

# AERI SYMPOSIUM SCHEDULE

September 13-15, 2018

## Thursday, September 13th

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| 2:00 – 2:15 pm | <b>Welcome</b><br>Presenter: Jeff Broome, AERI Co-Chair<br>AERI Graduate Research Award: Allison Rowe, University of Illinois at Urbana-Champaign (Jorge Lucero, Dissertation Chair and Tyler Denmead, Advisor) | Room 260 |
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| Break |  |  |
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| 2:25 - 3:40 pm | <b>Panel - Rendering Judgments in Arts-Based Research.</b><br><br><b>Chair:</b> Richard Siegesmund<br><b>Panelists:</b> John Baldacchino, Fiona Blaikie, Kerry Freedman, Nadine Kalin, Dónal O'Donoghue, James Rolling, Jr., Jerry Rosiek, and Kryssi Staikidis<br><br>Arts-Based Research (ABR) constitutes a shifting terrain that presents new challenges for rendering judgment on written work put forward for scholarly publication and academic degrees. This is complicated as ABR itself develops its own—and perhaps increasingly independent—strands of Cultural Practice, Studio Practice, and Social Practice. How do these different strands pose different—and perhaps conflicting—concepts of factors such as significance, evidence, research process, and responsibility? How do we move past the binary of ethical constraint and artistic autonomy? What do we make of the accelerating ontological turn to ABR? Is being an artist the same as doing ABR? In this emergent practice, might dynamic and fluid criteria help articulate new horizons to come into view and move us toward unexpected objectives? | Room 260 |
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| 3:50 - 5:05 pm | Room 260<br><b>Pecha Kucha</b> - Karen Keifer-Boyd<br><br>Nicholas Leonard<br>Cappie Dobyns<br>Jethro Gillespie<br>Francis Larson<br>Kira Hegeman<br>Emily Hood | Room 256<br><b>Indigenous Art</b><br>Chair/Respondent: Christine Ballengee-Morris   |
|                |   | Quetzals, Quests, and Questions: Negotiating New Understandings Through Alfombra Making and Storytelling<br>- Christina Bain and Rina Little                            |
|                |   | Indigenous Experience and World Views Through Art: Cultivating Dialogue and Reflective Practice in Learning Communities<br>- Elizabeth Rex and Christine Woywod Veettil |

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| 5:15 - 6:30 pm | Room 260<br><b>Pecha Kucha</b> - Karen Keifer-Boyd<br><br>Abby Newland<br>Wei Yiwen<br>De Mousumi<br>Arianna Garcia-Fialdini<br>Maggie Dahn<br>Kate Thomas | Room 256<br><b>Teacher Development</b><br>Chair/Respondent: Aaron Knochel   |
|                |  | Socially Engaged Art as Living Practicum<br>- Lynn Sanders-Bustle   |
|                |  | Socially Engaged Teaching-Voice and Empowerment in Art Educational Settings<br>- Amy Pfeiler-Wunder and Shyla Rao |

**7:00 - Steering Committee Member Dinner**

**Friday, September 14th**

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| 9:00 - 9:40 am   | <b>Opening Session</b> <span style="float: right;">Room 260</span><br>Presenter: Kerry Freedman, AERI Co-Chair<br>Paul Kassel, Dean, NIU College of Visual and Performing Arts<br>Jerry Blazey, NIU Vice President for Research |  |   |
| Break            |   |  |   |
| 9:50 - 11:05 am  | Room 260<br><b>Social Pedagogies</b><br>Chair/Respondent: Kryssi Staikidis  | Room 256<br><b>Investigating Research</b><br>Chair/Respondent: Kim Sheridan  | Room 265<br><b>Teen Portraits</b><br>Chair/Respondent: Fiona Blaikie  |
|                  | How Visual & Performative Pedagogies Support Social Justice<br>- Marjorie Manifold and Gustave J. Weltsek   | Questioning Questions in Arts-Based Research<br>- Richard Siegesmund   | Flashpoints of Artist Identity Formation<br>- Sarah Travis  |
|                  | Method Follows Form: Studying Socially Engaged Art Using Ethnographic Case Study (Graduate Student Award)<br>- Allison Rowe   | Investigating the Status of Research in Art Education in the Journals of <i>Studies in Art Education</i> and the <i>International Journal of Education through Art</i> .<br>- Kathy Marzilli Miraglia and Enid Zimmerman | Teens as Public Pedagogues: A Portrait of Foot Soldiers Then And Now<br>- Rachel Fendler and Sara Scott Shields |
| Break            |   |  |   |
| 11:25 - 12:40 pm | <b>Panel - The Past is Present: Ignored Histories of Art Education</b> <span style="float: right;">Room 260</span><br><br><b>Chair:</b> Melanie Buffington and Alphonso Grant   |  |   |

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|                 | <p><b>Panelists:</b> Melanie Buffington, Alphonso Grant, Courtnie Wolfgang, Pamela Harris Lawton, Debra Hardy, and Felix Rodriguez.</p> <p>Throughout many educational disciplines, the written histories favor white heterosexual male narratives of linear progress and assume that tools and technologies are neutral. This session addresses some of the ignored histories and problematizes tools and technologies as contested sites. The first presentation by Alphonso Grant on Black artists of the Harlem Renaissance is intended to augment the body of scholarship addressing and challenging this tradition of White supremacy in art history using critical analysis of Modernism and early 20th century art in order to specifically analyze representations of Black artists of the Harlem Renaissance. The purpose of the second paper by Melanie Buffington and Courtnie Wolfgang on Jane Addams is to center her contributions: community activist, social organizer, advocate of education, community researcher, and a queer identified woman (Jackson, 2010) within the history of art education. A critical portrait of Black artist/educator Thomas Watson Hunster, a pioneer in art education for Black K-16 students in the Washington, DC segregated school system, is presented in the third paper by Pam Lawton. The importance of the South Side Community Art Center's existence and history as a counter-narrative to the dominant historical narratives of art education is discussed in the fourth paper by Debra Hardy. The final paper in this session by Felix Rodriguez focuses on the history of art education in the Dominican Republic. It taps into issues of race and identity politics that are relevant to the African diaspora in the larger context. The panel argues and invites dialogue about the need to research, teach, and publish these ignored histories to provide a more inclusive and equitable picture of American art education and to encourage more people of color to consider careers in the field as well as expands the discourse of international histories of art education.</p> |   |
| 12:40 - 1:45 pm | Lunch (provided) Room 101A  |   |
| 1:45 - 3:15 pm  | Room 260<br><b><i>Socially Engaged Artmaking</i></b><br>Chair/Respondent: Tyson Lewis   | Room 256<br><b><i>Assessment</i></b><br>Chair/Respondent: Ryan Shin   |
|                 | Critical Digital Making as Socially-Engaged Artmaking<br>- Christine Liao, Ryan Patton, and Aaron Knochel   | What Makes a Good Art Teacher? The Promise of Socially Engaged Research for Reclaiming Teacher Evaluation<br>- Mary Hafeli                    |
|                 | Conflict Kitchen: Art as a Way of Inquiry and a Content Area<br>- Jaehan Bae  | Concerns for Art and Design Assessment: Policy, Practice and Resistance<br>- Deborah Filbin   |
|                 | Ethical Considerations and Productive Potentials of Collaborative Digital Media Research and New Media Art-making with Vulnerable Populations of Young Children<br>- Marissa Sweeny   | The Community as Arbiter of Quality: Models for the Determination of Reliability in the Assessment of Student Art Products<br>- Doug Boughton |
| Break           |   |   |

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| 3:35 - 4:50 pm | Room 260<br><b><i>Autoethnography and Race</i></b><br>Chair/Respondent: Joni Acuff   | Room 256<br><b><i>Teacher Education and Place</i></b><br>Chair/Respondent: Laurie Hicks   |
|                | Construction of the Blackademic: Sartorialism as Critical Arts-Based Autoethnography and Relational Practice<br>- Gloria Wilson  | Opening Thirdspace: Cultivating Critical Geographies in Art Teacher Education<br>- Joy Bertling   |
|                | Acknowledging White Academic Privilege: Autoethnography, Critical Self Reflection, and Missteps Leading to Growth as a Culturally Sensitive Educator<br>- Jeffrey Broome   | Fostering Upstander Actions through Social Justice Art Encounters<br>- Karen Keifer-Boyd, Wanda B. Knight, Adetty Pérez de Miles, Ann Holt, Cheri Ehrlich, and Yen-Ju Lin |
| Break          |  |   |
| 5:00 - 6:15 pm | <b>Panel - On Activist Art and Implications for Art Education Research</b> <span style="float: right;">Room 260</span><br><br><b>Chair:</b> Kim Cosier<br><b>Respondents:</b> Marit Dewhurst and Dónal O'Donoghue<br><b>Panelists:</b> Kim Cosier, Therese Quinn, Steve Ciampaglia, Michelle Bae-Dimitriadis, Dónal O'Donoghue, and Marit Dewhurst<br><br>This panel focuses on the work of activists/scholars who engage in art making situated within critical and imaginative considerations of what activist art and art education can do in these precarious times. Four stories will be shared of activist projects followed by a conversational move toward theorizing such work. adrienne maree brown's (2017) work on emergent strategy and the power of Afrofuturism to inform movement building and Yates McKee's (2016) conceptualization of a "movement imaginary" that can grow out of collective artistic activist work will help frame the discussion. |   |
| 7:00 pm        | <b>AERI Symposium Dinner – Granite City Food &amp; Brewery</b>   |   |

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| <b>Saturday, September 15th</b> |   |  |
| 8:30 - 9:15 am                  | Room 260<br><b><i>Deep Dive Chat</i></b><br>Richard Siegesmund, Juan Carlos Castro and Kerry Freedman<br><br>The Aesthetic and the Anti-Aesthetic: In Conversation with Fiona Blaikie |  |
| Break                           |   |  |

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| 9:25 - 10:40 am | Room 260<br><b>Inclusion</b><br>Chair/Respondent: Kim Cosier                     | Room 256<br><b>Arts-based Research</b><br>Chair/Respondent: B. Stephen Carpenter, II  |
|                 | Inverse Inclusion: Transforming Preservice Teacher Education<br>- Angela LaPorte | Collaborative and Socially Engaged Research Practice: Indigenous Theoretical Frameworks and Research Methodologies<br>- Kryssi Staikidis and Christine Ballengee-Morris |
|                 | Social Interaction Development in Inclusive Art Rooms<br>- Kelly Gross           | Tacit Knowledge in Painting: From the studio to the classroom<br>- Branka Marinkovic  |

Break

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| 10:50 - 12:05 pm | <p><b>Panel - Race and Racism in 21st Century Art Education: Part II</b> <span style="float: right;">Room 260</span></p> <p><b>Chairs and Respondents:</b> Joni B. Acuff and B Stephen Carpenter, II<br/> <b>Panelists:</b> Amelia (Amy) Kraehe, Michelle B. Dimitriadis, Rubén Gaztambide-Fernández, and Sunny Spillane</p> <p>In the first iteration of this panel at the 2017, 2<sup>nd</sup> annual AERI conference in Naperville, IL, the panelists, Joni Boyd Acuff, Michelle Bae-Dimitriadis, B. Stephen Carpenter, II, Amelia (Amy) Kraehe, and Vanessa Lopez, offered an honest, yet starkly frank assessment of the field of art education in regards to advancing racially just and racially conscious practices in classrooms and research. The 2017 panel took its lead from DuBois' (1903) identification of the problem of the twentieth century as "the problem of the color-line," which marked race explicitly as a system of oppression and injustice in the United States, and provided a grounding for social inquiry, action, and resistance. Scholarship in social science and education located within or around problems of race and racial oppression has contributed to the establishment of research methodologies, theoretical frameworks, fields of study, university departments, and curricula. Similarly, race and racial oppression manifest in varying ways in and throughout art education practices, methodologies, institutions, and theoretical frameworks. Unfortunately, progression around racial injustice in and throughout art education continues to stall as art educators are either largely silent about the topic or prefer to use benevolent" cursory language (i.e. social justice, diversity, culture, equality) to make the conversations more comfortable" devoid of controversy, and consequently idle. It is critical that we begin to name explicitly race, racial oppression, and issues of racism within our discipline via research discourses, visual representations, language, departmental and institutional goals, curricula, and classrooms. Among the conclusions from the 2017 panel include: race has never been perceived as a central structure within the field of art education, thus, the field's lack of advancement in the problem of White supremacy; art educators of color are mentally and emotionally exhausted from doing race work; White art educators need to engage more critically and intentionally in race work; the White supremacist structures in art education are a White problem best solved by White people. As a follow-up to the 2017 AERI presentation, this panel will report on specific research and case based projects that center interrogations of race and racism in art education, and speak explicitly to Whiteness. Panel topics include mapping Whiteness in urban geography through refugee youth oral histories, the arts and the arts in education as White property, Whiteness as a defining component of certain epistemologies and</p> |
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|                  | methodologies in art education, and personal reflections on White identity development and their implications on art education practices.  |
| 12:05 - 12:30 pm | <p><b>Closing Session-</b> Doug Blandy <span style="float: right;">Room 260</span></p> <p>Places of Research- Kim Cosier<br/> Orientations to Research- Richard Siegesmund<br/> Issues of Concern for Research- Joni Acuff and Steve Carpenter<br/> Histories of Research- Melanie Buffington and Alphonso Grant</p> |
| 1:00 pm          | <b>AERI Steering Committee Lunch and Meeting</b>   |