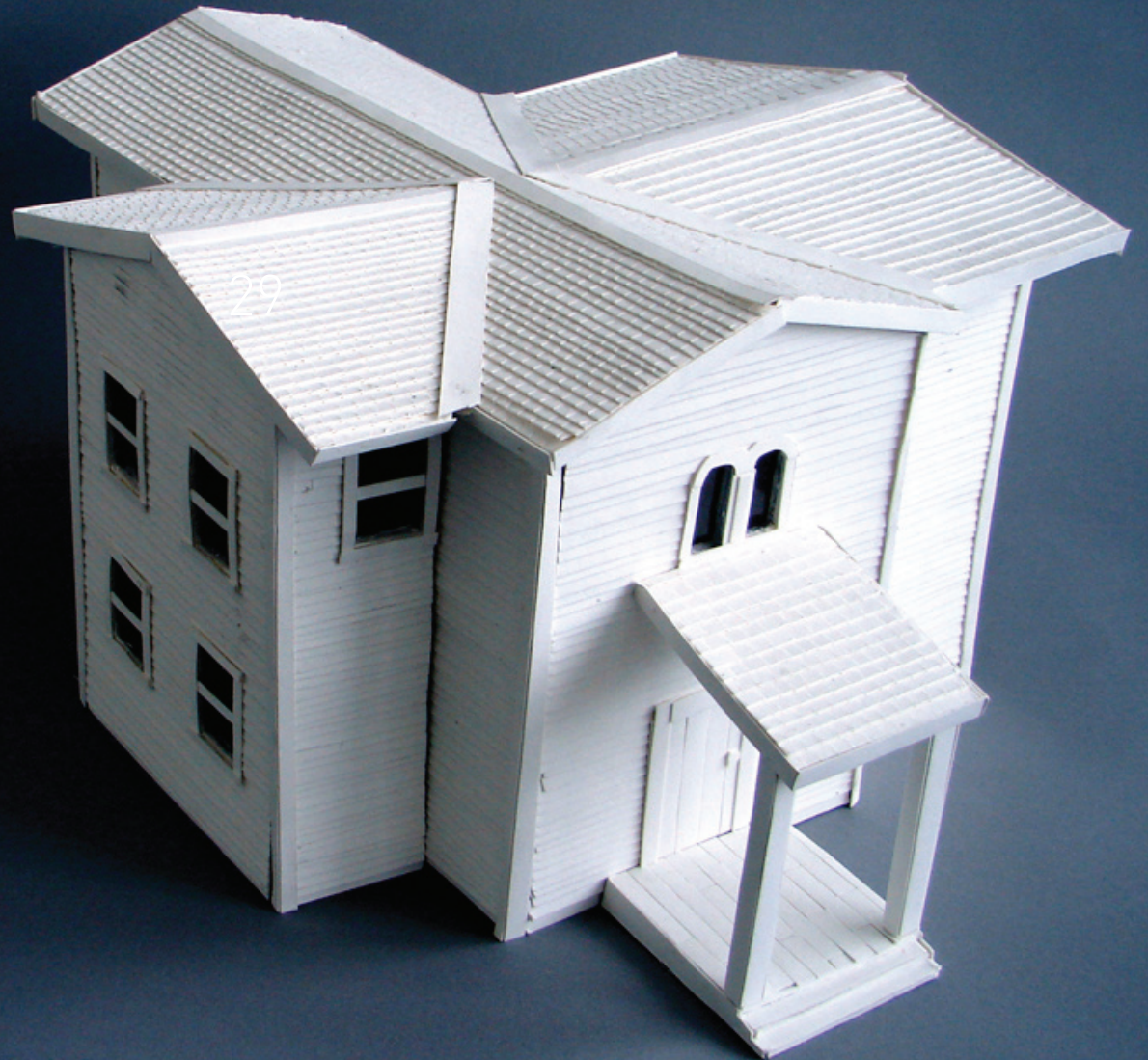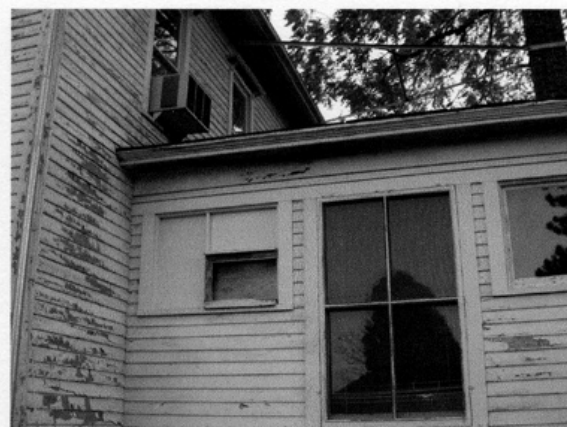# FATE IN REVIEW FOUNDATIONS IN ART: THEORY AND EDUCATION

FATE IN REVIEW FOUNDATIONS IN ART: THEORY AND EDUCATION

TABLE OF CONTENTS

Excerpt from "WHAT WE DO: Values Implicit in Schools of Art and Design"

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Carol Becker is Dean of the School of the Arts at Columbia University. She is the author of several books and numerous articles. Her most recent book is SURPASSING THE SPECTACLE; GLOBAL TRANSFORMATIONS AND THE CHANGING POLITICS OF ART. She is presently completing her new book THINKING IN PLACE, to be published by Paradigm in 2008.

The following is a brief excerpt from Carol Becker's keynote address, WHAT WE DO: Values Implicit in Schools of Art and Design,' presented in Milwaukee at the FATE 2007 conference.

It is not easy to *play* as a grown-up. Picasso for one understood this very well. People would often look at his drawings and comment, 'Oh, my child could do that,' to which the artist would respond, 'Perhaps, but you can not.' Children can give themselves over to their imaginations with abandon but most adults have lost this ability. We have become too self-conscious to be truly spontaneous. Intuitive play is also connected to passion and the need to work. For most people the motivation to work is imposed from the outside through the structure of a job. But artists and designers most often generate their own jobs and work, whether employed to do so or not, and therefore must be *driven*, as we say, and propelled from the inside.

Students are motivated in similar ways. When I was Dean of Faculty at the School of the Art Institute of Chicago, we often would take groups of student artists, designers, architects and writers on study trips. When I first led such a trip to South East Asia, we visited Angkor Wat in Cambodia—miles and miles of ancient buildings and temples whose facades have been carved over centuries with the stories of Buddhist classics such as the *Ramayana* and the *Mahabarata*. At one site, a student spent almost an entire week copying, drawing, and making rubbings of detailed images from a very small section of a corner of one wall's iconography. She had become obsessed.

In January, 2006 on our 'globalized city study trip' to Bangkok, Hanoi, and Luang Prabang, another student became entirely focused on the color of gold in Bangkok and in the sixty local Buddhist temples in Luang Prabang. He spent his entire time in this, the former spiritual capital of Laos, photographing gold leaf painting and ornamentation and gold sprayed stencils. For ten days he rose with the sun and the chanting of the monks and worked until it set and they chanted again. But each student—artist, designer, art historian, visual and critical studies scholar, arts administrator, art educator, undergraduate and graduate—had accumulated at least 1,000 images before we returned to the U. S. Some had video and sound recordings as well. Such are the passions of artists and designers. Once something grabs them, it doesn't let them go.

Concentration and obsession with detail, while trusting intuition and giving oneself over to the making, I would argue, are some of the positive attributes artists, designers, and other creative practitioners can offer a world that moves too quickly, gives up too easily, is constantly distracted, desperately seeks the new, and treads either too harshly, or too lightly on the old. They see the obvious and the extraordinary in the ordinary and, yet, attempt to locate themselves and their activities in the every day and in the present. These qualities may seem impractical, but are the most practical and potentially liberating of all if one is to achieve a creative life, accomplish meaningful work, and help to encourage the evolution of a sane society, which can only come into being if it is imagined. Jean Paul Sartre has written: 'He who begins with facts will never arrive at essences.' Perhaps we can say that those who pursue a subject with passion, with the heart as well as the mind, will more likely come to grasp it at its core. To transform society, one has to comprehend it deeply, in all its dimensions. And to understand societies one must not rely on information alone, but on direct experience.

But how do we prepare students for this very complex world they are entering—a world where at best, east and west, north and south converge, merge, intersect and learn from each other? And, at worst, where disparate cultures collide, endangering the existence of all species and the wellbeing of the planet itself?

It is the complexity of cultural integrity, cultural hybridization, and cultural interaction that young artists and their faculty must also consider. *Complexity* (densification) should now become one of the values embedded in our educational process. We surely do not want the world to become flattened out or over-simplified and we all fear that globalization could come to mean homogenization. Creative people live best where the cultural terrain is thick and rich. We therefore want to offer our students the tools to work out from this complexity and still allow for spontaneity and intuition, a way of accessing the present and the obvious, so that they are not afraid of the world's diversification or immobilized by the omnipresence of its social problems and, while acknowledging its vastness, can still reproduce its specificities effectively.

ARTICLE

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

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Welcome.

Welcome to a brand new day...a new way of getting things done.

Welcome to a place where maps are rewritten and remote villages are included.

A place where body language is business language.

Where people subscribe to people, not magazines...

And the team you follow, now, follows you.

Welcome to a place where books rewrite themselves

Where you can drag and drop people wherever they want to go...

And a phone doubles as a train ticket, plane ticket, or a lift ticket...

Welcome to a place where a wedding is captured...and recaptured...again and again...

Where home video is experienced everywhere at once.

Where a library travels across the world,

Where businesses are born,

Countries are transformed,

And we are more powerful together

than we ever could be apart.

Welcome to the Human Network.

—Cisco Advertisement for networking services used by Adam Kallish at the start of his presentation.

Social Networking enables people to use computers to exchange information and collaborate through computer-mediated communication. Social networking has evolved beyond the simple exchange of messages to the creation of online communities—including educational set-tings. It is an electronic space that both parallels and offers alternatives to ʹreal life.ʹ

Increasingly, educators and their students use social networking to propel themselves into interactions that extend well beyond the con-straints of the physical studio classroom. The spatial and temporal dimensions of the educational enterprise can be transformed to meet changing pedagogical goals and provide for an expanded range of interactions. The tools for teaching, no longer a finite set of resources in a static physical plane, have become dynamic. The actors in this emergent space—teachers, students, and other staff members—are also presented with new opportunities and challenges. Instant messages, chat groups, role-playing video games, remote robotic links,

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

and the like depend on a virtual body or presence that 'stands in' for our disembodied selves. For some, this is a welcome relief from the numbing boredom of Real Life (RL). For others, social networking software frames a protected 'free space'—a level playing field—in which participants construct alternate identities not subjected to the inequities and abuses of the physical world. For an increasing number of educators and students, this alternative space—while hardly utopian—holds potential for the formation of virtual communities[1] that can extend and amplify the traditional classroom.

Broadly conceived, social networking encompasses older media such as mailing lists and Usenet, but has more recently come to be associated with software genres such as blogs, wikis, and podcasts. Social networking does not refer to a single type of software or simply sending messages, but to the use of one or more modes of computer-mediated communication to build linkages between individuals and foster the development of intentional communties. In this manner, people connect and build relationships by utilizing one-to-one (e.g., email and instant messaging), one-to-many (web pages and blogs), and/or many-to-many (wikis) communication modes. A good deal of online communities choose to continue face-to-face meetings as an integral part of the community building strategy.

Most forms of social networking facilitate 'bottom-up' or 'participatory' community development in which membership is voluntary, trust is essential, and the character and direction of the community is defined by the members themselves. Communities formed by participatory processes are different in kind and spirit to externally imposed working relationships or teams facilitated by 'top-down' software in which users' roles are predefined and access, control, and mission are determined by an authority outside of the community.

In the foundation art studio, these new technologies have considerable potential for supporting a new classroom culture in which students are challenged to become 'active learners' and the traditional role of the instructor has evolved to support a different classroom dynamic. Social networking can be used to promote better peer-to-peer interaction, to facilitate collaborative problem solving (e.g., PSEs—'problem solving environments); to provide an electronic record (e.g., e-portfolios in web format); to reach out to audiences and communities beyond the immediate art classroom; and to facilitate and document concept and design processes. We are already seeing experimentation by foundation teachers currently utilizing one or more social networking technologies in their art teaching and laying the groundwork for a critical debate regarding the creative uses (and abuses) of social networking.

Social Networking, while not without certain unfortunate manifestations, favors non-hierarchical, extra-curricular, custom-tailored approaches to teaching. Social networking is non-linear, multi-modal, and collaborative by nature. At its best, it is also participatory, customizable, and enables 'the right material, at the right time, at the right place, and in the exact amount.' It has a global reach and operates 24/7, extending the traditional classroom both spatially and temporally. Used as an alternative communication mode or as a supplement to the traditional classroom, it can empower individuals and facilitate community formation.

Social Networking: Guiding Questions

How do you prepare for the inevitable changes in the culture of the classroom/studio resulting from the introduction of social network-ing? In determining what technologies may best serve a particular curriculum and group of students, art foundations educators need to consider the following questions:

- What social networking technologies will best serve your goals as an educator?
- What kinds of interactions are desired—student to network, peer to peer, student to teacher, classroom to classroom?
- How will the 'times' (schedules) and 'spaces' (classrooms) for teaching shift and evolve?
- Is a code of conduct or 'netiquette' needed in this new expanded classroom/studio?
- What new pedagogical dynamics are served?
- How are the needs of your students addressed?
- How can you find a 'fit' between social networking and your own approach to foundation art teaching?

You may be asking, 'Why change at all?' The primary reason for considering the use of these new technologies is not the needs of teachers, but the changing characteristics of students. Success in the studio classroom in the 21st century may pivot on the ability to match technologies, delivery styles, and pedagogical methods to what some have characterized as the 'millennial student.'

Characteristics of the Millennial Student

It is pointless to entertain the use of Social Networking without a consideration of the students who are most impacted. Today's art foundation students are inherently defined by complete immersion and fluid integration with technology. Born between 1980 and 2000, these students' integrated lifestyles shape their efficiency at multi-tasking but weaken their ability to concentrate on one subject for a sustained period of time (Tucker, 2006). Since many art studio/foundations courses are two to three hours, which meet two to three times a week, this poses a potential problem when the attention span of a foundational student from the millennial generation is extremely brief and relies on instant gratification. Therefore, to successfully reach these students in an art studio course, instructors must first understand the characteristics of a millennial student and second structure their courses to mirror the technology students are using.

Millenials have a constant need for connectedness and satisfy this need through text and instant messaging, emailing, blogging, using chat rooms, web surfing, and podcasting. This constant immersion outside the classroom adds to their strong desire to be socially connected in the classroom and in collaboration with others (Tucker, 2006). Millenials expect these social connections to be instantaneous and feel disconnected when it is not. Therefore, they turn to other social communication tools such as instant messaging, facebook.com, myspace.com, text messaging, blogs, and others where they are assured of instant gratification. Millenials are skilled in the ability to multi-task since they are constantly connected. This has many positive connections to the studio classroom; however, multi-tasking also leads to attention-related issues (Tucker, 2006).

As one of the most protected generations in history, millenials are recognized as respected members of their family structure and have been involved in family decision-making since they were very young. This established role has a direct connection to their need to be socially connected and their expectations towards responsibilities and rights to be decision makers in the classroom and in cooperative group activities (Tucker, 2006). Related to their role in decision-making, millenials possess a sense of entitlement towards information, specifically how and what it is disseminated and why. Their strong need for recognition and respect adds to their sense of entitlement and influences their roles in challenging authority based on their assumed status (Raines, 2002).

Parents of millenials fostered the building of self-esteem in their children and as such millenials have strong expectations for respect and recognition of the work they do. Since they are such a protected generation in many ways they have been coddled and recognized for multiple achievements, no matter how small. Many millenials have been burdened with expectations that have started early in life and therefore work at a level that focuses on achievement and their measurement to it no matter how warped this level of achievement has manifested itself (Raines, 2002). This poses a potential threat when they enter a studio course and must deal with the constant constructive criticism of their work and their abilities when they have received directly the opposite in their prior experiences (Raines, 2002).

In their formal education prior to college, millenials have been educated in the new learning paradigm and are comfortable working in groups and possess an understanding of the cooperative learning process such as individual accountability, positive interdependence, face-to-face interaction and group processing (Johnson et. al, 1998). This can have a positive impact on activities like critiques and group presentations.

The profound differences between millenials and their 'pre-digital' parents and instructors point less to a 'digital divide' than a 'social divide' between faculty and students. There is little precedent in student social networking behaviors. With over 1,500,000,000 cell phones worldwide and over 100,000,000 iPods and millions of additional devices that have internet protocol (IP) capability, we are moving into an age of being constantly available.

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

The internet and pervasive computing have allowed people to connect in real time (synchronous) wherever they are. For today's students who have grown up with cell phones, iPods, and laptops, using technology to sustain social relationships is second nature. For faculty who came from television and traditional telephony models, the contemporary landscape feels obsessive and even hedonistic. The question facing *educators* is how to redefine 'classroom' from traditional contact time, to using digital technology to extend the classroom through-out the week—and reconnect in a meaningful way with students. The question facing *students* is how to move past the entertainment model that is driving many of these social networking technologies and link it to critical thinking and pedagogical goals and objectives.

As the tools, spaces, and rigid schedules that characterize the traditional foundation studio shift and evolve, there is a need for a more robust conceptual framework to help us understand how to structure and evaluate the experiences of both educators and students. The construct of 'transactional experiences' is useful in understanding the needs of two or more parties and how they interact to complete a specific goal.

Transactional Experiences and Strategies for Success

Transactional experiences focus on defined narratives that take into account the needs of two or more parties and their ability to interact to complete a specific goal. This includes feelings, behaviors, time-space, and the exchanged value that is a result of a transaction. The goal is to minimize interference with the task at hand and maximize interactions to expedite completion. With the introduction of social networking, the variables become multiplied. Some of the challenges—and examples of *strategies*—include:

• Forming a defined narrative that takes into account the needs of faculty to class, faculty to student, and student to student. When faculty members develop a course, they will need to clearly define the three interaction levels in relation to course content and specific assignments and how digital technology can support face-to-face interactions.

    Faculty who put their course on line can more effectively manage content and modify courses to meet changing needs. Feedback for the student can come in many forms—from email 'critiques' from faculty members to reviews from professional artists and critics and students at other institutions who can review student work in the form of online e-portfolios such as Flikr or Picasa. Student to student interaction may be facilitated by 'chat rooms' or 'discussion boards.'

• Defining students' ability to interact to complete a specific goal. Faculty must strive to create the right 'digital ecosystem' that can support daily and weekly interactions between the three interaction levels to achieve specific project or assignment goals.

    Students and faculty alike can interact outside of the traditional classroom. While this may seem like an intrusion on precious faculty time outside the classroom, important 'unsupervised' work can take place student to student in the form of collaborative problem solving (using PSE, 'problem solving environments'), building web sites, documenting the outcomes of 'team investigations,' or producing podcasts that are available for download by student-defined groups.

• Defining desired feelings, behaviors, and time-space factors that influence the culture of the classroom. The most important aspect is clearly defining the culture of the classroom and learning. This means articulating acceptable and unacceptable behaviors and the appropriate use of virtual and physical interactions.

    As the boundaries between social networking phenomena such as MySpace and Facebook and the demands of the professional world evaporate (employers now routinely read MySpace profiles), students need to understand that what is appropriate in the real world may also define appropriate behavior in the virtual world.

• Defining the exchanged value that is a result of these transactions. These are the desired benefits that enhance the learning

experience as well as moving specific assignments forward to successful completion. This is how students and faculty will evaluate how successful a particular assignment or the course in general was to them.

Most educators are aware of the benefits of 'rubrics' for defining goals and placing the responsibility for success with the student. Such strategies can be shared online. Templates outlining specific tasks, clear timelines, and hyperlinked resources maximize the chances for follow-through and success.

- Reduce the interference with the task at hand. This important aspect defines the behaviors and resource misappropriation that gets in the way of reaching course goals.

Reducing interference could mean a restructuring of the physical classroom to more carefully frame discrete learning opportunities. Examples include desks with 'disappearing' monitors that fold away out of sight, dedicated collaboration 'pods' for team projects, shorter focused activities with clear outcomes, and rules for interaction defined by the community of users (such as no cell phones during group critiques).

- Maximize interactions to expedite completion. This important aspect defines the behaviors and resources that achieve reaching course goals.

Moving to a 24/7 calendar means that interactions need not be limited by the physical constraints imposed by the classroom and schedules. It also means that interactions can occur with individuals outside of the classroom more efficiently. Posting a student project to YouTube may yield unexpected feedback that can stimulate in-class discussion.

Faculty will need to modify their views on classrooms as a room at a specific time in order to distribute responsibilities to a small group of students who can interface with the rest of the class in maintaining the flow of the class throughout the semester. This group should be based on both meritocracy and interpersonal skills to facilitate teacher/student interactions. Faculty may also need the help of instructional designers who focus on linking educational goals and course content with the use of media technology.

This means that the classroom will become more dynamic and improvisational, built around specific repeatable goals. Faculty will need to become more flexible in scheduling their contact and planning time and thin-slicing them over the week to be more efficient. Students will need to become more disciplined and focused in having classroom responsibilities and maintaining classroom activities and performance, prepping them for their future work environments.

Relevant transactions mean that two parties concede certain things in order to complete the transaction. Usually this means that each party has to convince or cater to the other party something of value in order to make the transaction happen. Both faculty and students will need to learn about each others' needs and values in order to concede something that creates greater value for both parties.

In many ways, what is being proposed is unprecedented in contemporary education, yet this has been philosophically desired for centuries. Students and faculty now need to collaborate to run a course and fill it with relevant interactions. Social networking—in combination with an understanding of the 'transactional experiences' that these tools enable—have the potential, at minimum, to streamline the educational experience. They have the further potential of fundamentally altering the educational landscape by replacing 'top-down' approaches with 'participatory' and 'distributed' methods that maximize interaction and explode the time/space constraints of the traditional classroom. From a classical Sophist perspective, this new window reinforces a collaborative relationship for a class to explore important concepts and questions together.

There is no question that the uses of Social Networking outlined here need to be held against the darker realities of life in a hi-tech society.

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

The insidious nature of surveillance and control, the assault on personal space and privacy, the commodification of aesthetic experience, and the ever-widening 'digital divide' between the technological haves and have-nots are constant reminders that technology is a double edged sword.

But there is at least an equal chance that a clearer understanding of the interactions enabled by Social Networking will yield a broader palette of choices from which educators and students (and others) can come together to create meaning. In taking an active role in the definition and use of these technologies, educators will surely find new models for learning and purposeful ways to make art.

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- Virtual Communities: Second Life: http://secondlife.com/; ActiveWorlds http://www.activeworlds.com

[1] The term *virtual community* is attributed to the book of the same title by Howard Rheingold, published in 1993. Rheingold pointed out the potential benefits for personal psychological well-being, as well as for society at large, of belonging to such a group. Virtual communities depend upon social interaction and exchange between users online. (See http://en.wikipedia.org/wiki/Virtual_community).

ARTICLE

What Language Shall We Use?
Articulating Goals Within Foundations Pedagogy

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Richard Serra once stated 'drawing is another kind of language,' while Mel Bochner is often quoted as declaring that, more specifically, 'drawing is a verb.' In her essay for 'Drawing Now: Eight Propositions', Laura Hoptman argues that contemporary drawing practices often function more as 'noun'. Process versus product? Verb or noun? New versus traditional media? What language should foundation educators use in the studio classroom, and what structure should it take?

Amidst the current political and cultural climate in the United States, many educators recognize the need for criticality regarding language purposefully structured to divide experience into binary categories understanding that words employed in the classroom have significant consequences for the developing conceptual and practical skills of young artists. For this article, I will briefly examine how foundations pedagogy can and should be based on language that employs a both/and approach, as opposed to either/or, so that students are equipped with necessary skills to begin positioning the specificity of their own work within a selected field. I will particularly focus on a specific assignment from my experience teaching drawing within a structured foundations curriculum to illustrate how language usage can effectively establish an environment in which theory and practice, process and product, traditional and new media find specificity and meaning in the production of individual work.

Drawing as a requisite subject in art schools across the United States serves as an important touchstone for our analysis regarding traditional and emerging media and practices. The validity of drawing as a foundational practice for educating young artists and designers has been debated for some time in academic circles, as educators struggle to develop curriculum that is both relevant to current needs and dynamic in response to future developments in art and design. The focus of such debate often hinges on the significance of drawing as a singular emphasis in preparing students for contemporary practices that often entail multiple and disparate ways of thinking and acting that have little relationship with pencil and paper.

My approach to this valid pedagogical question is to establish drawing as a specific discipline that can also serve as a frame for focusing students on larger issues regarding art theory and production. I teach drawing as a means of engagement with critical issues of material, method and concept that have direct application to any field of inquiry within art and design. At the same time, drawing taught as a specific practice allows for students to have direct experience with a particular discipline, to develop work that is materially based alongside work that is conceptually driven through sustained research, and to come to terms with the important relationship between such choices in the development of individual work. I teach drawing as both verb and noun, as a means for learning through process, and as a method for teaching critical thinking through varied stages of development and production. In other words, drawing is both action and record.

Another false dichotomy that often exists in studio art departments throughout the United States is one many in academia know all too well, the division between 'new' media and 'traditional' practices, which often mirrors a similar, equally problematic distinction between studio art and craft and the implied hierarchy often attached to such designations. The common usage of 'new media' is a false binary established by imprecise language regarding technology and its definition for art and design curriculum. Students are often shocked to hear me designate a piece of charcoal – quite literally, a carbonized stick of wood – as a piece of technology, yet it is no stretch to call it such. Charcoal is by no means less a tool for labor than the relatively 'newer' mouse students regularly employ to maneuver information on their computer screens, yet the mouse is no longer new as a piece of technology having come into existence over forty years ago. Each work of technology is relative to human need, and its ongoing existence is dependent on its enduring usefulness to the production of objects or ideas.

The kind of binary language that I have previously discussed—that can easily surface in classroom discussions and critiques—can be effectively addressed in assignments that focus equal attention on theory and praxis and encourage varied methods of problem solving and production. 'Tell-Tale' is an extended project that I have developed for first semester students in which the language of process and product, and the intersection of traditional and emerging technology, finds direct application. The main objectives of the assignment are to develop student skills in observing and depicting three-dimensional, illusionistic space within a two-dimensional field, and to establish research models for conceptual development and its resolution in finished work. Students are randomly grouped at the beginning of the

assignment in sections of four to five students, so a secondary objective is for students to consider the advantages and challenges of collaborative work, a necessary skill for contemporary practices in both studio art and design. However, the overriding objective of the assignment, and the way it is continually framed in language utilized by the instructor throughout its duration, is the development of skills in critical thinking necessary for every stage of the project.

The assignment begins with students being challenged to critically examine a given text. Each group is provided a different short story by Edgar Alan Poe to analyze and determine the key elements of the narrative. When reviewing the text, students are asked to consider what Poe does with language to establish a mood or setting for the narrative. Each group must work together to find environments on campus or in the surrounding area that relate to the piece of writing based on the group's analysis and subsequent interpretation of the text. The sites may be either interior or exterior environments. Students are encouraged to consider the psychological aspects of Poe's writing, and to review as a group what sites might serve as visual reference to interpret the major themes of the received text. The project initiates with students being urged to critically examine the creative work of another artist, and to consider the significant historical relationships in visual art and design between text and image.

The second stage of the project is reconnaissance. Each group is expected to locate and visit at least three sites that correspond to the group's initial reading of the Poe text. At each location, groups are encouraged to make quick drawings as 'notes,' and to take digital images of specific areas of the site, as well as a comprehensive image of the location from the north, south, east and west. All of this initial research is assembled in a report submitted to the instructor at the completion of the project, including all notes, drawings and photographs collected by the group. The documentation must be submitted in chronological order of the project's development, and each group must provide, at minimum, a two-page, typed analysis of the original text by Poe that also details all subsequent decision-making by the group. Producing such a document forces each group to critically address its decisions at every stage of the project's development, and provides an important opportunity for group and individual accountability.

The third stage of 'Tell-Tale' is building. Each group is expected to construct a three-dimensional model utilizing the information gathered from surveying and documenting a series of sites. It is here, at this stage of the assignment, that students are given minimal direction so as to establish an opportunity for learning through process, where initial concepts inevitably meet the reality of 'What do we use?' and 'How do we build?' Each group must negotiate the challenges of collaborative work and is encouraged to take an audit of 'skill sets' of those in the group, as well as make schedules for production of the model. Groups are shown examples of work by photographer James Casebere, as well as set designs from Tim Burton films. Students are told that the model may be highly detailed and realistic, or the group may decide to abstract elements for particular effect; they are strongly encouraged to innovate using materials. Parameters for the model dictate that it must be constructed to allow viewing from multiple perspectives, that it must be secured on a sturdy support, and that all surfaces must follow a gray scale ranging from white to black. Students are encouraged to demonstrate great care in constructing the models, and there is a class critique in the latter stages of development to facilitate feedback from peers and the opportunity to make additional changes before the next stage.

The fourth stage of the assignment is recording. Once the model is constructed, each group is expected to photograph its model from multiple angles, using a variety of lighting methods to consider mood and environment. A faculty member from the Photography Department at the University of Illinois instructs students in how to manipulate and control light in a studio environment. Each group must submit between eight to ten printed images mounted on presentation board. This aspect of the assignment compels students to anticipate the drawing stage, as the photographic process must consider issues related to drawing practice, such as framing and composition, particularly the use of tone and shape in directing audience viewing of the final drawn images.

In the final resolution of the assignment, each student selects an image, or series of images, from the digital photographs originally taken of their group's model, and individually constructs a drawing working directly from photographic reference. Students are directed to use charcoal to explore tonal variation in order to establish mood and spatial depth, and are expected to make a drawing at least 22" x 30".

Each student is encouraged to focus their individual drawing by establishing a clear sense of environment, considering the ways in which Poe constructs an environment via written text for the reader to imagine and enter into. Students are directed to analyze each step of the assignment and to provide a synthesis of their group investigations and experiences via the production of a singular drawing (i.e. process into final product).

'Tell-Tale' asks students to begin in a collaborative context, and moves them through a series of steps that force critical choices at every stage. The project also focuses on research as essential in developing work and the many steps often necessary to develop work toward successful resolution. The assignment focuses on the language of process and product and establishes a clear model for the significant relationship between theory and praxis. Students are presented with a series of projects within a project, and are challenged repeatedly to use varied forms of technology to construct solutions to given problems. The assignment is constructed to develop necessary skills in analytical thinking, beginning with a collective, close reading of a received text, progressing all the way through to the production of an individual drawing that must negotiate the interpretive steps each stage of the assignment has presented. 'Tell-Tale' was specifically created to challenge students to consider multiple ways and varied media to solve a particular problem, focusing students on the importance of a rigorous and critical process in developing successful end results.

It is not only significant for an instructor to structure language that addresses the complexity and breadth of contemporary art and design practices, but also to frame such language so that it points to the meaning of such varied experiences in the process of learning. The *laissez-faire* days of teaching visual arts curriculum are quickly passing, along with an emphasis on individual learning through process and discovery with minimal interference or mediation by faculty. The erosion of traditional divisions between art and design disciplines, and the ever-expanding variety of practices available to young artists and designers, demand committed and consistent articulation—in both language and practice—within contemporary foundations pedagogy. A strong, professorial voice is thus fundamentally necessary in the studio environment for first-year students. Political theorist Hannah Arendt framed the issue well when she noted,

> Education is the point at which we decide whether we love the world enough to assume responsibility for it and by the same token to save it from that ruin, which, except for renewal, except for the coming of the new and the young, would be inevitable. An education, too, is where we decide whether we love our children enough not to expel them from our world and leave them to their own devices, nor to strike from their hands their choice of undertaking something new, something unforseen by us, but to prepare them in advance for the task of renewing a common world.[1]

No longer passive, nor simply content with merely reflecting the world, contemporary artists and designers share responsibility for the production of culture. Foundations educators have a significant role in constructing language that points to the complexity of issues at stake in contemporary art and the broader cultural situation. A binary of either/or is neither responsible nor acceptable if one is to speak honestly about art and its relevance in the wider world. Language has consequences, and educators have a responsibility to give it enough shape so that those students with whom it is shared can, in turn, develop the critical and practical skills necessary to renew culture, and to create what is currently unforeseen.

[1] Hannah Arendt, *Between Past and Future: Eight Exercises in Political Thought*, (New York: Penguin, 1968), 196.

ARTICLE

Going Digital: New Technology and Art Historical Pedagogy

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For art historians who have lived with the daily activities of finding, sorting, and loading slides into trays (only to do it all over again the next time the same lecture needs to be given), the slide library is a familiar place. However, despite the monumental time and effort that went into developing and maintaining our slide libraries, their usefulness is quickly fading, like so many older slides slowly turning pink. As academics engaged in the study and teaching of visual culture, art historians have little choice but to embrace new digital methods of working—in the classroom, in the conference room, and in our research. Those who resist find themselves at the mercy of a broader cultural shift to digital technology, as companies like Eastman Kodak cease production of slide projectors and related products.[1] Just as magic lantern slide shows gave way to the familiar dual slide lecture, now all types of analog presentation are quickly becoming a thing of the past. And just as that transition had a dramatic effect upon the discipline in the time of Heinrich Wölfflin, so too does this more recent technological change have profound implications for the teaching and study of art history today, but to a much greater extent.

Obviously, there is nothing new in making a proclamation about the impacts of recent technology. For some time now, academics and mainstream pundits have been predicting spectacular changes in the way we live and work as result of the emerging digital world.[2] And, of course, recent technology is profoundly transforming *all* areas of academic work, not just that of art historians. Yet, for art historians, the impacts are especially dramatic, partly as a result of the extraordinary visual capabilities of digital technology, and partly because the practical advantages are so evident: no more rickety slide projectors, cracked slide mounts, or jammed carousels. Beyond merely overcoming such practical problems, however, digital technology offers other less obvious advantages for art historians, particularly with regard to pedagogy. The way we teach the typical introductory survey, for example, can now benefit from the inclusive nature of our new digital tools—tools which have changed *conceptually*, not just physically. As a result, the nature of art historical content is significantly expanded, the interdisciplinary character of the discipline becomes more evident, and the manner in which students learn is transformed.

The Experience of 'Going Digital'

Making the switch to digital methods of course delivery, or 'going digital,' is no small task, despite the fact that the various software packages involved seem so powerful.[3] First of all, there is the issue of familiarity with digital technology, and, thus, some will have (or have had) an easier time switching over than others. For a younger generation of art historians in graduate school now (or who have recently finished), this will hardly be a change at all; it will be the paradigm they adopt in their teaching from the beginning. However, for many art historians who are less familiar with recent technology (and therefore confront a steep learning curve with much of the software), the transition will be much more difficult. Indeed, for those who have already done the extensive work of developing and refining courses that utilize traditional slide lecture formats, there is less incentive to switch to new methods of course delivery, and they are quite naturally hesitant. For example, as recently as the Fall of 2005, only one art historian at The University of California, Berkeley, Dr. Andrew Stewart, had elected to teach an entire course in the digital format. And even Stewart was reluctant to switch over, noting, 'You have to be satisfied before you do this that the payoff is going to be worth it.'[4]

Most art historians already have their course materials in order, and class preparation is quite familiar, even if it is time consuming. By contrast, switching to digital methods is a bit like returning to one's first year of full-time teaching: it requires an *extraordinary* investment of time. Despite the challenges, in my experience there is a dramatic payoff in time savings after the initial work of converting a course has been completed. Never having to repeat the work of seeking out the same slides time and again is truly liberating, to say nothing of the many other mundane tasks that working with a traditional slide library entails. In fact, I have found that my course preparations have become more efficient than ever, and are now akin to those of my colleagues in the humanities who do not typically spend additional preparation time organizing slides. In a situation in which I lack the time to prepare for a class, having a 'readymade' lecture is a luxury beyond compare. Once the lectures are designed (which does not mean they are stagnate, since, like any lecture, they still need to be updated regularly), various options can be built in, so that relatively significant changes can be made in an instant. For example, if you have two sets of images that can be used to teach a particular theme, you can quickly choose to 'hide' one group of them, thereby allowing you to

alternate between sets from term to term. Not only does this allow you to vary the material, it also keeps things fresh and interesting. In taking such an approach, the conversion process has greatly stimulated my interest in topics that had lost their spark, having taught them so many times before.

New Opportunities

In my experience, among the primary advantages of teaching digitally is the manner in which it differs, fundamentally, from the traditional art history lecture format. Working with digital methods of course delivery exposes the methodological drawbacks of the standard dual slide lecture, which is inherently binary and can reinforce the idea that there are merely 'two sides to every issue.' Indeed, we might speculate that much of the structure of art historical analysis has a lot to do with the standard 'compare and contrast' format that the traditional dual slide lecture implies.[5] Such polarizing modes of thought are already so prevalent in contemporary discourse (as one sees, for example, on the majority of 24-hour cable news networks), that it is a paradigm of discussion and debate that students have fully assimilated by the time they get to college, and one which we are obliged to transcend in our teaching if we have any hope of conveying the richness and complexity of our subject matter.

Thus, instead of two images presented side by side, why not present eight or ten that flip or spin as they appear chronologically on the screen? Making a simple change of this sort generates opportunities for discussion and comparison that were previously impossible. For instance, seeing eight or ten examples of Greek vase painting all at once provides an opportunity to understand the distinct *unity* of these objects, and to think in terms of potential groups instead of pairs. The immediacy with which this can be achieved with digital presentation software allows a much *quicker* understanding of such concepts than can be conveyed through a comparison of a series of different pairings. Or, similarly, why not present twenty very small images of works of art hovering over a map to indicate provenance? Doing so instantly places them into both a geographic and political context, which is much more difficult to achieve with traditional techniques.

Digital methods of presentation may also allow us to suggest more effectively the interdisciplinary character of art history, since we can integrate so many new things into our lectures, like making quick use of websites. For example, when discussing the impact of the discovery of the Rosetta Stone, a quick trip to the British Museum's website makes this monument seem less like a dusty artifact and more like a living source of knowledge, seen by millions of people every year. This brings the ancient monument to life by placing it in the context of a museum, which provides a familiar frame of reference and helps to demystify the object somewhat. Teaching in this manner also allows students to recognize that what the professor is doing (locating information on the web and building knowledge) is entirely within their reach as well (since they have access to the same technology), and that learning is an increasingly collaborative activity in a digitally networked world.

Whether within a presentation application or working within another program like a web browser, the integration of *multimedia* allows for expanded, interdisciplinary content, and promotes many different modes of learning. For example, I have found that it is quite easy to include representative musical examples from a given culture or period of history. Or, when discussing mid-twentieth-century American architecture and design, I can quickly show a video clip from the famous General Motors film, *American Look*, which almost instantly characterizes the commercial context of design in postwar America and the culture of consumption. A video clip of this sort offers not only cinematic context, but also the associated elements of music and narration, which are also products of their particular cultural era. Similarly, freely-available satellite images from resources like NASA's *Earth Observatory* or *Google Earth*, develop students' geographic awareness, and are extremely helpful in conveying the relative distances of monuments and locations around the world. This is just the sort of inclusive cultural synthesis that one could only dream of previously.

Presentation applications also allow for the use of animation, which is entertaining and therefore quite helpful in getting students' attention in a darkened lecture room. If a map or a detailed landscape painting scrolls slowly across the screen, allowing students to 'read' it as it passes by, their attention is significantly more engaged. Or, similarly, if one slide transitions cinematically to the next in a luxurious cross-

dissolve, students usually pay closer attention. Indeed, beyond the obvious entertainment value of some of these bells and whistles, it is important to emphasize that there is also *teaching value* in these flashy elements as well, as they can be especially effective in illustrating concepts in a way that still imagery cannot. For example, when speaking about the development or decline of the Byzantine Empire, an animated expanding or contracting area of color over a map does wonders to convey the geographic extent of such events. Animation tools thus allow us to *demonstrate* more readily, rather than merely *describe*, and a significant body of educational research suggests that what students remember most are those things that have been demonstrated visually.[6]

All of the possibilities I have just described are a part of what we might call the greater degree of dynamic interactivity that digital methods of presentation allow. 'Dynamic interactivity' is not a strictly scripted interaction, but an approach to teaching which allows for a significant degree of improvisation. This is possible not only by switching in and out of applications, as mentioned already, but also by maneuvering within them in a way that allows for in-class adaptations. If you design your digital presentations in a flexible way that takes advantage of what the new technology offers, you can then react more effectively to students' questions or a possible discussion topic. For example, one can move through a lecture in a non-linear fashion, jumping to a particular work of art when it comes up in conversation, unlike having to slowly click back through a whole slide carousel. Or, in a matter of seconds, you can exit the 'slideshow' mode of your presentation program and enter the editing mode to add text or enlarge an image—if there is a concept you want to highlight, an image you want to examine in greater detail, or if you simply want to provide a quick clarification of the spelling of a word. In my experience, this flexibility has proven to be remarkably useful because it has the added benefit of highlighting the organic process of teaching itself. When I stop to edit, or even to correct an error, students seem quite interested in participating in refining and improving the material as we work through it together.

What all of the previous examples illustrate is the degree to which recent technology increases our ability to provide *contexts* of all kinds, and this is particularly true with imagery. Indeed, working digitally means that we can very rapidly integrate images that are increasingly found on the web. These 'finds' are especially powerful in expanding the context of a typical art history lecture. Tourist photography, for example (with images of people or tour groups standing next to various monuments), offers not only a sense of the scale of art works but also provides students with a sense of 'being there.' A photo of a large crowd of people trying to get a glimpse of the *Mona Lisa* in the *Louvre*, for instance, speaks volumes—students instantly learn something about the role of works of art in contemporary culture and the institutional nature of the museum environment. Such images project a veracity that, in a moment, provides a much greater degree of context than a standard disembodied textbook image.

New Challenges

In addition to all the opportunities and advantages of 'going digital,' there are a few new challenges that emerge as well. Among them is the element of *design* that traditional slide lectures do not allow for. Typically, art historians have not had to think much about this issue. In fact, compared to our colleagues who teach design—whose syllabi, exams, and posted office hours are always immaculate and beautiful—art historians are famous for plain Xeroxed handouts and slide images that are slightly askew. While paying attention to design has not been emphasized in the past, new methods of digital presentation, by their very nature, bring this issue to the fore. For example, when combining works of art, maps, video clips, and text into one 'slide,' and even animating some of these elements, it becomes essential that we con-sider issues of visual balance, clarity, and composition. Truly, with all of these multimedia options the potential for clutter and distraction is great, and one needs to develop something of a personal design philosophy to avoid such pitfalls. Personally, I have enjoyed this part of teaching digitally, as it is one of the more creative aspects of the process of conversion which has forced me to think seriously about the aesthetic unity of the course materials I present.

The increased significance of design in methods of digital presentation raises another very important issue, which is that the world of imagery we present in class exists, now more than ever, in a metaphysical space. Indeed, despite the wider range of photographs that can be obtained, and despite the synthesis of multimedia elements that one can employ, the images we project in the classroom can sometimes seem more a part of a disembodied *virtual* art world than anything else. Theorists would point to this as an example of an art

historical simulacrum, but in a more practical and less theoretical sense it reminds us that we still have a responsibility to convey, as much as possible, the reality of the world we are describing, not just a seductive abstraction of it. Indeed, while new technology can greatly expand our understanding of the visual world, it can also function to remove the viewer one step further—where imagery becomes merely one signifying element among many. The challenge, therefore, remains one of communicating something about the world of human experience and the history of art that, in the end, goes beyond the world of metaphor.

[1] Christine L. Sundt, 'The Case For Digital Images,' *CAA News* 29.5 (September 2004): 1, 38-39. It was in this cover story for this issue of *CAA News* that most art historians became aware of Eastman Kodak's decision to stop manufacturing slide projectors in 2004, and, as Sundt notes, it was shocking news in the academic art world. The September 2004 issue was devoted to the impact of emerging digital technology in the fields of art and art history, and provides a useful discussion of the issues involved.

[2] See for example: Karen W. Arenson, 'For Art History Scholars, Illumination Is a Click Away,' *The New York Times*. August 14, 2004: B9-B11.

[3] The presentation software I favor is Apple's *Keynote*, which is a part of Apple's *iWork* suite of applications.

[4] Wendy Edelstein, 'The Right Picture: Finding it, Organizing it, Showing it, Storing it … ARTstor's database offers an easy way to integrate images and teaching,' *Berkeleyan*, October 26, 2005.

[5] For some time now, scholars have speculated about the implications of this method. As Christopher Howard notes, 'In recent years, instructors and theorists alike have begun to examine [the dual slide] tradition, asking how the slide pair has shaped the discipline of art history, and whether teaching methodology has been distorted by it.' Christopher Howard, 'From Slide to Scan: The Visual Archive,' *CAA News* 29, No. 5 (September 2004): 3.

[6] See for example Richard Mayer, ed. *The Cambridge Handbook of Multimedia Learning*, (Cambridge: Cambridge University Press, 2005).

[7] The contextual images that are available on websites like *webshots*, for example, exist in abundance and can be acquired very easily. And, for all the concern over copyright, it is important to note that recent technology has made the acquisition of copyright-free imagery much easier than we ever imagined. Indeed, the rapid emergence of websites like *webshots*, *flickr* and *YouTube* demonstrates that people are very willing to share their work.

ARTICLE

"You Mean I Get to Choose?" The Workshop Approach in Foundations Studios

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In the advanced levels of an art program, student-directed learning is the modality of necessity, as studio practice is in essence about individual inquiry. But it rarely exists within the Foundation year. Foundation curricula have traditionally been seen as a sort of compulsory initiation, often based on the model of the Bauhaus, into the formal fundamentals of art-making, in which common wisdom and skills are taught to all students equally. There is not much room for individual exploration at this stage, and there can be a disconnect between the guided nature of that first year and the more open-ended and choice-based nature of the subsequent years of a program.

I work not only with freshmen, but also with sophomores, juniors, and seniors, and see them struggle to take ownership of their own learning after that first year. Last year, I decided to try an approach that might help address the problem. Our school operates on the quarter system, with the year divided into fall, winter and spring quarters. I decided to open up our third quarter of both drawing and design, and instead of having a common curriculum, I would allow each teacher (we offer four sections of each class) to offer a set of workshops to the students, from which they could choose.

From previous experience as a one-year sabbatical replacement at the New York State College of Ceramics at Alfred University, and through visits to the Kansas City Art Institute, I became acquainted with models for adventurous, unique and exciting workshop-based Foundations programs. Both programs had devoted, experienced instructors working exclusively in the Foundations area, but were much too complex for one Foundations director to handle. Working primarily with graduate students as instructors, many teaching for the first time, it never seemed an option to initiate such a program at the University of Cincinnati.

However, over the years, the workshop approach remained at the back of my mind, coupled with a curiosity about more student-centered learning in a student's first year. Examples exist of established alternative curricula at institutions such as Hamilton College in Clinton, New York, in which students form their own course of study. Neil Postman, in his book (co-written with Charles Weingartner) *Teaching As a Subversive Activity*, postulated that all education should be based on what is truly relevant to students, and that the learning process should begin with the student as a catalyst. Carl Rogers, a psychologist known for developing the concept of 'client-centered therapy' also had much to say about student learning: it is best facilitated by 'prizing the learner, prizing her feelings, her opinions, her person. It is a caring for the learner, but a non-possessive caring. It is an acceptance of this other individual as a separate person, having worth in her own right. It is a basic trust—a belief that this other person is somehow fundamentally trustworthy...'[1] Paolo Freire, the Brazilian educator who wrote *The Pedagogy of the Oppressed* identified most educational practices as 'banking', in which students are passively fed information: 'In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing.'[2] He advocates learning as a cooperative activity, based on the assumption that students bring their own experiential and intellectual knowledge to the classroom, and as a facilitator of praxis, action that is aimed towards social benefit. The ideas proposed by these educators are no longer radical, at least in theory. But how to put them into practice in a Foundation studio program, while not eliminating the emphasis on the canon of imparting drawing skills and formal vocabulary?

My decision to finally attempt a workshop quarter was based on several factors. First, because of the division of the year into three sections, first year students seemed to have a much lower level of energy in that last 'push' of the spring quarter. Second, because the first two quarters are highly formal, the students are ready for some sort of change in the spring. Most importantly, however, the third quarter could serve as a transition from the highly guided approach towards something that might resemble student-centered learning.

Such an approach required a set of competent, confident instructors. I made sure that the graduate students teaching the workshops had some previous experience with teaching our Foundations courses. I also knew that the Foundations supervisor needed to give a deeper level of oversight, not only as the instructors generated workshop ideas, but as they implemented them and worked out the inevitable logistical and pedagogical kinks. Finally, the range of instructors was important. I wanted to make sure that I employed some instructors whose interests were conceptual, contemporary forms of art-making, and some whose were more based in traditional modes of practice.

I began, however, by polling Foundation students on what types of workshop themes *they* would like. This was by far the most important

"You Mean I Get to Choose?"
The Workshop Approach in Foundations Studios

factor in the preparation. As I expected, I got answers that covered a wide range of workshop types, from portraiture to video to performance and beyond. I then asked each graduate student instructor to devise seven ideas for their workshops, from which I would choose five. This allowed me to make sure there was not overlap between topics, and that we would offer a good range of experiences. This would be the first time that most of these instructors devised a course plan of any sort, so I set up a process for them through which they would work from the general towards the specific, identifying the theme first, then thinking about learning goals, then planning daily activities towards those ends. The instructors emailed me their 'theme' ideas about two months ahead of the spring quarter, which I answered with suggestions, and with a new deadline for learning goals and daily activity plans. There were a few factors that I wanted to make sure existed in most of the workshops: some form of public display of work created, some degree of writing and research, and some collaborative aspect to the work (if only on the level of critique). About two weeks before the quarter was set to begin, each instructor had a concrete action plan, grading criteria, and materials needs ready to go.

The workshop themes were appropriately diverse and rich. One of the instructors was keenly interested in relational aesthetics, performance practices, and conceptual themes. She was also talented at making these complex concepts clear to her students; one of her offerings was a relational aesthetics workshop which introduced students to theory. Then students were free to interpret it in their own way. One student simply put a pile of sidewalk chalk at a significant cross-path on campus. Two days later, the entire sidewalk was covered by anonymous artists. Another instructor was interested in self-identification through clothing; her students created outfits that revealed various aspects of their personality. They were so enthusiastic about this workshop that they devised an impromptu fashion show through the main thoroughfare of the art building.

Other workshops were designed to challenge students' ideas of what the 'art object' could be. The workshop 'The Fleeting Moment' explored the concept of life-span. One exercise involved the entire class collaborating on the design and building of a miniature city, talking about the way cities grow and change. They then designed a force (in the form of a monster) to destroy the city, and the act of destroying the city became a theatrical and thought-provoking event. Another workshop challenged the students to re-think the usability of waste material by documenting and drawing all of the trash they accumulated over the course of the workshop. Discussions centered on issues of our 'footprint' on the earth, the preciousness of the art object, and artists who have documented seemingly insignificant aspects of their lives. Another workshop had the students collaborate on creating magazines in the spirit of Dadaism and DIY punk culture, which were distributed with no 'original' object being retained. It was important to these workshops that deeper content be introduced to what might have seemed a frivolous activity, through readings and discussion.

Finally, some workshops were more traditional; one concerned itself with a deeper study of the subtleties of light in drawing, another had students explore storytelling through sequential imagery, resulting in books, videos, slideshows, etc. The key to each of these workshops was that they offered a general theme that could be interpreted in a wide variety of ways by the students, thereby cultivating their individual interests.

The process of signing up for the workshops was rather simple. First, the menu of workshop offerings was posted near the Foundations studio, and on our online course webpage. Students had one week to look them over and prioritize the workshops they would like to take. We then scheduled an in-person signup day for the workshops, at which the instructors assisted the students in finding and recording those workshops for which they were signing up.

The process of recording grades for the workshops was a bit more complicated, as we had no computer-based system to manage it. Students, in order to be graded, still had to register online for their courses in the normal fashion. An instructor of record then collected their workshop grades at the end of the quarter, averaged them, and posted their final grade. The instructors, to facilitate the grading process, formed an online 'gradesheet' onto which each instructor could post grades from the students in their workshop, for final tallying. It was vital that the Foundations supervisor keep track of which students were enrolled in each workshop, to ensure that all students were graded.

The quarter proceeded fairly smoothly, for a first attempt. My weekly meetings with the instructors provided time to troubleshoot and adjust strategies. Even early in the quarter, students were informally polled for suggestions on how to improve, and for reports on what was working. At the end of the quarter, I sent out a questionnaire to all students for specific and more detailed feedback.

In general the students were very pleased with the quarter. They were grateful for the opportunity to play a part in the design of the workshop themes, for the opportunity to choose workshops that appealed to their specific interests, and for the freedom to interpret themes in a variety of ways. They also liked the variety of instructors and concepts that they were able to encounter. They appreciated that the workshops were offered in the final quarter, as it would have been too unsettling to have that format throughout the year.

Criticisms of the approach from the students centered on the fast pace of the workshops. They essentially had four days to be introduced to and follow through on complex themes and concepts. If one day was missed, the entire workshop experience was affected gravely. The other primary criticism was the signup process; students ended up standing in a long line, and it took about three hours for students to go through the process. But when asked if they'd recommend continuing the workshops, the answer was a resounding 'yes!'. This year, the workshops were expanded to a length of 2 ½ weeks, so that they could enroll in four workshops instead of five during the quarter. In addition, when appropriate, instructors now assign preliminary readings to the students so that when they begin the workshop they already have more familiarity with the theme.

It has been a rewarding experience to have had the opportunity to try this new approach to Foundations, adapted to the workings of a traditional art program. I do believe that in some small way, the students felt that they were generating their own learning. Certainly more radical approaches could have made for an even more student-centered process, but this was a method that suits the nature of our program at the University of Cincinnati, one based in a traditional, media-based curriculum but increasingly inclusive of more contemporary practices as well.

[1] Carl Rogers, 'The interpersonal relationship in the facilitation of learning' reprinted in H. Kirschenbaum and V. L. Henderson (eds.) *The Carl Rogers Reader*. (London: Constable, 1990), p. 304-311.

[2] Paolo Freiere, The Pedagogy of the Oppressed. (London:Continuum, 1970), p. 74.

ARTICLE

Foundations Art History and the Graduate Seminar

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The seminar is not a by-product of art historical theory and practice; it is the crucible where art history as such (such as it is, and whether it is an 'it' or a facet of a larger network of practices) thinks itself through and thinks beyond itself; where the field is produced and continually challenged, changed, and transformed. Or rather it could be. It is where art history is perennially beginning.[1]
—Donald Preziosi, College Art Association Conference, 2005

It may strike readers of a journal dedicated to foundations as odd that Donald Preziosi characterizes the graduate art history seminar as a site where art history is always beginning. We may be more accustomed to thinking that art history began well before we arrived on the scene and now, as we practice it professionally we participate in its ongoing development. Additionally, we may be in the habit of treating art appreciation, introduction to visual culture and art history surveys, and other introductory courses as art history's curricular, institutional beginning. More than likely, in one of these courses the student experiences art history for the first time. Then she advances, which typically means she enrolls in upper-level courses characterized by their complexity and specificity. Depending on the institution, the student proceeds from large enrollment courses to those having many fewer students, such as seminars and tutorials, which may conclude the undergraduate's training by providing her with a segue to what is to come. That is to say, if the student continues her studies in a graduate art history program, seminars likely will constitute the bulk of her coursework. At this point in her training the graduate art history student produces, challenges, changes, and transforms art history as a discipline through participation in seminars.

A connection has been developing between the graduate art history seminar and foundations: the seminar is an implicit model for the redesign of foundations art history courses. However, its contributions are not being discussed in the literature associated with the field's current interests in pedagogy. At first glance the literature's emphasis on redesigning large enrollment undergraduate foundations courses does not seem to warrant attention to the graduate seminar because the survey is taken by students entering undergraduate studies, whereas the seminar is the prevailing pedagogic form of graduate art history study. Yet, contributions that the graduate art history seminar makes to foundations redesign projects are one reason to reflect on the seminar as a pedagogic form. There are additional reasons to do so.

In *Teachers as Cultural Workers, Letters to Those who Dare to Teach*, Paulo Freire wrote, 'The evaluation of teachers' practice is necessary for a number of reasons. The first is part of the very nature of practice: All practice presents to its subjects, on the one hand, a program of action and, on the other, a continuous evaluation of the program's objectives.'[2] In substituting 'the field's objectives' for the 'program's objectives,' in Freire I find support for evaluating art history in regard to how, perpetually, it comes to exist in and through a diverse array of pedagogic forms. In addition to large enrollment lectures and seminars, there are small enrollment surveys, workshops, conferences, tutorials, online chat sessions, and homework assignments. A holistic view of art history as taught in higher education invites us to perceive foundations art history courses in their multi-faceted relationships to the graduate art history seminar and also to look seriously at the content of all of the pedagogic forms we use in relation to art history teaching and learning as well as research and scholarship.

There are additional reasons why foundations art history courses should compel us to reflect on the graduate art history seminar. Following Preziosi's appraisal, we might treat the seminar as a pedagogic form that, because it fosters intensive student engagement with art history content, can facilitate learning in foundations courses and at other points in undergraduate programs. Further, programs might be reconfigured to provide multiple points of beginning, including support of students' first efforts at intra- or interdisciplinary inquiry. Of course, reconfiguring programs in this way would require us to understand why we perceive students mastering content incrementally as progress that signifies success in learning, and prompts us to explore how to assess an education in art history that 'thinks itself through and thinks beyond itself.'

What do art historians want?

In 'The Introductory Course Again,' 1943, Paul M. Laporte confided, 'Whether to use the historical or the appreciative approach is a dilemma becoming increasingly acute for the art teacher'[3] who is alert to the realization 'that historic circumstances are not approached directly.' A related problem is 'the traditional method of [historical] teaching loads the student with a mass of dry facts which often mean little to him.' Alternatively, teaching art in terms of appreciation 'keeps his interest by having them continually linked to a vital problem.'[4]

More than half a century later, what constitutes a vital problem in art, let alone an introduction that interests beginning students, arises as a question once again. In a 1995 issue of *Art Journal* dedicated to 'Rethinking the introductory art history survey,' professors ruminated about the effects that a 'self-proclaimed crisis in art history at large' concerned with redressing 'the notion of a hierarchical canon of artefacts' would have on 'an engorged survey that showcased a superficial interpretive product without serious engagement with the interpretive process.'[5] In 2006, writing in *ARTnews*, Alexandra Peers concluded that 'changes to the content of art history survey textbooks, some professors say, don't address the difficulties of teaching Art History 101 today. Critics say that the revisions endorse a "what's in/ what's out" culture of art history, anoint undeserving contemporary stars, overwhelm students, and endorse what may turn out to be fads in art scholarship.'[6]

Although none of the contributors to the *Art Journal*'s discussion promoted Laporte's solution of using appreciation to teach beginning students the 'historical circumstances' of art, like him, they considered methodology as both a challenge and solution to their dissatisfaction with the survey. The challenge lay in the way 'changes in art and ideas during the past twenty-five years—postmodernism, feminism, and multiculturalism, to mention several—have fuelled much of the recent reconceptions and revisions of this course.'[7] The solution to increasing foundations students' involvement with art history content included emphasizing quality over quantity, and context—'Professors of large lecture courses say they are presenting fewer artworks, in order to talk about what the works say about their cultures'[8]—along with visual culture, methodological precision, small enrollment and peer interaction.

Foundations art history courses have embraced visual culture as a dimension of art history and used it to critique art history's history while raising questions about its future.[9] At Swarthmore College, Critical Study in the Visual Arts supplanted the survey in order to teach students 'to be self conscious about how knowledge is generated' by emphasizing 'not the works of art themselves but the means used by art historians to study them.'[10] The Nova Scotia College of Art and Design abandoned the survey for Introduction to Visual Culture because 'in this multi-ethnic, multi-cultural, multi-gendered, multi-disciplined world the survey privileged the Canon' and '[w]hen the discipline of Visual Culture began to emerge, we were quick to climb on board, and did so in the Foundation Year.'[11]

Fifty years ago, when 'Most colleges offer[ed] survey courses such as the two quarter "Introduction to Art History" at Northwestern [University],'[12] size mattered: 'Enrollment in studio courses must be limited to twenty-five students per class; even large lecture classes in art history should be divided also into small weekly discussion sections...'[13] In 1995, student mastery of course content was thought to be more likely to occur if enrollment in foundations art history courses could be reduced dramatically and class time used for interactive teacher-student and student-student learning. Thomas E. Russo's collaborative learning/assessment model organizes 'students working and learning together in pairs or in groups, promotes interactive discussion, peer teaching, and critical thinking. Allowing time for group work and discussions, even at the expense of coverage, results in a better grasp of the material and of greater likelihood of its assimilation...'[14] At Oberlin College, Patricia Mathews explained, 'After abandoning the survey of Western art as superficial – formerly a course with 150 students taught over two semesters with the participation of each professor in her or his speciality – we turned to a format of a one-semester thematic course limited to twenty-five students and taught by each art historian once a year...We hoped this course would give our students the essential tools for a more intensive study of art.'[15] In 2005, also in regard to reorganizing an art history survey course, Molly Lindner mused, 'How many times during lectures have I wished that I could talk to students in depth about a question or problem in art history? P[roblem] B[ased] L[earning] lets me do that when I sit at a table with a small group.'[16]

Faculty who redesign foundations art history courses draw heavily upon the graduate art history seminar. Jean Owens explained that the University of Wyoming re-established 'intellectual inquiry and personalized instruction' even 'within the context of the large, impersonal survey.' Specifically, 'students meet in a seminar situation with their professor for an hour per week to discuss additional readings, modes of art historical investigation, and relationships between art objects and other modes of expression. We analyze works in detail, work on improving critical reading skills, and do a significant amount of evaluated writing.'[17] Threaded throughout the accounts is a tacit, or in Owens's case explicit, recognition of the seminar as a resource for correcting what does not work in the large enrollment lecture course.

Pedagogic literatures

Nevertheless, the literatures of art history pedagogy do not discuss the seminar or other pedagogic forms as such. Instead, they emphasize information technology and assessment. In the 'Pedagogy and Higher Education' section of its Strategic Plan, the College Art Association foregrounds a connection between pedagogy and digital technology along with the 'impact of outcomes-based assessment on curriculum, budgets, and hiring in the arts and humanities.'[18] When the *Chronicle of Higher Education* sampled the use of digital images in art history courses in Ivy League schools, and the *Art Libraries Journal* discussed ARTstor,[19] investments in new, mass student-audience technologies and related digital imagery are the topics featured in journals of higher education, not relationships of pedagogic forms to information technology or analyses of the ways pedagogic forms of art history contribute to the creation, implementation and use of technologies.

With few exceptions, such as the examination of a Collegiate Teaching Seminar at the Rhode Island School of Design,[20] discussions about assessment focus on large enrollment foundations art history courses without recognizing how features of the seminar underwrite them. However, its references to foundations and large enrollment course redesigns do draw upon key elements of a graduate humanities seminar.

The National Center for Academic Transformation (http://www.thencat.org) visually demonstrates the imperative to reconfigure large enrollment courses from the students' perspective. Its website includes a color photograph of a large lecture hall full of students seated with their notebooks and texts open as they listen to a professor barely visible as a tiny figure in the distant foreground. Overlaying the image is a large orange circle with a diagonal bar, which signifies 'no' or 'wrong.' What is wrong is the disproportion between the mass of students endeavouring to learn from a lone teacher whose physical distance and correspondingly tiny size signify remoteness if not inaccessibility. What is right is exemplified by the organization's 'The Roadmap to Redesign (R2R)' project funded by the Fund for the Improvement of Postsecondary Education (FIPSE), U.S. Department of Education, 2003–2006. Mainly it involved redesigning courses to facilitate '[a]ctive learning. …moving students from a passive, "note-taking" role to an active-learning orientation,' which in some ways is synonymous with using information technology to promote '[m]astery learning. Rather than depending on class meetings, student pacing and progress are organized by the need to master specific learning objectives according to scheduled milestones for completion' predicated on projects that 'replace lecture time with individual and small-group activities that take place either in computer labs or online, enabling students to have more one-on-one assistance from faculty, teaching assistants and peers.' While computer labs and online interaction do not number among traditional features of the graduate seminar, active learning, learner-centered mastery and becoming part of a close-knit learning community are among its attributes.

Questions about the seminar

As these migrate to foundations as the means to jump-start student learning, three aspects of graduate study warrant attention. One involves omissions in graduate art history programs. 'Of course, I am all for training graduate students to teach; I think it is absolutely necessary, and pedagogical training is a weakness in most graduate programs.'[21] David Little's comment reminds us that graduate art history students tend not to receive training in teaching. This is unfortunate because many large undergraduate programs depend on them to work as teaching assistants whose duties in foundations art history courses range from assisting a tenure track or tenured faculty member to veritably being in charge of a class.

In another respect, the nature of graduate education bears upon foundations teaching. When Peter Brooks, then a professor of humanities and chair of the department of comparative literature at Yale University concluded, 'Graduate education in America is now a little more than a century old. It has received much less searching attention, many fewer proposals for real reform, than undergraduate education. . . .' Also, he proposed to 'abolish the notion of "course work" in favor of a variety of collaborative projects with faculty': 'If we could break away from our obsession with courses, grades, papers, and other measures of progress toward the degree, we might be able to redefine graduate education as a period of freer intellectual inquiry.'[22] Yet, what occurs when graduate programs produce teaching assistants and assistant professors unaccustomed to measuring learning quantitatively in an era when undergraduate education seems to be moving rapidly in that direction? It should prompt us to inquire what divergences or correlations exist between the ways art historians are educated, how they are assessed within their programs, and how they are expected to assess undergraduate student learning.

A second issue involves awareness. In our graduate students, how can we cultivate sensitivity to the seminar as a pedagogic form inseparable from course content and goals? For that matter, how can we encourage graduate students to study the ways pedagogic forms invest works of art and art historical events with coherence? What can we do to nurture their sensitivity to the socializing functions of pedagogy? On these questions the scholarly record is virtually blank. Interestingly, in 1973, the formation of the Committee on Graduate Education in Art History resulted from the College Art Association Board's efforts to strengthen its contact with members and achieve more diversified representation on the board and in committees.[23] As well, the work of the committee seems to have originated from its would-be members realizing how little attention anyone paid to graduate art history education.[24] Unfortunately, the committee immediately became mired in surveying doctoral programs 'as background for work on specific problems later on'[25] and 'later' never arrived. The difficulty of getting graduate art history students to reflect on the significance of pedagogy in their own programs let alone throughout their field continues to be exacerbated by publications about art history theory and methodology that do not treat pedagogy as a means to use or generate knowledge or as tantamount to art history knowledge.[26] Instead, they maintain the message of *Object, Image, and Inquiry: The Art Historian at Work*[27]: looking at objects, reading particular kinds of texts, writing about objects using concepts and terms available in the texts and publishing the writing is the authentic work of the art historian.

A third issue involves subjectivity or our sense of self. In their study of doctoral programs in Australia, Lesley Johnson, Alison Lee and Bill Green analyzed 'what form of personhood is assumed by the pedagogic practices of the PhD.' The theme invites us to consider how the seminar participates in shaping the comportment and subjectivity of students and professors alike. Johnson et al concluded that graduate study generates a 'form of personhood currently required as an independent scholar [that] potentially involves the negation of the values and modes of operating historically associated with their gendered identities,'[28] such as traits socially deemed feminine. If the seminar has a tendency to elicit some types of behaviour and personality characteristics and suppress others, to what extent is the debate we expect it to engender free of values and ideologies? How do relationships of power between professor and student, and student and student, bear upon students as they 'actively create their own subjectivity as they accommodate themselves to the hierarchical cultural order that is perpetually reproduced in the typical survey of art history'?[29] In foundations, how do features of the seminar reproduce a dominant way of life consisting of 'notions of continuity, wholeness, closure, and individuality that every "civilized" society wishes to see itself as incarnating, against the chaos of a merely "natural" way of life'?[30]

Conclusion: critical pedagogy and historiography

A critical pedagogy of power and culture in teaching is a theme Henry Giroux has explored since the 1980s. By culture, Giroux means 'a site of multiple and heterogeneous borders where different histories, languages, experiences, and voices intermingle amid diverse relations of power and privilege.' Correspondingly, he has treated modernism and postmodernism as distinct as well as interrelated cultures, elements of which he transposed into a pedagogy that 'calls into question forms of subordination that create inequities among different groups. Likewise, it rejects classroom relations that relegate difference to an object of condemnation and oppression, and it refuses to subordinate the purpose of schooling to narrowly define economic and instrumental considerations.'[31]

Giroux's work in deconstructing difference, analyzing social power in the art world and exploring art's multiple histories, about which he has written from the perspectives of education, cultural studies and critical theory, can be found in venues highlighting contemporary photography, architecture, and art theory and criticism. If literatures of art history pedagogy are to represent and enrich the diverse activities that professors, administrators and students associate with learning, they must advance beyond stating why faculty renounce the lecture survey and investigate pedagogic dimensions of scholarship critically, perhaps taking a cue from art writers and theorists such as Giroux. Since art historians excel in studying how form embodies content, it is somewhat surprising that we have not paid more attention to the pedagogic forms we use in the classroom. The reasons why may include our unfamiliarity with analyzing form as an event or our lack of regard for teaching. In the 2005 issue of the *CAA Newsletter* in which then Executive Director Susan Ball remarked, 'About 75 percent of CAA's 14,000+ individual members are involved, full- or part-time, in education—in colleges, universities, art schools, community colleges, secondary schools, and museums,'[32] Robert Bersson summarized, 'The amount of writing on art pedagogy is astonishingly small,' and he wondered, 'Why has education lagged so far behind scholarly and artistic production in our publications and conference offerings?'[33] On one hand, art historians have been reminding one another about the centrality of teaching to our work. In 1995, Bradford Collins promoted pedagogy as 'part of a larger agenda of the College Art Association's Board of Directors and its executive director, Susan Ball, to redress the long-standing neglect of education at the expense of scholarship and production.'[34] On the other hand, art historians have yet to substantively study pedagogy in its historical and contemporary relationships with research and scholarship.

Our predecessors' approaches to integrating research, scholarship and teaching, their responses to changing institutional expectations for student learning, and how they would implement new technologies for capturing and delivering visual representations of works of art and visual culture remains a largely untapped resource we could use to think comparatively about our own practices. Recent interest in the historiography of art history is yielding important information about the origins of undergraduate and graduate programs along with the ideologies and material resources of specific institutions.[35] We are learning how renowned art historians, such as Ernst Gombrich, Otto Pacht, Stephen Bann, Rosalind Krauss and Griselda Pollock,[36] integrate scholarship and teaching; some of our contemporaries are reflecting critically on their own careers, for instance, Moira Roth.[37] If the *Art Journal*'s recent 'Art History Survey: A Roundtable Discussion' reminds us that 'the survey and those teaching it truly define what is and what is not art. Therefore, this course, its content and methodologies, is important not only to education, but also to the future of the arts. . . .' Also, it rehearses that 'being a lower-division course, the survey has a certain stigma, and few senior faculty are interested in teaching it. Some schools have even deleted the survey from the curriculum.'[38] We should take advantage of today's concurrent interests in pedagogy and historiography to reconsider how forms of teaching and learning art history can foster compelling perennial beginnings in foundations and throughout the undergraduate curriculum.

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[2] Paulo Freire, *Teachers as Cultural Workers, Letters to Those Who Dare to Teach*. (Boulder, Colorado: Westview Press, 1998), 7.

[3] Paul Laporte, 'The Introductory Course Again,' *College Art Journal*. 3.1 (November 1943): 20.

[4] Ibid., 21.

[5] Michael W. Cothren, 'Replacing the Survey at Swarthmore,' *Art Journal*. 54.3 (Fall 1995): 58.

[6] Alexandra Peers, 'Canon Fodder,' *Art News* 105 Part 2 (February 2006): 125.

[7] Gerald Silk, 'Reframes and Refrains, Artists Rethink Art History,' *Art Journal*. 54.3 (Fall 1995): 11.

[8] Scott Heller, 'Changing Course in Art History,' *The Chronicle of Higher Education*. 42.34 (May 3, 1996): A19-A20.

[9] See Preminda Susana Jacob, 'Between Modernism and Modernization: Locating Modernity in South Asia,' *Art Journal*. 58.3 (Fall 1999): 48-57 and Susan Buck-Morss, 'Images in the Mind: Visual Studies and Global Imagination,' *artUS*. 5-6 (January – February 2005): 46-53.

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[11] Frances Dorsey, 'Visual Culture: trouble in the curriculum,' *FATE in Review*. 25 (2003-2004): 26.

[12] Thomas M. Folds, 'The Place of Art in Higher Education,' *College Art Journal*. 15.4 (Summer 1956): 335-336.

[13] Ibid., 339.

[14] Thomas E. Russo, 'A Collaborative Learning/Assessment Model,' *Art Journal*. 54.3 (Fall 1995): 82.

[15] Patricia Mathews, 'What Matters in Art History,' *Art Journal*. 54.3 (Autumn 1995): 51.

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[17] Jean Owens Schaefer, 'The Optional Seminar,' Art Journal. 54.3 (Fall 1995): 83.

[18] 2005-2010 Strategic Plan, College Art Association, http://www.collegeart.org/aboutus/analysis.html

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[20] For information about the RISD course, see Nancy Friese and Paul Sproll, 'Developing a Reflective Teaching Practice,' *CAA Newsletter*. 30.5 (September 2005), 10-11. An example of a discussion about foundations and assessment is Sue Dinitz, et al. 'Rethinking the Introductory Art History Survey: Recommendations,' *Art Journal*. 54.3 (Fall 1995): 82-8.

[21] David Little in Peggy Phelan et al, 'Art History Survey: A Roundtable Discussion,' *Art Journal*. 64.2 (Summer 2005): 46.

[22] Peter Brooks, 'Graduate Learning as Apprenticeship,' *Chronicle of Higher Education*. 43.17 (December 20, 1996): A30.

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[24] Ibid., 282.

[25] Ibid., 281.

[26] Jae Emerling, *Theory for Art History* (New York: Routledge, 2005); Michael Hatt and Charlotte Klonk, eds., *Art History: A Critical Introduction to its Methods* (New York: Palgrave, 2006); Max Marmor, Alex Ross, eds., Guide to the Literature of Art History 2 (Chicago: American Library Association, 2005).

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ARTICLE

Digital Photography and Adobe Photoshop as Critique and Evaluation Tools in Non-Digital Drawing Courses

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Introduction

All of us who have drawn for a number of years look back on our earliest attempts and see work that we thought was 'perfect' now appears poorly done, especially compared to work from later years. Students tend to think that their renderings on paper of three-dimensional models are accurate even when gross inaccuracies abound.

A first step toward more faithful representation is sharpening the ability to judge accuracy. Adobe Photoshop and digital cameras offer the potential to assist beginning drawing students in the process of objectively and quantitatively measuring accuracy in realistic visual representation. They allow instructors, classmates and the student artists themselves to quantitatively critique and evaluate drawings.

Three Alternative Methods of Critique and Evaluation Using Computers and Digital Technology

Instructors and students can use the three proposed methods below to critique and evaluate success in representing three-dimensional space on a two-dimensional surface.

Setup procedure

The first step, common to all three methods, is to assign a basic, in-class drawing exercise, in this case articulating value shapes on a strongly lighted mannequin with charcoal and erasers.

The next step is to photograph the mannequin in the same light, from the points of view of each student in the room. To avoid confusion about which photo is from which student's table, an impromptu sketch should be made of the floor plan, with the tables numbered to correspond with the sequence of the photographs. The same person should shoot all the pictures, to make the photos as consistent as possible. The resolution should be kept medium or low, so that the resulting image files are not so large that they become cumbersome, in terms of computer processing time.

Any sort of camera will serve, but a digital camera offers several advantages. The photos must be uploaded to a computer with Adobe Photoshop or a comparable program, and a digital camera eliminates scanning and other photographic processing. Digital cameras also make it possible to check the quality of the shot as soon as it is taken. Because the shutter speed must be very slow to accommodate the low light levels, stabilizing the camera with a tripod or by bracing against the tables is advised.

The next step is to photograph each of the students' drawings. Again, it is best to do so in the same order for purposes of keeping subsequent steps streamlined and to be certain that drawings will not be mismatched with the photos.

After the photos are taken, the images of the drawings are then placed next to the corresponding images of the actual model on the computer screen for a side-by-side comparison. This final step in the setup phase may be completed by the instructor or assigned to the students individually or in groups. Some cropping will be required.

Once setup is complete, this side-by-side drawing/photo image can be used for critical and evaluative comparisons. The three methods below are only a few of the potential uses.

Method #1: Simulated Squinting

Drawing teachers have often told students to 'squint' at their drawings in order to obscure details, as a way to see the overall composition and the most outstanding forms created by light and shadow.

Photoshop provides several tools to achieve this end, but with considerably more control over the degree to which detail is reduced. The most obvious one is to blur the image using Filter>Gaussian Blur and using the slider to experiment with blur levels. Such blurring can easily be used to show the values of various areas of a model, such as in the highlights or shadows (e.g., the head, neck, collarbone and shoulder of the mannequin), which may need to be better matched in the drawing. Looking at the two images side-by-side helps the student see which areas that were left too light or too dark. This critical technique also makes incorrect placement of light and dark more obvious.

One deficiency of the blur function is that it can skew comparisons. Media such as graphite and pencil, and to some extent charcoal, deposit marks with high reflective qualities. This can cause dark areas in a drawing to appear much lighter in the corresponding areas of the photo.

Method #2: Contrast Manipulation to Compare Shapes

Because certain media of high reflective quality can skew the appearance of the photo, squinting might be better simulated by using the Image>Adjust>Brightness/Contrast function to check the degree to which the value range, value shapes, and value levels accurately reflect corresponding characteristics in the photo. (The rectangular selection tool can be used to limit filters or adjustments first to the student drawing and not to the photo.) Even when value levels are adjusted by equalizing the already-darker areas, deviations from the actual shapes of light and dark cast on the model can be drastic.

Method #3: Measurement of Light and Dark

It is common for students to be timid about representing dramatic differences of light and dark. They tend to favor middle grays. Photoshop can be used to show students exactly how well or poorly they approximate those differences. They can use the eyedropper tool to measure values with perfect accuracy. More importantly, students can then compare their own success at observing and producing relative levels of values.

The eyedropper tool is ordinarily used to 'pick up' a color in part of an image and bring up that exact hue in the color palette. Once a color has been picked up, the user can go into the palette and see the numerical values of that color in terms of RGB distributions. Hues on the color spectrum have value combinations between the extremes of 0 and 255. The values of white are Red, 255; Green, 255; Blue, 255. The values of black are Red, 0; Green, 0; Blue, 0. The values of yellow are Red, 255; Green, 255; Blue 0. By clicking on the palette swatch at the bottom of the toolbox panel, selecting a few areas of the drawing and corresponding areas of the photo, the student can use the eye-dropper to measure the value levels by simply summing up the numerical values of Red, Green and Blue. (For example, if the eyedropper is positioned near a very dark area where the RGB values are 0 for red, 12 for green and 10 for blue, the total value level for that point would equal 22. In a perfectly black area, the total RGB value would be 0. In a perfectly white area, the total RGB value would be 3 X 255, or 765.)

While it would be unreasonable to expect charcoal drawings to match the blacks of a photograph exactly, these figures can be used to evaluate the ranges of differences between lights and darks in the drawing and to compare those to the ranges in the photo. This is done by simply selecting areas, picking up a color within each, opening the palette to see what the RGB values of the color are, tallying them up, and subtracting the totals of any given area from any other.

Conclusion

In the coming decades, emerging technologies will continue to play a key role in foundations education. While it is important to critically examine the potential cultural and sociopolitical effects of new technologies, it is also important to keep in mind the potential contributions they can make in critique, evaluation and other aspects of art pedagogy. This includes not just those areas of design that employ digital

technologies as a medium, but also such areas as traditional drawing executed entirely in non-digital media.

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BOOK REVIEW

Josef Albers: To Open Eyes
By Frederick A. Horowitz and Brenda Danilowitz

Phaidon Press, 2006
Reviewed by Elaine S. Wilson
Instructor of Art
Washtenaw Community College, Ann Arbor, Michigan.

Open almost any Basic Design textbook and you will find it lays out a set of principles that are understood to be intrinsic to good design. These principles are described and supported with images of prints, sculpture, painting, drawing, ceramics, textiles, industrial design, architecture, and graphic design. Then the text often prescribes one or more projects utilizing these principles. At several panels at the 2007 FATE conference, presenters talked about Design principles as though all art educators know and understand them and agree that they are universal. Are these so-called principles really universal? Do all exciting designs and images contain these principles? Do all art educators really agree on their necessity? I don't think all of us do.

The new text, *Josef Albers: To Open Eyes* recently published by Phaidon and authored by Brenda Danilowitz and Fred Horowitz, examines the teaching of Josef Albers, who may have done more than any other individual in the last century to promote the notion of a Basic Design course as part of a Foundations program. He probably never spoke about principles. Rather he focused the students' attention on exploring the nature of visual perception and on the nature and potentials of a variety of materials. Believing in practice before theory, he allowed the students to experience drawing, painting, and rearranging and reordering a variety of materials before discussing with them what consti-tuted a real discovery. In fact, in his teaching about the behavior of color, he refuted many of the claims of his teacher Johannes Itten as well as the rules or systems that most teaching about color had tried to establish. Just about the only sure thing that he might have claimed about color was that our perception of it is always relative, always subject to particular relationships and the given set of circumstances.

In *Josef Albers: To Open Eyes*, Danilowitz and Horowitz explain clearly and succinctly how Albers developed his courses in Design, Drawing, Color, and Painting to explore with the students what qualities were essential to exciting visual experience. It is not a textbook, but a book for teachers and advanced students who want to rediscover the excitement and fundamental core of Albers's classes. If one understands the underlying ideas that formed the exercises Albers gave, then introducing these exercises into one's courses yields a deep learning for the student. The projects and ideas are as vital and valid now as they ever were.

A substantial volume, handsome, chock-full of illustrations of Albers's student work, Albers in the classroom, as well as a few of his own works, *Josef Albers: To Open Eyes* is well worth the sticker price. The book is divided into two sections. Section I: 'Teaching Design: A short history of Josef Albers,' written by Brenda Danilowitz, traces his educational background and the complex forces within the Bauhaus, Black Mountain College, and Yale that shaped those schools and the ways in which Albers placed his imprint on them. Danilowitz deftly sums up Albers's ideological differences with Gropius, Kandinsky, Itten, and Klee and the tensions around the evolution and final closing of the Bauhaus in 1933. She discusses Albers's emigration to the United States and his sixteen years at the Black Mountain College, his journeys to Mexico and South America to explore Pre-Colombian art, and his reinvigoration of the Yale School of Art, building it into one of the most respected art programs in the United States if not the world. If you want to understand why Albers thought and taught as he did and how he impacted the people and institutions where he taught, this chapter is essential.

Albers was educated in Germany at the Bavarian State School of Art, and studied at the Bauhaus from 1920 to 1923. He developed his teaching at the Bauhaus where he was on the faculty from 1923 to 1933, at Black Mountain College in Asheville, North Carolina, from 1933 to 1947, and at the School of Art at Yale University where he taught until his retirement in 1959. These three schools were crucibles out of which came three generations of influential and exciting artists. The people who studied with Albers, some of whom loved him and some of whom didn't, speak about their contact with him and with his passion and ideas as transforming.

Many of the teachers who studied with Albers went on to teach themselves and some of his ideas became part of the fabric of Foundations coursework around the country at art schools and colleges. But over the years much of what he believed in became stiffened or distorted, his revolutionary course 'Color' renamed 'Color Theory,' his personal preference for clean line recast as a rigid upholding of geometry over all.

By the time I took Basic Design and Color Theory as part of a two year Foundations program in the late 1970s the projects I encountered and the attitude embraced was a far remove from what Albers practiced in the classroom. When I was asked to teach Color for the first

time fifteen years ago, I looked around for a better alternative than what I experienced, and I landed on his *Interaction of Color*. Reading the text in the small paperback edition and poring over the plates in the large original edition at the University library, I worked through all the problems in advance of my students and relearned much of what I had taught myself about color working with limited palettes as a painter. I was hooked. As far as I could tell, Albers was brilliant at setting a few limitations and then letting his students make discoveries. I looked around for more of his writing.

Other than the out of print, *Search Versus Research*, a series of lectures delivered at Trinity College, I couldn't find other texts by Albers. So teachers who were looking for clues about what made the Albers courses at the Bauhaus, Black Mountain College and Yale remarkable had no resources. But now that has changed.

If what you want to know is how Albers did it in the classroom, turn to Section II, the four chapters written by Frederick Horowitz, describing and analyzing the Design, Drawing, Color, and Painting courses. Horowitz says in his introduction,

> Albers was a revolutionary whose ideas and practices liberated art training from the academy and shaped it into something fresh and forward looking. Despite (or because of) his impact, his pedagogical ideas are today often distorted and misunderstood, and the classroom practices that brought them to life are a fading memory. Widely perceived as a rigid theoretician who hammered squares into his students' heads, Albers in reality shunned theory and rejected orthodoxy: Bauhaus, modernist, or otherwise.[1]

Horowitz's lucid text describes not only the projects that Albers devised, but his particular way of presenting the material to his students. Rather than describe principles and create two or three-dimensional designs that were supposed to utilize or exemplify these principles, Albers program of study used open ended assignments to set in motion a series of discoveries about materials and relationships.

Horowitz's research at the Bauhaus archives, Black Mountain College archives, and the Albers Foundation in Orange, Connecticut, as well as countless interviews with students and Albers's still surviving colleagues, helped him meticulously select and describe illustrations of student projects from all three schools. These images dovetail with the text to provide clarity to the descriptions of what went on in the classes. Illustrations of design projects and drawing exercises supplement the better-known examples of color projects from *Interaction of Color*.

Albers believed in three things above all: the importance of a single simple *visual* idea; the importance of the figure-ground relationship; and as a corollary or outcome of those two ideas, an emphasis on economy of means. In fact, if you think about those three ideas they are all ways of describing the same thing. These are not principles; rather, they are guidelines that govern an approach to experimentation with discipline. Horowitz stresses that for Albers these were not guidelines just for art making, but for living life, a philosophical, moral, and political stance.

In the chapter on Design, Horowitz outlines several projects that were at the core of Albers's teaching. 'Material Studies' were primarily three-dimensional. (Albers did not separate Design into two and three dimensional, preferring to have them mixed together as part of the same course. One can see that this way lessons learned in two dimensions are immediately related to lessons in three dimensions.) Albers chose simple cheap materials such as wire, paper, or wood, encouraging students to be creative with whatever was at hand. These materials are no longer new in our classes, but he would probably now be encouraging students to work with a new variety of available materials.

What did they do with these materials? Horowitz writes,

> Albers's pointedly casual (and casually pointed) directions guided the students without directing them toward any specific result. Distributing drinking straws to one class, Albers said, 'Take what you want or need; make what you think can be made of it. Try to

make something that could only be made of drinking straws, not of knitting needles, lengths of wire, or spaghetti. Think about the limits of their strength, their particular structure, texture, rigidity, and color. What you make should amount to more than the sum of your drinking straws. For us, 2+2 must equal 5.'[2]

Horowitz then carefully describes Albers's evaluation of the results of the projects, where he laid out his concerns for economy of means, the figure ground relationship and the single, simple, visual idea. While Albers found a wide variety of results exciting, he was not afraid to say what was not interesting.

Another project Horowitz describes is the 'Matieres.' Distinct from the Material Studies, these studies were designed to awaken in the student an awareness of and appreciation for all types of tactile and visual textures, and the way that combinations and juxtapositions of a wide variety of materials can reveal similarities and differences as well as point up particularities of the materials. Horowitz suggests that these studies gave students a more acute and fresh way of seeing, and acknowledges the similarity to the Dadaists' approach to materials.

Students were asked to search out textures from every imaginable source—the woods, the dump, the office, the garage, and the kitchen—and place them together in new and unexpected combinations. The intriguing thing about these studies is how absolutely open they were in form and in expectation. Sometimes a study would be praised for how one material mimicked the other material. (One illustration shows pieces of matzoh side by side with squares of corrugated cardboard.) Sometimes a study would be juxtapositions of opposite textures. What they were not was Art Objects. These studies typified Albers's belief that students were in school not to make art but to study, and as such he warned the students against cleverness and preciousness.

Other projects were aimed at rearranging or reordering materials. Some of these were three-dimensional, some, two-dimensional. Students rearranged pages of newspapers, photographic images, the weave of burlap, or type developed with manual typewriters. The concern was not to create an art object, but to reveal a new, surprising structure to overlooked, everyday forms.

Horowitz clearly explains these projects, and discusses how Albers developed them and represented them in varying ways at the three schools in succession. He describes how the circumstances and limitations of each school were used creatively by Albers to further his teaching. At Black Mountain College for instance, where the classroom was often the front porch of the dining hall, he would lay projects out on the floor for discussion, use the architecture of the dining hall itself as a lesson in structure, or take students out into the surrounding woods to examine lichen, moss, and other natural materials, discussing the textures of each for its own particular individual qualities.

Many of the approaches to image making that we only associate with our current era—an openness to the entire visual environment, an interest in Pre-Colombian, African, or other indigenous art forms, and an interest in children's unfettered approach to materials and form —were fundamental to Albers's thinking. His trips to Mexico and South America led him to bring back slides of Mayan and Incan art to use as examples in the classroom.

Albers was as interested in the questions as the solutions. But he was interested in understanding the logic of formal relationships and in planning—in thinking ahead. He valued clear, conscious thinking over spontaneity but he himself never gave any lesson the same way twice—instead investing the teaching process with a sense of drama, play, and discovery.

Horowitz's examination of the Drawing course reveals a great deal of overlap with the Design course, but also reiterates one of Albers's primary concerns: that students are in art school to study and not to make art. Drawing classes were not for self-expression but for the expression of form and materials. Because of this the basic drawing courses focused on the articulation of form, on understanding through drawing how forms are structured, but also the nature of the two dimensional page as form. He devised many exercises which were designed to lead the student both to a greater control of materials, but also a greater understanding of the conceptual world of the two dimensional page. He taught students to visualize.

Each exercise assigned would yield multiple results, and often be beautiful in their own right. One, in orthography, taught not only visualization skills but also an understanding of good design. He used traditional letter and number forms—such as the Bodoni 'S' as tools to teach an understanding of proportion and skill at forming precise curves freehand. Built into this exercise was an explication of how the parts relate to the whole—not just of the letterform, but of the entire page in the students' drawing pad on which multiple studies were drawn.

Horowitz examines with care many of the exercises but also explains Albers's balancing of the careful exercises with freer studies that were designed to release the students' motor sense and spontaneous line making. He describes how Albers would bring in simple everyday objects for students to draw from observation, and the pains he would take in analyzing the structure of these forms, exhorting students to go beyond lazy looking and draw what was actually there in front of them.

> Constantly emphasizing the importance of an intellectual understanding of what they were drawing, he talked to his students about structure, how things fit together, how they worked. With an engineer's insistence on clarity, he urged that the thickness of the object, however narrow or fine, be depicted. Places where planes began or ended, overlapped or hinged or disappeared from view—where as he put it, the 'action' occurred—were to be drawn with special care, and accented by darkening the lines so as to draw the viewer's attention to them. If part of an object was too small to draw clearly, an enlarged detail could be made off to the side.[3]

This chapter presented many exercises that seemed like old friends to me from my drawing classes as a student (one of my teachers was a student of Albers,), but it also presented many more that I did not know. What it does for all these exercises is explain specifically why Albers thought they were important and the way in which he alternated and interrelated them. Horowitz makes them more than just a group of clever things to do with students. He describes how they built both manual and conceptual thinking.

The chapter on the Color course goes beyond *Interaction of Color* to discuss why Albers dispensed with the word 'theory' and focused instead on the behavior of color. He describes how Albers developed the course over time beginning at the Bauhaus. The focus of many artists at the Bauhaus had been a search for universal laws and principles. Itten, Klee, and Kandinsky all were interested in examining theories and systems. Albers used some of their experiments and exercises, but saw their benefit as one of sensitizing the students' eyes rather than proving a theory. He continued developing the course at Black Mountain College where he initiated the leaf studies, as a way to supplement the found papers he preferred as a tool. A student remembers that he brought a large trove of papers to class in a suitcase, to be used by everyone. The class was by nature collaborative as well as competitive; each student shared materials and discoveries, each one egged on by the others' work to something new of their own.

Horowitz is particularly delighted by Albers's use of language in the classroom. He offers several of Albers's quotes in critique describing the way colors interact in very associative terms, likening their combinations to flavors, smells, family connections, political interactions, and polite conversation. These poetic flights bring Albers alive and show us that he was not always the buttoned up tyrant of legend, but could be playful and lighthearted.

The chapter on painting goes into less depth and specificity than the previous three, partly because Albers early turned this course over to others to teach, and because he did not teach it at the Bauhaus, beginning it at Black Mountain College. Horowitz says that Albers felt that the other courses were really more important as fundamental learning. What he carried over into the course when he did initiate it in the 1940s was an emphasis on study, not art-making or self-expression, and on articulating form.

One of the qualities of Horowitz's text that I think Albers would have appreciated is the modestness of his writing. Horowitz aims for simplicity and clarity. He does not draw attention to his own writing style; rather, he uses simple, descriptive prose to explain as clearly as possible what Albers was aiming for. It is as though he took to heart Albers's notion that the good designer is someone who sets something

in motion and then steps aside to let the material and the design itself take over and dictate how it should be completed. Nothing in the way he writes gets in the way of us understanding what he has to say.

I wish that the book designer had heeded the same dictum. I have to wonder if he read the text and had any understanding of what Albers's ideas about design were. Elegant in appearance, several decisions about the layout make the book difficult to actually read, as though the designer felt that this was destined to be nothing more than a hefty coffee table volume. Albers would have deplored the design not serving the needs of the user—in this case the reader who really wants to understand the text.

One of the most difficult aspects of the text is the gray ink. The very light tone of the text overall is beautiful and filmy in appearance, but when added to the small point size, makes it necessary to have not only excellent lighting, but a good pair of glasses. It is a challenge. Another equally maddening decision was neither to indent at the beginning of a paragraph nor leave an extra space between paragraphs. All the text is left justified, which gives an even edge to the block of text; elegant to be sure, but annoying when trying to read.

There are similar liberties taken with the margins, which bring the text uncomfortably close to the edge of the pages, and while I can understand a designer wanting to challenge our expectations of how a page should look, it should not be at the expense of legibility.

But don't let my criticisms of the layout stop you from getting a good reading light, making sure your eyeglass prescription is up to date, and sitting down to read this book. I believe it is exactly what is needed at this time, when art educators are reassessing the fundamentals. I don't think the advent of digital or ephemeral or performance media have changed the guidelines that Albers stressed. His emphasis on the nature of perception is still of vital importance, and the beauty of the single, simple, visual idea has not disappeared with a change of tools.

I have every intention of using the projects described in the design chapter in my fall class, as I have been using the color projects for the last ten years. I have renewed energy for the task, after discovering the enthusiasm, energy, and moral commitment Albers brought to his teaching.

[1] Brenda Danilowitz and Frederick Horowitz, *Josef Albers: To Open Eyes*, (New York and London: Phaidon Press Inc., 2006), 6.

[2] Ibid., p. 103.

[3] Ibid., p. 177.

BOOK REVIEW

Foundations of Art and Design
By Lois Fichner-Rathus

Thomson Wadswroth Press, 2008
Reviewed by Carrie Hoelzer
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 Fichner-Rithus's foundations text is both expansive and diverse, and is perhaps a product of her remarkably broad academic training in Art History, Theory and Criticism with specialties in Contemporary Art Theory, Feminist Art History / Criticism, and Modern Art and Architecture. This book is also accessible, and her experience as acting coordinator of the Foundations program at The College of New Jersey has provided her with a keen understanding of the contemporary undergraduate art student.

By creating a multi-media component to the text, her book recognizes the desire of this new generation of students to interact with information in a multi-sensory manner, and responds to the average classroom's range of diverse learning styles. The online component, as well as its compact disc supplement reinforces the content presented in the text and entices students to explore the information through in-depth repetition. Additionally, this information can easily be integrated by an instructor even with a limited degree of technological skill, as it eliminates the need for a knowledge of digital image manipulation which preparing one's own digital presentation would necessitate.

The text is clearly laid out with chapters centered on each of the elements and principles of art and design. Each chapter begins with a colorful and visually appealing two-page spread, reminiscent of a student sketchbook, which features an abbreviated overview of the chapter. This is followed by a clear and thorough analysis, with ample visual examples, of how the elements and principles function. The writing is accessible to the average undergraduate, and interesting enough to sustain a student's attention. This book is clearly intended to span the scope of a contemporary foundations program, as it touches upon a range of media, technical problems, and conceptual possibilities. The use of clear definitions, technical information, and media-specific examples all contribute to making this a reference book for students which can be used throughout their studio education. A very useful historical timeline has also been included in the back of the book, providing a clear and easily understood look at the relationship between culture and art.

What initially struck me about Lois Fichner-Rathus's *Foundations of Art and Design* was the diversity of visual images she included. The reader will not only encounter familiar works which serve to illustrate trends and important benchmarks within western art's history, but also contemporary pieces made by a range of women artists and artists from other cultures, as well as architecture reflecting a variety of periods and styles. She does not favor a particular media or style, but exposes the student to a range of approaches and traditions, including video and new genre. Pop culture, advertising, and mainstream film –from film producer and director Tim Burton's characters and sets, to the most recent iPod marketing campaign - are interspersed throughout the book as well, which serves to clarify the relevance of these basic skills to potentially hard to reach students.

What I especially enjoy about this text is the inclusion of images from artist's sketchbooks, which reflect the planning and creative problem solving that is so much a part of the art-making process, rather than merely presenting finished works. Also interspersed throughout the pages are quotes by artists representing a variety of traditions, which encourage exploration, play, and creative thinking. By featuring distinctly different voices and visual examples when analyzing a common design element, students are able to understand how media selection, mark-making, and composition all are key factors in effective communication through the arts.

THE STATE OF **FATE**

2007-2008, Volume 29

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

As I prepared this 'State of FATE', I wanted to provide a summary of who we are and what we do. Much of what I considered saying here on this page has been said before (and better). To underscore this fact, let me provide here, credit to those past presidents and leaders of FATE and the ideas they have put forth to the members in past documents.

[1] Charles Jansen, March 1978, FATE Newsletter Vol 1, Num 1

[2] Phil vander Weg, March 1978, FATE Newsletter Vol 1, Num 1

[3] Charles Jansen and Bobbye Burke, March 1978, FATE Newsletter Vol 1, Num 1

[4] Charles Jansen, June 1978, FATE Newsletter Vol 1, Num 2

[5] Frank Young and Charles Jansen, March 1979, FATE Newsletter

[6] Adrian Tio, FATE in Review, Volume 1, 1985

[7] Stephen Sumner, FATE in Review, Volume 13, 1990

[8] Stephen Sumner, FATE in Review, Volume 14, 1991

[9] Stephen Sumner, FATE in Review, Volume 15, 1992

[10] Janet Ballweg, FATE in Review, Volume 16, 1993

[11] Janet Ballweg, FATE in Review, Volume 17, 1994-95

[12] Ying Kit Chan, FATE in Review, Volume 18, 1995

[13] Ying Kit Chan, FATE in Review, Volume 19, 1996

[14] Jeff Boshart, FATE in Review, Volume 20, 1997

[15] Jeff Boshart, FATE in Review, Volume 21, 1998

[16] Reid Wood, FATE in Review, Volume 22, 1999

[17] Reid Wood, FATE in Review, Volume 23, 2000

[18] Reid Wood, FATE in Review, Volume 24, 2002

[19] Ralph Larmann, FATE in Review, Volume 25, 2003-04

[20] Barbara Nesin, FATE in Review, Volume 26, 2005-06

[21] Barbara Nesin, FATE in Review, Volume 27, 2006-07

FATE membership, unlike other organizations such as College Art Association (CAA), Southeastern College Art Association (SECAC) and Mid-America Art Conference Association (MAACA), often represents a much wider audience concerned with the challenges of foundation programs in art [1]. Our programs are defined as combinations of courses that form a common basis for all future training in or experience with the visual arts[2]. We strive to capitalize on commonalities such as the shared language between art history and studio art education [3]. While the CAA conference sessions regularly emphasize the art historian as researcher and/or the studio artist as practitioner, FATE provides the forum for the exchange of ideas particular to the role of the artist and art historian in the classroom[4]. This forum began through the encouragement of small conferences or symposia within individual states or areas. By the first two years of our beginning, we had 12 regional coordinators in 11 states[5].

The success of these events, the publication of the first FATE in Review in 1985, and the future of FATE have always relied on an involved and energized membership[6]. The formation of our board, mission and first affiliations are behind us and we enjoy a growing membership that is active at regional and national conferences[7]. Questions arise at such conferences as we address the holistic education of the emerging artist[8] embracing new perspectives and welcoming all to the debate[9] coming together now at times from great distances[10].

We recognize that with each new year, a group of students, different than the previous, arrives in our classroom and we must consider new, appropriate learning environments[11]. These students access and begin to understand the world through a variety of devices. We, as a faculty, must be able to rethink our fundamental concepts from a global point of view[12]. FATE has provided a way to connect with our members, students and the world through our website, providing news and links[13]. We recognize the site's power to inform. And while every foundation program is as individual as a fingerprint or retinal scan, established criteria or foundation guidelines might aid faculty[14]. Foundations faculty typically serve more majors each year than other areas in art programs but seldom receive the appropriate support [15]. We believed that criteria or guidelines might be helpful to faculty as they discuss with administrators workloads, promotion, tenure, accreditation and resources.

If we are to help new students evolve, we know some of the resources we need to add to the traditional approaches of foundations are digital tools[16]. As the art and design professional world incorporate more and more time-based and digital technology, we find ways to balance those same approaches with drawing and design in education[17]. This is often the focus of sessions at our conference as we question and explore that balance[18]. We are to prepare our students to communicate in an international environment and we now have international membership. As a member of FATE, I was pleased that I had the opportunity to ask this diverse group about foundations through a survey linked to the FATE web site. One item was that out of 250 respondents, 155 schools see a need to change some aspect of their program[19]. In the spirit of positive change, Ralph Larmann led a committee to finally write a set of foundation guidelines[20].

What a different world it is today than it was 30 years ago. What are the roles of artists in this world of war; tensions here and abroad over race, poverty, ethnic differences; and environmental sustainability? Now, in our studios and classrooms, students are introduced to 'green' as hue, value and saturation, (e.g., C-62, M-0, Y-100, K-0 [CMYK], R-0, G-255, B-0 [RGB] and 00FF00 [Hexadecimal]) and through a socio-political and global context[21].

My thanks to all who have made FATE a success and especially to the new officers who deserve an introduction here: Mary Stewart, Florida State University, Vice President for Regional Coordinators; Debra Ambush, Savannah College of Art and Design, SECAC Representative; Kevin Bell, Fort Lewis College, FATE in Review Co-Editor; Jerry Johnson, Troy University, Vice President of Communications; and Elizabeth Bilyeu, Portland Community College, Vice President for Biennial Conference.

The State of FATE is good and I look forward to our next 30 years!

About FATE

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

FATE logo

Philip B. Meggs
(1942-2002)

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Membership applications (www.foundationsinart.org) and dues should be sent to:
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