



Art & Art Education Program Teachers College, Columbia University



GRADUATE RESEARCH IN ART EDUCATION CONFERENCE 2024

On behalf of the Art and Art Education Program at Teachers College, Columbia University, a warm welcome to the 20th anniversary of the GRAE conference. We are excited to learn from this year's doctoral student presenters from Penn State, Ohio State, and Teachers College, and from our TC doctoral alumni serving as conference respondents.

This year's GRAE presenters take up such issues as the healing power of art practice, transformative civic action in art spaces, and craft practice as a way of knowing, among others. The questions raised in their dissertations reflect and intensify the vibrancy of current research in the field. Just as importantly, this doctoral research continues to expand the contexts in which inquiry in art education is now taking hold. We look forward to hearing more from each of our presenters and from the discussions their research will spark.

> **Olga Hubard** Associate Professor Art and Art Education Program Teachers College, Columbia University

SCHEDULE

All presentations will take place in The Smith Learning Theatre, located on the fourth floor of Russell Hall.

Friday, October 25 Smith Learning Theatre & Macy Art Gallery 5:00 PM - 8:45 PM

Smith Learning Theatre

5:00 - 5:20 PM

Registration in The Smith Learning Theatre

5:20 - 5:30 PM

Welcome from Dr. Judy Burton, Program Director of Art and Art Education and Macy Professor of Education, Teachers College, Columbia University

5:30 - 5:45 PM

Welcome from Dr. Karen Keifer-Boyd, Professor of Art Education and Women's, Gender, & Sexuality Studies, The Pennsylvania State University

5:45 - 6:15 PM

Keynote by TC Alum Respondent: Rébecca Bourgault, Associate Professor and Chair of Art Education, Boston University

6:15 - 6:25 PM

Break

6:25 - 6:55 PM

Keynote by TC Alum Respondent: Ashley Mask, Assistant Professor, Art & Museum Education, Western Washington University

6:55 - 7:20 PM

Conversation with Dr. Rébecca Bourgault and Dr. Ashley Mask

Macy Art Gallery

7:20 - 8:45 PM

Networking Reception/Happy Hour

Saturday, October 26 Smith Learning Theatre 9:00 AM - 5:30 PM

9:00 - 10:00 AM Breakfast

Panel 1: Deep Attention 10:00 - 11:00 AM



PRESENTER #1: Polina Isurin (The Ohio State University)

Title of Dissertation: Developing a Pedagogy of Memories through a Practice-Based Self-Study

Abstract: This dissertation involves a practice-based self-study about my teaching experience to inform understandings of artist-teacher preparation. The study examines the intricate and multilayered complexity of experience and positionality related to my preparation as an artist-teacher. As a White, bilingual, English speaking immigrant, and female artist-teacher, I am conscious that my assimilation is in reference to the accepted norm of this country, and undoing of assimilation and conformity requires a critical reflexive practice. Through the self-study, I retrace narratives about my teaching practice, critically examining how the memories are formed, triggered, and altered over time. As an installation artist, an emergent site-specific art installation is incorporated into the self-study to explore how a pedagogy of memories might develop, while also critically examining the materiality of what constitutes a site/sight/cite-specific art installation. As part of a feminist practice, my research promotes a practice that lives in-between the boundaries of art and life, art and education, art and research. This "in-between" can be seen as a place where memories transform, and knowledge emerges.



PRESENTER #2:

Jennifer Ruth Hoyden

(Teachers College, Columbia University)

Title of Dissertation: The Nag of Materials: A Mixed-Methods Study on Moments of Material Resistance and Their Consequences for Fiber Artists

Abstract: In this study, I am collecting qualitative and quantitative data on the experience of material resistance for fiber artists to develop a hypothesis on how those moments of unexpected material behavior can become generative for some artists, and what might support their material responsiveness. Understanding material responsiveness as an approach to artmaking has implications for educators, working both within and outside of traditional classrooms, including online spaces. Material responsiveness, occurring in the social space between artist and material, might support artistic expression in unexpected ways. Using sequential mixed methods guided by grounded theory, I will explore how fiber artists describe their experience of a specific material behavior-material resistance-and what the consequences are for the artist and the work, by probing personal, detailed descriptions through an individual case study, followed by three interviews, before expanding to survey a larger purposive sampling. The successive findings will be integrated into a hypothesis on the phenomenon of material resistance for fiber artists, supported by an in-depth literature review.



PRESENTER #3: Glynnis Reed-Conway

(The Pennsylvania State University)

Title of Dissertation: An Arts-based Critical Autoethnography of Healing and Self-recovery through Conjure Feminist Worlding and Wayfinding

Abstract: Wayfinding and worlding toward healing and self-recovery through artmaking and writing, after sexual trauma in 1995, is the focus of my dissertation. Wayfinding is an approach to uncovering previously subordinated knowledges to learn from the past so that we may survive and begin to thrive. Worlding happens in my interiority and daydreaming, a safe space amid difficult memories. To better understand the qualities and characteristics of my healing and self-recovery, I analyzed my pre- and post-trauma artworks, sketches, and writings created as early as 1993. Conjure feminism, a Black feminist theory, guides my analysis of the connection of Black women's epistemologies to African derived practices of spirituality, religion, the supernatural, and community. I examine my personal relationship to Africana religions through concepts of sacred embodiment and sacred subjectivity. I approach wayfinding and worlding as pathways to survival, healing, and self-recovery after trauma for myself and others who are similarly situated.

11:00 - 11:30 AM Responses to Panel 1

Lunch Break 11:30 AM - 1:00 PM Lunch On Your Own

Panel 2: Collective Potential 1:00 - 2:00 PM



PRESENTER #1:

Fouz Aljameel (The Pennsylvania State University)

Title of Dissertation: Saudi Cyberfeminist Visual Index (SCVI): Indexing the Saudi Cyberfeminist Movement

Abstract: Integrating feminist digital indexing with Saudi feminist ethics, the study addresses access, safety, and the storage of ephemeral data in my creation of the Saudi Cyberfeminist Visual Index (SCVI), an open-source, web-based platform that serves as an interactive and searchable digital index documenting the Saudi Cyberfeminist Movement (SCM) from 2011 to 2021, and its aftermath. The SCVI is an index of social media posts, blog entries, images, and videos, all of which have been gathered by me since the beginning of the Arab uprisings, preserving the movement's narratives, strategies, and achievements, while also functioning as a pedagogical resource that deepens the understanding of feminist movements. Data collection methods include automated web scraping and manual curation, enriched by interviews with key Saudi activists to provide personal testimonies. The analysis employs sentiment and social network analysis to uncover underlying motivations and narratives. The SCVI is designed to serve as a historical record and a dynamic living index resource for scholars, artists, and activists, preserving the contributions of Saudi cyberfeminists and enhancing global understanding of digital feminist activism. The study contributes to feminist digital scholarship by highlighting the intersection of gender, technology, and culture in Saudi Arabia.



PRESENTER #2: Amanda Tobin Ripley (The Ohio State University)

Title of Dissertation: "Another World is Possible": Liberatory Unionism in the U.S. Art Museum Labor Movement

Abstract: "Another World is Possible": Liberatory Unionism in the Art Museum Labor Movement examines how contemporary art museum workers are advancing intersectional social justice through their labor organizing activities. Over three dozen U.S. art museums have established labor unions since 2019 alone, with new organizing drives and contract negotiations unfolding every day. This study examines the external and internal representations, discussions, debates, and manifestations of social justice unionism within this ongoing labor movement and its historical precedents. In recognition of the demographics of museum workers and histories of art museums, this study also implements a Critical Whiteness Studies lens to understand worker motivations and experiences. Using qualitative interviews, social media content analysis. archival research, contract analysis, and participant observation, this study demonstrates a paradigmatic shift in the purposes and structures of museum work. In turning to collective action, unionizing museum workers are forging cross-class solidarities within and beyond museum walls, thereby envisioning new possible futures for both museums and larger society.



PRESENTER #3:

Arzu Mistry (Teachers College, Columbia University)

Title of Dissertation: Aliveness in Craft Education in India

Abstract: India is known for its beautiful traditional crafts, such as exquisite textiles, meticulous woodwork, metalwork, and painted narratives, and these craft objects are exported worldwide as symbols of Indian culture. Over 200 million artisans contribute to the current Indian economy; however, these craftspeople are rarely viewed as contributors to the knowledge economy. Their craft practices, if taught in schools, are framed as part of history and heritage and are seen as of the past and not the present. Indian craft education at the school level and its links to the lived craft practices of craftspeople today remain under-studied.

In this study, I seek to understand how the lived practice of traditional artisans in India today influences and frames craft-integrated education. How do traditional artisans keep their craft practices alive and nurture the practice in the next generation? What factors allow their traditional practices to sustain and evolve, and how, if at all, can this aliveness in craft be drawn upon to frame the contemporary teaching of traditional craft practices in Indian schools? The study highlights the central phenomenon of aliveness in crafts practice and positions the research to explore the multiple dimensions of aliveness in lived craft practices today. 2:00 - 2:30 PM Responses to Panel 2

Break 2:30 - 3:00 PM Coffee/Tea Break

Panel 3: Spaces of Transition 3:00 - 4:00 PM



PRESENTER #1:

Kelly Cave (Teachers College, Columbia University)

Title of Dissertation: Uncertain: Artist Collaboration in Liminal Space as Generative Action

Abstract: This study focuses on how artists perceive and utilize "uncertainty" in their work. Uncertainty can be understood as an insular, liminal, uneasy, and transitional experience. This research is fueled by the belief that it is within the liminal spaces of uncertainty where our most creative, innovative, and surprising moments occur. The study will employ an arts-based research methodology with a participatory lens; the researcher will conduct individual collaborations with five different artists in their studios. Resulting data will include creation of artworks, videos, recordings, writings, etc. The study will draw from the scholarship of Victor Turner, Dr. Semri Zeki, as well as creative collaborators like Fischli & Weiss. As artists, our studio practice influences and informs our perspectives and approaches to teaching and learning. This research will employ a deep investigation/inquiry into studio art and artists, with the hope of inspiring individuals to embrace the uncertainty in creative spaces.



PRESENTER #2: Carly Holzwarth (The Pennsylvania State University)

Title of Dissertation: A Fitting Room Pedagogy: How Collaboration is Felt

Abstract: The fitting room resides in the middle of the costume design process---an apt place for something that holds transitions, becomings, and things in progress. The performance of the fitting is a rehearsal of sorts as characters are enfleshed through bodies, materials, touch, and movement. This enfleshing, this in-process becoming of character within the boundaries of the fitting room, is also occurring to those outside the character within the space. This collaboration of touch sticks to teachers and students in their art-making. This research asks, 'How is collaboration felt?' by dwelling in an anomalous art classroom, the fitting room, and investigating its pedagogy of intimacy and care. Through body mapping workshops with costume educators and performer students and autobiographical performative writing during costume fittings across an academic year, I attend to the complexity of collaboration between artist-teachers and students as entangled relations of bodies, both human and not, and atmospheres in the fitting room. The prosthetic relationship between theatre and art education is also underscored in this research, which considers, 'What can art education learn from contiguous sites in arts education such as theatre?'



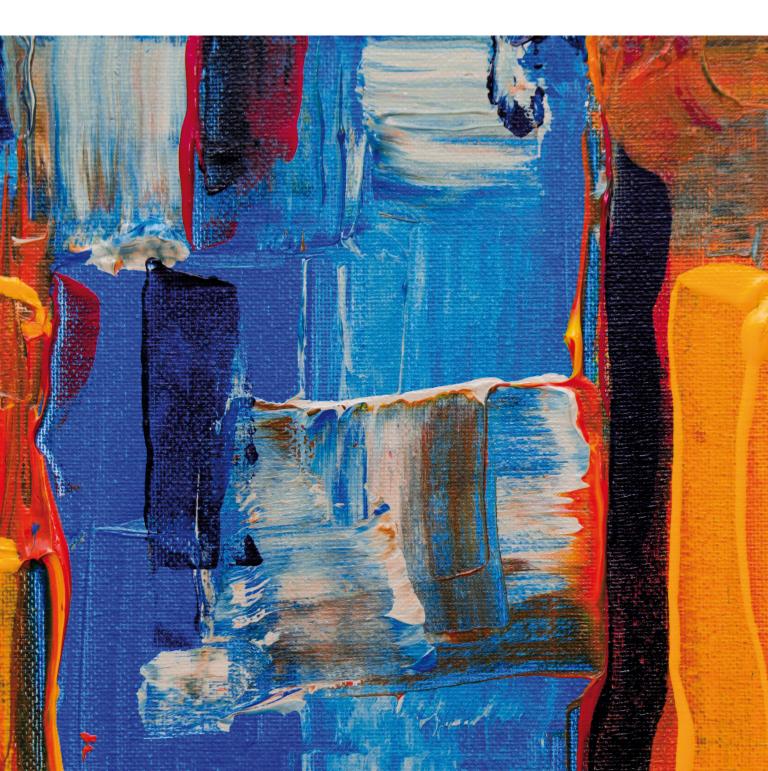
PRESENTER #3: Alice Yu-Chin Cheng (The Ohio State University))

Title of Dissertation: Critical Witnessing: A Case Study of Teaching Diversity with Visual Culture in Higher Education

Abstract: In a time when anything could be deemed divisive, how do we persevere and continue to teach for transformation with visual culture? "Identifying Critical Witnessing in the Art Education Classroom: A Curricular Exploration of the Current State of Teaching Race, Ethnicity, Gender, and Diversity with Visual Culture in General Education Courses" is a case study that investigates how instructors at a predominantly White university engage in visual culture and the arts while teaching general education courses addressing race, ethnicity, and gender diversity. Through the analysis of syllabi, observations, and interviews the study aims to investigate classroom practices and curriculum planning strategies to advocate and connect with educators committed to transformative teaching. Specifically, the study will bridge theories of Critical Witnessing—encompassing relationality, centering marginalized voices, and non-linear learning-into practical application. Set during the university's recent shift from celebratory pluralism to a more reflexive and critical stance on systemic inequalities in the general education requirements, the study is contextualized in the current challenges and tensions of social-justice-oriented education.

4:00 - 4:30 PM Responses to Panel 3

Closing Remarks 4:30 - 5:30 PM



CONFERENCE RESPONDENTS



Rébecca Bourgault

Associate Professor and Chair of Art Education, Boston University

Bio: Rébecca Bourgault, MFA, EdD, is an associate professor and chair of Art Education at Boston University. A visual artist, educator and scholar, her research focuses on an expanded view of art education that encompasses lifelong becoming, socially engaged art practices and approaches to arts research that explore transdisciplinary, translingual and holistic ways of knowing. Recent work includes a co-edited volume on contemporary arts research (2024, Brill/Sense) and a co-edited collection of life stories about arts and aging (2024, Routledge, NAEA). Her research has been included in edited volumes such as *Sustaining Community: Stories of Adaptation and Reemergence* (2024), *Cultivating Critical Conversations in Art Education* (2023), *Art as an Agent of Social Change* (2020), and Wiley Blackwell International Encyclopedia of Art and Design (2019). Recent articles appeared in the Journal of Transformative Education, the Journal of Curriculum and Pedagogy, the International Journal of Lifelong Learning in Art Education, and Art/Research International: A Transdisciplinary Journal.

Elected to the North American World Council for the International Society for Education through Arts (InSEA) in 2022-2023, she is an associate editor for the *International Journal of Education Through Art* and an active member, contributor, reviewer, and juror for art education organizations.



Ashley Mask

Assistant Professor, Art & Museum Education, Western Washington University

Bio: Ashley Mask is an artist, art and museum educator, professor, and researcher-scholar, as well as a mother, a daughter, a sister, and a life partner. She is currently Assistant Professor of Art and Museum Education at Western Washington University in Bellingham, Washington. She previously led the Education Departments at the Rubin Museum of Art in New York City and the Boulder Museum of Contemporary Art in Boulder, Colorado and taught at Columbia University, Naropa University, the Metropolitan Museum of Art, and the Brooklyn Museum. Her research interests include pathways into art and museum education professions, anti-racist work in museums, and creative practices as pedagogy. She has taught pre-service art education, museum studies, museum education, photography, and leadership studies courses at several universities, and she has worked with a variety of community arts organizations as a curator, researcher, and evaluator. She holds an Ed.D. from Teachers College, Columbia University, an M.S.Ed. from Bank Street College, an M.F.A from the University of Delaware, and a B.F.A. from the University of Montevallo.



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The purpose of the Graduate Research in Art Education (GRAE) conference is to provide a forum for students from Penn State, Ohio State, Syracuse University, and Teachers College to meet to discussissues and developments in art education that are being opened up by current graduate student research. Since 2005, the GRAE conference takes place each fall semester in a rotation at one of the participating institutions.

GRAE was established in 2005 by Karen Keifer-Boyd & Graeme Sullivan.

CONFERENCE COORDINATORS:

Olga Hubard, Associate Professor, Program in Art and Art Education Samantha Clay Reagan, Program Manager, Program in Art and Art Education Anna Urrea, Academic Secretary, Program in Art and Art Education Jane Baraz, Program Secretary, Program in Art and Art Education Lottie Hathaway, AAE Admin Fellow, Program in Art and Art Education Carolina Rojas, AAE Design Fellow, Program in Art and Art Education

Individuals with disabilities are encouraged to contact OASID at oasid@ tc.edu, (212) 678-3689, (212) 678-3853 TTY, (212) 678-3854 video phone, as early as possible to request reasonable accommodations, such as ASL interpreters, alternate format materials, and a campus map of accessible features.

Teachers College, Columbia University Program in Art and Art Education Judith Burton, Program Director

525 West 120th Street | New York, New York 10027 | **Tel:** 212.678.3360 **Directions** By Subway: #1 Train to Columbia University–116th Street By Bus M4 & M104 on Broadway, M11 on Amsterdam Ave