The 2009 GRAE program features dissertation/thesis research presentations by Penn State and Teachers College graduate students, along with a response panel composed of the Friday keynote, Dr. Deborah L. Smith-Shank, and Penn State alumni Dr. Yvonne Gaudelius and Dr. Sharif Bey.

A Saturday evening potluck (6-10 p.m.) will be held at 17 Coventry Lane for informal exchange following the full day of GRAE presentations.

More about the GRAE at http://explorations.sva.psu.edu/GRAE/

Penn State Alumni Respondents:

Sharif Bey ('07 Ph.D. Art Ed. at Penn State, Dissertation: Aaron Douglas and Hale Woodruff: The Social Responsibility and Expanded Pedagogy of the Black Artist) is assistant professor of art education at Syracuse University. His research concerns identity and social/political agency of oppressed and under-represented artists. Currently he is a recipient of the Regional Artists Grant from the Winston-Salem Arts Council for his studio-based research on ancient Egyptian adornment and material culture in Cairo.


Keynote & Respondent:

Deborah L. Smith-Shank ('92 Ph.D. Art Ed. at Indiana University, Dissertation: Art Attitudes, Beliefs, and Stories of Pre-Service Elementary Teachers) is a professor of art and education, faculty associate in women’s studies and LGBT studies, and head of the art education division at Northern Illinois University. She also serves as vice president of the International Society for Education Through Art (InSEA). Among her numerous publications is the edited book Semiotics and Visual Culture: Sights, Signs, and Significance (2004). She served as president of the National Art Education Association’s Caucus from 1998 to 2000 and president of LGBTIC (Lesbian, Gay, Bisexual, and Transgendered Issues Caucus) from 2001 to 2003, executive secretary of the World Council of InSEA from 2002 to 2005, and is currently serving as North American World Counselor of InSEA. Smith-Shank has presented more than sixty papers in national and international venues. She has received national teaching awards and grants to conduct research on visual culture and gender in Ireland, Canada, Croatia, the Netherlands, and the United States.

FIFTH ANNUAL GRADUATE RESEARCH IN ART EDUCATION CONFERENCE
November 6-7, 2009
112 Borland Building, The Pennsylvania State University
The conference is free and open to the public.

November 6, 2009, 7:00–8:30 p.m.
GRAE Keynote

Snowy White Sheets, Rosy Red Feathers, and Muddy Black Boots: Myths and Feminist Visual Culture

A reception will follow the lecture.

Deborah L. Smith-Shank Keynote

9:00-9:30 a.m. Coffee and light breakfast buffet

9:30–10:00 a.m. Overview by conference founders
Dr. Karen Keifer-Boyd and Dr. Graeme Sullivan, and introductions of respondents

10:00–11:30 a.m. Panel 1: {narrative inquiry}
Dana Frantz / Christine Liao

1:30–2:35 p.m. Panel 2: <web architecture of participation>
Christine Mulligan / Heather Hughes

2:45–4:30 p.m. Panel 3: teacher><artist^liminality
Harrigan McMahon Bowman / Razia Sadik / Kristine Sunday

4:30–5:00 p.m. Wrap-Up > Un-Wrap

This publication is available in alternative media on request. Penn State is committed to affirmative action, equal opportunity, and the diversity of its workforce.

U.Ed. ARC 10-73
The purpose of the GRAE conference is to provide a forum for students from Penn State and Teachers College to meet to discuss issues and developments in art education that are being opened up by current graduate research.

Spaces, an online journal of graduate research in art education, sponsored by a Spencer Foundation Grant and edited by graduate students at Teachers College, extends the dissemination of graduate research.

See GRAE history at http://explorations.sva.psu.edu/GRAE

Also, DVD sets of presentations for each year can be checked out from the Penn State University Libraries (conduct a library search using any of the presenters’ names or titles of their presentations).

10:00–11:30 a.m. Panel 1: {narrative inquiry}

“I smile with my mind”:
Reconceptualizing Artistic Practice in Early Childhood
Dana Frantz
Doctoral candidate in art education, Teachers College Columbia University
Dissertation Chair: Dr. Judith Burton

My research addresses the role of artistic practice in the lives of young children. Looking at children as unified learners (Dewey, 1902; Franklin, 1994), the role of artistic practice is reconceptualized as a tool that children employ fluidly throughout their daily experiences, rather than a discreet or isolated subject. The artistic practices of a group of thirty children aged two to five are documented through their narratives in the day-to-day activities of a preschool classroom. The close examination of this collection of narratives illustrates the complex, nuanced ways in which young children employ artistic practices in order to “make beautiful” (Santayana, 1896) the constructs of their daily lives.

Through the Looking Glass:
Avatar Re/assembling as Critical Learning in Art Education
Christine Liao
Doctoral candidate in art education, Penn State
Dissertation Chair: Dr. Karen Keifer-Boyd

Assembling an avatar body can be a reflective or looking-glass experience. The avatar creation has potential for critically deconstructing socio-cultural stereotypes and fashioning alternative representations of self. Stories of re/assembled avatars function as embodied transformative experience. Through dialogues with avatars, I seek to understand what avatar creation does to and for a person, and what is learned from avatar re/assembling and performing.

1:30–2:35 p.m. Panel 2:
<web architecture of participation>

Virtual Art Museology and Children’s Art Education:
An Investigation of Young People’s Experiences with Art Museums’ Web Activities
Christine Mulligan
Doctoral candidate in art education, Teachers College
Dissertation Chair: Dr. Judith Burton

The purpose of my dissertation research—contextualized by the theory of Free-Choice learning—is to investigate youngsters’ experiences with, and their critical examination of, the online art and art-making activities that numerous art museums offer children via institutional Web sites. I refer to this burgeoning area of Web-based art museum research as virtual art museology. My goals are to discover the implications online art and art-making activities can have on children’s artistic development and to establish an empirical foundation for the development of future online art activities designed specifically for youngsters.

Inter/Facing Art21: Modeling the Negotiation of Meaning and Experiences Among Users of a Digitally Networked Art Community Around and Through Hypermedia
Heather Hughes
Doctoral candidate in art education, Penn State
Dissertation Chair: Dr. Christine Marmé Thompson

This study is concerned with improving awareness and understanding of uses and implications of emergent technologies and philosophies for art education and research in the twenty-first century. Through the use of virtual ethnographic methods, this study explores the interface between Art21 and members of its social network on Facebook to understand how users of a digitally networked art community negotiate their experiences with and through hypermedia, and what these experiences mean to them.

2:45 p.m.–4:30 p.m. Panel 3:
teacher <artist > liminality
Teaching, a Price Too High to Pay?
A Study of Three Art Professors as They Navigate the Dual Relationship between Artist and Educator
Harrigan McMahon Bowman
Doctoral student in art education, Teachers College
Dissertation Chair: Dr. John Baldacchino

The work of an art professor is an intriguing duality of artist and educator. The history of the training of artists, particularly through the M.F.A., often privileges the artist role—an emphasis that continues within the university tenure and retention system. This study asks how professors who have embraced their role as teachers as deeply as their work as artists value being an educator. How do they describe the relationship between the two roles within their career as professors? This interview case-study of three professors who take their teaching seriously speaks to a dilemma common to many, yet given little attention in the literature.

The Art Institution as a Site for Cultural Production in Pakistan: A Critical Inquiry into and through the Practices of Three Contemporary Artist-Teachers
Razia Sadik
Doctoral student in art education, Teachers College
Dissertation Chair: Dr. John Baldacchino

Contemporary artists in Pakistan have received increasing attention from the international art market and viewing circuits. Many also teach full-time in art schools in Pakistan, where they foster the careers of their students as internationally visible artists and as teachers in the programs from which they graduated. Thus contemporary art practice in Pakistan is institutionally embedded, and the making, teaching, and exhibiting of art often overlap. This critical inquiry is created from several layers of dialogue between the artists and the researcher that excavates the visual and socio-cultural rhetoric surrounding these art practices and reveals the dynamics of mentoring and influence in fostering new art.

A Portrait of Santa Claus: An Epistemological Inquiry of Belief and Disbelief
Kristine Sunday
Doctoral candidate in art education, Penn State
Dissertation Chair: Dr. Christine Marmé Thompson

An American icon, Santa Claus is considered a child figure whose broader symbolic function bridges liminal positions between childhood and adulthood. Believing in Santa Claus serves to formulate and transmit cultural symbols as an epistemological inquiry that seeks to explore the ways that children actively construct meaning and knowledge within the frameworks of the socially mediated multiple contexts of ritual and tradition their everyday lives.