

FATE *IN REVIEW*

FOUNDATIONS IN ART:
THEORY AND EDUCATION

VOLUME 30 2008-2009



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EDITOR'S NOTE

This issue of *FATE in review* is slightly larger than usual. In addition to the familiar outstanding articles selected through a peer-review process, we are please to include a report on *Think Tank 3*, a forum dedicated to bridging theory and practice in art education. This special section represents a unique opportunity to temporarily expand the journal and include more voices in the conversation on foundations pedagogy. Many thanks to Mary Stewart who proposed this project last year, and with Dan Collins undertook the monumental task of distilling a substantial amount of information into a concise document. Also thanks to the participants of *Think Tank 3*, the *FATE* Board of Directors for their support, and *FATE* Treasurer Jeff Boshart for his financial acumen which made a larger edition possible.

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Maximizing Art's Mark/Minimizing Art's Footprint¹

Linda Weintraub

Author and Founder, Artnow Publications

Ignoring is tantamount to collusion. Denial is no longer an option. Evidence abounds that Earth's systems are being stressed and its resources are being depleted. Consider, for example, the exorbitant demands for comforts and the intemperate desires of privileged populations of human beings. Now compound these environmental burdens by adding exploding human populations seeking the same material advantages as their wealthier neighbors. While remedying these conditions is everybody's business, art instructors can play a pivotal role in environmental reform. They prepare students who, as artists, assume the cultural roles of visionary, missionary, designer, problem-solver, moralist, communicator, and proselytizer.

By advertising spacious studios lavishly outfitted with the latest technologies, most art departments perpetuate the assumptions of affluence that arose during the first flush of industrial productivity. Required lists of art materials reinforce the boom mentality that propelled it. They require students to avail themselves of the abundance that exists on store shelves crammed with inexpensive packaged materials. At the same time these mandates exempt them from concern about waste, contaminants, and landfill accumulations. Thus, before the first class meeting, professors have already sacrificed the opportunity to address environmental responsibility in the practice of art. As anyone charged with cleaning out studios at the end of a semester can attest, tolerance of commercial consumerism and waste can be equally glaring after the last class meeting.

Such classroom protocols relegate art to the cultural backwoods while the frontier is being occupied by manufacturers, advertisers, religious leaders, scientists, and politicians whose are vigorously overhauling their practices, while local and global responsibilities are factoring into many career and recreational decisions.

ECO-CENTERED PEDAGOGY FOR FOUNDATIONS CURRICULUM

Art instruction is ripe for topical and procedural change. These impending pedagogical changes are so sweeping that they may well exceed the restructuring of curricula that occurred throughout the 1980s and 1990s. That is when "new media" courses sprang up on campuses everywhere to align art instruction with advanced digital tools and processes. Fear of impending shortages, contaminations, and disruptions are obliging the next wave of arts curriculum reforms. Future job announcements for art educators may soon state, "Art instructors needed with the ability to conserve energy, knowledge of the environmental impact of a broad range of materials, and the skill to minimize waste and consumption."

A century ago, art and physics joined to re-envision the physical environment in which space, matter, and time were no longer considered to be discrete entities. Cubism was the revolutionary product of this merger. Today's artists confront a comparable challenge. Even elementary topics like line, shape, and pattern become arenas of exploration and discovery when they are viewed through the lens of ecology. This is because ecology defines every element of the physical environment as a component of a four-dimensional system of interdependent energy exchanges. Today's artists have the opportunity to expand the Cubist vocabulary of forms by embracing the many disciplines that factor into the evolution of life on Earth. Ecology assimilates numerous "ologies" into one integrated discipline—biology, geology, meteorology, climatology, hydrology, and so forth. It mirrors the multiplicity and interdependence of the ecosystems it studies. For this reason, preparing students to meet the challenge of environmental responsibility requires that Art 101 include components of Ecology 101. The product of the marriage is anything but simple.

Within this unified world view, even minute alterations in one part of a system can influence the whole. As a result, no human act is inconsequential—including the creation of art. Ecological considerations expand art's impact beyond the studio. In the past, it sufficed if an artwork was made with the intention of affecting human perceptions, sentiments, sensations, and interpretations. Today, artists also need to monitor their artwork's affect upon air, water, soils, plants, animals, and microbes. Past and present intentions have much in common; the impacts of both can be immediate or eventual, temporary or enduring, subtle or apparent, specific or diverse.

Foundation art instructors initiate the students' lifelong relationships with materials and processes. As such, they are primary candidates to bring the next generation of artists into accord with the new ethical foundations of behavior.

ECO-FOUNDATIONAL STRATEGIES

How-to manuals related to figurative art typically encourage students to delve beneath the surface of an anatomy to gain knowledge of the body's structures, connections, tolerances, and functions. Bolstered by such scrutiny, singular nuances and universal patterns that might otherwise be overlooked become noticeable. Figurative art is enriched by the ability to account for the body's surfaces, shapes, tones, and textures.

In a similar manner, appreciating how ecosystems cohere into functional units enriches artworks. Such awareness connects art to a heritage that dwarfs the mere history of human accomplishment. This heritage extends to the origins of matter and the first stirrings of life on this planet. Instead of viewing art and artists as detached from society, ecological study integrates art into the broader fields of space, time, and matter. Likewise, it entwines artists into the total web of life. In sum, understanding why and how life on Earth acquired its forms and capabilities enables artists to contribute to the evolution of culture in alliance with vital ecosystems.

They bear little resemblance to art training that subscribes to art as an enduring material object; or artworks that are isolated from the material and energetic systems in which it exist; or from art strategies that focus exclusively on human-to-human communications; or from career goals founded upon a personal reputation. These are the precise values that environmentalists are currently subjecting to a broad-scale reevaluation. Integrating environmental responsibility into art instruction involves "minimizing art's footprint" by developing ecologically prudent studio strategies and 'maximizing art's mark' as a force of cultural reform. Together, they lay the foundation for the production of art tuned to the present moment.

MAXIMIZING ART'S MARK

While special containers may guard students from hazardous waste and ventilators may protect them from contaminated air, these safety procedures do not eliminate danger; such protections and strategies merely divert hazards to the soils, the air, and the people outside the studio. Other aspects of concern include art practices that guzzle fossil fuels or rely on non-renewable resources. They, too, are slated for retirement from the Foundations curriculum. But discontinuing such environmentally irresponsible practices does not need to constitute an impoverishment of creativity. In fact, as many eco artists are currently demonstrating, seeking environmentally benign materials, tools, and processes can greatly expand art's repertoire of means and themes.

When art educators seek alternatives to mass-produced mediums and tools, including those designed for electronic data-gathering and digital manipulation, they discover a vast depot of materials and techniques. Some investigations may lead to the sensual shaping of compost, sap, pollen, feathers, bark, rock, bone and innumerable other ingredients that account for the wondrous uniqueness of the planet we call home. Some may uncover the profusion of discarded and degraded materials. Ultimately, these investigations lead to creative interactions with millions of species of plants, microbes, and animals. Even this array can be expanded by including the habitats in which these living entities reside as potential artistic resources. Alpine rocks, ocean sand, and bog muck unleash dramatic narratives of relationships among a massive complex of materials. They can transform the bland landscape inside our laptops and outside our car windows into captivating interactive installations and aesthetic delights.

These relationships also rejuvenate the artist, awakening sensory capacities that tend to languish when the human organism depends upon the electronic generation of virtual worlds and the uniform predictability of manufactured items. It offers the surest route to membership in the emerging environmental era, complete with rights, privileges, responsibilities, and infinite creative possibilities for artists to participate in the ecological reform of contemporary culture.

MINIMIZING ART'S FOOTPRINT

An artwork's ecological 'footprint' is calculated by measuring the quantity and sustainability of the resources it consumes and the byproducts it produces. The complexity of conducting such calculations contradicts the simplicity of the concept because the entire existence of the artwork is subject to footprint scrutiny. Calculations begin with choosing a workplace and gathering mediums, tools, and materials. It proceeds throughout the work's creation, storage, crating, transportation, display, promotion, and maintenance. Each of these activities concerns both the material and the energetic components of local and distant ecosystems in the present and far into the future.

Minimizing art's footprint raises the following questions:

How shall the studio be sited, constructed, lit, and heated?

What equipment, tools, and mediums can be gathered locally?

What are the ecological consequences of a work's size and weight?

How can packaging and other protections be reduced or eliminated?

How can the manufacturing protocols of art-related goods be improved?

How can studio waste be recycled?

This expanded range of consideration within art pedagogy tampers with an assumption that many entry level students cherish—that artists are at liberty to express the "self" without regard for codes of conduct that reflect shared goals and communal responsibilities. Thus, in addition to reforming material choices, instruction entails promoting "eco-centric," as opposed to ego-centric, artistic motives. The magnitude and gravity of this shift in allegiance is comparable to formulating a new manifesto, or subscribing to a new constitution, or converting to a new moral creed. I propose that the way to accomplish this daunting task is to encourage students to become more materialistic, not less!

Jane Bennett, Professor of Political Theory at Johns Hopkins University, explains this startling proposition by supporting a new 'environmental materialism' to replace personal materialism. The concept provides a means to solve a troublesome contemporary dilemma that she poses in the following question: "How can matter and energetic forces course through humans and cultures without being exhausted or corrupted by them?" Bennett asserts, "Greater sensitivity to 'thing-power' can induce a stronger sense of ecological responsibility."²

Bennett defines "thing-power" as awareness that the common artifacts of daily use are never insignificant. Every "thing" has "power" because it belongs to the dense web that connects all living and non-living components of the environment. She asserts that thing-power yields two positive results. One is enchantment, "a sense of having had one's nerves or circulation or concentration powers tuned up and recharged - a shot in the arm, a fleeting return to childlike excitement about life."³ Such enchantment contrasts with the complacency associated with affordable abundance. The other positive result is "prudence," good judgment in practical matters. It contrasts with the waste and indulgence associated with consumer-oriented materialism.⁴

Bennett presents environmental materialism as a goal; she offers thing-power as the means to achieve it. Her strategy for cultural transformation can be applied to every human endeavor. Foundation instructors adopt it choosing materials, tools, and processes for enchantment and prudence, as well as cost and convenience. In this manner they introduce students to the ethical, cultural, and environmental components of being an artist. It is ethical because it exceeds personal convenience and satisfaction to include the wellbeing of others. It is cultural because it consciously manifests shared knowledge and values. It is ecological because it considers the environmental consequences of all material choices.

ASSIGNMENT – Ecological Materialism

Enjoy an ecological materialist party by bringing a food or drink to class that is "prudent" (locally grown, avoids wasteful packaging, seasonal, etc.). As a class project, decide how these foods should be consumed to maximize "enchantment" (delight and appreciation). Reactivate prudence and enchantment when deciding how to manage leftovers and discards from your celebration.

PEDAGOGICAL STRATEGIES FOR ECO-MEDIUMS

Two words in the English language refer to physical substance, but they are not interchangeable within the context of art. Artists use "medium" to refer to the physical component of works of art, not "material." This verbal convention suggests that art is not merely the manipulation of physical "materials;" it also functions like a "medium" to convey intangible transmissions such as emotions, metaphors, symbols, and concepts.

Foundation level courses typically address four ways that mediums contribute to art:

1. Form: color, texture, opacity, shininess, etc.

ASSIGNMENT: Artistic Functions of Medium

Focus on the visual formal components of medium by creating a two dimensional work of art that utilizes two mediums with opposite visual characteristics. For example, panes of glass are smooth, flat, and transparent. Orange peels are bumpy, curved, and opaque.

2. Structure: enduring, flexible, rigid, light weight, heavy, etc.

ASSIGNMENT: Focus on structural attributes by creating a three dimensional sculpture that utilizes two mediums with opposite structural characteristics. Select one medium that provides support and another that requires support. For example stone is rigid and ribbon is flexible.

3. Theme: places, people, concepts, emotions, objects, events, etc.

ASSIGNMENT: Use disposable beverage bottles as your medium to communicate your opinion about the use of disposable beverage bottles. Do they maintain your health? Do they squander resources through packaging and transport? Do they clutter landfills? Do they compromise the watershed from which the water was taken? As a medium, plastic bottles can be sliced, crushed, flattened, painted, filled, punctured, suspended, buried, and/or assembled.

4. Serviceability: predictable, affordable, manageable, etc.

ASSIGNMENT: Choose the most serviceable medium to create a work of art that responds to wind, can withstand rain, and is visible at night.

Minimizing art's footprint entails adding a fifth quality.

5. Environmental efficacy: non-polluting, energy efficient, renewable, etc.

The Foundations curriculum is ripe for the creative orchestration of course content and the imaginative composition of student experience. Minimizing art's footprint constitutes an exciting frontier of pedagogical change. All art instructors are welcome to join in its exploration. The strategy described in this essay presents three pairs of material characteristics that cultivate "thing-power:" manufactured and non-manufactured, biodegradable and non-biodegradable, living and non-living. Familiarity with the characteristics of these categories of earthly matter enables students to mitigate environmental harm and contribute to environmental sustainability within the creation of art.

Manufactured And Non-Manufactured

Manufactured mediums

While mediums can be crafted manually, it is far more common for artists to purchase mediums that have been manufactured industrially. Increasingly manufacturers are incorporating sustainable practices in their protocols. However, few claim to subscribe to the numerous demands of environmental protocols: eliminating the production of harmful by-products, the consumption of non-sustainable ingredients, and exploitative labor practices, while assuring local production using local ingredients, environmentally responsible facilities, warehouses, packaging, and transport.

Some categories of manufactured mediums for use in art that minimize its footprint often consist of:

- Newly manufactured materials with ingredients recycled from previous human use
- Newly manufactured materials with virgin resources that were generated sustainably
- Used objects
- Used objects that can perform an unintended function
- Discarded objects that can be dismantled to harvest useful components
- Overruns
- Items stored and unused

ASSIGNMENT: Select a manufactured object that fulfills two requirements: First, it is constructed out of a variety of materials. Second, it is a discard, an overrun, or it is stored and unused. Dismantle it to separate the material components. Utilize this entire material inventory to create one or more works of art. For example, a shoe might be dismantled to provide a rubber sole, cloth shoe lace, plastic shoe lace tip, metal rivets, and vinyl uppers. Leave no waste.

Non-manufactured mediums, whether they are commercially sold or personally harvested or mined, are subject to the same mandates as manufactured mediums. The environmentally-conscious act of selecting them also involves discovering if these processes produced harmful by-products, consumed non-sustainable ingredients, or utilized exploitative labor practices. Non-manufactured materials available for adoption include:

- Plants
- Plant parts: stem, leaf, root, shoot, pod, flower, seed, bark, needles, twigs, boughs, juice, sap, charcoal, gum, berries, cones, husks
- Animals
- Animal parts: feathers, bones, hooves, horns, fur, scales, shells
- Mineral elements: stone, metal, glass, water, sand, clay

ASSIGNMENT: Choose one complex non-manufactured object. Demonstrate its potential as a medium by dismantling it as delicately as you can. For example, a pine branch consists of at least two layers of bark, needles of varied sizes, possibly pinecones at different stages of maturity, sap that includes various resins and water, and layers of wood that vary in hardness, color, and texture. Explore how each of its parts can be manipulated as a medium. For example, bark can be sliced, incised, scraped, shredded, chopped, soaked, woven, curled, knotted, etc. Create an artwork that applies many methods of manipulation.

Biodegradable / Non-Biodegradable

Biodegradable organic substances such as leaves, bark, and manure undergo a chemical transformation when they are decomposed by populations of bacteria, fungi, worms, and insects who utilize these materials for their existence. These hungry decomposers digest organic molecules from dead organisms as well as those sloughed by living organisms. In this process, fertilizer, humus, compost, muck, and soil are formed.

Composting is a human induced waste management scheme that utilizes biodegradable discards and thereby reduces pressure on landfills. Decomposition occurs without human intervention in forests, grasslands, jungles, and gardens, wherever dead organic matter collects.

ASSIGNMENT: Titles can be important in art because they direct the viewers' responses. Exploit the power of a title by choosing one that reverses the common disgust associated with degrading biological material. Prominently display this title beside a sculpture you create using such biodegradable mediums as food, leaves, fur, or moss. Accelerate decomposition by exposing your sculpture to moisture, sunlight, insects, etc. Your title should elevate this example of decomposition by reminding viewers that decay is the process that replenishes the vitality of ecosystems.

***Social Networking for Learning
Communities: Using e-portfolios, blogs,
wikis, pod-casts, and other internet
based tools in the foundation art studio***

Non-biodegradable, industrially manufactured materials like steel car frames and asphalt must be industrially processed to be recycled. These processes require additional inputs of energy and material resources. Not all non-biodegradable manufactured materials are good candidates for industrial recycling. Some degrade in quality when they are recycled; some consume excessive resources during recycling; some are costly to transport to a recycling facility; some produce harmful by-products during recycling; some can be reused in their current state without recycling; some can be easily repaired to extend their usefulness.

ASSIGNMENT: Select a discarded object that is made of a manufactured, non-biodegradable material. Use it in its existing condition to create a functional work of art. The new function was not intended by the manufacturer. In this manner, you avoid the need for recycling.

Non-biodegradable, non-manufactured mediums include stone, nugget, crystal, gems, petrified wood, fossilized bone, chalk, gypsum, marble, granite, sand, clay, and water. All these mediums resist the dismantling actions of living organisms. Works of art made with many of these materials endure without being protected from weather or the action of life forms. Others are more reactive to physical and chemical changes in the environment.

ASSIGNMENT: Select one non-biodegradable, non-manufactured medium that can withstand weather and use it to create an enduring monument that 'lays to rest' something that annoys or upsets you. Treat the work as a grave, memorial, burial vault, or tombstone to honor your departed annoyance. Then choose one biodegradable, non-manufactured medium and use it to make a temporary offering to your departed annoyance.

LIFELESS / LIVING

All earthly entities are either lifeless or living. Examining the distinct attributes of these comprehensive categories of matter not only familiarizes students with the vast range of forming potentials as mediums (enchantment), it tunes their sensibilities to ecosystem dynamics (prudence).

Lifeless

Some lifeless entities were always inert. Others were once alive. Neither can self-initiate actions. They can only respond to external influences. Lifeless matter is, for instance, altered by accretion, friction, eruption, gravity, temperature, wind, and acid. It has neither the will nor the means to resist these conditions. Likewise, lifeless matter can be altered by incursions from living entities. It is altered, for example, by root penetration, nest-building, food gathering, and waste products. Although lifeless materials offer specific possibilities for artistic manipulation, none can change its mind, feel too ill to work, or complain about its treatment.

*ASSIGNMENT: Create a 'hands-off' work of art by subjecting a lifeless medium to any outside force **except** your personal manipulations. This project focuses on artistic interactions that are initiated by the artist and then released from artistic control and intervention. Maximize the extent of material change by carefully choosing a medium that is highly reactive to your choice of influence.*

Living

Life is defined by the active process of gathering energy and using it to produce the complex molecules that constitute an organism's body. While it is conventional for Western artists to select controllable, stable, and durable mediums, minimizing art's footprint invites living entities into the repertoire of art. A profusion of formal and expressive opportunities accompanies them. Living mediums can be plant or animal, old or young, endangered or abundant, threatening or benign, massive or microscopic, complex or simple, grown in the wild or cultivated, and so forth. They introduce birth, growth, degradation, evolution, mobility, personality, and morbidity into the catalog of art production.

Living entities are active. Like non-living entities, they too are subject to conditions in the surrounding environment, but they also self-initiate change by conducting seven essential life processes: movement, reproduction, sensitivity, nutrition, excretion, respiration, and growth.

Some of their manners of fulfilling these functions are influenced by inherent, involuntary responses to external stimuli, while others are learned behaviors. These responses are triggered by light, sound, touch, heat, chemicals. They may originate from a bolt of lightening, the roar of a predator, a mother's hug, or an officer's command. All living entities are continually responding to the perturbations and enticements in their environment.

Positive responses function like desire; they attract organisms to life-sustaining resources or conditions. For example, flowers seek light and flies seek rotting meat. Negative responses function like aversions; they repel organisms away from conditions that are harmful to them. For example, deer flee forest fires and salmon avoid warm waters. They motivate competition and cooperation, aggression and companionship.

ASSIGNMENT: In order to experience the dynamic conditions imposed by living mediums, create a sculpture that offers a healthful and a dangerous condition to a living organism. Allow its response patterns (involuntary and voluntary) to create the form of your work of art. For example, activate an ant's attraction to sugar and its aversion to acid, or a frog's attraction to water and its aversion to sudden movements.

TREAD LIGHTLY

Footprints measured by environmentalists extend far beyond the toe and the heel of a person's foot. Today's environmentalists calculate footprints for individual, city, national, and global populations upon forests, grazing lands, fishing sites, and many other ecosystems. Such footprint calculations indicate that humans are tromping on the web of life by imprinting the earth with the crushing weight of automobiles, ATVs, tractors, backhoes, 18 wheelers, drilling rigs, and the effects of their usage. Data reveal that humans in privileged societies are squandering material and energy resources through excessive use of herbicides, leaking oil, clearing forests, laying impervious surfaces, over fishing, over hunting, draining wetlands, filling coastal estuaries, emitting carbon dioxide, and producing acid rain. In 2003, The Global Footprint Network announced that humanity's total footprint exceeded the Earth's biological capacity for renewal by 23 percent.⁴

Scaling back the norm in privileged societies, gearing up efficiency, and slowing down population growth are the responsibilities of everyone living according to the conventions of industrialized societies, as well as those aspiring to achieve this lifestyle. Artists share this responsibility.

Foundations courses, because they engage the next generation of artists, can serve as epicenters of reform. This essay explored strategies to intensify "thing-power" and instill "ecological materialism," with the goal of minimizing the footprint of studio art practice. Since "mini-mize" is a relative term, four levels of commitment to this goal constitute the conclusion of this essay. The first, limit harmful practices. The second, curtail harmful practices. The third, repair a damaged or depleted condition. The fourth, enhance the vitality of an ecosystem.

ASSIGNMENT: Create a work of art using scrap cardboard or newspaper (utilizing a discard "limits the harmful practice" of dumping waste). Form this material without relying on any newly purchased commodity (eliminating unnecessary consumerism 'curtails a harmful practice'). Identify a plant or animal confronting a survival challenge and use your materials to provide it with nourishment or shelter (nurturing "repairs a damaged or depleted condition"). Locate your work in a situation where its decomposition enriches soil (decomposed paper 'enhances the vitality of ecosystems').

Look before you leap.

Think before you step.

Tread lightly.

***Social Networking for Learning
Communities: Using e-portfolios, blogs,
wikis, pod-casts, and other internet
based tools in the foundation art studio***

NOTES

- 1 I would like to acknowledge the contribution of Skip Schuckmann in preparing this essay. This content is being expanded in the fourth in the college eco-art textbook series entitled: *Avant-Guardians: Textlets in Art and Ecology* (Artnow Publications).
- 2 www.allacademic.com/meta/p65032_index.html
- 3 Jane Bennett *The Enchantment of Modern Life: Attachments, Crossings, and Ethics*. (Princeton: Princeton University Press, 2001).
<http://culturemachine.tees.ac.uk/Reviews/rev27.htm>
- 4 "The Force of Things: Steps toward an Ecology of Matter" – Jane Bennett, *Political Theory* Vol. 32 No. 3, June 2004 347-372
- 5 National Footprint Accounts, http://www.footprintnetwork.org/gfn_sub.php?content=footprint_overview

ARTICLE

The Multichronic Classroom: Creating an Engaging Environment for All Students

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Over a year ago, I started a blog to document and investigate how technology can optimize learning outcomes in a way most familiar to the student. I originally titled it “The Polychronic Classroom,”¹ adopting the term ‘polychronic’ from anthropologist Edward T. Hall² to describe any culture whose view of time was mainly non-linear, often seeing many events taking place in similar time frames. He also used the term “monochronic” to describe cultures, like that of the United States, that have traditionally viewed time as linear, separating events into a progressive order. He commented that our compulsion to devise and follow schedules have “taught us to think linearly, rather than comprehensively.”³

The catalyst for my research was an observation that some of my 2D Foundations students were very attentive to their mobile phones and laptops and displayed the ability to multitask at extremely high levels. It also was very apparent that not all of my students possessed this so-called “Millennial Generation” trait. In fact, there is a noticeable range in my classroom between what characterizes a Generation M student (seemingly easy to distract, consistently attempting to multitask) and the traditional student (takes notes and stays on task). Hall classified these types of people as polychrons or monochrons respectively.

Since we are using the term “generation,” it implies we are dividing and setting apart our differences and abilities to multitask by age. While age may play a role in what has been called the “Digital Divide,” many would argue, myself included, that the strongest determining factors are access to technology as defined by race, socioeconomic status, and geography. Because there are no computers or electronics designated for students in my classroom, the divide can be easily spotted by noticing those who bring in laptops and iPhones versus those who do not. One group is able to search the internet for resource or reference imagery, look up artists within seconds, and even shoot pictures and video on the spot while the other group must spend out-of-class time in a computer lab to accomplish similar tasks.

Without making blanket assumptions about the type of students an educator may encounter, from different generations, access to technology, or economic background, I would like to point out a few traits in the polarities of monochronic and polychronic tendencies. Monochrons are said to expect answers, stay on task, and separate work from playtime. They are linear thinkers who prefer convergent methodologies, i.e., listen, take notes, memorize, and test. They often show up on time and expect to leave when finished. The traditional classroom model has, in many ways, been modeled to suit the monochron.⁴

Polychrons, on the other hand, may not wait for permission to find answers and don’t plan ahead. They apply information, often in non-linear multitasked ways, and prefer divergent methodologies. They are more likely to believe it is “who you know” rather than “what you’ve done,” committing to relationships over tasks. In a traditional classroom, these types of individuals have often been scolded for not raising their hand before answering a question, skipping to a different chapter, focusing on the person next to them rather than the task at hand, or perhaps having tardiness problems despite excellent grades otherwise.

It is hard to believe that one person can be strictly categorized as a polychron or monochron; however, being aware of these traits may allow you to identify them in your students and guide their working methods towards more productive outcomes.

One reason our students may view time in a more non-linear manner is due to the fact that our mobile phones and laptops allow us to ‘be’ in other spaces, virtually, while still remaining in a different place physically. For example, a student may be text messaging while listening to a lecture. They are both taking information in, from one source, and generating it outwards, towards another, in the same period of time. Research has been conducted to study whether people have the ability to process information being acquired and multitask effectively,⁵ yet there is no doubt that many people continually attempt to operate in this manner (again, regardless of their age). So while some students sit in class text messaging or surfing the web from their phone, others are still sitting there with a pencil and paper, ready to play their role in the traditional classroom as the focused one-task-at-a-time monochron.

To accommodate both types of learners, I’ve realized the need for a more multichronic classroom with varying levels of polychronicity added to the traditional classroom, intended to create an engaging environment for all students. In other words, I provide clear tasks and

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strategies that allow for divergence into creative, collaborative, social, or interactive components through the technologies they are most familiar with.

To aid in the development of such a classroom, I have chosen to utilize several web 2.0 applications, or internet-based applications that also promote the ideals of a multichronic classroom:

- **Creation:** Blogs replace the traditional journal, allowing the students to publish their creative brainstorming processes and critically analyze the research they find online.
- **Collaboration:** A wiki, created by my students and me, replaces the textbook and gives the students' artwork, exercises, and research an online home for the benefit of others.
- **Communication:** The social networking site Facebook allows for more versatile out-of-class dialogue that is available "where" and when the students want it.
- **Interaction:** The virtual world of Second Life allows for practical interaction with other professional artists from around the world.

Blogs

In the past, my class has used writing journals to explore and expand creativity, research 2D elements and principles by cataloging images, and record thoughts and other brainstorming processes.⁶ While they continue to utilize a traditional sketchbook in the process of making an idea visual, the blog acts as a public journal for the students' written exercises. The accessibility of a blog allows for more feedback from the teacher and the students' peers throughout a research and conceptualization process. Simple tools in the blog allow the author to add images, write essays, and share links to other sites while providing the reader a space to leave comments.

The blog also documents any fieldwork or research component assigned for a project. Using a Rich Site Summary (RSS) reader, such as Google Reader, I am able to aggregate all student blogs into one webpage for easy review. My students also use their blogs to post pictures of their own works in progress and report on visiting artist lectures or field trips. In this manner, students are asked to think and write critically about the work they are doing for class and how it might relate to the art events they attend in our community.

One of the most traditional methods of information transfer might be a lecture by the instructor that illustrates specific concepts or vocabulary in a work of art of his or her choosing. Using blogs, a follow-up assignment may ask the students to utilize the technology at their disposal to accomplish the same task, searching through the vast amounts of imagery available online, posting images that represent the concept, and writing out their ideas. For monochrons, working in a convergent process, or one that follows a step by step scenario, this stage may be completed for homework or before any other brainstorming and visualization processes. For polychrons allowed to work in a non-linear process or unable to stay on task in the classroom, an instructor may direct them to a lab or public computer where they can access their blogs and focus their attention. In this way, students are able to develop their own working methodologies but remain accountable for the time they spend in front of a computer.

Textbook Wiki

Using a wiki, or editable online database for text, pictures, and other media, I have been able to collaboratively create a textbook with my students.⁷ Information from in-class lectures and research assignments are used to create articles ranging from basic elements of line and shape to more advanced principles like color symbolism and kinetic illusion. Visual examples are taken from the Creative Commons, art blogs, and other image search engines as well as created in classroom exercises or assignments.

Over the course of each semester, the textbook grows as more students add to the project. Managing the site for accuracy and completion is a hard task to achieve alone. Mistakes are often caught while using the wiki in-class. However, unlike traditional textbooks, students are allowed to take ownership of this wiki making their own corrections or adding illustrations and notes they deem most fitting. Subsequently, future users benefit from their efforts and are tasked with the responsibility of improving this resource library. Group assignments let

students break wiki projects up into manageable modules or pages which can then be collaborated upon synchronously or asynchronously. Individual additions to the wiki can also be tracked if needed. In my classroom, the wiki can be brought up on a large projection screen and used for topic lectures or group presentations.

Creating a long-term assignment involving the wiki can provide a polychronic student with alternatives to in-class work. By switching or adding a task that they may perform even from the laptop in front of them, I am attempting to keep them engaged in the classroom and the learning process. In his research on peer-production enterprises such as wikis, Yochai Benkler⁸ has identified these processes as “modular” and “granular” approaches; the monochron may fill out a module or topic completely to achieve the task; the polychron may add smaller but equal grains of information in a seemingly non-linear order.

Facebook

Social networking sites, such as Facebook, provide a variety of ways for users to communicate and interact. Synchronous text chat, asynchronous messaging, and photo/video posts are the most common uses today. Much like a course management system, a Facebook group allows me to post images, videos, podcasts, links or similar media directly on a webpage accessible to my students. In turn, they can comment or upload their own media simply and easily. Unlike a course management system, however, the students are logging in to maintain other social network and community connections on the same site.

According to Facebook,⁹ 85% of university students across the country have an account, with 50% of Facebook users logging in daily. Compared with other modes of communication, the regularity of Facebook use may rival that of email. Yet the versatility of Facebook means they are seeing my posts right alongside their other social notifications as well. The debate about whether this is a good practice and how it affects work/play guidelines continues in both circles of educators and students alike.¹⁰

The most important and regularly updated information I share on my class Facebook group is information regarding art-related events in our community. In this way, Facebook can serve as both a home site for online art exploration (images, posts, links, etc.), local community event bulletin board, and forum for discussion of both. However, it is my experience that without a substantial reward (i.e., tying forum participation to a grade) most contributions are superficial and without merit. It is therefore more challenging to work out a system involving Facebook as a pedagogical tool that is fair, comprehensive, and consistent. Any student may find it easier to tell the person sitting next to them that the visiting artist lecture they attended the night before wasn't worth their time rather than taking the time to write a longer post about it on Facebook, regardless of their level of polychronicity. Developments in mirco-blogging (short blog posts limited to 140 characters¹¹), Facebook applications, and mobile phones as ultra-mobile computing platforms could perhaps make social networking sites a more integral part of the multichronic classroom in the future, helping turn my classroom into an art community.

Second Life

Second Life is a multi-user virtual environment (MUVE) in which users interact through text and voice chat from a 3D body called an avatar. Unlike other persistent online virtual worlds, Second Life is user generated which means that everything you see, from buildings to fashion wear to immersive works of art, is created by actual people from across the world. Since its inception, Second Life has been a tool for online meetings, the distribution and creation of artworks and other media, and an innovative platform for creating immersive and interactive educational environments.¹²

Unlike looking at art on a webpage, a virtual 3D art exhibit provides the opportunity to interact and converse with a global audience in a familiar gallery-like space. Over the course of the last two semesters, my students and I have conducted interviews with artists working and exhibiting in Second Life directly from my classroom. Seeing the virtual world through my avatar, projected on a large screen, students have explored the immersive and interactive artwork of Tokyo based artist Lance Shields¹³ and the installations of Jeffrey Lovett.

At home in Tokyo, Lance was able to communicate with my students via voice chat and discuss the use of color in his work, while they

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attended class in Bowling Green, Ohio. His artwork was displayed on a large overhead projection screen where my avatar could be seen interacting with his as we walked around the Second Life world exploring his artwork. Without the expensive cost of flight or hotel, I was able to virtually bring a visiting artist (and his artwork) to my classroom and interact with my students through the use of Second Life. In both cases, we conducted the interviews during a normal studio workday in my class. As expected, some students directed their sole attention to the presentation, and others continued to work while still asking questions and engaging in discussion about Lance's work.

Summation

My first foray into such web 2.0 technologies moved quite slowly, learning from my mistakes, revising and building more into each semester. It isn't necessary for everyone to utilize these tools, but you may already see the need and are ready to try. First, I suggest looking for help at your institution. Many offer some sort of technology training or support workshops. If perhaps, like me, you are always short on time, try looking for online tutorials, videos, or wiki guides that you may access at any time. And, of course, let's not leave out seeking help from your most valuable resource: your students.

The honest setbacks to using such technology in a classroom remain typical; tech-savvy or not, homework is still homework. Nevertheless, the multichronic ideals also echo growing trends in a technologically enhanced world, and perhaps the key to a student's future success. It underlines core principles in the methodology and creation of artworks, the collaborative nature of success and entrepreneurship, the vast network of the art world community, and the interaction of artists—from student to teacher, from apprentice to scholar, from emerging to established artist.

Edward T. Hall said, "Culture is communication."¹⁴ In that regard, the culture of our classrooms and our pedagogy is changing with the methods and tools we use for communication and content transfer. Behaviors that in the past may have seemed rude or counter-cultural, such as texting during a lecture, are more explainable in light of the terms polychronic and monochronic, and perhaps could be more productive given the right guidance. The mentality that mobile phones and computers be shut off during a class period only serves to cut the students off from that which is most valuable in their education: information. It is with this idea at heart that the creation of a multichronic classroom may become a goal for any educator, bridging a "Digital Divide" for the benefit of the student's education.

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ARTICLE

Brave New Basics: Recommendations and Implications for 21st Century Art Foundations

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Educational researcher Arthur Levine suggested, “Innovation can operationally be defined as any departure from the traditional practices of an organization.”¹ During the 2006-2007 academic year, as part of my doctoral dissertation in Art Education, I created institutional portraits of innovations in introductory studio art education at The School of the Art Institute of Chicago and Carnegie Mellon University in Pittsburgh, Pennsylvania. I reviewed syllabi, observed classes, and spoke with instructors and students. I was interested in how the curricula implemented at these schools deviated from the typical foundations curriculum of beginning drawing, 2D/3D art and design, and color theory. I wanted to learn more about the rationale behind, and means by which, these changes came about.

My sample was based on recommendations from colleagues and information available on each school’s website which suggested that these programs were innovative. My selection was also influenced by the far-reaching reputations of both schools, a desire to include a diverse sampling of institutional structures (The School of the Art Institute is a domain-specific school whereas Carnegie Mellon is a comprehensive university), and the relative proximity of each school to my home which allowed me to visit both at least three times.

In this article, I present findings from that study in two parts: recommendations for teaching and learning objectives, and related implications for administrators, instructors, and students. Questions that drove my research include: what concepts and skills are considered foundational at each school, and what values, beliefs, and assumptions about art and education inform these programs? Two additional questions helped me articulate the implications of these innovations for the field of postsecondary studio art education—How did these curricula come to be and what conditions sustain them; and what might others learn from the experiences with curriculum reform and teaching and learning of faculty and students in these programs?

Renaming and Reframing: An Overview of Innovation

Henry Giroux proposed that “creating new language is both an urgent and central task today in order to reconstitute the grounds on which cultural and educational debates are to be waged.”² A program’s name can make a difference in how a professor teaches and what students learn. Neither The School of the Art Institute of Chicago nor Carnegie Mellon University refers to its introductory curriculum as a *foundations* program, per se. The School of the Art Institute of Chicago’s First Year Program reflects a trend throughout institutions of higher education to pay more attention to the educational and psychological needs of students entering college for the first time. The two-year sequence of introductory studio art courses at Carnegie Mellon is a significant part of students’ coursework overall, not just a program for beginners. Both curricula embody a shift away from introductory courses that introduce basic skills out of context to authentic explorations of art and ideas that require students to employ new skills in creating comprehensive works of art.

The School of the Art Institute of Chicago

The First Year Program at the School of the Art Institute of Chicago has received critical attention in articles³, conferences, and informal conversations about foundations reform. In brief, the program consists of two courses—*Core Studio Practice* and *Research Studio*. The courses are designed to complement one another in regard to both content and community.

Core Studio Practice is a yearlong course that meets one day a week from 9am to 4pm. Each section of the course is team-taught by three instructors assigned approximately forty-five students who are then divided into three groups. The groups move through rotations with each instructor, which are devoted to introductions to materials, tools, and techniques related to Surface, Space, Time, and Collaboration. The first three categories may translate loosely to 2D, 3D, and 4D, but the new titles encourage faculty and students to approach topics more metaphorically.

Research Studio meets twice a week for three hours, with one instructor serving as artistic and educational mentor to fifteen students, sometimes as a group, sometimes individually. This course is organized around selecting, collecting, and expanding inspiration for one’s work. These skills and related projects help students develop conceptual ideas for their work and support their formal and material experimentation.

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In 1997, Helen Maria Nugent came to Chicago to direct introductory courses.⁴ Prior to her arrival, oversight of introductory courses was housed in the departments that offered those courses – *Beginning Drawing and Color Theory* in the Drawing and Painting Department, and *3D* in Sculpture. Faculty complained that intermediate and advanced students were not prepared to work independently and students complained that their introductory courses were redundant with their high school classes. Neither students nor faculty considered the courses productive or engaging. Many students petitioned to skip the classes or waited until their senior year, taking the courses as graduation requirements rather than preliminary foundations for their education.

In an effort to develop introductory courses that both grabbed students' attention and provided them with creative building blocks, Nugent met with faculty and asked them, "How do you get ideas for your work?" They described a range of processes including sketching on the street, watching movies, and walking around the grocery store. They began to categorize these processes and think about where they learned them. Most said they just came across them at some point. Nugent wondered aloud to the group:

...could we help students get there a little more quickly so it isn't this really drawn out experience? Can we give them a range of ideas so we're not telling them how to be artists but we're saying this is how we practice, these are some of the things you could do everyday to help your momentum and it's not a secret.⁵

Ultimately, she and her faculty established a new course called *Research Studio*. Students in the first sections of the class explored processes for doing visual research in relation to organizing themes such as "Home," "Normal/Not Normal," and "History in the Making."

Research Studio was initiated in 1998 as an adjunct to the introductory drawing/2D and 3D courses, in place of the course on color theory that was folded into the 2D course. Faculty and students both found the course artistically and intellectually motivating. In 2004, the traditional introductory courses were transformed into Core Studio Practice and two semesters of *Research Studio* filled out the new First Year Program. That year, *Core Studio Practice* was a one-semester marathon of introductory exercises and experiences in various two-dimensional, three-dimensional, time-based, and collaborative modes of making art. The curriculum was determined by each team of instructors and, as a result, content as well as instruction varied from core to core. The course met two full days a week (from 9am-4pm) and left faculty and students exhausted with little time to develop skills and projects.

Following a review at the end of the first year, *Core Studio Practice* was stretched to a full-year, meeting one day a week. General guidelines were established to identify related skills and equipment proficiency to be completed in each rotation—for example, in the Space rotation, students are introduced to woodworking tools, sewing machines, plaster casting techniques. The term "*core*" offers an interesting alternative to "foundations," suggesting the introductions students receive in this class might form the center of their future work, rather than the basis for it. While a base suggests upward growth, a core can develop in many directions, a better metaphor for both 21st century art making and education.

Carnegie Mellon University

Curriculum development is about making choices about what, when, and how students will learn. Foundations educator, program director, and textbook author Mary Stewart noted, "In my foundation consulting work, I am impressed by the inclination of most departments to continually add to the foundation curriculum without ever taking anything away".⁶ At first glance, the two-year sequence of introductory studio art courses at Carnegie Mellon University seems to fit this observation. During that time, students are required to take eight media-oriented studios—*Drawing 1 & 2*, *Painting*, *Printmaking*, *Electronic Art 1 & 2* (Computer & Video), *3D 1 & 2* (5 week rotations in Ceramics, Welding, Wood, Foundry, Metals, Construction)—and three, non-media specific concept studios (*Self and the Human Being*, *Space and Time*, and *Systems and Processes*).

This two-track curriculum is the legacy of Bryan Rogers, Head of Carnegie Mellon's School of Art from 1988-1999.⁷ Rogers is an interdisciplinary scholar with advanced degrees in art and engineering. As such he recognizes that universities have many resources to offer artists outside their studios. In 1992, Rogers asked faculty in the School of Art to develop courses around their interests. While some of the courses were organized around media, many explored conceptual issues that could be addressed through a variety of materials and

methods, bridging academic as well as artistic disciplines. Rogers enabled the faculty to pilot these courses, which were later channeled into the *Concept Studio* sequence.

Veteran professor Lowry Burgess suggests the extensive introductory curriculum at Carnegie Mellon supports the development of a broad artistic and intellectual base for sustaining an artistic practice over time. Burgess explains that prior to the current requirements, students took a few traditional 2D and 3D introductory courses and then selected an artistic discipline that they studied rather exclusively. He notes, “we are trying to prepare people in a much larger way, to a much larger world and to have a much bigger role creatively in it. We don’t pretend that we are preparing finished painters or finished anything.”⁸ This kind of open-ended attitude about the nature and objectives of undergraduate introductory coursework is reflective of the liberal arts mission that governs the university and its School of Art.

A Rough Sketch of Student Learning Objectives

During my observations at The School of the Art Institute of Chicago and Carnegie Mellon University, I was primarily interested in teaching strategies that introduce students to and engage them in conceptually-driven artmaking practices using new media. The following student learning objectives comprise a summary of my observations.

Understand and demonstrate that art is always about something.

Curricular innovations at Carnegie Mellon University and The School of the Art Institute of Chicago addressed faculty concerns that intermediate and advanced students were technically ready to make images and objects but not conceptually prepared to make art. In contrast, in both project proposals and critiques, I observed that students regularly discussed the content and intentions of their work, in addition and relation to its formal qualities.

Veteran professors at Carnegie Mellon reported that since the introduction of non-media specific, thematically driven introductory Concept Studio courses in the early 1990s, has been easier to get students to think about and articulate ideas in their own work as well as that of others. These courses are organized around “big ideas”⁹, like “Time and Space” in which artists revisit an idea over time through a variety of processes. Exposure to such enduring concepts provides students with regenerative foundations for artistic practice they can use to sustain their work. Exploring these ideas through specific themes like maps or memorials provides them opportunities to enact conceptual artmaking. Studying memorials relative to issues of “Time and Space,” for example, students might consider: Who are memorials made for? How do they come to be? Whom or what can I memorialize? In so doing, they develop a critical awareness about the relationships between concepts and contexts.

Build the message through the medium.

Material studies were part of the first preliminary course at the Bauhaus. Those studies were, however, focused on the discovery of supposed “essential” properties of media. Postmodern material studies stretch beyond the look and feel of media to their uses and meanings. Working in the legacy of Marcel Duchamp, contemporary artists have taken up an infinite range of media from ant farms (Yukinori Yanagi) to apple pies (Anissa Mack). These are not traditional media bought in art supply stores. Rather, they are conceptually grounded media essential to both the form and meaning of the work they complete.

At both of the schools where I observed, students and faculty consistently discussed relationships between what their work was about and the materials that comprised it. In one section of *Research Studio* at The School of the Art Institute of Chicago, students collected and attempted to articulate the expressive potential of found materials including plastic water bottles, buttons, and postcards. In so doing, all participants expanded their inventory of potential media as well as their ability to interpret the meaning of media.

Students were encouraged to consider the historic and cultural contexts of the materials they chose to work with. In other words, they were encouraged to pay attention to, interrogate, and exploit the stories materials carry. Often the media students chose to work with were dictated or inspired by the form the work would take, be it a traditional art form or something borrowed from a vernacular or ethnic context.

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Learn to be your own boss.

One instructor at the School of the Art Institute of Chicago admitted that she has jokingly referred to undergraduate foundations as “deprogramming....to force students to let go of their previous notions about artmaking and to reinvent, and to rethink because that’s the only way they can be really innovative is to loosen those borders.”¹⁰ She asks students what they like to do outside the art studio and encourages them to explore such interests as inspiration for artmaking. Giving her students permission to draw on cultural influences and personal hobbies like video games, meditation, and graffiti as fodder for artmaking, she encourages students to question their previous definitions of art.

Those understandings are often representative of the standards for Advanced Placement portfolios. Such work is usually highly refined and typically made to fit neatly within standard categories like drawing or photography. Foundations instructors I spoke with recognized that these projects taught students to pay attention to issues of craftsmanship. However, they worried that the experience trained students to treat their work too preciously, as evidence of what they had accomplished rather than as indications of their future potential.

Introductory studio art instructors’ frustrations with students’ limited knowledge and experiences of non-traditional art forms reflected their concern that students were not prepared to work on their own, to take risks in determining how their work would develop, or to revise their work. Such instructors strive to help students pose artistic problems for themselves, rather than simply solve them. One instructor at The School of the Art Institute of Chicago uses herself as an example to encourage beginning students to take control of their own work: “There’s no one out there giving me assignments. I go out there and I make stuff that I’m pursuing. That is my personal vision and that’s how you function as an artist in the world.”¹¹ As The School has no grades, self-motivation is truly a fundamental skill.

Play well with others.

In my observations of undergraduate art students, they were not as competitive as popular cultural narratives like *Art School Confidential* or Chip Kidd’s *The Cheese Monkeys* would lead one to believe. During project proposals and critiques, students offered one another constructive criticism and suggestions. This kind of collaboration helps students develop critical skills such as audience participation that I will discuss later. Students who start college thinking of art as a solitary means of personal expression with dreams of art stardom learn that every artist relies, in some way, on a network of creative comrades.¹²

While the modern era prized the lone genius, postmodernists recognize that most projects’ completion rely on a group of individuals, even when that assistance is not readily apparent. Collaboration has also become increasingly common throughout higher education, including studio art instruction. *Core Studio Practice* at the School of the Art Institute of Chicago is team-taught and includes a seven-week rotation devoted to collaboration. Similarly, in the spring of 2007, Carnegie Mellon faculty explored collaboration when it organized first-year students into groups to create work based on the Dadaist game “exquisite corpse.” While neither school has perfected a model for requiring and then enabling students to collaborate, both are currently reviewing the promise of such possibilities.

Implications for Postsecondary Art Education

The following implications for postsecondary art education reflect what I saw and heard in introductory studio art programs at The School of the Art Institute of Chicago and Carnegie Mellon University. They are generalized observations and ideas not intended as praise or criticism for either institution or any single instructor. Rather, these aphorisms should be read in relation to the above objectives, as measures for changing the nature of foundation studies and marking directions for future research.

Exploit institutional assets

In my dissertation, I provided extended descriptions of the geographic and institutional contexts in which students study art at Carnegie Mellon University and The School of the Art Institute of Chicago. I tried to illustrate how a foundation program’s location as well as physical and material resources might influence what it can and should attempt to accomplish in the name of art foundations. As one professor suggested, “Each institution is so very unique in terms of the aquarium of what is possible. So you’re always thinking of how you can

maximize your strategic advantages given your difference. You don't necessarily try to get what other people have."¹³ It would contradict the postmodern celebration of multiplicity to replace one standardized foundations curriculum with another. Rather, individual schools need to clarify their overall missions and determine if and how its foundation program can prepare students to meet those objectives.

Focus on Foundations

If foundations continue to command 1-2 years of students' time, faculty and other resources should be dedicated to these programs. Too often, foundations programs rely heavily on adjunct instructors and graduate teaching assistants. Because Carnegie Mellon's School of Art is so small, introductory as well as advanced courses are taught by full-time faculty. This encourages everyone to take responsibility for students' development over the course of their education. In contrast, most of the instructors in the First Year Program at The School of the Art Institute of Chicago are part-time instructors who are paid per course (with no retirement or health benefits) and often have little or no contact with upper level students. In spite of these circumstances, the faculty I observed and spoke with at The School seemed devoted to making the program work.

In addition to the poor pay and lack of job security suffered by introductory instructors, many foundations coordinators, often new to their positions and institutions, complain that veteran faculty equally condemn the failing extant curriculum they inherit and the innovations they propose. If advanced level instructors are going to rely on what students learn in these courses, they should be involved in planning and teaching them. It should not be acceptable to criticize what is offered at the introductory level without offering to help solve the problems.

In addition to better staffing introductory programs, institutions can demonstrate their commitment to beginning art students by devoting space and other material resources like computer labs and woodshops to foundations programs. Some schools, most notably the Kansas City Art Institute, have spaces specifically designed and dedicated for foundation studies. Others, including The School of the Art Institute of Chicago, have devoted classrooms to first year courses. Such spaces not only guarantee faculty and students places to teach, learn, and create artworks, but also foster a sense of community important in helping student transition to college life. If a school's art program is not big enough to warrant entire facilities exclusively for foundations students, time in such spaces should, at least, be reserved for their use outside of class.

Promote Pedagogy

Increasing the number of full-time faculty who teach foundation courses at a given institution would, in and of itself, impact time and energy devoted to these courses. Providing those individuals with pedagogical preparation, or teacher training, however, could further improve their chances of connecting with and clearly communicating objectives to students. In the past, college and university teaching-artists mimicked the traditional master-apprentice system and academic experts teaching in other fields, by simply showing up and professing their knowledge and opinions to students. James Elkins suggests this kind of instruction generally lacks *intentionality*, a critical characteristic of teaching. He writes that to constitute teaching, "the teacher must *mean* to impart something at a certain moment, and must intend it for a certain audience."¹⁴

While some faculty I spoke with believe first year students are just as capable as advanced students and should be held to the same standards and expectations, most seemed to agree that college freshman are developmentally different from advanced students. As a result their pedagogical needs are different. One participant in this study candidly reported that her first year students are terrified. She told me:

They're sick, they're on drugs, they're away from their families for the first time and they have no idea how to fry an egg so they don't eat. You're not dealing with an adult in college. You're helping them transition. It's exhausting and very difficult.¹⁵

This commentary harkens back to Itten's spiritual and psychological goals for the Bauhaus preliminary course.¹⁶ It suggests that first year instructors must serve as guidance counselors, who consider the needs and interests of students enrolled in their classes, as much as artistic mentors. It also underscores an expectation that faculty should make their lessons relevant to the students they teach and to

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consider ways to make those lessons more clear. Such attention to teaching strategies is particularly important at the introductory level when students are making the transition from high school to college level instruction and expectations.

Teaching in the contemporary studio art classroom takes place during lessons related to the *conception*, *creation*, and *critique* of works in progress. Instruction in each of these areas can be improved through pedagogical interventions. The following are a few suggestions.

Illustrate relationships between theory and artmaking.

Contemporary artists' statements, exhibition catalogues, and critical reviews are often informed by theories derived from other subjects including psychology, sociology, and biology. Because such theory has influenced their own work, many instructors are eager to introduce it to their students. At various times during my research I witnessed situations in which first year students were asked to read theoretical works without being held accountable for explaining their understanding of what they read or whether they had, in fact, read the assignment at all. Faculty who take the time to select, copy, and distribute articles should also devise ways to help their students work through the content of those texts and relate what they read to their own artistic inquiries.

Arrigo, for example, determined that McLuhan's theoretical musings on mass media had something to offer his beginning art and design students. He notes, however that

McLuhan's essays are dense with impassioned rhetoric, encyclopedic references and now, painfully dated examples. While personally I find these qualities only add to the appeal of his writing, I also recognize that these essays are far too unwieldy to assign to beginning students. However, I have found that a few of his key concepts help my design students understand some of the complex ways in which visual images function.¹⁷

Arrigo recognizes that many first year students will not be intellectually prepared to read works as dense and theoretical as McLuhan, Derrida, or Foucault independently or in their entirety. As he suggests, this does not mean they are not ready to explore some of the philosophical concepts introduced in such texts. This is the point of departure for teaching. Instructors must present students with critical questions, examples of artwork, and assignments that provide arenas to engage theories related to artmaking and interpretation.

Don't abandon technical training.

While the contemporary art world is highly conceptual, pluralistic, and increasingly non-material, it is still based on the creation of images and objects. Amidst this complexity, institutions of higher education, faculty and students must make tough choices about what to teach and what to study. The majority of students who enroll in undergraduate art programs do so because they enjoy the process of making things. They enroll in studio art courses to learn how to become better image and object makers. Even foundations faculty and programs that embrace conceptual goals and objectives for artmaking must endeavor to teach students methods for visually realizing concepts and ideas.

Facilitate critiques, don't just schedule them.

During the majority of my observations at both The School of the Art Institute of Chicago and Carnegie Mellon University students and faculty were engaged in critiques of works in process or completed projects. The format of these sessions was relatively the same regardless of the institution or the instructor. Students brought their work to class and hung it on the walls with pushpins, rested in on tabletops, or projected it through a computer system. Pieces were addressed individually for anywhere from fifteen to thirty minutes. In most critiques the faculty spoke more than the students. They commented on the form and content of the work, providing names of professional artists whose work the student work reminded them of, offered suggestions for making the work better, and asked the student to explain a part of the work, her process of creation, or intentions.

Most of the time, it seemed students were expected to already understand the purposes and processes of engaging in critiques. On only one or two occasions did I hear specific guidelines presented for what was expected of students during a critique. This is dangerous

because students' past experiences and expectations for critiques can be very different. Faculty should be clear about their goals and purposes for engaging in critiques of student work. The practices articulating one's motivation for making a piece and gauging an audience's response to it are possible objectives postsecondary educators might use to focus instruction during critiques.

Final Thoughts

Relative to traditional foundations objectives, the above may seem imprecise, the outcomes unclear. The implications and directions for future planning and research in undergraduate art foundations may seem overwhelming and overly optimistic given the day-to-day realities of administrators and instructors. However, as a professor at Carnegie Mellon suggests, "In planning in a 21st century foundations program, we have to think not about what's in *Art:21* now, but what is going to most prepare students who are going to be making work that might not fit into *Art:21* at all". In order to achieve this goal, we have to be *brave* and be open to new definitions of what constitutes a *basic* education in studio art.

**Brave New Basics:
Recommendations and Implications
for 21st Century Art Foundations**

Notes

- 1 Levine, Arthur. *When dreams and heroes died : A portrait of today's college student : A report for the carnegie council on policy studies in higher education* (1st ed.). San Francisco: Jossey-Bass; Carnegie Foundation for the Advancement of Teaching, 1980, p. 12.
- 2 Giroux Henry. *Border Crossings: Cultural Workers and the Politics of Education*. New York: Routledge, 1992.
- 3 See, for example, SAIC alumna Laurie Fendrich scathing critique "A Portrait of the Artist as a Young Mess," *The Chronicle of Higher Education* 51 (June 3, 2005): B6-8.
- 4 Nugent came to Chicago from the University of Florida where she helped develop that schools introductory program called Workshop for Arts Research Practice or WARP. Readers may be familiar with the program or read more about it in Kate. M. Catterall & Helen M. Nugent, "W.A.R.P.: A radical solution to teaching foundations," *Art Journal* 58 (1999) p. 4-9.
- 5 From the transcription of my interview with Nugent on October 26, 2006.
- 6 Stewart, Mary "A 21st Century Curriculum: Strategies for Change". Retrieved May 15, 2005 from www.marystewart.info/paper_21st.html
- 7 Rogers is currently the Dean of the School of Art and Design at the University of Michigan. Michigan's foundations program now looks surprisingly similar to the one at Carnegie Mellon.
- 8 From the transcription of my interview with Burgess October 18, 2006.
- 9 "Big idea" is a term introduced into education discourse by Heidi Hayes Jacobs (see *Mapping the Big Picture: Integrating Curriculum and Assessment K-12*. Alexandria, VA: Association for Supervision & Curriculum Development, 1997) to refer to topics of study that students can explore through a range of subjects, from a variety of perspectives, over a period of time. The concept was adapted to art education by Sydney R. in *Teaching Meaning in Artmaking*. Worcester, MA: Davis Publications, 2001.
- 10 From the transcription of my interview with C C Ann Chen on April 11, 2007.
- 11 From the transcription of my interview with Rebecca Walz on October 25, 2006.
- 12 Howard S. Becker writes about systems of artistic collaboration and interdependence in *Art worlds*, Berkeley, CA: University of California Press, 1982.
- 13 From the transcription of my interview with Burgess October 18, 2006.
- 14 James Elkins, *Why Art Cannot Be Taught: A Handbook for Art Students*. Urbana: University of Illinois Press, 2001, p. 12.
- 15 From the transcription of my interview with Rebecca Walz on October 25, 2006.
- 16 See, for example, Frank Whitford discussion in *Bauhaus*. London: Phaidon, 1984.
- 17 From Michael Arrigo's, "Turning On the Tuning In: Using Media Studies to Energize 2D," *FATE in Review* 25 (2004): p.12.
- 18 From the transcription of my interview with Andrew Johnson on October 19, 2006.

ARTICLE

The Influence of Learning Styles on Design Students' Academic Progress

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In recent years the emphasis in higher education has gone from a focus on instruction to the combination of *teaching and learning*. Adoption of this phrase positions the acquiring of knowledge as a shared responsibility between instructors and students, and moves the focus away from teacher-centered classrooms to communities of engaged learners. One of the variables that influences how we learn is learning style. Learning style theory asserts that we each have ways in which we prefer to learn new information, which influences both our ability to acquire knowledge and our affective responses to the classroom environment. Both the students' and the instructor's learning style can profoundly affect education on an individual and global level. How do we move toward a deeper understanding of how people learn, think, and work? As we discover how to learn and work together more effectively, realizing that each of us learns differently nurtures an awareness of difference as a unique strength rather than a shortcoming. Developing such an understanding is the goal of a longitudinal study of design students that examines learning style in relation to achievement and retention. We are particularly interested in the first year design student whose coursework consists primarily of foundation courses—color, drawing, and a basic media studio.

What we wanted to learn . . .

To better understand the types of learners enrolling in design programs, we studied students in interior design, graphic design, and clothing design in the College of Design at the University of Minnesota. We wanted to know if there were certain learning styles that appeared more frequently and whether these coincided with certain design majors. Our primary research question asks, "Is there a relationship between learning style and selection of major program?" Secondly, we wanted to understand the relationships between learning style, retention, and achievement. If the results showed a higher frequency of a specific style, was there a correlation between that style and the students who stayed in the degree program? These key questions are important when examining the impact of learning style in design education. The results will be used to increase awareness about the types of students that enroll in a design program, provide an understanding of the diversity of learning styles to help faculty plan and execute effective learning activities, and help staff better advise students. Most importantly, students will be more aware of how they perceive or order information and can translate this knowledge into improving their learning capabilities. This is especially important during the first year when students take their foundations studies courses.

The diversity of learning style measures and approaches can seem daunting. The definition of learning styles varies and there is debate over differences in terms such as learning style, cognitive style, and information processing. Our study assumes that learning styles are the preferred means of acquiring information and ideas. We all have a preference for how we gather information. Some people like to talk to several experts, some prefer books or manuals, and others learn best by trial and error. These preferences set the stage for cognitive processing. While the two are integrally related, they are not one and the same. Curry (1983) uses a metaphor of an onion. The peel, or outer layer is the preferred learning style, while at the core is cognition. Paying attention to how one learns can develop both levels.

While there is no single *right* way to learn, certain individuals may acquire information more efficiently through certain types of teaching activities and/or environments. Learning style depends on the ability of the individual to relate to the instructor's method of teaching. For example, some students may learn best with a hands-on experience while others may prefer thinking through a process via a written paper. If a student learns best under one style but that style is not addressed in the classroom, the student may struggle. Although such struggles can be part of the learning process, an understanding of how one learns best and knowing how to adapt to a less preferred learning environment is an essential part of learning.

Our process . . .

Participants included 414 undergraduate students from three design programs at the University of Minnesota. Four years of incoming students from 2003 through 2006 were tested using the Gregorc Style Delineator during New Student Orientation held during the summer. Achievement and retention data will continue to be collected through 2011.

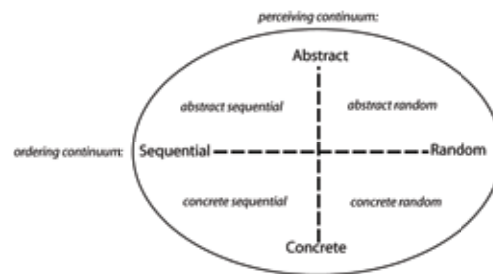
The Gregorc Style Delineator was created by Anthony Gregorc to measure learning preferences based on two variables: ordering and perception (Gregorc, 1982a). The two measurements, order and perception, are key to the creation of the four styles. A processing variable, ordering, relates to a scale that ranges from sequential to random; in other words, "ordering" explains how one may *order* their world—in

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a logical sequence or from a macro-holistic perspective. Sequential learners tend to logically plan and prefer to learn in organized environments. Random learners think spatially and organize information by grouping concepts – their logic is based on conceptual relationships and intuition.

Perception relates to how one engages with the world. The *perceiving* scale ranges from concrete to abstract. Concrete learners see discrete parts and are grounded in using their physical senses when assimilating new information, while abstract learners are concerned with the overall concept and tend to rely on their minds and intuition. To use the old adage, concrete learners tend to see the trees; abstract learners see the forest. Certainly it is more complex than this, but the tree/forest metaphor works for this relationship in the holistic sense—learning styles can complement each other and we need both to fully understand a situation. If we combine the tree-seer and the forest-seer in the same group, in theory the group should be more effective.

Figure 1: Ordering and perceiving continuums



These continuums—sequential and random, concrete and abstract—are combined to create the four cognitive styles set up by Gregorc. Each style includes at least one order and one perception measurement. These include the following: concrete/sequential (CS), abstract/sequential (AS), abstract/random (AR), and concrete/random (CR). Gregorc's model is based upon his mediation ability theory, which states that the human mind has channels through which it receives and expresses information most efficiently and effectively (Gregorc, 1982). This has been supported by research (p. 403).

What we found . . .

Through analyzing the results, the researchers sought to understand if there is an association between students' learning styles and their selection of a major program, as well as their retention and achievement within the major. One of the challenges of the Gregorc instrument is that there are twenty potential categories of learning when the four main variables are combined and re-combined. We did find some larger groupings of students in certain learning styles. The most dominant learning style or combinations of learning styles for all design students from frequency data were:

1. abstract random and concrete random
2. concrete sequential
3. concrete random

We found that nearly 40% of our design students approach learning in a concrete random way (combining 1 and 3 above), and nearly 20% learn best in concrete sequential situations. This data can provide us with an idea of the types of assignments and activities that will enhance content learning for our students and, conversely, what types of activities will take them out of their comfort zone and will help them to learn in a variety of situations.

While there are similarities between clothing, graphic, and interior design in terms of designing for human users, there are also differences. Each area approaches the design process uniquely in terms of the basic research stage, the types of human factors considered, and the way in which designers work with clients or develop a unique body of work. Our study compares these three groups in order to discern if there are significant differences in terms of learning preferences.

Clothing Design Majors

Clothing design students develop an understanding of the textile and clothing product development process, including design, production, and marketing. Students are challenged to integrate knowledge of the product with consumer needs and business constraints. The program emphasizes and integrates creative thinking and technical skill. Students become proficient in manual and computer methods of pattern development and implement apparel structuring methods appropriate for custom design or industry production. Courses cover costume history, social and cultural meanings of apparel, the textile and apparel consumer, and aesthetics.

In the area of clothing design, students tended to be a combination of two learning styles: abstract random and concrete random. These types of learners work well both independently and in groups, prefer experimentation and trial-and-error, and learn best when given guidelines, not prescriptions. They are less comfortable when working in learning situations that are very formal, repetitive, and highly authoritarian or critical.

Graphic Design Majors

Students in graphic design study design methods, design theory, creative problem solving, and visual and verbal literacy. An emphasis is placed on visual components: how humans communicate, perceive, interpret, and understand visual information. The program fosters flexibility, which enables graduates to adapt to social, cultural, and technological change in graphic design. The program's foundation is broadly based, including color, drawing, design history, and computer applications. Upper division courses prepare students for graphic design positions in print and electronic media.

Graphic design students were similar to clothing design students in learning style. Students tended toward the combination of concrete random and abstract random as their dominant learning style. Other frequently occurring learning styles were concrete sequential and concrete random. These learners have similar preferences for experiential learning and low-authority learning situations as described above for the clothing design students. They may be less comfortable working in groups and dislike an unorganized learning environment. Following directions is a challenge: information is important, too much is overwhelming. Re-working either a drawing or a writing assignment proves to be an issue with these types of learners who are eager to move on to the next assignment.

Interior Design Majors

Interior design students study design fundamentals, theory, process, communication, research, and technology to identify and solve problems related to humans and their use of interior space. The program focuses on improving the quality of life and protecting human health and safety through design of the interior environment. Students design various types of interiors, such as hospitals, offices, schools, residences, restaurants, hotels, and entertainment facilities.

This group of students tended to have a concrete sequential learning style. The results for interior design students were distinctly different from the other two design majors in that a single learning style occurred most frequently. In comparison, graphic design and clothing design students tended to be dominant in two learning styles, abstract random and concrete random. These students learn best in an environment that is very organized, very practical, and has a high degree of predictability. They are excellent planners, meet deadlines, and focus on accomplishing objectives. Working in groups is a challenge, but when placed in groups, concrete sequential learners are often the project managers who provide the structure and content needed for the assigned task.

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Learning style, retention, and achievement

In addition to the Gregorc Style Delineator assessment test, Grade Point Average (GPA) and major program data were collected each year during spring semester. Chi Square analysis found no significant relationship between learning style and retention. That is, no single learning style or combination of learning styles was associated with students' retention in their design degree program.

Likewise, there was no significant relationship between learning style and achievement. No learning style was found to associate with a significant increase in academic achievement. We recognize that by using GPA as an indicator of achievement, we are not taking into account social and psychological issues that might contribute to a student's success. These attributes are difficult to measure with a large sample. Other variables certainly play significant roles in student achievement, including a variety of instructors and experiences, various student issues, and the student support system. While this data does provide an overview of the *potential* relationship between learning style, achievement, and retention, it appears that there is no relationship at this time. We will continue to collect data for the next three years, when we anticipate the majority of the students will have graduated.

More than half of the students enrolling in our design program have multimodal learning styles—that is a combination of two learning styles. Learning style theory would assert that these students are flexible learners with the ability to adjust their preferences and abilities to process information. The data indicates that many graphic design and clothing design students have concrete random and abstract random learning styles while many interior design students have a concrete sequential learning style. Very few students with abstract sequential learning styles are enrolled in our design programs.

The data for this research suggests that these two styles combine to characterize the type of learning that most clothing and graphic design students prefer. This makes sense based on the types of activities that are required in these two programs. For example, clothing students might be interested in creating patterns or designing clothing collections. Concrete random and abstract random learners prefer holistic and experimental approaches as well as considerable freedom in the creative process. Similarly, graphic designers who are creating a corporate brand like the ability to see the whole picture. They may desire the trial-and-error approach (an abstract random learner trait), which is accomplished by several comprehensives or layouts through manipulation (such as by use of a computer). They might also be attracted to graphic design because of the tangibility of the end product. In contrast, students dominant in the concrete sequential learning style tend to be individuals who like a hands-on approach to learning. Seeing, touching, and exploring through interaction helps these students learn. A strong sense of organization and a logical progression of content are most appropriate for concrete sequential learners.

So now we know the learning styles of our incoming students—what do we do with this information? We can use the information to help students understand the learning process and how their particular learning preferences may help or hinder learning in different situations. We can inform our fellow faculty members about learning styles and discuss how to modify course assignments in light of learning style issues. In light of current research, it seems most practical to focus on the first year of our curriculum and to work with first-year instructors and then follow up with learning information throughout the curriculum.

An interesting connection . . .

While our primary purpose was to examine the relationship between learning style and achievement and retention, as we looked at the data we began to see a pattern emerging that might help to explain some issues with our first year drawing and color courses. This initial year of design studies is critical. Incoming students need to adapt to university life and immerse themselves in new ideas and professional communities. Students often run up against challenges to their belief of how their selected discipline operates. When they discover that the modes of working and learning are not what they expected, they are confused and frustrated.

The contrast between students with different learning styles is readily evident in our color and drawing courses. The basic color theory course is highly structured. Interior design students who prefer to learn in a concrete sequential manner thrive in this course, while a number of graphic design and clothing design students become frustrated at its seeming rigidity of content and assignments. For the past

ten years we have anecdotal evidence that interior design students outperform other design students. We assumed that the challenge of an interior design program portfolio review was the probable cause—if students do not pass the portfolio review they cannot proceed in the major. Consequently, both the graphic design and clothing design programs instituted portfolio reviews. Now, several years later, interior design students continue to do well in the color class, and at least one-third of the other design students find it restrictive and are frustrated. We attribute this to learning style. The concrete sequential learners enjoyed the consistent and factual nature of the color course. Many examples of finished projects are shown, providing a sense of what is expected. This modeling of “good work” conflicts with the instinctive, curious, and intuitive characteristics of the concrete random learner.

Conversely, our basic drawing course seems to work better for design students with abstract random and concrete random learning styles. This course is less prescriptive, though still quite structured. There is more freedom in the approach to visual problem solving and students are encouraged to consider creative compositions in the development of their drawings. Depending on the instructor, the approach to teaching technique ranges from an intensive “how-to” with structured exercises to simply learning by drawing (admittedly not a simple approach). While there are mandatory assignments (contour drawings, limited value studies, modeling of form, depth perception), students are responsible for deciding how they want to accomplish these. Some instructors encourage risk-taking while others urge students to follow supposedly tried and true methods for achieving drawing competence. Students who prefer concrete sequential learning complain that objectives are vague and grading is rife with subjectivity. These students want to be told how to do something and how the final result should look. In a drawing course based on visual exploration, the unknown outcome is particularly frustrating for concrete sequential learners. Students with abstract learning styles enjoy the conceptual freedom but might not accomplish the level of rendering skill desired for design representation as they are less interested in exact details. The concrete random learners thrive in this setting because they like to take risks, are open to a number of possible solutions, and like trying things on their own without interference from others. This helps to explain why graphic and clothing design students were happier and more comfortable in the drawing class.

At the University of Minnesota, we will work to see where we can lessen the prescriptive nature of the color course and include more exploratory projects. We can also work with students to identify why they might feel confined or, conversely, very comfortable with the highly structured course. This meta-awareness of how a course structure can affect learning would be an invaluable first-year lesson.

Foundations instructors need to be familiar with learning style preferences so that they can develop learning experiences and environments that both conform to and challenge learning style preferences. The foundations courses should not only teach skills but should also foster flexible thinking in approaching design assignments. Diverse assignments will increase design fluency, while a reasonable amount of structure will enhance learning of specific types of content. To be effective, foundations courses must seek a balance of random and sequential activities and of abstract and concrete ways of approaching problems.

Frequently, beginning students are taught by graduate teaching assistants or adjunct faculty, and many of these instructors are new to teaching. In a design education course for new teaching assistants at the University of Minnesota, we cover learning style information in relation to the development of assignments and class activities. We need to extend this information to adjunct faculty. Also, by making students aware of how learning styles influence both teaching and learning, we can set the stage for increased awareness of the learning process. While efforts during the first year will help students to learn more effectively, ongoing attention to how we learn must be integrated into the curriculum. Students must utilize meta-cognition to examine how they are approaching learning experiences. In what situations do they become frustrated? When are they bored? They need to learn how to adapt to different learning environments.

Greater knowledge of learning styles will help faculty and advising staff understand how to better help students academically. For example, a student who prefers to learn in a very concrete and sequential way may be totally lost when faced with a learning situation requiring abstract thinking skills. As Hanson (1989) suggests, knowing that a student learns well one way will empower him or her in areas that are recognized as weaknesses. Awareness of their dominant learning style may help students improve in areas of weakness or at least curb frustration if they are unable to understand a concept immediately.

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Learning style information should not be used to pigeonhole or stereotype students. Nor should students use knowledge of their preferred mode of learning as an excuse for not being able to learn in a particular situation. The knowledge of varying learning styles can add a reflective component to the learning process. With the help of the instructor, students can work to improve learning experiences resulting in greater learning and achievement.

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ARTICLE

What about Creativity: Six Pieces in an Unsolved Puzzle

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One of my very good art majors asked if he might be excused from my printmaking class in order to “go find an idea.” Other students soon followed suit, and I began to wonder where they were getting their inspiration. The answer was found in a nearby computer lab where the students surfed the Internet in search of an image they could reproduce and call their own. For years, I had assumed that my students and I shared an understanding of what it means to be creative; however, I have increasingly come to suspect that is no longer the case. It is not my intent to explore the moral, ethical, or legal implications of found imagery. Rather, I want to offer some remarks about the notion of creativity in the twenty-first century and invite consideration of what they imply for art education. I’ll begin with six very short observations about contemporary culture that seem to have a bearing on the matter at hand.

Through the Brownie’s Lens

Pretend it is again the middle of the twentieth century and a child has just received a Brownie camera as a gift. The child is enthralled with its potential to capture bits and pieces of life, trapping them in silver emulsion like so many bugs suspended in amber. Little does the child realize that the camera’s capacity to effortlessly reproduce accurate images of the visible world is helping reshape notions of creativity. How that occurs was articulated by Harold Rosenberg in a 1976 essay, *A Meditation on Likeness*, in which he wrote, “the fundamental fact [is] that, in the photographic medium, finding can be substituted for making.”¹ That notion is reinforced whenever we speak of *taking* pictures or *making* art. Thanks to digital photography’s potential to *take* countless images, the locus of creativity may again be migrating, this time from *taking* to *sorting*. Photographic images may still be found, but they are now found at the end of the taking/making process rather than at its beginning. We never got around to giving enough monkeys typewriters to determine if they could write like Shakespeare, but we may be field testing an updated version of that theory with our digital cameras and camera phones.

Outsourcing Creativity

Speaking of taking and making, in 1935 large lettering was installed on a bridge in Trenton, New Jersey, which at the time was a manufacturing giant in America. The lettering still reads, “Trenton Makes: The World Takes,” but times have changed, and not just for Trenton. A few things are still made in America, yet two-thirds or more of our economy is now based on consumption (i.e. consumer spending) rather than production. We find, buy, order, purchase, or otherwise acquire what we need or want but we make or create, very little of it. The arts and entertainment industry deals in a form of consumption when reruns, spin-offs, sequels and remakes are used to fill the creativity void. The music scene is rife with artists quoting earlier styles, and utilizing sampling. All are forms of creative out-sourcing and represent a conceptual change in the relationship of creativity to production and consumption. We learn that at an early age. Consider the following.

A Short and Imprecise History of the *Busy Bees*

I once stopped at a sidewalk stand tended by three young children. They were selling glasses of green tea and they laughed when I asked if they made it themselves. No, they said, it came from the grocery store next to their house. They simply poured bottles of the manufactured stuff into glasses and sold it to thirsty suckers like me. The only thing the kids made was money. I don’t know if those enterprising children belonged to 4-H, but they should have. The town where I live is home to a number of 4-H clubs like the *Bloomfield Busy Bees*, as well as the county fair. As a rule, I am not surprised by what I see at the fair anymore, but a few years ago I was stunned to see ribbons awarded to 4-H kids for shopping projects. I used to have issues with awarding ribbons to kits and other pattern crafts, but at least those kids were making something. I guess today’s kids are also making something—they are making choices about what to buy. After 9-11, the President suggested that shopping could be a viable response to terrorism, but is it really a creative activity?

Finding Reality in the Virtual Gap

It is relatively easy to substitute consumption for production in the creativity equation when we accept the normalization of this for that in nearly every other aspect of life. Consider the vast array of substitute products we take for granted, such as artificial plants, generic drugs, meatless meat, body enhancements, robotic pets, knock-off fashions, and museum reproductions, to name only a few. Substitute lives are also available and millions of people now lead virtual existences through their avatars in on-line worlds like Second Life. Without a trace of irony, a 2007 article in *Museum News* noted, “Social interaction is arguably the biggest draw to any Second Life locale.”² The computer and related technologies have undeniably expanded our physical senses in countless beneficial ways, but as we increasingly come to live

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through our computers, what happens to our ability to differentiate between coded information and tactile encounters, between pixels and aesthetic experiences, between creativity and spectacle?

Cut and Paste Creativity

My wife teaches college writing and she reports that her current students, to a greater extent than her previous students, cut and paste their writing assignments from pre-existing sources. Plagiarism is not new, though I am distressed by surveys that show an alarming increase in the number of students who view cheating as routine or even acceptable. I am also distressed by my wife's observation that many of her students think they are being creative when they engage in such activities. They mistake finding, using, borrowing, and pasting—consumption, if you will—for the creative process of writing. It is no different for many art students who use the unprecedented accessibility to imagery in a cut and paste approach to visual projects. That way of working is facilitated by computer programs such as Photoshop and Quark, which despite their many attributes, reinforce the notion that creativity consists of finding and selecting—in essence, shopping, or perhaps more accurately, shop-lifting. While that may seem akin to collage, ready-mades, or found-object art, we must be careful to distinguish between legitimate and transformative art practices and those that merely co-opt the work of others. Real artists know the difference, right?

Something Old, Something New, Something Borrowed

By the early 1980s the practice of appropriation had taken hold in art. Richard Prince took photographs of other photographs, often those in magazine advertisements. Sherrie Levine took photographs of other photographs, often those in museums. Their work left a mark on our ideas of art. A few years later, Jeff Koons directed his assistants in the fabrication of a sculptural group of puppies based on a postcard photograph made by someone else. Koons was subsequently sued by the photographer and in 1992 found guilty of copyright infringement. The court ruling seemed to endorse a traditional concept of creativity rooted in the premise of originality. Of course that was only a legal opinion, and all three artists have done very well for themselves.

Beyond Observation

David Galenson is an economist who has studied creativity by using a variety of historic and contemporary statistical data, such as auction records and book citations, to reveal differences between Old Masters and Young Geniuses, terms he uses to indicate when artists do their best work.³ His data focuses on the characteristics of creative types but it is also somewhat age-related. Although it won't surprise most art instructors to learn that not all students fall into the Young Genius category and not all teachers are Old Masters, relationships can be made to many Generation M students.

According to Galenson, Young Geniuses are conceptual. They are more concerned with ideas than production and will use the end to justify the means. They can be comfortable letting others make things for them or foregoing production altogether, and they readily jump from one idea to another. Old Masters, as defined by Galenson, are experimental and discover ideas by doing. They rely on the accumulation of knowledge gained from the intimate engagement with process. They frequently revisit the same ideas and are never quite sure when their work is done. Galenson's Old Masters would never let someone else produce work for them, although "Old Masters" in the conventional sense of the term frequently had others produce parts of their work.⁴

Galenson's research doesn't address the evolutionary nature of creativity, but it does raise interesting questions for art teachers. He notes that Young Geniuses generally require far shorter periods of instruction and less personal contact with instructors than do Old Masters. They are also better equipped to deal with the globalization of ideas, a process that is greatly enhanced by the reach and speed of technology. He could be describing many of my Generation M students, especially those whose fundamental response to existence is technological.

Matching the technological comfort level and proficiency of today's students can be a challenge, especially for older instructors or those who fit the Old Masters profile, but there's more at stake than that. Media theorist Neil Postman argued that new technologies don't simply

add something to existing conditions; they change everything. For example, Postman observed that when automobiles arrived on the scene we didn't just have the old America plus cars; we had a new America.⁵ Every technology has a prejudice that promotes certain attitudes for its use. As a result, we literally change or adapt to technology in subtle but profound ways. Science has shown, for example, that electronic imagery and printed material each stimulate and develop different neural pathways in the brain. What does that suggest for a generation of students who were weaned on television and video games, and now use the computer as a primary medium for creative activity?

I hope that my comments won't be misconstrued as qualitative judgments about the creative potential of Generation M students. My interest is not in how creative they are, but *how* they are creative. They have grown up with and been conditioned by circumstances and influences that present a different picture of what that means. They were born into a world in which artistic practices, according to critic and art historian Robert C. Morgan, were "not so much involved in creativity or originality as they [were] in appropriation or simulation."⁶ Generation M students don't just have a new set of tools with which to work, they also have new ways of thinking.

If we as art educators want our instruction to remain relevant, then we too must develop new ways of thinking. There is probably no single answer as to how that might be done, but I have had some success using a combination of strategies with my foundation students. First, I try to help students understand that ideas, no matter their source, should be considered as starting points rather than endpoints for their work. That encourages individual and sometimes original student responses to group assignments and helps remind me that where students find ideas is less important than what they do with them. Second, I encourage students to distinguish between concepts and ideas. We treat concepts as broad or over-arching issues, themes or topics, while ideas are focused and specific ways in which concepts might be addressed or explored. That distinction can help students take ownership of ideas while helping me understand the motivations for student work. Third, I seldom limit students to specific media unless we are addressing media-specific issues. That promotes student awareness of the role materials and process can play in the generation, manipulation and realization of ideas. Finally, in evaluations and critiques I point out differences between work that is creative and work that is derivative.

Together those strategies are intended to help students develop a concept of creativity that distinguishes between originality and novelty, authenticity and cleverness, or sensory stimulation and aesthetic experience. That is not easy in a post-modern world that is increasingly defined by and reduced to pixels and electronic data, but it is worth the effort, especially if we agree with Robert C. Morgan that art is *not* the same as popular culture, but a singular experience rooted in creativity that is worth maintaining.

Notes

1 Harold Rosenberg, "A Meditation on Likeness," in *Portraits / Richard Avedon*, (New York: Farrar, Straus, and Giroux, 1976).

2 Joelle Seligson, "My Raven-Haired Avatar Flies Through the Museum," *Museum News*, Vol. [Sept./Oct. 2007]:, 55-60.

3 David Galenson, *The Two Life Cycles of Artistic Creativity* (Princeton, N.J.: Princeton University Press, 2006).

4 Neil Postman, *Five Things We Need to Know About Technological Change*, [paper presented at New Tech 98 Conference, Denver, Colorado, March 27, 1998]. www.alteich.com/links/postman.htm [accessed September 15, 2007].

5 Robert C. Morgan, *The End of the Art World*, (New York: Allworth Press and the School of Visual Arts, 1998) 119.

ARTICLE

Art Foundation and Artistic Sensibilities: An Aesthetic of Service-Learning

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Characteristically, artists at all levels create works of art to understand, explain, provoke, examine, explore, and expand the meaning of what it is to be human. According to Estella Conwill Májozo (1995), "Our relevance as human beings can be seen in the meaning of our acts as artists" [p. 88]. More than a decade ago postmodern artist and critic Suzi Gablik (1991) wrote, "Art can transcend the distanced formality of aesthetics and dare to respond to the cries of the world" [p. 100]. Those cries appear to reach a crescendo in our now post postmodern society where war seems common today, hunger and homelessness are rampant in many U.S. cities, and natural disasters have literally left millions without hope. Although I recognize that visual art alone may not cure all the world's ills, I do strongly believe in the power of artistic production and engagement to change lives. Therefore, I write this article in an attempt to infuse Gablik's challenge in the foundational education of artists. I do this by proposing ideas for incorporating service-learning as an art form as well as an approach in foundation curricula. A central question is, how can Art Foundation Departments prepare future artists to be responsible world citizens who live socially conscious lives and who engage in technically proficient and meaningful artmaking that addresses important human issues? At the same time, what are the aesthetic challenges that such training and practice may provoke?

Service-Learning

Service-learning involves students, teachers, and professionals actively working to use what they are learning in their formal study to help others and to make a difference in the world. In his *Fate in Review* article entitled "Service-Learning and the Visual: The Perfect Complement," Edward Forde (2002) wrote:

Service-learning is an educational methodology where students learn through active participation in thoughtfully organized service experience that meet actual community needs and are coordinated in collaboration with school and community. These experiences are integrated into the academic curriculum and structured time is provided for formal reflection. Students have opportunities to use newly-acquired skills and knowledge in real-life situations in their own communities. Learning is extended beyond the classroom. Students develop a sense of citizenship and caring for others, and they may gain applied experience in their career field. [p. 38].

As Forde and others (Howard, 1993; Kendall, 1990; Saltmarsh, 1996; Varlotta, 1996) related, service-learning pundits derive much of their theory from education theorist John Dewey. In *Art as Experience*, Dewey (1934) explained that all genuine education comes about through connective experience involving observation, knowledge, and judgment with each being highly subjective, personal, and experiential. Dewey's pragmatism, or as he called it, instrumentalism, was "the theory of education as deliberately conducted practice, and education as such, was not a means of living, but was identical with the operation of living a life" (Saltmarsh, 1996, p. 14).

As Forde (2002) suggested, reflection is the keystone of service-learning theory and pedagogy. Through reflective discourse, writing, exhibition, and critique, service-learning students, teachers, and community participants must be actively involved in constant production and re-production of the service project.

Most importantly for the purposes of this article is the service-learning goal of instilling an enduring sense of civic responsibility in all parties involved. I believe that once a person experiences the self-fulfillment of meaningful cooperative service, their connection and desire to work with their world and community is greater than before their service-learning experience. Consequently, their sensibilities (and in the case of artists, their approaches to artmaking) may change to include actively working toward positive and lasting social justice.

Service-learning, Art, and Artists

Theorist Nicolas Bourriaud in his 1998/2002 book *Relational Aesthetics*, wrote "the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist" [p. 13]. Bourriaud defined relational aesthetics as "an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space" [p. 14]. Put another way, much contemporary art is about action and interaction, involvement and provocation, social and political power and powerlessness. No longer is it necessary or realistic for the artist to be thought of as a solitary genius working alone in his or her private studio constructing original and never-before-imagined

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visions of the world. Bourriaud wrote much about artist Felix Gonzales-Torres¹ whose interactive exhibitions relied heavily on viewer involvement and participation. According to Bourriaud, Gonzales-Torres viewed all art as a form of living. “The important thing is to know whether a work makes an effective contribution to a changing production of statement” (Gonzales-Torres in Bourriaud, 1998/2002, p. 86).

Although Bourriaud primarily referred to contemporary artists or artists who worked in the recent past in his discussion of relational aesthetics, historic artists also (through their art or within the realm of their everyday living) deeply involved themselves in their communities and social justice. For example, artist Gustave Courbet drew attention to the struggling *Stone Breakers* in his 1849-50 painting. Artist Vincent Van Gogh was a missionary to impoverished coal miners in the Netherlands in 1885. Artist Kathe Kollwitz’s *The Survivors* became a poster for the Peace Congress in the Hague (Holland) in 1922. Some art historians point to the work of the Impressionists as primarily social justice-driven rather than possessing the typical misogynist proclivities attached to them in prominent art history texts (James Farmer, personal communication, May 19, 2007). When comparing contemporary relational aesthetics with the work of such Impressionist and Post Impressionist artists as Degas and Monet, Bourriaud (1998/2002) wrote “art creates an awareness about production methods and human relationships produced by the technologies of its day, and that by shifting these, it makes them more visible, enabling us to see them right down to the consequences they have on day-to-day life” (p. 67). But, when regarding the contemporary art world Bourriaud said “the aura of artworks has shifted towards their public” (p. 58). It is my contention that the public “aura of artworks” Bourriaud referred to could be interpreted as an aesthetic challenge and extension of what art is and can be through service-learning. Put another way, I believe that not only does service-learning promote a way of living and being in the world, but it is in essence a form of art (Taylor, 2002).

An Aesthetic of Service-Learning

Artists mentioned in the previous section provide examples of works of art and artists that either contextualize or provoke social and political action. In this section, I share stories of artist/community partnerships as well as simple yet poignant everyday acts of community engagement by artists. From these accounts, I glean specific service-learning criteria for developing a socially responsible and community engaged Art Foundation curricula.

In response to residential shifts and migrations to the suburbs in the 1950s, the Carver community of Richmond, Virginia sharply declined into a neighborhood perceived as dangerous. In the past 25 years, Carver residents fought bravely to bring the neighborhood back by renovating homes, attracting new businesses, and making the streets safe for their children. In the mid-90’s Virginia Commonwealth University (VCU) joined Carver as a partner in its efforts to revitalize its community. The Carver-VCU Partnership helped pave the way for an unprecedented public art project initiated and developed by the Visual Arts Center of Richmond (formerly the Hand Workshop Art Center) in concert with internationally acclaimed photographer Wendy Ewald. Over the course of multiple visits beginning in the fall of 2003, Ewald worked with the community to create *Peace and Harmony: Carver Portraits*, an outdoor installation of twenty-nine large-scale photographic banners (10 by 8 feet each) that hung directly on buildings throughout the neighborhood for a year and a half. Using a small area behind the school as a rudimentary studio, she photographed each boy and girl along with objects they had brought from home that represented their community and their families. Students from Virginia Commonwealth University’s Creative Writing program helped the students write about their perceptions of self, community and home. The text on the banners derived from these sessions appeared in the students’ own handwriting. The final result was an intimate portrait of real-life Richmond kids growing up in Carver (Slipek, 2004). The collaborative process employed by Ewald was one she had developed during more than three decades of activity in communities around the world. Although she “used” community children as her subject matter, she directly involved them and the larger community in the design and decision-making process of what images to exhibit, what they should say, and where to install them.

In her book *Mapping the Terrain*, Suzanne Lacy (1995) featured a number of artists who actively engaged social and political issues in their collaborative artmaking. For example, in the *Social Mirror* (1983), artist Merle Laderman Ukeles worked with New York City’s sanitation workers to install mirrored sides on a garbage truck in order to reflect the environs of the city and to remind the public that everyone has a stake in sanitation. In her simultaneous *Touch Sanitation* project, Ukeles shook hands with the sanitation workers in an attempt to recognize, validate and make them more visible as human beings rather than simply those who handle the garbage. Artist Dominique

Mazeud and many community members performed a ritual art of cleaning up the riverbanks of the Rio Grande River between 1987 and 1994 (Lacy, 1995).

Both artists Ukeles and Mazeud responded to community concerns and issues—Ukeles to the public uproar over the NYC sanitation workers' strike and Mazeud to the public outcry against increasing trash in and alongside the Rio Grande River. Although I doubt this, Ukeles' approach of validating the workers by shaking their hands could be perceived as egomaniacal—meaning that she positioned herself as the omnipotent artist who just by touching could attest the value of another human being. Be that as it may, Ukeles' human interactive art represented a social ideal—communal respect. On the other hand (pun intended), Mazeud began her performance ritual of cleaning the river every month alone. Community members joined her on their own accord. Her performance art became a model for collaborative action.

An integral part of sculptor Carolyn Henne's way of working includes home visits and joint artmaking with young AIDS patients (Personal communication, February 24, 2005). Henne takes a quiet and personal approach to service in her life. With little fanfare, she spends afternoons with ill young people who need individual and physical contact. For example, Henne worked with one young girl who suffered from shingles, a complication of her HIV illness. Forced to stay home from school due to the contagious nature of this symptom, the young girl looked forward to Henne's visits and their collaborative clay making projects. The physical-ness of the clay and the two's collaborative approach (both Henne and the young woman together and up-to-their-elbows in clay) became a visual symbol of what the ill young girl needed the most—meaningful and personal human contact. Henne's own sculpture is often laden with representations of physical and biological parts of the body. Though typically her art uses symbols associated with her own body (Lombardi, 2005), there is a quiet connection between Henne's art and her work with physically ill young people whose bodies suffer from the complications of their disease.

In addition to her own artmaking and teaching, Sonya Clark directs the *Beaded Prayers Project*. The project engages makers of all ages to create amulets that contain their wishes, hopes, and dreams. Based on the shared meanings of the words "bead" and "prayer," to date over 4500 people from 36 nations participated in this amulet tradition project.² Like the *Beaded Prayers Project*, Clark's own art work "is inspired by a fascination with the creative handwork of women that perpetuates a community's common memories and rituals" (Madison Museum of Contemporary Art, 2007, para. 2). In other words, Clark's ways of working and inspiration for her own artmaking directly relate to the world community to and for which she serves.

Artist Krzysztof Wodiczko creates large-scale slide and video projections of politically-charged images on architectural façades and monuments worldwide. The projections constantly evolve and change because they rely on the unscripted contributions of participants who share their personal stories as their own images are projected. In this process, Wodiczko gives voice to people who have otherwise been silenced through rape, age discrimination, war, and bigotry.³

Wodiczko's act of "giving voice," (though perhaps perceived/criticized/associated with the ego-driven stereotype of artists) is, in essence what artists, writers, actors, musicians, and other activists do. Artists, after all, have a great deal of power in their work. Granted, not all art is necessarily seen and/or understood in these terms, but that does not stop artists from both inspiring and being inspired by social, political, and human issues that affect our global communities. In other words, if service is already an aesthetic in the art world, it follows that service-learning as a "perfect complement" (Forde, 2002, p. 38) to the visual arts that should be included in a foundation of all artistic training.

These few examples illustrate the multiple aesthetic considerations that service may play in the working and personal lives of artists, and ultimately the participatory art they create with and for others. Like any form of art, technical expertise is important in an art that is service-based. This is a role artists who (like all the artists mentioned above) contribute their skills, proficiency with media, and inventiveness to the service-based art they create alone and/or with their communities. As much service-based art is performative in nature, aesthetic dimensions are sites of inquiry where contentions occur, identities are constructed and political agencies are attained (Garoian, 1999, p. 167). An aesthetics that follows a service-learning model involves reciprocal interchanges. Although not always absolutely equal, there is a give

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and take aesthetic dimension of service-based art that requires reasonable participation of all collaborative parties. Aesthetic purposes of service-based art include giving voice, calling attention to, provoking and/or taking action to alleviate, help, honor, and/or soothe human beings and societies with whom we share our world. In a word, the ultimate aesthetic of service-based art is transformation—social action that stresses the need for collaborative self-transformation of all parties in creating a more just society (Giroux, 1991 and Pearson 1999). Indeed, service-based art epitomizes an aesthetics that transforms and give us meaning in our lives.

Service-Learning Possibilities in Art Foundation

In their 2007 publication of their Art Foundation curricula research, art educators Chris Dockery and Robert D. Quinn concluded:

Most NASAD accredited institutions researched-with some exceptions- are concerned with training/engaging the foundation student primarily in and through physical/manual skills. A small number of foundation programs could be considered non-traditional or beyond tradition. The focus of these programs is typically on aspects of visual communication, conceptual aspects of making art, creative and contextual components of artistic practice, or aesthetic issues of contemporary art (p. 43).

In her 2001 presentation at the College Art Association Conference in Chicago, Northern Illinois University Foundation Coordinator and Professor Mary Stewart said simply that “The primary purpose of art, media and design is to explore and communicate ideas and emotions. . . [Foundation] students must be encouraged to develop the ideas that have the most resonance and the images that have the most impact” (Stewart, 2001, para. 8). Following Stewart’s lead, Dockery and Quinn (2007) proposed that foundation program restructuring involve “balancing skill acquisition, manual training, interdisciplinary experimentation, historical knowledge and opportunity for conceptual interaction between skills and ideas” (p. 46).

In answer to Dockery and Quinn’s (2007) challenge that “A balance must be reached between goals of traditional foundation coursework and the issues of a contemporary art world.” (p. 44), possibilities for incorporating service-learning into a basic Art Foundation Program may include: a separate course of study; an integral component of all courses of study; a faculty or instructor position in Art Foundation that coordinates service-learning projects; a faculty or instructor position designed for an artist-educator who is steeped in social art, art-making, performance, exhibition, and collaborative work. Because I firmly believe that like service-learning, art teaching is and can be an act of art and artmaking, I carefully share ideas, suggestions, and provocative possibilities rather than prescriptive curricula approaches.

Service-learning Foundation Course

Depending upon the design of an Art Foundation curriculum, a separate service-learning course could be approached as a technique, style, genre, etc. For example, according to Tavin, Kushins and Elniski (2007), some Art Foundation courses center on time-based, space-based and digital media. Similarly, an art foundation course could have as its focus service-based or service-learning-based art, or simply titled “Art and Community.”⁴ Following a service-learning model of instruction (Heffernan, 2001; Taylor & Ballengee-Morris, 2004), the course could involve community partners who work with the Art Foundation Department to identify community-specific needs and issues from which traditional and nontraditional artmaking activities could be generated. There are many forms and/or acts of service that a service-learning art foundation course may take, from tutoring to cleaning a roadside and from mural painting to sharing in a peace rally. The point of art-based service-learning activities is that the social and/or political issue at the heart of the act is portrayed and received through a critical self-reflective and inventive practice. As mentioned earlier in this discussion, reflection is the keystone to service-learning. Therefore, reflective activities such as the traditional critique, journaling, online posting, research-driven projects and presentations, among others should be an integral component of a service-learning art foundation course. Of course, artmaking in and of itself can be an excellent reflective practice.

Service-learning in all art foundations courses

Service could be considered a technique, media, dimension, idea, time-based approach, style, exhibition, and/or critique, and therefore could be integrated in a number of ways into an existing foundations course. In performance art, for example, the artists’ bodies and those of the viewer participants are the materials or media, i.e. the paint or clay. In Dominique Mazeud’s *Great Cleansing of the Rio Grande*, the act

of cleaning was a technique as well as an idea. Her work was also time-related in that it took place on a certain day of each month. Merle Laderman Ukeles' mirrored garbage truck was similarly time-based, as it was only viewed during a parade-like rally/performance. It could additionally be viewed as a style of art: Billed as 'activist art' or art created, exhibited and/or performed in order to provoke an action for or against something, "it is essential to the realization of [Ukeles'] projects that they are newsworthy" (Phillips, 1995, p. 167). An example of service as exhibition and/or critique could be the dinner, performance, and display aspects of the Empty Bowls⁵ project. The infusion of service-learning into all art foundations courses may take many forms.

Looking at service as a dimension, however, in relation to what is traditionally referred to as two dimensional, three dimensional, and four dimensional art is a more complex endeavor than simply seeing it as a style or artmaking material. Granted, the fourth dimension related to time could also relate to these categorically non 2-D or 3-D works, but in what dimension do the perspectives of spirituality, humaneness, caring, and/or peace exist? Adding complexity is the fact that the idea of space in the visual arts is continually challenged due to such artistic practices as projection, light, holograms, virtual reality, web-based art, and others. Such a conversation may be too complex for the purposes of this discussion, but could be an excellent catalyst for a provocative art foundation assignment or problem-based activity.

In addition to preparing students to enter typical university disciplines such as sculpture and painting, Art Foundation programs prepare students to enter design fields like graphics, illustration, interior, and fashion. Community service opportunities offer valuable experience as well as exposure⁶ for professional and novice designers. For example, Harvard University Graduate School of Design (2006) offers fellowships for students to engage in design projects with non-profit organizations. Similarly, Design Corps (2006) is a group of architects and designers who work in service to low income typically rural communities "to create positive change in communities by providing architecture and planning services. . . . Our vision is realized when people are involved in the decisions that shape their lives, including the built environment" (para. 1). Design Corps assists communities, but at the same time they bring to the forefront a designing service that is often underutilized by the general population (Bell, 2004)—promoting their field, themselves, and the for-hire services of designers at the same time.

Assessment

Assigning grades and conducting critiques for art-based, collaborative service-learning can represent the reflective practices that are at the heart of service-learning pedagogy. Including, and indeed emphasizing personally reflective opportunities through assessment procedures is important to the development of socially engaged artistic sensibilities. Like any art class activity, experimentation, project, and ultimately art creation, evaluation and assessment are dictated by the goals and objectives of the assignment. Degree of artisanship, evidence of technique and media expertise, submission deadline adherence, critique participation (reflection), and level of innovativeness are essential rubrics for service-learning based art. Like any other collaborative art, participation levels should be taken into account as should student's ability and willingness to work with a group (each other and community partners). As reflective activities can take many forms, they themselves may have their own set of rubrics. According to Michael Kramer (2000) in a report to the National Service Fellowship Program of the Corporation for National Service:

Service-learning initiatives should include formal ongoing measures for assessing student performance in service-learning experiences. Students should participate in setting the performance standards, and this information should be provided [on grade forms or portfolios]. Tests [or writing activities] should be given to encourage students to articulate the meaning of their service-learning experiences. [p. 102].

In addition, one might develop a chart with levels of achievement expected or desired in the service-learning project. Dr. David Burton's⁷ example that assisted in the service-learning performance of art education students working in school settings included: writing quality, description of service-learning session, insights and understanding, commitment and challenge, and progress and leadership development. Varied levels of achievement in these categories included such modifying words as significant, increased, steady, no progress and losing ground with point systems attached.

Conclusion

In this article, I have attempted to expand the development of the artistic “habits” to include and, in fact, be greatly affected by a socially conscious engagement. In other words, caring about, being involved with, and actively pursuing avenues (artistic and otherwise) to work toward social justice are (or should be) what good artists do. Ernest Boyer’s vision for “Creating the New American College” (1994) challenged that “If the nation’s colleges and universities cannot help students see beyond themselves and better understand the inter-dependent nature of our world, each new generation’s capacity to live responsibly will be dangerously diminished” (pp. 77-78). As artists and teachers, we not only teach, we model a way of living. Sharing and learning about the power of art through meaningful meaningful art-based service experiences is and can be possible through the integration of service-learning into university art foundation programs.

Notes

- 1 Cuban artist Felix Gonzalez-Torres died of AIDS in 1996. His one-person show at the Jennifer Flay Gallery in 1993 included an installation of a quadrilateral bounded by switched-on light bulbs and a pair of Walkman for visitors to dance to under fairy lights in the gallery (Bourriaud, 1998/2002, p. 59).
- 2 See <http://www.beadedprayersproject.com/overview.html>
- 3 See <http://www.pbs.org/art21/artists/wodiczko/index.html>
- 4 I taught such a course in the fall of 2007. In this case, students were responsible for researching and organizing service activities for themselves and the class.
- 5 Empty Bowls is a national project that involves artists and communities in creating handmade ceramic bowls used for a simple meal of soup served at a fundraiser for local food banks and other agencies that provide nourishment for the hungry. Along with the meal, guests witness educational performances and exhibitions. At the end of the event, guests keep their bowl as a reminder of the empty bowls of hungry people in the world (Empty Bowls, 2000).
- 6 The television program *Extreme Makeover: Home Edition* (ABC, 2007) offers an example (albeit extreme) of the ways that designers and communities may mutually benefit from working together.
- 7 See www.winona.edu/air/documents/reflectionrubric-1.pdf for a more descriptive version of Dr. Burton’s rubrics.

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BOOK REVIEW

The Drawing Book: A Survey of Drawing, the Primary Means of Expression.

Edited by Tania Kovats

Black Dog Publishing, 2007

Reviewed by Lari R. Gibbons

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Drawing is a verb.—Richard Serra¹

With all respect to Serra, for many artists today drawing is not a verb but a noun.—Laura Hoptman¹

An abundance of new publications focus on drawing as a significant, diverse and vital art form. Published in 2002, Laura Hoptman's *Drawing Now: Eight Propositions* directs critical attention to works on paper produced by contemporary artists. Other influential books include Avis Newman's *The Stage of Drawing: Gesture and Act*, Emma Dexter's *Vitamin D: New Perspectives in Drawing*, Luis Pérez-Oramas' *An Atlas of Drawings: Transforming Chronologies* and most recently, Tania Kovats' *The Drawing Book*. At the same time, notable periodicals and exhibition catalogues such as *Art on Paper* and *Drawing Papers* continue to promote ongoing dialogue on the topic of contemporary and historic drawing practices. Drawing textbooks now profile living artists for whom drawing is a final form of expression, reproducing bodies of work in discrete sections rather than individual artworks interspersed throughout the text; Deborah Rockman's *Drawing Essentials* and Fritz Drury/Joanne Stryker's *Drawing: Structure and Vision* both use this approach. While the discourse fostered by all of these recent publications endorses and revitalizes my approach to teaching foundation-level drawing, Tania Kovats' *The Drawing Book* merits special recognition.

To state that *The Drawing Book* is a valuable teaching aid does not mean that it is intentionally pedagogic, or that it contains didactic examples that characterize books such as Peter Olpe's text, *Drawing as Design Process: Courses, Themes and Projects at the Basel School of Design*. Nor does it contain chronological outlines of pivotal moments, geographical definitions of regional trends, or tiresome arguments for the legitimacy of the medium. On the contrary, Kovats states that "*The Drawing Book* may educate, but only through example, rather than an imposition of rules, celebrating the diversity and commonality of drawing, and expanding the form endlessly."³ By presenting drawing as a relevant, versatile and essential art form, Kovats appraises drawing as more than a preparatory step, a training ground, or a way to generate ideas ultimately realized in painting or sculpture. Acknowledging the contributions of Hoptman and Dexter to the cultural shift that elevated the status of drawing, Kovats' book begins where theirs leave off. Now that drawing has already been established as a primary form of expression, the book—and by extension, the teacher—can focus on the viability of this essential art form. In foundation studies, this translates into an approach that investigates drawing as an art form, rather than as exercises completed in preparation for work within students' intended majors. In effect, *The Drawing Book* employs a stimulating and current approach to drawing that is an excellent model for the classroom.

The Drawing Book distinguishes itself as a useful educational resource because of its scope as well as its philosophical perspective. Kovats defines drawing broadly, opening the book with an anecdote about the 'Russian Space Pen':

When NASA first started sending astronauts into space, they realized that the ballpoint pen would not work at zero gravity. A million dollar investment and two years of tests resulted in a pen that would write in space, upside down, on any surface and at any temperature from below freezing to over 300 degrees centigrade. When confronted by the same problem, the Russians used a pencil.⁴

Not only does the book reference narratives based in science and technology, it also includes images and writings by "...artists, scientists, designers, engineers, filmmakers, illustrators, children, architects and other visionaries."⁵ Notable examples include Italo Calvino, Charles Darwin and Alfred Hitchcock. Drawing, she argues, is inextricably linked to writing; the Greek word *graphe* encompasses both meanings. While *The Drawing Book* includes work by a diverse array of luminaries, it features drawings by more than 100 artists from different time periods and geographic areas. Unlike *Vitamin D* and *Drawing Now*, *The Drawing Book* is not limited to contemporary practitioners; and while it does emphasize new developments, its overriding purpose is to revisit and reinterpret a wider range of work within current discourse about drawing. Indeed, Kovats intends for her book to exist "...as a depository for memory, commentary, and possibilities. It is a storehouse, an archive of images that attempts to define the nature of drawing in current times."⁶ Kovat's willingness to see drawing in a broader context is a quality that I hope to impart to my students.

***The Drawing Book: A Survey of Drawing,
the Primary Means of Expression.***

The richness of the essays complements the diversity of images. Kovats' introductory comments are followed by "Investigating the Status of Drawing," a collection of five essays written by curators Kate Macfarlane and Katharine Strout. Focusing on prominent artists such as Louise Bourgeois, Ellen Gallagher, Eva Hesse, Chris Ofili and Rachel Whiteread, the authors describe how drawing is used in contemporary practice—from its purest expression to its association with painting, sculpture and its role in multi-disciplinary work. The remainder of *The Drawing Book* is arranged thematically, in essays by art writer and historian Charles Darwent. Each topic features an overview followed by reproductions of works paired with illuminating quotations. In keeping with Kovats' broad definition of drawing, Darwent includes work by Galileo, Albrecht Dürer, Francisco Goya, 1970's conceptualist Paul McCarthy, contemporary artist Russell Crotty and a host of other practitioners from diverse backgrounds, time periods and geographic locations. Darwent's thematic groupings, combined with the information about individual artists provided by Macfarlane and Strout, guides readers to a rich understanding of artists and the discipline of drawing within a larger framework of meaning.

In fact, some of the book's most original writing resides in Darwent's essays, entitled "Measurement," "Nature," "City," "Dreams" and "Body." These chapters derive their structure from the 'commonplace book,' a literary model characterized by the thematic arrangement of eclectic bits of information amassed from various sources. At once subjective yet conceptual, this approach makes for an especially illuminating treatise on drawing. In the chapter entitled "Measurement," Darwent couples Susan Collis' intricate drawing of a ring left by a cup on a table-top with Walter Benjamin's statement, "To live is to leave traces."⁷ The poignant juxtaposition expands the meaning of its constituent parts. Meanwhile, in "Nature" he pairs Robert Lewis Stevenson's 18th-century Map of Treasure Island with Robert Smithson's Heap of Language, dated 1966.⁸ The comparison reveals surprising relationships of language—both verbal and visual—and space. One of the most effective spreads, however, features an 18th-century geological engraving by R. Scott with a seismograph from Cal Tech Institute and a quotation by Charles Darwin:

A bad earthquake at once destroys our oldest associations: the earth, the very emblem of solidity, has moved beneath our feet like a thin crust over fluid; one second of time has created in the mind a strange idea of insecurity, which hours of reflection would not have produced.⁹

Despite their disparate origins, these sources—an expeditionary print, a geological record and a scientist's writings—become more interesting and meaningful through Darwent's comparisons. The connections he makes model the holistic, unconventional way of looking at the world that I hope to convey to my students.

In addition to its rich essays, unconventional structure and broad scope, a few practical considerations make this book a great classroom resource: namely, the quality of production, design and reproduction. *The Drawing Book* is softbound with a sturdy stitched binding (my copy has withstood handling by eager students). The layout is streamlined and easy to navigate, with smart alternation of white and toned paper to separate each chapter from the next, allowing the book to be navigated like a dictionary. The reproductions are ample, large and—with few exceptions—high in quality. The heavy paper stock on which they are printed captures the richness of the original works. Clearly, this is a book that is made with its audience in mind. While it is unlikely that I will require my foundation-level students to purchase it in lieu of a textbook, I will continue to use it as a classroom resource that I will refer to often.

In sum, *The Drawing Book* is an important contribution to recent literature on the topic of drawing, its intersection with other disciplines, and its role in history and culture. The scope, content, structure and quality of this book ensure that its message—like the medium of drawing itself—will endure.

Notes

- 1 Serra, Richard, quoted in Lizzie Borden, "About Drawing: An Interview, 1977," in Richard Serra, *Writings, Interviews*. (Chicago: The University of Chicago Press, 1994), 51
- 2 Hoptman, Laura. *Drawing Now: Eight Propositions*. (New York: The Museum of Modern Art, 2002), 12
- 3 Kovats, Tania. *The Drawing Book: A Survey of Drawing, the Primary Means of Expression*. (London: Black Dog Publishing, 2007), 11
- 4 Ibid., 7
- 5 Ibid., 7
- 6 Ibid., 8
- 7 Ibid., 72–73
- 8 Ibid., 108–09
- 9 Ibid., 98–99

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BOOK REVIEW

The Future of the Image

By Jacques Rancière

Verso, 2007

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Jacques Rancière the French philosopher and Emeritus Professor of Philosophy at the University of Paris (St. Denis), has devoted considerable energy in recent years to analyzing and interpreting art and its effects. His most recent work on the subject *The Future of the Image* continues this examination by specifically addressing the relations that define images. Rancière's prose is dense but illuminating. Rancière sees the realm of art as inextricably intertwined with the events and concerns in the broader social sphere. He takes the concept of image and image production as a potent force for furthering democratic dialogue, debate, and furthering critical perspectives. This book develops a critique of the current conversation on the labor of art and aims to move the role of art away from the "apocalyptic discourses of today's cultural climate" and towards a more hopeful view. He seeks to understand image it in all its forms, from the televised, filmic, photographic, painted, and designed, from the abstract to the representational, with many specific and relevant historical examples from antiquity to the present.

The heart of the book is his thorough exploration of operations in image creation and in image relations, as well as the further development of his concept of the "regimes of art." He believes that our cultural conceptions of art demonstrate the possibilities for defining the world. He states, "It is the way in which, by assembling words or forms, people define not merely various forms of art, but certain configurations of what can be seen and what can be thought, certain forms of inhabiting the world." This profound notion is not about limitations, it is about the art of the possible within society and in the larger world. It is a hopeful vision of an engaged and invigorated critical art practice.

How is one to translate Rancière's ideas into the pedagogy of foundations level art education? He offers many places to start. For one, his notion of regimes of art explores the ways art has been conceived through history as specific perspectives, perspectives that transcend traditional art historical temporalities. In other words, a specific regime may have had its origins in a particular era, but it is by no means fixed only to that time. For example, what Rancière terms the "representative regime of art" has its origin in Ancient Greece, became a system within the classical age, and extends far beyond either period. For as he explains, in this example, regime is a system of relations between the sayable and the visible in a specifically poetic manner. One could introduce this notion of a poetic representation across the history of art to beginning students. We often see similar categorizations in contemporary art, where diverse artists and ideas are arranged by topical connections.¹ This approach can also introduce the foundations level art student to the common threads of ideas and concepts that transcend traditional art historical categories, and allow for discussions of how these ideas have shifted through the ages.

Beyond his concept of the regimes of art, probably the most useful concept to take from Rancière and bring into foundations level pedagogy is his analysis of operations in image creation and image relations. For example, Rancière discusses what he terms the "dialectical montage" and the "symbolic montage" as two ways of artistic production that reveal something hidden. Whereas the dialectical montage has as its aim the revealing of a secret truth, the symbolic montage assembles the various elements as a mystery or as an analogy. In discussing the dialectical montage he references Martha Rosler's series *Bringing the War Home: House Beautiful*. This example makes plain the aim of the dialectical montage as a strategy, to make a direct visual connection between two distinct worlds. The symbolic montage on the other hand operates as a strategy of visual analogy, or a strategy that specifically creates an air of mystery. One can think of the Surrealist's use of collage to evoke the uncanny as a symbolic montage strategy. These ideas can be approached in a number of ways within the classroom. An obvious assignment would be to create works based on the specific goals of each of these montage strategies.

In many instances throughout the book, Rancière discusses specific strategies for artistic creation, but his aim is never to confine these strategies to a specific medium or working method. In doing so, he explores the range of image creation, how different strategies and media transmit images, and to what effect. With this in mind, one can base projects on conceptual goals derived from the text while leaving the issue of medium open to exploration. This can produce concrete examples of the reception of images across media, and the effect of each technique in conveying broad conceptual goals. Another possibility is basing an assignment on the translation of a specific image using a variety of techniques and approaches, again demonstrating the effect of various media on the reception of an image while also opening up space for the demonstration of a variety of techniques of image production. These kinds of exercises can prepare the foundations level student for more advanced critical discussion about artists' use of a range of materials in the expanded world of contemporary art, while simultaneously instilling the critical skills to evaluate specific techniques to determine which will be most effective to convey

The Future of the Image

intent. Beyond that, exercises such as these will also peak a student's interest in particular modes of image production as they compare and contrast the effects of image translation across a variety of mediums.

This is only a small sample of the possible applications of this book to a foundations level pedagogy dealing with project specific goals. The insights that Rancière offers are vast, and the text requires a close reading to draw out the fine points of his often nuanced arguments. How can a pedagogy of an engaged and democratic art practice shape not only future students of art, but our collective future as well? The notion of art and its relationship to the perception of the possible in our larger society indeed deserves attention, critical debate, and dialogue. This book provides a fresh and engaging perspective on contemporary critical theory about art and the labor of art as practiced today.

Note

1 Most notably in the series of books *Documents of Contemporary Art* published by MIT Press.

SPECIAL SECTION

Putting Theory to Work:

Building a Foundations Program for the 21st Century

Report from *ThinkTank 3* at the School of the Art Institute of Chicago

Dan Collins

Professor

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The *Integrative Teaching ThinkTank* is an annual forum focused on the future of art foundations programs. *ThinkTank3*, held at the School of the Art Institute of Chicago from June 6 – 11, 2008, brought together art and design master teachers, administrators, and emerging educators. With representatives from 25 major universities, the 5-day symposium was a high-energy opportunity to link educational theory to studio practice and to develop ideas, concepts and frameworks addressing “21st Century Art Foundations Programs.”

ThinkTank3 was facilitated by Mary Stewart, Foundations Program Director at Florida State University, and Jim Elniski, Associate Professor of Art Education and past Director of the First Year Program at the School of the Art Institute of Chicago.

The forum was organized in two “stages.” Stage 1 was for master teachers to discuss broad conceptual concerns. In Stage 2, emerging educators were guided in the development of instruction/project assignments in response to the conceptual frameworks identified and developed in Stage 1. The two primary goals of this collective process were 1) to reflect on the theoretical challenges of developing a curriculum with relevance in the 21st century and, 2) to develop concrete foundations projects, activities, and assignments that moved well beyond the tried and true “elements and principles” approach to art and design education. This article seeks to capture the profound blend of “theory and practice” that emerged from *ThinkTank3*, and to highlight the linkages between the constructs laid out in Stage 1 processes and the projects developed by Stage II participants. Here is where theory is truly “put to work.”

Lists of participants in both Stage 1 and Stage 2 can be found at the end of this essay in Appendices I and II.

STAGE 1: FOUNDATIONS IN THEORY

During Stage 1, thirty-three deans, departmental chairs, foundations coordinators, and other master educators were engaged in intensive discussions based on the following topics:

Contextual & Critical Connections: The Role of History/Theory in the Education of Studio Artists, facilitated by Dr. John Baldacchino

Finding Common Ground Between Art & Design Education, facilitated by Helen Maria Nugent.

Beyond Computers: New Technologies and Teacher Training, facilitated by Dan Collins.

Constructing Meaning: From Idea to Image or Object, facilitated by Peter Winant.

Each Stage 1 panel generated a summative report. While it is beyond the scope of this synopsis to present each in its entirety, a number of important “21st Century themes” emerged from the discussion. These include:

1. Combining Studio Practice and Theory
2. Consciousness of Action
3. The Multiplicity of Meaning
4. The Role of Critique
5. Participatory Frameworks
6. Technology – from Digital Media to Social networking
7. The Millennial Student and 21st Century Culture
8. Diversity and Inclusively
9. Revisiting the Elements and Principles

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As is apparent from the list above, only a small percentage of the themes to emerge from the two-day discussion emphasized classical “elements and principles” pedagogy. Far greater emphasis was given to activities that were informed by the history of art and design, the expanded role of technology in teaching foundations, the importance of collaborative and cooperative teaching models, common ground in design and art education, and the orientation of students (so-called “millennials,” non-traditional students, or students from diverse cultural and racial backgrounds). While traditional studio skills were still seen as valuable by many participants in Stage 1 (particularly the “Common Ground” group which discussed the commonalities and differences between art and design education), it was universally understood that a 21st century approach to foundations teaching needs to be tied to pedagogical goals that reflect a deeper and more complex understanding of contemporary society and the world at large.

21st Century Themes

Each of the themes identified above was explored in depth by one or more of the breakout groups. A number of theoretical positions emerged from each team.

1. Combining Studio Practice with Theory

For Helen Maria Nugent’s *Common Ground* group, one of the primary learning priorities in 21st century foundation education is to teach agility in thinking and making, and an ability to deal with complexity. To participate actively in the emerging ecology of production, students must have competencies in multiple modes of *thinking/doing* (visual, linguistic, behavioral, and cognitive), and have the ability to communicate effectively with their audiences.

Foundations faculty initiate a process of learning that serves as a basis on which the disciplines can build and channels students into more expansive modes of thinking and making. Upon successful completion of this essential work, students can confidently engage with their discipline, building on what is established broadly at the foundations level, then re-interpreted as needed by upper-level coursework.

Reinforcing the conclusions of Nugent’s team, John Baldacchino’s *History/Theory* group argued that the primary purpose of the Foundation year should be an introduction to critical thinking. They reminded the assembled group that focusing on the skills of creating, researching, reading, discussing, and writing help students gain competencies in critique, critical thinking, and critical theory¹.

For the History/Theory group, these skills form the basis for thinking across a broad number of disciplines and are not unique to the visual arts. In visual arts education, “historical, contextual, and critical studies” take a central role in the verbal and conceptual articulation of the visual. However, Studio and Theory are not separate from the formal skills of creating, but need to be seamlessly integrated. Pedagogically this means that educators need to facilitate an environment where students take ownership and experiment with this integration. Such an environment engages students and allows them to see the larger role of art making in our culture. Foundations teachers are then encouraged to revel in their role as generalists – to introduce and blend ideas with passion, knowledge and their own professional experience.

2. Consciousness of Action

Baldacchino’s group also stressed the pedagogical concept of ‘consciousness of action’. This construct suggests that learning is an act that does not happen spontaneously but involves reflection and a conscious participation from both the educator and the student. In this partnership both teacher and student learn to be reflective (and careful) in what they say and do. Mutual understanding means that both educator and learner know each other’s objectives and both understand each other’s roles. This allows the Foundations year to become a nurturing experience, and establishes a process through which students realize their goals and make conscious choices for their future. The Foundations Program becomes a constructive experience that assists students in gaining confidence in their processes as visual artists and designers while honoring who students are and who they want to become.

3. Multiplicity of Meaning

Strongly related to the “critical thinking” approach of Baldacchino’s group was Peter Winant’s *Constructing Meaning* panel. This group recommended that foundation instructors cultivate and recognize opportunities to explore contextual associations that connect students’ work to their personal history, cultural experience, and contemporary practice. Winant’s group maintained that such connections provide students with a framework to associate seemingly purely formal constructs with a broad range of conceptual applications. Additionally, the group recommended projects that emphasize the value of inquiry and that reward thoughtful risk taking and personal investment on the part of students.

4. The Role of Critique

Winant’s *Constructing Meaning* panel also suggested that instructors describe a variety of approaches to the critique process. They recommended that instructors seek out what is meaningful in the work, even if the piece as a whole is inconclusive or unformed, and use this as an opportunity to help direct the student’s idea development. The panel emphasized that the goal of a critique is not resolution but articulating meanings that emerge from the critique process. Also, they suggested that instructors allow for a range of reactions to a single work to be voiced, without forcing a resolution, or “correct” meaning that silences others, with the recognition that a student can have a meaningful experience with a work of art that the instructor does not share. And lastly, the panel recommended broadening the frame of the students’ experience by connecting the objectives and issues that arise in the critique with a discussion of cultural contexts and contemporary and historical art references.

The recognition of possible meaning in a work often begins with an objective description. The ability to recognize and articulate objective description is a necessary skill to impart to students. Often students’ confusion between subjective response and objective analysis results in an obfuscation of possible meaning in the artwork. Subjective response has validity, as meaning often is associated with memory and personal history. Therefore, critique requires both intellectual rigor and flexibility in order to best serve the students’ need to understand the problems and potential in what their work is communicating.

Additionally, a consideration of context is intrinsic to the development and recognition of meaning. Instructors should cultivate and recognize opportunities to explore contextual associations that connect students’ work to their personal history, cultural experience, and contemporary practice. Such connections provide students with a framework to associate seemingly purely formal constructs with a broad range of conceptual applications. Projects that emphasize the value of inquiry and that reward thoughtful risk taking will enhance the students’ personal investment in them. Including a discussion of a student’s process and exploration as a part of critique can underscore this value.

5. Participatory Frameworks

Beyond Computing participant David Bogen referenced the work of Henry Jenkins, Director of the MIT Comparative Studies Media Program. Jenkins explores the current cultural transition towards increasing use of technology under the heading of “participatory frameworks” (Jenkins, 2006). Experiences and expectations concerning our own agency are being altered continually by our position within networked environments. This needs to be understood as part of a more generalized media experience in contemporary society.

With respect to educational institutions, we need to leverage, enable, and to help shape the nature of these experiences and expectations regarding the texture of participatory frameworks. The “Question of Technology” requires the development of sophisticated approaches to the design of both the production and the interactive elements of the educational experience. These new participatory frameworks and technologies suggest a shift and expansion of the “elements and principles” that have largely defined our métier for so many decades.

6. Technology – from Digital Media to Social Networking

There was general agreement in Collins’s *Beyond Computing* group that computers, digital media, and social networking have become integral parts of contemporary experience – and the studio classroom. Collins’s group addressed how the entire landscape of emerging

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technologies is fundamentally altering how we construct and maintain relationships, exchange information, and make and distribute work. The panel discussed how the educational challenges extend far beyond the frame of the art classroom. Along with the expanded creative opportunities provided to instructors by digital media, students themselves have embraced a host of digital products – from iPods, to gaming, to social networking sites. These products and skill-sets can be harnessed to expand creativity.

The task of integrating technology into foundations experiences and implementing deeper theoretical goals using technology proved more challenging for the panel. The group asked the questions: How can foundations art teachers use digital media to leverage, enable and help to shape the nature of the first year experience? How can they find their place in this rapidly changing landscape – and become successful at harnessing the power of digital media without sacrificing their identity as artists and their goals as educators?

The dissonance at the heart of the debate surrounding the use of digital media was found to be resonant with other historical moments that produced new technologies, such photography or video. New media are disruptive of existing practice, and thereby bring into view both the issues associated with inventing new practices and the methods (and the merits) of the ways we are already doing some of these things.

7. The Millennial Student and 21st Century Culture

In addition to expanded curricular and media options, Collins's and Nugent's groups emphasized just how crucial it is to recognize the changing character of foundation students. Most if not all of our foundation art students are "millennials" (born between 1980 – 2000) who are:

- Inherently defined by complete immersion and fluid integration with technology.
- Efficient at multi-tasking but often weak in their ability to concentrate on one subject for a sustained period of time (Tucker, 2006).
- Characterized by their constant need for connectedness and satisfy this need through text and instant messaging, emailing, blogging, using chat rooms, web surfing, and pod casting.
- Strong in their desire to be socially connected in the classroom and in collaboration with others (Tucker, 2006).
- One of the most protected generations in history, are recognized as respected members of their family structure, and have been involved in family decision-making at early ages. This established role leads them to be decision makers in the classroom and in cooperative group activities (Tucker, 2006).
- High in self-esteem and have strong expectations for respect and recognition of the work they do.
- A protected generation that has been coddled and recognized for multiple achievements, no matter how small. This poses a potential threat when they enter a studio course and deal with the constant constructive criticism of their work and their abilities when they have received directly the opposite in their prior experiences (Raines, 2002).
- Possessed of a sense of entitlement towards information, specifically how and what is disseminated and why (Raines, 2002).
- Educated since elementary school in the new learning paradigm; that is, they are comfortable working in groups and possess an understanding of the cooperative learning process such as individual accountability, positive interdependence, face-to-face interaction, and group processing (Johnson et. al, 1998).
- Burdened with expectations started early in life, millennials work at a level that focuses on achievement at the expense of investigation or experimentation (Raines, 2002).

The question facing educators is how to redefine "classroom" from the traditional five or six contact hours a week to a 24/7 learning experience.

The question facing students is how to move past the entertainment model that defines their relationship to technology and link it to critical thinking and pedagogical goals and objectives.

8. Diversity and Inclusivity

Closely related in spirit to the discussion surrounding the millennial student was Helen Maria Nugent's *Common Ground* discussion on the

challenges of acknowledging diversity and promoting inclusivity in our foundation studios.

At many institutions, foundations courses are taught primarily by fine arts faculty. In an ideal world both designers and fine artists would teach at the beginning level. Given the demands of degree programs on faculty resources, one of the *Common Ground* panel recommendations is to focus on diversity of approaches and thinking when staffing foundation courses—regardless of whether this comes through one person, or a group of diversely educated individuals (artists, designers, art educators, etc).

In order to create an educational environment that serves both art and design students, the foundations level curriculum must actively practice an ‘attitude of inclusiveness’. This mindful inclusiveness can be demonstrated by what is shown (a diversity of examples), by what is experienced (a diversity of approaches, methods and practices), and by what is produced (a diversity of projects and practices).

The Foundation Program has the potential to be an intersection for many different voices and processes, which encourage students to discover new ways of seeing and doing, and which acknowledge and integrate both art and design concepts and practices.

9. Revisiting the Elements and Principles

There was general agreement that the “elements and principles” we have relied upon for over eighty years should be updated to reflect the changing nature of the field and the socio-cultural context in which we live. The original elements and principles as formulated by Arthur Wesley Dow in the early 20th century were developed in a cultural moment that was essentially pre-electronic – pre-radio, pre-television, pre-computer, pre-Internet.

In her essay, *A History of Design Theory in Art Education*, Nanyoung Kim writes of the “elements and principles”:

Despite the presumably important status of these art concepts in current art education practices, there has not been much theoretical debate. Are they really so fundamental as to not raise questions? Are they universal? Who decided which fundamentals are more fundamental than others?... Are we following the teaching strategies of college foundation design courses in a more or less diluted version? (Kim, 2006).

Are the elements and principles as currently understood adequate to describe the range of design options, organizational strategies, and inquiry methods available to our students? If not, what “elements and principles” have been left out of the equation?

A 21st century curriculum needs to be responsive to the dynamic and emergent conditions and requirements of its culture. The objective elements (line, shape, texture, value, etc) and principles (unity, emphasis, balance, rhythm, scale/proportion, etc.), while relevant to studio practice, provide little foundation in those skills and strategies (“markers for success”) that are essential in our shared and increasingly interconnected world. Rather than being static descriptors of formal relationships, a truly 21st century foundations trades in active signifiers and processes. Rather than “nouns,” a 21st century foundation cultivates “verbs.” Rather than providing recipes that effectively echo “modernist” standards and assumptions, a 21st century curriculum is a “shape shifter” that can provide a useful framework regardless of media, circumstance, modality, or cultural context.

If our goal as foundations educators is to promote 21st century understanding, then the palette of “principles” needs to be updated.

Beyond Technology panelist, Bonnie Mitchell, recommended an expanded list of elements and principles to reflect the broader scope of contemporary foundations programs. The panel found the “old elements and principles” to be lacking in specific areas such as “time.” Time-based concepts such as movement, sequencing, duration can be introduced using traditional studio activities such as multi-panel narratives, accordion books, flip books, zoetropes, or digital media. Performance, sound, and video works, often born through a traditional process of drawing, storyboards, and research, can be presented using digital media.

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Other alternative categories and frameworks were considered. The *Beyond Computing* group brainstormed a list: framing, visual syntax, editing strategies (audio, visual, textual), pattern recognition, symbolic notation, hierarchy and structure, context, interactivity, collaborative practice, community and participatory activities.

Jenkins's ideas about participatory culture (introduced in #5 above) provide a compelling starting point for a very different "foundations program." Some features/qualities of this emerging paradigm could include:

- Play – the capacity to experiment with your surroundings as a form of problem-solving
- Performance – the ability to adopt alternative identities for the purpose of improvisation and discovery
- Simulation – the ability to interpret and construct dynamic models of real world processes
- Appropriation – the ability to meaningfully sample and remix media content
- Multitasking – the ability to scan one's environment and shift focus as needed to salient details.
- Distributed Cognition – the ability to interact meaningfully with tools that expand mental capacities
- Collective Intelligence – the ability to pool knowledge and compare notes with others toward a common goal
- Judgment – the ability to evaluate the reliability and credibility of different information sources
- Transmedia Navigation – the ability to follow the flow of stories and information across multiple modalities
- Networking – the ability to search for, synthesize, and disseminate information
- Negotiation – the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

To emphasize relationships between theory and practice, Baldacchino's group shape-shifted "elements and principles" into "elements and practices." The group recommended that a Foundations Program for the 21st Century include a dynamic and conscious integration between the two forms of inquiry that take place in the discipline – i.e. historical-contextual and critical inquiry, and studio-based inquiry. These forms of inquiry contain the following elements:

- The criteria for making
- The knowledge of context
- The understanding of judgment
- The skills of caring (aka empathy)

These translate into the following practices:

- The language of the discipline (visual, studio-based and critical)
- An expanded set of references to art and design (contextual-historical, skill-based, critical)
- A personal narrative of critical thinking, critique, and critical theory
- A set of self-reflective and empathetic skills (art's social responsibility, art's formal autonomy, art's polity)

Recommendations

The following lists condense the finding of the four panels:

1. *Contextual & Critical Connections: The Role of History/Theory in the Education of Studio Artist* (Baldacchino)

- Discuss and identify criteria for making thoughtful and constructive judgments about student work.
- Foster classroom dynamics and introduce projects that develop higher order thinking skills (analysis, synthesis, application, judgment) so students have the means with which to make intelligent choices in their artistic processes.
- Use opportunities to engage students in dialogues that will increase their ability to assess their own work and the work of others.
- Teach, use, and encourage the use of the language of visual art.
- Expand one's concept of teaching and one's students' concept of art making and creative processes.

- Create opportunities to expose students to the history and praxis of art and design as plural narratives.
- Encourage discussion to allow students to grasp the integration of interdisciplinary content within studio art.
- Introduce a reversed time-line — where students relate to history from a starting point that is theirs and not from a remote folklore that seems to remain in books and historical assumptions.
- Get serious about the study of non-Western cultures — where the idea of culture is extended from one of localism or tradition to a living notion of culture where integration is the basis for people's lives.
- Foster an understanding of popular and visual culture — where through an understanding of history and of society, students would start to critically appraise and engage with popular forms of culture and their visual manifestation.

2. Constructing Meaning: From Idea to Image or Object (Winant)

- Design assignments that facilitate a discussion of meaning — structured so as to begin simply and build in complexity, allowing the meaning of the work to develop over time.
- Separate the intended meaning from its source (i.e., the intended meaning by the individual student who is creating/generating the work versus the “meaning” of the original source).
- Challenge students to develop personal or “local” meaning rather than adopting clichéd or preconceived notions.
- Encourage students’ ownership of their work by providing opportunities to invest themselves in their projects, rather than fulfill the instructor’s expectations of what is meaningful. Allow for a range of reactions to a single work to be voiced, without forcing a resolution, or “correct” meaning that silences others, with the recognition that a student can have a meaningful experience with a work of art that the instructor doesn’t share.
- Conduct research both in and outside of the studio in the pursuit of the possibilities of meaning.
- Encourage students to move in and out of ideas as they move towards increasing specificity in a project, in other words: describe, expand, edit, and prioritize – then repeat as needed. Emphasizing the value of inquiry and rewarding thoughtful risk-taking will enhance the students’ personal investment in both.
- Look for what students already find interesting in their work and help them expand their sense of what is meaningful, while encouraging students to recognize their own discoveries as contrasted with a given or known idea.
- Construct experiences so students learn how to work through the unknown by stressing the relationship between learning, play, and pleasure as well as the connections between exploration, failure, criticism, editing and creation.
- Emphasize how critique is intrinsic to the understanding of how meaning is generated and perceived.
- Remind students that the objectives of any critique are multifold, but even the most technique-oriented critique addresses what the work is communicating.
- In a critique situation, consider how a work is meaningful, rather than, “What does it mean?”
- Balance subjective responses with objective analyses.
- Consider context and its intrinsic relationship to the development and recognition of meaning in students’ work.
- Broaden the frame of the students’ experience by connecting the objectives and issues that arise in the critique with a discussion of cultural contexts and contemporary and historical art references.
- Re-think assignment objectives. The evaluation of how a student conceptualizes and constructs meaning should be included in the grading rubric in a way that encourages risk taking and innovative intellectual problem solving. Evidence of critical thinking in the design of the concept, during, and after critique stages can be identified by asking, “Did you re-address issues regarding your project after the critique?”
- Discuss works in progress. The ability and willingness of a student to communicate with the instructor about concept during all stages of project development is of the utmost importance.
- Benevolently subvert students’ assumptions of how meaning is conceived, produced, and received in art making.
- Remember that “one size does NOT fit all” when developing strategies for embedding “meaning” into the foundation curriculum.

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3. *Beyond Computing* (Collins)

- Create a social network for foundation art educators with the following features:
 - includes valuable resources that invite repeated access
 - includes examples of student work
 - provides effective design solutions
 - gives assignments with a place to comment on and post the results
 - provides a place for teachers to share ideas, ask questions, and comments
 - provides a place for students to share ideas, artwork, and connect with each other
 - includes a central unifying space for both students and teachers
 - can be molded by the community to become what people need
 - is easily accessible
 - can be molded to whatever students need (make their own designed pages, etc.)
 - allows connections between foundation students across the country (world?)
- Acknowledge the potential of portable technologies used by students as a potential set of creative tools and processes
- If a program would like to preserve a traditional curriculum, but add new media, the discussion needs to extend beyond instruction in software applications. We don't want everything looking like an Adobe product.
- For general computer literacy training, an institution's Information Technology department should be used.

4. *Finding Common Ground between Art & Design Education* (Nugent)

- continue to teach 20th century formal issues, but deliver this material in a manner appropriate to the 21st century.
- teach both visual *and* spatial literacy
- engage students in developing a productive working process (make/test/reflect/iterate)
- facilitate polemical thinking – active questioning, evaluation, and interpretation
- enable students to deal with complexity, information density, and the unknown (learn how to edit, categorize, and see relationships)
- help students learn how to locate their primary interests, and develop their knowledge using a wide array of research methods (deep and wide)
- assist students in dealing with failure by learning how to define a failure/success trajectory
- focus on diversity of approaches and thinking when staffing foundation courses

Curricular Implications

Given the theoretical foundation and recommendations to emerge from Stage 1, two questions are raised:

1. How can these recommendations find expression in the assignments we develop?
2. What are some key considerations that distinguish what we have done in the past from what we hope to do in the future?

As we consider revisiting those "tried and true" projects from a well-worn repertoire or set to the task of writing new projects, what can be used to update curricula? Below is a table to help with the process of evaluating both one's current foundation curriculum in light of "21st century" concepts. Please be advised that there is no intention here of jettisoning the "traditional foundation." After careful reflection, if the educational objective or assessment target has not shifted, "no change" may be the best answer.

TRADITIONAL FOUNDATION

Top down teaching model (“sage on the stage”).
Information flows from teacher to student.
Little interaction between students.
Little or no feedback from students to instructor.

Design solutions free of context

Passive acceptance by students of received ideas

Static elements and principles

Drive towards simplicity, clarity of design
(e.g., focal points, clear pattern, gestalt)

Western focus exclusively

Discipline centric

Subjective response sufficient

Unexamined “universal” meanings accepted
without careful weighing of evidence

Single discipline

Skill based

One size fits all

Self sufficient, conceptually resolved, self contained

One schedule fits all

Personal expression (only)

Individual intelligence

Uni-modal with single pathway for navigation

Emphasis on “singular point of view”

Single “right” answer

Hierarchical

broadcast

TRANSFORMATIVE FOUNDATION

Bottom up “participatory” model (cooperative
learning with the “guide on the side”).
Participatory frameworks. Multiple pathways
for interaction — instructor to student,
student to instructor, student to student

Context driven

Active questioning, evaluation, and interpretation
by students leading to critical appraisal.

Dynamic elements and principles

Acknowledgement of formal and conceptual
complexity.

Broad range of historical and cultural sources reflect
diversity and inclusivity and full world stage

Student centric

Subjective response followed by objective analysis

Scrutinized “local” meanings and judgments made
from weighing multiple pieces of evidence

Interdisciplinary in scope with “plural narratives.”

Idea based

Custom tailored

Distributed (as in distributed cognition and distributed networks)

Thin slicing of schedule to accommodate different
learning styles, pacing, individual needs

Multiple identities, empathy with other points of
view. Recognition of art’s social responsibility,
art’s formal autonomy, art’s polity.

Collective intelligence

Multi-modal with the ability to follow the flow of stories
and information from multiple sources and modalities

Emphasis on “negotiation” requiring appreciation of multiple
vantage points and “relational aesthetics” (e.g., Bourriaud)

Multiple contingent possibilities

Distributed, democratic

blog

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Conclusion

It was clear from day one of Stage One that both theoreticians and practioneers are actively exploring new constructs and dimensions that fall well outside the traditional foundation curriculum. Most striking is the shift from a discipline-specific orientation (which stresses only the elements and principles and an “art for art’s sake” perspective) to broad-based interdisciplinary approaches. Foundation teachers embracing these new directions share a renewed commitment to students and work to provide them the tools they need to successfully engage the challenges of contemporary life. This does not mean jettisoning the lessons of the Bauhaus or running head-long towards a “post-studio” curriculum. However, it does mean working hard to adjust to a new center of gravity and finding ways to bridge from foundation programs to the educational institution as a whole and to the community at large.

The Stage One team offered no simple recipes; however, it did, in effect, compile a compelling list of “predictors for success” for the 21st century artist. There was agreement that grounding in the history of visual culture and developing a capacity for critical thinking are essential. There was unanimity regarding the importance of acknowledging diverse identities and embracing multiple points of view. Much discussion centered on the importance of inquiry, the necessity of thoughtful risk-taking, and the need for students to trade short term effects for long range goals. Technology was seen as a given, not a “what if?” After all, computers and the internet are now as much a part of the artist’s experience as color mixing and gallery exhibitions. Beyond the perception of digital media as simply one more tool, there was an awareness that our increasingly networked and interconnected lives demand artists and educators who can help shape the nature of these dynamic experiences. It was suggested that the “participatory frameworks” made available through new technologies enable a shift and expansion of the “elements and principles” that have largely defined our métier for so many decades.

Both Stage One and Stage Two participants benefited enormously from the “participatory framework” of the Think Tank learning community. Many people contributed long hours and hard work to make Think Tank—and this article—a reality. The team is deeply grateful for the opportunity to contribute time and ideas to such an important and rewarding set of experiences.

STAGE 2: FROM THEORY TO PRACTICE

Stage 2 included workshops on curriculum design, assignment construction, and methods of critique plus discussion of leadership strategies and departmental dynamics. Extensive slide presentations from the first-year architecture program at Auburn University and distribution of the 130-page Teachers’ Manual from Florida State University provided participants with a rich archive of practical information.

Participants in Stage 2 included winners of the new *ThinkTank Emerging Educator Fellowship*, four Stage 1 participants who remained for Stage 2, and workshop facilitators Cynthia Hellyer-Heinz, David McLeish, Rusty Smith, and Mary Stewart.

The emerging educators wrote or revised an assignment for one of their courses, and on the final day of the event, presented these assignments to the entire group. The two primary goals of this collective process were 1) to reflect on the theoretical challenges of developing a curriculum with relevance in the 21st century and, 2) to develop concrete foundations assignments that moved well beyond the tried and true “elements and principles” approach to art and design education.

For clarity and convenience, this report is divided into the following parts:

1. From Mission to Outcome: A Concise Guide to Curriculum Construction;
2. Sample Assignments written by Selena Kimball, Brent Thomas, Mary Magsamen, and Anthony Fontana;
3. A Change-Agent’s Checklist.

In this section, we will explore relationships between a departmental Mission Statement, Curriculum Chart, Course Objectives, and Assignment Objectives.

Step 1: Developing a Mission: What, When, How and Why

What IS a Mission Statement, and when should one be written? A departmental Mission provides a concise statement of purpose. In it, members of an academic unit determine what they want to achieve, why these goals are important, and what effect they hope to have on students. Since the Mission Statement provides essential targets, it should be written as soon as a distinct academic unit is created. And, it should be revised whenever a substantial shift in direction is undertaken.

Why is a clear Mission Statement important? Without a shared sense of mission, members of the unit tend to work at cross-purposes, squandering time and effort. The Mission Statement provides focus, and a realistic Mission increases credibility.

How can the Mission Statement be written most effectively? A small committee, representing major constituencies with the department or school, can do the initial work. And, reviewing examples from comparable programs can provide a springboard more discussion. Typically, a Foundations Program Mission consists of three parts:

- A one-or two- sentence statement of purpose;
- A brief philosophical discussion that describes the context or unique values of the program;
- A list of essential targets, generally described as “outcomes.”

In our discussion, the Florida State University Foundations Mission Statement was presented as an example:

MISSION:

The Florida State University Art Foundations Program will provide beginning art students with the fundamental skills, knowledge, and experiences essential to their further development as visual arts professionals.

PHILOSOPHY:

In the Foundations Program, students will be encouraged to expand their technical skills, develop their critical judgment, explore interdisciplinary connections, refine their personal goals, and increase their understanding of contemporary art and design. Inventive concepts will be used to fuel development of compelling compositions and constructions. The Foundations curriculum will provide the basis on which the BA and BFA programs can be built in the Department of Art and will also provide fundamental coursework for the BS in Art Education.

OUTCOMES:

Upon successful completion of the Art Foundations Program, students will have achieved:

- *An ability to develop and solve visual problems using a variety of ideation strategies;*
- *An ability to transform ideas into images, objects, and actions using a wide range of art materials, methods, and processes;*
- *Effective concept visualization using the elements and principles of design;*
- *A capacity to think critically, and write and speak clearly about the visual arts;*
- *Knowledge of contemporary visual experience in art, design, and the kinetic arts;*
- *A work ethic that reflects integrity, teamwork, dedication to personal growth, social responsibility and the confidence to take risks*

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Step 2: Charting your Curriculum

Creating a simple graph can help you see connections among the various courses in your curriculum. Outcomes are listed in a column on the right, while the courses taught are lined up along the top. Then, simply fill in the resulting boxes. In what courses and by what means are the outcomes being presented? If you wind up with an overload of information in one area and an absence of information in another, there is a mis-match between your Mission and your curriculum. In that case, either the Mission or curriculum needs to be revised. An excerpt from Florida State can serve as an example:

OUTCOMES	DRAWING I	3D DESIGN	SUCCESS STRATEGIES	2D DESIGN
Ability to develop and solve visual problems using various ideation strategies	expansion of in-class projects through inventive homework assignments	work with at least 3 ideation strategies, such as idea maps, distillation, and collaboration	lectures will include discussion of ideation strategies used by artists and designers	work with at least 3 ideation strategies, such as convergent, divergent, and metaphorical thinking
An ability to creatively translate ideas into art images and objects using a wide range of art materials, methods, and processes	work with graphite, charcoal, conte and ink, rendering of basic forms, work with one- and two-point perspective	work with additive and subtractive processes using wire, board, wood, and plaster, effective use of band saw, drill press, sanders, lathe, and basic hand tools	lectures will include discussion of materials, methods, and processes used by artists and designers	work with markers, collage, acrylics and other materials
Effective concept visualization using the elements and principles of design	Use of negative and positive shape interaction, focus, emphasis and balance	Work with line, plane, volume, mass, texture, balance, scale, and proportion	lectures will include discussion of compositional choices made by professionals	Extensive visual and verbal vocabulary building, providing a solid grasp of elements and principles
A capacity to think critically, and write and speak clearly about the visual arts	spoken and written in-class critiques, using formal analysis, compare and contrast, alternatives, and other strategies	spoken and written in-class critiques, using formal analysis, compare and contrast, alternatives, and other critiquing strategies	Analysis of and experimentation with various critique methods; discussion of relationships between critical and creative thinking	In-depth discussions of idea expansion and idea distillation, with an emphasis on creating alternatives and making choices
Knowledge of contemporary visual experience in art, design, and kinetic arts	use of a wide range of visual examples when introducing new processes and materials	use of a wide range of visual examples when introducing new processes and materials	guest lectures by visual arts professionals will help students see the connection between their studio experience and career aspirations	use of a wide range of visual examples when introducing new processes and materials
A work ethic that reflects integrity, teamwork, dedication to personal growth, social responsibility and the confidence to take risks	minimum of four hours of weekly homework; use of appropriate deadlines; extended Final project	minimum of five hours of weekly homework; use of appropriate deadlines, collaborative project or at least one team critique	investigation of potential professions and development of personal goals	minimum of four hours of weekly homework; use of appropriate deadlines, one collaborative project or at least one team critique, extended Final project

Step 3: Constructing Each Course

Most Foundations Programs are taught by a large number of faculty members, often with widely ranging levels of experience. A clear and reasonable list of baseline objectives for each course can help provide essential structure while retaining a reasonable level of independent initiative. Too much structure results in bored and frustrated teachers; too little structure can be an introduction to chaos theory. The most experienced and inventive members of the program can expand well beyond the baseline targets. A sample list of course objectives follows.

THREE-DIMENSIONAL FOUNDATIONS

Course Description: *Experience in designing and constructing expressive three-dimensional forms using a variety of materials and methods.*

Course Objectives: *Upon course completion, all students should be able to:*

- *Define and effectively manipulate the elements and principles of 3D design to create non-objective, abstract, and representational compositions;*
- *Use a wide variety of idea generation strategies confidently;*
- *Create projects that are structurally sound, using wire, board, wood, and clay;*
- *Use a band saw, drill press, sanders, and basic hand tools effectively;*
- *Speak and write critically about personal and peer artworks and propose alternatives*
- *Design and complete an ambitious personal Capstone Project.*

Step 4: Constructing an Assignment

For the emerging educator, turning personal studio experience into inventive assignments for freshmen can be a daunting task. The actions and compositional choices we take for granted may be totally foreign to beginners. A sense of purpose is essential: each assignment should advance the overall learning experience in a substantial way. The following checklist can help an emerging educator organize assignments and strengthen communication.

- **Title:** An inventive or memorable title immediately attracts attention.
- **Author:** Give your name, institution, and contact information.
- **Premise or Springboard:** What is the intellectual or aesthetic context for the assignment? What concepts will the students address?
- **Problem:** What will the students *do*? Describe the assignment in one or two sentences. Stick with essentials: details on why and how will follow in sections on objectives and strategy.
- **Objectives/Assessment Targets:** What new knowledge will students gain through this assignment? Three to five objectives are ideal. Consider including a variety of learning experiences, from technical and perceptual experiences to critical and conceptual thinking. This helps students gain multiple skills simultaneously. Objectives that lead to tangible results help with the assessment process: if there is no visual evidence of progress, it is hard to know what students actually accomplished. Thumbnail sketches, maquettes, and rough drafts expand creativity and provide evidence of ideation, so encourage their use.

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- **Materials:** List the tools, equipment and supplies needed.
- **Strategy:** How will the work be accomplished? When appropriate, identify the thinking processes, organizational methods, and in-progress deadlines. When an ambitious assignment unfolds through a series of steps, more ideas and variables can be addressed effectively.
- **Examples:** List 6-12 artists whose work is related to the assignment, or list recommended readings. Since freshmen generally know little or nothing about contemporary art, it is important to include recent as well as historical references.
- **Key Questions:** To expand critical thinking and increase personal responsibility, list three or four practical questions students need to ask themselves as they complete the assignment. Examples:
 - Experiment with wire, bristol board, and plaster gauze. Which material will best communicate your idea?
 - How can lighting enhance mood or expand meaning in your drawing?
 - What are the metaphorical implications of the objects you have included in your assemblage?
- **Critiquing Strategy:** Determine the type of critique best suited to the problem and work out the logistics. Using a variety of techniques throughout the term can increase student involvement.
- **Timetable:** As appropriate, determine due dates for various stages in the problem as well as the final deadline.

Step 5: Assessing the Results

A simple rubric can speed up the grading process and give students a clear sense of the areas of strength and areas needing more development.

NATURAL SELECTION ASSIGNMENT RUBRIC						Rating: 5 = highest
CRITERIA	1	2	3	4	5	COMMENTS
Range of colors created						
Richness and inventiveness in color relationships						
Craft						
Eloquent translation of object into image						
Conceptual invention In final design						

GRADE:

The following three assignments, developed by fellowship winners, demonstrate ways to use this format. By inserting a “21st Century Scorecard” at the end of each assignment, we identify various aspects of the 21st century pedagogy proposed in Stage 1 of *ThinkTank 3*.

CREATING AN IMAGINARY MUSEUM

Selena Kimball, Hunter College and George Mason University, www.selenakimball.com

“I get everything that satisfies my soul from bringing together objects that are in the world, manipulating them, working with spatial arrangements, and having things presented in the way I see them.” -Fred Wilson

Springboard: Museums are powerful places, especially for artists. Here we have our first direct experience of the great works of art, and perhaps our first encounter with the artist as maker. Museum displays help us conceptualize and concretize our world and our history. In essence, creating a museum requires the formulation and presentation of a world. Museums often represent highly distilled and authoritative points of view.

Assignment:

Draw an imaginary museum. You are given unlimited funds, and can focus on any topic. What will your museum display, investigate, or preserve? Will it explore a theme, present a slice of history, or will it be purely fantastic?

Objectives/Assessment Targets

- Generate at least 20 answers to these questions: what is a museum and what can it become?
- Distill your ideas down to a well-organized 3-5-minute presentation, including sample images.
- Create a well-crafted drawing that adheres to the principles of one- and two-point perspective.
- Position your “collection” effectively in the space you have constructed.

Materials:

18"x24" Bristol paper, graphite pencils (B-6B), erasers

Timetable:

PART I: Due Week 6

We have learned to construct the illusion of space in drawing using one- and two-point perspective. Use these skills to draw a hallway in the Art Building. Work on your concepts as well, creating at least three sketches of ideas for your Imaginary Museum.

PART II: Due Week 7

Complete in-class hallway drawing. Now, the Imaginary Museum can be drawn in graphite directly on top of our in-class exercise.

Key Questions:

- Will you be altering the architecture (the walls, ceiling or floor) of the hallway itself to better suit the concept of your museum, or is your focus primarily on the display of objects themselves?
- Will you use traditional modes of display such as pedestals and dioramas or seek alternate means of exhibition?
- How can lighting enhance mood or expand meaning in your museum?

Lecture Examples: Wunderkammer, the curiosity cabinet of the 17th century, Athanasius Kircher, examples of traditional museum displays, David Wilson’s “Museum of Jurassic Technology”, Museum Practice of Fred Wilson, Mark Dion’s “Bureau of Surreal Investigation.”

Recommended Reading: Mr. Wilson’s Cabinet of Wonder, Lawrence Weschler

Critique Strategy: At the beginning of class, each student is given the task of acting as “expert critic” for the work of another student. They write notes about their assigned artwork during the first twenty minutes of the critique. The results then serve as a springboard for the full class discussion.

21st Century pedagogy SCORECARD:

Historical references, multiple possible solutions to assignment, hybrid of traditional fundamentals and deeper critical responses, cooperative learning principles employed through individual presentation and through critique, recommended reading.

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SEEING MORE BY GOING BLIND

Brent Thomas, the_nordic_one@hotmail.com, West Virginia State University

Springboard: In its most essential form, what is drawing? What is the relationship between drawing and experience? How can visual and verbal information help one to empathize with the viewpoints of others?

Problem: Complete six blind contour drawings of your neighbor and of others in the class. Once completed, add text in the form of conversations to expand the emerging narrative. This assignment is presented on the first day of class, as an ice-breaker and skill-builder.

Objectives/Assessment Criteria

- To demonstrate an understanding of linear nuance;
- To use repetition, rhythm and overlap to create an engaging composition;
- To record a compelling moment in time, using visual and verbal information.

Materials: Drawing Pad, Ball Point Pen or markers, scotch tape and other materials, as time allows.

Strategy: Without looking down, draw your neighbor while facing each other. Don't worry about resemblance: blind contours rarely offer that level of control. At this stage, we are focusing on the line as expression more than line as representation. Lay out all of your studies, and begin to look for possible connections. Will adding or deleting lines create a more coherent composition? What connections and disruptions can you create in the drawing?

Next, record a number of compositional fragments as you listen to conversations around the room. Using the resulting text, begin creating a dialog between the drawn characters and the viewer. Add or subtract lines and dialog as needed to create a composition that is both engaging and unified.

Key Questions:

- Since the drawings are *not* highly representational, what will make them successful?
- Why did you include certain conversational fragments while deleting others?
- What relationship between words and images best captures your experience of the first day of class?
- If you had a month to devote to this type of study, how expansive could it become?

Timetable: The drawing and recording of conversations will be completed in class. The text and final composition will be completed as home-work.

Examples: Begin with references to "Automatic Drawing" practices used by the Surrealists, including Andre Masson and Yves Tanguy. "Picasso's drawing with a flashlight" will also add insight to this lesson. Other masters of line include James Surls, Henri Matisse, Ellsworth Kelly, and Ceren Oykut.

Recommended Reading: "Exactitude is Not Truth" by Matisse, from *Theories of Modern Art*.

Critiquing Strategy: Critique the same way as the assignment was completed. Pair students up one by one, have them study the composition, then critique the work together, on a more personal level. Refer back to the Key Questions (listed above) and provide additional questions as needed. Without some guidance, students at this level typically exchange pleasantries instead of objectively addressing the artwork.

21st Century Scorecard:

Empathy with another point of view, historical references, multiple possible solutions to assignment, focus on process as well as product, interdisciplinary connection between word and image.

VISUAL EPITAPH

Mary Magsamen, University of Houston, marym@maryandstephan.com

Epitaph: a brief poem or other writing in praise of a deceased person.

Springboard: Think about how you perceive yourself, how others perceive you, and how you want to be perceived. Go beyond superficial definitions of who you are. Consider the significance of your actions, interests and decisions: what do they tell us about your character? Feel free to embellish your life. It can be fictional or real. The book can be a self-reflective documentary or an alternative vision. Consider the distance in space and time between yourself as artist/author and the deceased.

Problem: Create a small book that visually and conceptually defines your life.

Objectives/Assessment Targets:

- Expand your digital imaging skills;
- Use post-printing manipulation to expand meaning;
- Create at least three narrative alternatives, using different approaches to image sequencing;
- Identify major themes and pivot points in a personal narrative;
- Effectively incorporate text as a visual and conceptual component of the work.

Technical and Material Requirements:

- Print at 300 dpi
- 4-8 pages in length; 5" x 5" trim size (dimension of each page)
- Maximum of 150 words
- Evidence of post-printing manipulation: drawing, sewing, painting, layering or cutting.
- Use Photoshop, Illustrator and/or In-Design

Strategies: This is a small book that chronicles or encapsulates your life. Use metaphors and symbols to describe abstract ideas rather than literal interpretations. Think of nouns, adjectives and descriptive verbs. Rather than saying "She was a dancer" and then putting a pair of dance shoes on the paper, think about what dance has meant to you, and how to show this most effectively. Text and layout will play an important role in this project; so think about how you can use text as information as well as design elements.

As you create the individual pages, consider how the pages will work once you have joined them together as a book. Consider using visual elements such as line, shape, color or texture to help create unity. Consider the advantages of a codex binding, an accordion structure, or other methods of construction. The structure itself can dramatically expand meaning.

Key Questions:

- What does your book say about you (or your character)?
- How would you describe your personality (quiet, loud, fun, energetic)?
- How can textures add to your idea?
- How do the pages connect and hold together (physically and compositionally) as one piece?

Examples:

- Historical Scrolls: Egyptian, Japanese, and Christian
- Identity: Cindy Sherman, Anthony Goicolea, Hannah Wilke, Elizabeth King,
- Process/Materials: Fluxus Art, Starn Twins, Christian Boltanski

Critique Strategy: Students are broken up into groups of 3 or 4. Each group gets books from students in other groups. They discuss and make notes together and then present their critique to the class. The notes are given to back to the students for their reference.

21st Century Scorecard:

Numerous historical and non-western cultural references; fresh contemporary voices; multiple possible solutions to assignment; cooperative learning principles employed in critique.

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Anthony Fontana, Visiting Assistant Professor at Bowling Green State University, wrote the final example. A participant in Stage 1, Fontana's assignment demonstrates the use of multiple steps to expand the ideas presented while simultaneously retaining a strong emphasis on the "basics."

THE STORY OF THIS PLACE

Anthony Fontana, Bowling Green State University fontana@bgsu.edu

Springboard: Setting is one of the most complex and compelling aspects of narrative. We immediately respond differently to a bustling street corner at rush hour and a quiet street corner at dusk. Context changes meaning.

Problem: To create a representational image that recalls a childhood place or dream.

Compositional Objectives:

- To manipulate **figure ground reversals**
- To create a series of inventive relationships among shape, texture, and font;
- To create a composition that has a **foreground**, **middleground**, and **background** relationship;
- To use **value pattern**, **value contrast** and **lighting** to expand meaning

Conceptual Objectives:

- To explore the psychological and associative implications of setting
- To explore memory as a source of ideas

Creative Objective:

- Exploration of multiple solutions at each stage in the process

Suggested Readings: *The Art of Watching Films*, Chapters 3 and 5, *Launching the Imagination*: Chapters 1 & 7.

Materials: illustration board, acrylic black and white paint, paintbrushes, pencils, pen, sketchbook, and your ability to take risks

Strategy:

Step One: Art:21 Place & Stories

- Watch the Art:21 episodes: *Place and Stories* and answer the worksheet questions on your blog.

Step Two: Recalling a place, dream, story

- In your Journal make a list of 15 different places you remember from your childhood. These places can be real or imagined. Think about the story that goes with each place. Pick two and describe all the objects and people that occupy it. Think about a situation or event that occurred there. Write each story out in your journal. What objects in this place belong to the place itself and which belong to your story?
- Research: If a picture of this place or something like it is available, find it. If people are going to occupy this place get photographic reference or draw studies from real people. Every object will be important, so use references as necessary. Pay special attention to texture, local value, and scale.

Step Three: Tell the story

- Next, begin to draw the place. Each composition should have a deliberate foreground, middleground, and background.
- Pay special attention to where you place the objects that help tell the story. How will viewers create a narrative from what they are given?
- Now, add 1-8 words from your written story to aid the viewer in creating this narrative. How does word placement and typestyle affect the overall meaning?
- Seek the evocative and avoid the literal. *At least one word must use figure ground reversal.* (Example: If white text on a black ground crosses onto a white ground then the text must change value.)
- Do preliminary sketches in your sketchbook to explore cropping and "camera" angle.
- Draw one sketch to be used for the final in ink pen. Do not add value yet.

Step Four: Setting the mood

- Will the value contrast in your place be extreme or subtle? How will this place be lit? By daylight? Moonlight? Flashlight? Determine what kind of value structure will give your viewer a dramatic engagement with the piece and heighten meaning.
- Make 5 copies of your final draft sketch. Using a pen or pencil try shading each copy to make a different effect, subtle or extreme.
- Then transfer your drawing onto an 8"x 10" piece of illustration board. Paint the value using black or white acrylic paint, mixing to achieve gray.
- What stylistic approach is best? Will you separate each value into a shape like paint-by-numbers, or will gradation work better for your idea?
- Beyond basic assignment parameters, what else can you do to create the most compelling project possible?

21st Century Scorecard:

Balance between context, concept, and composition; multiple-step ideation; extensive visual and verbal research, interdisciplinary connections, and narrative.

Figure/ground reversal: an arrangement in which positive and negative shapes alternatively command attention. Also known as positive and negative interchange.

Value: 1. the lightness or darkness of a color 2. the relative lightness or darkness of a surface.

Value contrast: the relationship between areas of light and dark. General contrast values between joined areas are termed "low-value", "mid-value", and "high-value". Theoretically, between white and black there could be an almost unlimited number of values. When value contrast is minimized, the range of values creates a subtle effect. When the value contrast is high, the effect is more "high-contrast" or dynamic.

Value pattern: this is the arrangement and the amount of variation in light and dark areas. By adjusting the number of values, contrasts, and patterns, will affect the emotional feel of a painting or design.

COMPOSITION AND CRITICAL THINKING

Before arriving at *ThinkTank3*, Stage 2 participants were asked to read a twenty-five page "primer" developed at the conclusion of *ThinkTank 2* in 2007. The full text of this primer is available on the ThinkTank blog at www.thinktankarts.typepad.com. The following excerpt can help instructors engage students more fully in idea generation and selection.

Excerpt from Critical Thinking Team Report, *ThinkTank 2*, June 2007

Definition: At the Foundations level, Critical Thinking is the ability to define a problem, collect relevant data, recognize and prioritize choices, and justify a selection.

Significance: Critical thinking creates a dialogue between "what is" with "what can become."

It requires students to

1. analyze and deeply understand an existing question or condition;
2. provide a sound basis on which alternatives are developed.

On an individual level, critical thinking requires meta-cognition—the understanding and expansion of our own thought process and decision-making ability. In a collaborative context, critical thinking helps us move from a solitary viewpoint to ideas that can be shared.

Process: Critical thinking requires an active process of inquiry. A common eight-step process is listed below. When the problem is complex or its definition is elusive, this cycle of investigation may need to be repeated numerous times.

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Active Listening & Observation

Active listening involves concentrating on what is heard and what it could possibly mean. Observation requires using all the senses to take in the current situation, without immediate judgment. As critical thinkers, we seek to understand the puzzle being presented and to explore its constituent parts.

Asking Appropriate Questions

Appropriate questions clarify the problem at hand and illuminate its implications. When presented with a problem, students may need to ask very prosaic questions like:

- What are the limitations in size, materials, or subject matter?
- Can the problem be done collaboratively, or must it be done solo?

They may also need to understand what is not included in the problem. For example, a non-objective design will *not* include a drawing of a house.

Maximizing student engagement expands learning. When we provide all of the answers, we discourage critical thinking. How we pose a question is also important. "Build a shelter" is a broader assignment than "build a house." "Create an artwork based on the word *shelter*" is broader still.

Develop an Initial Hypothesis

Through the questioning process, the student begins to develop a preliminary hypothesis, which is a proposition put forth as a possible solution without any assumption of its truth. Thumbnail sketches are an excellent means of creating a visual hypothesis. In effect, we propose a solution in each sketch we complete.

Gathering Relevant Information

Critical Thinking relies on basic three types of research to expand understanding.

- observational research focusing on physical evidence or specific behavioral;
- periodical or literary research is reviewing what has been written or designed by others;
- ethnographic research focuses on larger cultural issues that give meaning to behaviors and artifacts.

For the artist and designer, Critical Thinking may involve many forms of visual research.

Consider the following assignment:

Create a black and white design using different forms of texture to create the illusion of space and the illusion of motion.

For such an assignment, students might employ the following forms of research:

- Make rubbings from bricks, wood and other physical materials;
- Experiment with stippling and cross-hatching as textural means of creating the illusion of space and the illusion of motion;
- Look at examples of work by such artists as Lichtenstein, Magritte, Man Ray.
- Look at uses of texture in Maori wood carving and tattoos.

Sort Information and Prioritize Possible Solutions

Listening, observing, questioning and visual experimentation creates data that may not be immediately relevant. We now may need to step back to organize our data, review the initial problem, and prioritize our options.

Test Possible Solutions

Thumbnail sketches, "funky-junky" three-dimensional maquettes and multiple digital variations are all excellent ways to test solutions.

Evaluate Results Based on Deeper Understanding of Initial Question

Our understanding of the initial question constantly evolves as we seek a solution. Thus, our evaluation of results at this stage should go beyond our initial bare-bones understanding.

Finally, to retain what we have learned, it is also important to add an eight step, as follows.

Self-Reflection: Fitting New Understanding into a Personal Framework

We all solve problems using a mix of prior knowledge and new knowledge. By recognizing our existing strengths, listing additional skills we need, and actively developing new skills as necessary, we develop meta-cognition and become active learners.

Implications of Critical Thinking for Foundations Teaching

Critical thinking encourages students to challenge their assumptions, move beyond their previous successes, and take responsibility for their choices. They learn to slow down, question assumptions, invent alternatives, and make informed decisions. And, when connected to collaborative thinking, critical thinking tends to expand self-awareness. By considering alternative viewpoints, we become more attuned to similarities and differences in our own work. Self-awareness can generate a heightened understanding of personal responsibility while at the same time increasing independence.

A CHANGE AGENT'S CHECKLIST

Stage 2 was designed to support "emerging administrators" as well as "emerging educators." To provide added information to both audiences, we included a discussion of leadership on our final afternoon. The following checklist was written in response to this conversation.

Take Charge

When you begin a new administrative job, the faculty you were hired to lead generally wants you to succeed and is willing to offer extra support. This "honeymoon period" may last as long as a year; more commonly, it lasts for one semester. Use this time well: it will set the stage for your tenure as a whole. If the immediate needs are obvious (such as a flooded classroom), get the problem solved. If you need to gather information before taking action, begin a series of small group meetings as soon as you have a list of good questions. Be proactive.

Build Credibility

Students and faculty will follow a leader they find credible. Deans and provosts will support a leader they find effective. Credibility increases effectiveness. Sources of credibility include honesty, generosity, optimism, consistency, an even temperament, being organized, and following through in promises made.

Keep your head in the clouds and your feet on the ground. Managers maintain existing systems. Leaders invent new systems that can be effectively implemented. To make progress, a balance between vision and practicality is necessary.

Develop Shared Values

If your vision and values are essentially aligned with the vision and values of your subordinates and superiors, you will be able to move ahead quickly. If there is a serious difference in vision and values, change will occur much more slowly. You will need to take the time to learn what your constituents value and why. They will need time to see the benefits your vision may bring. Everyone will have to make adjustments if progress is to be made.

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Realize That You Can't Do It Alone

If you are leading a fairly small program or department, it may seem more expedient and effective to do everything single handedly. Any time you share responsibility, you have to:

- Understand what you really want done.
- Identify someone who is willing and able to do it.
- Describe the job clearly and set a deadline.
- If it is a busy faculty member you are working with, remind him or her of the deadline.
- Meet to review the results.
- If it is a major project, revise and re-do as necessary.

Even though it seems like a clumsy and extended process, shared responsibility is essential. If the needs are great, you can't do it alone, no matter how hard you work. There is simply too much to be done. More importantly, by sharing responsibility, you share control, increase faculty support, and expand your own vision.

Lead By Example

If you want teamwork, act as a team member as well as acting as a leader. Listen, take notes, and ask good questions when a colleague offers advice. If you want support, support your colleagues. Attend visiting artist lectures your colleagues arrange, and attend openings whenever possible.

Stay focused and even-tempered, even when an argument occurs, especially in a faculty meeting. Often it is your professionalism people remember, not the substance of the argument.

Don't Get Stuck

Don't become fixated on a failing strategy. If a cherished plan just doesn't work, return to the original problem and devise plan B. Don't get stuck in personal conflicts. If a colleague just isn't willing or able to go where you want to go, shift your attention elsewhere: there are many other jobs needing attention. Most importantly, don't get 'stuck' on yourself. An administration job is essentially a service to the community: it is done for the sake of the students, the faculty, and the school as a whole. Conviction and self-confidence are necessary; egotism is unnecessary and generally destructive.

When in Doubt, Over-Communicate

The following checklist is distilled down from notes developed by David McLeish.

- *Avoid separations into them and us.* There is rarely a single deciding factor in reaching a decision. When we keep score or try to dominate the discussion, competition creeps in, and fear and doubt are soon to follow.
- *Connect, rather than compete.* The difference between "Yes, BUT" – and "Yes AND" is crucial. "Yes, BUT" seems to imply that the initial idea is not worthy. "Yes, AND" gives us a way to build on the initial idea.
- *Where appropriate, let go.* Facilitating rather than orchestrating a discussion expands the range of solutions. Realize that no single person has "all the answers" in a group discussion.
- *Everything is valuable.* Everyone knows that a sense of humor is needed in any group dynamic. But the ability to cry together is also something worth respecting. Allow time for rage or sorrow, as the situation requires.
- *Communication requires listening as well as speaking.* Sometimes, silence is the best response. Nurture your silent thinkers—they have so much to offer, if given the space.

- *Celebrate wisely.* Recognize when members of a team have really gone above the call of duty and reward them in a way that is comfortable for them. Not everyone wants a tickertape parade.
- *Use every available means of communication:* email, spoken and written reports, and informal conversations around the water fountain and in the hall. Remember that listening is as important as speaking.

CONCLUSION

ThinkTank3 Stages 1 and 2 overlapped by two days, and all participants attended the final presentations given by Stage 1 teams. As a result, application of conclusions reached in Stage 1 to Stage 2 were more individual than official: we were still digesting ideas that had just been developed and presented.

We determined that individual instructors as well as entire programs should weigh each recommendation presented by the Stage 1 teams carefully. The final checklist of traditional and transformative approaches should also be reviewed. Strategies that best advance the mission of each program should be employed as quickly as possible: for the first-year student, the first-year experience is a one-in-a-lifetime opportunity for intellectual and creative expansion and personal growth. Students need our very best ideas and approaches now, not five years from now!

Overall, *ThinkTank3* became a springboard for continuing conversation as well as a source for serious conclusions. The journey will continue with *ThinkTank4*, which focuses on Cross-Disciplinary Creativity.

Note

1 See *ThinkTank II* primer, titled "Teaching the Three C's," available on the ThinkTank blog.

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Appendix I: Participants in Stage 1

CONTEXTUAL CRITICAL CONNECTIONS:

THE ROLE OF HISTORY AND THEORY IN THE EDUCATION OF STUDIO ARTISTS

Participants: John Baldacchino, Columbia University, Teachers College (Facilitator)
Kristie Bruzenak, Savannah College of Art and Design
Joe Chesla, St Louis Community College at Meramec, Missouri
John Henley, School of the Art Institute of Chicago
Marybeth Koos, Elgin Community College
Maurice Seigny, University of Arizona
Richard Siegesmund, University of Georgia, Lamar Dodd School of Art
Amy Vogel, School of the Art Institute of Chicago

CONSTRUCTING MEANING: FROM IDEA TO OBJECT OR IMAGE

Participants: Peter Winant, George Mason University (Facilitator)
Cat Crotchett, Western Michigan University
Anthony Fontana, Bowling Green University
Bill Hill, Jacksonville University
Paul Hopkin, School of the Art Institute of Chicago
Matt King, Virginia Commonwealth University
David McLeish, Florida State University

BEYOND COMPUTERS: NEW TECHNOLOGIES AND FOUNDATION TEACHING

Participants: Dan Collins, Arizona State University (Facilitator)
David Bogen, Rhode Island School of Design
Andy Hall, School of the Art Institute of Chicago
Kitty Kingston, University of Wisconsin Colleges System
Bonnie Mitchell, Bowling Green State University
Julia Morrisoe, University of Florida
Joanne Stryker, Rhode Island School of Design

FINDING COMMON GROUND BETWEEN ART & DESIGN EDUCATION

Participants: Helen Maria Nugent, School of the Art Institute of Chicago (Facilitator)
Cynthia Hellyer-Heinz, Northern Illinois University
Joyce Hertzog, Rochester Institute of Technology
Brooke Hunter-Lombardi, Columbus college of Art and Design
Adam Kallish, School of the Art Institute of Chicago
David Kamm, Luther College
Sheri Klein, University of Wisconsin-Stout
Jack Risley, Virginia Commonwealth University
Rusty Smith, Auburn University

Appendix II: Participants in Stage Two, with their position as of June 2007

Kjel Alkire, Adjunct Faculty, Arizona State University
Mariah Doren, Doctorate in Art Education, College Teaching Candidate, Columbia University Teacher's College
and Adjunct faculty, State University of New York, Purchase
Thaddeus Erdahl, MFA Candidate, University of Florida
Tom Ferrero, Adjunct Faculty, Indiana University
Hope Ginsburg, Assistant Professor, Virginia Commonwealth University
Magda Gluszek, MFA Candidate, University of Florida
Shannan Lee Hayes, MFA Candidate, State University of New York, Stony Brook
Cynthia Hellyer-Heinz, Foundations Coordinator, Northern Illinois University
Joyce Hertzog, Professor & Chair, Foundations Program, Rochester Institute of Technology
William Hill, Dean, College of Visual and Performing Arts, Jacksonville University
Dawn Hunter, Foundations Coordinator, University of South Carolina
Brooke Hunter-Lombardi, Educ. Outreach Coordinator, Columbus College of Art and Design
Selena Kimball, Adjunct Assistant Professor, George Mason University and Hunter College
Jason Lee, Foundations Coordinator, West Virginia University
Mary Magsamen, Visiting Assistant Professor, University of Houston
David McLeish, MFA Candidate, Florida State University
Erin Obradovich, MFA Candidate, School of the Art Institute of Chicago
Sara Pedigo, Assistant Professor, Flagler College
Rusty Smith, Associate Professor and Coordinator of First Year Program, Auburn University
Mary Stewart, Professor and Director of Foundations, Florida State University
Caleb Taylor, MFA Candidate, Montana State University
Brent Thomas, Assistant Professor, West Virginia State University
Angela Harden Wilson, independent artist, Atlanta, Georgia
Peter Winant, Associate Chair and Foundations Coordinator, George Mason University

The State of Fate

Scott Betz, President
Foundations in Art: Theory and Education
Associate Professor
Winston-Salem State University

The State of FATE. is very, very good!

I am writing to members in a time of profound cultural change and transition. We have just completed an historic presidential election, our environment needs increasing attention, and the global economy is in turmoil. Fortunately, FATE is poised for greater success in its 32nd year with strong finances, increased visibility and a bright future.

Thanks to the able hand of Secretary/Treasurer Jeff Boshart, we have a solid base of savings and investments which promises to allow continued growth of the organization. Our members and institutional affiliates also play an indispensable role in keeping us in the black through the modest dues FATE uses to reinvest in our organization.

Jerry Johnson has worked very hard on our current campaign to improve FATE communications. Our current and third iteration of a web presence and newsletter has many new elements that effectively gets the word out and keeps our news and information a click away. Besides the beautiful layout and navigation, a new tool at our fingertips is something called Constant Contact. Constant Contact helps us monitor web activity and history so we can better understand the interests of our members and the effectiveness of our communications. It gives us feedback on who opened our email, which links generated the most interest, and who clicked on each one. We can even compare results between the most recent web events. In addition, beyond our official site, we now have a Facebook presence for our social network-savvy members.

FATE in Review too continues to provide a forum for discussion of our collective ideas and experiences in foundation teaching and learning. It remains an important and competitive peer juried journal with nearly three times as many submissions as accepted articles. This particular issue is an expanded edition, featuring a substantial article that distills much of the discussions of *Think Tank 3*. As you will see, this article strives to encapsulate current thinking and innovations surrounding foundations education, and point to future directions. Thanks go to Editor Kevin Bell and his efforts to continue FATE in Review's tradition of intelligent, thoughtful discourse on pedagogical ideas and innovation while still remaining accessible and relevant to all foundations instructors.

FATE is an affiliate member to the Southeastern College Art Conference, Mid-America College Art Association, and the College Art Association and continues the foundations dialogue in special sessions at such organization's annual meetings nationwide. The interest and popularity of these sessions is evident in, for example, the near "standing room only" event Steven Bleicher organized as the FATE Representative to the CAA conference in Dallas.

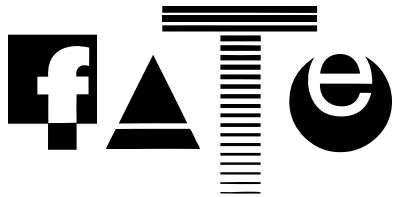
And speaking of conferences, we are about to convene the 12th Biennial National FATE conference in Portland, Oregon, April 1-4, 2009, our first national conference on the west coast. It is co-sponsored by Portland Community College and the Pacific Northwest College of Art. I thank Elizabeth Bilyeu (PCC), our Vice President for Biennial Conference and her partnering member Mary Preis (PNCA) for all the work they have done to make our conference such a success.

I began my relationship with FATE as a member while I was little more than an adjunct at Mississippi State University. I attended my first FATE conference after becoming an assistant professor at Weber State University and then accepted the responsibility as a FATE regional Coordinator, talking about foundations with anyone I could in Utah. I later was elected as SECAC Representative and then as CAA Representative. Today I write to you as the President of FATE and encourage all you graduate students, adjunct instructors, assistant professors and the rest to contribute to this rich and rewarding organization. It is no exaggeration that we support all levels and perspectives and you will experience this first-hand at our next conference. And who knows, maybe in time you too will help us lead the organization.

Thanks for all you do for students, for foundation teaching and for your investment in the future of FATE.

About FATE

Foundations in Art: Theory and Education, FATE, is a national, non-profit 501(C)(3) organization dedicated to the promotion of excellence in the development and teaching of college-level foundations courses in both studio and art history. Founded in 1977 as an affiliate society of the College Art Association (CAA), members include approximately 400 studio and art history faculty and administrators, and over 60 sponsoring institutions. The organization sponsors a national conference bi-annually, regional conferences in interim years, panel sessions at CAA and regional associations, and publishes a professional journal (FATE in Review) and a newsletter. For more information, please see the website at www.foundationsinart.org.



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