BRUSHES WITH HISTORY
IMAGINATION AND INNOVATION IN ART EDUCATION HISTORY
DATES: NOV 19–22, 2015 RECEPTION: NOV 19, 6-8PM
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


[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).

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 McAdory 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


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.
7. Experimental Color Studies plate.
8. 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
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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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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.

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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.

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Dónal O’Donoghue is Associate Professor and Chair of Art Education in the Department of Curriculum and Pedagogy and a Faculty Member of Green College, University of British Columbia. He received his Ph.D. from National College of Art and Design (NCAD) – National University of Ireland.

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
Ama Acquah, Program Secretary, Art & Art Education Program
Paul Acquaro, Director, Office of Web Development
Ravi Ahmad Haque, Director of Academic Administration, Department of Arts & Humanities
Beatriz Albuquerque-Mendes, Doctoral Student
Vanessa Arnold, Masters Student
Maurie Brooks, Art & Art Education Program
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Rosella Garcia, Director of Alumni Relations
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Erik Zakrzewski, Department Secretary, Department of Art & Humanities
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Mary Sullivan
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Wendy Woon, Director of Education, MOMA, New York, NY
Wyatt Wade, President, Davis Publications, Worcester, MA
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

Photo courtesy of Teachers College, Columbia University.
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

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 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
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 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)
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Joaquín Torres-García: The Arcadian Modern
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11 West 53 Street
Manhattan
moma.org

Major support for the exhibition is provided by Patricia Phelps de Cisneros and Gustavo Cisneros, the Grabowskys Family, and Estrellita and Daniel Brodsky.

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