

Finding One's Voice through Visual Arts Research & Journal Development

Excerpted from Chapters 7 and 14 of

*Global Consciousness through the Arts:
A Passport for Students and Teachers*

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"This book is a necessary addition to the libraries of all educators who wish to raise their students' global consciousness and have access to many excellent resources to guide them."

—Dr. Enid Zimmerman (USA)

"Its strength is in the deep understanding of what art education is and in what it should be in the modern and complex world we live in."

—Susan M. Coles (UK)

"This timely book presents the future of art education in a society where people with diverse backgrounds coexist."

—Dr. Sunah Kim (South Korea)

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GLOBAL CONSCIOUSNESS through the ARTS

A Passport for Students and Teachers
ALLAN RICHARDS • STEVE WILLIS

Kendall Hunt
publishing company



GLOBAL CONSCIOUSNESS THROUGH THE ARTS

GLOBAL CONSCIOUSNESS through the ARTS

Germany
★ 25.03.15 ★
DEPARTURE

Ho Chi Minh
12/03/16
Vietnam

Spain
04/10/16

MAY 18
United Kingdom

MEXICO

ISTANBUL
GIRIS
12.07.2013
35

04.06.2009
DUBBAH
KWAZULU NATAL

CUBA
IMMIGRATION
DEC 16

Montreal
ARRIVAL MAY 16

16 Paris
OCT 1395
INTERNATIONAL AIRPORT
3569

A Passport for Students and Teachers

ALLAN RICHARDS • STEVE WILLIS

RICHARDS
WILLIS

KH

STEM

STEAM

STREAM

Journal Work – Visual Research

You are responsible for maintaining an active journal with daily entries. Each entry should be dated. Entries should include, but not be limited to: class notes, directions, assignments, outside sketches, drawing, compositional explorations, color studies, and visual and textual research.

The journal is your opportunity to explore any concept, direction, or technique. To maximize the benefits, journal entries should be exploratory, focused, personal and frequent.

Anais Nin reminds us:

**we don't see things as they are;
we see them as we are.**

**We discover ourselves through extended research
leading to a series of images**

**Visual storytelling is created in a personal context
for a particular purpose.**

The purpose is revealed *through* the research

As Gustav Klimt said:

Art is a line around your thoughts.

Strategies for educators to consider

- **A linear curricular sequence that embraces holistic investigation.**
- **Images created from a specific plan of action.**
- **Authentic experiential, open-ended curriculum with authentic assessment.**
- **Consistent critical and analytical dialog.**
- **Out of class activities comparable to other courses.**
- **Sustained, journal investigation of images in relationship to culture and identity.**
- **Visual literacy as a formal course of study.**

Journal Development

**Carly Anderson
Willard High School. Willard, MO,
USA**

Journal Development

- Journaling Practices Through:
 - Perceptual Shift in Art-making Practices
 - Professional Development
 - Life Experiences
 - Connection of Personal Interests, Experiences, and Art-making

Journal Development

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Journal Development

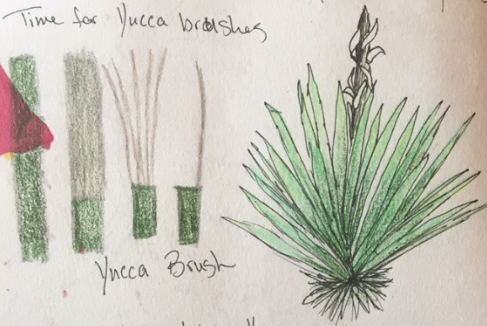
- Journaling Practices Through:
 - Perceptual Shift in Art-making Practices
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Journal Development Based on Experience

July 18th
Saturday ~~Friday~~ Day 2 Pot Making
Scraping + polishing

Pots were formed, next scraped, then polished


Time for Yucca brushes



Yucca Brush

Yucca is used traditionally for line work on the pots. It's so difficult! The yucca makes a beautiful line. Use a steady hand.

The white hair brush is not traditional. Can be used to fill in large spaces....



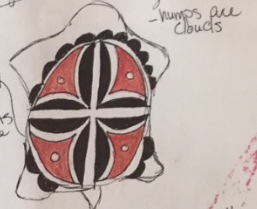
Fry Bread!!!

CONNECTION

July 19th ~~Saturday~~ Sunday
Painting

Black, yellow and Cinnamon

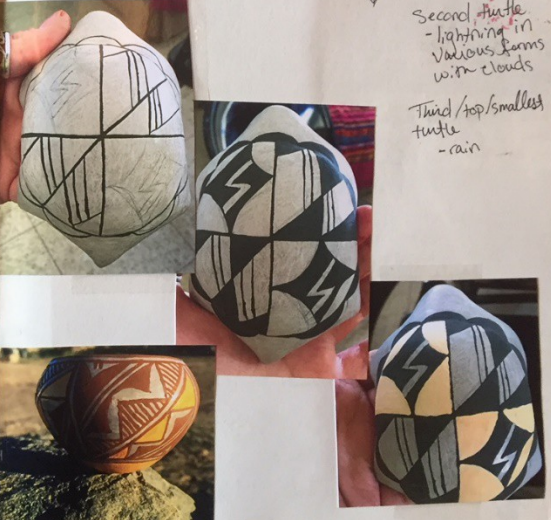
First largest turtle - bumps are clouds



Second turtle - lightning in various forms with clouds

Third/4th/smallest turtle - rain

Mountains
The center circle
Sadoorway for
the animal spirits
who live in the
center of the
mountain.



Monday, July 20th Acoma Pueblos Sky City

Sky City Cultural Center Annual Events

February	Officer's Feast Day
September	Sisabon Feast Day
November	Tour De Acoma
December	Christmas Celebrations

Log on to comskycity.org for more information.

KEY CITY CULTURAL CENTER WAGNER TRUST WAGNER TRUST WAGNER TRUST

No 13351

Friends of Haku Museum
MEMBERSHIP APPLICATION


Acoma Pueblo is the longest inhabited civilization location in America.

There is still no running water or electricity. Everything also has to be hauled to the top.

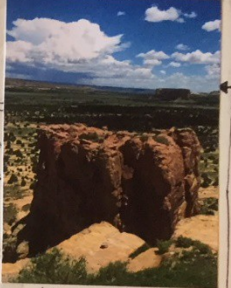
Auntie Pearl was our guide. She is Grandma Daisy's sister. When Pearl was younger she was struck by lightning and in Acoma culture that is a medicine right given to people from the heavens.

Pearl discussed her role as a medicine woman, specifically a bone doctor.

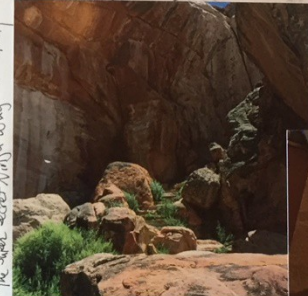
Pearl was so beautiful as she was talking about a life as a male. She allowed. She is a true resident woman.




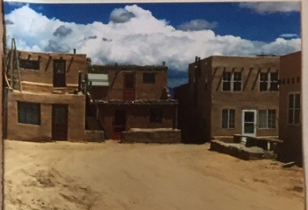
Acoma Pueblo



Katima - The Enchanted Mesa



The Spirit Sister/Ninja Way - Auntie Pearl

Journal Development Based on Experience

CONNECTION

How do we experience connection? Do we strive to make connections deliberately? Or do connections just happen? Can they just... happen? I think so, but I think you also have to deliberately strive to make connections also.

Deliberate connections come when the mind and body are not open to giving and receiving. We shouldn't have to work at making connections, but sometimes things get in the way. The first hike at El Morro was like this for me, but then switched over to an easy connection.

Being bigger and not used to hiking, it was rigorous for me. Often, when I went through this rigor, I shut down to connecting. I only thought of how I couldn't breathe and how my legs hurt. Or my thoughts were only centered on trying to stay positive to get me through. I struggled at the beginning of the hike and I now wonder how much I missed. But as I gained control when the path leveled out, I was able to move into a better state of mind.


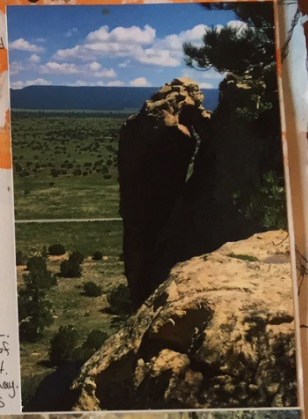
I was feeling a connection and I could see connection all around me. Like the ring patterns on the surface of the rock path. These rings are reminiscent of tree rings, or rings you see in agate. I sound awe and wonder in those patterns, because in a moment, it's all connect. It is all the same thing. It is all one.

So, connection can be effortless or deliberate, you just have to be in the right place to give + receive. Practice this in everyday life; in our art, like Steve told us. Take that moment to really feel that brush, pen, clay, or whatever. Make that connection to your materials and work so you are never far away from spirit. When you open, all will flow through you and you can then translate to the world. Many may still not understand, but the story comes to life anyway.

El Morro

The inspiration from El Morro made me want to go back to the canyon and connect to the patterns I was seeing around me. I was able to take what so much I observed and put it down in a way that I could use it to connect to the patterns around me.


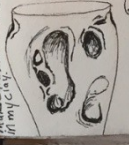
This bee and I connected a bit too much...

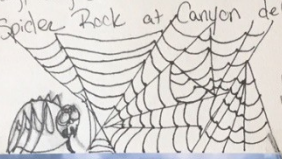
FIND THIS IN THE CLAY

These rock formations fascinate me. The erosion. The patterns. The play of positive negative. I want to feel it. Touch it for myself. Make it into clay. Add and Subtract. Find the patterns. That wind, water, and sand have found.

In a moment, just now, I realized what this looked like... bones. Palms, skull, the contours, shadows, highlights of bones.

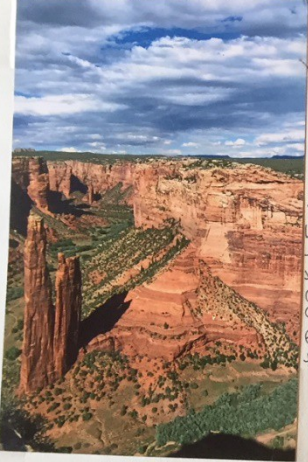
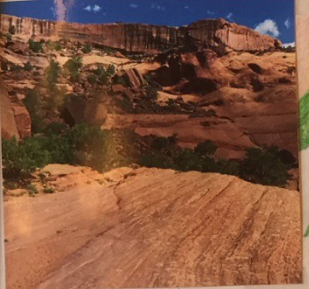




Wednesday, July 22nd
Spider Rock at Canyon de Chelly - studio time



Spider man & spider woman lived together in this valley. The beings from above taught Spider woman to use her hands to create. She used her hands to create threads between things. She asked Spider man to create a loom from the Cosmos, + thus she created. Spider woman then passed on her knowledge of weaving to the Navajo people.


Spider woman was also used as a "boogey man" to teach good behaviors. Bad children would be caught by Spider woman, and she would eat them, leaving their bones to bleach in the sun at the top of the highest peak at Spider Rock.

Canyon de Chelly July 23, Thursday
The Hike



The morning was promising and full of anxiety, but what a beautiful sight.

This landscape was so beautiful and ended up being a great accomplishment I didn't know was on my "bucket list". Climbing in and out of a canyon changes a person. Connecting to the rock to be supported and held.




Time now succ and near kick by Order of 4 then

Sage: The Cleanser

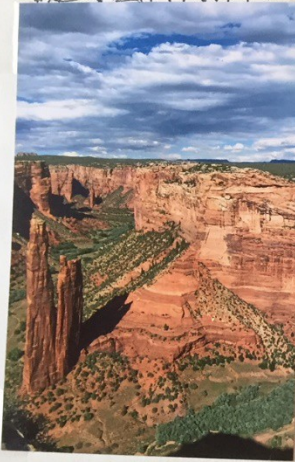

Journal Development Based on Experience

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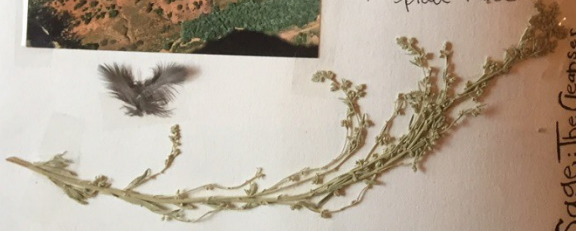

Spider woman was also used as a "bogart man" to the children as a way to teach good behaviors. Bad children would be caught by Spider woman, and she would eat them, leaving their bones to bleach in the sun at the top of the highest peak at Spider Rock.



This landscape was so beautiful and ended up being a great accomplishment I didn't know was on my "bucket list". Climbing in and out of a Canyon changes a person. Connecting to the rock to be supported and held.

I'm now succ and near kids by Creeks I then

Sage: The Cleanser


Canyon de Chelly July 23rd - Thursday
 The Hike

Fluidity



Look at how the stone has been sculpted. Beautiful rock walls created with a fluidity only water or wind knows. The base Chakra. Amani. The serpent. Feeling of Sage, winding comfort. The stone holds all the memories.

I believe some of this is as Crooks. Hand-print

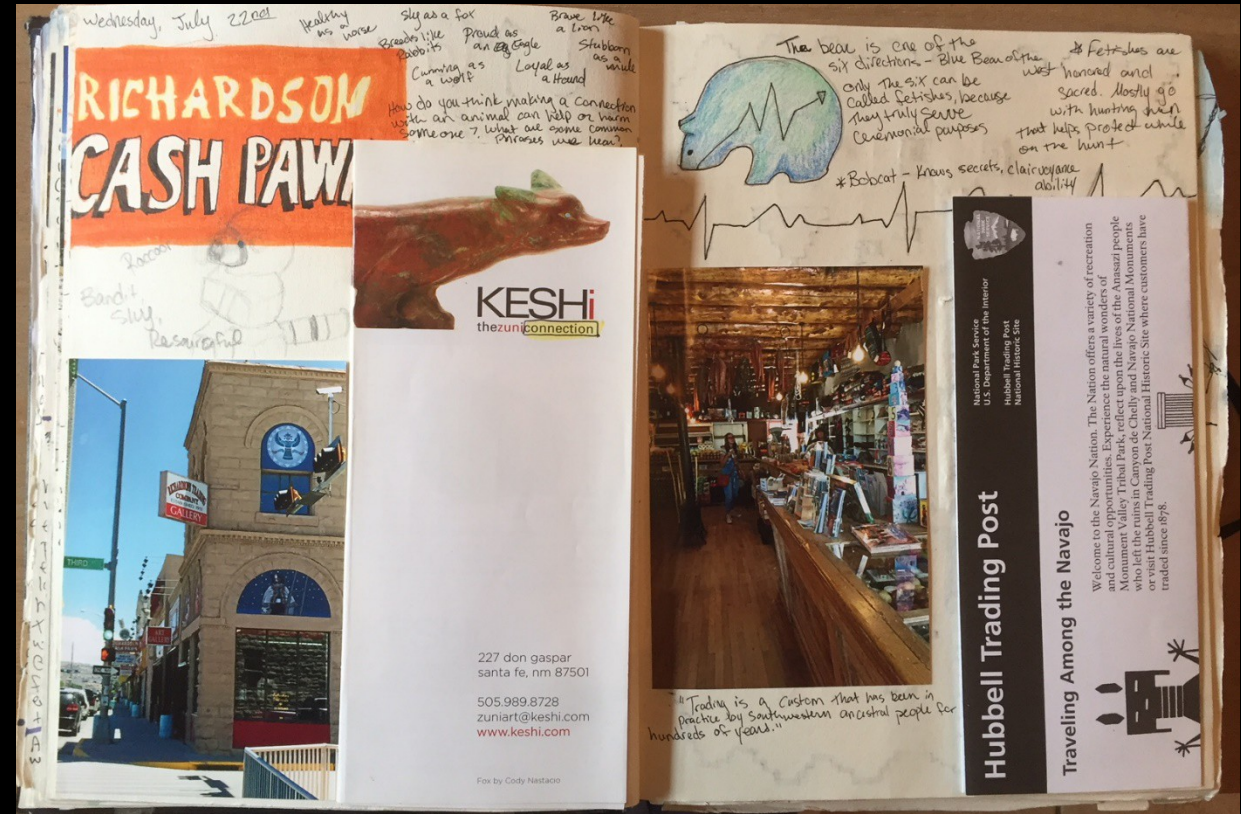
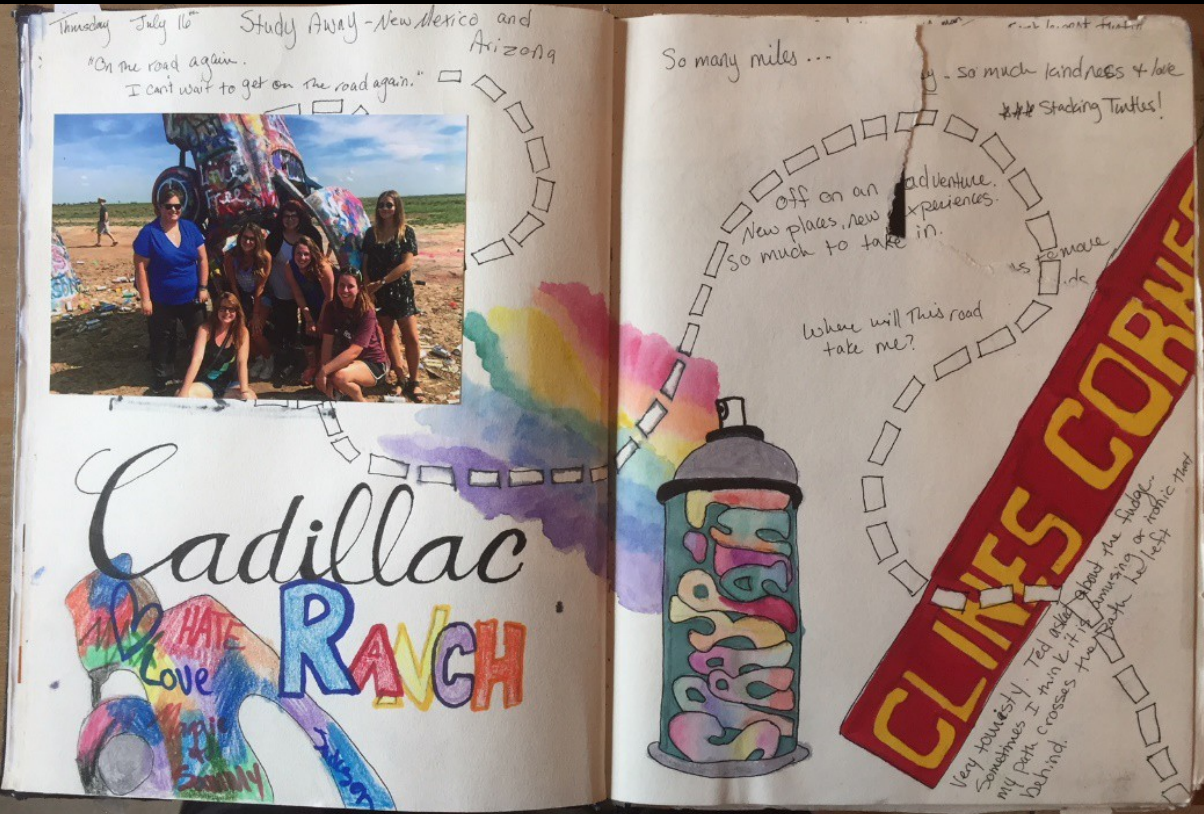


It's during these times I wonder how to be a successful educator and teach to the meaningful. Are kids too compartmentalized by society to be open to the ideas of things beyond themselves?

Sage: The Cleanser

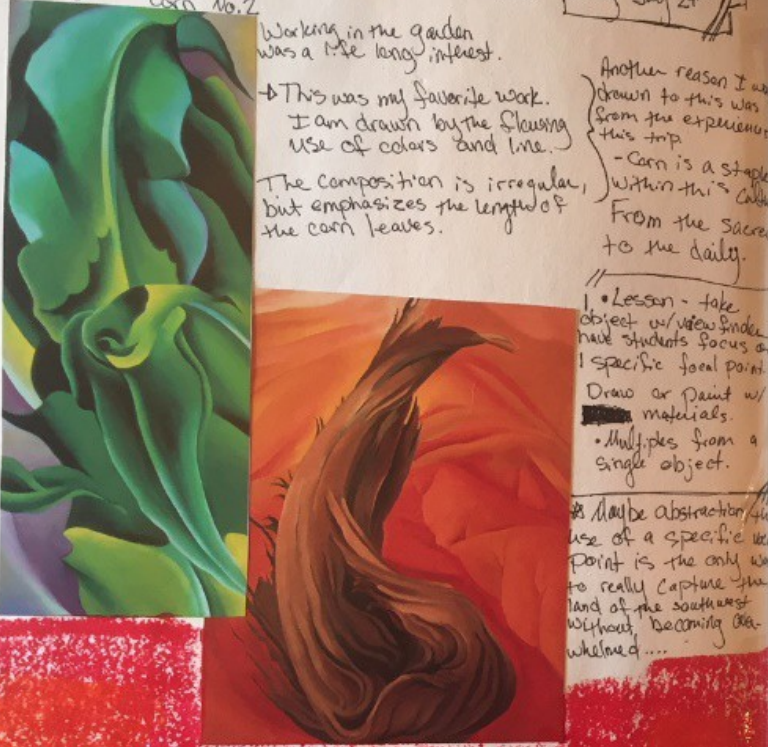



Journal Development Based on Experience



Journal Development Based on Experience

Georgia O'Keeffe "Nothing is less real than realism." Friday July 29th 1917
Corn No. 2




Working in the garden was a life long interest.
→ This was my favorite work. I am drawn by the flowing use of colors and line.
The composition is irregular, but emphasizes the length of the corn leaves.

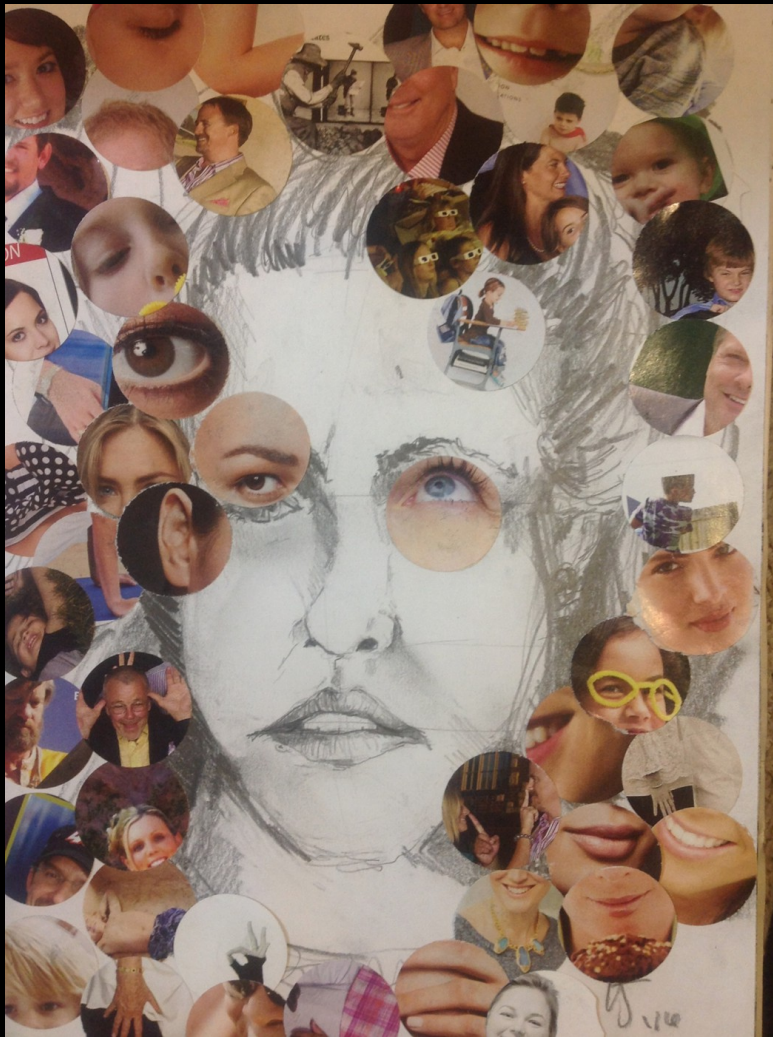
Another reason I was drawn to this was from the experience this trip.
- Corn is a staple within this culture.
From the sacred to the daily.

Lesson - take object w/ viewfinder have students focus on 1 specific focal point.
Draw or paint w/ mixed materials.
• Multiples from a single object.

Maybe abstraction, the use of a specific view point is the only way to really capture the land of the southwest without becoming overwhelmed....



Georgia O'Keeffe Museum



Lindsey Johnson, Missouri State University, ART 360 Spring, 2016

Thumbnail sketches are a great way of exploring comp. w/o wasting time.

Will use thumbnails often in my classroom

like the shapes, colors & forms in #2

w/ principles of design.

Anal composition: color, space, value, make

moving around the room gave diff. persp.

Common student ideas: a piece of "photo realism" as being "not boring". Three student reactions to their own work.

• if it is boring... why do you want it to look?

Exercises

- a 10 readily gain when passing if it takes so long to dig out of the hole options -
- as-intent
- as-accusing for grade scale
- deep intent component
- not take the final
- all based on our own classroom management preferences.

Posters

Show growth and to push the progress that by student has made throughout the semester.

using classic techniques now making classes for it. Paper dolls - *idea

Not Your Mascot

Not Your Subject Matter: Indigenous Id: Knowledge in the Classroom

the writing system in the old world. Knowledge was passed down from older, but those people lost their culture when the stars died off.

What knowledge should be preserved, adapted, changed? How can they adapt?

• Indigenous destroyed through literature -

- prohibited destruction of knowledge. U.S. Fed. gov
- schools can be a constant cultural genocide.

publishing stories w/o permission.

• indigenous stories represented as an outsider -

- what do you see? Students see knowledge of children.
- identity: how do they define themselves.
- how images are past-represent.

• Character take - in language -

- id your on campus.
- making traditions & building...

• Storytellers are coming from the school? in the past make like teaching your children: preparing themselves.

• TASTE - PRESENT - FUTURE

• A Teacher's Journey toward Cultural Competency

- native culture from wide personal perspectives.

Cultural Competencies

- know as diverse as
- which is our classroom needs to
- be true - authentic
- to know we need to put an end to perpetuating stereotypes like ethnically, academic, traditional.

Dr. William - another artist big fan. Not anyone is the model here. Old South perspective.

- social education -> not knowledge. mind going to open
- nature - probability.

• not about dividing up about family alliances

Lindsey Johnson, Missouri State University, ART 360, Spring, 2016

1-19-16

ART 360
 VIRTUAL ART MUSEUM THEMED:
 TECH VS. OLD SCHOOL LESSONS
 PRESENTATION: GRAFFITI ARTISTS PINK & AVO PICHAVO
 PRESENTATION ON SPECIFIC CULTURES...
 CREDIBLE TEACHER: PROJECT BASED LEARNING / PROBLEM BASED LEARNING
PBL

PROJECT: EVERY STUDENT DECIDES WHICH METHOD/MATERIALS/STYLE
 IDEA OF ART THEY ARE PROFICIENT IN. ALSO ONE TYPE
 THEY WOULD LIKE TO BE BETTER AT.
 FOR THURSDAY: STILL LIFE, RESTRICTION, GRAPHITE/CHARCOAL

UNIT PLAN IDEA?

TECH VS. *Old School*

* A STUDY ON ART MAKING'S
 PAST, PRESENT & FUTURE: THE
 LIMITATIONS & FREEDOMS OF OUR
 MODERN TECHNOLOGY.

EACH LESSON WOULD ALTERNATE
 BETWEEN FOCUSING ON OLD METHODS
 & HISTORICAL CONCEPTS & UP & COMING
 TECHNOLOGY & ART MAKING. END
 PROJECT WOULD

HANDWRITING - AS ART?
 - STUDY ON EVOLUTION OF
 WRITING & NON PICTORIAL
 ART FORMS.

* STUDENTS WILL BE CHALLENGED UPON COMPLETING
 THE LESSONS TO REFLECT ON THE PROCESS
 & THINK CRITICALLY ON THE EFFECTS OF TECH.
 POSITIVE & NEGATIVE.

2-6-16

THE ELECTRIC GARDEN OF OUR MINDS:

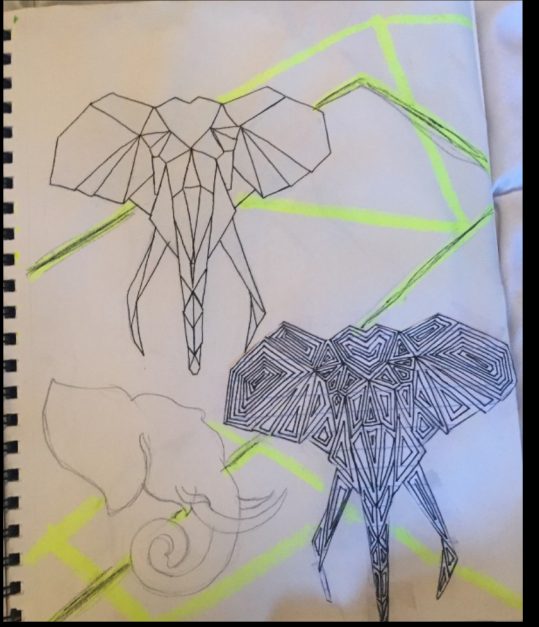
ABSTRACTION FROM OBSERVATION.

MUSEUM, PERSECTIVE
 SUTLE TONAL EFFECTS

IS IT TWO LITERAC?
 TWO 3D TO MAKE
 A SUCCESSFUL ABSTRACT
 PIECE?

Eduardo Paolozzi, General
 Dynamic F.U.N., 1970, port-
 folio of 50 serigraphs and
 lithographs. Collection of
 the Springfield Art Museum.
 ©Estate of Eduardo Paolozzi.

Springfield
ART
 Museum
 January 23rd-April 16th
 f t w



Erin O'Sullivan, Missouri State University, ART 360, Spring, 2016



Erin O'Sullivan, Missouri State University, ART 360, Spring, 2016

3-24-16 Secondary Observation #2
@ Cape Central Junior High

email the...
method: 5-10 minute lecture over method demonstration. rest of class... students get to do whatever they want using the method or go back to what they were doing the previous class.

DEMOGRAPHIC MAKE UP
Girls: 13 AA: 8
Boys: 7 C: 12

Development of drawings in students

Dr. Tingting "windy" Wang 3-29-16

• Drawings from a young girl named Heidi were collected by her mother and turned into a book titled, "Heidi's Horse." The book contained pictures from a range of ages. early ages - 13 years were documented.

• There is some disagreement with the stage theory b/c some students do not fit into the stage for their age. There is a lot of diversity seen in each stage.

• w/o specific instruction, spontaneous drawing development stops at 14-15 yrs old.

• Can you become really good at drawing something due to repetition or constant exposure? Ex. Horses.

• Education & Instruction influence?

• Culture, tradition, & community influence? Ex. China vs. America

• Peer influence?

• We need to know the theory b/c we will use the theory to help guide our classroom/lessons/units.

• Encourage younger students to keep creating?

• Middle age: bring realism into play and keep experimenting with materials. Foundation skills solidified.

Stages Theory:
• Scribbling stage
• Pre-schematic stage
• Schematic stage
• Drawing Realism/ Copy stage
• Pictorial-realistic stage
• Period of decision stage

GRADING
Every 2 weeks students will submit a self-assessment. This must include pictures of thumbnails, the refined thumbnail, and the final product. Strengths & weaknesses discussed as well.

GRADING CONTINUED
Mr. Wilson believes that the creation process is what is truly important for this age group. He doesn't want to discourage students by grading the final product. He wants them to do what they want.

How does it work?
CHIEF BAKERS LEFT TO LIVE
Egg

Chapter 8:
Body changes → 1yr old - 40-50lb - 2ft 11"

Early Childhood

• Terrible 2s have a lot to do with communication skills
• Terrible 3s have to do with independence.
- "just right" mentality (diminishes around 4yrs)

left damage: see detail, but miss big picture
right damage: see big picture but miss details

At age 2, the brain is 75% developed. The brain keeps developing and reaches 90% development by age 6.

• Prefrontal thinking process
• Amygdala - emotions
• Hippocampus - memory
• Hypothalamus - responds to the brain
• Prefrontal = develops regularly, temper decreases, uncontrollable tears/laughter are less common

Executive Functioning
Initiate attn
Maintain sustain
Shift focus

• More and more cases of maltreatment reported each year
• The majority of children who are maltreated is due to neglect and not abuse
• Some people think neglect is worse than abuse

INSTRUCTIONAL videos ~ for students

Lights, camera, ACTION!

I tried it myself!

In my education technology course, we were given the assignment to create a video that we could show to our future classes. I was honestly really lost about what to create a video over. After lots of thinking, I decided to create a video on the supplies needed to oil paint as well as mixing a palette and mixing the medium used with the paints. It was an interesting process. I had no one to help me with the process. So, I attached my phone to a "selfie stick" and taped it to an easel to record. I then uploaded the pictures and videos to the iMovie app on my phone. You could change video speeds, themes, transitions, and even upload recordings by talking out loud! I then uploaded my video to Youtube. So if you want the link, hit a home girl up!!!

Instructional videos, specifically videos made by the teacher, are a great way to bring technology into the classroom. They also would be nice for if a student misses a day of class.

Sydney Messerli, Missouri State University, ART 360, Spring, 2016

ANGRY BIRDS

3 hours avg. amount of time I play each day.

POP my addiction

715 My current level in the game

1700 The number of stars I have collected

10 days 20 hours # of days left in the current movie challenge

Have students work to design their own games. Complete with players, pieces, board, rules, etc?

200 # of golden pop-thru

Mykide Elementary OP

Angela Cunningham

-This was working on a sculpture project that was based off of a rubez box they had read. This project also incorporated drama.

-Used an Elmo machine to demonstrate how to do out the part of their vesper thing would use to create a cone shape.

- 22 students in a 2nd grade class
- 10 boys
- 12 girls
- 21 students were white
- 1 student was non-white

6 min warning until clean up

2 min warning until clean up

Labels were handed out to students the label had to have names and class color. Labels placed inside cones.

Volume Level

Labels were handed out to students the label had to have names and class color. Labels placed inside cones.

#1 Top

#2 Top

#3 Top

#4 Top

#5 Top

#6 Top

#7 Top

#8 Top

#9 Top

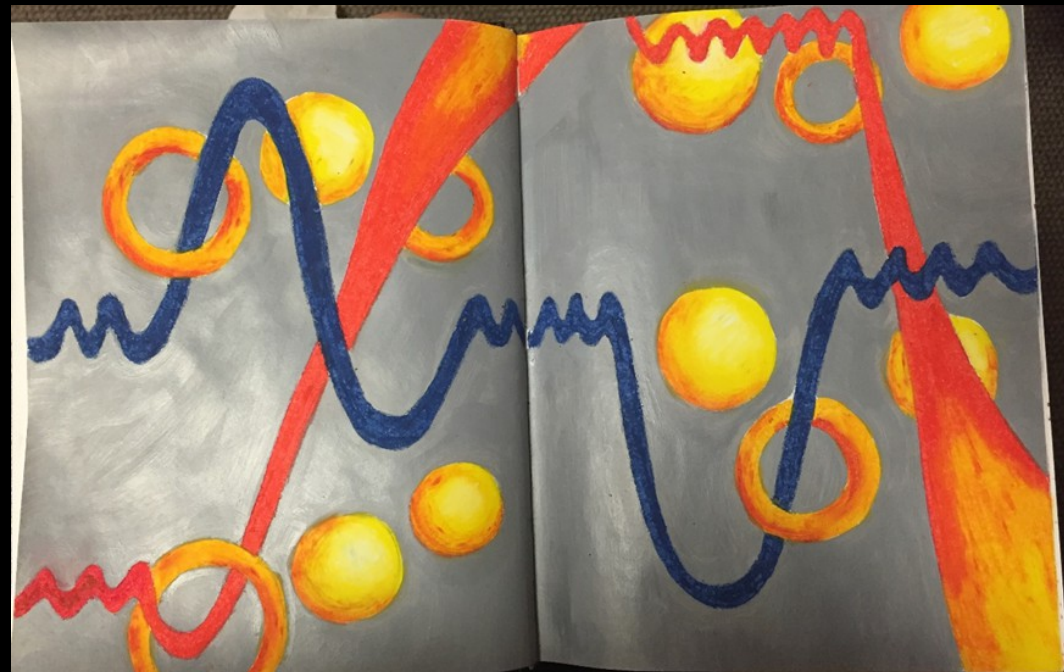
#10 Top

#5 color choices

→ This color is closest to the colors in the actual fabric. Realistic route to take. *Going with this color palette*

↓ warm color palette would give the piece a very energized feel. It has brighter brights, but doesn't have the very dark like the other color palette.

Still in the cool color palette, but I think it is a calmer feeling. It still has the lights & the very dark for creating space.



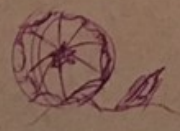
Sydney Messerli, Missouri State University, ART 360, Spring, 2016

turn pot. Don't paint with it



- 1 = Yucca in true form Plant form
- 2 = Yucca after it's been chewed XP
- 3. Yucca After it's been trimmed
- 4 Bristles
- 4. Cut Bristles

← Flower from Auntie Pearl's :)



We started painting our pottery plant is disgusting! XP But man a great time! I can understand why the really thin lines are 3 bristles! Auntie said that my designs are vibrant, hopefully that's a good thing the first ready to paint Auntie cut me I showed me how to do it for me to come up with my own I wanted my pottery to be as authentic so I took ideas from Auntie Pearl her permission. I'm excited to see



Day 5

terribly difficult but it took us a while to get through it. The formations are beautiful and being around all the wild life is an experience in itself. I liked my sunglasses because I wasn't wearing my own eyes w/o the sunglasses, it that makes sense. I'm going to lacinate me. The places what they're made of, it's so interesting.

Main Acorn. We also saw a Horned Lizard he was so cute. I didn't know seeing the Oasis & the writings from long ago. I liked taking everything in. It's refreshing.

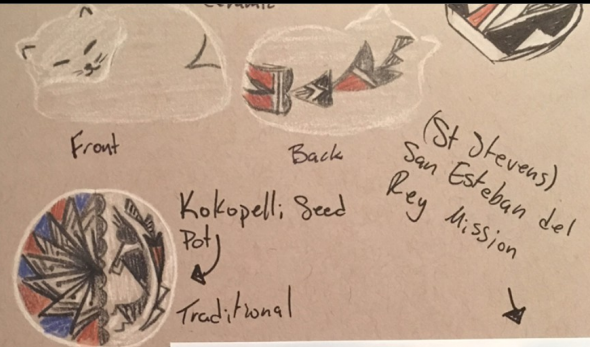


Sage - Ask it to Heal you, Don't lie Ours, Leave as a trade, than Yucca Brush



Secret Oasis

Petroglyphs & Ideographs



Ceramic = Casting

Traditional = Making the clay w/ shards.



Shayna Cowan-McDonald EDC 345 – SU 18

*Photos taken while up at Sky City, Acoma Pueblo.



ONE OF MY FAVORITE PUEBLOS UP AT SKY CITY.

June 3rd, 2018



*DIFFERENT foliage found around Auntie Pearl's house.



*wasn't as much vegetation found ON THE TOP OF SKY CITY.

June 2nd, 2018



Bonnie's house, where we took our finished ceramic pots to get fired. She was also selling multiple types of molds for people to purchase and make their own. I decided NOT to buy any of the premade molds because I felt like I was stealing someone else's work and then changing it without consent.

LOL I can't spell

June 2, 2018

Acoma Day 1: Pots, cont...

→ Pot techniques + historical, cultural backgrounds of Acoma pottery



*Acoma pottery is traditionally hand-built and hand-painted.

*Traditional colors include black, red, white

*Auntie Pearl makes hand-built pottery, as well as many Acoma Native Americans.



yucca plant, used to outline traditional pottery and create fine detail.



*Smoothing + carving tools home-made with gourds.

Malpais Hike, New Mexico

June 5, 2018

→ Some of the bluest skies I've ever seen are out here. Photos don't do justice.



La Ventana National Arch in Grants, New Mexico.

Day 4: El Malpais Hike, New Mexico

→ El Malpais is a national monument in the Cibola County, in New Mexico

*La Ventana National Arch, Grants, NM... New Mexico's second tallest naturally-formed arch.



*The gang and I hiked up to the end of the paved trail where we encountered a wooden fence. After some coaxing and encouragement was able to convince everyone to crawl under the fence so we could hike higher up towards arch. The view was worth there! (The view was worth there.)

Day 3: Acoma, cont... Sky city images

June 4, 2018

→ I will forever remember the feeling present when I was at Sky City. ♥

*view from the top of a mesa overlooking the valley beneath sky city. It was incredibly windy, and everything was silent except for the nearby juniper trees whose branches were playing their own unique tune with the wind.



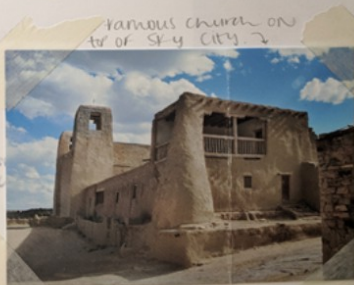
Hand-made oven used by the Acoma people.

VIEW'S

June 3, 2018



Pueblos at sky city



famous church on top of SKY CITY

Darby Murdock
EDC 345. SU 18

EGAN SCHTELD
 Sketches done with her hand in her hair
 pencil with collage



This reminds me of my women with my Atwood poems. I think that it is important to look at it because I need some ideas for compositions for movies. But now I need like to do them as paintings really big on canvas. But I don't have such control over paint as I do other medium. I think though that most people don't see you as a visual artist unless you can paint. Well I would never argue with someone that I am an artist. But the point is that you can't paint it if you can't paint. But I can draw. It just doesn't read. So, for these next compositional sketches, they will be big and on canvas in paint. I just have to first practice painting a few times before I can use my canvas.

will be big and on canvas in paint. I just have to first practice painting a few times before I can use my canvas.

more comps

And this one I don't like because she's too long and thin. I need a fat one.

This is the original idea from my English notes. I really don't like the idea here -> of lots of hair. I think that's the big and small. I think that the big and small would provide a balance. I think that the balance of the body is the key. I think that the balance of the body is the key. I think that the balance of the body is the key.

WINTON:
 What do you mean by research?
 More than just copying a piece of image (which you're definitely doing thoroughly and well!), but research is to understand, some history or facts about it, etc.
 So how's headed?
 I think that I'll need some figures on my hair shape. It would be nice to have some textbooks too to put on like pastas.
 So many my photos like pastas.
 I think that I'll need some figures on my hair shape. It would be nice to have some textbooks too to put on like pastas.
 So many my photos like pastas.

I need to stick the foreground to the beam in order to achieve the surface texture I want. I want the hair to be just through the pencil and even getting tripped by it for a sort of cellular effect.

Then from this same drawing, I can do a pen and ink drawing. It's a pretty balanced composition so, it would make a nice crosshatched drawing. Just like the orange one except a bit larger. Different only because it would be a bit larger. I might lose something if the lines get bigger or farther apart. That's what makes it as a drawing - the compactness versus the open whiteness. And the lines that show you how to see form in the shapes. The pear shape becomes a breast and the sideways V becomes a fat roll.

This piece is... I wonder if the pieces would be successful alone, but in the trio. They all have a central image of a woman's torso. The two outer images are both top and bottom, and the center image is bottom heavy which balances them out. But my problem was much more... I think that the balance of the body is the key. I think that the balance of the body is the key.

I'm having compositional problems with the heads that I'm drawing. I just get them and they sit there. It's not comfortable for them and then we have compositional problems. I tried to resolve some of those problems by putting a mirror in the picture but that didn't help too much because as you can see, the mirror takes up half of the page but then the other half is left open where it can be interpreted in a couple of ways. I don't think people will go far because it's still too simple. But I don't like it. I like that central comp.

I don't know where this came from - a burst of inspiration. I suppose from God knows where. It seems to be a combination of the piece I did in 10th grade where I drew Madonna's sculpture and my look at the drawing that I did. I really like the effect of it and now I need to color it. I've done a lot of times to get what I like with the colors because I'm getting down to the wire and I don't want to back up 1/2 the canvas.

Our identity, security, and confidence in our knowingness
grapple with the consistent variations of our perceptions.

These are our challenges that provide personal transformations
as an individual, artist and educator.

What is missing in our pedagogy and curricula that our 21st century learners seek?

How can we teach artists to be courageous in their identity
– their visual story
– their research
in times of challenge and transformation?

As artists and teachers, our students would have a better educational experience if we created a sensitive and sensuous learning environment and provided time for authentic and creative visual storytelling transformations.

We must expect that our students do have stories to tell – their stories. To support their storytelling, we must be willing to move beyond dictatorial pedagogy and prescriptive curricula.

Elizabeth Gilbert pointed out in *Big Magic*,

“The essential ingredients for creativity remain exactly the same for everybody: courage, enchantment, permission, persistence, trust - and those elements are universally accessible.”

Since we are sensory beings,
we must grapple with the challenging experiences
we bring to the act of creation, the act of transforming,
the act of finding our voice.

During the act of creation,
the artist who is a product of accumulated experiences,
determines the story.

Educational understanding must be comprehensive and concise, not superficial or anemic, not redundant and repetitive;

knowledge, histories, and cultures must be rethought to determine and define contemporary values.

We are all composites of our complex histories
-it's the only lens we have to view the world.

Not only are we the woven colors and patterns, but as well, the tensions that move throughout the tapestry. Those challenges of acceptances or rejections, successes or failures, understandings or misunderstandings are consciously and subconsciously entangled in our personal identities – in our transformations - in our storytelling.

In our investigation of self, environment, identity, family, community, language, and culture, we can discover their contributions to our tapestry.

We cannot un-ring our experiential bells. We cannot outrun ourselves.

How former students reacted
to the deep research
that created their visual narrative – their story

These high school artists who represent theme-based, open-ended,
experiential studio practices are:

Peter Keaney, Emily Huffman and Eric Forsthoefel

Peter Keaney received his BFA at The Museum School of Boston (1999). After graduation, Peter found his love for flying and is a Captain for a commercial airline.

"I am searching for a connection through Native American imagery and spiritual practices to understand how the ancient Irish saw the world, how they made sense of chaos and joy."



Heart of Croagh Patrick, mixed media, 12" X 3" X 2".



Layers of intuition, mixed media, 24" X 12"



Guides from the fire, acrylic, 52" X 36"

Emily Huffman attended Tulane University to earn a BFA in 2005.

Emily continues to have a successful artistic career and a practice as a licensed Massage Therapist with an energy healing specialty. She manages her massage practice on a limited basis while she and her husband raise their young son.

"I paint intuitively, bringing visual expression to personal and collective experiences of Spirit, consciousness, relationship, and the emotions within the human body."



Star Seeds, 2017, 29" X 21", Oil on Canvas



Phoenix, 2017, 51" X 58", Acrylic on Raw Canvas



Boat Magic, 2008, 60" X 60", Oil on Canvas

Eric Forsthoefel attended Florida State University for a degree in Religious Studies. Afterwards, he completed a medical degree at the University of Louisville. Eric is now practicing Emergency Medicine.

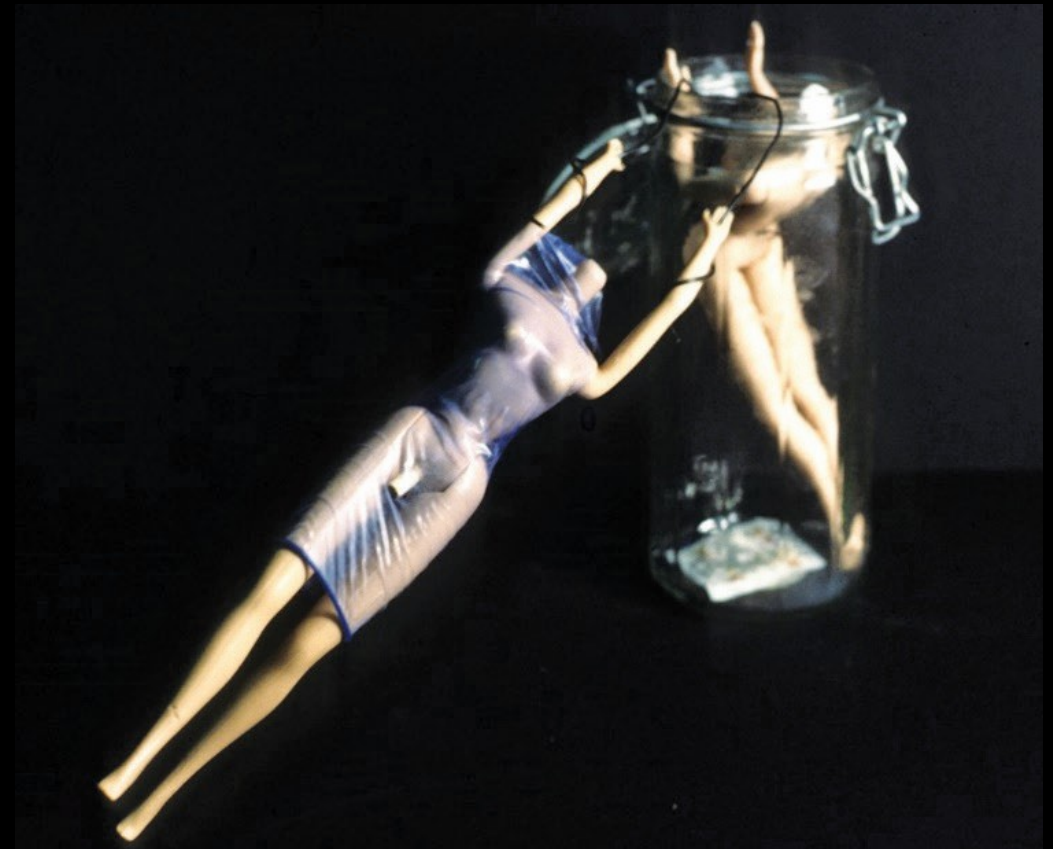
"My work explores the idea of passion and its association with the origin and consequences of that passion."



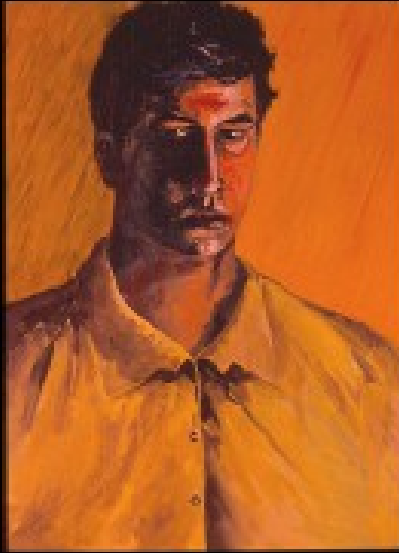
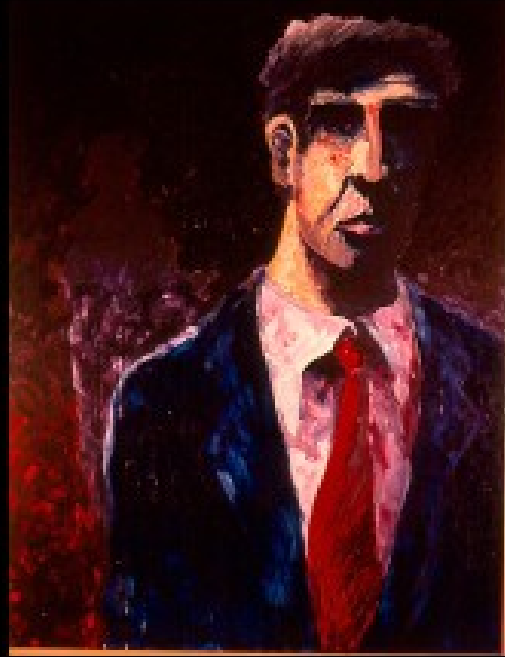
L1221, 6 X 19 X 2"



Undermined, 8 X 10 X 22", mixed media



Blue and the Dim, 8 X 15 X 4"

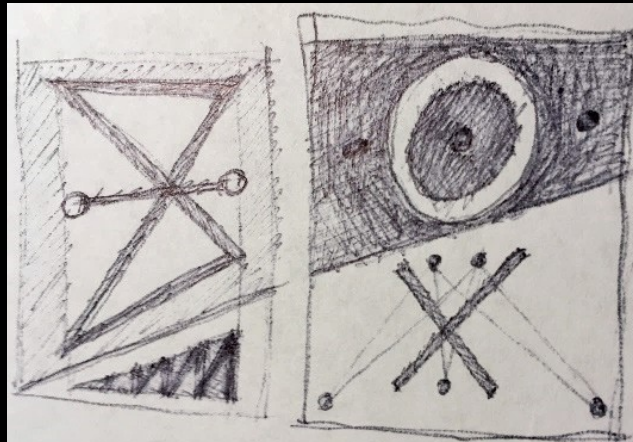
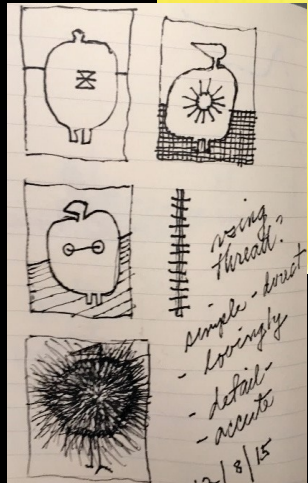
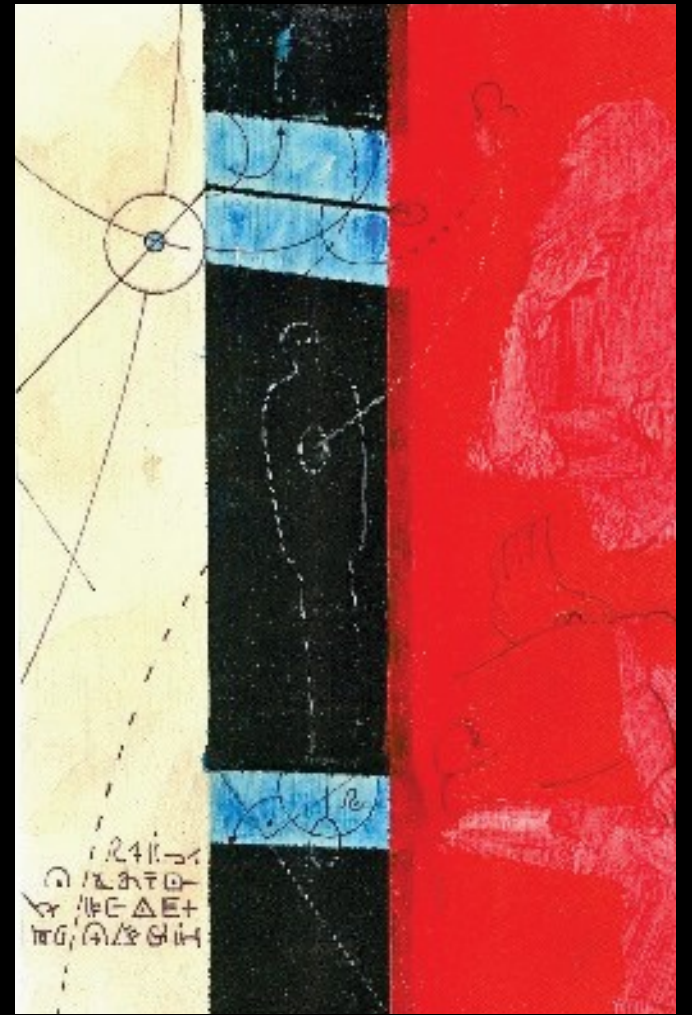


Portraits of societal self



Concentration: Contradictions in physics





Questions?

Thank You!