Respondent Panel: A panel composed of five recent graduates and three current doctoral students from Teachers College, Columbia University, will serve as respondents to the graduate student research presentations. Respondents will offer comments following each panel presentation to facilitate dialogue among audience participants. Respondents include:

Dr. Graeme Sullivan, Chair, Department of Arts and Humanities, and an Associate Professor of Art Education, Teachers College, Columbia University, is the author of Art Practice as Research: Inquiry in the Visual Arts (2005). His keynote address, sponsored by the Penn State School of Visual Arts’ John M. Anderson Endowment, “Research Acts in the Visual Arts, is on Friday,” Nov. 4, at 5:30 p.m.

Dr. Lisa Hochtrit, Assistant Professor, Department of Art Education, The School of the Art Institute of Chicago. Dissertation: Creating meaning and constructing identity through collaborative art practices among urban adolescents. (Teachers College, Columbia University)

Dr. Christine Starkidas, Assistant Professor of Art and Education, School of Art, Northern Illinois University. Dissertation: Where lived experience resides in art education: A painting and pedagogical collaboration with Mayan artists (Guatemala). (Teachers College, Columbia University)

Dr. Lori Levan, Assistant Professor of Art Education, Art Education and Crafts Department, Kutztown University. Dissertation: Fat beauty: Giving voice to the lived experience of fat women through a search for and creation of sites of resistance. (Teachers College, Columbia University)

Dr. Alice Pennisi, Assistant Professor, Art Education Department, Buffalo State College, Buffalo State College. Dissertation: Working toward engagement: Negotiating an art curriculum with an art teacher and his eighth grade class. (Teachers College, Columbia University)

Dr. James Rolling Jr., Assistant Professor of Art Education, School of Visual Arts, The Pennsylvania State University. Dissertation: Un-naming the story: The poststructuralist and collaborative formation of African American identity in Western visual culture. (Teachers College, Columbia University)

Michelle Tillander
Doctoral Candidate in Art Education at The Pennsylvania State University
Cultural Interface as an Approach to New Media Art Education

The reduction of art education to skill-driven processes results in a deficit of critical and cultural understanding of contemporary new media arts. In this presentation of my dissertation study in process, I discuss my qualitative participatory action research methodology for collaborating with four secondary level art teachers in [ref]framing technology in art education. Together, we recontextualize their curriculum and attempt to shift to a cultural interface approach to new media artworks and artists. I will show how I plan to analyze the collaboration using Actor-Network Theory and the significance of my research questions: (a) What are the potentials and limitations involved in shifting current practices of new media art education to emphasize technology as a cultural interface? (b) In what ways have the discourses, activities, and inquiry processes of cultural interface approach altered participants’ perceptions, interactions, and interpretations of art; and, new media technology?

Maryellen Murphy
Doctoral Candidate in Art Education at The Pennsylvania State University

Walt Disney’s Architecture of Reassurance in the 1964-65 New York World’s Fair: Truce Today

In this visual culture semiotic study of Disney-related artifacts of the 1964-1965 New York World’s Fair (NYWF), I examined what was communicated to society; and in what ways this “public pedagogy” had a lasting impact on the United States’ cultural policies and practices in the twenty-first century. Walt Disney manifested his vision of expansion during the ‘64-65 NYWF by setting his sights on East coast locations with intentions for global reig.

Adetty Pérez Miles
Doctoral Candidate in Art Education and Women's Studies at The Pennsylvania State University
The Body and Memory: Spaces of Dialogic Pedagogy in Coco Fusco’s The Incredible Disappearing Woman

I present my analysis of the nexus of space, body, and memory in Coco Fusco’s play The Incredible Disappearing Woman (2000). Fusco’s play is dedicated to the hundreds of women murdered over the last twelve years in Ciudad Juarez, a Mexico-USA border city. I analyze the body in Fusco’s work as a space of discursive and material inscription from the theoretical perspectives of Judith Butler's performative approaches to gender and Elizabeth Grosz's and Foucault's theories concerning how the body is socially constructed, inscribed, and experienced. I also explore memory as a space of collective praxis in Fusco’s work using Foucault’s concept of heterotopia. The significance of the research for art education is situated in the overarching question that I ask: Are strategies for critical thought and dialogue (dialogic pedagogy) emobiled in Fusco's work?

Dana Carlisle Kletchka
Doctoral Candidate in Art Education at The Pennsylvania State University
Discourse, Power, and the Feminine Subject: A Feminist Appropriation of Foucault’s Genealogy

Can the work of philosopher Michel Foucault legitimately provide a framework for feminist research? This session explores the use of Foucault’s notion of genealogy, a form of critical/social inquiry, for feminist doctoral research in art education. I provide an overview of the major elements of genealogy, including discourse, power, and the subject, then explore both the liberating and problematic aspects of this framework for feminist research. Finally, I elucidate how I intend to utilize a form of genealogy to investigate the ways in which contemporary art museum educators are situated within a gendered art museum hierarchy.

Teresa Morales
Doctoral Candidate in Art Education at The Pennsylvania State University
Active Pedagogy for Museum Practice: The Case of the Regency Room

This doctoral research in process is based on the premise that the Regency Room, a representation of an eighteenth-century French domestic interior, is a static pedagogical space. My research poses the question, can an art museum period room become an active pedagogical space? Aiming to build a theory of active pedagogy, this inquiry motivated an investigation of the exhibition design process for the reinstallation of the gallery by appropriating John Dewey’s pedagogical philosophy of experience, and Sum Ham’s and Betty Weiler’s philosophy of interpretation. Located at the J. Paul Getty Museum in Los Angeles, California, the Regency Room serves as a case study against which to test the assumption that static spaces affect the potentiality of material culture objects to transmit ideas. A possible effect of such confinement is the denial of the very capacity of museum visitors to learn about the world and their place in it.

Panellist: Three: Considering Children in Curriculum Constructions

2:50 p.m. (three 20-minute presentations and 30 minutes for questions to the panel)

Marissa McClure Vollrath
Doctoral Candidate in Art Education at The Pennsylvania State University
“I found something very important!” Aesthetic Play in Early Childhood Art Education

This presentation and discussion begins to define aesthetic play and to illustrate with examples how young children learn through aesthetic play inside and outside of the art classroom context. The exhibition catalogue, /Children, Art, Artists/, published by Reggio Children, will serve as the starting point for both considering how aesthetic play can be defined and how it also eludes definition while challenging and provoking dialogue. Further examples are drawn from saturday art classes and a summer program for children. The theoretical underpinning is offered through an examination of the relationship between aesthetic theories and play theories. The presentation will examine how aesthetic play shapes both young children’s interactions with and relationships to the environment around them, including their encounters with the world of contemporary art. This presentation will also consider teacher roles and instructions in both aesthetic and art pedagogical practice and art teacher preparation through its examination of play, art, and children.

Minam Kim
Doctoral Candidate in Art Education at The Pennsylvania State University

Children confront diverse emotional situations in their lives. How to interpret and respond to these emotional states is important for their development. Children’s drawings, directly or indirectly, include emotional expression.

Panel Two: Foucauldian Framing of Art Education Spaces

2:30-4:30 p.m. (three 20-minute presentations and 30 minutes for responses and questions to the panel)
However, in school art classes, most children produce so-called "happy drawing" closely related to positive emotional expression. This limited depiction of emotional states in school art is totally different from diverse and liberal depiction of diverse emotional states including both positive and negative emotions in children's self-initiated manhua (comics in Korean). Why do children hesitate to express their emotions on their single-frame school-type drawing surface as they experience and feel? How do multi-frame manhua-type drawings influence children's liberal and diverse depiction of emotional states? In this presentation, I will discuss the complexity of children's emotional states investigated through comparison with multi-frame manhua drawings and with a concern for the limitations of single-frame school-type drawing for depicting the complex process of children's emotional expression.

Scott Howe, Doctoral Candidate in Art Education at Teachers College, Columbia University
Adolescence and the Construction of Meaning with Digital Museum Collections: Lessons from Learning at Whitney

If one looks to the field of art education to appreciate adolescent responses to adult works of art (such as those found in museums), one finds that researchers (Parsons, 1987; House, 1983) have sought to bring these experiences to the Piagetian (1967) stages of cognitive development on an emotional/logical operations. The ultimate meaning these theorists would have us derive from a work of art is, chiefly, aesthetic judgment, but this conclusion does not in fact correspond to the project of interpretation that young people engage in with works of art (Howe, 2005). This research moves beyond the limitations of stage theories to the more fluid form of narrative and its analysis in order to capture the diversity and meaning created in adolescent experiences with art in museum collections.

We-Chung Chang
Doctoral Candidate in Art Education at The Pennsylvania State University
Experiences and Insights of Women in Animation Careers in Encourage Female Students to Enter and Succeed in the Animation Industry

The purpose of the study is to discover, through in-depth interviews, which factors have affected women's decisions to pursue and continue careers in the animation industry that specifically focuses on the production of three-dimensional animations. In this presentation, I will provide a synopsis of the findings from these interviews and suggest possible pedagogical approaches and curricular changes in the higher education programs that include three-dimensional animation courses, which will encourage more female students to pursue three-dimensional computer animation careers.

Chi-Jhin Chen
Doctoral Candidate in Art Education at The Pennsylvania State University
Professor of Art at Taipei Municipal University of Education, Taiwan
The Visual Cultures of Taiwan: A Web of Photographic Signs

This research approaches Taiwanese visual culture through a tracing of Taiwanese visual culture roots, the ways they construct contemporary Taiwanese identity, and the ways a study of these signs could contribute to the Taiwanese art education curricula. The methodology used in this study is related to concepts found in cultural studies: to know groups themselves through cultural activity, to investigate the deep ambivalence of identification and desire between groups, and to seek a politics of connections and translation across prevailing boundaries through radical separate groups (Frow & Morris, 2000). This study analyzes and interprets a photographic taken in central Taiwan in 1937. The photograph contains visual evidence relating to three important multicultural categories: manner of dress, gender, and politics. The photograph also reflects various cultural relationships and conflicts among Taiwan, China, Japan, and the West. Each visual element in the photograph is a sign that has threads that lead to other multicultural, gender-related, and political signs.

The conference is free and open to the public.

It is co-sponsored by Penn State’s Art Education Program in the School of Visual Arts and the Arts and Humanities Library. A list of presenters, titles of their paper, and abstracts, along with a list of the respondents, is at http://expoliations.env.msu.edu/590/endnotes.

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