

DRAFT (11/04/2010)

THINK TANK: 2010 and Beyond - New Directions in African American Art/Transformative Aesthetic Curriculum Design

Conference Schedule

Thursday November 11, 2010

3:00- 6:30 p.m	Registration	Brown Center Leidy Atrium
7:00 p.m.	Welcome Introductions	Fred Lazarus President Maryland Institute College of Art Karen Carroll, Dean Center for Art Education Maryland Institute College of Art Debra Ambush Corcoran School of Art THINK TANK Project Coordinator
7:30 p.m.	Keynote Address:	Vesta A.H. Daniel Graduate Chair Art Education Ohio State University
8:30 p.m.	Dinner Reception	Brown Center Leidy Atrium

Friday November 12, 2010

7:30- 8:00 a.m.	Shuttle (Hotel to MICA)	
8:00- 9:00 a.m.	AM Refreshments	Brown Center Leidy Atrium
9:00- 9:30 a.m.	Think Tank Charge	Brown Center Leidy Auditorium

I. Community Imperatives: Developing a Social Justice Paradigm

9:30- 11:00 a.m.

Think Tank Panel - Session I

Brown Center Leidy Auditorium

MODERATOR: Patricia Bode, Tufts University / The School of the Museum of Fine Arts

PRESENTERS: Brett Cook Disney, Multimedia Installation, Los Angeles, CA

Adrienne Walker Hoard, University of Missouri, Columbia, MO

Carolyn Finney, University of California, Berkeley

African American aesthetic philosophy has existed as a respected and burgeoning discipline within the African Diasporan community for centuries. Although fraught with constrictive notions of validation within the larger academic community, the African diaspora community has served as a cogent incubator for conversation, conservation and innovation. Born of the remarkable resilience that characterizes our transcendence beyond the trans-Atlantic slave trade, it has emblazoned the creative survivalist will of a people who took the mental feat of ancestral memory and triumphed as manifest in brilliant forms of cultural continuum. To confine its vibrancy to the notion of a functional aesthetic may be far too limiting. As a constellation of beliefs attitudes and worldviews, aesthetic philosophies, the 21st century may well be remembered as a watershed moment where education will reconcile the centrality of a community's cultural aesthetic with the non- negotiable role of holistic health, moreover engagement and sound psychological development of this and future generations of youths. This panel will highlight the perspectives of art educators and artists who have actively immersed their questions in shaping contemporary studio production and shaping teacher pedagogy.

- Defining community - What are the needs
- What obstacles to social justice exist
- What examples currently exist of successful collaboration
- How can critical thinking be defined in terms of a community's pursuit of social justice
- What are some contemporary and historical relationships between art and community
- How does the black aesthetic manifest within community
- How does collaboration serve as a vehicle for transformative aesthetic practices

11:00-11:15 a.m.

Break

11:15-12:15 a.m.

Think Tank Panel - Session I con't

Brown Center Falvey Hall

12:15- 1:30 a.m.

Lunch

Brown Center Leidy Atrium

II. Cultural Specific Research

1:30- 3:00 p.m.

Think Tank Panel - Session II

Brown Center Falvey Hall

MODERATOR: Pamela Harris-Lawton, Corcoran School of Art and Design

PRESENTERS: Deborah Willis, NYU / Tisch School of the Arts , McArthur Fellow

Karen Hutzler, The Ohio State University

Mina Cheon, MICA/Interdisciplinary (MICA '99 and '02)

Historically” aesthetic negation” has been the focus of social scientists and philosophers such as Kenneth and Mame Clark, Edward Tolson, Frederick Douglas, Eugene Grisby who posed the question of developing identity within the context of educational and social institutions devoid of inclusion of cultural heritage. Tagently, there has been an increasing clarity in the work of a multivariant community of artists who address the impact of race as threads of common experience. Some describe this as time of “post-Blackness”, whereby there is a willingness to complicate notions of what it means to African American in the 21st century. In both realms there is investigative process to mine perceptions and express pathways to empowerment that hold elements of a promising paradigmatic framework for social justice. Geneva Gay (2000)cogently conveys that culturally responsive pedagogy is to empower ethnically diverse students through academic success, cultural affiliation, and personal efficacy. Within a social justice paradigm greater emphasis must be given to the departure points and attributes of methodologies and hold such processes accountable for a more acute representation of authentic experience. This panel will include artists and art educators who couch their investigations in social action research initiatives and studio practice while working toward a coherent and relevant social justice paradigm.

- What inquiry framework would best elucidate the African American Aesthetic continuum
- What do teachers know about historical and contemporary African American Art
- What strategies exist to encourage incorporation of these ideals
- What are the attributes of cultural specific research in the visual arts
- How can COMC serve as a repository of research/clearinghouse online
- How could digital technology be used to facilitate templates for action research= something teachers can access
- From perspective of artist, how does the seed for the work of art begin
- How does the African American Experience inform this process
- How do multiple cultural backgrounds inform notion of ethnicity
- Identity and healing
- Reality of Critical thinking in Black Community
- Post Blackness- a willingness to complicate what being Black means. Complicating our understanding of blackness

3:00- 3:15 p.m.

Break

III. Realm of Possibilities: Digital Media Invitation and Access

3:15-5:00 p.m.

Think Tank Panel - Session III

Brown Center Falvey Hall

MODERATOR: Rasaan Hammond, Greeneye Multimedia Productions (MICA '05)

PRESENTERS: Phillip Mallory Jones, Digital Media, Ohio University

Stephen Marc, Photographer, Arizona State University

James Montford, Rhode Island College (MICA '78)

Critical thinking and aesthetics requires participatory and transformative forms of art education curriculum design. If you are teaching about the African American aesthetic tradition, you are teaching about thinking in critical and innovative ways. In the university setting this means art education teacher training developing an understanding of the emancipatory nature of medium. For the studio practitioner, digital media artistic expression resonates with youth for whom technology is a major component of their developing identity. Aesthetic inquiry that promotes access to technology for diverse student populations while inviting consideration of “possible selves”, provides curriculum opportunities that nurture students envisioning future states of themselves, including involvement in higher level studio coursework and college preparation. This panel will highlight a critical mass of artists working in this medium and art educators who are interested in broadening the opportunities of diverse student populations.

- Digital literacy Impact on Black Community
- The new cultural capital: invitation and access
- What skill sets needed
- How can digital media be used as a tool for social justice
- What aesthetic attributes reveal themselves in the work of the African American artists who are working in this media
- What is freeing, transcendent about this medium that may give innovative direction to curriculum
- What distinguishes this medium for African American artists currently working in this field

5:00- 6:00 p.m.

Shuttle to Hotel / Dinner on your own

Saturday November 13, 2010

7:30- 8:30 a.m.	Shuttle (Hotel to MICA)	
8:00- 9:00 a.m.	AM Breakfast	Brown Center Leidy Atrium

IV. Artist Researcher: What do we learn when we make art?

9:00- 10:30 a.m.	Think Tank Panel - Session IV	Brown Center Falvey Hall
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MODERATOR: Zerric Clinton, Florida State University/Cairo High School, Georgia

PRESENTERS: Berrisford Boothe, Lehigh University (MICA '86)
James Haywood Rolling, Jr., Syracuse University
Joan Gaither, MICA/Art Education

Departure points for conceptualizing a work of art and bringing it to full realization within the African American community are unlikely to have a monocular flash point. This community of diverse aesthetic directions offer prism like views of artist intent, creative process and a sense of what has been learned by the artist in the process of engagement with materials. When and where do ideas shift and perhaps take an alternate direction? Contemporary artists are sometimes bounded by a common concern for expressing conceptually Black existentialism including issues of identity, disability, perception, and notions of race. Art educator Dr. Eugene Grisby asserts that in teaching youth in a pluralistic society they have a unique and important opportunity to learn when the artists they examine are artists from the same cultural community. This panel convenes to reflect on their own learning pathway as they formulate their artistic concepts and how the completed work of art adds to their understanding of themselves.

- Exploring and creating questions in the process of making art
- What role does researching and artmaking play in social justice
- What are the cultural gulfs in teachers' understanding and conveyance of aesthetic traditions
- What is the value of including African American perspectives in the studio movement
- What work created within this community best exemplifies a diverse set of aesthetic concerns
- What does the process of questioning, seeking, and artmaking look like for formulating a transformative curriculum
- Validation and legitimacy of Black artist "Who do you make art for?"
- How do we encourage telling of stories?

10:30-10:45 a.m.	Break	
10:45-12:00 a.m.	Think Tank Panel - Session IV con't	Brown Center Falvey Hall
12:15- 1:30 a.m.	Lunch	Brown Center Leidy Atrium

V. Visual Culture, Popular Culture, and Material Culture: Cross Cultural Impact

1:30- 3:00 p.m. Think Tank Panel - Session V Brown Center Falvey Hall

MODERATOR: Leslie King-Hammond, MICA/Center for Race and Culture

PRESENTERS: Maren Hassinger, MICA/Rinehart School of Sculpture

Cheryl LaRoche, University of Maryland College Park/Georgetown University

Joyce Scott, Multimedia Artist, Baltimore, MD (MICA '70)

The entanglement of terms like visual culture, popular culture, and material culture form something of a perfect storm when discerning aesthetic sensibilities within the African Diaspora both historically and contemporarily. Therefore, an opportunity for the art education community potentially exists in attending to rich description and meaning of the visual in everyday life. The current “ visual culture” lexicon, a recasting of objects within popular culture, is most often found in recent art education literature and reflects an attempt to move toward global thinking. Little is devoted to transmission of culture that imprints the American consciousness. This panel presentation will focus on the curious dual relationship with the African American cultural object bracketed by both race and a move toward the center of popular culture. The evolving ideas surrounding the quandary of the cultural object when mediated in a global economy mediated by environmental and ecological concerns is the subject of this proposed discussion.

- Defining context of African American Tradition
- Message, Media
- Engaging in an age of digital literacy: Diasporan imprint
- Visual culture: phenomenon of moving African American culture from periphery to center and impact on education
- Race and identity: material culture as DNA
- Proposing a continuum
- Commodity of critique: unspoken canons
- Educational studio practice models in, K-12 programs: how do we engage youth

3:00- 3:15 p.m. Break

VI. Transformative Aesthetic Theory: Historic and Contemporary threads

3:15-4:45 p.m. Think Tank Panel - Session VI Brown Center Falvey Hall

MODERATOR: Karen Carroll, PhD., MICA/Art Education

**PRESENTERS: Lowery Sims, Museum of Arts and Design
Debra Ambush, Corcoran School of Art and Design
Schroeder Cherry, Art Education Consultant**

The African global community is primed to write important philosophical histories yet to be undertaken and nonetheless essential to deep understanding. African American contributions to the history of art education may elucidate future direction in articulating a curriculum that transforms “studio thinking” in K-12 art programs exponentially. This panel examines the concept of transformation through the inclusion of knowledge in curriculum that connects to the lives of students and their experiences outside of traditional school culture.

- How is this defined in context of African American Experience
- Disconnects and bridges to perspectives within the Black community
- What are some conceptual strands
- Aesthetics informing artistic production= are we absent from the public school studio experience
- Possible subset of theories: how can this be approached in education
- Black existentialism: conundrum of developing identity
- History of evolving aesthetic traditions visible or invisible:
- How the experience of ‘artmaking’ and ‘encountering’ make the experience transformative
- Educational context: essential connections in Global African learning communities
- Diversity of theories and perspectives within the African American community

5:00 p.m.

- **NETWORKS** – Information Table

Faculty will be present to answer questions and provide information on MICA graduate programs committed to community engagement and social change. Community Arts (MA/MFA), Curatorial Practice (MFA), Social Design (MA in development for 2011)

- Book signing / Artists Market Brown Center Leidy Atrium/Lobby

6:00-7:30 p.m.

Shuttle to Hotel

