

TEACHERS COLLEGE
COLUMBIA UNIVERSITY



BRUSHES WITH HISTORY

IMAGINATION AND INNOVATION IN ART EDUCATION HISTORY

DATES: NOV 19-22, 2015 RECEPTION: NOV 19, 6-8PM



Photo courtesy of Teachers College, Columbia University.

WELCOME TO BRUSHES WITH HISTORY: IMAGINATION AND INNOVATION IN ART EDUCATION HISTORY (BWH) at Teachers College (TC). Our goal is to provide a forum for the presentation and discussion of ideas, issues, information, and research approaches utilized in the historical investigation of art education within local and global contexts. We will offer opportunities to engage with the rich resources in art education history at TC and beyond, explore more sophisticated approaches and methods of historical research, encourage interest in historical research, and extend the conversation on how meaning is produced in historical research trends and representations. This conference comes two decades after the last academic conference on the history of art education held at The Pennsylvania State University in 1995. TC's legacy of "firsts" begins with the College itself and focuses on renewing this legacy through TC's Campaign. This is the first history of art education conference taking place in the 127-year history of the College as well as that of the Program in Art & Art Education.

The conference title highlights Imagination and Innovation in Art Education History. On the face of it, acts of imagination and innovation have not always been thought synonymous with our perceptions of history. Enshrined in former documents, statutes, and pronouncements of trained experts, the historical records of TC and art education history, cathedral-like, have seemed carved in stone for all time. Yet the carved gargoyles of personal histories excavated from a widening global context and told in vernaculars as old and varied as history itself challenge us with a new and more complex story that is yet in the making, providing a platform to sustain a vibrant culture of innovation and groundbreaking scholarship at TC. Accompanying this conference is an exhibition highlighting the contributions of TC in shaping the field of visual art education at the historic Macy Art Gallery in consultation with the Gottesman Library staff.

According to Wygant (1959), TC was not created in a single stroke, complete in conception and perfect in form; rather, it evolved. It was pushed into being and molded into shape as a response to the necessities of the times. Keeping with that tradition, this conference opens up new spaces for conversations, wherein the TC community, external scholars, artists, and the public will learn about the history and legacy of TC and visual art education. This conference, as well as the accompanying exhibition, will enrich and expand the academic and educational network of TC, strengthening partnerships both cross departmentally and with artists, educators and historians from local, national and international institutions. Conversations generated at this conference will open spaces for collaborations that make possible valuable initiatives and ideas for productive partnerships—whether local, national or international—that increase both our impact

and capacity to garner resources in support of our work within and beyond the university.

HISTORICAL ROLE OF TEACHERS COLLEGE IN SHAPING THE FIELD OF VISUAL ART EDUCATION

Teachers College, Columbia University was one of the first American universities to offer coursework and degrees in visual art education. Its roots began in courses in kitchen arts for girls and industrial studies for boys, and before the end of the 1880s, included courses to train teachers in these subjects (Burton, 2001, p. 10). Between the years 1887-91 three divisions were established: a training school for teachers, a model school for children, and special classes in manual training and fine arts. The provisional charter of 1893 described the College as a professional school with the following mission: to give instruction in the history, philosophy and science of education, in psychology, in the science and art of teaching, and also in manual training and the methods of teaching the various subjects included under that head (Cremin, Shannon & Townsend, 1954, as cited in Burton, 2001, p. 11). In 1912, the College was divided into two schools: Practical Arts and Education. By 1927, the College had directed its work exclusively towards the education of educators, requiring that no degrees could be earned without courses in education. The combination of professional studio courses in fine and industrial arts and those in education that emerged from this new orientation laid the foundation for the evolution of visual art education at TC (Burton, 2001, p. 12; Wygant, 1959).

LEGACY OF ARTHUR WESLEY DOW & EDWIN ZIEGFELD

When art educator and design theorist Arthur Wesley Dow (1857-1922) joined the TC faculty in 1904, his program became the center of advanced art education. It was Dow who established art education in the College and, in a move that was to echo down the years, he cast its purposes and activities within the humanistic tradition of concern for artistic and aesthetic experiences in the everyday lives of human beings. His work at TC laid the groundwork for recognition of the intimate connection between art education and its role in shaping personal experience, and as a preparation for professional careers (Burton, 2001, p. 13). Many art educators carried influences from Dow and John Dewey (1859-1952) across the United States during the early to mid-20th century. Art educators at TC were leaders in the Progressive Education Movement. [2]

The arrival of Edwin Ziegfeld (1905-1987) at TC in 1945 gave new and important impetus to art education after the war. During World War II, the TC publication *Art Education Today* encouraged art teachers to develop curricula that supported the war effort. The Ziegfeld years at TC were marked by the

development of a curriculum of studies which then, as now, intermingled and integrated studio work with courses concerned with child development, curriculum advancement, and rigorous instructional improvement and method (Burton, 2001). Throughout the history of visual arts education at TC, faculty and students have balanced attention to contemporary art with concern for the impact of art on society, with a special focus on learners in the New York metropolitan area.

HISTORY OF HISTORY OF ART EDUCATION CONFERENCES

During the 1980s and 1990s, a series of three conferences directed toward historical topics and issues in art education attracted many art educators to The Pennsylvania State University. In the two decades since the last of these, only a few visual art educators have made historical research their primary focus. The last History of Art Education conference took place at The Pennsylvania State University in 1995, following two similar-themed conferences held there in 1985 and 1989. No other conferences have occurred on history or historical research within art education since then, nationally or internationally. As seen from the brief historical overview of TC's role in shaping the field of visual art education, it is timely for the Art & Art Education Program to pioneer the efforts to revive connections to the history of art education and historical research, extending TC's reach in continuing the vibrant culture of innovation at TC.

DESIRE TO ENCOURAGE HISTORICAL RESEARCH IN ART EDUCATION

Historical inquiry forms the foundation for much research undertaken in art education. While traversing paths of historical investigation in this field we may discover undocumented moments and overlooked or hidden personalities, as well as encounter challenging ideas in need of exploration and critique. In doing so, history is approached from multiple and, at times, vitally diverse perspectives. Our hope is that the conversations generated from this conference will continue to strengthen and encourage more interest in histories of art education, but also more sophisticated and innovative approaches to research.



CONFERENCE ORGANIZERS:

Judith Burton, Director, Art & Art Education Program,
Teachers College, Columbia University

Paul Bolin, Professor, Art Education,
The University of Texas at Austin

Ami Kantawala, Adjunct Assistant Professor, Art & Art Education,
Teachers College, Columbia University

Mary Ann Stankiewicz, Professor of Art Education,
The Pennsylvania State University

CONFERENCE MANAGER:

Geneva Robinson

REFERENCES

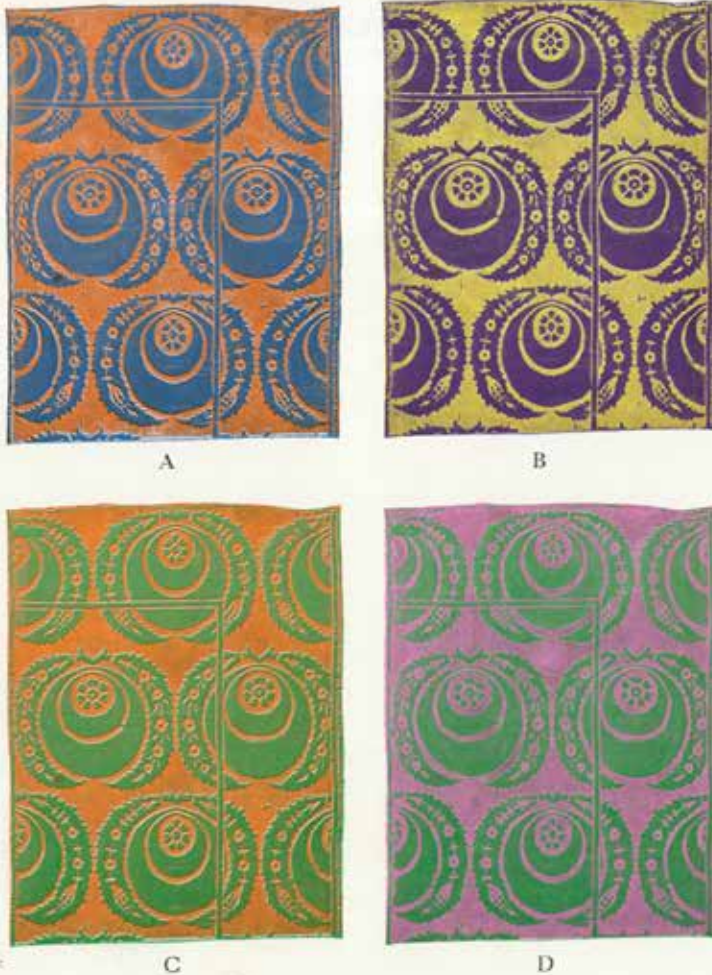
Burton, J. (2001). Doctoral programs at Teachers College in Hutchens, J. (Editor). In their own words: The development of doctoral study in art education (pp.10-28). Reston, VA: National Art Education Association.

Wygant, F.L. (1959). A history of department of fine and industrial arts of Teachers College. Unpublished doctoral dissertation. Teachers College, Columbia University, New York, NY.

[1] Manual Arts Building (MACY) was designed to house the new Department of Manual Arts along with a gallery space and a painting studio on the fourth floor to serve student interests. The space continues to exist today as the last remnants of this original plan of 1895 (Burton, 2001, p.12).

[2] Leaders in Art & Art Education include: Manuel Barkan, William Daley, Edmund Burke Feldman, Pearl Greenberg, Al Hurwitz, John Lidstone, Peter London, Agnes Martin, George McNeil, Ad Reinhardt and Ralph Smith, to name but a few (Burton, 2001, p.25).

PLATE 48



McADORY ART TEST
Published by Bureau of Publications
Teachers College, Columbia University, New York
Copyright 1925, by Margaret McAdory

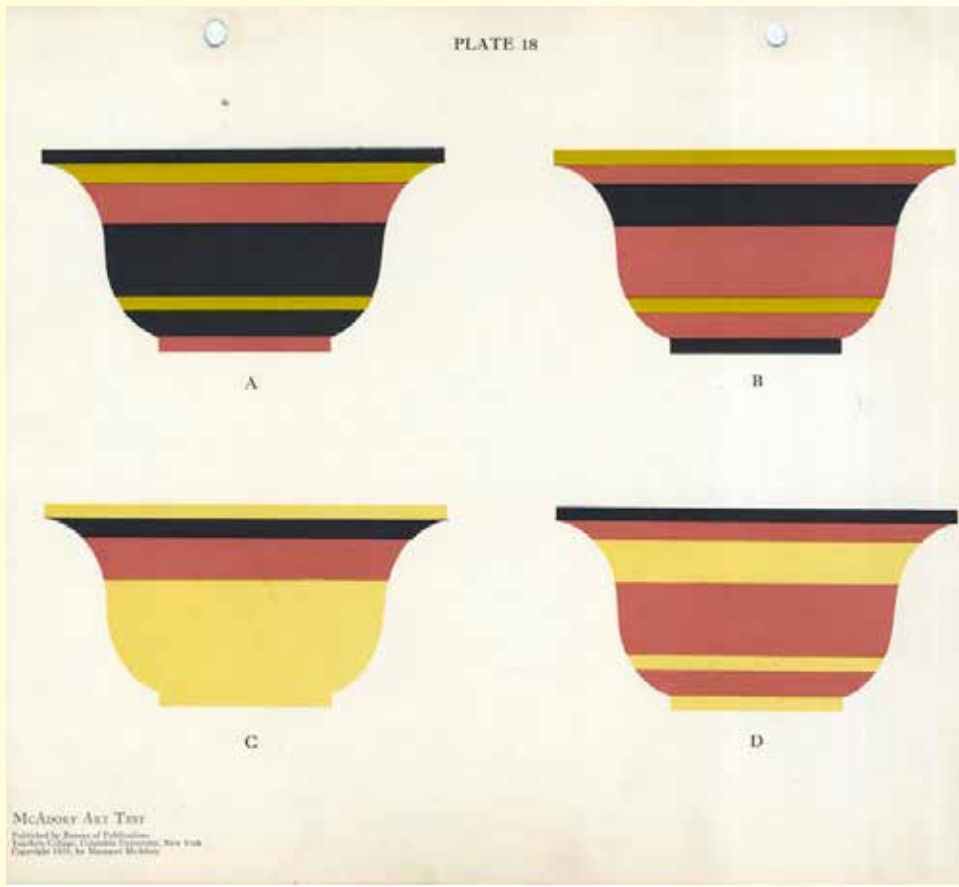
STUDENTS ACROSS HISTORY AND NATIONS: LEGACY OF ARTHUR WESLEY DOW (1857-1922), MARGARET MCADORY (1890-1978), & EDWIN ZIEGFELD (1905-1983)

The artworks in this exhibition are a selection from two collections of historical children's art from The Gottesman Libraries at Teachers College, Columbia University. Works include pieces created by the students of Arthur Wesley Dow (1857-1922) and pieces by adolescents around the world collected by Edwin Ziegfeld (1905-1983). A digital copy of the third edition (1903) of Dow's seminal book *Composition: A Series of Exercises Selected from a New System of Art Education* is also on display. The images in the installation of Margaret McAdory Siceloff's (1890-1978) pioneering work in the testing of aesthetic judgment are items from the test itself and part of a set of color study plates designed as practice exercises to prepare students for taking the test. The interactive test on iPad features selected test plates which have been digitized. Exhibit visitors can take the test and compare their scores.

Collected after the Second World War and first exhibited in 1957, the Ziegfeld Collection comprises 350 works made by artists from ten to eighteen years old from 31 countries across the world. Dr. Edwin Ziegfeld began working as an Instructor in the Fine and Industrial Arts Department at Teachers College in 1939 and, in the course of his career, ultimately led and redefined the Arts and Education Program at Teachers College. Seeking exemplary adolescent artworks, these pieces were selected by Ziegfeld for their ability to capture the ideas, perception, and spirit of the adolescent experience.

Mostly prints and paintings, the Dow Collection is comprised of 300 works created by Teachers College students studying under Professor Arthur Wesley Dow, the Director of Fine Arts from 1904 to 1922. These works illustrate themes from Dow's historic curriculum, and reflect inspiration he found in various influences as Japanese woodblock prints and his involvement in the American arts and crafts movement. Through studio exercises in color, line, and *notan* (light/dark), his students were challenged to develop an "American style" and went on to shape American art education.

The *McAdory Art Test*, developed by Margaret McAdory and published by Teachers College, Columbia University, grew out of the heady years of psychological experimentation and testing in the early 20th century. It was part of a group of arts tests developed in the United States and elsewhere during that time that marked, in the words of McAdory's contemporary Carl Seashore, "the introduction of scientific procedure into a new field, namely,



that of analysis and measurement of art talent.”

In 1929, McAdory completed her Doctor of Philosophy degree at Teachers College with a dissertation project titled *The Construction and Validation of the McAdory Art Test*. She developed the test as a student in the Division of Psychology, Institute of Educational Research. The MacAdory Art Test, designed to measure aesthetic judgment as a predictor of artistic aptitude, was published that same year as a standardized test and was later adopted by schools and universities.

Beyond measuring aptitude, McAdory expected the test to measure student learning and achievement in aesthetic judgment. She hoped the test would, in her words, “[prove] that there is growth in the power to distinguish fine from poor examples” and that “some of the characteristics of this growth could be learned and the results of art training measured.” McAdory also hoped that the test would bring art into the everyday lives of “regular citizens,” making them “more conscious of differences in form and color.” According to McAdory, “consumers of art products ... need to have their judgment developed in the selection of things they use or enjoy in the home or in activities outside.” She wrote, “The individual ought to have within him an independence of judgment which will enable him to make his environment satisfying, whatever the whims of changing style or fashion may attempt to dictate.”

McAdory’s time as a doctoral student at Teachers College followed Arthur Dow’s tenure as head of the visual arts program, but Dow’s colleagues and their students felt the influence of his ideas and teaching long after his passing in 1922. McAdory’s test flowed directly from Dow’s principles of best practice in composition. In her dissertation, she cited Dow’s singular influence on her choice and manipulation of design elements as she constructed each item, or problem, for the test taker to solve. Each test item contains four illustrations of a single subject. The illustrations differ from one another according to the manipulation of one or more of Dow’s three compositional elements—color, light/dark value (which Dow called *notan*, after the Japanese concept), and line.

Together, these collections reflect the vigor of art education’s champions at Teachers College in the first half of the 20th century. Themes and motifs present in the works reveal a striking range of potential social, emotional, and cognitive dimensions that continue to resonate as central aspects of art education today.

We invite you to engage with these historical works in the aesthetic space of Macy Gallery in the Art & Art Education Program. These works serve as an invitation to think further about and articulate new possibilities with written histories and alternative ways of re-imagining and re-interpreting these histories. These works, when viewed from different vantage points in the gallery, open up multiple perspectives for ongoing inquiry from which new understandings about past and present historical, cultural and pedagogical practices can emerge for the viewer (O'Donoghue, 2010, p. 410). As Eisner (1997) rightly said, there is no better place from which to see the stars and no better position from which to discover new seas than the view one gets from the edges. We invite you to find your 'edges' and identify those 'stories' that lie buried within these historical works of art as you engage with them in this aesthetic space.

REFERENCES

Eisner, E. (1997). The promise and perils of alternative forms of data representation. *Educational Researcher* (26) 6, 4-10.

Hafeli, M. (2015). Matters of taste, measures of judgment: The McAdory art test. Paper presented at Brushes with History: Imagination and Innovation in Art Education History. Teachers College, Columbia University, New York, NY. November 19th-22nd, 2015.

O'Donoghue, D. (2010). Classrooms as installations: A conceptual framework for analyzing classroom photographs from the past. *History of Education* (39) 3, 401-415.

Images from "Matters of Taste, Measures of Judgment: The McAdory Art Test" by Mary Hafeli (2015)

1. *McAdory Art Test*, 1929, Directions for Administering the McAdory Art Test.
2. *McAdory Art Test*, 1929, Record Sheet for McAdory Art Test.
3. *McAdory Art Test*, 1929, Plate 48. Test takers are instructed to rank the images (versions) as "Best," "Next Best," "Third Best," and "Worst."
4. *Experimental Color Studies and Practice Exercises from the McAdory Art Test*, 1930, Direction for Use. Developed and published by Margaret McAdory as a study guide to prepare students to take the McAdory Art Test.
5. *Experimental Color Studies* plate.
6. *Experimental Color Studies* plate.
7. *Experimental Color Studies* plate.

8. *Experimental Color Studies* plate.

9. *Experimental Color Studies* plate.

10. *Experimental Color Studies* plate.

11. *Experimental Color Studies* plate.

This exhibition is part of the conference Brushes With History: Imagination and Innovation in Art Education History held at Teachers College, Columbia University from November 19-22 2015. This exhibition was curated by The Gottesman Libraries' staff Brian Hughes (Ed.D., Art & Art Education), Jennifer Govan (Senior Librarian), Mary Hafeli (Professor, Art & Art Education), Ashley Mask (Macy Gallery Fellow) and Ami Kantawala (Adjunct Assistant Professor of Art & Art Education).

Additional information to access these collections digitally can be obtained through The Gottesman Library at <http://library.tc.columbia.edu/info.php>

OUR HEARTFELT THANK YOU TO ALL OUR SPONSORS TO MAKE THIS EVENT SUCCESSFUL:

Art & Art Education Program at Teachers College, Columbia University

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THIS CONFERENCE WOULD NOT BE POSSIBLE WITHOUT THE GENEROUS SUPPORT OF THE FOLLOWING INDIVIDUALS FOR THEIR WILLINGNESS TO SERVE AS PANEL DISCUSSANTS:

Doug Blandy, University of Oregon

Paul Bolin, The University of Texas at Austin

Doug Boughton, Northern Illinois University

Judith Burton, Teachers College, Columbia University

Ansley Erickson, Teachers College, Columbia University

Kerry Freedman, Northern Illinois University

Mary Hafeli, Teachers College, Columbia University

Grace Hampton, The Pennsylvania State University

John Howell White, Kutztown University

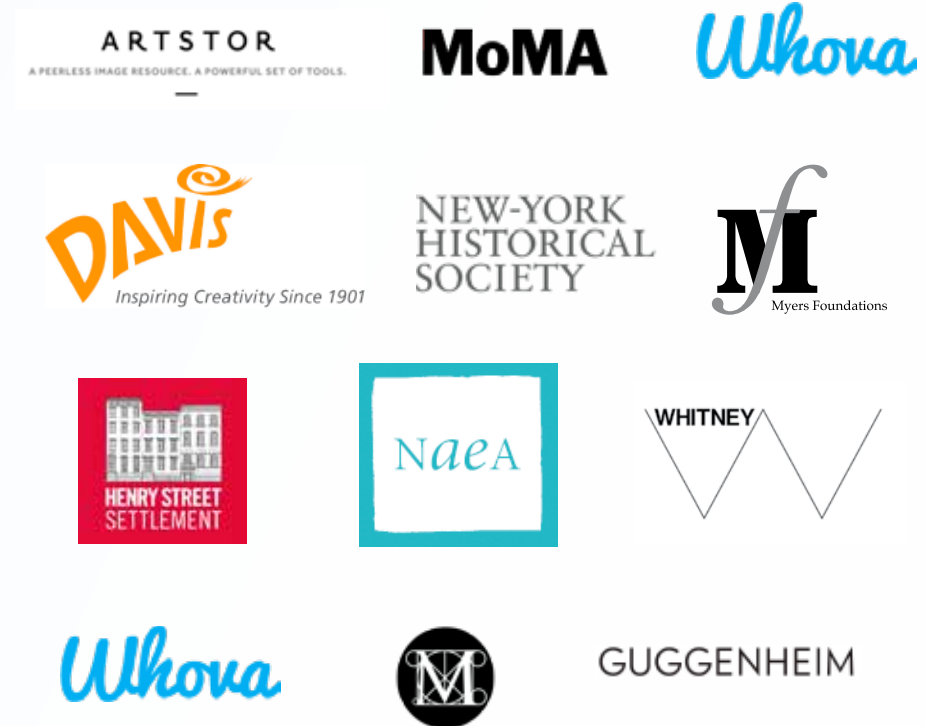
Judith Kafka, Baruch College

Ami Kantawala, Teachers College, Columbia University

Dónal O'Donoghue, University of British Columbia

Mary Ann Stankiewicz, The Pennsylvania State University

Graeme Sullivan, The Pennsylvania State University



DISCUSSANT BIOGRAPHIES

Doug Blandy is Senior Vice Provost for Academic Affairs at the University of Oregon. Blandy received his Ph.D. in Art Education from The Ohio State University.

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Doug Boughton is Professor of Assessment, Curriculum, International Issues in Art and Design Education at Northern Illinois University. He received his Ph.D. from the University of Alberta-Edmonton.

Judith M. Burton is Professor and Director of Art & Art Education at Teachers College, Columbia University. She received her Ed.D. from Harvard University.

Ansley T. Erickson is an affiliated faculty member in both the Department of History at Columbia University and the Institute for Urban and Minority Education at Teachers College, Columbia University. She received her Ph.D. in U.S. History from Columbia University.

Kerry Freedman is Professor of Art and Education at Northern Illinois University and Coordinator of Doctoral Programs in Art Education. She received her Ph.D. from the University of Wisconsin-Madison.

Mary Hafeli is Professor of Art & Art Education at Teachers College, Columbia University. She received her Ed.D. in Art & Art Education from Teachers College.

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Judith Kafka is Associate Professor at the Baruch College School of Public Affairs and Graduate Center. She received her Ph.D. from the University of California, Berkeley.

Ami Kantawala is an adjunct faculty member in the Art & Art Education Program at Teachers College, Columbia University. She received her Ed.D. in Art Education from Teachers College.

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Mary Ann Stankiewicz is Professor of Art Education at The Pennsylvania State University. She received her Ph.D. in Art Education from The Ohio State University.

Graeme Sullivan is the Director of the School of Visual Arts at The Pennsylvania State University. He received his Ph.D. in Art Education from The Ohio State University.

The following individuals from Teachers College faculty, Gottesman Library, Art & Art Education Program students, and the College's senior staff and various office personnel made this conference a reality and their support at every stage has been invaluable:

Steve Ackerman, Marketing and Continuing Professional Studies

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Department of Arts & Humanities

Beatriz Albuquerque-Mendes, Doctoral Student

Vanessa Arnold, Masters Student

Maurie Brooks, Art & Art Education Program

Brian Bulfer, Doctoral Student

Heather Donohue, Manager, Business Operations and Marketing Initiatives

Katherine Embree, Vice Provost

David Estrella, Director of Admissions

Rosella Garcia, Director of Alumni Relations

James Gardner, Associate Vice President, Development and External Affairs

Jennifer Govan, Senior Librarian, Gottesman Library

Mary Hafeli, Professor Art & Art Education

Brian Hughes, Director of Design, EdLab, Gottesman Library

Thomas James, Provost
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Yadi Liu, Doctoral Student
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Erik Zakrzewski, Department Secretary, Department of Art & Humanities
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William Crow, Managing Museum Educator, The Metropolitan Museum of Art, New York, NY
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Sreenath Sreenivasan, Chief Digital Officer, The Metropolitan Museum of Art, New York, NY
Mary Sullivan
Sharon Vatsky, Director of Education, Guggenheim Museum, New York, NY
Wendy Woon, Director of Education, MOMA, New York, NY
Wyatt Wade, President, Davis Publications, Worcester, MA

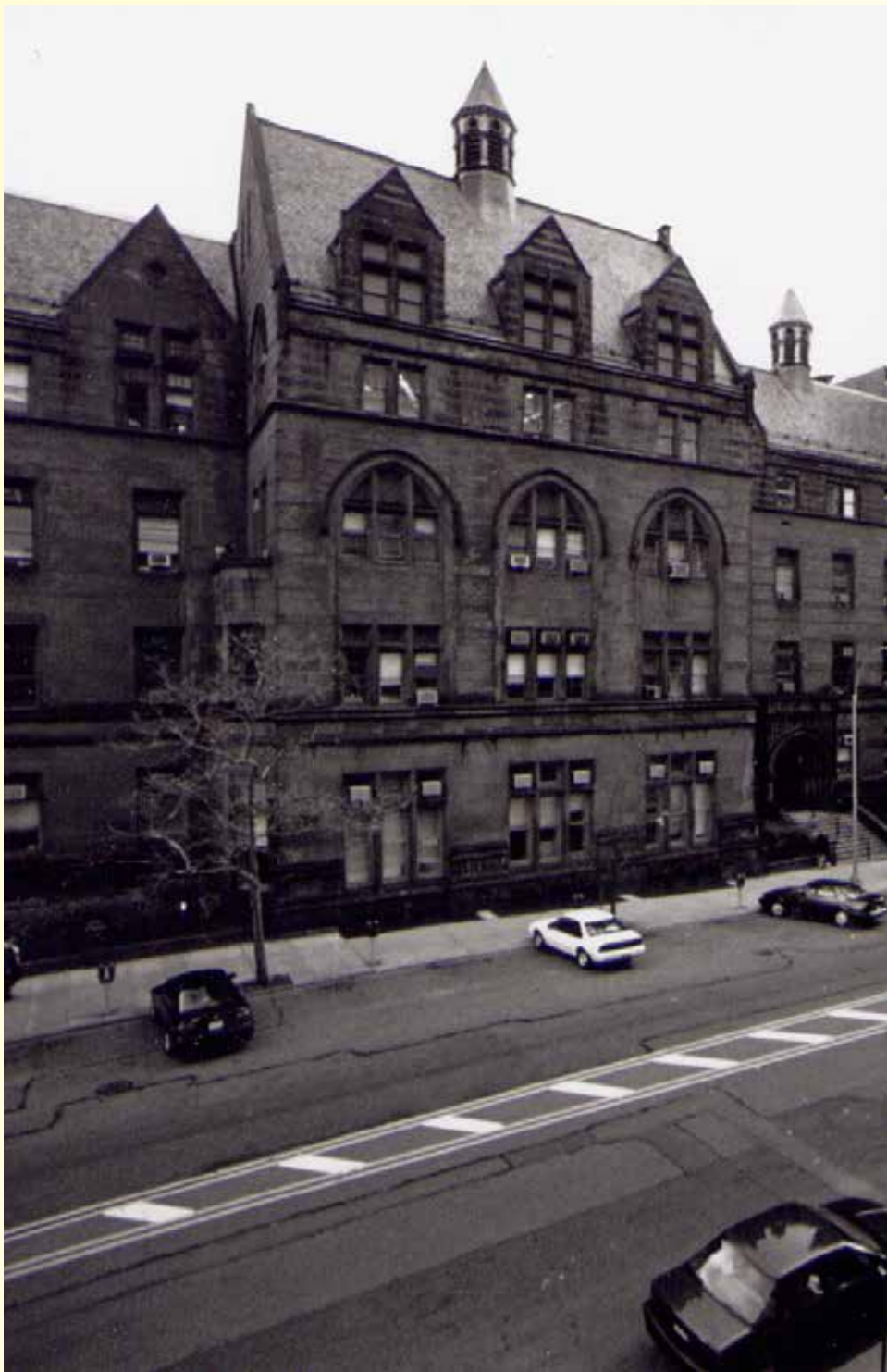


Photo courtesy of Teachers College, Columbia University.

BRUSHES WITH HISTORY CONFERENCE NOVEMBER 19-22, 2015

Please download the free **Whova** conference app on your tablets/mobiles to access updates, communicate with presenters, leave your comments for the sessions, or simply network!

Here are the accessing instructions:

Step 1: Download and install the Whova app from the App Store (for iPhones) or Google Play (for Android phones).

Step 2: Sign up in the app using the email address you registered with for Brushes With History*.

Step 3: You're all set. Now enjoy!

*Note: for walk-in attendees, once you install the Whova app, search "Brushes With History" within the app and you should be able to find the event. Use the invitation code provided if necessary: **Columbia**

THURSDAY, NOVEMBER 19TH 2015

11:00am Registration Open and Informal Greetings
1:00pm - 2:00pm Welcome, Opening Remarks, Information Distributed
Location: Milbank Chapel

Conference Session 1A 2:15pm - 3:45pm

Location: Milbank Chapel

Chair/Discussant: Doug Boughton

Topic: **Viewing Art Education History Through an Institutional and Community Lens**

Presentation 1: **From Drawing School to Liberal Arts Community College: Change through the 20th Century**, Diane Wilkin

Presentation 2: **Listening as Research: The Whitney Museum of American Art and an Evolving History of Community-Based Arts Outreach**, Hannah Heller

Presentation 3: **Beyond Pratt's Gates: The Historical Context for Campus/Community Partnerships**, Heather Lewis

Conference Session 1B 2:15pm - 3:45pm

Location: Everett Lounge

Chair/Discussant: Doug Blandy

Topic: **Objects, Archives, and Collections: The Power of Artifacts in Historical Investigation**

Presentation 1: **Art of the Incarcerated: Artmaking in the Japanese American Internment Camps**, Gina L. Mumma Wenger

Presentation 2: **The Process Continues: Staff Exhibitions and the Art Education Archive**, Sharon Bainbridge & Janine Sykes

Conference Session 2A 4:00pm - 5:30pm

Location: Milbank Chapel

Chair/Discussant: Kerry Freedman

Topic: **Histories of Art Education: Exploring International Perspectives**

Presentation 1: **The History and Future of Art Education Associations in Korea**, Jaehan Bae & EunJung Chang

Presentation 2: **Visual Art and Media Education in Sweden, Discourses and Traditions**, Annika Hellman

Presentation 3: **Memories of Art Education in West-Germany after 1945 - My Mother's Art Teacher: Otto Holz (1907-1988)**, Jesse Jagtiani

Conference Session 2B 4:00pm - 5:50pm

Location: Everett Lounge

Chair/Discussant: Paul E. Bolin

Topic: **Kutztown Normal: Historical Praxis and Progressive Vision**

Presentation 1: **Kutztown Normal: Historical Praxis and Progressive Vision**, Julia Hovanec, Amy Pfeiler-Wunder, Marilyn Stewart & John Howell White

Presentation 2: **Making it Work: The Kutztown Tradition of Practice-Based Leadership**, Marilyn G. Stewart

Presentation 3: **Convening Seventy-Eight Years of Professional Conferences at Kutztown University**, John Howell White

Reception: Macy Gallery 6:00pm - 8:00pm

During the reception, get your groove on and join members of the TC NAEA Student Chapter for a dance party in Macy 447.

Dinner on your own

Participants are encouraged to join others for dinner (see restaurant guide under logistics in Whova conference app)

FRIDAY, NOVEMBER 20TH 2015

8:00am Coffee in Macy Gallery

Conference Session 3A 8:30am - 10:00am

Location: Everett Lounge

Chair/Discussant: Grace Hampton

Topic: **Harvest for the World: A History of African Americans in Art Education**

Presentation 1: **Harvest for the World: A History of African Americans in Art Education**, Debra Ambush

Presentation 2: **How Did I Become an African American Art Educator?**, Zerric Clinton

Conference Session 3B 8:30am - 10:00am

Location: Milbank Chapel

Chair/Discussant: Ansley Erickson

Topic: **Exploring the Interface of Technology and Art Education History**

Presentation 1: **The Historical and Current Impact of Public School Art Education**, Nicoletta Barolini

Presentation 2: **Exploring the Historical Evolution of Studio Art Courses**, Sohee Koo

Presentation 3: **The Magic of Computer Art: A Biographical Account of Bruce Wands**, Laura Scherling

Conference Session 4A 10:15am - 11:45am

Location: Milbank Chapel

Chair/Discussant: Judith Kafka

Topic: **Revitalizing History: Recognizing Hardships and Achievements of African American Art Educators**

Presentation 1: **Racism and Discrimination: Black Brushes with NAEA**, Wanda B. Knight

Presentation 2: **Conjuring Hidden Histories: African-American Art Education at Hampton Institute**, Jessica Baker Kee

Presentation 3: **Augusta Savage: Social Responsibility and Early 20th Century African American Art Education**, Sharif Bey

Conference Session 4B 10:15am - 11:45am

Location: Everett Lounge

Chair/Discussant: Ansley Erickson

Topic: **Exploring People and Practices in Art Education During the Progressive Movement**

Presentation 1: **(Re)Telling Stories in Art Museums as a Wartime Service, 1917-1918**, Allison Clark

Presentation 2: **Contrasting Views About Teaching Art During the Progressive Era**, Joseph Watras, presented by Mary Zahner

Presentation 3: **From Alfred Lichtwark to Dewey: An International, Comparative Analysis**, Martina Riedler

Conference Session 4C 10:15am - 11:45am

Location: 445 Macy (Painting Studio)

Chair/Discussant: Ami Kantawala

Topic: **Recognizing the Role of Place in Historical Investigations for Art Education**

Presentation 1: **Becoming a Curator of Memories: Memorializing Memory and Place in Art Making for Art Education**, Heidi C. Powell

Presentation 2: **Impact of Two Female Art Educators in South Central Kansas**, Mary Sue Foster

Presentation 3: **Making Place through Mabel Spofford: Archival Materials, Assemblages, and Events**, Christina Hanawalt & Sue Uhlig

11:45am - 1:15pm Lunch on your own

Participants are encouraged to join others for lunch (see restaurant guide under logistics in Whova conference app)

Conference Session 5A 1:15pm - 2:45pm

Location: Milbank Chapel

Chair/Discussant: Mary Ann Stankiewicz

Topic: **Difference Makers: Art Education By and For Women in the Late 19th and Early 20th Centuries**

Presentation 1: **Women's Work: Art Education for Women in Late 19th Century America**, Michelle Voss

Presentation 2: **Ellen Gates Starr and Cora C. Vawter at the the Hull House Book-bindery**, Annie V. F. Storr

Presentation 3: **Life and Work of Helen Gardner: Examining Art Through the Ages**, Kirstie Parkinson

Conference Session 5B 1:15pm - 2:45pm

Location: 445 Macy (Painting Studio)

Chair/Discussant: Mary Hafeli

Topic: **Looking at the Past and Present for the Future of Art Education**

Presentation 1: **The Story of Vizcult: The Feeding and Care of a Crazy Idea**, Kerry Freedman

Presentation 2: **The Story of Vizcult: The Feeding and Care of a Crazy Idea**, Laurie E. Hicks

Presentation 3: **Visualizing Art Education in the 21st Century: Mapping the Themes of Art Educators through the NAEA Convention, Circa 2000-2015**, Juan Carlos Castro & Clayton Funk

Conference Session 5C 1:15pm - 2:45pm

Location: Everett Lounge

Chair/Discussant: Douglas Boughton

Topic: **Exploring Historical Roots of Art Education in Canada**

Presentation 1: **More Than a Dualism: Applied and Fine Art Education in Ontario**, Dustin Garnet & Harold Pearse

Presentation 2: **Tradition And The Contemporary Collide: Newfoundland and Labrador Art-Education History**, Gerard Curtis & Heather McLeod

Presentation 3: **Passion and Persistence: A History of the New Brunswick College of Craft and Design**, Michael Maynard

Conference Session 6A 3:00pm - 4:30pm

Location: Milbank Chapel

Chair/Discussant: Dónal O'Donoghue

Topic: **Let Us Not Forget: Women Innovators and Leaders from Art Education's Past**

Presentation 1: **Matters of Taste, Measures of Judgment: The McAdory Art Test**, Mary Hafeli

Presentation 2: **Greenwich Village as Incubator: The Creative Education of Angiola Churchill**, Lori Kent

Presentation 3: **Discovering Art Education History Through Place, Puppets, and Pedagogy**, Christina Bain

Conference Session 6B 3:00pm - 4:30pm

Location: Everett Lounge

Chair/Discussant: Judith Burton

Topic: **Emerging Dialogues: Explorations of Art Education in the 18th and 19th Centuries**

Presentation 1: **Class, Revolution, and the Origins of American Art Education**, Mark Boonshoft

Presentation 2: **From the Drawing Classroom to the Séance Room**, Justin Clark

Presentation 3: **The 1876 Centennial Exhibition in Philadelphia: The Practice of Classification and Representation of Asian Art**, Eunjung Choi

Conference Session 6C 3:00pm - 4:30pm

Location: 445 Macy (Painting Studio)

Chair/Discussant: Graeme Sullivan

Topic: **Shaping the Field of Art Education: Reflecting on the 1960s and '70s**

Presentation 1: **Art Education's Past: Studies in Art Education 1959-1968 and its Relevance Today**, Libba Willcox, Sam Goss & Chris Grodoski

Presentation 2: **Reinterpretation of the 1976 Arts and Aesthetic Education Conference**, Mary A. Zahner

3:30pm - 6:00pm Please join our sponsor ARTSTOR for a demonstration session in Russell Hall 103

Dinner and evening on your own

Enjoy the MOMA or NYHS as both are open until 8:00pm today

A complimentary teachers' pass for free admission to the MOMA as well as NYHS is in your packet. For directions to both places, please see the conference app Whova.

New-York Historical Society

170 Central Park West

at Richard Gilder Way (77th Street)

New York, NY 10024

Museum of Modern Art (MOMA)

11 W 53rd St

New York, NY 10019

SATURDAY, NOVEMBER 21ST 2015

8:00am Coffee in Macy Gallery

Conference Session 7A 8:30am - 10:00am

Location: Milbank Chapel

Chair/Discussant: John Howell White

Topic: **Looking to the Past, Seeing for Today, Visioning Toward Tomorrow**

Presentation 1: **The Contemporary Artist-Teacher**, Jim Daichendt

Presentation 2: **Can Home Economics Program Building Strategies Be Relevant 100 years Later?**, Penelope Miller

Presentation 3: **Intersections of Art Education and Peace: Past, Present, and Future**, Mousumi De

Conference Session 7B 8:30am - 10:00am

Location: Everett Lounge

Chair/Discussant: Dónal O'Donoghue

Topic: **Cultural Investigations Through History: Reappraising Art, Artists, and Art Education**

Presentation 1: **New Guide to Mexico: Teaching About Mexican Art**, Elizabeth Garber

Presentation 2: **Lessons from Dorothy Dunn: The Studio at Santa Fe Indian School**, Elise Chevalier

Presentation 3: **The Highwaymen's Story: Landscape Painting in the Shadow of Jim Crow**, Kristin Congdon, presented by Laurie Hicks

Conference Session 8A 10:15am - 11:45am

Location: Everett Lounge

Chair/Discussant: Mary Hafeli

Topic: **Looking Historically at Two Features of MoMA: The Film Library and the Work of Victor D'Amico**

Presentation 1: **The Museum of Modern Art's Department of Film: How Educational Film Programs Responded to Social and Cultural Changes in The United States**, Rebecca Dearlove

Presentation 2: **The Lost Galleries: Victor D'Amico's Overlooked Legacy at the Museum of Modern Art**, Jean Graves

Presentation 3: **Museum as Métier: Victor D'Amico and the Museum of Modern Art**, Briley Rasmussen

Conference Session 8B 10:15am - 11:45am

Location: 445 Macy (Painting Studio)

Chair/Discussant: Doug Blandy

Topic: **Heated Events in a Chilly Climate: Art Education and the Cold War**

Presentation 1: **Fear in the Media: Linking Actual to Perceived Threats of Red Scares**, Jonathan McSween

Presentation 2: **Red Scaring Students: The Cold War's Effects on American Education**, Amanda E. Barbee

Presentation 3: **The Detrimental Effects of McCarthyism on African-American Art Institutions**, Debra Hardy

Conference Session 8C 10:15am - 11:45am

Location: Milbank Chapel

Chair/Discussant: Graeme Sullivan

Topic: **Historical Perspectives on Leaders and Leadership in Art Education**

Presentation 1: **Agents of Change in Art Education in Francophone Quebec (1940-2006): From Drawing to Multimodality**, Suzanne Lemerise & Moniques Richard

Presentation 2: **Sara Joyner: Virginia's First Art Supervisor**, David Burton & Pearl Quick

Presentation 3: **Ziegfeld and Marantz: Pioneers of Culturally Inclusive Art Education**, Marjorie Cohee Manifold

11:45am - 1:15pm Lunch on your own
Participants are encouraged to join others for lunch (see restaurant guide under logistics in Whova conference app)

Plenary Session A 1:15pm - 2:45pm

Location: Milbank Chapel

Topic: **Focus on Historical Investigation of Art Education through Engagement with Objects and Locations**

Presentation of Art Education Artifacts from TC on Display at Macy Gallery
Judith Burton & Mary Hafeli

Plenary Session B 3:00pm - 4:00pm

Location: Milbank Chapel

Topic: **Puzzles and Possibilities: Considerations for a Future of Art Education History**

Plenary Conversation, led by Paul Bolin, Ami Kantawala & Mary Ann Stankiewicz

6:30pm - 7:30pm Tenement Museum Tour on the Lower East Side
Meet BWH Volunteers at TC Front Steps on 120th Street at 5:00pm
www.tenement.org

Hard Times

Discover how immigrants survived economic depressions at 97 Orchard Street between 1863 and 1935. Visit the restored homes of the German-Jewish Gumpertz family, whose patriarch disappeared during the Panic of 1873, and the Italian-Catholic Baldizzi family, who lived through the Great Depression.

Dinner and evening on your own

Participants are encouraged to join others for dinner (see restaurant guide under logistics in Whova conference app)

SUNDAY, NOVEMBER 22ND 2015

Meet our volunteers and organizers at 9:30am at the following three destinations. For directions, please use Google Maps or the Whova app.

Abrons Arts Center 10:00am - 11:30am
www.abronsartscenter.org

Activating Communities Through Socially Engaged Arts Practice

Carolyn Sickles | Director of Engagement | Abrons Arts Center of Henry Street Settlement

Lillian Wald, the founder of Henry Street Settlement, believed strongly in the need for all individuals to have the opportunity for positive and creative expression. This conviction has continually secured the arts as a primary program area amongst health and social service offerings. Discover how socially engaged practice has shaped the past, present, and future of Abrons Arts Center. We are a place to take risks, embrace curiosity, and have meaningful exchange.

Whitney Museum History and Tour 10:00am - 11:30am
www.whitney.org

Heather Maxson, Director of School, Youth, and Family Programs at the Whitney Museum of American Art, will welcome participants to the new downtown Whitney Museum. She will talk about the Whitney's history and will share information about the history of the Whitney's Education Department. The group will then go on a tour of the new building, where she will share information about the museum's collection, exhibition spaces, and the Whitney's pedagogical methods and approach.

New-York Historical Society Workshop and Tour 10:00am - 12:00pm
www.nyhistory.org/education/professional-learning/private-workshops

Join Daniel De Santis, Manager of Visual Arts Programs, who will lead you through an interactive museum tour and studio workshop. Engage with historical content and material culture by analyzing historical artifacts, documents, and images. Then get creative as we learn how to visually document our history learning through art making. This workshop is based on New-York Historical Society's successful interdisciplinary outreach program *The Art of History*.

Free Admission to ALL conference participants (attendees and presenters) and discussants at the Museum of Modern Art (MOMA)

Free Admission to ALL conference participants (attendees and presenters) and discussants at the New-York Historical Society (NYHS)

boundary-challenging modern artist in this major retrospective



Joaquín Torres-García: The Arcadian Modern Now on View

The Museum of
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Torres-García: The Arcadian Modern
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Joaquín Torres-García. *Energía
atómica (Atomic energy).*
1946. Oil on cardboard. Co
Guillermo Caballero de Luján
Valencia. © Sucesión Joaquín
Torres-García, Montevideo
Photo credit: Juan García R

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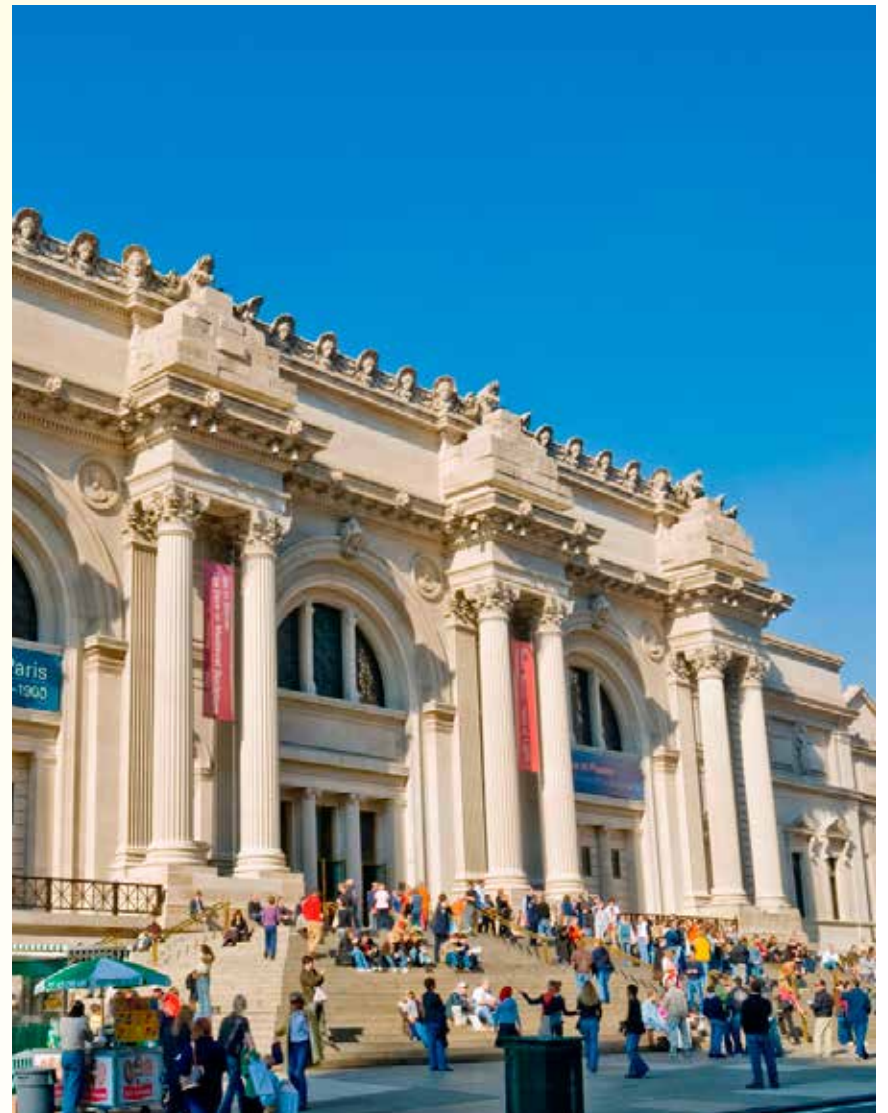
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