in Art History and Classics from Southern Illinois University Carbondale. She believes that art can act as a vehicle for exploring shared humanity, and ultimately opens the door for healing experiences and interdisciplinary collaborations across the fine arts and mental health fields.

Aunica Cesena SHE / HER + THEY / THEM

Teaching about the Texas Freedom Colonies: An Elementary Collaborative Claymation Project

This capstone project examines the process of developing an art curricular unit to bring Black history into the art classroom by teaching about places known as “Freedom Colonies” in Texas. Established from 1865 to 1930, during the Reconstruction and Jim Crow eras, Freedom Colonies, also known as freedmen’s towns, were settlements and historically significant communities founded by formerly enslaved people after Emancipation. This newly freed community of African Americans desired to use these new settlements to seek “land, autonomy, and a safe refuge” from white subjugation and systems of debt bondage known as sharecropping in the South (Sitton, Roberts, Kelly, & Carter, 2022, para. 3). These Freedom Colonies were often unified by churches, schools, and a strong sense of community, and located in forgotten areas such as flood-prone bottomlands or on the edges of plantations and city boundaries. Now, more than 550 Freedom Colonies have been documented throughout Texas. However, due to continued dynamics of racism at play within the physical geography, Freedom Colonies are often threatened by land loss, sprawl, and gentrification. Yet, many Black preservationists, activists, and organizations in Texas have made it their mission to make certain that these places are not long forgotten. Aunica’s capstone project explored the creative learning process that occurred when 4th and 5th-grade students at Maplewood Elementary School in Austin, Texas were able to explore and artistically engage with the history of a Freedom Colony in Austin called Clarksville. By building lessons with a critical race framework in mind, Aunica collaborated as a student teacher with their students to delve deeply into a medium of stop-motion animation known as claymation to examine how space and race have been contested throughout history using the relevant case study of Clarksville, a place which lies close to home.

>>Aunica is an art educator from Long Beach, California who has served in K-12 and museum spaces such as the UCLA Community School, Getty Center, and Contemporary Austin Museum- Laguna Gloria. She earned her Bachelor of Art in Sociology with a minor in Art Education from the University of California, Los Angeles in 2020. She is passionate about issues of equity, diversity, and inclusion within the education system. Her goals are to work with youth around the intersections of race, gender identity, sexual orientation, class, and disability through empowering artmaking practices.

Raina Michalovic SHE / HER

Creative Placemaking in an Art Education Classroom

Creative placemaking seeks to combine intentionality with the powerful tools of creativity and the arts, in hopes of better understanding and strategically shaping our spaces, places, and communities. In this sense, it is an effective way for the arts to be understood and utilized as a catalyst for social change, as artists and community members can contribute to their communal spaces collaboratively and creatively in meaningful ways. For this capstone project, Raina utilized action research to explore the inclusion of a creative placemaking unit with one 4th grade class during her student teaching at Mathews Elementary School in Austin, Texas, to better understand the social and emotional benefits of connecting young students with their own sense of place through a process of creative placemaking, and to develop potential strategies for doing so within their art education.

>>Raina is a multidisciplinary artist and designer with a BA in Studio Art from the University of Southern Maine (2007), where she blended sculpture, printmaking, architectural drafting and design, as well as a Master of Landscape Architecture from UT Austin (2012). In working toward her MA in Art Education (2022) in the schools (certification) track, Raina has explored utilizing her combined experiences in helping to provide students with tools for creative placemaking. Raina lives in Austin, Texas, with her partner and their two children.

Daedelus Hoffman HE / HIM

Artists Talk: A Working Oral History of The Modern Art Museum of Fort Worth's Tuesday Evenings at the Modern

Founded in 1892, the Modern Art Museum of Fort Worth is the oldest museum in Texas. Yet little is known about the history of its educational programming, particularly its long-running and beloved lecture series Tuesday Evenings at the Modern. Moreover, what fading institutional memory remains concerning Tuesday Evenings at the Modern is concentrated in the perspective of a few senior museum administrators and inconsistently transferred via informal means to staff on an ad hoc basis. Without the benefit of documentation, the educational and curatorial rationale and values that undergird the lecture series will be lost, and with that, the will to continue the programming. Utilizing oral history methodology, this capstone project documents and preserves the history, memory, and lived experience of Tuesday Evenings at the Modern lecture series through interviews with three critical populations: featured speakers, stalwart audience members, and museum staff. With the production of this oral history, new historical primary source material is generated, archived, and made publicly accessible, demonstrating, through testimony, the powerfully positive feedback loop between the Modern Art Museum of Fort Worth's educational programming and the Dallas Fort Worth Metroplex creative community. Additionally, this oral history affords the museum a sturdy support for institutional memory to preserve and protect the mission, methods, and meaning of Tuesday Evenings at the Modern.

CAPSTONE PROJECT LINKS: <https://www.artiststalk.org/>
<https://open.spotify.com/show/7iD4Urd8MDbKqQqMNzGXgi?si=5f5b58f1a1df417f>

>>Daedelus Hoffman is an artist, curator, publisher, educational technologist, oral historian, the current Education Fellow at the Blanton Museum of Art, and the Primary Graduate Representative for the College of Fine Art to the Graduate Student Association at the University of Texas at Austin. As an emerging cultural heritage and creative industry professional, Hoffman is dedicated to advancing the mission of museum-based placemaking, leveraging technology in service of constructivist teaching and learning, democratically centering community voices, and preserving the lived experiences of artists to disrupt the

conventional programmatic structures and strictures of GLAM institutions. He has presented his research at the National Art Education Association Conference, CommonField, Voces Oral History Center Summer Institute, and the Texas Art Education Association Conference. As an artist, he has engaged in projects at venues including the Rothko Chapel, the Bemis Center for Contemporary Art, The Contemporary Austin, The Modern Art Museum of Fort Worth, Blue Star Contemporary Art Museum, Sweet Pass Sculpture Park, LANDMARKS, Harry Ransom Center, Visual Art Center @ the University of Texas at Austin, and Blanton Museum of Art. His creative projects have been featured and reviewed in Glasstire, ArtForum, Arts International, The New York Times, Art in America, and Sports Illustrated. His sculptures, videos, and publications reside in permanent collections in Texas and throughout the United States. He was recently awarded artist grants from the Nasher Sculpture Center and Creative Capital Foundation. Daedalus Hoffman holds a Bachelor of Fine Arts in Visual Art Studies with a studio focus in Sculpture & Expanded Media and a Master of Arts in Museum Education with certifications in Museum Studies and Arts Administration from the University of Texas at Austin.