**Keynote and Respondents**

**Elizabeth Garber**
Elizabeth Garber researches ceramics in relationship to material culture and education, the role of gender in women’s and girls’ lives, and diversity and social justice in art and visual culture education. She is published widely in journals and anthologies. Professor of Art in the School of Art at the University of Arizona and Chair of the Art and Visual Culture Education Division, she holds an MFA in Ceramics from the University of Arizona and a PhD in Art Education from The Ohio State University. Garber was a self-supporting artist who worked in community and school settings for many years before joining academia. She was a professor at Penn State before coming to the University of Arizona in 1995. Among numerous awards, Professor Garber was Fulbright Professor to the University of Art and Design (now Aalto University) in Helsinki, Finland; a Distinguished Fellow of the National Art Education Association; a standing member to the Council for Policy Studies in Art Education; and a past recipient of the Kenneth Marantz Alumni Award given by Ohio State. Dr. Garber is currently Senior Editor of the Journal of Cultural Research in Art Education.

**Mara Gross**
Mara J. Gross, Ph.D. is the Managing Director for The Ohio State University’s doctoral program in Arts Administration, Education and Policy where she received the 2011 Barnett Dissertation Fellowship Award. Dr. Gross serves on the Board of Directors for the Ohio Alliance for Arts Education, and has worked on projects with local organizations including Ohio Citizens for the Arts, BalletMet Columbus and VSA arts of Ohio for the last five years. As an educator, researcher, and artist, Dr. Gross has collaborated with teachers and students of all ages from elementary school through college. She has dedicated her career to promoting the arts as a valid and necessary element within all educational settings, and continually advocates for the arts for teachers and students of all ages from elementary school through college.

**Kryssi Staikidis**
Kryssi Staikidis is an Associate Professor of Art Education and the Supervisor of the Masters Program in Art + Design Education at Northern Illinois University. She holds a Doctor of Education Degree in Art and Art Education from Teachers College Columbia University in New York City, a Master of Fine Arts in Painting from Hunter College in New York City, and a Bachelor of Science degree in Anthropology and Art History from Columbia University in New York City. Her research interests are indigenous pedagogy as a site for research, and visual culture/critical pedagogy in the classroom. She has published in Studies in Art Education, The Journal of Art Education, Visual Arts Research, Visual Culture and Gender, The Journal of Social Theory in Art Education and The Journal of Qualitative Inquiry and has multiple book chapters in art education anthologies. Dr. Staikidis currently serves as Editor for The Journal of Social Theory in Art Education.

**Schedule**

**Friday, October 26, 6:00-6:45 PM, Tour of the Annie Leibovitz exhibit @ The Wexner Center for the Arts**
Guests are invited to attend a guided tour of the Annie Leibovitz exhibit led by a docent at the Wexner Center for the Arts.

**Friday, October 26, 7:00-9:00 PM, Reception and Keynote @ Thompson Library**
A reception will be held in room 165 of the Thompson library. Following the reception, keynote speaker Elizabeth Garber will present Postcards in the Silk.

**Saturday, October 27, 9:00-5:30 PM, Graduate Student Presentations @ Traditions Room of The Ohio Union**

- 9:00 - 9:55 Registration, Breakfast, and Welcome
- 10:00 - 1:00 Student Presentations
- 1:00 - 2:30 Lunch on your own
- 2:30 - 5:15 Student Presentations
- 5:15 - 5:30 Closing Remarks

**Saturday, October 27, 7:00-10:00 PM, Potluck @ Deborah Smith-Shank’s home**
Guests are invited to the home of Deborah Smith-Shank, chair of the department of Arts Administration, Education and Policy. 1288 South 4th Street Columbus, OH 43206.

**Sunday, October 28, 8:00-10:00 AM, Farewell Breakfast @ Panera Bread**
The conference will conclude on Sunday with a farewell breakfast in the community room at Panera Bread. 300 West Lane Ave, Columbus, OH 43210.

**GRAE History:** Started in 2005, the purpose of the Graduate Research in Art Education (GRAE) conference is to provide a forum where students can discuss issues and developments in art education that are being opened up by current graduate student 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. Articles written in GRAE presentation incorporating full-color visuals will be considered for online publication in Spaces.

Digital video recordings of past GRAE conferences are available for check out at the Penn State libraries. Learn more from:
http://sova.psu.edu/graduate_research_art_education_grae_conference.
The Ohio State University, Doctoral Candidate, Art
impacted their thinking and influenced their professional practice.
and private thoughts regarding the workshops, and how the workshops
explores selected participants' learning experiences, personal interpretations,
Using face-to-face interviews, this study draws upon the insights and
local design practitioners who participated in the design workshops during the
U.S. aid in the development of Taiwanese design education. Missing from

The 2012 program will feature nine dissertation and thesis
programs, considers the implications of those features through a case study, and
investigates the adoption of these new characteristics in U.S. cultural engagement
which the civic-mindedness of student and youth artists can be fostered

Asse(r)ting Cultural and Artistic Practices Toward Decolo-
zizing the Singapore Art Curriculum in a Globalized World
As a former British colony, Singapore's national K-12 art cur-
iculum is fashioned after Western art education. As Singapore matures as a nation and in terms of its arts and culture, this
study asks how the country made up of migrant cultures can look internally within its own art practice for ways to redefine and reconceptualize the na-
tional art syllabi. The study questions the definition and construction of cul-
ture in the work, practice and writing about Singapore contemporary
art and artists and what these mean in the writing of national art curriculum in postcolonial societies in a globalized world.

The Studio Event
It has become increasingly clear contemporary artists’ studios
take on a variety of forms including everything from warehouse space to a kitchen table. To address on a macro level the idea
of how an artist thinks in their respective studios, the idea of
"thinking" in a specific place must be set aside and replaced with notions that the artist thinks and creates simultaneously. Utilizing concepts from Giles Deleuze and Felix Guattari, artistic thinking can be understood differently as becoming. As a result, Deleuze and Guattari's concept of desire disrupts

This qualitative research presentation explores how meaning is
constructed, implied, and conveyed in various forms of Minnesota Ojibwe arts, including quilwork, beadwork, painting, and oral storytelling, among others. Based on multi-sited ethnography methodology and arts-based inquiry, the investigator explores how these art and craft forms emerge from relationships with local community members. Artists’ lived experiences with
the researcher are exposed through ongoing conversations about artistic choices, meaning-making processes and relationships among and within communities.

The Impact of Foreign Design Experts’ Assistance on the
Development of Design Education in Taiwan – An Oral
History of Design Workshop Participants from 1963 to 1968.
There are documented accounts of the influential role of
U.S. aid in the development of Taiwanese design education. Missing from
the historical records of design education, however, are the perspectives of local design practitioners who participated in the design workshops during the period of U.S. aid to Taiwan, 1963 to 1968. Using face-to-face interviews, this study draws upon the insights and perspectives of actual workshop participants. Specifically, this research explores selected participants' learning experiences, personal interpretations, and private thoughts regarding the workshops, and how the workshops impacted their thinking and influenced their professional practice.

Towards the Cultivation of Civic-Minded Artists: Collaborative art-
making and dialogue in the public realm
This action research study seeks to gain better insight into the ways in which the civic-mindedness of student and youth artists can be fostered through publicly engaged, collaborative art-making that prioritizes dialogue and relationship building with others. The study will employ Mikhail Bakhtin's theory of dialogism, specifically concepts of the utterance, heteroglossia, polyphony, and answerability along with Grant Kester's dialogical aesthetic. All of these concepts will inform an analytical framework that seeks to capture the learning that happens for youth and student artists engaged in arts-based civic dialogue with an eye towards re-conceptualizing future arts curriculum in the university and community.

Jamming the Self: Culturally Responsive Art Education in Pre-
Service Education
This arts-based ethnographic study proposes a definition of
Culturally Responsive Art Education through the use of “visual culture jams” as a vehicle for critical self-reflection for pre-service art educators. In this study, I explore how visual culture jams of the self can lead to a more critically engaged understanding of a person’s own positioning within a culture, ethnicity, and/or race. The affect of cultural, ethnic, and racial issues on future teachers and their teaching practices will be addressed and forms of culturally responsive art curriculum will be investigated.

Unflattening: A visual-verbal inquiry into learning in
many dimensions (A dissertation in comic book form re-
eversions scholarly inquiry)
Herbert Marcuse’s warning about a “pattern of one-dimen-
sional thought and behavior,” aptly describes the current
culture of testing and academic bias for the verbal-linguistic. This emphasis on one-mode of thinking sacrifices a nimbleness of mind – a multiplicity of approaches to how we learn – for an educational system ordered around a narrow notion of intelligence. Through a dissertation both written and drawn entirely in comic book format, I seek to challenge the verbal’s dominance as the legitimate form of inquiry within the academy and radically re-envision what scholarship can look like. Comic’s spatial interplay of image and text is a powerful tool for thought and a fertile medium for expanding the dimensionality of discourse. The dissertation’s visual-verbal form itself embodies its argument for the educational value of visual thinking.

The Death of the Poster
This study attempts a semiotic analysis of The Chicago Lesbian and Gay International Film Festival (Reeling) with
specific attention paid to their marketing campaign materials, as represented by the annually created Reeling festival poster. It is my aim to situate these posters within a larger historical context of LGBTQ cinema and social advocacy. The analysis will navigate the thirty-year period of the organization’s existence, providing key, in-depth, interrogations into selected years of particular consequence. The end result hopes to potentially elucidate the value and significance of such images for the greater LGBTQ community which the Reeling event presumes to serve.

As a former British colony, Singapore's national K-12 art cur-
iculum is fashioned after Western art education. As Singapore matures as a nation and in terms of its arts and culture, this study asks how the country made up of migrant cultures can look internally within its own art practice for ways to redefine and reconceptualize the na-
tional art syllabi. The study questions the definition and construction of cul-
ture in the work, practice and writing about Singapore contemporary
art and artists and what these mean in the writing of national art curriculum in postcolonial societies in a globalized world.

The 2012 program will feature nine dissertation and thesis
research presentations from Ohio State, Teacher’s College, and Penn State graduate students, along with a response panel. This year’s response panel includes Elizabeth Garber, Professor of Art at the University of Arizona; Kryssi Stalikidis, Associate Professor of Art Education at Northern Illinois University; and Mara Gross, Managing Director for the Columbus Children’s Choir. Each graduate candidate will be allotted 20 minutes to present their research before the response panel.

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<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Institution</th>
<th>Title</th>
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<tbody>
<tr>
<td>11:20 - 12:50</td>
<td>Kevin Silvka</td>
<td>The Pennsylvania State University, Doctoral Candidate, Art Education</td>
<td>Intercultural Arts Relationships: Forming Elective Communities among the Ojibwe</td>
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<tr>
<td>12:20 - 12:50</td>
<td>Kate Collins</td>
<td>The Ohio State University, Doctoral Candidate, Art Education</td>
<td>Towards the Cultivation of Civic-Minded Artists: Collaborative art-making and dialogue in the public realm</td>
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<tr>
<td>1:00 - 1:30</td>
<td>Ulyssa Martinez</td>
<td>The Pennsylvania State University, M. Ed Art Education Candidate</td>
<td>Jamming the Self: Culturally Responsive Art Education in Pre-Service Education</td>
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<tr>
<td>2:30 - 3:40</td>
<td>Da Hyun Lee</td>
<td>The Ohio State University, Doctoral Candidate, Arts Policy and Administration</td>
<td>Relational Approaches in U.S. International Cultural Engagement</td>
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<tr>
<td>3:45 - 5:15</td>
<td>Nick Sousans</td>
<td>Teachers College, Columbia University Doctoral Candidate, Interdisciplinary Studies in Education</td>
<td>Unflattening: A visual-verbal inquiry into learning in many dimensions</td>
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Saturday, October 27