GRADUATE RESEARCH
IN ART EDUCATION
CONFERENCE | 2011

November 4 and 5, 2011
PENN STATE
TEACHERS COLLEGE, COLUMBIA UNIVERSITY
THE OHIO STATE UNIVERSITY

SUNDAY, NOVEMBER 4
8:00–8:45 a.m. Panel 1: CRITICAL PERSPECTIVES
Justin Sutter / Mary Elizabeth Meier
9:00:10:00 a.m. Panel 2: POLITICIZING THE PERSONAL
Jane Hoelmann Kahn / Kim-ping Yim / Jennifer Motter
11:00:12:00 p.m. Panel 3: ART & ARTISTIC PROCESS
Andrea Kantrowitz / Shirley Bowen / Hongkyu Koh
2:00–4:00 p.m. Panel 4: MAPPING SOCIAL ORGANIZATIONAL STRUCTURES
Shyla Rao / Manisha Sharma / Yuhua Jung
5:45–6:00 p.m. Wrap-up
Telling Narratives: Theorizing Pre-service Students as Tourists (Flâneurs) in Foreign Spaces (Urban Schools)
Justin Butters
Ph.D. candidate in Art Education at The Ohio State University
Christine Ballengee Morris, dissertation chair
Narratives, both heard and experienced, and subsequently (re)created by pre-service students in the Art Education program at Ohio State University, are the focus of this research. It builds upon literature that speaks to an increasing phenomenon where white, middle-class suburbanites travel into spaces of difference as prospective educators. I theorize the initial trips where a prior disposition (past) encounter imagines expectations (future) as a spatio-temporal becoming (present). This coming to know and subsequent representation of unknowing is similar to cartographic processes employed in Critical Geography. This study will aid in the interpretation of their constructed narratives as a mapped-out, racialized space.

Interweaving Narratives of Experience; Arts Teachers Documenting Teaching Practice in a Community of Inquiry
Mary Elizabeth Meier
Ph.D. candidate in Art Education at Penn State
Dr. Karen Keller-Boyd, dissertation chair
In this narrative inquiry, I engaged with ten art and music teachers over a period of two years. We worked together in a community of inquiry to reposition pedagogical approaches. Using documentation of artifacts, the teachers, I located, with participants, critical events in our collaborative inquiry group meetings that indicated shifts in thinking about teaching. The purpose of this study is to inform future practice to generate a theoretical perspective on the construction of a multi-voiced research text.

10:10–11:40 a.m. Panel 2: POLICITIZING THE PERSONAL
The Role of the Visual Arts in the Construction of Identity During Adolescence: A Study of High School Visual Arts Majors
Jane Hoellman Kahn
Ed.D. candidate in Art Education at Teachers College, Columbia University
Dr. Judith Burton, dissertation chair
The adolescent period is important in the formation of identity. This study investigates whether, concurrent to this period, exists a unique identity construct that is particular to the field of art in nature. Students majoring in visual arts at an arts magnet high school, were followed over a two-year period. The data shed new light on a complex process wherein students express a unique set of understandings about an evolving sense of self through artistic responses over time. The study reveals a variety of degrees and interpretations of artistic identity among the student participants.

Humanitarian Visual Culture Curriculum: An Action Research Study
Kim-jong Yin
Ph.D. candidate in Art Education at The Ohio State University
Drs. Christine Ballengee Morris and Deborah Smith-Shaw, co-chairs
This presentation articulates the development of a visual culture course confronting the accelerating rate of violence and natural disaster in a deeply divided, yet increasingly interconnected world. The study of the anti-war photography by James Nachtwey, I highlight the creation of a humanitarian space in through art education focused on global justice, values of personal responsibility, and questions of human misery. By identifying with the victims through empathy, addressing political issues as a determined political choice, and supporting non-reconstructionist multicultural art education, this study investigates student responses to what could be considered atrocious images.

Critical Epimictacy Case Study: PostSecret Feminist Activism
Jennifer Motter
Ph.D. candidate in Art Education at Penn State
Dr. Karen Keller-Boyd, dissertation chair
Explores the theory the personal is political, this critical epimictacy case study seeks to empower women and disrupt visual discourses via women's voices of importance and visibility in informal learning environments. Using critical epimictacy methodologies, this research takes two women to develop strategic online social network participation toward goals of self-representation, agency, community formation, and consciousness raising. Research goals are to develop pedagogical approaches to help disenfranchised women to understand, envision, and change their oppressive situations and build a sense of empowerment by politicizing their personal via online public display of experience-based activist art and critical epimictacy points.

11:00–12:00 p.m. Panel 3: MEANING-MAKING
The Interplay of Self and Culture in Adolescents Ages 13-14
Susan Cowles
Ed.D. candidate in Art Education at Teachers College, Columbia University
Dr. Judith Burton, dissertation chair
This research explores how art making enables adolescents to sustain an “essential self,” while also enabling them to engage in a relevant and creative dialogue with the culture in which they immerse themselves in their everyday lives. Data were gathered through interviews with twenty-three middle school students who offered narrative descriptions of their artworks. The findings reveal the complexities of the inter-relationship between self and culture, and invite educators to reconsider the meaning, teaching and learning in the contemporary middle school student.

Meg Brady Nelson
Ph.D. candidate in Art Education at The Ohio State University
Drs. Karen Nutzli and Christine Ballengee Morris, dissertation co-chairs
Conducted as an arts-based service-learning project, this study investigates the challenges and opportunities for learning through digital collaborative artmaking. Using participatory action research (Shiringer, 2007), grounded in social interdependence theory (Johnson, D.W., and Johnson, R.T., 2009), this study further investigates students’ critical social understandings of inequality issues dealing with gender, race, and socio-economic status through the collaborative processes of exploring meaning-making in their artmaking.

Making Sense of In-Between Curriculum Space: Curriculum and Community In the Making of Becoming Art Teachers
Myoungsun Son
Ph.D. candidate in Art Education at Penn State
Dr. Christine Marmo Thompson, dissertation chair
Pre-service art teachers’ identity and their curriculum experience work are not already determined, but rather are the making. Through an ethnographic in-depth interview, pre-service art teachers make sense of selves, their curriculum experiences, and others in the teaching/practitioner experience. I focus on how they understand their becoming identity and multi-dimensional curriculum experiences in multiple relationships in a university teaching-learning community as an in-between curriculum space. As an emerging art teacher educator, I aim to explore the relationships among the processes of becoming art teachers, curriculum in-the-making, and multiplicity of community through the notion of mapping as both a metaphor and methodology.

2:30–4:00 p.m. Panel 4: ARTMAKING DIALECTICS
Drawn to Discover: Cognitive Interactions Underlying Idea Generation and Exploration in Contemporary Artists’ Drawing Practices
Andrea Kantrowitz
Ed.D. candidate in Art Education at Teachers College, Columbia University
Dr. Barbara Tversky and Dr. Judith Burton, dissertation co-chairs
Contemporary artists often report that they draw to generate and explore new ideas and test established ones. My research explores the underlying cognitive and metacognitive interactions between artists and their drawings across a broad range of drawing practices. Using a cognitive autobiography research method, I focused on how artists use drawing to develop their cognitive abilities to enhance and expand their imaginative capacities through the drawing process. This research may empower artists and art educators to invent new approaches to their work, based on new ideas about the thinking about drawing as a creative process.

BAM: The Artmaking Dialectics of Leroy Clarke, Ardenne Hoeard, Ben Jones, and Theorcs West
Shirley Bowen
Ph.D. candidate in Art Education at The Ohio State University
Dr. Vesta Daniel, dissertation chair
This survey-based study explores the Black Arts Movement (BAM) from the perspective of four visual artists who helped to define it. For them, the BAM experience continues to inform current practice. Understanding BAM’s impact upon these artists’ engagement with memory, metaphor, and social justice is enhanced by 205 survey results on the significance of BAM and its visual culture. The survey provides an authentic portrait of BAM and employs it as critical African American art history.

Ecological Perspective Beyond Environmental Art: Toward Korean Art Education with Values of Contextuality, Equity, and Harmony
Hongkyu Koh
Ph.D. candidate in Art Education at Penn State
Dr. Karen Keller-Boyd, dissertation chair
In this study, I apply an analytical lens from an ecological perspective that embraces values of contextuality, equity, and harmony to the art activities—such as exhibitions, forums, public educational programs, and art competitions—of three contemporary Korean environmental artist groups: the Baggot Art Group, the Korean Environment Art Organization, and the Korean Nature Art Association. From this analysis, I develop recommendations for Korean art education to practice ecologically sustainable education.

4:10–5:40 p.m. Panel 5: MAPPING SOCIAL ORGANIZATIONAL STRUCTURES
Organizational Characteristics and Curricular Structures of a Sustained Arts-Integrated Program in an Urban Elementary/Middle School
Shyila Rao
Ed.D. candidate in Art Education at Teachers College, Columbia University
Dr. Judith Burton, dissertation chair
This case study explores the characteristics of an arts integration program in an urban public elementary-middle school that has sustained its practices and mission over ten years. Data were collected through interviews with twenty school community members, observations of school events, and documentation of student artwork. Key to this research is attention to the perspectives and shared ideals of the parents, administrators, and teachers within the school. This study offers insight into school situations where arts approaches that may impact the sustainability of arts integration programming in other urban public schools.

Negotiating Fields: Mapping Pedagogies of Indian Art Education with Deleuzian and Postcolonial Narratives
Manisha Sharma
Ph.D. candidate in Art Education at The Ohio State University
Dr. Kevin Fair, dissertation chair
In a case study based in two urban centers of India, I analyze narratives of Indian art education within a framework of postcolonial globalization theory and visual culture studies. I trace relationships between Deleuzian and Indian community to how art education might be ‘otherwise’ understood in theory and practice. I seek to discover how pedagogy emerges in identifying relational values in the non/structures of contemporary Indian art education.

Using Ethnography to Understand Organizational and Communication Systems in One Community’s Art Museum
Yulin Yu
Ph.D. candidate in Art Education at Penn State
Dr. Mary Ann Stankiewicz, dissertation chair
Using an ecological perspective, I interpret a small art museum in the Midwest United States, viewing an institution and its community as interconnected. Based on ethnographic methods such as interviews and observations, this study examines how organizational structure and communication systems among staff members, departments, and visitors influence the museum’s practice as a community learning site. I also discuss the museum’s obstacles to providing open, reciprocal communication and collaboration among staff and diverse community members. This is an informative story of a small art museum and its challenges that is not often heard in the museum field.

5:40–6:00 p.m. Wrap-up