

# AERI Symposium

## March 15, 2016

### Schedule of Events

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**8:00-8:25**

**WELCOME**

**Room 261**

Kerry Freedman, Paul Bauer (Interim Dean, NIU College of Visual and Performing Arts),  
John Siblik (Director, NIU School of Art and Design)

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**8:30-9:40**

**Auto-Didactic Learning**

**Room 261**

**Kimberly Sheridan:** Preparation for Future Making: A Design-Based Research Study of Learning in Makerspaces

**Abstract:** This paper draws from a multi-year mixed-methods research project studying learning in makerspaces. Learners in makerspaces have agency over what is learned and how learning is arranged and the result is a marked diversity of learning arrangements (Sheridan et al., 2014). Using design-based research methods, we explore how different learning arrangements in makerspaces are associated with different kinds of learning. One methodological strategy we use is to think of our unit of analysis around “making,” “makers” and “makerspaces” (Halverson & Sheridan, 2014). In each these units of analysis, I focus on one of the broad constructs we have been working with: preparation for future making. That is, how do students’ current experiences in a making learning environment prepare them for future possible situations where they might choose, need or be required to make again? This construct might be narrowly construed in a particular making context, such as whether and how the skills or processes taught and/or learned be used in a future situation, or more broadly construed, such as how a learner comes to envision their next ideas and develop the resourcefulness and sense of agency to pursue them. I consider methodological implications of using these different units of

analysis as lenses on learning and on designing assessments that consider what a learning experience prepares learners to do in addition to assessing what they have done.

**Kerry Freedman:** Playing Visual Culture: Art and Knowledge Construction in a Video Game Community

**Abstract:** This presentation is based on an investigation of the conditions and effects of the informal art and design education that occurs in visual culture learning communities, specifically with regards to video gaming. It addresses a range of art related knowledge, from art skills and concepts to social aspects of the arts. In this presentation, I theorize some of the characteristics of gaming that young people depend on to sustain communal life. This discussion of adolescent and young adult visual culture preferences and practices is located at the critical juncture of sociology of community, visual technologies, and group members' desire to come to know about art and design. Finally, I discuss a case study of a video gaming community as an example of these conditions and effects.

**Chair/Respondent: Doug Blandy**

## **History of Art Education**

**Room 256**

**Christina Bain:** Exploring the Teaching Artistry of Nancy Renfro

**Abstract:** Little research exists on teaching artist, author, designer, puppeteer, and entrepreneur, Nancy Renfro although she is arguably one of the most prolific American authors on the subject of puppetry in education. Over approximately two decades (1969-1990) Renfro authored/co-authored twenty books on numerous puppetry applications in education. In 1978 she founded Nancy Renfro Studios, a cottage industry that produced a line of more than 300 whimsical puppets, marketed primarily to schools and libraries. Overcoming severe hearing and speech disabilities, Renfro was an acclaimed teaching artist that presented hundreds of national and international workshops to children, teachers, and librarians. She received a Citation Award from the Puppeteers of America in 1978 in recognition of outstanding contributions as a "teacher of teachers of creative puppetry and as a special performer of young children." This historical research furthers the work that art education historians Bolin, Blandy, and Congdon (2000) call for in shedding light on hidden histories of individuals that have made contributions to the field of art education. Indeed, Nancy Renfro's work as a teaching artist deserves both respect and recognition.

**Mary Ann Stankiewicz:** Re: Imagining Histories of Art Education

**Abstract:** The story of the 1870 Massachusetts Drawing Act that led Walter Smith to leave England and take on triple tasks as supervisor of drawing in Boston's public schools, state director of industrial drawing, and first principal of Massachusetts Normal Art School (MNAS) is the founding myth of art education in the United States. *Developing Visual Arts Education in the United States: Massachusetts Normal Art School and the Normalization of Creativity* (Stankiewicz, in press) is, in part, a critical re-examination of that myth through a case study of efforts to embed art education into formal education for all learners. I argue that developing the field of art education was a creative achievement made possible by dynamic interactions between institutions—notably MNAS, but also conferences, professional associations, and periodicals—and social networks of stakeholders, faculty, students, and alumni. Institutions and social networks influenced and were influenced by cognitive frameworks shaped by social, economic, and cultural factors. Examining how Normal Art School alumni became leaders in the emerging field as art teachers, city art supervisors, state art directors, and faculty in higher education demonstrates how social networks brought art education into schools and communities across the United States before 1930.

**Chair/Respondent: Paul Bolin**

**Fine Artists**

**Room 167**

**Stacey Salazar:** Portraits of the Artists as Young Adults: A Longitudinal Study

**Abstract:** The presenter shares an overview of this study involving four young adult artists as they reflect, over a period of five years, on their educational experiences at a US art college. Theories of creativity, complexity, and human development create the conceptual framework for this longitudinal qualitative case study. Analysis reveals some consistencies and changes through time, connections to the literature on college student learning, and, given a larger sample, potential implications for curriculum and pedagogy at the college level. Findings suggest that longitudinal research and portraiture may be viable methods for capturing the arts school experience and the value of arts learning.

**David Pariser:** Three Generations of Artists: Jamie Wyeth, Paul Klee, Pablo Picasso & Toulouse Lautrec. Juvenile artistic work, the family environment, and mature success. What can we predict?

**Abstract:** Can a person's childhood artwork, tell us that they will become a significant adult artist? The answer to this question, at this point, is "No". The basis for this response is my extensive study of the childhood work of Klee, Toulouse Lautrec and Picasso. (Pariser,1991,1992-1993, 1995,) (Pariser & Zimmerman 2004). I chose these three artists because of their influence and because they left behind extensive collections of juvenilia. Adding to my research on these three noted Europeans with material from the Wyeth Study Center in Rockland Maine has not changed my response to this question. The Study Center houses several thousand drawings, paintings and cut outs made by Andrew and Jamie Wyeth as children. For this presentation I will focus largely on the work of Jamie Wyeth. In my presentation I will indicate points of similarity and divergence from the graphic-developmental record left by Jamie Wyeth, the three European artists and other ordinary children. My answer to the question posed remains the same- no clear indicators for mature artistic success can be gleaned from childhood work. My claim is based on three observations: 1) There are no dramatic differences between the graphic development of those "bound for glory" and "ordinary" or artistically gifted children who never achieve great artistic success. 2) Over and above the graphic-developmental record there do not appear to be any other tell-tale features that predict mature artistic success though work in developmental psychology (Mischel 2014) has identified a character trait- the capacity for delayed gratification in young children - as a powerful predictor of adult well-being and success. Perhaps a test of a key artistic character trait might function similarly as a predictor of mature artistic success? But this is completely speculative at this point. 3) A key factor that contributes to the difficulty in predicting artistic success based on childhood work, is the capricious nature of the definition of "art". The skills and characteristics of Modernist artists have little in common with artists working within post modern paradigms. Even more dramatically, where precocious mastery of graphic skills might have suggested mature artistic success in 18th century France, entirely other skills may be needed to achieve artistic renown in our century.

**Chair/Respondent: Doug Boughton**

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**9:40-10:00**

**Morning Break - 1<sup>st</sup> Floor**

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**10:00-10:55**

**Panel: Post-Qualitative Research**

**Room 261**

**Kim Powell, Cala Coats, James Haywood Rolling Jr.**

**Chair: Laura Trafi-Prats**

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**11:00-12:10**

**Big Data**

**Room 261**

**Paul Duncum:** Art Education in the Era of Big Data

**Abstract:** In relation to youth Big Data is defined in terms of electronic social networking sites and Internet image banks. Youth on-line are described, and drawing upon Big Data social networking sites, their on-line creative efforts are characterized as peer and interest driven, participatory where cognition and creativity are distributed across the net and among groups of peers. The author briefly reviews his use of social networking and image banks in the classroom, including using the movie-in-minutes genre on YouTube. The author concludes by describing the problematic nature of Big Data sites for art education, especially issues of privacy and youth effectively working as unpaid labor for global corporations, and he offers considerations for their responsible use as creative resources and platforms.

**Thomas Brewer & Read Diket:** What NAEP Has Revealed about Art Learning and a Look to 2016

**Abstract:** This paper provides an overview of our team's (Diket, Xu, & Brewer) secondary analysis of 2008 Visual Arts NAEP restricted data and public access data since 2010. Authors discuss what we have learned about student art learning as seen in visual arts assessment data and the four subsequent publications. The rationale for our pursuit of these types of investigations is discussed; and, why we think this type research and its findings are so significant for the field of art education. We provide a look ahead at the upcoming administration of the 2016 NAEP Visual Arts Assessment and what we hope to do with these new data.

**Chair/Respondent: Kimberly Sheridan**

**Doctoral Student Pecha Kucha**

**Room 167**

**Liz Rex:** Art in Everyday Places: Democratizing Art Knowledge and Transforming Adult Identities as Non-Artists through a Vernacular Art Curriculum

**Alyson Pouls:** Theories Influencing Higher Education Art Foundations Curriculum

**Marisa Agama:** Arts Informed Inquiry in Action Research: Applications for Youth Empowerment in Schools

**David Herman:** Urban Youth & Public Art: A Phenomenological Research Study about Youth Perception

**Ahran Koo:** Visual Storying: A Conversation about Cultural Identity in a Multicultural Setting [Korean immigrant youth in a community school]

**Jennifer Hamrock:** Exploring the Becomings within Art Teacher-Art Student Assemblages Using Social Media Platforms

**Kelly Gross:** Constructing through Art Education: A Case Study of High School Students with Emotional Disabilities

**Cindy Jesup:** Caught in the Net: Digital Awareness in the Art Room

**Hong-An Wu:** Playing Video Games Critically

**Chair/Respondent:** Elizabeth Garber

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**12:10-1:10**

**Lunch Buffet - The Atrium**

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**1:10-2:20**

**Urban Youth and Risk-Taking**

**Room 261**

**Kit Grauer, Juan Carlos Castro, Ching-Chui Lin:** Citizens of Tomorrow: A Four-Year Study Examining Digital Media and Marginalized Youth

**Abstract:** Investigating the Impact of Community Media Arts Learning on Marginalized Urban Youth in Canadian Contexts is a four-year research grant funded by the Social Sciences and Humanities Council of Canada. We investigated marginalized urban youths' media arts practice in community digital-mediated arts programs in Vancouver and Montréal, exploring how it impacts their engagement around identity, culture, health and wellbeing. In this presentation, we focus on three sites to

better show the depth and breadth of the research as well as exploring emerging themes.

**Doug Boughton:** Student Risk-Taking in the High School Art Class

**Abstract:** This is an interim report of an international research project, which is currently underway. The focus of the investigation is upon the role and nature of risk-taking employed by senior high school art students in the course of art making in high schools in Chicago, Dublin, Ireland, and the Netherlands. Students selected for the study were 10-20 senior high school students and their teachers in each of nine schools (three schools in each country) currently taking a senior art class. Preliminary findings from Ireland and the USA have already revealed interesting insights into issues such as the lack of relationship between risk-taking and grades, the conditions likely to promote risk-taking by students, the nature of risks students are willing to take, the relationship between risk-taking and creative outcomes, and the influence of institutionalized examination structures upon risk-taking.

**Chair/Respondent:** Richard Siegesmund

## **Issues of Race and Art Education**

**Room 256**

**Sara Scott Shields & Gloria Wilson:** Critical Conversations: Engaging Duoethnography to Create Polyvocal Texts about Race

**Abstract:** Race has and continues to be a profound determinant of one's political rights, one's location on the labor market, and indeed, one's sense of identity. In light of the continuously changing ethnic and racial demographics in our nation's schools, an increasing number of scholars and practitioners have made the call for teaching practices that acknowledge diversity and take responsive action. This presentation focuses on how two university art educators used the methodological concept of duoethnography to provoke their preservice students toward meaningful critical conversations using the concept of race as an opening to speak to deeper issues of humanity. We hope to use this transformative methodology to expand and inspire deeper conversations amongst preservice teachers. Considering the potentialities of lived experience, we explore what art educators can do to provide openings for others, speaking together, to become more fully conscious of what it means to teach in the 21<sup>st</sup> century.

**David Herman & Amelia Kraehe:** Race and the Pedagogic Dis-Orientation of Hollywood Images: Toward a Countervisuality in Art Education

**Abstract:** This essay focuses on Hollywood cinema as a site for anti-racist visual culture curriculum. Drawing from phenomenologies of difference (Ahmed, 2006) and the regime of cinema (Ranciere, 2010), it explores how the sensorial aspects of “looking” and “being with” cinematic images direct bodies in ways that reify the visual field as white property (Harris, 1993). Authors argue that, when viewed through the lens of white property the image technologies of Hollywood cinema “teach” youth how to understand and assign racial differences in a manner that defends and valorizes whiteness as the archetype of personhood. The paper concludes with suggestions for pedagogies grounded in race-conscious critique of cinematic representations that employs reverse appropriation (Mirzoeff, 2006) of racial fantasies embedded in the dominant white visuality (Cobb, 2015).

**Chair/Respondent: Joni Acuff**

## **Crossing Cultures**

**Room 167**

**List Hochtritt & John Ploof:** Material and Visual Culture Possessions as Charismatic Collections: The Private and Public Pedagogies of Young People

**Abstract:** The purpose of this research is to gain a better understanding of how young people in the United States and South Korea interpret their worlds through the examination of their material culture, curated collections, and associated narratives. This cross-site study seeks to answer: How do youth understand the relevance and links between material culture and their everyday life experience? What signifiers of popular culture do youth identify as most noteworthy to themselves? How do the findings inform curriculum development as guided by the youth participants?

We were informed by principles suggested by Burkhart (2011) including importance, contingencies of meaning, context, power, boundaries, agency, and identities, as frames through which to examine contested meanings, we sought to better understand how young people understood the relevance and links between material and visual culture and their everyday life experiences. We were also interested in what signifiers of popular culture the youth identified as charismatic (Wingfield, 2010) and how these outcomes informed a new understanding of cross-site interpretation guided by the youth participants.



Two researchers from the United States and two from South Korea interviewed 11 young people, ages 13 - 24, in their homes, schools, and public spaces; individually and in small focus groups; in person and virtually. Through qualitative research and case study interviews, 5 participants in Chicago and 6 in Seoul, shared with us their personal collections and we explored how participants made sense of their worlds through individual interpretations of popular, visual, and material culture, and youth initiated social networks (Castro, 2014; Freedman, Heijnan, Kallio-Tavin, Kárpáti, & Papp, 2013). This process included documentation of personal and private collections of items and digital data shared with us by the young people in the context of their living spaces and online archives.

Three major thematic findings emerged from the data: Youth identity contingent social networks that evidence strong associations with both local and global cultural influences (Shin & Kim, 2014); the importance of multifunctional/versatile spaces that demonstrate self-determined agency (Burkhart, 2011); and material culture collections (Blandy & Bolin, 2012) that both reinscribe and challenge finite boundaries of private and public pedagogies (Sandlin, Schultz, & Burdick, 2010). This study suggests that experiences with material culture, curated collections, and associated narratives are built upon socially contingent networks between private and public spaces. It calls for socially relevant art education that is informed through young people's active participation in meaning making and multiple literacies (Hull & Schultz, 2002; Jones, 2015) through their encounters with material culture and social practices.

**Kryssi Staikidis:** Arts-Based Research: A Videotaped Painting Lesson with Maya Painter Pedro Rafael Gonzalez Chavajay

**Abstract:** This presentation describes how Pedro Rafael González Chavajay, a Guatemalan Maya Tz'utuhil painter, and I, Kryssi Staikidis, a North American painter and art educator, made a collaborative painting about a grieving ritual, "La Consolación," in the town of San Pedro La Laguna. He mentored me in making many paintings during our decade-long teaching relationship. I examine multiple indigenous research methodologies that create more ethical, respectful, useful, and sympathetic strategies for research with indigenous peoples. This presentation focuses on the mentoring relationship guided by Pedro Rafael that tightly interweaves indigenous research practices with collaborative teaching. I argue that artistic mentoring is a form of an indigenous research methodology is

and the form through which curriculum content and characteristics of indigenous pedagogy are revealed. In other words, research methodology and pedagogy are fused, for mentoring guided by the indigenous expert becomes, in this case, an indigenous research methodology.

**Chair/Respondent: Fiona Blaikie**

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**2:20-3:35**

**Arts-Based Research**

**Room 261**

**Kim Powell:** The Storywalk as Interview Method: Documenting Community Identity and Development through Movement-Based Inquiry

**Abstract:** Theoretical concepts such as wayfaring, an orientation toward journeying as a process, and emplacement, the integration of body and environment, present an ontological and epistemological stance that privileges movement as a form of both being and knowing the world. StoryWalks is both the name and methodological process for my collaborative and participatory walking research based in San Jose Japantown, California (U.S.), a place whose Japanese American residents were evacuated and interned during World War II per Roosevelt's executive order 9066. I discuss lived experiences and street phenomenology as conceived through and by spatial practices such as habitual walking, wayfaring, boundary-making, place-based narrative and identity constructing. I also conceptualize place as kinetic, multisensory and improvisational, never static but always "moving" in relation to people and activity, and theorize how such a conception necessitates the development of corresponding sensory research techniques such as walking.

**Dónal O'Donoghue:** The Promise of Art-Led Inquiry in Gender Research and Scholarship

**Abstract:** This paper will consider how art-led inquiry processes can extend and diversify the nature of gender research in education. It will offer a critical account of how art-led and creative practices of research provides possibilities for accessing and constructing different forms of knowledge about the production and negotiation of masculinities and sexualities in schools. Referencing the work of sociologist Saskia Sassen (which suggests that the "major categories" used by social scientists to inquire into, explain and represent phenomena of interest can function to

'conceal', 'hide', 'obscure' and 'veil' certain understandings of that phenomena), I will consider how we might investigate and articulate differently ways in which male subjectivities are produced, negotiated, and represented by using concepts and terms other than those with which we have become familiar in gender research; and, I will reflect on how art-led research practices might enable us to do that.

**Chair/Respondent: Kerry Freedman**

## **Young Children**

**Room 256**

**Jeffrey Broome:** The Art Teacher and Multi-Age Homeroom Teachers: Qualitative Observations and Comparisons

**Abstract:** Multi-age classrooms feature the intentional grouping of students from consecutive grade levels for the purpose of fostering a nurturing classroom atmosphere. While an abundance of research on multi-age education has been produced throughout the past 50 years, only recent efforts have seen researchers turn their attention to the experiences of art teachers working at schools with multi-age classrooms. The purpose of this presentation is to examine an unexplored facet of multi-age education by characterizing the qualities of mixed-age instruction for an art teacher and a group of homeroom teachers through the collection of qualitative observations and interviews at a selected school site, and with the intent of describing the congruities and incongruities in the teachers' instructional practices and organizational strategies. The results detail subtle organizational differences, yet congruent practices related to thematic instruction and cooperative learning, and also emergent unexpected findings related to the importance of collegial communication and caring decision-making.

**Christine Thompson:** Documenting Drawing as Assemblage

**Abstract:** The perennial debate in art education regarding the relative importance of process v. product typically comes down on the side of process, or some degree of compromise between the two. Most of the questions that have emerged as significant in contemporary research and teaching cannot be answered in the mute evidence of children's drawings. Videotaping the art making events of young children in settings where they work alongside other children and interested adults, it is possible to catch drawing events in all their observable detail, with narration and monologue, conversation and sound effects, hesitations and interruptions, distractions and interactions. An emergent Deleuzian-

inflected perspective on drawing in childhood looks to what children draw in “smooth spaces,” where rules and restrictions are few, as they follow the lines of flight provided by the intra-actions among environment, past experience, and imaginative contributions of the child (Barad, 2007; Davies, 2014).

**Chair/Respondent: Paul Duncum**

**Adult Learners**

**Room 167**

**Olga Hubard & Mary Hafeli:** Studio Play and Aesthetic Reflexivity: How We Understand Learning Through Making in the Visual Arts

**Abstract:** The two pilot studies presented here examined dimensions of play evident in graduate students’ accounts of the artmaking processes they undertook within two art classes. In one case (Pilot Study 1), non-art majors were asked to reflect on the benefits they experienced from an elective studio art class. In the second case (Pilot Study 2), students’ perceptions of the significant moments and turns in their studio processes were elicited for the purpose of documenting play and other aspects of studio thinking and practice. Across the two studies, we found that students spoke of experiences that have been associated with play: positive affect, which also involved risk and difficulty (Emery, 1989); intrinsic motivation and rewards; problem finding and freedom from prescribed formulas and literalness (Klein, Wirth & Linas, 2003); the ongoing consideration of possibilities or “what ifs” (Bergen & Fromberg, 1972); attention to process (Klein, Wirth & Linas, 2003); and belief in the process (Emery, 1989). Students also described their deepest learning as an effort to “let go of perfection,” to “be okay not knowing,” and to “learn to find one’s own path,” even if this involved “failure” and frustration along the way.

**Kathy Marzilli Miraglia:** A Changing Pedagogy: Preconceptions of Teaching Assistants

**Abstract:** This session details the results of a phenomenological study. The objective was to investigate Teaching Assistants’ perceptions of teaching, if they changed after instructional preparation, and what their concerns were as they encountered their first teaching experience. Recommendations concerning teacher preparation for teaching assistants in higher education and future questions to be investigated will be discussed such as: Has research addressed the changing landscape of teaching in higher education? Do we begin to think of teaching and learning as PK-16? Regarding teacher preparation in higher education, what is the impact on

PK-12 teachers, who may model their classrooms after their studio professors?

**Chair/Respondent: Richard Siegesmund**

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**3:35-3:55**

**Afternoon Break - 1<sup>st</sup> Floor**

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**3:55-5:05**

**Criticizing Educational Practices**

**Room 261**

**Richard Siegesmund:** Philosophical Provocations: Situating the New Core Standards in the Politics of Dissensus

**Abstract:** The contemporary French philosopher Jacques Rancière's cultural theory can be used as a lens for seeing the accomplishments of the new National Core Arts Standards (NCAS) for the Visual Arts as well as the erasures they effect. Through the framework of his thinking, this paper examines the positive and negative contributions of the new NCAS. Rancière's theory covers three equal and co-existent areas (regimes) of cultural production: the ethical, the representational, and the aesthetic. The new Standards fully address the ethical and the representational regimes. The aesthetic regime is largely unaddressed. Rancière considers aesthetics to exist in acts of unconstrained possibility that privilege open exploratory play. With that aesthetics is the critical element to Rancière's conception of politics as the self-discovery of autonomy. The NCAS's failure to fully address the aesthetic regime would be, seen through Rancière's conceptual framework, an act of erasure. Thus the reassertion of the aesthetic regime would allow art educators to push and invert traditional structures and understandings through acts of dissensus while still working with necessary standards.

**Rachel Fendler:** Troubling the Representation of Learning in Educational Research: An Arts-Informed Approach

**Abstract:** This paper explores the role of representational boundaries in educational research. Drawing on the results of a collaborative project carried out with six secondary school students, the paper reflects on methodological and epistemological issues surrounding the study of school disaffection. It considers how an arts-informed approach to educational ethnography can account for learning that falls outside the realm of assessment,

tracing a connection between artistic production, research practice, and the experience of becoming-learner.

**Chair/Respondent: Donal O'Donoghue**

## **Technologies**

**Room 256**

**Juan Carlos Castro & David Pariser:** Learning and Teaching of the Visual Arts in Mobile Networks

**Abstract:** In this paper, we discuss findings and working conjectures from an ongoing study investigating the educational efficacy of mobile media in visual arts curricula. Researchers, instructors, and students have worked together in three different French and English language after-school and in-school programs over the past four years, and involving over 90 participants to date to design, test, and develop visual art curricula using networked mobile computing to investigate educational and civic environments around the participating schools. MonCoin (MyCorner in English) is a visual art curriculum that utilizes mobile media to foster engagement through increased mobility; peer networked learning and positive identity construction. We present findings and working conjectures related to how participants described their process of learning and teaching in a mobile-networked environment.

**Marjorie Cohee Manifold:** The Formal Studio Art Learning of Non-Art Savvy Adolescents and Young Adults in Online Contexts: Implications for Teaching & Learning in an E'Telier

**Abstract:** Findings from examinations of how adolescents and young adults learn art in voluntary online and situated and informal learning sites informed the design and instruction of an online course in studio art. Undergraduate non-art majors with minimal skills and backgrounds in art making, met in small groups with an instructor, selected projects based on preferences for themes, media and processes, and critiqued one another's work in a synchronous E'telier environment. Results show minor improvement of realistic drawing skills, but significant growth in abilities to conceptualize, critically discuss, and appreciate works in a broadened range of genres. Additionally, students demonstrated self-efficacy and openness to recognizing roles for art making in their everyday and/or professional lives.

**Chair/Respondent: Charles Garoian**

## **Gender Issues**

**Room 167**

**Fiona Blaikie:** Creative Scholarship: Gendered, Ethnic, Aged and Religious Expressions of the Changing Body, Clothed and Accessorized

**Abstract:** Each and every person is aware of her/his clothed accessorized body, how s/he feels at various moments moment in time, how through clothed accessorized body s/he performs; how s/he presents a particular performed affiliated identity through the materiality of clothing and accessories. Clothing is an embodied language (Lurie, 1981), a form of communication that stands for self; for self in community, or, for self as other/ed. In this presentation I ask how clothes and accessories are felt, conceptualized and experienced as unique ways of knowing and understanding the world (Blaikie, 2012, 2013, 2014; Cahman-Taylor, 2008; Cole and Knowles, 2008; O'Donoghue, 2015; Sullivan, 2005).

Following Ingold's (2013) anthropological lens in his book *Making*, an expanded view of art processes and products takes us to contextualized re-considerations of meaning making in art and architecture that encompasses genres, materials, forms, spaces and lived experiences. Similarly, I focus on the expression of the body and clothing through gender, ethnicity, age and religious affiliation as variables that are transformative and that transform, with our participation or not. In examining the clothed accessorized body, I engage with participants through phenomenological conversations transforming transcript data into storied prose and photographs into artworks. Through three case studies focusing on religious conversion, the Mean Girl phenomenon, scholarship and sexuality, unique visual identities reveal immersion in habitus, revealing social class, sexuality, gender, culture, faith tradition and locale.

**Olga Ivashkevich & Courtnie Wolfgang:** (re)Mixing Girlhood: Teenage Girls' Media Making and the Female Gaze

**Abstract:** This article positions remix as an agentive site for girls and women in their consumption and production of popular media, one that disrupts dominant gender norms and representations and the pervasiveness of male gaze. Noting girlhood as connected to but also unique from womanhood (Kearney, 2009), the authors offer feminist interpretations of collage and video mash ups created by adolescent girls in a program of juvenile arbitration as a series of messy, non-linear readings of visual and textural fragments of girls' work, interlaced with authors' reactions to girls' productions as female facilitators/audience. The authors pose that this double-folded, dialogic, intergenerational remix generates a flow of female gaze—as a continuous repetition and collaborative disruption of

dominant gender codes—which is produced, reproduced, and passed on to other girls and women to elicit reactions of difference.

**Chair/Respondent: Karen Keifer-Boyd**

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**5:10-6:10**

**Panel – The Future of Art Education Research**

**Room 261**

**Juan Carlos Castro, Aaron Knochel, Deborah L. Smith-Shank, Mary Ann Stankiewicz,  
Graeme Sullivan**

**Chair: Laurie Hicks**

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**6:15-6:30**

**CLOSING SESSION**

**Room 261**

**Kerry Freedman**

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**7:00**

**Dinner at White Chocolate:** 1803 Freedom Dr., Naperville, IL 60563 (630) 505-8300