

futureforward

foundational ideas, curriculum and continuous improvement

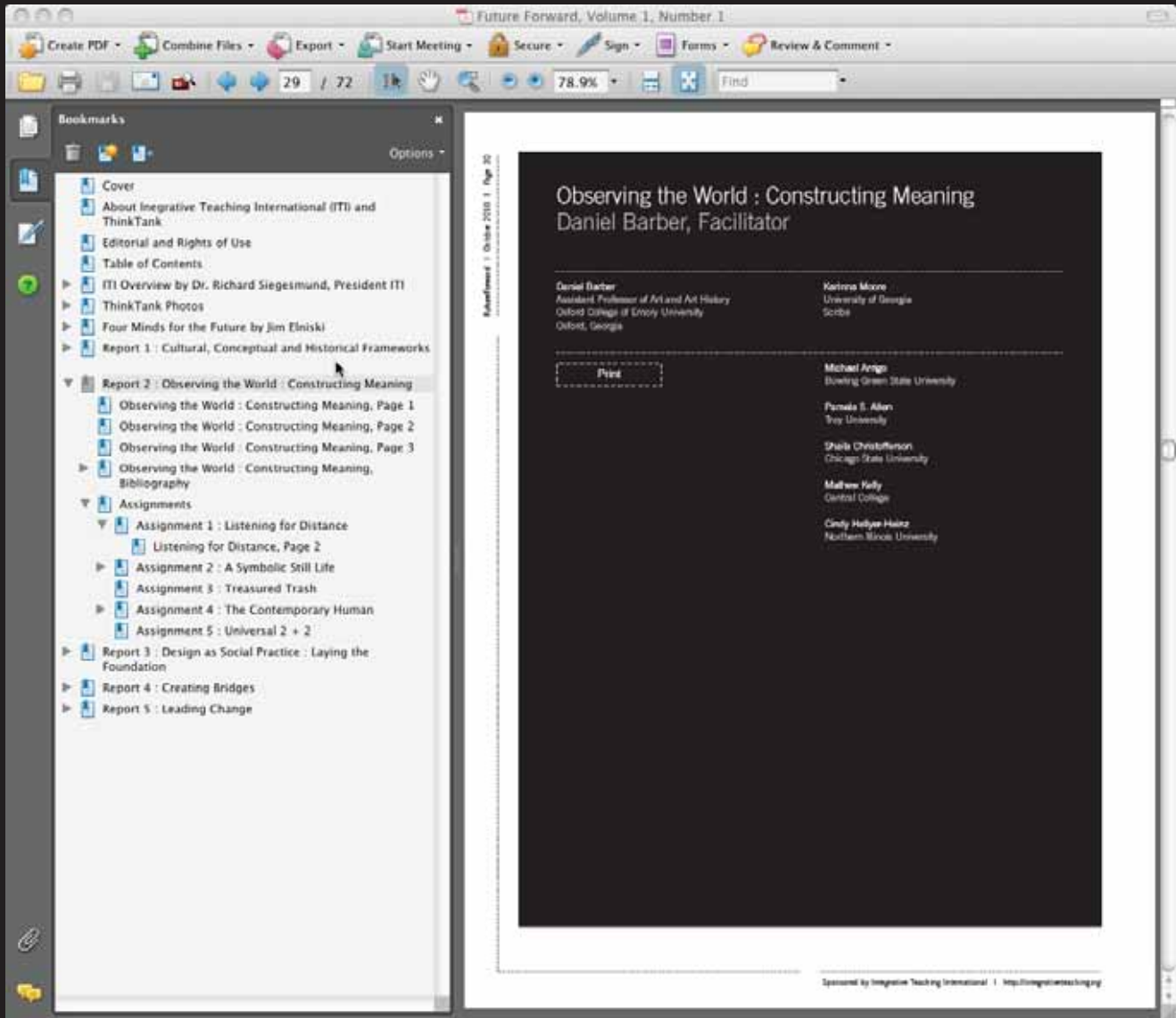
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**four
minds
for the
future**

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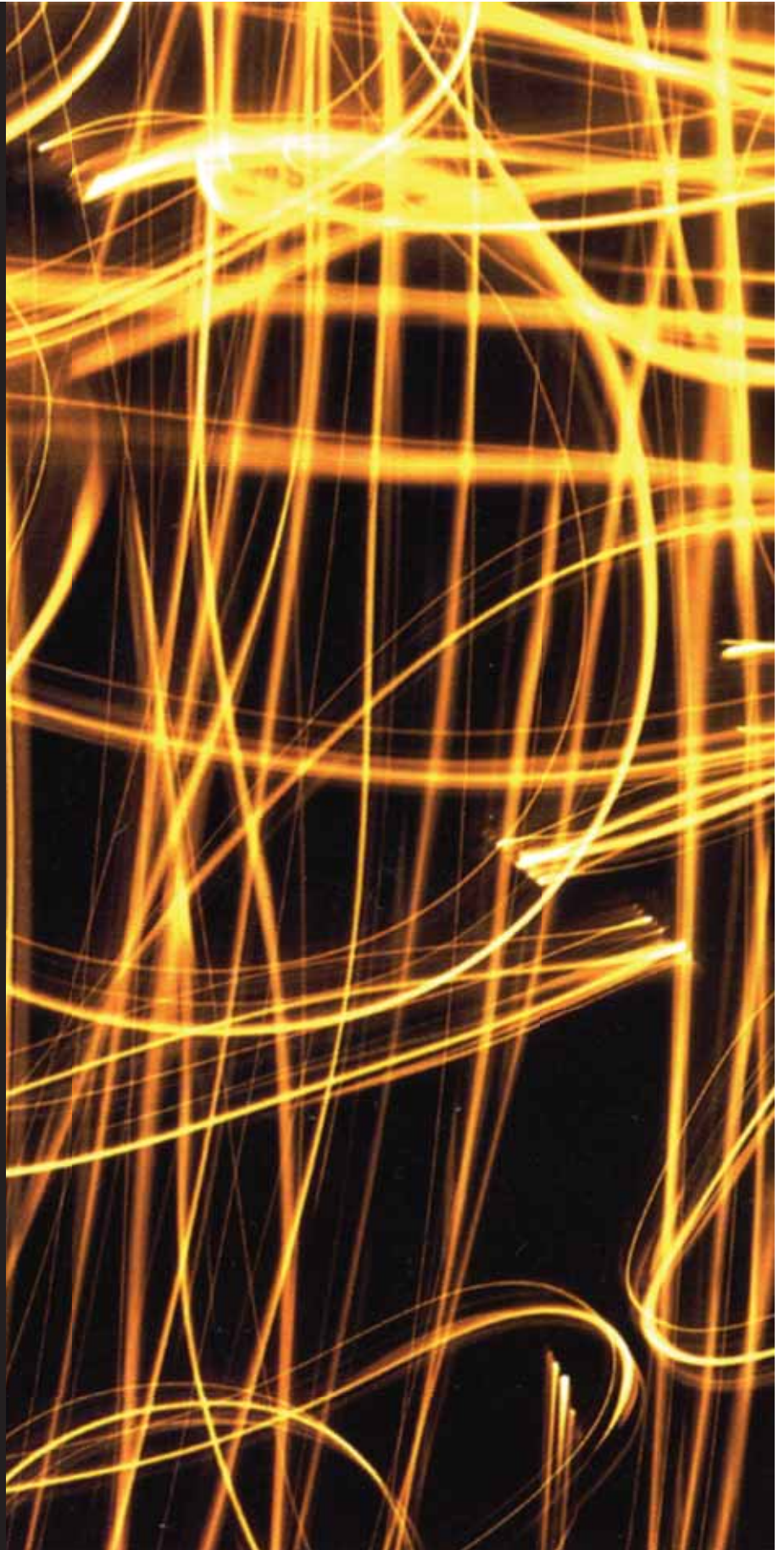
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integrative
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higher education at a higher level



Integrative Teaching International (ITI) provides emerging educators with the practice-based skills, knowledge, and experience needed for exemplary college-level art foundations teaching. Equally, it provides experienced educators with a forum for exploration, elaboration, and improvement of existing skills.

ThinkTank is a facilitated forum offered by Integrative Teaching International. It brings together art and design master teachers, administrators & emerging educators to address thematic issues of higher education.

By linking educational theory to practice, ThinkTank identifies innovative new approaches to higher education. Integrative Teaching International evaluates ThinkTank outcomes and creates or modifies theories, policies and curricula for future ThinkTank sessions.

futureforward

FutureForward is a publication of Integrative Teaching International (ITI) which sponsors a yearly conference, ThinkTank, held at the University of Georgia, Athens at the Lamar Dodd School of Art.

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Comments and Correspondence

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Integrative Teaching International Overview

Dr. Richard Siegesmund, President



The mission of Integrative Teaching International (ITI) is to foster an international dialogue surrounding 21st century art+design education. Our annual Integrative Teaching ThinkTank brings together master and emerging educators to address contemporary issues of higher education with a particular focus on art+design foundations programs. Through a mix of facilitated discussions, workshops and presentations combined with informal meals and social interaction, all participants gain fresh perspectives on teaching and learning.

From June 2-6, 2010, sixty-nine artist/educators gathered at the University of Georgia, Lamar Dodd School of Art for ThinkTank5. Participants came from nineteen states, New Zealand, and Canada. This forum would not have been possible without the direct and in-kind support of the University of Georgia's Lamar Dodd School of Art and its Director, Georgia Strange. ThinkTank5 was also generously supported by the University of Georgia's Willson Center for Humanities and Arts and through funding of the emerging educator fellowships by Mary Stewart. ITI is deeply grateful for all of these forms of support.

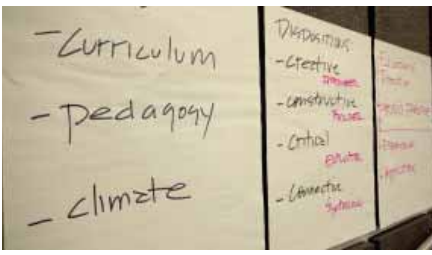
The theme for ThinkTank5 was Four Minds for the Future: Creative, Constructive, Critical, and Connective. Inspired by the habits of mind research of cognitive psychologist Howard Gardner, ITI reframed Gardner's ideas into four metaphoric minds that pertain to art+ design foundations instruction:

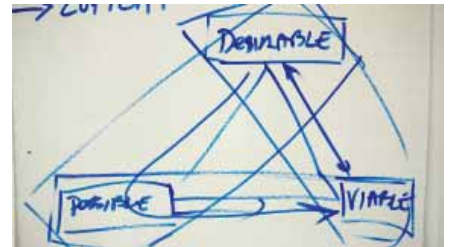
- The creative mind generates new possibilities.
- The constructive mind works through inferential, rather than deductive reasoning.
- The critical mind incorporates multiple theoretical frameworks.
- The connective mind seeks links and partnership with diverse audiences.

This theme highlighted the importance of skills acquisition combined with concept development. In a cyclical and reiterative process, the hands are guided by the eyes to shape content, while ideas guide the eyes and the hands in creating meaningful artifacts.

This inaugural issue of FutureForward reports on ThinkTank5. In this publication, we share our insights and investigations. We want to encourage conversation about new possibilities in preparing art+design students to be innovators, creators, and leaders in a global economy. Foundations education is a crucial bridge between high school and art school. It is the springboard into the entire undergraduate experience. How do we prepare students before their arrival in higher education? At the threshold of their college experience, how can educators provoke students to envision future possibilities? What contexts and cultures best nurture the future growth of young artists and designers?

ThinkTank is a small scale, high-intensity event, requiring a focused commitment. The reports and specific curricular ideas that follow give a flavor of the dynamic thinking that takes place in a few days. This publication, along with other ITI public presentations, is part of ITI's commitment to expand the circle of artists/designers/educators who are re-thinking foundations for the 21st century.





Four Minds for the Future

Jim Elniski, Guest Editor

The decision to use Four Minds for the Future as a thematic focus was not to establish a credo, but to provide a locus for in-depth discussion. They provided a discursive framework within a broader inquiry-driven approach to education. This approach encourages investigation of real world questions through technical, media responsive, and formal skill development bound together by development of critical thinking and conceptual skills. The breakout groups used the 'four minds' as a springboard for discussion, as a basis for research, and as a contextual backdrop.

ThinkTank5 revolved around five participant-driven teams. These breakout groups spent six hours immersed in dynamic discussions of distinct issues relevant to foundation studies. Each was directed by a facilitator, who prepared initial content for their topic, made preliminary contact with participants, and guided the group's ideas to a final presentation. Groups were also provided with a participant/scribe, who recorded the breadth and depth of the ideas under discussion. Groups conferred on their final presentation to the larger ThinkTank body and collaborated on the written reports presented in this journal.

Each had a distinctive energy and perspective.

Framed as a "manifesto", the **Cultural, Conceptual and Historical Frameworks** panel identified an urgent need for change in foundation education--one that recognizes the complexity of the shared environment and mutual responsibilities for our contemporary world. They advocate a pedagogical approach that fosters culturally inclusive and critically reflective learning and highlighted the sociological dimensions of teaching.

Through an examination of the dynamic interchange of the perceptual act of observing and the conceptual process of generating meaning, **Observing the World, Constructing Meaning** explored dynamic interplay between observation, communication and interpretation. They concluded that this process was both a personal, reflective act and a collective experience.

Design as Social Practice : Laying the Foundation took the position that, in the current period of cultural disruption, students need to be socially responsive to and through a diversity of cultures and community contexts. This team identified essential aptitudes and dispositions that all art+design students need, and recommended that design instruction at the foundation level consistently integrate aspects of methodology, skills, and thematic research.

All too often, students entering a college art program experience a dramatic disconnect from what they experienced in high school. Typically, there is little dialogue between high school and college-level programs and little pedagogical continuity.

Creating Bridges : Overcoming Barriers Curricular Flow from High School to Grad School took on the challenge of determining a set of core educational and artistic values that could establish a degree of curricular and pedagogic continuity throughout all stages of art education. Foundation programs are responsible for providing curricular support for many (if not all) of the discipline-specific art and design areas within a department.

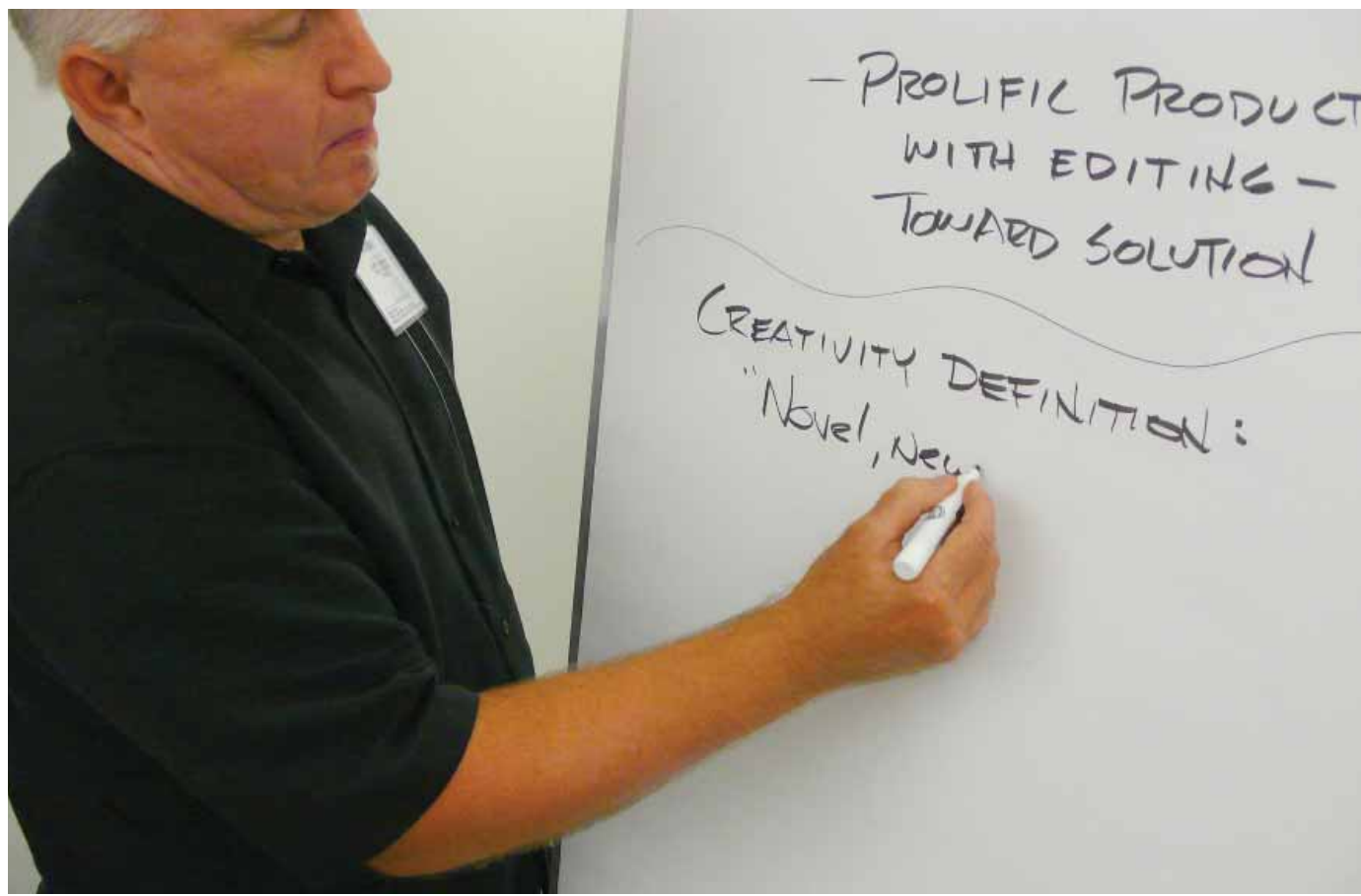
Leading Change group examined the qualities and dispositions of effective leadership in this demanding context. They identified personal and cooperative leadership strategies that can positively support the curriculum, academic environment, and institutional policy in ways that are applicable to a spectrum of academic environments.

As has been the case with previous ITI ThinkTanks, ThinkTank5 addressed curricular and pedagogical changes needed to make foundational art+design programs relevant to contemporary practice. Learning was viewed as a complex and multi-dimensional process that occurs simultaneously in a variety of settings and employs a variety of teaching strategies. The findings of these five breakout groups were notable in their consistent recommendation that we prepare students to become responsible, engaged artist-citizens in the world.

Clearly, there is no one correct way to accomplish this objective. Yet, consistent perspectives emerge from diverse voices. Each ThinkTank5 report explores the following five themes in Foundations education in art and design.

- We practice in the here and now. Thus, learning must be connected to the themes, practices, and contexts of cultural inquiry undertaken by contemporary artists and designers. History provides valuable examples, which require astute, sensitive and objective illumination. We cannot, however, focus primarily on the past when helping students build their future.
- As educators and administrators, we are challenged to search for opportunities to engage our students as whole persons. As such, we acknowledge the relevance of their past and future experience in the equation of teaching and learning.
- We acknowledge that meaning and making are ultimately inseparable, and as teachers and students we are responsible for the outcomes of our processes.
- The teams viewed art+design as lived experiences. All participants were passionate about the role of visual thinking in the personal development of themselves, their students and in broader culture.
- It was clear that participants felt that foundations programs are not isolated to a class, a semester, or a one-year program. A successful first-year experience permeates the entire undergraduate education, and effectively connects students to their lives and their culture.

It was an honor to be invited to serve as the guest editor for the inaugural edition of FutureForward, and a pleasure to read reports from each team.



*LIVING IN THE QUESTION: CREATIVE INQUIRY AS FUEL FOR CROSS-DI
RESEARCH. Facilitator: Jim Elniski, School of the Art Institute of Chica
Daniel Barber
Kitty Kingston
Zach Kelehear
Raymond Veon
Bonnie Cramond
Matt King*

*CROSSING THE WIRES WITHOUT BLOWING THE CIRCUITS
Facilitator: Larry Millard, University of Georgia
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y Fontana
Anne Bessac
James Werner*

*AND CREATIVE THINKING: PARTNERS IN THE D
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Cultural, Conceptual and Historical Frameworks

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Despite the contemporary focus on multiculturalism in our society, particularly in education, there is not nearly enough practical discussion of ways classroom settings can be transformed so that the learning experience is inclusive. bell hooks

Objective and Overview

As the facilitator of this breakout group, I quickly realized that to talk about one category (cultural, conceptual, or historical) would implicate and necessitate the other two. I elected to begin our conversations by presenting a case study about my experience of teaching a particular Foundations student at The Ohio State University. This student and his work, I believe, exemplify the implied mandate behind our breakout group's mission.

This strategy also allowed me to begin our discussion with a real example, grounded in teaching, that would allow us to consider what can happen when one is working from the perspective of a culturally inclusive, conceptually aware, and historically grounded curriculum. What happens when we, as educators, are genuinely open to inquiry-based teaching and learning in the classroom? Moreover, if we take up this challenge, what major sea change in learning will be required of our students?

The diverse and talented group of master and emerging educators in this breakout group were exceptionally eager to tackle our complex topic. In fact, the first person to offer a response was Eugene Rodriguez, who embodied the urgency of the situation by stating, "I must cut to the chase because my students can no longer afford to wait..."

By the end of our first working session we jointly decided to draft a statement that could act as a concise and provocative tool for promoting discourse about the need for change in Foundations education. This collectively written document, *Foundations: A Call for the 21st Century*, was penned in the spirit of a manifesto and designed as a text that could evolve over time to reflect the ever-changing landscape of art, art history, and design education.

This report outlines our preamble and statements of principles without offering a clear framework of how to proceed towards this new paradigm. However our proposed studio projects and annotated bibliography

do begin to offer real strategies for how these ideals might manifest in individual classrooms. As a group, we are committed to carrying out these principles and to testing them in our teaching. Please join us in working towards these ideals and helping us to redefine them as we forge an approach to educating artists, designers, theorists and historians that is truly responsive to our collective time.

Foundations: A Call for the 21st Century

We must cut to the chase. Our students can no longer wait for inquiry-based learning that is culturally, conceptually and historically connected.

Current ways of teaching do not sufficiently acknowledge the shifting social, technological and material landscape in which students are immersed. A decade into this new century we are calling on art and design educators, historians and administrators to participate in a paradigm shift and respond anew to current and emerging needs. We ask you to join us in empowering our students to shape the culture of tomorrow as productive and responsible global citizens.

As sites of transformation, we acknowledge that foundation programs are purveyors of values that influence attitudes towards and frameworks for individual inquiry. To catalyze innovation in foundational strategies and policies, we believe the following:

- A challenging, meaningful, sustainable and supportive environment is necessary to foster a normalized sense of inclusivity within learning.
- Educators must ensure that work from a wide variety of cultural, conceptual and historical standpoints are integral rather than addendums to the curriculum.
- The learning culture is an inclusive and ever-changing environment in which participants are free to act in full agency regarding age, race, ethnicity, religion, gender, sexuality, national origin, learning or physical ability, social or economic status and access to technology and other resources.

- Students should be boldly self-reflective.
- Experience and history are not mutually exclusive categories. Students must learn in a manner such that they understand themselves within and through historical contexts.
- Educators must develop a culturally responsive approach to creative, constructive, critical and connective methods of inquiry to establish the habits of mind they want to see manifest in their classrooms.
- Interaction with technology to create and articulate ideas from critical and inquisitive frameworks can ground learning in existing experience.
- Administrative leadership must work to provide the most relevant and comprehensive resources necessary to foster a productive learning culture. These elements will not only be fiscal and structural, but will also reflect a true understanding of diversity in regard to the recruitment, hiring, support and retention of educators and specialists from a wide ranging pool of professional training and scholarly practices in visual art, design, art history and curatorial/museum studies.
- Educators should promote sustainable studio and classroom practices.
- Instructors should encourage dialogue with students such that they are inspired to create community beyond the classroom.
- A supportive and generative environment is our collective responsibility.
- Theory should be accessible, demystified and used as a point of departure to meaningfully relate to the students' existing skills and knowledge.
- Students should be able to identify the cultural influences, conceptual frameworks and historical references that are relevant to their work.
- Instructors should encourage students to see the present while envisioning future possibilities.
- Success should be judged not only by visual outcomes, but also by the ability of student work to structure thought and to raise new questions.
- Curricular flow should be paced in a way that allows for the rethinking and remaking of projects in an effort to better mirror professional practice.
- Courage is needed in promoting multiplicity instead of singularity—valuing both risk and failure—allowing for sincere and honest personal experiences.

Cultural Bibliography

Ambush, D.J. (1998)
Aesthetics and Criticism of Art from other than the Western European Tradition

In R.J. Saunders (Ed.)
Beyond the Traditional in Art: Facing a Pluralistic Society
Reston, VA : National Art Education Association
Presents strategies for leading discussions in art criticism that include western and non-western canons in a way that encourages the consideration of diverse perspectives.

Berger, M. (2004)
White: Whiteness and Race in Contemporary Art
Baltimore, MD : Center for Art and Visual Culture:
University of Maryland
Berger explores the radical shift in how we think and talk about race in the United States. His book discusses Whiteness and the concept of White privilege. This book highlights the first art exhibition devoted to visually exploring this subject and includes a number of color photographs.

Camnitzer, L. and Weiss, R. (Eds.). (2009)
On Art, Artists, Latin America, and Other Utopias
Austin : University of Texas Press
Since leaving his native Uruguay in 1964, Camnitzer has been writing about the relationship between “periphery” and “center” regarding the making of art in the Americas. In this collection, he articulates issues of personal, cultural, and political import as part of his artistic project.

Carson, F. and Pajaczkowska, C. (Eds.). (2001)
Feminist Visual Culture
London : Routledge
This collection constitutes a review of feminist interventions in the production of visual culture – including chapters on painting, installation, photography, performance, graphic design, textiles, fashion, film theory, video, and television – over the last thirty years.

Gay, G. (2000)
Culturally Responsive Teaching: Theory, Research, and Practice.
Teacher’s College Press
Gay explores the theory and practice of culturally responsive teaching and makes a convincing case for how it can make a difference in the lives of students of color.

Lewis, R. and Horne, P. (Eds.) (1996)
Outlooks: Lesbian and Gay Sexualities and Visual Cultures
London : Routledge
This collection of essays explores the relationship between sexuality and visual representation. Topics include investigations of how queer theory has influenced art criticism and art historical methodologies, the idea of LGBTQ publics and the notion of queer viewership, etc.

Lippard, L. (2000)
Mixed Blessings: New Art in a Multicultural America
New York : New Press
Lippard presents a compilation of concepts, challenges and topics explored by multicultural and women artists as they secure their place in the contemporary landscape of American art.

Phillips, Patricia C. (2003)
Creating Democracy: A Dialogue With Krzysztof Wodiczko
Art Journal 62 (4) Winter 2003 (pp. 32-47)
This interview with Wodiczko is an excellent way for students to learn more about an artist who is engaging cultural theory, working with communities, rethinking history and using technology in an innovative fashion.

Conceptual Bibliography

Cerny, C. and Seriff, S. (Eds.). (1996)
Recycled Re-Seen: Folk Art from the Global Scrap Heap
New York : Harry N. Abrams
Cerny and Seriff highlight the lives and histories of folk art and artists from around the world who transform found objects, trash, and recycled materials (such as license plates, tires, bottle caps, brooms, fabric, etc) into imaginative, whimsical, and awe-inspiring art pieces. A video and learning guide accompanies the text for elementary and middle school students.

Evans, D. (Ed.). (2009)
Appropriation
Cambridge, MA : MIT Press
This collection of documents details the development of “appropriation” as a conceptual strategy in the visual arts. It is part of a series of conceptually-based volumes commissioned by the MIT Press, including Beauty (2009), Chance (2010), The Cinematic (2007), Color (2008), Design and Art (2007), The Everyday (2008), Failure (2010), and The Sublime (2010).

Fischli, P. and Weiss, D. (1987)
The Way Things Go
New York : First Run Features. 30 minutes, color. [DVD]
Fischli and Weiss use low-tech materials (cigarette butts, old plastic bottles, tires, wooden ramps, balloons, etc) in a variety of installations that question materials, process, creativity, chaos and science. This video shows an extremely elaborate and precarious chain reaction where objects self-destruct and create physical and chemical reactions in a large warehouse environment. The work strongly references the work of Rube Goldberg and Marcel Duchamp, father of the Dada art movement.

Molesworth, H. (2004)
Work Ethic. In Work Ethic (exhibition catalog)
Baltimore : The Baltimore Museum of Art (pp. 24-51)
Molesworth looks at the evolution of conceptual art strategies and the role of the artist in a time of post-studio production. She frames her discussion via its connection to the post-World War II shift in the United States from a goods-based to a service-based economy.

Stafford, B. M. (2009)
Echo Objects: The Cognitive Work of Images
Chicago, IL : University of Chicago Press
Stafford explores how complex images make visible the invisible ordering of the human consciousness. She argues that images focus intentional behavior and allow us to actively feel thought processes.

Weintraub, L. (2003)

In the Making: Creative Options for Contemporary Art
New York : DAP

The art profession, as it is practiced today, provides limitless choices of materials, themes, processes, audiences, and definitions of success. Yet few art programs address this aspect of art practice. The book guides students in determining these components for their art practices by exploring the implications of each category and providing examples of the diversity of responses being made by today's artists.

Winterson, Jeanette. (1995)

Art [objects]: Essays on Ecstasy and Effrontery
New York : Alfred A. Knopf

In ten short but powerful essays, the author proposes art as an active force in the world – one that is not meant to be elitist or isolated, but rather accessible to those who want it and affecting even those who do not.

Historical Bibliography

Atkins, R. (1997)

ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present (2nd ed.)

New York : Abbeville Press.

Concise, highly informative analyses of art movements and ideas about art production, history, and theory since 1945.

Davis, W. (Ed.). (1994)

Gay and Lesbian Studies in Art History

London : Routledge

An early collection of essays explores various historical methodologies used to establish gay and lesbian studies in art history.

Guerrilla Girls. (1998)

The Guerrilla Girls' Bedside Companion to the History of Western Art

New York : Penguin (Non-Classics)

The Guerilla Girls, a renegade group of anonymous female artists, historians, curators, and writers educate the world about the female voice and (mostly lack of) female presence in the history of Western art.

Harris, M. D. (2003)

Colored Pictures: Race & Visual Representation

Chapel Hill, NC : The University of North Carolina Press

Harris investigates the role of visual representation in the construction of Black identities, both real and imagined, in the United States, particularly with regard to how African-American artists use racist or stereotyped images in their art making.

Reed, T.V. (2005)

The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle

Minneapolis : University of Minnesota Press

This book is a useful way to introduce students to the history of social movements. It shows how art, culture, and activism have the power to transform our world.

Willis, D. (2009)

Posing Beauty: African American Images from the 1890's to the Present

New York : W&W Norton and Company.

In this landmark collection, Willis examines a photographic history of Black beauty. This book is transformative in its ability to tell the story of new voices while telling the story of African American culture.

01 Cultural, Conceptual And Historical Frameworks Assignment History in the Making

Problem

Analyze ('translate') a short artist's statement, working philosophy, manifesto, etc.

Objectives/Assessment Targets

- To make aesthetic discourse accessible and meaningful.
- To allow students to raise questions about their own practices and experiences in terms of historical precedents and/or present conditions.
- To encourage collaborative work habits that promote open dialog and community formation within the classroom.
- To support effective learning, critical thinking, and communication skills through a written exercise and its oral presentation.

Materials

- Pen/pencil and paper or a laptop computer
- A selection of short artist's statements, working philosophies, manifestoes, or other written documents by artists. These may come from various sources, including published document collections, art journals, exhibition catalogues, and/or artists' websites.
- Dictionaries, catalogues, journals, internet or library access, and any other resources that will help students contextualize their findings
- Optional: class wiki or blog

Strategy

Many introductory-level students will be unaware that an artist's creativity manifests in anything other than the physical products of painting, graphic design, sculpture, photography, etc., so introduce this activity by discussing the purpose and concept of an artist's statement. Offer a brief example and ask the students to tell you (after only a minute or two of reflection) about the ideas they think the artist is trying to convey and their thoughts on the manner/form of this conveyance. In the brief discussion of responses that follows, encourage the class to begin thinking about this document as one that

offers not only information about an artist and her/his process, but also one that has broader historical, cultural, and conceptual implications. Start discussing the notion that artists participate in the making of their own histories. The students will begin to understand, through their dialog with the statement, that they can also shape contexts through their interpretations of this present work and, eventually, through their own creative and scholarly activities.

Students will work in groups of at least two and not more than four to analyze the document. Allow them at least 75 minutes to two hours (depending on time constraints) to discuss, analyze, and record. Students may use dictionaries, internet resources, and any other information source available to them in order to contextualize their findings.

Require the students to take notes while they are working to document not just the content or concepts they discover, but also the process by which they have come to understand what each part of the document means. This will encourage active reflection on the document itself and on the learning skills needed to analyze it.

If the work period and the period during which students will present their findings to the class occur over two sessions, encourage students – in the interim – to include examples of the artist's work in their presentation. If the activity takes place over one class period, suggest to students that they post their findings to the class wiki or blog and include with their posting any relevant images.

Key Questions

- To what historical conditions might the artist be responding in this piece of writing? How does this 'historical placement' inform your understanding of the document?
- What information can you determine about the artist's sense of race, gender, sexuality, ethnicity, or class? How might the artist's identity have influenced the ideas contained in the document?
- For whom do you think the artist wrote this document? Does this information change your understanding of the document?

(continued)

02 Cultural, Conceptual And Historical Frameworks Assignment History in the Making (continued)

- For whom do you think the artist wrote this document? Does this information change your understanding of the document?
- How does this document relate to your own practices as an artist or art historian?

Critique Strategy

Allow each group 10 minutes to present their analysis including information about how they determined the meaning of the statement (resources they used, conceptual strategies, etc.) and how it has influenced their own thinking. Allow a further 5 to 7 minutes for questions from their peers.

Timetable

2 to 3 hours (or more, depending on application and resources available)

Examples

Art Workers' Coalition, *Statement of Demands* (1970) and Sherrie Levine, "Statement" (1982) [both found in ed. Charles Harrison, *Art in Theory, 1900-2000*]

Chris Burden, *Untitled Statement* (1975)

Richard Hamilton, *Letter to Peter and Alison Smithson* (1957)

Carolee Schneemann, *Woman in the Year 2000* (1977)

David Wojnarowicz, *Postcards from America* (1992) [found in eds. Peter Selz and Kristine Stiles, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*];

Betye Saar, *Artist Statement* (1998) [found at <http://www.netropolitan.org/saar/saarstat.html>]

Note to emerging educators

This is a good exercise not only for encouraging communication between students and for the development of individual critical thinking skills, but also for beginning the process by which students move beyond digesting factual information and begin considering the more abstract historical, cultural, and conceptual frameworks that motivate any form of communication, written or visual.

Assignment Author

Lucy Curzon earned her PhD in Visual and Cultural Studies from the University of Rochester. She has won several grants in recognition of innovative teaching strategies.

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Cultural, Conceptual And Historical Frameworks Assignment

Know Thyself

Problem

Create an image that visually expresses who you are in racial and cultural terms.

Objectives/Assessment Targets

- To examine the ways in which race, culture and identity shape the perspective through which we view the world and ourselves.
- To use our family histories and stories as potential subject matter.
- To introduce a few fundamental techniques of printmaking and mixed media.

Materials

Materials will vary based on the mixed media design chosen by the student. Materials for image transfers: clear packing tape, toner based photocopies, Golden soft gel medium, Lazertran image transfers, acetone.

Strategy

- Watch Faces of America and/or Who Do You Think You Are? and discuss in small groups the implications of understanding oneself racially and culturally. Read and view Christine Sleeter's Web site, watch the YouTube video of Christine Sleeter and discuss what makes for a "critical" family history in small groups. Additional resources are listed below under "examples."
- Critically examine your own family histories to develop an understanding of yourself racially and culturally.
- Begin sketching ideas for the mixed media piece creating no less than 10 thumbnail sketches. Determine the most promising elements of these thumbnail sketches and develop them more fully. Be sure the imagery critically connects to your family history.
- Write an artist's statement that makes meaningful connections to the readings and reflect on how these readings informed your work.

Peer critiques will occur at the beginning (idea stage), middle (creating stage), and final (completion stage) of the process. Instructor critiques will be one-on-one and occur at the beginning and final stages of the process.

Key Questions

- In what ways do our racial histories impact the racial lens through which we view and understand the world?
- How might we come to understand ourselves as racial and cultural beings and why is this important?
- In what ways did this studio experience affect your understanding of yourself as a racial and cultural being?

Critique Strategy

Some guiding questions for the critique include: When you look at this work, what stands out for you and why? What about this form do you find most interesting and why? What is your interpretation of this work and its significance? Does this artwork express a clear understanding of the artist's own racial history? Is the subject matter of the piece adequately represented in the artist's statement? How does it accomplish this or what might make this clearer? In your opinion, what is the most successful part of this piece? What is the least successful part of this piece? What criteria did you use to come to this judgment? Be very specific.

Timetable

Two 3 hour studio class periods for sketching ideas and research (outside hours required), Two 3 hour studio class periods creating image transfers and finalizing composition ideas, (2) 3 hour studio class periods for creating the final composition, One 3 hour studio class period for peer critique.

(continued)

02 Cultural, Conceptual And Historical Frameworks Assignment Know Thyself (continued)

Examples

Tale of the Tragic Mulatto by Lezley Saar, 1999, acrylic & mixed media (80x48x4in)

Family Legacies: The Art of Betye, Lezley, and Alison Saar by Betye Saar, Lezley Saar, Alison Saar, and Tracye Saar-Cavanaugh

White Privilege: Unpacking the Invisible Knapsack by Peggy McIntosh

Courageous Conversations about Race: A Field Guide for Achieving Equity in Schools by Curtis Linton.

Becoming and Unbecoming White: Owning and Disowning Racial Identity by Christine Clark

Working Toward Whiteness: How America's Immigrants Became White: The Strange Journey from Ellis Island to the Suburbs by David Roediger

PBS Video: Faces of America – Know Thyself and/or NBC Video: Who Do You Think You Are?

Christine Sleeter's Web site on Critical Family Histories, <http://sites.google.com/a/christinesleeter.org/critical-family-history/>

Assignment Author

NaJuana Lee holds a MAEd in Art Education and a BFA in Graphic Design from the University of Tennessee. Her dissertation investigates preservice art educators' racial attitudes and its impact on cultural understanding. She has taught art studio and art education courses at UGA, receiving numerous teaching and research awards, and is currently an education consultant for the Disney Corporation.

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Cultural, Conceptual And Historical Frameworks Assignment

Self-Identity in an Era of Mass-Production

Problem

Students collect the labels from the food they eat, the clothing they wear, and the leisure activities they enjoy and utilize them as collage material to create 'self-portraits'. These artworks reconfigure portraiture to accurately depict the manners by which people express their 'individuality' through their market purchases.

Objectives/Assessment Targets

- Students construct a 'self' as a consumer whose wants and needs are satisfied by purchasing mass-produced commercial products.
- Students examine the environmental implications of consumer life-styles and explore alternative means to satisfy their wants and needs.
- Students learn that medium, and not just theme and style, constructs meaning in art.

Materials

Variable. Tools and equipment are determined by the manner in which each student chooses to construct and present his or her portrait – as a collage, an assemblage, an environment, a kinetic work, a performance, etc.

Strategy

Students collect a minimum of twenty labels, brand names, tickets or other evidence of their purchases from each of the following life categories: the foods they eat, the clothes they wear, and the leisure activities they enjoy. Each student arranges his or her collection on the floor to form a composite matrix. The horizontal axis displays the students' individual collections: food first, clothing second, and leisure third. A fourth column provides an opportunity for students to describe any non-commercial manners of fulfilling these needs and wants. The vertical axis provides a comparative reading of the food, clothing, and leisure behaviors of the class. It broadens the discussion by providing a cultural context for individuality.

Students analyze the evidence: Are the products enduring or fads? Are they practical or extravagant? What is the role of style, presentation, and packaging in determining purchases? How 'individual'

are the members of the class? Are the purchases healthful or harmful to the individual? Are they healthful or harmful to the environment? How were the products manufactured? What is the disposition of the waste it generates? What does this collection say about me? Etc.

After discussing these implications, the students conduct a two-phased project. Only the first phase is discussed here.

Phase one: Students assemble their collections of labels into individual self-portraits that may take any form EXCEPT representing their faces. Additional materials may be added.

Phase two: The students collaborate by combining the individual self-portraits to create group-portraits.

Key Questions

- What do my purchases reveal about my lifestyle?
- Which of my purchases most accurately reflects my values and personality?
- Is there an alternative way to satisfy a want or need that is more environmentally responsible?

Critique Strategy

Since this assignment is designed to increase self-awareness, students present a written accounting of their experience creating this assignment and how it developed into a strategy for constructing their self-portrait.

Timetable

- One week to collect labels.
- One week to create self-portrait collage.
- One week to create group portraits.

(continued)

Cultural, Conceptual And Historical Frameworks Assignment History in the Making (continued)

Examples

Compelling examples of contemporary self-portraiture: Janine Antoni, James Luna, Daniel J. Martinez, David Salle, Chuck Close, Carolee Schneemann, Vito Acconci, Rimma Gerlovina and Valeriy Gerlovin, Sophie Calle, Gilbert and George, Orlan.

Note to emerging educators

This assignment attempts to demonstrate that it is possible to introduce entry level students to the complexity of the creative process as it is actually conducted. Instead of focusing on individual components, as is common in foundation classes, it integrates medium choice, medium manipulation, thematic considerations, self-examination, and presentation. Regarding the manifesto, the assignment combines cultural, conceptual, and/or historical frameworks, and adds a material framework too.

Assignment Author

Linda Weintraub has been engaged in contemporary art as a curator, museum director, lecturer, educator, artist, and author of *Avant-Guardians: Textlets in Ecology and Art* (2007), *In the Making: Creative Options for Contemporary Artists* (2003), and *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society* (1995).

Linda Weintraub.
Artnow Publications
www.lindaweintraub.com
www.avant-guardians.com

Cultural, Conceptual And Historical Frameworks Assignment Advertising Remix

Problem

Conduct a cultural critique by creating a parody of an advertisement.

Objectives/Assessment Targets

- Focusing on scale and proportion when appropriate, alter the use of the principles and elements of design to visually construct a new meaning.
- Explore how slight alterations in form (or what you see) can sometimes make huge differences in content (or what it means.)
- Demonstrate knowledge of file sizes appropriate for print media.

Materials

- Magazines, scanners, computers and a digital painting program such as Adobe Photoshop

Strategy

- Scan an advertisement you wish to critique at 300 dpi with the “descreening” function turned on.
- Create layers and copy different areas of the design onto these layers.
- Play with scale shifts and introduce new elements where appropriate.
- Your final result should be an actual-sized (approximately 8” x 10”) 300 dpi tiff remake of this advertisement.
- You may alter the image in as many ways as you want. Make sure to make at least one change in scale of an object and replace at least one text box with one of your own.

Key Questions

- Are the changes you are making altering the meaning of the advertisement or just the look?
- How can you make the new version of the advertisement comment on the old advertisement, rather than taking it to an entirely new context?
- What is the intersection between the elements of design and the creation of meaning?
- What is it that the original advertisement is saying that you would like to change or expose?

Critique Strategy

Students will each be assigned another student's work to analyze and answer the following questions in written form, before leading the critique for that work:

- What meanings are conveyed by the advertisement?
- What principles and elements of design contribute to these meanings?
- Is the meaning of the Advertisement Remix significantly altered?
- What principles and elements of design contribute to these new meanings?

Timetable

1 hour introduction to the topic through images and discussion, 1 hour basic introduction to the tools being used (for example, Adobe Photoshop), 2 hours lab time plus additional 4-6 hours lab or homework time.

Examples

Artists: Ron English, Barbara Kruger

Reading: Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” *Film Theory and Criticism*:

Introductory Readings. Eds. Brady and Cohen. New York: Oxford UP, 1999: 833-44.

(continued)

Cultural, Conceptual And Historical Frameworks Assignment Advertising Remix (continued)

Websites with propaganda and advertising examples:

http://www.archives.gov/exhibits/powers_of_persuasion/power_of_persuasion_home.html (World War II posters)

<http://www.chickenhead.com/truth/> (cigarette ads)

<http://www.banningandlow.com/EN/100000530.html> (vintage posters, includes smoking ad parody)

www.genderads.com (reading advertising, particularly gender, TONS of images)

<http://adbusters.org/spoofads/index.php> (parody ads created by Adbusters)

Note to Emerging Educators

The examples in this assignment are of particular importance. Starting with examples of World War II propaganda posters has helped me ease students into an understanding of how formal elements create meaning. The images are familiar enough, yet far away enough to not be contentious to most student audiences.

This is a good assignment for 2D Design or early on in Digital Design if students are just beginning to use the computer to make their work. If students are new to Adobe Photoshop, you can teach them enough to do this assignment in an hour or so. The key points are how to use layers, the polygonal selection tool, the magic wand tool, the move tool, the transform image options under the edit menu, and the text tool. Most of them will already know how to copy and paste, but showing them that they can copy an image from one document into another is also important. This assignment could also be done in traditional media.

Assignment Author

Heidi Neff earned her MFA from University of Iowa and her BFA from the University of Illinois. She has exhibited in alternative spaces in New York and around the country. She is in the Drawing Center's Viewing Program and was featured in New American Paintings MFA Edition 2002.

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Cultural, Conceptual And Historical Frameworks Assignment

True Stories : The Book as Art

Problem

To create a small book that connects your personal (micro) story with the larger (macro) world.

Objectives/Assessment Targets

- To demonstrate an understanding of scale, balance, color, and unity.
- To incorporate a variety of cultural, conceptual and historical standpoints as they relate to book-making.
- To encourage risk-taking while at the same time developing a mode of inquiry that structures thought and raises new questions.
- To support the development of a sustainable studio practice.
- To promote an understanding of yourself within and through an historical lens.

Materials

Bristol paper with India ink, sharpies (of all colors), the rest of the materials are open.

Strategy

- To start you will need to take the year of your birth and use it as the beginning of your story.
- You will be using any events from that year and then move forward in time creating a "time tunnel" of sorts, to "show" your story.
- You will be using five sheets of white Bristol paper, sized 4" x 6", and recycled materials to make five pages of the same size.
- The front and back cover of your book will be made from a material of your choice.
- Your book must have a title. No other text can be used.

Key Questions

- What materials will be used to create this book and what is their significance for you?
- What will your recycled pages be made of?
- What is your title and how does it illuminate your story?

- How did you combine your story, history and aesthetics to present a unified piece of art?

Critique Strategy

Students will pair off and present their evaluations based on the above objectives and key questions. Students will also hand in a one-page typed self-reflection commenting on their process. It must include at least three historical/cultural events from their lives that served as inspiration for their books.

Timetable

3 weeks. 1st week, preliminaries are due. 2nd week revisions are due. 3rd week the final book is due.

Examples

Hartigan, L. (2007) Joseph Cornell: Navigating the Imagination, Yale University Press

Leonard, A., "Story of Stuff", <http://www.storyofstuff.com/>, 20 minutes, 2007.

Taylor, T. (2009), Eco Books: Inventive Projects from the Recycling Bin, Lark Books,

Wasserman, K. et al. (2006), The Book as Art: Artists' Books from the National Museum of Women in the Arts, Princeton Architectural Press

Winterson, J. (1995) "A Work of My Own" from Art [Objects]: Essays on Ecstasy and Effrontery, Knopf

Assignment Author

Artist/educator/activist Eugene Rodriguez teaches fine arts and contemporary arts theory. Eugene's artwork and films have been featured in solo exhibitions and included in numerous group exhibitions nationally and internationally. He has also curated exhibitions and lectured extensively on Transforming Arts Curriculum for the Twenty-first Century.

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Observing the World : Constructing Meaning

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Florida State University

Shailla Christofferson
Chicago State University

Rae Goodwin
University of Kentucky

Lou Haney
University of Mississippi

Cindy Hellyer-Heinz
Northern Illinois University

Mathew Kelly
Central College

Chris Mahonski
Virginia Commonwealth University

Claire van der Plas
Western Carolina University

By dint of constructing ... I truly believe that I have constructed myself ... To construct oneself, to know oneself – are these two distinct acts or not?

Paul Valéry, Eupalinos

Objective and Overview

The ThinkTank 5 breakout session, *Observing the World: Constructing Meaning*, explored the nature and purpose of working from observation in foundations level art and design courses as well as the nature of meaning as interpretation, discovery, and as an inseparable aspect of the process of making. Distinctions between meaning and meaningful were also discussed and found to be crucial to understanding and fueling the making, experiencing, and interpretation of art.

Definitions

Observation is a mindful engagement with the world, occurring in time and delimited in its scope by the senses and the nature of perception.

Meaning is an emergent property of observation, experience, and interpretation delimited by various perspectives; some fixed some fluid.

Construction refers both to conscious and unconscious aspects of meaning-making and to the physical and cognitive act of making works of art. Construction in both contexts is a phenomenologically meaningful act.

Objective and Overview

- The seeming boundary between Observation and Meaning is made permeable by imagination and art-making.
- Art is the embodiment of experience through the construction of physical objects, ideas, and meanings.
- The practice of art is a primary form of human inquiry as well as an ontology (a way of being in the world).
- Observation (mindful and/or willful experience of sensation) involves training. Just as physical exercise improves our body's agility, flexibility, strength, and endurance; engagement in the making and experiencing of art improves our observational abilities, physical and perceptual skills, and provides a scaffold on which meaning is constructed or emerges.

- When we learn to observe through the processes of making, viewing, and experiencing art, we encourage students to suspend notions of interpretation and judgment long enough to form new relationships with their world and each other. This process fuels the complex metaphorical thinking and imagination that is essential to creative work.

Observation and meaning, while codependent and mutually informing, are different as actions and concepts. Observation is delimited by the human sensory apparatus (and its willful application) and Meaning is delimited by various perspectives, some inherent, some willed. Imagination and the making and experiencing of art are two essential and powerful ways to bridge and interpenetrate these larger aspects of being.

Summary of Discussion : Introduction

Leonardo da Vinci understood that “all our knowledge has its origins in our perceptions.” He argued further that while perception is delimited by our senses (e.g. the human visual system) art involves both *imprensiva* (sensory information pooled then correlated in the *senso comune*) and *imaginativa* (*immaginazione, fantasia – immaginazione* coupled necessarily with memory).

Leonardo was writing specifically about painting (for reasons not essential to discuss here) but this idea is applicable to all of the arts. Consider the example of painting a dragon. While the dragon is a fictional creature, its ferociously stimulating appearance is rooted in observed phenomena. It contains hybridized aspects of lizards, lions, snakes, bats, etc. which, if convincingly rendered and unified, combine to create a believable image. Believable because we are willing to suspend disbelief only so much before something becomes comical or fanciful rather than plausible within constraints. Imagination is the key to this believability—both the imagination of the artist who creates the beast from the fertile field of sensory experience and the imagination of the viewer into whose cognitive world the creature is trying to gain entry. The monster's small margin of fictionalization, of course, contributes to the viewer's uneasiness.

Perception and Interpretive Bias

We began our breakout sessions by exploring the example of observational drawing (e.g. representational drawing of a still-life, model, etc.) as a basic foundations activity. It became immediately clear that all members of our group were not using some key words in the same way. It proved necessary to define, for purposes of discussion, our terms.

This was an especially important realization because it served to remind us how essential it is to always have a meta-discussion in class with students during working and critique sessions wherein terms are clearly defined in context clearly and meaning is thus shared. Examples of problematic terms discussed were: abstraction, representation, realism, naturalism, meaning, sensation, perception, and observation among others. Without common usage, it is difficult or impossible to sustain a meaningful, critical discussion of student work or the work of other artists.

What, for instance, makes one drawing, three-dimensional construction, or photograph more interesting or engaging than another? A bit of the answer seems to lie in our understanding of the nature of perception and the formation of a vocabulary to describe aesthetic experience. Interestingly, such concerns in our group led to a profitable discussion about the ways in which art-making engages all of the senses, and about the inseparability of observation from interpretation.

Perception, as Maurice Merleau-Ponty has written about in depth, is always an act of interpretation. I do not merely hear the sound a car makes and see its form; I hear and see, rather, a car. It is a total somatic and cognitive experience rich with memory, knowledge, and emotional response. The difference is crucial in a studio class setting. Students arrive already deeply biased in their observational skills and getting them to really pay attention (to be mindful as they work) to what they are actually seeing is an enormous and imperative challenge.

It is also the case that some visible objects matter more to us, mean more, than others. As part of our evolutionary heritage we are neuronally predisposed to pay closer attention to human bodies, postures, and especially facial expressions, than probably any other visual stimulus. Similar genetically inherited biases exist for perceptual and emotional responses to color. Again, this is important to remember as it may help students to be mindful of their own unavoidable responses to sensory experiences of all kinds and, perhaps, prepare them to examine culturally and personally determined biases as well.

Concurrently, it essential to recognize (and exploit when appropriate) our own biases as artists and teachers. Modeling is key to effective teaching and crucial not only in practice and critical thinking but also by demonstrating verve, joy, or a total engagement with one's art. If I am captivated by the smell of linseed oil, the raw beauty of pigments, the wet and dirt of clay, or the magical emergence of a photographic print or etched plate from chemical reactions with the efforts of my eye and hand—then that enthusiasm can only serve to fuel the will of students to challenge themselves and engage with art in a deeper way.

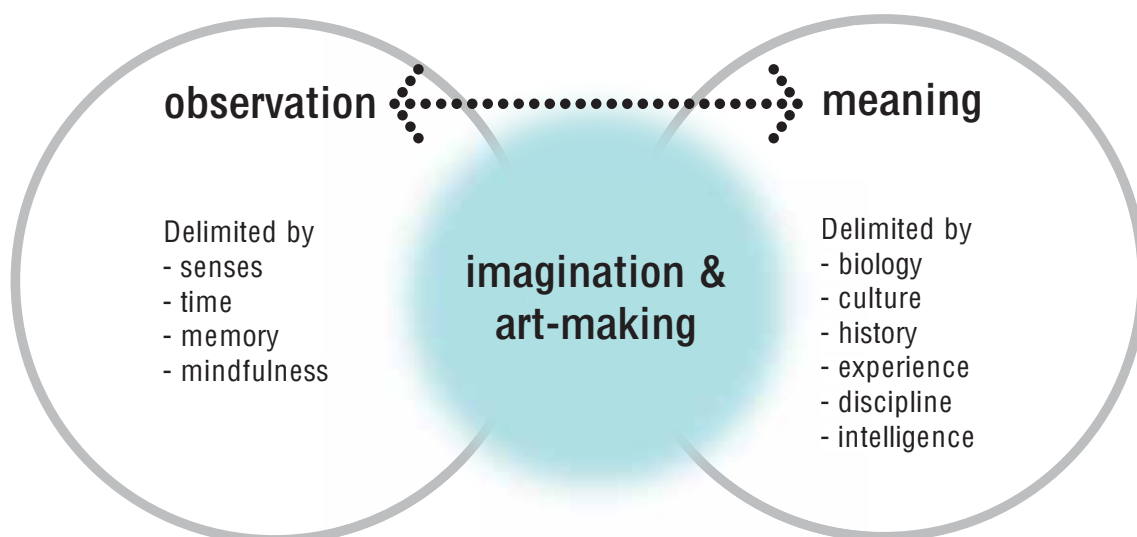
The Role of Demonstration and the Importance of Risk

Our group was interestingly divided as to the role of "demonstration" in the foundations studio. Some, like myself, felt that at times demonstration is key, particularly in painting and drawing where skills and an understanding of process and vision can be acquired more quickly and deeply through the sort of somatic mirroring that takes place during the observation of another's actions.

I additionally stressed the importance of a working and growing knowledge of art history and criticism (both for instructors and students) in order to understand, among other things, the key role of context for artists and the need to be challenged by the visions and works of others. One example of such understanding might involve the nature of representation and realism in painting. Art is not merely a history of style but a history of conceptual framing in observation and meaning as well.

The work of the Flemish Primitives (Jan van Eyck, et al) involved a particular sort of representational approach that was intensely focused and deeply rooted in a visual, material, mathematical, symbolic, and theological understanding of the world relating in part to the writings of the polymath cardinal Nicholas of Cusa. Without a careful study of these paintings in such a context, inherent meanings can easily be misunderstood.

As a very different example, consider the development of Alberto Giacometti's work after WWII and his shift from the Utopian vision of Surrealism to the more deeply existential concept of art-making as meaning-in-itself (or a meaningful act regardless of the meaning or lack of meaning in the so-called finished work). Such a self-conception of the artist involves a necessary suspension of interpreted meaning and intention in order to embody meaning in the creative-constructive act. Student work is also dependent upon context whether students are aware of it or not. Part of our responsibility as educators is to help them investigate and understand this. In our discussions, such concerns raised interesting questions about intentionality and the subjective aesthetic response.



Other group members expressed concern about unduly constraining students or narrowing expectations and creative vision by demonstrating too much or prematurely relating their work too directly to that of other artists. In sum, it seems that such judgments are discipline and assignment specific and need to be made in the context of a given situation and with particular objectives and instructor teaching styles and strengths in mind. In any case, among the roles of the teacher we agreed upon are those of guide and, at times, disruptor of habit and bias. Encouraging students to risk failure in a given effort by entering unknown territory and challenging ideas and abilities is essential.

Art, Meaning, and Ethics

Another crucial aspect of our discussion of constructing meaning centered around questions of ethical practice as artists, teachers, and students. It is beyond the scope of this summary to address this in any depth here, but we agreed that such issues as the limits of expression (censorship, hate speech, etc), thoughtfulness, respect, and honesty in the evaluation of others' work, safety to self and audience (both physically and psychologically), work ethic, the will to critically investigate the self, and environmental stewardship and health and safety concerns in the studio, are all important matters to consider. Again, context is key to deciding if and when these issues are to be addressed. We all agreed, however, that meaning is always rooted in a complex context. The more we can encourage our students to be mindful in their practice (of self, other, and the world) the deeper and more powerfully authentic their work as artists is likely to be.

The Four Minds Framework

As a unifying theme in ThinkTank 5 the concept of four aspects of mind was introduced: Creative, Constructive, Critical, and Connective. While our group did not constrain our approach by forcing it to fit this concept, the Four Minds did provide a sort of background chorus to our discussions and our results served to reinforce the basic Four Minds framework and provide ideas for further investigation. Obviously our discussion of imagination and art-making is more-or-less analogous to the creative and constructive minds, while interpretation and meaning-making via critique lends itself to being defined as critical and connective. The very emergence of meaning—rooted in observation and explored or constructed via the creative (meaningful) act of imagination and art-making—points to other ways of applying these Four Minds. It also makes clear just how complex is the effort to understand observation, meaning, and the creative-constructive act.

Application

While our sessions were, by the nature of our subject, essentially theoretical, all of our discussions were also rife with descriptions of curricula, the nature of critiques, and actual studio projects. This included the issues and outcomes surrounding those projects, and some brainstorming about possible innovations that might further our goals as teachers regarding observation and meaning. The attached studio assignments, developed by our breakout group members, relate to these more pragmatic aspects of our discussions.

- Albus, A. (2000)
The art of arts: Rediscovering Painting
New York : Knopf
A deeply erudite and beautifully written meditation on the body-mind relationship of painters and paint.
- Arnheim, R. (1974)
Art and Visual Perception: A Study of the Creative Eye (The New Version)
Classic study investigating visual illusions, composition, and other means of peering into the mind and understanding the cognitive potency of visual art.
- Bachelard, G. (1964)
The Poetics of Space
Boston : Grove Press
A poetic and phenomenological approach to meaningfully communicating subjective perceptual experience.
- Camnitzer, L. and Weiss, R. (Eds.). (2009).
On Art, Artists, Latin America, and Other Utopias.
Austin : University of Texas Press.
Since leaving his native Uruguay in 1964, Camnitzer has been writing about the relationship between “periphery” and “center” regarding the making of art in the Americas. In this collection, he articulates issues of personal, cultural, and political import as part of his artistic project.
- Balzac, H. (1999)
Gillette or the Unknown Masterpiece
Anthony Rudolf, trans.
London : Menard
A story written and repeatedly revised in the 1830s that Cézanne, Picasso, Rilke, Giacometti, de Kooning, et al deeply identified with. The story is really a philosophical investigation containing much lucid analysis of the directly communicative power of painting and the strange nature of representation, abstraction, and meaning.
- Barber, D. (2008)
Somaesthetic Awareness and Artistic Practice: A Review Essay.
International Journal of Education & the Arts, 9(Review 1).
Retrieved [6/23/10] from www.ijea.org/v9r1
Of particular relevance is the section relating and examining the difficulties of clear communication during critique. I suggest that greater somaesthetic awareness may provide a means to enter and understand the works of others with at least some objectively shared response.
- Bell, Julian. (1998)
What is Painting? Representation and Modern Art
Dover : New York
A very probing examination of Renaissance thinking. Of especial relevance is Cassirer’s examinations of practice and meaning in art rooted in conceptions of the cosmos. Also see his Essay on Man.
- Cassirer, E. (2000)
The Individual and the Cosmos in Renaissance Philosophy
Dover : New York
A very probing examination of Renaissance thinking. Of especial relevance is Cassirer’s examinations of practice and meaning in art rooted in conceptions of the cosmos. Also see his Essay on Man.
- Dennett, D. C. (1991)
Consciousness Explained
New York : Little, Brown and Co.
Dennet provides a clear model for considering the mind as a metaphor generating machine.
- Dewey, John. (1934)
Art as Experience
Dewey emphasizes the possibility and importance of training perception (particularly aesthetic perception) as well as exploring the limits of self-awareness.
- D gen. (1985)
Moon in a Dewdrop: Writings of Zen Master D gen
North Point : New York
Poetic, powerful thinking about mindfulness and the nature of mind, time, and the self.
- Dufrenne, M. (1987)
In the Presence of the Sensuous: Essays on Aesthetics
Humanities Press
- Elkins, J. (1999)
What Painting Is
New York : Routledge
Curiously intriguing attempt to use the language of alchemy to speak about the enduring practice of painting in oils as a means to embody experience.
- Gadamer, H. (1986)
The Relevance of the Beautiful and Other Essays
Cambridge
- Gage, J. (1993)
Color and Culture
London, England : Little, Brown and Company
A deep thinker about color and perception, Gage places it in the context of art history and culture.
- Gregory, R. L. (1997)
Eye and Brain: The Psychology of Seeing
Princeton
Clear, well-written, and stimulating investigation of the visual system, perception, and the psychology of seeing.
- Hubel, D. H. (1988)
Eye, Brain, and Vision
New York : Scientific American Library
Great reference about the biology of seeing and the anatomical structure of eye and brain.
- Humphrey, N. (2006)
Seeing Red: A Study in Consciousness
Cambridge, MA : Harvard University Press
Humphrey’s theory of the bodily roots of consciousness—especially his careful elucidation of the difference between sensation and perception—is an intriguing reminder of how little we really know about the actual nature of mind.
- Hoffman, D. D. (1988)
Visual Intelligence: How We Create What We See
New York : Norton
A deep thinker about color and perception, Gage places it in the context of art history and culture.

- Iacoboni, M. (2008)
Mirroring People: The New Science of How We Connect with Others
New York : Farrar, Straus, Giroux
- Johnson, M. (2007)
The Meaning of the Body
- Kuspit, D. (1993)
Signs of Psyche in Modern and Postmodern Art
Cambridge
- Lakoff, G. and Johnson, M. (1999)
Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought
Basic Books: New York
- Leonardo da Vinci. (1989)
Leonardo on Painting
(Martin Kemp, Ed. And Trans.)
New Haven: Yale University Press
- Lippard, L. (1976)
Eva Hesse
Da Capo: New York
Constructing meaning indeed. A fine biography of the artist containing much discussion of the embodiment of experience and mind through materials.
- Livingston, M. (2002)
Vision and Art: The Biology of Seeing
Abrams: New York
Great illustrations and a clear text about the physical stuff of mind and perception.
- G. A. Johnson and m. B. Smith, (eds.). (1993)
The Merleau-Ponty Aesthetics Reader: Philosophy and Painting
Evanston, IL: Northwestern University Press
- Merleau-Ponty, M. (1964)
The Primacy of Perception and Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics.
(J. M. Edie, Ed.)
Evanston, IL: Northwestern University Press.
- Nietzsche, F. (1982)
Daybreak: Thoughts on the Prejudices of Morality
(R.J. Hollingdale, Trans.)
Cambridge, UK and New York: Cambridge University Press.
(Original work published 1881)
- Nietzsche, F. (1974)
The Gay Science. (Walter Kaufmann, Trans.)
New York: Vintage (Original work published 1887)
- Panofsky, Erwin. (1955)
Meaning in the Visual Arts
Doubleday: New York
- Gadamer, H. (1986)
The Relevance of the Beautiful and Other Essays
Cambridge
- Ramachandran, V.S. and Blakeslee, S. (1969)
Phantoms in the Brain: Probing the Mysteries of the Human Mind
Rawson, P. Drawing, Second Edition.
Oxford, UK: Oxford University Press.
- Richter, G. (1993)
The Daily Practice of Painting
Cambridge : MIT
Wayward in the way such collections are but a very useful reminder of the dangers of ideology in art and life.
- Shusterman, Richard. (2008)
Body Consciousness: A Philosophy of Mindfulness and Somaesthetics
Cambridge
- Shusterman, R. (1997)
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- Zeki, S. (1999)
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Oxford; New York: Oxford University Press
Zeki spent much time with Balthus trying to understand the nature of contemporary artistic practice. Since then, he has been investigating what physically happens in the brain when we look at works of art. Much food for thought about the nature of mind and meaning in aesthetic experience.

01 Observing the World : Constructing Meaning

Listening for Distance

Problem

Translate auditory stimuli into visual representations by honing synaesthetic processing and altering perceptual frameworks.

Objectives/Assessment Targets

- To introduce the roles that attention and self-reflection play in perception.
- To discover the ability to alter your perceptual frameworks.
- To introduce the concept of synaesthesia: the process by which we translate one sense into another.

Materials

- Paper and pencil, charcoal, ink or conté.

Strategy

- Drawing #1: Close your eyes and listen for whatever sounds are within a few feet from you. Take a few minutes to focus, retune and experience your perceptions, then draw the sound. You may keep your eyes closed and draw “blind” or keep your eyes open while continuing to focus on the sound. Remember to draw the sound, not the object responsible for making the sound.
- Drawing #2: Close your eyes again but now listen for the sounds within the whole room. Move your aural focus around, exploring the center and the four corners of the room. Focus on a sound you have discovered and take a few more moments to draw it.



- Drawing #3, #4, #5: Continue this process several more times. With each iteration, push your auditory horizon further and further, out into the hallway, to the classrooms and staircases above and below, outside the building, etc.
- Drawing #6: listen for distance—How far is the limit of your auditory horizon?

Key Questions

- We are all familiar with hand-eye coordination. How might we develop hand-ear coordination?
- Even though we are not always consciously aware of our perception, it is highly controllable. Attention and discrimination are two dimensions of perception we can put under conscious control. What other aspects of perception can we alter?
- What kinds of visual similarities do we find in our sound drawings? Are these similarities due to cultural influences, common physiological responses or are they just synchronicity?
- When have you experienced synaesthesia?
- Most of the terms that we use in the visual arts are actually “imported” terms used in other sense modalities: warm & cool color, texture are originally haptic terms. Balance and tension are kinesthetic. Loud or clashing color and rhythm are auditory terms, and on and on. What accounts for this? Especially if vision is the “master” sense? What are the relationships between synaesthesia and metaphor?

(continued)

Critique Strategy

When the students are done with the last drawing, have each of them select what they believe is their “best” drawing to put them up on the wall. Try to refrain from supplying them with too much clarification as to what the “best” might be. Once the drawings are up, have half of the class leave on break for 10 minutes. While they are gone, have the remaining students sort the drawings into three or four groups.

Prod the students to come to some consensus as to the sorting criteria, and having established that, they should assign all of the drawings into one of the groups. After the other half of the class returns from break, they are confronted with the groupings. Their task is to try to discover the criteria and rationale that was used by their peers to organize the drawings.

Sometimes they get it right—they deduce the meaningful relationships that the first group of students had used to organize the drawings by comparing similarities and differences. Often they get it wrong. The second group instead focuses upon relationships that were not perceived by the first group, but are just as salient. But right and wrong are beside the point. What is important is drawing their attention to their processes of transforming visual information into meaning by establishing non-trivial visual relationships.

Timetable

5 minutes of listening w/o drawing, 5-20 minutes of drawing while listening. Do a minimum of 4 iterations, pushing the auditory horizon each time. Leave a minimum of 40 minutes for the critique and for discussion. The real value of this exercise lies in the concepts and perception control techniques, not in the drawings.

Examples

Zefrank sound drawing toy-http://www.zefrank.com/v_draw_beta/index3.html
Messa di Voce by Golan Levin, Zachary Lieberman

Note to emerging educators

I have found that one of the hallmarks of successful students is that they are able to draw upon the wealth of their sensory experiences to help them solve visual problems. Two keys to actualizing this knowledge is strengthening their abilities to think synaesthetically and making them conscious of their ability to shift their perceptual frameworks. This project is really a “thought problem” masquerading as a drawing exercise.

Assignment Author

Our full program of 6 workshops with assignments and support materials is available at: bgsufyp.yolasite.com. My own installations, paintings, academic writings and blog are available at: mikearrigo.yolasite.com

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02 Observing the World : Constructing Meaning A Symbolic Still Life

Problem

Develop an 18"x24" acrylic still life painting, using an analogous color scheme, emphasizing point of view and using a personally symbolic object as the focal point.

Objectives/Assessment Targets

- To construct a still life arrangement using objects with strong symbolic or personal content.
- To produce four preliminary drawings demonstrating four different dynamic points of view, each featuring your object as the focal point.
- To select the most dynamic composition of the four drawings for the final painting.
- To establish an analogous color scheme that evokes a particular mood or feeling.
- To become familiar with the process of acrylic painting on canvas.

Materials

18"x24" stretched canvas, acrylic paint (titanium white, mars black, magenta, cadmium yellow medium and cyan), brushes (#1, #4, # 8 & #12), sketch pad, pencils, eraser and a personal object for the still life arrangement.

Strategy

Bring to class a single object to which you have a strong personal attachment or connection.

1st day: The class will arrange the objects on a table in the center of the room. Your easels will be arranged in a circle with the still life in the center. Make sure your object is placed where you will be able to incorporate it into your four drawings as the dominant object or the focal point. Once the still life is set up to everyone's satisfaction, create four preliminary drawings of the composition:

- Position yourself above the surface on which the objects rest, your eye level is above the level of the objects' base.
- Position yourself so that you draw with your eye level below the level of the objects' base.

- Position yourself so that you are no more than two feet away from the nearest object.
- Position yourself so that the entire arrangement starts approximately 6-8 feet away.

Note how any of these changes affects the visual relationships created in the drawing. In these drawings, use changes in value contrast to define spatial positions. Increases in value contrast will serve to bring the objects closer to the picture plane; decreased value contrast will push objects deeper into the space behind the picture plane. I recommend using a viewfinder to help crop the composition.

2nd day: Of the four preliminary studies choose the most dramatic composition for your painting and transfer the drawing to the canvas using pencil, conté crayon, charcoal, or paint. Once the drawing is on the canvas, begin putting on the first layer of paint using thin washes (diluted with water) starting with the darkest value, then middle values, ending with the lightest values (do not use white for the first layer).

3rd day: Increase the complexity of the painting by adding in the shapes within shapes. Once this is completed, start applying the second layer of paint, undiluted or with a very limited amount of water. Begin with the darkest darks, then the middle values and lastly the highlights.

4th day: Focus on incorporating more detail. In this layer you may want to add a medium to your paint for better blending. Check your darks, middles, and highlights but work only in the areas that are the most detailed. Work until the painting is finished.

5th day: Critique.

Key Questions

- Why do you cherish this object? What aspects of your personality does it symbolize? What does it signify about your relationship with other people, either with specific individuals or with types of people? Does the object have any special power for you, like a good luck charm?

(continued)

Observing the World : Constructing Meaning A Symbolic Still Life (continued)

If you put this object into a still life arrangement would you need to embellish, exaggerate, or alter aspects of it in order to make its symbolic meaning more apparent to viewers? Does it matter if viewers understand that the objects are symbols, or is it enough that you know? What analogous color scheme would you choose for the strongest emotional effect?

- Which of your drawings has the most dramatic viewpoint? How are you going to effectively make your object the focal point? What is the relationship of your object to the other objects in the composition?
- What impact will the choice of colors make on the viewers? How will you change the intensity of the colors to make your objects advance and the other objects recede? How will you address the negative spaces or background?

Critique Strategy

Students turn their easels towards the center so that everyone can view each other's work at the same time. Each person first talks about what they liked most about the project and the successes they encountered. They then must address what they do not like about their painting. The critique is opened for others to point out what they like about the work and how they would address the issue brought up by the artist or if they agree it is an issue. It is very difficult for students to say anything negative about their classmates' work. I find it easier if I approach it this way, "If this was your painting what would you do next? Or how would you fix this area, or problem etc?"

Timetable

Five class periods.

Examples

Still life paintings by Francisco de Zurbaran, Jean-Baptiste-Simeon Chardin, Paul Cezanne, William

Harnett, Henri Matisse, Georgia O'Keefe, Wayne Thiebaud, Richard Diebenkorn, Audrey Flack, Janet Fish, Donald Baechler, Lisa Milroy

Note to emerging educators

I have found that one of the hallmarks of successful students is that they are able to draw upon the wealth of their sensory experiences to help them solve visual problems. Two keys to actualizing this knowledge is strengthening their abilities to think synaesthetically and making them conscious of their ability to shift their perceptual frameworks. This project is really a "thought problem" masquerading as a drawing exercise.

Assignment Author

Pamela's primary focus is in 2D Media (painting, drawing, printmaking, and mixed media).

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03

Observing the World : Constructing Meaning Treasured Trash

Problem

Choose an object that physically has no intrinsic value but symbolically is important to you and build a container that reflects why you value this object.

Objectives/Assessment Targets

- To examine the relationship of intrinsic and symbolic meaning and/or value
- To experiment with ways to communicate that value through presentation

Materials

- Variable

Strategy

- Do a little research on reliquaries. They are more specific than what we are working with here but will provide a good starting point. Look through the objects, ticket stubs, gifts and other items you may have collected and consider the reasons why you have kept them. Do you still have the ticket stub for the first major league baseball game you attended? Do you have a card from one of your friends, parents or grandparents that you have kept for several years? Maybe you have a piece of jewelry that has some significance to you.
- Choose a few of these objects and write down the reasons why you have held onto them for so long. Create a series of sketches that loosely lay out what kind of container you might create for each of these objects that would show why this object is so important to you.
- Choose the one that you are most interested in and start creating the container. These could be serious, cynical, comical or conceptual. Students in the past have made containers celebrating the elimination of a cancer, the last cigarette they smoked before quitting, a friendship, chocolate, their grandmother's wedding ring, and their first matchbox car.

Key Questions

- Does the symbolic value of the object increase or decrease over time?
- If you gave this object to your neighbor would the symbolic value stay the same? Money or the flag, for example is likely to retain a certain amount of its symbolic value whereas a ticket stub to my first major league baseball game would not.
- Does the container you've made for this object communicate its value to the viewer?
- Does the container increase or decrease the value?
- Do the materials chosen to build the container reflect the symbolic value of the object?

Critique Strategy

These projects are often very revealing and personal. Given that the project is about outwardly expressing the value of the object through the container, it is constructive to first gather responses from the other students before the student who created the object explains their intentions.

Timetable

6-10 hours

Assignment Author

An artist and educator, Mathew Kelly teaches courses in Drawing, Printmaking, Painting, Introduction to Visual Language, Papermaking and Book Arts. His work is primarily in drawing and may be seen at <http://pages.central.edu/emp/kellym//index.htm>.

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Observing the World : Constructing Meaning

The Contemporary Human : An Exploration of Human Relationships and their Context. An Exquisite Corpse. (continued)

Problem

Create a triptych combining a self-portrait, landscape/context, and still life that dramatically portrays a visual story using you as the subject.

Objectives/Assessment Targets

- To develop a triptych where each panel is closely linked and dependent upon the others, both technically and conceptually to tell the story.
- To explore your own personality and sense of self as a source of inspiration.
- To develop strong compositional skills engaging the entire picture plane.
- To use a complete range of value.

Materials

- 3 sheets of Felt gray Canson paper (22" x 30"), Black, Bistre, and white Conté crayons.

Self-Portrait Strategy

Choose one of the three options to develop this panel of the triptych:

- **Human Relationships:** Human relationships are complex and diverse and the search for connections to one another is an ongoing quest. How would you portray yourself and your relationships to others? How would someone else portray your relationships to others? Consider the dramatic portrayal of a person in a personal ad looking for a partner for a life of bliss or one night on the golf course (swf wants bwn with brn hair and tight buns). What about Hannah Montana? She's reaching out, in her new persona as a movie star with a schizophrenic past, dumped by her country singer father, choosing a life as a screen fantasy character.
- **Emotional Communication:** The emotional communication through point of view, posture, placement on the picture plane, use of color and mark can speak directly to a quality of life. Think of a "feeling" word or phrase and present it dramatically. How would pure joy be present-

ed with a self-portrait? Is it the moment of surprise at the birthday party? What about grief or horror? Consider contradictory emotions such as happy/sad, excited/bored, and courageous/fearful.

- **Editorial Commentary:** Using yourself as an image for editorial commentary is a possibility for substantial communication of a clear attitude toward an issue or physical thing. Look at the poster art from WWI and II, the socialist art from the old U.S.S.R. America wants you! Join the Marines! Celebrate life; don't pull the plug. What issues do you feel strongly enough toward to present a scathing, strong and convincing visual message? There are an infinite number of provocative issues to explore: ecology, hunger, employment, animal rights, gay rights, gender rights, pornography, censorship, and immigration for example. You or your character becomes the spokes person emblematic of the issue through dress and presentation.

Landscape Context

In what environment would you find the developing character residing? It may be a contradiction to the preceding drawings or reinforce the nature of the individual. Does Pee Wee's Play House match his persona? Mathew, tattooed from head to toe, adores banana splits, lacey underwear, lives with his grandmother and keeps a Harley in his bathroom.

Stuff and Things

We all have tangible evidence of who we are through our collected debris. Much of mine is under the bed. This drawing is a surrealist portrayal of you and your detritus [stuff], the things that symbolize you. Consider the food you eat, shoes you wear, music you listen to and things you entertain yourself with as possibilities.

(continued)

Observing the World : Constructing Meaning The Contemporary Human : An Exploration of Human Relationships and their Context. An Exquisite Corpse. (continued)

Key Questions

- How has your concept changed while doing these drawings?
- Do the three drawings work together and how could the connection between the drawings be enhanced?
- What is the relationship between the mark making and communication of the concept?
- What parts of the composition could be defined more thoroughly? How would you go about addressing this?
- What do these three drawings evoke/provoke from the viewer?

Critique Strategy

Given the complexity of the assignment there will be plenty to talk about both technically and conceptually. Limiting the discussion to answering the previous five key questions will help the class stay on point yet still allow sufficient freedom to talk about a variety of issues.

Timetable

3 weeks, minimum 6 hours per week.

- Week one: Self-portrait from observation
- Week two: Interior/Exterior landscape from observation
- Week three: Still life from observation

Assignment Author

Cindy Hellyer-Heinz is the Foundations Coordinator in the School of Art at Northern Illinois University.

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Observing the World : Constructing Meaning Universal 2 + 2

Problem

With only 2 squares and 2 strips of wood, communicate 1 universal concept using typical sculpture studio tools and processes. You may use some or all of the wood received, but nothing more.

Objectives/Assessment Targets

- Be able to articulately define one universal concept in both written language and visual means.
- Be able to employ basic design principles and material knowledge to communicate this idea effectively.
- Be able to confidently, correctly and safely use common sculpture/3D studio tools.
- Be able to present and defend one's project with thoughtfulness and confidence.

Materials

- (2) 8" x 8" x 1" squares of poplar or similar wood species, (2) 8" x 1" x 1" strips of poplar, variety of hand, electric and stationary tools. Also various types of glues and fastening systems.

Strategy

- First, create a written list of at least 25 universal concepts. These could include ideas such as peace, poverty, love, angst, loneliness, strength, etc. Use of a dictionary and thesaurus are very useful for this aspect of the assignment.
- Next, choose one idea for which you will complete several thumbnail sketches. Please keep in mind that it is useful to sketch your concept/project possibility from more than one point of view in order to more completely understand its spatial impact as well as compositional concerns.
- Following required tool and safety demonstrations, you will begin construction on your project.
- Surface applications (paint, fibers, glass, soil, etc) are completely wide open, so long as choices contribute to the overall understanding of the universal concept.

Key Questions

- How can one be sure that your concept is universal as opposed to culturally specific?
- Which formal elements and compositional (design) choices contribute to the overall understanding of the piece?
- Does the surface treatment of your piece enhance or diminish the 3D form?

Critique Strategy

This project is suitable for the following types of critiques: whole group discussion, divided group discussion, written critiques, peer interview with written or video report. Choice depends on how much or what type of writing, research and oral presentation is desired.

Timetable

Approximately 15 in-class hours. However, this depends on the studio amenities and the number of students in the course.

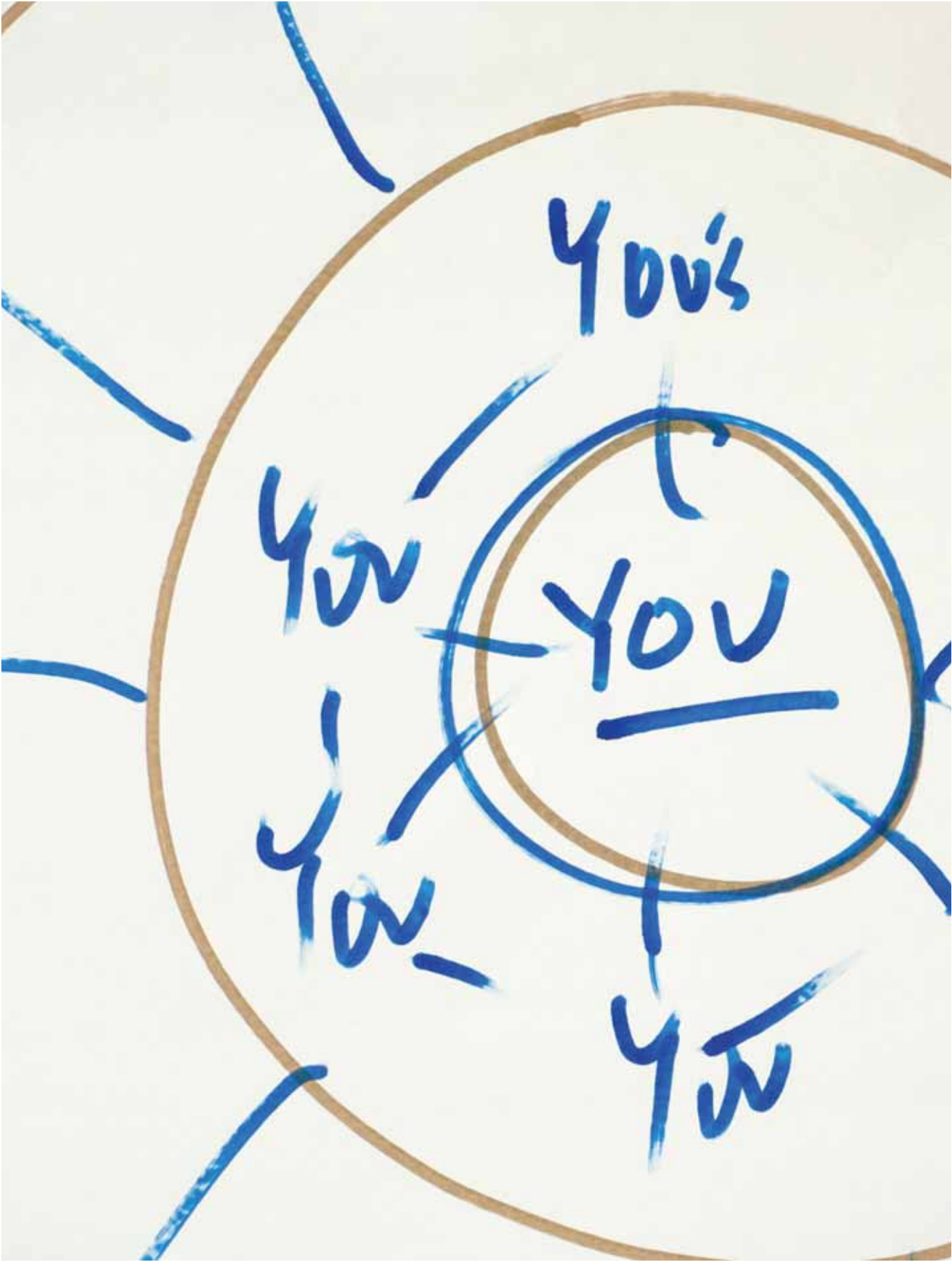
Note to Emerging Educators

Almost all beginning students think that stain must be used on wood. Try to dissuade them from this while encouraging alternative or even innovative approaches to surface work. As well, fastening systems that step outside of the expected methods (nails, screws and glue) can yield wonderful results. Lastly, process can play a significant role in meaning for some concepts. Not all works need to be necessarily constructed. For example, a formed pile of sawdust might be the best answer.

Assignment Author

Shaila Christofferson has been teaching foundations and the many forms of sculpture for more than 12 years at the university level. She is the recipient of a George Sugarman Foundation grant and has exhibited extensively in the U.S. and abroad.

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You's

You

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AGENCY WITHIN SOCIAL CO
SIBILITY → ABILITY TO COMMUNICATE
TION EVERYTHING ? THROW OUT BAD ID
EXPERTISE IS NEEDED. ?
HIERARCHICAL METHODOLOGIES / TAXONOMY
QUESTION OWN ASSUMPTION - RISK

Design as Social Practice : Laying the Foundation

Jerry Johnson, Facilitator

Jerry Johnson
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Department of Art and Design
Troy University

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Justin Shull
Rutgers University,

Mary Stewart
Florida State University

Cliff Tierney
Lipscomb Univeristy

Design is the intentional and altruistic act of synthesizing a harmonious response to a context. It is neither art, which embeds self, or science, which proclaims problem-solving. Hanee Patenaude

Objective and Overview

Cultural, political, technological and ecological shifts challenge every member of the human family. As our planet shrinks, flattens, stresses and melds, it becomes exponentially more imperative that 21st century designers look beyond their geographical and cultural borders to communicate responsibly and effectively to and through diverse communities. What is the expanding role of design in our age of transformation? How can foundational coursework prepare design students for personal passage into responsible action as professionals and as global citizens?

In our wide-ranging discussions, we sought to identify the distinctive demands of art and design practices, explored characteristics of design thinking, considered essential design competencies and used the Four Minds structure as a general armature for pedagogical organization. We considered impediments to action as well as opportunities for innovation. In the end, we concluded that our students must:

- Understand and develop a wide range of creative mental habits and heuristics
- Gain the visual and verbal skills needed to transform their intentions into actions
- Identify, expand, and effectively engage multiple human networks
- Develop a deep commitment to self-education (auto-didactic learning)
- Identify current needs and problems while anticipating future needs and problems.

Definitions

According to IDEO's Tim Brown, Design Thinking is "an approach that uses the designer's sensibility and methods for problem solving to meet people's needs in a technologically feasible and commercially viable way. Design thinking is human-centered innovation." Theory

of mind is an important dimension of design thinking. It focuses on understanding the mental models of others and how they view objects and situations. Other essential aspects of design thinking often include sources of inspiration, iteration, and storytelling. Heuristics is an exploratory and generally experiential approach to problem-solving. Self-motivation and self-awareness are essential aspects of heuristics.

Ideation describes various processes for generating, developing, and communicating new ideas. In contrast to creativity (which implies open-ended invention), ideation focuses on applied innovation. Iteration, a process in which desired outcomes are reached through evolutionary improvements, is a crucial aspect of ideation.

Integrative teaching simultaneously engages students on multiple levels and in multiple ways. Emphasis is on an educational Gestalt, wherein skills, knowledge, concepts and experience are synergistic and supportive of an overall learning experience.

A system is a series of patterns that work together, and a network is a type of system. Neurological, social, environmental and technological networks are of particular interest at the undergraduate level.

Design Thinking

After much discussion, the team identified four aspects of design thinking that seemed most applicable to foundational teaching.

First, we concluded that design thinking contextualizes creativity within a broad social framework. Rather than focusing on the insights or experiences of the individual, design thinking is typically outward looking or other-centric. Designers are necessarily mindful of users, clients, target groups, and other stakeholders in the developing product, system or message. Where artists may focus more on problem seeking, designers must equally focus on problem solving and practical outcomes.

Presenting a premise and then helping students re-define the problem in personally challenging terms can be an effective strategy, especially with more advanced assignments. Rather than solving a problem that is narrowly defined by the instructor, students expand their own creative inquiry when they re-define the problem for themselves. Discussing potential social implications and assessing a wide range of possible solutions can also help students explore the substance, rather than remaining at the surface of the problem. Even the at the beginning level, the team noted that our visual sources and solutions are informed by our cultural context. These discussions led us to a second pedagogical benchmark. In order to engage in contextualized creativity, we realized that substantial research and an iterative process are both essential aspects of design thinking. Understanding previous solutions to similar problems can provide students with a conceptual springboard. Rather than repeat past strategies, they can seek fresh approaches within a contemporary context.

Next, to stretch beyond the familiar, students must be encouraged to develop their ideas incrementally. Fresh ideas are rarely fully realized when first described, and multiple iterations help students more effectively realize the potential in a new approach. The following convergent thinking process may need to be repeated several times within a single assignment as students weigh variables, invent options, and make choices.

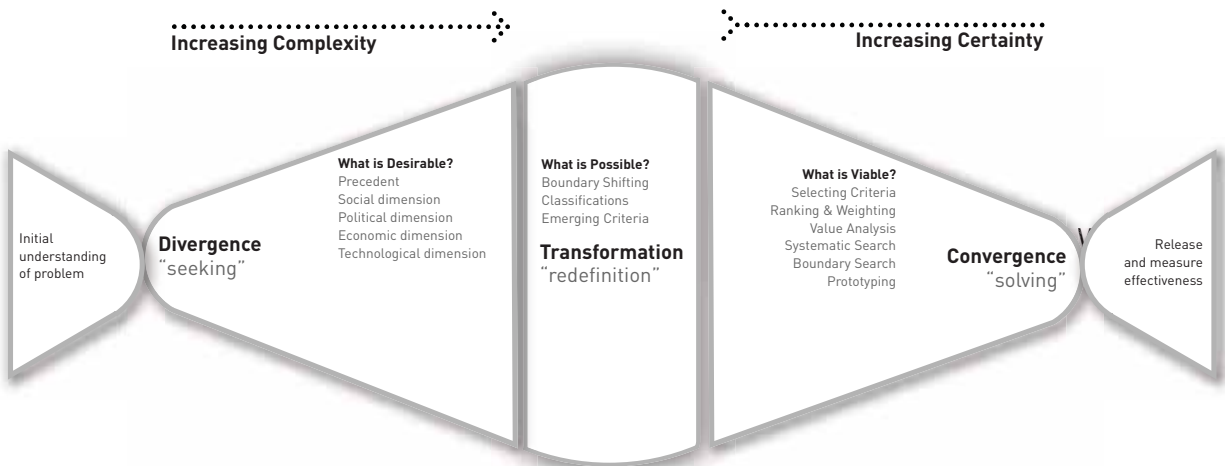
- Define the problem.
- Do research. (Including methods of collection and methods of interdisciplinary or associative connection)
- Determine an objective.
- Develop a strategy by which the objective can be met.

- Execute the strategy.
- Evaluate the results.

While such a convergent thinking approach can be used to focus energy and improve time management, students also need to explore divergent thinking, using idea maps, analogies, rough drafts, and scores of thumbnail sketches, as they play with possibilities. Expanding, then selecting options advances learning as well as assignment quality.

Perhaps the infamous Mao Tse-Tung was correct when he said, "Without quantity there can be no quality." The repetitious and ritualistic nature of an iterative practice combined with insightful analyses can greatly enhance creative thinking. Adam Kallish and Nate Burgos have visualized the following iterative methodology for design thinking and application. This illustration below demonstrates the expanding and contracting nature of a sequential, organic creative process. In the initial process, wide-ranging exploration is encouraged, as students grapple with problem definitions and implications. As they move from "What is desirable?" to "What is possible?" the process begins to shift. Open-ended exploration gives way to increasing clarity and focus. As they move toward a conclusion, viability and practicality must become major concerns. With major projects, this process may have to be repeated many times.

Finally, through discussions and in-progress critiques, we noted that an entire class may be transformed into a lively learning community. By this means, students learn from a whole roomful of teachers and simultaneously develop social skills as they progress through various levels of creation, confusion, confrontation, and collaboration. Depending on the project, the community can be as intimate as a three-person project team or as expansive as the planet.



Design Methods Diagram by Adam Kallish and Nate Burgos

Competencies for the 21st Century Designer :
Creative Thinking Habits and Heuristics
Multisensory, multicultural, and multimodal forms of communication have produced contemporary learners who often have developed synaptic connections that are very different from those of their predecessors. There is no shortage of sensory stimuli nor is there a lack of information to access. However, endemic in this rapid-fire, intellectual onslaught is the need for honing a clearer heuristic practice, including ways to foster, develop, observe, and even name creative thinking habits.

According to creativity guru Michael Michalko, author of *Thinkertoys* and *Thinkpak*, creative habits can be cultivated by anyone, not just artists and designers. In his article, *The Creative Thinking Habits of Thomas Edison*, Michalko describes the thinking process of Thomas Edison who patented well over 1,000 inventions in his lifetime. By studying Edison's over 3,500 notebooks, Michalko wonderfully describes the work methods of this prolific inventor. Edison's habits reveal that the true keys to unlocking creativity are learned traits—namely, perseverance and an open-minded approach to learning. Edison's creative brilliance was not a singular moment of inspiration: he conducted over 50,000 experiments to invent the alkaline storage cell battery and over 9,000 attempts to perfect the light bulb. The designer (problem-solver) of the 21st century now can assume that it may take thousands of iterations to lead to the best ways of disposing or reusing both of these 19th century, life-changing inventions.

Foundations instructors Anthony Fontana and Stacy Isenbarger have exploited “organized play” as a methodology for discovering and practicing creative habits. In their simple but profound book, *State of Play*, they offer learning exercises and projects that employ “organized fun” (familiar territory for traditional college students). Designed and facilitated by instructors with an underlying sense of purpose, visual games can be seasoned with the urgency, invention, and competition that are often essential to true creativity.

Verbal and Visual Skills

One of the most profound moments in our discussions occurred when Daniel Collins of Arizona State University diagrammed an approach that he had used during many years of teaching and administration. In his diagram, themes and studio skills formed two intersecting branches.

We observed the faces of the younger, emerging educators as they saw this graphic. We all could sense their “aha” as what was old became new again. Concurrently, as the young educators questioned the graphic, we saw Collins engage in his own inquiry as he began to modify



Themes and Studio Skills Diagram by Dan Collins

and revise his long-held learning axiom in response to their enthusiasm.

As a result of our discussions, Collins revised his diagram, as shown below. A cube now illustrates three planes for teaching: methodologies, skills, and thematic inquiry. This is similar to the RMS (random matching system) exercise designers often use for facilitating creativity when seeking to help clients discover visual communication solutions. A professor could similarly utilize this planar graphic as a springboard for generating new assignments or exercises leading to creative outcomes by connecting one criterion of a plane with one of another plane and then with another. This ordered randomization is itself a purposeful, creative exercise.

While discussing various human networks, we found ourselves bouncing back and forth between technology-based social/professional networks such as Facebook, LinkedIn, Twitter, or MySpace, and more tangible ones such as family, classroom, and the geographical/cultural communities in which we live. However, we quickly concluded that a community is a community whether accessed physically or technologically. Social or professional networking options are accessible as never before and it would be naïve to segregate or limit their importance.

As a professional organization for visual communicators AIGA (American Institute for Graphic Artists) has recorded the results of an online survey of industry professionals seeking essential competencies for 2015. Their results are at www.aiga.org/content.cfm/designer-of-2015-competencies. The following words and phrases strongly reflect the demand for human networking and social practice: “social and cultural contexts, cultural and social human factors,

communication skills, interdisciplinary teams, diverse users/audiences, global environment, and cultural preservation.” Out of the fourteen competencies described by AIGA, all but one of these related directly to human and social interaction and skills. This is significant and reflects our current and future needs.

Designers must and will collaborate with non-designers. Designers can act as social entrepreneurs who use and develop human networks at all levels and in all modalities. Through our discussions, we concluded that human networking is a skill and practice that must be actively developed, beginning at the foundation level.

The Four Minds Framework

As noted by other teams, the Four Minds provided a springboard to our discussions rather than a straitjacket. For example, based on our discussions, Matt King re-framed a highly successful three-dimensional design assignment to expand learning even further. Emerging and master educators have utilized their constructive, creative, critical and connective minds to deploy assignments that reflect this construct. The following sample assignments demonstrate the intentionality and variety of approaches used by team participants.

Recommendations

Like all education, design education can be parsed into competencies, curricula, objectives, plans and assessment strategies. Developing and implementing both a powerful vision and an achievable mission at every level in the pedagogical strata is essential: each course must be as challenging and substantial as possible. Design instruction (especially at the foundations level) can and should integrate various slices of methodology, skills, and inquiry, as shown by the Collins cube. We invite our upper division design colleagues to develop additional design-specific foundational experiences that can complete the other three faces of this cube. By this means, a second year of more directed design study can build naturally on the first year foundation. As 21st century educators, it is not only possible but also obligatory that we develop learning experiences that are rich, significant, forward-looking, and socially responsible contributes to the viewer’s uneasiness.

- Browning, G. (2003)
Innovation: Redesign Yourself for a Smart Future
MA : Perseus Publishing
A call for personal innovation in an age of flux.
- Collins, A. & Halverson, R. (2009)
Rethinking Education in the Age of Technology: The Digital Revolution and Schooling in America
N.Y.: Teachers College Press
Exploration of the implications and opportunities of the digital revolution.
- Csikszentmihalyi, M.(1997)
Creativity: Flow and the Psychology of Invention
N.Y.: Harper Perennial
Substantial and informative classic, based on interviews with creative people in many disciplines.
- de Bono, E. (1973)
Lateral Thinking: Creativity Step by Step
N.Y.: Harper Colophon
A classic study in ways of thinking.
- Doughtery, B. & Celery Design (2009)
Green Graphic Design
N.Y. Allworth Press
When "green design" is discussed, people typically think of buildings, products or cars. What about packaging? Inks? This book is a primer on green "graphic" design.
- Dyer, J.H., Gregersen, H.B.& Christensen, C.M.
The Innovator's' DNA.
Harvard Business Review. (2009, December)
<http://hbr.org/2009/12/the-innovators-dna/ar/1>
This article identifies five "discovery skills" that distinguish the most creative executives: associating, questioning, observing, experimenting, and networking.
- Goodwin, K. (2009)
Designing for the Digital Age: How to Create Human Centered Products and Services
IN.: Wiley Publishing Inc.
Presents goal-directed design processes clearly.
- Hawken, P. (2007)
Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming
NY : Penguin Group
A very probing examination of Renaissance thinking. Of especial relevance is Cassirer's examinations of practice and meaning in art rooted in conceptions of the cosmos. Also see his Essay on Man.
- Heller, S. (2005)
The Education of a Graphic Designer
N.Y.: Allworth Press & School of Visual Arts
Both a white paper on the state of today's design pedagogy and a potential guide for student and teacher alike in the search for viable methods and progressive ideas.
- Laurel, B. (2003)
Design Research: Methods and Perspectives
Cambridge : M.I.T. Press
Introduces many research tools that can be used to inform design.
- Leonard, A
The Story of Stuff
www.storyofstuff.com
- Lupton, E. & Phillips, J.C. (2008)
Graphic Design : The New Basics
N.Y.: Princeton Architectural Press
Lively, accessible and thought-provoking alternative to the traditional elements and principles of design.
- Lupton, E. (2005)
D.I.Y. Design it Yourself
N.J. Princeton Architectural Press
Provides you with all the tools you'll need to create your own projects, from conception through production.
- Mitchell, M.K. & Brown, S. (Ed.) (2004)
The Beauty of Craft: A Resurgence Anthology
Green Books
- Norman, Donald A. (2003)
Emotional Design: Why we love (or hate) everyday things
N.Y. : Basic Books
A relentless and exacting exploration of everyday objects and their emotional attraction.
- Pink, D. H. (2006)
A Whole New Mind: Why Right-Brainers Will Rule the Future
N.Y.: Riverhead Books
Pink outlines six fundamentally human abilities that are essential for professional success and personal fulfillment.
- Ryun, J. C.
Stuff: The Secret Lives of Ordinary Things
The Futurist Magazine (1997, January)
Northwest Environment
- Tharp, T. (2003)
The Creative Habit: Learn it and Use it for Life
N.Y.: Simon & Schuster
This book emphasizes the beauty and import of mundane and ritualistic creative "work" habits.

01 Design as Social Practice : Laying the Foundation

The Body : Suspended in Time

Problem

Working in groups of two or three, design and build a plywood structure that supports your bodies in a particular physical position. The position should be based upon your research into a 20th Century historical event.

Parameters

- The structure must support an adult at least 1" off of the ground.
- The structure must not endanger the person in any way the person it supports.
- The piece cannot be based upon a standard furniture design (no chairs or beds)
- You can make two supports that complement each other
- Your craft must demonstrate a refined use of tools and materials

Objectives

- Mine history and memory as sources for ideas
- Expand construction skills and general woodshop safety and techniques
- Develop an ambitious project through a sequence of iterations, from brainstorming and model-building to full-scale engineering
- Explore authorship and collaboration
- Expand knowledge of contemporary figurative sculpture and performance art
- Grapple with physical materials and with their own physicality

Materials

- Plywood, dimensional lumber as needed, wood glue, drywall screws



Process

1st Class: You may need to begin with digital photographs of your body in various positions. Have one partner hold a pose and the other take photos from multiple angles (top, front, side, back, etc). Cut/paste these photos onto a single page. Simplify the form through tracing and then draw at 1"=1' scale. Your front and two side views should all be drawn on the same "floor." Indicate general dimensions.

2nd Class: Bring in research materials related to your project, including printed photographs, along with drawings for at least 6 unique design solutions. Also bring 1 sheet of single-ply chipboard, white glue, and razor/X-actos, ruler, pencils, scale etc. We will use these models to work from full-scale in the woodshop.

Concepts/Questions

- What constitutes history?
- How does documentation influence memory?
- How do bodies communicate?
- What does it mean to re-enact a past event?

Materials/Media/Tools

- Scale model-making
- Large-scale building
- Woodshop techniques and safety

(continued)

Design as Social Practice : Laying the Foundation The Body : Suspended in Time (continued)

Pacing/Iteration

- Extended project requires sequential development
- Multiple versions of scale models
- Students are encouraged to edit along the way

Authorship/Participants

- Small unassigned groups built into project definition
- Project is collaborative, both in ideation and execution

Heuristics/Methodology

- Brainstorming coupled with historical research
- Visual and structural analysis via scale models
- Full-scale trial-and-error engineering

Social and Historical Frameworks (via readings and slide lectures)

- Art that deals with non-representational wooden forms and structures
- Contemporary figurative sculpture
- A kind of performance that deals with historical reenactment

Timetable

4 weeks plus group critique

Notes to Educators

I seek resonance and significance: ineffable yet essential aspects of learning.

- I want students to measure, touch, lift, support, and get awkward with their bodies, think about their bodies. I hope they get uncomfortable,

and have to deal with the goofy matter-of-factness of being a human being.

- I want students to make something unwieldy, heavy, and strong. It is a rare foundation-level student who has actually built something that can support a person's weight.
- I want students to get over their fear. This project involves (minor) physical risk. Coupled with their inexperience of making, this fear is often overblown. To overcome it gives them confidence, and a sense of greater agency in the studio, and hopefully the world.
- I want students to invest. Real dollars, real time. This project can be expensive, but I think it is important for students to have an experience common to art and design: shopping.
- Finally, I'm interested in how this project challenges students to identify with an historical figure. The people students often choose are dead, and may have lived long ago. They are sometimes celebrities, sometimes infamous. The project requires a very specific type of engagement with history--one that is makes the past present in a way that is unusually visceral.

Assignment Author

Matt King has had solo shows at Waterkstätte and Massimo Audiello (both NYC), as well as many group exhibitions, including the Vienna Kunsthalle. He received his MFA from Bard College and is a graduate of the Whitney Independent Study Program and Cooper Union.

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02 Design as Social Practice : Laying the Foundation The Art Object as “Stuff”

Preamble

The creation of an artwork requires the integration of many different threads. Concept, audience, historical framework, and cultural orientation, are all necessary ingredients that must be balanced and integrated. Art-making is also a sort of manufacturing process that requires material inputs and generates waste. In this assignment, we will explore the relationship of the art-making process to the natural and social worlds that provide our raw materials.

Problem

Choose a recent artwork you've made and write a research paper that traces the materials used back to their origins in the natural world. Include a brief overview of the ways people have interacted with your chosen material in order to make it available for your use (such as resource development, manufacturing processes, and distribution networks).

Objectives

- To practice research and writing skills in relation to the art-making process
- To articulate the material nature of art activities and the various process and infrastructures needed to make art materials available
- To consider the cost-benefit ratio of different kinds of art-making activities to the natural and human worlds

Materials

Any

Process

- Read *Stuff: the Secret Lives of Ordinary Things* by John C. Ryan (88 short pages)
- Evaluate the physical composition of one of your recent artworks and identify the different materials that were used to make it (paper, paint, pencil, pen, markers, plaster, wood, etc.). As a simple example, canvas is made from cotton or linen, (plant resources made available through industrialized agriculture and the textile industry).

A more complex example might be paint, which is made up of components (pigment, binder, and solvent) that each have their own resources bases and manufacturing processes. An extreme example might be an electronic device, which requires material inputs from many natural sources as well as support from multiple social infrastructures to produce.

- Use the library, Internet, knowledgeable humans (your environmental studies department might be helpful), or other information resources to help you trace these materials back to their sources in the natural world. If possible, try to identify the specific geographical location of the particular materials that you used. (Did your wood come from Oregon, Arkansas, or Indonesia?)
- Describe the infrastructures that gave you access to the materials you used.
- Write a paper that describes your findings.

Consider

- What raw materials were used to make the art supplies you used?
- What processes did your raw materials go through in order to become useable for you?
- What kinds of policies and laws (trade agreements, mining laws, etc.) are needed in order to produce the product?
- In addition to raw materials, what other kinds of social infrastructures do artists need in order to make their work?
- What kinds of jobs do other people need to do in order to support an individual life of art-making? (such as mining, manufacturing, and food industry jobs) Does your artwork benefit these people in any way? Does it matter if it does or doesn't?

(continued)

Critique Strategy

To share individual research findings, engage students in a class, group, or online discussion. Some prompting questions might be:

- Were you surprised at all by any of your research findings?
- Were you able to identify all of the different inputs that were necessary to provide you with your materials or were the connections between your artwork and the natural world straightforward and simple? Does the simplicity or complexity make a difference to you?
- In the class list of materials used to make artworks, which materials:
 - o Have the most convoluted history
 - o Are the most benign to the environment and people
 - o Have the biggest environmental or social impact
 - o Are impossible to trace
- What about the waste products that are a result of your art-making process? What kinds of impacts do these have?
- Should the pure, conceptual underpinning of an artwork be compromised by a decision to use only environmentally and socially benign materials? Is it possible to make good art (even if it isn't “green” art) with such a restriction?

Timetable

Variable, depending on depth of research

Note to emerging educators

The required reading is an inexpensive book (under \$10). I bought several copies and put them on reserve in the library. I give students a week to read it and rarely hear complaints about the length.

Depending on the context of your department, this could be a culminating 15+ page “official” research paper or a 1-2 page informal paper that is mostly intended to lay the groundwork for class discussion. Other approaches might be to initiate a class project in which the studio is analyzed for energy/water/carbon footprint/etc with the objective being to come up with recommendations on how to improve these measurements. This approach offers a perfect opportunity to collaborate with your environmental studies department.

For Further Inquiry

Present and discuss video: “The Story of Stuff “ by Annie Leonard (www.storyofstuff.com). For additional reading, selections from *The Beauty of Craft: A Resurgence Anthology*, Mitchell and Brown.

Assignment Author

Terry O'Day's social sculpture practice is focused on precipitating a cultural shift towards sustainability through interventions in the education system. Her projects include a sustainability themed charter school, a student-run permaculture demonstration site, and the development of communities, structures and courses that support sustainability education at Pacific University.

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03 Design as Social Practice : Laying the Foundation Signature Style

Problem

Plan and execute a composition that reflects your attitudes to the question of “style.” After exploring different tools, media, and gestures in a series of exercises, you will develop a work that creates a seamless transition between two different “signature styles” by well-known artists.

Objectives/Assessment Targets

(as identified on the Foundation cube, discussed in the article):

- Studio skills (visual skills): To gain experience in working with various mark-making tools, mediums, gestures, and styles in order to extend one’s expressive vocabulary and sense of design
- Theme: To introduce the work of well known artists who employ a “signature style” through the marks they make. To show how the way we make marks in large measure determines an artist’s style and helps to reinforce one’s personal identity.
- Methodology (heuristics): To use self-reflection as a technique for exploring mental habits, personal bias, and expressive range.

Materials

- Biology paper (index bon) and other papers, 15” x 20” cold press illustration board (student grade), x-acto knife, scissors, rubber cement or graphic arts paste, steel ruler, various mark making implements and media, photocopier or computer with printer.

Vocabulary

- Types of marks and lines: point, dot, mark, line, stippling, cross-hatch, calligraphic line, hand-writing, expressive line, mechanical or “ruled” lines, parallel lines, actual line vs. implied line, “psychic” line
- Qualities/Methods: hard-edged, smudged, bleeding, softened, transparent, opaque, blended, gestural/expressive line, even/uneven pressure, line weight.

- Tools: graphite (pencils, sticks), charcoal (compressed, vine, conte), india ink, felt-tip pen, markers, nibs, crow-quill, technical pen, stylus, ruling pen, fountain pen, (silverpoint, calligraphy brush, sign-painter’s brush, erasers of all kinds, finger, digital processes (such as Photoshop).
- Exercises: samplers, thumbnail sketches, doodles

Examples

Jackson Pollock, Mark Tobey, Helen Frankenthaler, Agnes Martin, Georges Seurat, Keith Haring, Pablo Picasso, Bridget Riley, Emile Nolde, Wassily Kandinsky, Kathe Kollwitz. Non-western sources: Australian Aboriginal painting or Japanese Sumi-e painting.

Critique Strategy

- Before coming to class, review the thematic concept of Identity as found on the artCORE website.
- Begin a “self reflective journal” of ideas and images gathered from everyday experiences that express your unique “point of view” or personal identity. For example, you could make an inventory of the clothes you typically wear; write a paragraph describing how you physically react to a sporting event; photograph a series of tattoos; carefully draw the hairstyles of ten people you admire. Try to fill 6 - 10 pages.
- Using the library or the Internet, research artists or cultural practices that exhibit a strong “signature style.”
- Outfit your toolbox with as many mark-making tools that you can find. Don’t limit yourself to conventional art supplies! Bring your materials to class to work...including your biology paper and other papers.

(continued)

Project

- Experiment! Using biology paper (index bond paper) as well as other papers, try out different tools various liquid media, and gestures.
- Develop a series of small non-objective drawings (approximately 6" x 6") that illustrate at least six different "styles" or approaches to creating marks and lines. Keep the designs simple--these little drawings should show off the quality of the marks and lines, not focus on "composition" or representation.
- Create a composition using TWO stylistic techniques. Using a 15 x 20 board, create a drawing that provides a visual comparison between two well-known artists (or stylistic conventions). Your job will be to create a transition between these two styles to create your own design. On the back of the board, paste copies of both original works in their entirety for reference. Starting from another set of photocopies or computer prints of the same images, crop the works so that a viewer's attention is focused on the abstract quality of lines and marks being employed. This may require a change in the scale of the artworks.

Key Questions

- Entry-level performance (C): Minimum range of tools and media; final composition clearly uses two differing styles.
- Apprentice-level performance (B): Wide range of tools and media explored. Exercises done with care and notebook effectively demonstrate a range of experimentation. Evidence of careful research, self-reflection, and understanding of other artists/cultures. Final composition accurately reflects source artists/cultures and creates effective transition between two different styles.
- Professional-level performance (A): Exceeds expectations of assignment. Extraordinary level of creativity and/or technical achievement. Unusual conceptual twist. Boundary-breaking.

Assignment Author

Artist/educator, Dr. Dan Collins has directed the Core Foundations program at ASU for over twenty years. Along with graduate teaching assistants in the program, he has developed a unique online curricular resource called artCORE for teaching first-year art students.

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<http://www.asu.edu/cfa/wwwcourses/art/SOACor>

04 Design as Social Practice : Laying the Foundation Gettin' Graphic

Problem

Using one of the following categories of graphic imagery, create a unified composition that has the power to communicate a new idea or feeling. The effect of the resulting piece must be antithetical or antagonistic to the use and/or intent of the original graphics.

- Corporate Design
- Municipal Signage (street signs, common signs from public places)
- Surface Pattern Design (wallpaper, textiles, etc.)

Objectives

- To appropriate and transform existing images
- To create the habit of observing visual details
- To create a habit of decoding/deconstructing visual culture
- To use compositional elements and principles to create a dynamic and unified design
- To explore non-traditional materials

Materials

- Explore the potential of many different materials. What can you use that will give your imagery a new meaning or an unexpected edge?

Strategy

Pick one of the categories of "Graphic Imagery." Devise a strategy for researching this category. It may be experientially based (taking a camera into the world, following signs, evaluating the types of graphics that are most common in your day to day activities.)

It might also be more historically based: go to the library and research the history of these types of graphics. When were they first used? By whom? Where? Why? What are commonalities within the category? Locate a specific point of interest and consider how you might reverse the function and intent of the original image.

Key Questions

- What was the context of the original image?
- What was the original function of the image? What is the existing meaning(s)?
- How can I deconstruct either the original function or the existing meaning of this image?
- How can I use materials to transform the message of the graphic?

Critique Strategy

For the critique, I begin by reminding the class of our objectives, followed by a brief discussion of the benefits and difficulties of working with appropriated imagery.

I find that students can best access their reaction to a work by taking the time to reflect and write about their impressions before beginning a discussion. When students compile their own thoughts about the successes and failures of a piece, multiple interpretations arise.

Timetable: Two classes for brainstorming and re-searching (continued outside of class), two to three classes for execution, one class for critique

Examples

Ed Ruscha, Shepard Fairey, Roy Lichtenstein, Andy Warhol, Jasper Johns, Robert Rauschenberg, Jeff Koons, Barbara Kruger, Kara Walker, Ellen Gallagher, and Ghada Amer.

Assignment Author

Jonathan Frey attended ThinkTank 5 as a fellowship winner. His work combines traditional abstraction with an ongoing investigation into the social spaces created by architecture. In September 2010, he will be collaborating with Anna Kell on an installation at Stony Brook University, called "Lamp Forest."

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Design as Social Practice : Laying the Foundation Mirror My Wall

Problem

Working in one of two groups at opposite walls of the classroom, students will collaboratively create a wall-size drawing of the other side of the room, including in it the architectural elements of the room and the students working at the opposite wall.

Objectives/Assessment Targets

- To make collaborative group decisions and to realize an artwork as a group
- To create a large-scale drawing using traditional and nontraditional media
- To draw a dynamic subject that evolves during the course of the drawing
- To become aware of the difference between drawing with the hand and drawing with the body

Materials

- Use any materials present in the room, but please use paper on the wall when drawing with materials such as charcoal. In addition to traditional materials, consider how nontraditional materials, such as shadow, might be used in the drawing.

Process

After forming two groups at opposite walls of the room, each group will work collaboratively to create their drawing. Each group must decide how to represent the room, the opposite group and its drawing as it progresses; each group's drawing must evolve with the opposite group's drawing. Students will have two class periods to work on the drawings, then we will group critique the drawings the following class period.

Critique and Discussion Considerations

- How did your group strategize and execute your drawing? Did your group account for the opposite wall changing over the course of the drawing?
- How did the group on the opposite wall influence your choice of media or your process as you watched them make decisions about their drawing?
- How was your choice of media and your physical relation to the drawing affected by the change in scale?

Assignment Author

Justin Shull Received his MFA in Visual Arts from Rutgers University in 2009. His work has been exhibited at The Botanic Garden in Washington, DC, and Denise Bibro Fine Art, New York and was selected for the "Outstanding Student Achievement in Contemporary Sculpture" at the Grounds for Sculpture in Hamilton, New Jersey. J

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06 Design as Social Practice : Laying the Foundation Color and Emotive Response

Problem

Using a single word to generate ideas, create a three-dimensional structure or installation that effectively communicates/induces an emotional response through both color and form.

Objectives

- Use verbal research to stimulate ideation and conceptual development
- Use color and light to heighten or expand viewer response
- Use iterative process to develop initial idea into an ambitious outcome
- Explore the meaning of materials.

Materials

- Three small blocks of scrap wood (as a physical starting point), expanded by any other materials that will support your idea. Note: There is NO size limit for this project.

Considerations

After choosing your word, ask yourself:

- What are its synonyms? What are its antonyms?
- What's the first color that comes to mind after reading the word?
- What immediate feelings does this word provoke—for me and for my team members?
- What additional feelings does the word conjure up? Does it feel heavy or light? Bright or dark?
- Is there a contemporary cultural/social phenomenon that this word could address?
- Is there a physical or tactile aspect to this word that could help simplify the building process?
- What are the physical objects that should be employed to enhance the response?
- Should my response be a single object or a cluster of various objects?

Considerations

- List set of answers to above questions.
- Create a series of 24 thumbnails that support research and idea development
- Break into small groups on day three and deliberate amongst the group your sketches and ideas.
- Collect and or create objects/paraphernalia that you want to include with your response.
- Plan and implement the building process of your project

Considerations

- Week one: Research and idea development using class discussion and thumbnails.
- Week two: Idea/design presentations and group critiques to help streamline process and development of technical strategies.
- Week three: Build!

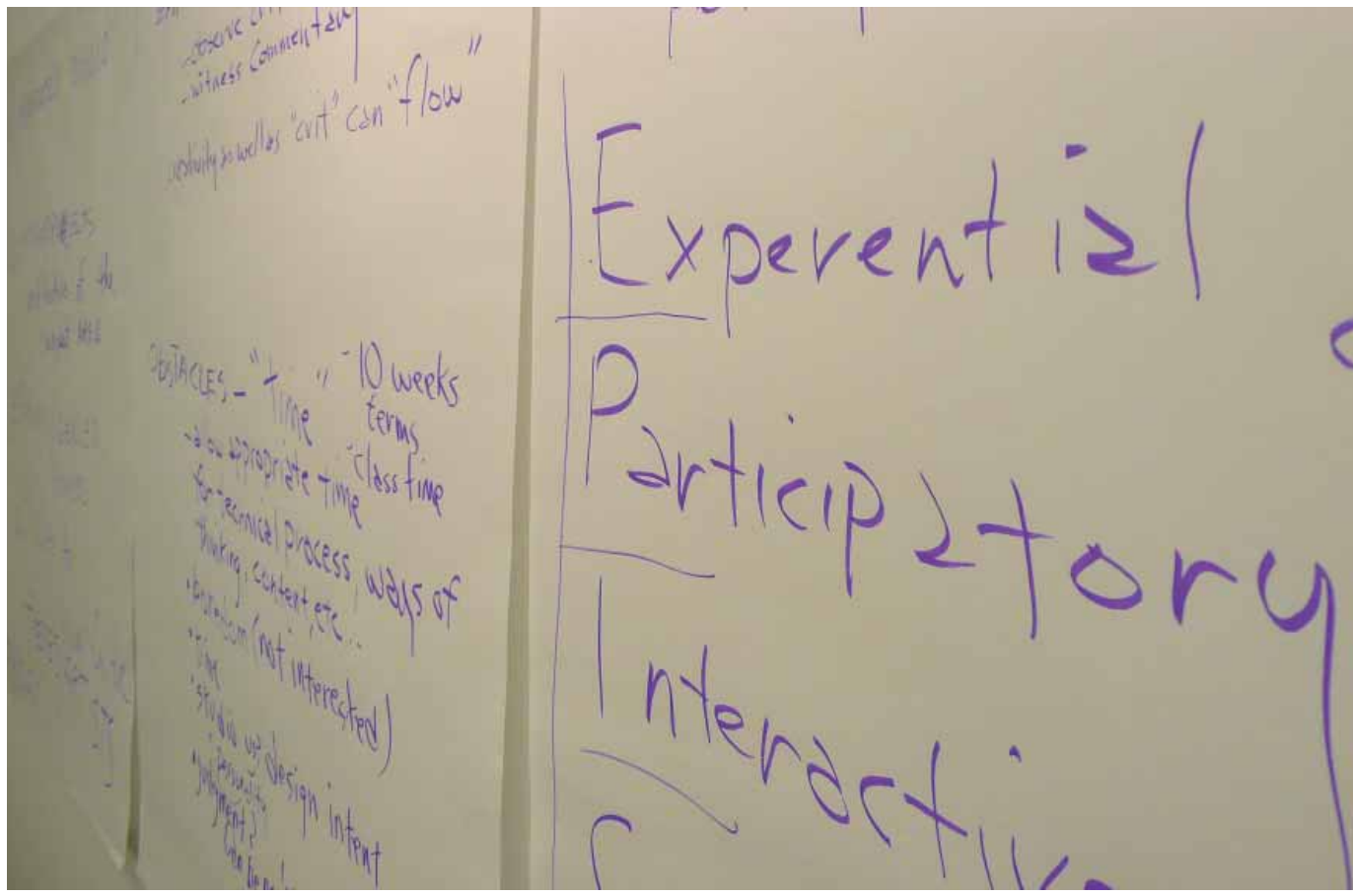
Examples

“Marsyas” by Anish Kapoor
 “Michael Jackson and Bubbles” by Jeff Koons
 “Primaries and Secondaries” by Robert Irwin

Assignment Author

Invention, process and craftsmanship essential components on which his foundations instruction is based. Cliff's current body of work includes the building of an installation that is designed to create a dialogue between the concepts of suicide (selfishness) and of sacrifice (selflessness). This exhibit will open in March 2011 at the Tennessee Renaissance Center.

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Creating Bridges

Raymond Veon, Facilitator

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I believe that current formal education still prepares students primarily for the world of the past, rather than for possible worlds of the future ... rather than stating our precepts explicitly, we continue to assume that educational goals and values are self-evident—but have not figured out how to prepare youngsters so that they can survive and thrive in a world different from one ever known or even imagined. Howard Gardner

Objective and Overview

The Creating Bridges breakout group was charged with examining the degree to which we are adequately preparing art students for transitioning from high school to college and from undergraduate to graduate study. This is of particular concern given that the K-12 curriculum is based on adherence to design principles while college level foundations programs are moving towards development of conceptual, inquiry based skills.

To this end, the group considered gaps in curricular flow between high school and college, as they currently exist; specific challenges encountered by freshman and faculty in foundations classes; and how to implement a curricular flow reflecting the inquiry-based, 21st Century model under consideration at Think Tank. In our group's approach to inquiry-based foundations practices, the instructor becomes the conveyor of experiences that develop students' abilities and passion to engage the unfamiliar and the unknown.

Effective instruction helps students shape indeterminate situations according to their own improvisational responses and unanticipated insights, accomplished by deploying and developing skill and research in the service of a nascent personal vision. Such experiences have many entry points, from small, intimate discoveries to those that shake a person's world-view, with the Four Minds of Think Tank 5 viewed as major gateways structuring these experiences.

Findings

As detailed below under "Proceedings," rather than define a new curriculum, the Creating Bridges group identified a mindset constituted by a set of educational and artistic values for complimenting and enhancing diverse

curricula and which should be contiguous throughout the K-College curricular flow.

Facilitator's Comments

Our Think Tank group process involved an initial "getting to know each other" phase in which participants exchanged personal stories, classroom anecdotes, burning issues, and intellectual viewpoints. Afterward common ground was established for more extensive dialogue. This common ground might involve forging a group viewpoint together, or digging deeper to investigate and define fundamental terms and concepts, or it might be an agreement to embrace the diverse, and possibly incommensurate, views of the group by making room for all voices. The "Creating Bridges" breakout group's broad, general concepts were identified as the starting point for building a common approach to the values and ends that we wished to achieve.

As a facilitator, I see two sides to this approach. A group can accomplish much when not overly concerned by the distractions of logical hair-splitting, word-smithing, or the different interpretations given a concept due to divergent personal experiences. Simultaneously, there is something to be said for watching out for the "devil in the details" when abstract concepts, which can have greatly varied meanings depending on setting, emotional investment, and intellectual commitments, are used to prematurely cement individuals around a common cause. However, the Think Tank breakout session that I have been honored to facilitate quickly established a common and critically supportive spirit of inquiry.

An additional comment regarding the use of abstract concepts in art pedagogy might be warranted at this point. Compared to other, "hard" disciplines, such as math and

science, which provide highly specific, often quantifiable definitions for basic concepts, the intellectual rigor of the arts might seem “soft” given terms such as ‘art,’ ‘creativity,’ ‘craft,’ etc. My personal viewpoint, which I hope does not owe too much allegiance to any one intellectual terrain, is that artistic practice cultivates the ability to apply rigorous thinking to essentially indeterminate, open-ended subject matter.

As artists and educators we develop the ability to be acutely responsive to context, novelty, and innovation while simultaneously weaving conceptual and affective connections across time, place and systems of thought and value. This personal view dovetails nicely with one of the chief recommendations from our group, that effective teaching should mirror the cognitive, emotional, and behavioral agility we are seeking to develop in our students.

We should be supremely committed to our content area as an end-in-itself while dialectically connecting it to a larger vision of what is required of both artists and an educated, democratic citizenry in a 21st Century economy. For instance, participant Beth Stewart provided the example of using concepts and strategies from fields beyond art as inspirations for artistic research, using Mark Dion as an example of an artist who orchestrates non-traditional practices in the service of a hybrid vision that embraces art’s connection to both inner and outer worlds.

Finally, an intriguing suggestion was posed by one of our participants, Periklis Pagratis, regarding the K-College curricular flow which we were unable to develop due to time constraints: Is there a single set of questions which develop the qualities of the artistic mindset that are valid for every grade level? Since developing a mindset is a long-term process, such questions would help students refocus and re-experience what it means to think artistically at each stage of developmental readiness.

I believe this suggestion could lead to a useful tool for helping ensure vertical alignment as students spiral upward through the curriculum. While each of our participants would have been able to offer strong candidates for this set of questions, I will hazard the following list as a prompt for considering this idea again in the future. Specifically, to develop an inquiry-based, artistic mindset at each phase of student development, students should:

- Be challenged by having their experience reframed so that they consistently encounter the unfamiliar and the unknown, forcing them to reconsider what they know by orchestrating different constellations of skills and concepts.

- Be asked: What more can you do?
- Be asked: What else can you connect it to?
- Be asked: What might it mean to different people (to you, to others; meaning and artistic effort often change when the anticipated audience changes)?
- Be asked: What does it lead to (how can the current work serve as a launching pad for something new)?

Existing Gaps and Obstacles

The group first recollected their own experiences of the transition from high school to college, identifying the kinds of experiences that they were unprepared for and the experiences which impacted them the most. Various gaps that were identified included the gap between theory and practice (i.e. students not seeing the rationale or relevance of formal exercises), not pushing students hard enough or having too narrow expectations for students, and the absence of or difficulty in taking art courses in high school (e.g. either due to the lack of course offerings or guidance counselors not allowing students to choose studio courses to privilege the taking of additional math and science instead). Among the factors that we identified as being most important in a successful transition was having a passionate instructor that shared and modeled passion for their subject.

Subsequently, the issue was raised about the ultimate goals of education. We recognized that curricula varied widely at the different levels of education and are defined by various entities and situations—including countries, states, cultures, belief systems, political parties, availability of technology and the influence of the global market on educational policy. Other constraints may be specific to a region. It is more likely that art will not be valued and more difficult for the public to understand art and design’s importance if there is a shortage of viable artistic and cultural institutions to nourish students, to cultivate an informed citizenry and to sustain a politically favorable infrastructure. In short, there are significant gaps between the larger social structures of which we are a part and what we know to be the value of artistic endeavor. These gaps influence both the K-12 curriculum and the college curriculum.

Related to these concerns are the values embedded in our visions of educational achievement. What are our national and regional educational values when art programs are among the first to be cut during times of fiscal constraint? What is the educational system designed to do when passion for art and inquiry are blocked by cultural assumptions, by political beliefs, by fear, and the desire for the safety of formulaic instruction? Is education more about

turning out creative, independent movers and shakers or about producing effective workers? In light of these considerations, what are the values we as a breakout group advocate in the curricular flow of art learning from kindergarten through college? Given that there are public and private interests that are deeply invested in the current model of education, with its structure based on time-management and efficiency, what are the obstacles that our group's vision of education might face in terms of policy and practical implementation?

An answer to this last question is that the obstacles to our vision of inquiry-based art instruction are likely the same obstacles that we currently face as art educators. Specifically, high school students may not be able to take enough art courses to be truly ready for the challenges of college-level study. Further, K-12 art educators may not be adequately trained to prepare high school students in the ways we would like, especially when they have little time to continue as artists, when their undergraduate training may not adequately integrate theory and practice, and when many undergraduate art education majors take only introductory level studio classes.

As such, they have barely taken the first steps in the long journey to forge a personal body of work. Other problems include a millennial generation that, beyond having a culture of acquisition rather than one of self-reflection, seems pre-programmed to please the teacher (an attitude that teachers sometimes buy into, to the detriment of students) and which desires step-by-step instructions and clear, dumbed-down, easy-to-achieve rubrics.

The liberal education ideal of becoming educated for the love of learning and continual improvement seems to have been replaced by the more practical, efficiency-minded attitude of education as a purchased commodity, that "I am paying for college to be a film maker (or a graphic designer, etc.); tell me the hoops to jump through so I can graduate on time." As one participant noted, sometimes it might be better to receive a freshman as a "blank slate" rather than one which has been inadequately or even erroneously prepared at the high school level.

While the systemic obstacles to change seem insurmountable, the group advocates that individuals look for gaps and opportunities to make changes be they small or large, whenever possible in order to implement the vision of art learning envisioned by Think Tank. Although friction from students can sometimes be positive and can ignite the spark for passionate engagement, we also identified certain types of student resistance--obstacles that tend to deter student development. Specifically, these can be grouped according to students who:

- Experienced personal success in High School and do not wish to alter a "winning formula" by trying something new.
- Are the popular culture stars, who have found success by embedding themselves into a hip counter-culture and who will seek to shift the focus in class away from the instructor.
- Have experienced financial success by selling or exhibiting their art outside of the academic setting and therefore feel they do not need validation by an institution.
- Do not respect their instructors or who do not like an instructor's art or aesthetic and therefore believe that the instructor has nothing to offer them

While push-back from an independent, creative person is a good thing, the above attitudes represent flat resistance to personal development. The challenge here is to provide experiences that short-circuit these kinds of unproductive responses while provoking students from being docile--since a docile mind is unlikely to develop a mindset of inquiry.

Not all Foundations students come from backgrounds that value self-reflection and critical thinking. For instance, group participant Clint Samples provided a clear example of how instructors can reframe experience in small, yet significant, ways. After working with a painting student who had talent but lacked a strong work ethic (demonstrated by coming late to class, turning in late work and general lackluster performance), he discovered that the student's major was art education. When asked how he would respond as a teacher to students who displayed the same poor work habits, the student responded by saying, "I'd say the same thing you are saying to me right now. By reflecting his behavior back to him, the instructor helped the student connect to his own behavior from a different perspective.

Our Vision

Based on these considerations, our group decided that we needed to articulate the educational values which should be cultivated in the K-College curricular flow rather than focusing on questions of this or that curricula (given that any curriculum is an imperfect framework). With this in mind, we shifted to describing the qualities that we wished to see in each student as an active learner. We characterized an active learner as one who is: self motivated; positively oriented; open-minded; engaged; asking questions; persistent; filled with intellectual empathy; articulate/able to communicate; "present"; excited; respectful; hopeful, optimistic; values human development; confident; courageous; connected to ideals larger than oneself; having a

sense of purpose; comfortable being different; centered yet flexible; resilient; humble; generous; comfortable “letting go”

Far from launching students on a linear trajectory towards these goals, we defined an active learner as being developed over the long-term as they spiral upward through each grade level. The qualities, skills and dispositions that we wish to develop require consideration of the curricular flow from Kindergarten through graduate school because we do not believe that they can be cultivated in any one semester, grade level, or learning situation in isolation from the rest of an individual's educational experiences.

Since critical thinking and creativity are instrumental in the context in which learning occurs (with no guarantee, for instance, of discipline-specific reasoning transferring to other areas of life), these qualities need to be re-encountered and developed in various settings. Different ages and levels of developmental readiness require different pedagogical strategies and artistic challenges. This is especially important given that the qualities we most want in students are often left to happenstance because they are not explicitly targeted in the curriculum or by the instructor, especially those curricula and instructors with a pronounced emphasis on technical skill development.

Yet, in the final analysis, rather than advocate for or facilitate a specific curriculum, the real value is in facilitating the flow of student energies (meanings, actions) towards authentic fulfillment (pleasure, happiness, and discovery). The common denominator underlying and connecting the plethora of curricular variants and agendas, then, is a set of abilities, competencies, and qualities that form a mindset for facilitating this flow. This mindset can be characterized in terms of the Four Minds identified as the theme of Think Tank 5. Each “mind” was considered a gateway for structuring inquiry-based foundations and characterized in the following ways:

- The **Creative Mind** has the core values of courage, inquisitiveness, and innovation and is characterized by thinking outside the box, lateral thinking, risk-taking, exploration, messiness and self-reflection, all being part of the process of idea-generation;
- The **Constructive Mind** is associated with transformation;
- The **Critical Mind** engages in analysis and approaching an idea from multiple perspectives;
- The **Connective Mind** is seen as central, weaving together the insights and results of the other minds; it synthesizes and also delegates activities to the other

minds; it is where the final product is created, imbuing it with a sense of naturalness and inevitability.

From the list above, as filtered through the 4 Minds, the following primary values or principles that we wished to develop in students were identified:

- Articulate/ability to communicate
- Presence
- Excitement
- Courage
- Generosity
- Respect
- Humility

Passionate Teaching and Learning

Although veteran teachers evolve effective strategies that produce reliable results, what really speaks to students is the passion from which these strategies spring. There is no substitute for sharing and modeling passion and wonder. In a sense, students need to see what it is like to have a life and career driven by passion to see whether or not it is their “cup of tea.” One participant shared the wonder and curiosity generated when an instructor gathered the class around, donned long, white gloves, and carefully and reverently slipped out a set of original Albers prints.

Central to effective pedagogy, in this perspective, is clarity in self-awareness on the part of the instructor: the ability to identify one's own passions and the ways they are translated into practice as a model for leading students to the well-spring of their own aspirations. Just as a successful work of art aligns competing qualities in an exquisite tension, a skilled instructor demonstrates poise when igniting passion through sharing his or her personal artistic aspirations, values and artistic ethos. This allows students to discover their own values and ideals in a way that justifies their own passionate exertions in the name of a yet-to-be determined objective.

Students may not come to us with intellectual humility. However, successful Foundations pedagogy simultaneously presents challenges that help students measure their weaknesses while triggering passion for overcoming them. Passion, like other emotions such as pleasure and love, does not exist in isolation, but is connected to some object, ideal or experience that gives rise to it. Unlike passion for ice cream or football, however, the Foundations instructor attempts to ignite passion for that which some students may have never before experienced, articulated or even identified. Perhaps one of the primary benefits of art instruction is learning how to take advantage of what happens when the next step in a process of formulating a response to a challenge is not clear; critical thinking

begins the moment a student realizes that easily referenced exemplars and models no longer apply and that it is up to them to search for or establish formal, conceptual, emotional, or experiential patterns out of which meaning can be constructed. Becoming accustomed to living with provisional and conditional states of mind is an important skill and provides the foundation for the emergence of new meanings, connections, and insights.

Summary of Proceedings

If these are our goals, how can they be taught? This question is directly related to a central problem in art instruction: How do you teach the intangible? Once again, we are pointed to the instructor not as a purveyor of information (for instance, how can “presence” be turned into a quantifiable instructional objective?) but rather as a conveyor of experiences out of which we pull the learning, insight, and the habits of mind and work that we wish for students to develop. If students do not already possess these qualities, the experiences that we provide must “disorient, disrupt, and de-center” their established habits and hierarchies sufficiently for them to develop new patterns of thought and action.

In summary, to achieve the mindset we are advocating, instructors at all levels and stages of the curricular flow should:

- Model passion as well as behavior
- Both expose students to and reframe a broad variety of experiences, people, and expressions while understanding the positive and negative role played by fear, anxiety and discomfort in these encounters
- Emphasize process as integral to product
- Emphasize product as another step in the process of both ongoing artistic inquiry and personal fulfillment while showing the value of failure as integral to this process
- Challenge preconceived notions develop human networks at all levels and in all modalities. Through our discussions, we concluded that human networking is a skill and practice that must be actively developed, beginning at the foundation level.

OBSERVATION
PERCEPTION
BIOLOGICALLY
AWARENESS
INTENTIONALITY
TEXT

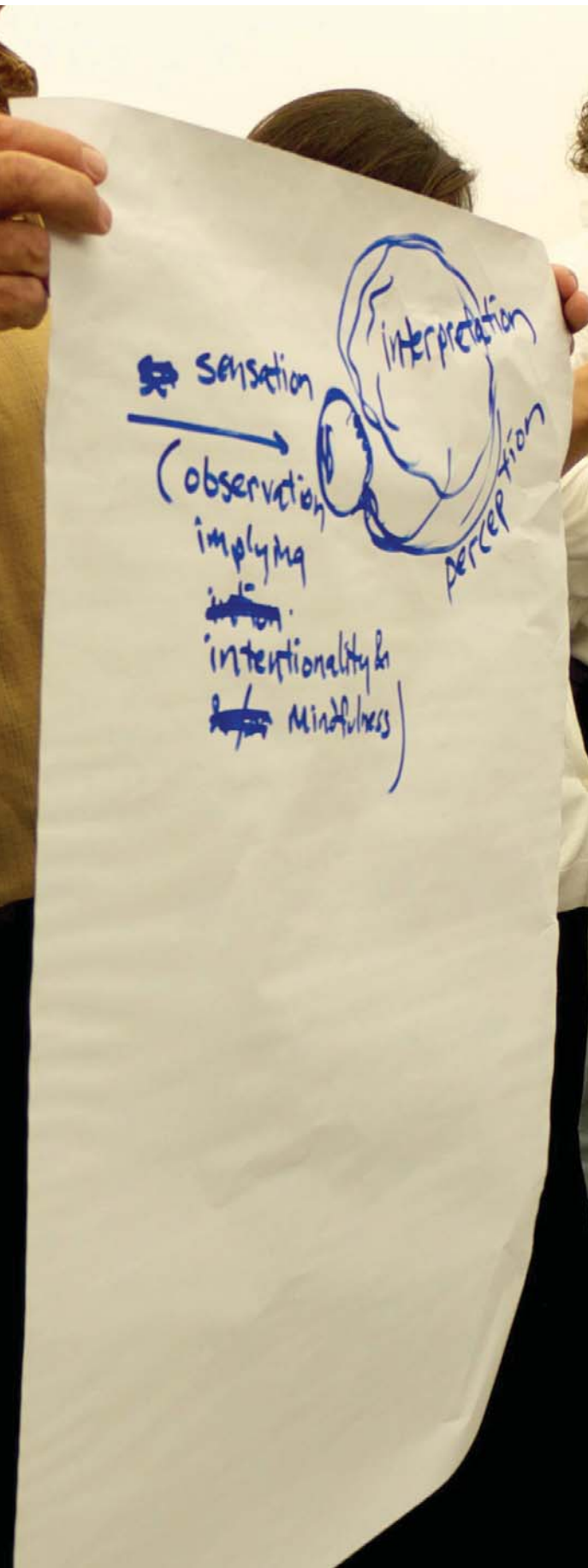
ACTIVE
PASSIVE

(sensation)

LEARNED?
interpretation

RELATIONAL
DEFINE
EDIT

(imaginative fantasia)



Perception is learned
"Disrupt, decenter, abstract"
"Abstract" is "Natural"
No difference? or subtle?
building confidence?
Function of drawing?
Joseph Beuys, relational aesthetics
office space
New York, relational aesthetics
challenge of drawing
structure & reality
self-referential / recursive
interpretation

Leading Change

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Adam Kallish
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Bill Hill
Jacksonville University

Fernando Magallanes
North Carolina State University

Jesse Payne
Savannah College of Art & Design

Sally Rose
Central Michigan University

Diane Tarter
Western Oregon University

Individuals alone, no matter how competent or charismatic, never have all the assets needed to overcome tradition and inertia except in very small organizations. John Kotter

Objectives and Overview

Our goal was to explore dimensions of leadership for change, using critical, connective, constructive and creative thinking. In particular, this group discussed ways to guide art+design programs toward an inquiry-based foundation through curriculum, climate and policy.

Each of the eleven professionals in the group represented a wide range of educational, professional and life experiences. Individual participants were responsible for different levels of administrative leadership within diverse foundations programs. The group explored "leading change" as a bridge from the current realities in our institutional structures into more preferred realities.

Each participant developed a personal change plan that addressed the following questions:

- What changes do you want to see in your home institution from a curricular and policy standpoint and what benefits would these changes offer?
- What are your personal and institutional barriers to change?
- In order to gain the benefits of change, what does your institution need to stop doing, start doing or do more effectively?
- How will you prioritize the changes you have defined and where will you start?
- What specific people could help in your change process?
- What do you need to change in yourself to meet your plan?
- How will you monitor change?

A Concept of Good Leadership

Basic definitions of leadership and change served as our beginning point. Effective leadership for change is a social process that provides psychological structures that inspire action and effective behavior. Building bridges

from current realities to preferred futures is crucial. Good leadership provides the right climate for individuals and groups to achieve their personal best and support the goals and objectives of an organization as a whole. In *Five Minds for the Future*, Howard Gardner defined good work as the "three Es":

- Technical excellence
- Engagement, resulting in meaningful involvement with a task and a high level of involvement
- Ethics, resulting in honest and responsible behavior

Why Change is Difficult

The group discussed leadership types and explored reasons why change is difficult to manage over time. Habitual behavior often creates counterproductive procedural, interpersonal and psychological patterns, such as:

- Resistance to change – the devil that you know is better than the devil you don't know
- Perception that a proposed change is associated with a personal agenda, rather than designed to benefit the group as a whole
- Denial and the belief that no change is needed
- Avoiding change because of previous negative outcomes ("We have tried that before . . .")
- Introducing new ideas using new verbiage, or concepts that are unfamiliar and thus threatening

The group discussed situations that have hindered desired change and considered alternative approaches.

Current Issues Facing Foundations

There are many challenges involved when seeking to move foundations programs toward an inquiry-based conceptual core. The first challenge is that, historically, foundations programs have provided support for art and design

programs, but have often operated in isolation from upper division coursework. Senior faculty tend to teach upper level courses and rarely work with beginners. And, in many cases foundation curricula have not changed for decades. Many universities support continuation of tried and tested techniques, content, and methods of delivery. Faculty are accustomed to familiar procedural, interpersonal and psychological patterns and narratives that tend to perpetuate established foundations curricula and a “status quo” attitude.

Engaging faculty and other stakeholders in creating a clear vision and change direction is a major challenge. In many cases, foundations programs have difficulty creating effective bridges or connections to major degree programs due to internal uncertainties, which affects the authority and credibility of the program within the department as a whole.

Leading a Foundations Program

The foundations leader must engender good will and well-being through positive relationships with students, part-time and full-time faculty, and the upper administration. Finding ways to promote and facilitate the individual strengths of all stakeholders helps to distribute responsibility and increase buy-in. An inquiry-based climate that promotes problem solving through original questions and ameliorates potential conflict is ideal.

Continuous and effective communication is essential. The leader must discuss ramifications of the changes proposed and balance the needs of faculty to insure that each has the latitude and authority needed to interpret program concepts. A healthy diversity of ideas and activities within a clear series of goals and objectives provides both unity plus variety.

Ideally, such a system allows a multitude of free choices and actions within a supportive environment that has natural authority, responsibility, and accountability.

A Foundation Leader Needs to

- Be inspiring and lead by example using motivating energy
- Promote a clear vision connecting the foundations mission to the wider institutional mission
- Effectively communicate both the vision and its importance
- Provide clarity and structure for faculty and graduate students who teach the courses

- Continually engage faculty, students and administration to increase buy-in and heighten the desire for change
- Insure that students experience authentic learning, meeting clear learning outcomes
- Actively listen and facilitate the flow of communication. This can reduce the resistance and misunderstanding that is associated with change.

Four Leadership Minds

The Creative Leader is an **Imagineer**

- bringing a wealth of experiences and ideas
- is flexible and agile
- constantly interprets stimuli in new ways
- puts familiar things in a new light
- is inspiring and positive

The Connective Leader is a **Synthesizer**

- good communicator
- is empathetic and fair
- understands the needs of others and mentors constantly
- facilitates innovation
- can create new relationships
- empowers rather than delegates
- looks for best combinations of ideas to meet vision and goals

The Critical Leader is an **Evaluator**

- is credible
- is clear, direct, and honest
- is detail-oriented
- weighs options and prioritizes
- reinforces high expectations
- balances desirability with viability
- reduces the perception of inequity that may be holding people back
- manages political, social and economic dimensions of change

The Constructive Leader is a **Builder**

- stabilizes, then builds
- is clear and consistent
- provides and communicates organizational structure
- persists despite obstacles and disappointments
- constantly checks in on program status
- makes clear decisions
- sustains the change vision

The Importance of A Clear Foundational Mission

Due to the diversity of foundation structures and institutional contexts, foundation goals are often ill-understood within the program itself, and therefore cannot be effectively communicated to faculty, other programs, and university or college leadership. This leads students, faculty and wider administration to believe that foundations programs are improvisational and unfocused rather than deliberate. Confusion, doubt, uncoordinated actions and behaviors can result in diminished authority at all levels, which in turn leads to mistrust and limited resources.

Curriculum, Climate and Policy can all be improved through strong leadership.

Effects of leadership on **curriculum**:

- clearly defines benchmarks that reinforce the mission
- frees faculty to link their values, interests and skills to curricular objectives and holds them accountable to mapping outcomes back to the program mission
- collaborates with faculty and wider institutional areas to articulate curriculum and facilitate the mechanics of curriculum to the mission
- monitor program implementation and note degree to which desired educational outcomes are being met
- using assessment to seek continuous improvement

Effects of leadership on **climate**:

- accepts the possible, which leads to the viable
- engenders and rewards high standards of performance
- recognizes the importance of self-worth in relation to inquiry
- uses openness and transparency to increase buy-in
- creates community and trust through engagement and collaboration, based on respect, credibility, and civility

- embraces experimentation and risk; rewards innovation
- Celebrates the success of others. All boats rise when success is achieved.

Effects of leadership on **policies**:

- clearly defines positions and responsibilities
- demonstrate accountability which help secure resources to sustain an inquiry-based community
- provide clarity and accountability
- create connections to wider institutional policies
- balance qualitative to quantitative to sustain an inquiry based approach
- constantly update and evaluate relevancy of policies

Commitments of participants moving forward from the workshop

At the end of the session, each member of the Leading Change breakout group made a commitment to start or reinvigorate their journey toward being the leader they want to be by working on their change plan over time.

Eight actions or behaviors were outlined as primary targets:

- Articulate a clear vision for your program.
- Lead by example (excellence, engagement, and ethics).
- Create positive human relationships.
- Empower and mentor faculty to engage through directed labor. Identify leaders who can collaborate with you and diversify your workload for a larger shared benefit.
- Circulate freely in classrooms, faculty lunches and meetings with students.
- Working with departmental chair, regularly update your change plan.
- Spend five hours a week (to increase to one day a week) on yourself to improve focus and creativity, to connect activities and ideas to context, and strengthen leadership skills.
- Read Leading Change by John Kotter.

Boyatzis, R., Goleman, D. and McKee, A. (2004)
Primal Leadership: Learning to Lead with Emotional Intelligence.
Harvard Business School Press: Cambridge

Lively and accessible discussion of the impact of resonant and dissonant emotions on organizations and leadership.

Cohen, D. (2005)
The Heart of Change Field Guide: Tools and Tactics for Leading Change in Your Organization
Harvard University Press: Cambridge

This book provides a practical framework for implementing each step in the change process, as well as a new three-phase approach to execution: creating a climate for change, engaging and enabling the whole organization, and implementing and sustaining change.

Fritz, R (1989)
Path of Least Resistance: Learning to Become the Creative Force in Your Own Life
Random House : New York 1989

Using as analogy the scientific principle that energy follows the path of least resistance, he argues that just as wind moves around natural obstructions, seeking the path of least resistance, so do we attempt to move around the structures of our lives--getting by with as few hassles as possible.

Hecht, I., Higgerson, M., Gmelch, W., Tucker, A., (1999)
The Department Chair As Academic Leader, American Council on Education
Oryx Press, Phoenix, AZ.

Thorough discussion of the structure and operations of an academic department, including curriculum, pedagogy, resource management, and strategic planning.

Kelehear, Z. (2006)
The Art of Leadership: A Choreography of Human Understanding

Rowman & Littlefield Education, Lanham, Maryland.
Inspiring uses of elements and principles of composition as a framework for leadership.

Kotter, J. (1996)
Leading Change
Harvard University Press: Cambridge

A concise and convincing discussion of organizational change, leadership versus management, and obstacles to avoid.

Morgan, G. (2006)
Images of Organization
Sage Publications : Thousand Oaks, CA

Presents the premise that all theories of organization and management are based on implicit images or metaphors that stretch our imagination in a way that can create powerful insights, but are also at risk of misinterpretation.

Zull, J. (2002)
The Art of Changing the Brain
Stylus Publishing, LLC

Neuroscience is teaching us much about how we learn. It's time to apply these ideas to our own teaching and our student's learning.

Thoughts on Future Forward

Mary Stewart, Editor

Future Forward is committed to re-envisioning foundational education, and by extension, the entire undergraduate experience. Ideally, there will be two issues a year. The first will report on results from ThinkTank and provide sample assignments. The second will investigate a single theme in depth. For example, our second issue (titled Manifestos and Manifestations) will provide at least four different philosophical positions and examine their pedagogical implications.

Through this combination of the theoretical and the practical, we seek to raise the overall discourse on higher education and highlight the critical importance of the first year experience. Actions taken at this level strongly resonate throughout the undergraduate experience and beyond.

Questions for us to address include:

- What essential foundational skills, knowledge, and experiences are most needed by artists and designers in the twenty-first century?
- In a time of severely limited resources, how can we re-invent curriculum and gain continuous improvement? Essentially, what should we stop doing, start doing or do differently?
- How can we expand resources through inventive uses of technology, team-based learning, and other strategies?
- Foundational education serves as the linchpin between K-12 and higher education. What insights can we gain from our colleagues at both ends of this educational continuum, and what can we contribute?

With this first issue to Future Forward, we propose to share our insights and thus encourage conversations among our colleagues throughout the academy. As artists and designers, our expertise in problem-seeking and problem-solving must extend well beyond our individual classrooms and into community at large.

Creativity, commitment and a global sense of community have become increasingly urgent needs as we move into a new era. I applaud the efforts of all of the ThinkTank participants who have contributed so much to this initiative, and my wonderful colleagues on the ITI Board of Directors.

To join our conversation and add your own insights, visit <http://integrativeteaching.org>

Mary Stewart
Vice-President for Publications



TANK6
Leading Change

June 8 to 12, 2011
Lamar Dodd School of Art
University of Georgia

In *Leading Change*, Harvard Business School professor John Kotter describes factors that inhibit change and factors that advance change.

Combining various readings in innovative leadership with our unique perspectives as artists and designers, we will develop strategies for developing new approaches to teaching and learning at the college level. Think-Tank6 will build on Four Minds for the Future, the topic of ThinkTank5.

Objectives for ThinkTank6 include

- To explore uses of divergent, convergent and collaborative thinking as aspects of leadership;
- To understand ways to determine priorities and use quantitative and qualitative to the best advantage;
- To explore existing 'best practices' in curriculum design and rough draft curricula for a variety of institutional needs;
- To strengthen understanding of connections between mission and outcome and between coursework and the larger community.

Integrative Teaching International will be offering five \$850 scholarships to emerging educators or administrators to defray the costs of attendance to ThinkTank.

Registration is by invitation, based on a simple online application process. Anticipated cost of ThinkTank6 plus lodging is \$850.

Because there are pre-conference readings and post-conference writings required, all participants must bring a high level of commitment to ThinkTank.

The general application deadline is November 15, 2010. Deadline for fellowship applications is December 30, 2010. Candidates will be contacted by ITI in February 2011. Participants will pay the full registration fees online using credit card or PayPal. Refunds are not possible.

Integrative what?

ThinkTank who?

Combining various readings in innovative leadership with our unique perspectives as artists and designers, we will develop strategies for developing new approaches to teaching and learning at the college level. ThinkTank6 will build on Four Minds for the Future, the topic of ThinkTank5.

Will you join us?

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