

# Thinkwirespring.10

An electronic newsletter of the Integrative Teaching Thinktank <http://integrativeteaching.org>



**ThinkTank** is a facilitated forum offered by the Integrative Teaching ThinkTank organization. It brings together art and design master teachers, administrators & emerging educators to address thematic issues of higher education. By linking educational theory to practice, ThinkTank identifies innovative new approaches to higher education.

## Integrative Teaching ThinkTank

higher education at a higher level

**Integrative Teaching ThinkTank** evaluates ThinkTank outcomes and creates or modifies theories, policies and curricula for future ThinkTank sessions. ITT is an educational corporation in the State of Illinois applying for non-profit status.

### Comments?

ITT welcomes all comments about its activities or content. Please e-mail us at [rsieg@uga.edu](mailto:rsieg@uga.edu)

Our newsletter is designed to share news of a grass-roots initiative to improve art + design foundations. We believe that change happens by those who envision it – not just from the top or just from the bottom – but bi directionally.

If you have not heard of ThinkTank or Integrative Teaching ThinkTank, that's ok. We have been steadily expanding over the past five years, from the rough beginnings of an idea to the implementation of our current week long intensive. To date, we've had participation from 153 master and emerging educators and administrators representing 56 colleges and universities in 22 states.

We believe in leading change. Will you join us?

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There has been a strong response for attending this summer's ThinkTank5 at the University of Georgia June 2-6, 2010. We are still signing interested participants onto our waiting list. Plans can always change and spots on the attendee list may open up later this spring. You can still get your name in the hopper by going to the web site, <http://Integrativeteaching.org>.

The theme for **ThinkTank5** is *Four Minds for the Future: Creative, Constructive, Critical, and Connective*. In this spirit, the Board of ITT is working with the **Torrance Center for Creativity** at the University of Georgia to initiate a weeklong summer residency camp in visual arts and design for 30 gifted high school students. The Torrance Center Program, called **CREATE!** will begin immediately following ThinkTank5. The dates for this new program are June 6-12, 2010. **Mary Stewart** will provide a kick-off lecture on creativity the first evening of the camp. Alumni from ThinkTanks 4 & 5 will also contribute throughout the week.

CREATE! is another example of how ITT's ThinkTank is helping add to the conversation on excellence in visual arts and design education. While skills are important, skills alone do not fully prepare artists for the future. Excellence in the arts comes through disciplined habits of mind. We have named four to consider during ThinkTank5. Even here, skills and habits of mind are not the whole picture.

There is also the issue of assessment. How do we know when a student is thinking rigorously? What evidence would the student produce that would allow us to make a valid evaluation? Inquiry-based art and design education addresses the full scope of these activities: the skill sets needed to see deeply, disciplined and flexible habits of mind, and tangible outcomes that allow for empirical assessment.

This spring, ITT Board members will be at numerous conferences including CAA, International Design Principles and Practices, NAEA, AERA, and FATE Regional Forums. Look for us at these events. **Learn more about how you can be involved with ITT initiatives and future ThinkTanks.** Looking over the horizon, ThinkTank will have a major presence at the FATE Biennial Conference in 2011. Also, it is not too early to pencil in ThinkTank6, which is scheduled for June 8-12, 2011 at the University of Georgia, Athens.

**Richard Siegesmund**, President  
Integrative Teaching ThinkTank

## Developing an New ThinkTank Journal

Mary Stewart, Vice President for Publications

Vision for *Future Forward*. Most ThinkTank members are also members of FATE, the national organization for Foundation teaching. FATE in Review, the excellent publication of that organization, seems to me a model that can be used as a springboard for our own publication.

I have taken on a different responsibility, as a new Vice President for Publications. In this capacity, I will focus my efforts in three areas:

- *Future Forward*, a new ThinkTank journal;
- Images, Objects, Experiences and Ideas, a compilation of outstanding assignments;
- Preparing content for the ThinkTank brochures distributed at conferences and digitally.

I would like to get out a digital edition in the **Fall of 2010**, based on the following topic: **Four Minds For the Future**. I am currently forming an editorial team and seeking articles; contact me if you are interested in participating.

Contents:

- Preface by Richard Siegesmund
- Reports on TT5 from breakouts
- Four to six articles by individual members
- Ten to fifteen assignment sheets, demonstrating ways to use TT5 ideas in courses.
- Reading List.

Proposed Participants:

- Mary Stewart, Editor
- Jim Elniski, Associate Editor
- Carrie Patterson, Associate Editor
- Mathew Kelly, Associate Editor
- Adam Kallish, Designer
- Lucy Curzon, Anthony Fontana and Stacey Isenbarger, Assistant Editors

Vision for **Images, Objects, Experiences and Ideas**. Once we get *Future Forward* up and running well, I would like to develop a more expanded publication or on-line archive, primarily providing terrific assignments in various foundational areas. The Arizona State University ArtCore, developed by Dr. Dan Collins, and Visual Workouts, by Mary Frisbee Johnson, are both sources of inspiration.

Vision for **conference publications**. The "sales" brochure we distribute at conferences is the first introduction many people have to this up-and-coming organization. As such, it must be accurate, lively, and informative. It is a pleasure to work with designer Adam Kallish on current materials, and we may consider expanded publicity as ThinkTank evolves.

**Specific Help Needed** ThinkTank is a grass-roots organization, developed from the energy and enthusiasm of its members. Unlike CAA and NAEA, both well-established and massive, it lacks a long-term history, administrative staff, or funding. What it has is our own initiative and enormous innovative energy.

To successfully launch our publications area, we need writers, editors, and copy editors.

**Please let me know by March 1 if you are interested in contributing (mstewart3@fsu.edu)**. An initial meeting to discuss member contributions will be scheduled during ThinkTank5; deadline for submissions will occur mid-summer, and first edition is projected by November, 2010.

## Looking Forward: ThinkTank5 Breakout Groups

Jim Elniski, Vice President for Outreach

A cornerstone of our annual ThinkTank proceedings are the Breakout Groups in which all participants are engaged. These sessions serve as the catalyst for substantive collective deliberations. The discussions move foundations education forward, developing the possibilities inherent in visual art and design to communicate values that operate within the broadest cultural equations.

Together with related workshops and panels as a shared experience, these sessions define the community ethic that is an essential value of Think Tank. My thanks to Peter Winant, VP for Education, for his help in organizing these sessions.

Listed below are the ThinkTank5 Breakout Group topics and individuals who have generously offered to serve as facilitators. At the end of their deliberations, Integrative Teaching ThinkTank will be publishing a final report of each these Breakout Groups.

Within the next couple of weeks we will be sending a list of the breakout sections topics and facilitators to the ThinkTank5 participants. We will ask them to identify their top three preferences, and will assign them to a session before they arrive.

### **Design and Social Practice as a 21st Century Foundation**

**Facilitator: Jerry Johnson**

This session will explore the expanding role of design as it relates to our shrinking and flattening world. Can the "Four Minds" help a new generation of designers think fluidly beyond their national and cultural borders to communicate to and through diverse populations?

Design is inherent in solving visual communications problems and intrinsically part of the solution. Participants will sort through timeless tenets and timely trends in design and will attempt to identify emerging learning objectives that would empower future design educators and their students.

*Jerry Johnson is Professor of Design and Chair of the Art and Design Department at Troy University. He has a primary interest in fostering and developing interdisciplinary and intercultural experiences as catalysts for teaching his design students. Jerry co-founded the successful Design, Technology and Innovation program at Troy as well as founding and directing iC3—International Center for Collaboration and Creativity.*

### **Cultural, Conceptual and Historical Frameworks**

**Facilitator: Alison Crocetta**

In the year 2010, this breakout session will seek to better understand the WHO, WHAT, WHEN, WHERE, WHY and HOW of expanding our educational paradigm to embrace new modes of operating through a more culturally inclusive, conceptually aware and historically grounded curriculum. In this process we will consider the need and mechanisms for creating a more flexible and porous learning environment that is responsive to these concerns.

This working group will answer the call of "The Connective Mind" by focusing on sharing these newly imagined best teaching practices with the other ThinkTank 5 participants and our respective communities.

*Alison Crocetta maintains a hybrid art practice in new media, installation and performance work. Her films have recently been shown in concert at Princeton University and the Aspen Music Festival. She served as the Associate Chair of the Foundation Department at Parsons The New School for Design and has*

also held teaching positions at Washington University and Alfred University. Crocetta is currently an Assistant Professor and Director of Foundation Studies in the Department of Art at The Ohio State University.

### **Observing the World, Constructing Meaning**

**Facilitator: Daniel Barber**

Foundations courses often begin with observation—attempts to master tools and techniques by recording visual experience. Sensation and perception is complex and even seemingly straightforward exercises involve sophisticated interpretations.

Understanding why one representational drawing might be more engaging than another necessitates discussion of formal and conceptual elements and the psychological, somatic, and emotional responses of viewers. Both studio practice and discussion are interpretive acts through which a frequently elusive kind of embedded meaning emerges. This breakout group will investigate how we as teachers work with our students to develop exercises that encourage both rigorous focus and an embracing of open-ended possibilities while forging a shared vocabulary with which we can speak of our efforts.

*Daniel Barber is an artist, poet, and assistant professor of art and art history at Oxford College of Emory University. He lectured and led international study trips for many years at The Art Institute of Chicago and taught studio art and art history at Columbia College Chicago and at The University of Georgia in Athens, GA*

## Looking Forward

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and Cortona, Italy. He currently paints in a 19th century barn in rural Georgia.

### **Leading Change: Staying Focused Amidst the Storm**

**Co-Facilitators: Zach Kelehear & Adam Kallish**

Change happens. Given this reality one may choose either to be a victim or architect of change. This breakout session will examine the concept of leading change from organizational, administrative, pedagogical and artistic vantage points. Of particular relevance for the ThinkTank initiative are the notions of Systemic Change, Program Change, and Event Change. Specifically, participants will examine change from a:

- Personal perspective, observing tension between personal goals and professional obligations
- Professional perspective, relative to the competition over artistic freedom and organizational restrictions
- Artistic perspective in relation to pedagogy, adult learning theory, and cultivating artistic investigations for making meaning.

*Zach Kelehear is a writer of leadership for artful practice and has just completed his fourth book on leadership from an arts-based perspective. He has also published multiple articles emphasizing the role of the artists' perspective necessary for effective leadership. He has been a teacher, school administrator, and is currently a professor of leadership and Chair of the Education Administration Program at the University of South Carolina.*

*Adam Kallish has focused on brand design and business consulting through deployment of integrated multi-disciplinary teams and program management teams for corporations linking vision to requirements to results. He has a BA in Visual Communications from the University of Illinois at Chicago, an MFA in Graphic Design from Rhode Island School*

*of Design, and a Fulbright recipient to the National Institute of Design in India. He has held teaching positions at North Carolina State University, School of the Art Institute of Chicago, University of Illinois at Chicago and Northern Illinois University. He has lectured at institutions such as Swire School of Design (Hong Kong), Indian Institute of Management, University College Design and Art Association, University of the Andes (Venezuela) and the American Center for Design.*

### **Creating Bridges; Overcoming Barriers: Curricular Flow from High School to Grad School**

**Facilitator: Karen Heid**

Preparing high school art students who would like to continue their studies in college can be perplexing and somewhat fraught with complexity. Art Educators, parents, and students are sometimes faced with finding answers to questions about preparation for college art programs that may be elusive or uniquely particular to each university art program.

How can this bridge between high school and college be traversed more easily? What kind of dialogue should be suggested between high school art educators and art foundations professors. This session will explore questions and answers to find links between art in the high school setting and art at the university.

*Karen Heid, Ph. D. is an Assistant Professor of Art Education at the University of South Carolina. Karen has taught art in the elementary, middle, high school, college and private studio setting for over 18 years. Aesthetic development through sociocultural learning remains a primary focus of her research.*

## The Artful Leader

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cesses of good teaching but also embrace the ambiguous and aesthetic successes as well.

At ThinkTank 5, Adam Kallish and I will lead a breakout group to explore and expand these ideas and consider their implications. ThinkTank 6, planned for June 8-12, 2011 will be devoted entirely to leadership and change.

## The Artful Leader: Creativity & Innovation for Leading Change

Zach Kelehear, Vice President for Policy

The idea of “change,” by its very nature, suggests that there is a better way to do things. As such, there is a subtle but powerful message that what one is doing needs to change. This reality could possibly establish a world of defensive, passive-aggressive, uncooperative and dysfunctional colleagues. However, leading change does not have to create resistance.

In fact, artful leadership might be exactly what is called for to lead change in these complicated days.

Fashionable among many critics of public education is the assertion that the solution to all the ills is to run the schools and colleges like businesses. In other words, let free market influences reward those who can produce — and punish those who do not succeed.

Given the remarkable economic demise of businesses worldwide over the past year, one has to wonder whether running a school like a business is a good idea. Instead of hiring bureaucrats as CEOs to manage the business of schooling, now more than ever we need to carve out space for artistic, aesthetic leadership, a style of leadership that uses sensory experience to inform decision-making. The artistic, creative leader, not the manager or technician, might be just the person we need to lead schools in Thomas Friedman’s flat world.

Building on the important research of the arts by retired Stanford Professor Eliot Eisner, I have developed an understanding of what the artful leader in public education might look like. These characteristics are drawn from my book *Instructional Leadership as Art* (2008).

In considering these attributes, ask yourself to what extent this might be you or, equally important, to what extent might others see you this way?

The artist as leader can make good judgments about qualitative relationships. Arts-

based leadership recognizes the subtleties of teaching and learning and that the best teaching and learning often is not captured in simple, reductive assessment models. Arts-based leaders understand the larger context of schooling and are able to resist simplistic conclusions about the important relationships in the school.

The artist as leader can see that multiple solutions to problems and diverse teaching choices all can be effective. The arts-based leader invites teachers and principals to create unique approaches to the myriad challenges that students bring to classrooms. As such, instructional leaders invite alternative approaches to assessing performances in teaching. Even when a state-mandated test exists, arts-based leaders know that to rely on only one type of evaluation invites partial understanding. And sometimes teaching that escapes prescription is often the very performance that embraces the aesthetic in life, the learning that can matter most to children.

The artist as leader celebrates multiple perspectives. Empathy is an essential leadership skill and represents the capacity to understand, feel and recognize the perspectives of others. Just as a viewer of art might “feel” the images from an artwork and the emotions of the artist when constructing the work, the arts-based leader can feel the emotion and perspective of the principal, teacher, parents and students. Arts-based superintendents push for different perspectives.

The artist as leader can engage in complex forms of problem solving given differing

circumstance and opportunity. The arts-based leader knows the difference between grappling and griping. Some ineffective leaders find disputes and challenges as a sign of griping by stakeholders when in fact they are grappling to understand. Arts-based leaders, however, find when stakeholders do not dispute and challenge then they may in fact not feel their voices matter.

The artist as leader knows that small differences can have large effects. The arts-based leader knows that some days the most important thing he or she can do is the simple act of being present in a classroom, at a bus stop or at the carpool line. Or maybe that day the leader takes time to sit with a group of teachers at lunch. When a teacher or student realizes his or her absence is noticed, that his or her presence matters, the artful leader has made a big difference with a small act.

The artist as leader knows that some important messages and truths cannot be reduced to words. In some schools, there is a balance and comfort that seems to emanate from the interaction between leaders, teachers, parents and students. There is a sense of civility and acceptance that transcends all activities and choices. The degree to which human dignity is emphasized is in large part the measure of artful leadership.

The artist as leader can experience the aesthetic joys of successful schooling. In many struggling schools, the focus of evaluation is more and more about less and less. Arts-based leaders find a way to acknowledge and (continued on page 5)

## 2010 ThinkTank5 Fellowship Awards

Peter Winant, Vice President for Education

We are very pleased to announce the 2010 Think Tank Fellowship recipients. The applicants for this year's awards represent a broad spectrum of personal experience and discipline, and they come from a diverse representation of educational institutions.

The evolution of Think Tank Fellows as participants in the dynamic mix of our work at the University of Georgia and The School of the Art Institute of Chicago clearly indicates the role of these emerging educators as leaders. We look forward to their vital contribution.

'Thanks' is a small word, but it represents a large sentiment. Our jurors have participated in a review of the applicants with a strong commitment to the essential mission of ITT.

### Jurors

#### Julia Morrisroe

Director Graduate Studies, Studio Foundations Coordinator, School of Art and Art History, University of Florida

#### Cat Crotchett

Professor, Frostic School of Art  
Western Michigan University

#### Matt King

Assistant Professor, Art Foundation Program,  
Department of Sculpture and Extended Media,  
Virginia Commonwealth University

#### Adam Kalish

Visiting Lecturer, Department of  
Architecture, Interior Architecture and  
Designed Objects, School of the Art  
Institute of Chicago

#### Chris Kienke

Professor of Foundation Studies,  
School of Foundation Studies,  
Savannah College of Art and Design

The 2010 Think Tank Fellowship Award  
Recipients

#### Lucy Curzon

Received a PhD in Visual and Cultural Studies from the University of Rochester in 2006 with her dissertation: *Re-placing Modernism: Visual Culture and National Identity in Britain, 1930-1960*. She currently teaches Modern and Contemporary Art History as an Assistant Professor at The University of Alabama. As an emerging educator, her particular interests revolve around "exploring how Art History and Studio Art curricula could better communicate with one another, possibly through the joint creation – by faculty from each area – of active and collaborative learning strategies and the use of new forms of teaching technology." She currently is focused on investigating the pedagogical value of collaborative social networking and other web-based media.

#### Chris Mahonski

Is a recent MFA graduate in sculpture from Virginia Commonwealth University. His works of assembled tableaux, constructed from materials as diverse as wrestling mats, artificial snow and concrete, have been exhibited in Washington, New York, Pittsburg, Baltimore and Philadelphia. He writes about the cumulative personal cost of hearing a perfect song only once, as a metaphor for the ironic challenge of making art, "Maybe the song was played on the piano, so they must learn the piano. This could take years, but eventually they become proficient enough to begin to recreate the song.... No matter how close the frantic

gin to recreate the song.... No matter how close the frantic player comes, the song is never replicated exactly, it only exists as a ghost conjured by some nostalgic energy. Then there is the possibility of this ghost tripping off the same chain reaction that generated it. I hold a place among these Sisyphean musicians, trying to recreate some memory, or some translation of memory."

#### Jesse Payne

Is a Professor of Foundations Studies at Savannah College of Art and Design, where he teaches drawing, 2-d design and color theory. He holds an MFA from Northern Illinois University, and studied privately in Norway with Odd Nerdrum in 2008. His graphite drawings transit between the constructed reality of imagination and the observable world. He writes, "The subjects of my work are often the people I know, strangers drawn from my imagination or self-portraits. Therefore, my drawings fit within three main categories: self-portraits, observational, and imaginative. The self-portraits provide me with a sense of self-discovery and understanding of who I am, or want to be, at that moment in time. Self-portraiture, for me, is a way of assuming identities."

#### Meg Mitchell

Received an MFA in New Genres from the University of Maryland in 2008, and is currently a faculty member in the Department of Art at Florida State University. She creates work in diverse media from video, to performance, digital media and interactive installations. She uses humor to subvert modernist beliefs, and to play with the boundaries between the conceptual and the

## 2010 ThinkTank5 Fellowship Awards

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physical spaces her work occupies. Mitchell borrows from a diverse range of sources such as Greek drama, contemporary advertising, camp, cinema, art history, and media representations of technological progress. Her collaborative exhibition last year at the DC Art Center entitled last year at the DC Art Center entitled "Ian and Jan: the Undiscovered Duo" was widely praised in the press including reviews in the Washington Post.

### Jonathan Frey

Is a recent MFA graduate in painting and drawing from the University of Florida, Gainesville. His work was recently included in the critically acclaimed exhibit, *Wish You Were Here* at the A.I.R. Gallery in Brooklyn, New York. Jonathan's art has evolved from an assimilation of the grid form, as emblematic of modernist sensibilities, to a study of architectural contexts in relation to, "the social implications of geometry and the grid in the context of specific sites and locations." His recent focus has been on apartment buildings. ". From the outside, the structures of these buildings appear to be solid and cohesive; however, if one examines the apartment building from the perspective of the people living inside, the structure becomes a place of disconnection and isolation."

### Justin Schull

Received his MFA in Visual Arts from Rutgers University in 2009. His work has been exhibited at The Botanic Garden in Washington, DC, and Denise Bibro Fine Art, New York and was selected for the "Outstanding Student Achievement in Contemporary Sculpture" at the Grounds for Sculpture in Hamilton New Jersey. He writes, "In my projects, I invite participants to imagine a reality in which the natural world is crowded out by our constructed geology, and in which synthetic substitutes fill niches vacated by depopulated natural organisms. The substitute trees, bushes, flowers, birds and animals in this imaginary world conflate aesthetic and socioeconomic roles with ecological func-

tion, often prioritizing the former to satisfy the demands of taste, entertainment, economy, or lower maintenance... I attempt to embed my projects in public spaces, where their humor and absurdity will hopefully provoke questions about our place in the natural world."

### Matt Spahr

Graduated from Virginia Commonwealth University in 2007 with an MFA in Sculpture. He is an instructor at VCU in Advanced Sculpture and Foundations Space Research and has taught Robotics. His work has been exhibited at Civilian Art Projects in Washington DC and Kim Foster Gallery in New York, as well as at Scope Miami and London. He writes, "I work with a wide range of materials including video, fabricated forms, replicas, preexisting objects and histories... My sources have included subjects such as whaling, surf culture bubbles, freemasonry, coal, the Bounty, moonshine, raw metal and various others. Elements harvested from these sources require consideration as individual elements both in their construction as well upon completion, as does the overall installation. The relationship between the individual and the whole allows for a flutter between an overall read and isolated indulgences."

### Marco Roschelli

Received an MFA in Sculpture from Arizona State University in 2009, and currently works there as an instructor in 3-dimensional design. He has exhibited his work in numerous venues over the past year. His work relates post-industrial society with personal resistance to crossing the boundaries of youth and old age. "I make installations, videos, and art objects that are engaging, fun and playful, but that require thoughtfulness and reflection. The importance in my work often lies with choice. The choice I provide to the viewer, and how they respond. I am intrigued by rules, absurdity, humor, sarcasm, spectacle, play, mediation, institutions, and systems. These themes, when interwoven, combine to become the content of my work."

### Rea Goodwin

Is an Assistant Professor and Director of Foundations at the University of Kentucky. She received her MFA in sculpture from Winthrop University in 2006. In her approach to making art she says, "I challenge my own concepts of identity, family, community and the basic ways I interact with these aspects of life. Both material and process become metaphors for my life story and my very personal transformation. I rely on repetitive processes, ironic humor and suggestive materials that are evocative of my past, my gender, my faith and the larger community.... I attempt to make the viewer more aware of their own body and life by exposing the anxiety and irony in transforming my own."

### Jana Evans

Is an MFA candidate in Ceramics at Arizona State University. Her work was exhibited in two nationally juried exhibitions at the Nash Gallery in Minneapolis and the Lux center for the Arts in Lincoln, Nebraska. She describes her process, "I investigate intimacy inherent in handmade vessels by reaching out to others in the form of a cup, bowl or jar. The bowl holds nourishment, the jar keeps and protects, and the cup communes with the mouth. These objects have a particular relational aesthetic to the user, one born from form and function. Designs on the surface enter into space as small protrusions. In the hand these nubs become places of discovery for the user, finding ways of holding and using the cup or bowl."