



TEACHERS COLLEGE
COLUMBIA UNIVERSITY

**Art School
*Critique 2.0***

Nov 18-19, 2016

THE MACY ART GALLERY | 525 WEST 120TH ST | NEW YORK, NY
#CTCART | TC.COLUMBIA.EDU/CRITIQUE20

WELCOME TO THE ART SCHOOL CRITIQUE 2.0 SYMPOSIUM

Critiques - the presentation and review of student work in front of a teacher or critic and peers - have long been a common and powerful learning tool in the arts. Apart from allowing a deep engagement with the produced work, they also serve as a unique assessment device. Critiques provide a rich learning experience but can also be jarring. With art schools redefining their roles in the larger context of academia, are critiques still necessary? How have the recent changes to the learning landscape – student-centered teaching models, collaborative ways of making and online classrooms – changed the nature and practice of critiques?

Art School Critique 2.0 will be a multifaceted exchange of ideas with short presentations, break-out sessions, panels, and workshops; it will explore multiple aspects of critique, including its affordances and shortcomings; the artist as critic; and the role of critique in the curriculum.

The symposium will be the third in a series of recent symposia on teaching and learning of studio art in the 21st century. Acknowledging the need for professional development of artist-teachers, we will emphasize conversations rather than lectures, following an understanding of pedagogy as a practical concern rather than an institutional concept.

Guiding Questions:

What makes critique a powerful instrument for students in the arts, architecture, and design? How can the critique format serve as a model for other areas of education and public discourse? What does critique look like in an environment that places student needs at its center? Is there an art to critique and, if so, what does it look like? What is the role of critique in an art curriculum today? In which way do hybrid practices, online learning and the professionalization of education change “critique”? In what way can art itself be a critical practice? How do we evaluate student work in an environment that is built on collaboration?

Art School Critique 2.0 is part of the Art and Art Education Program at Teachers College, Columbia University, in collaboration with the University of Applied Arts in Vienna.

Richard Jochum
Symposium Chair

Judith M. Burton
Director, Program in Art and Art Education

SYMPOSIUM PROGRAM

Schedule

Friday, November 18

8:00 am	Registration and Breakfast	Gallery B
9:00 am	Opening Remarks and Keynote	Gallery A
10:00 am	Short Presentations	Gallery A
11:00 am	Breakout Groups	445, 446, 447, Gallery A & B
11:30 am	Coffee Break	Gallery B
11:45 am	Short Presentations in 2 Parallel Sessions	445, 447
1:00 pm	Lunch Break	Cafeteria or locally
2:00 pm	Pecha Kucha Presentations	Gallery A
2:45 pm	Reports from the Field in 2 Parallel Sessions	445, 447
3:45 pm	Coffee Break	Gallery B
4:00 pm	Critique 2.0 Panel	Gallery A
5:00 pm	Reception	Gallery B

Saturday, November 19

8:30 am	Registration	Gallery Entrance
9:00 am	Keynote	Gallery A
9:30 am	Short Presentations	Gallery A
10:45 am	Breakout Groups	55, 445, 446, 447, Gallery A & B
11:15 am	Coffee Break	Gallery B
11:30 am	Presentations & Workshops in 3 Parallel Sessions	445, 446, 447
12:30 pm	Closing Plenary Session	Gallery A

Notes

Parts of the symposium will be conducted in parallel sessions. Some of the short presentations will be followed by breakout conversations. Participants are invited to join the conversations that most align with their interests.

Friday · November 18, 2016

8:00 am

Registration and Breakfast, Macy Gallery B

9:00 am

Welcome and Opening Remarks, Macy Gallery A

Judith M. Burton is Professor of Art and Art Education and Director of the Art and Art Education Program, Columbia University Teachers College. Her research focuses on the artistic-aesthetic development of children and adolescents and the implications it has for teaching and learning. Dr. Judith Burton co-founded the Center for Research in Arts Education at Teachers College, and she founded the Heritage School, a comprehensive high school located in Harlem, New York. She is a Fellow of the Royal Society for the Arts in Great Britain, a Distinguished Fellow of the National Art Education Association, and serves as Distinguished Visiting Professor at the Central Academy of Fine Arts Beijing, China. Judith Burton is a trustee of the Maryland Institute College of Art in Baltimore. She received her EdD from Harvard University. **Contact:** burton@tc.columbia.edu

Richard Jochum is an Associate Professor at Teachers College, Columbia University, in the Art and Art Education Program and a studio member at the Elizabeth Foundation of the Arts in New York. He has worked as a media artist since the late 1990s and has had more than 130 international exhibitions and screenings. Richard received his PhD from the University of Vienna in 1997 and his MFA in sculpture and media art from the University of Applied Arts in Vienna in 2001. He is currently a Creative Resident at the Harvestworks Technology, Engineering, Art and Music Lab. His art practice is accompanied by research into college art teaching and learning, creative technologies, and art as a social practice. **Contact:** jochum@tc.columbia.edu

9:20 am

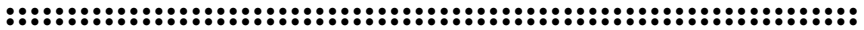
Keynote, Luis Camnitzer, Macy Gallery A

After having been formed in an art school patterned after the French Academy of the XIXth century, how would an art school have to look today for me to elicit my interest and form me to be a useful artist? Are either crafts or rhetoric elements of crucial importance to address our ignorance of the unpredictable? Are the functions of the artist as proposed during the XXth century still operative today? While all these questions don't have either clear or ideology-free answers, they should at least be constantly raised so that we better know what we are doing and what we might be doing.

Contact: camnitzer1@gmail.com

Luis Camnitzer is a Uruguayan artist who lives in U.S.A. since 1964. He is a Professor Emeritus of Art, State University of New York, College at Old Westbury.

He received a Guggenheim fellowships in 1961 and 1982. In 2011 he received the Frank Jewitt Mather Award of the College Art Association. In 2012 he was awarded the Skowhegan Medal and the USA Ford Fellow award. He represented Uruguay in the Venice Biennial 1988. In 1999 he was one of the coordinators of the exhibition Global Conceptualism: Points of Origin. In 2007 he was the Pedagogical Curator of the 6th Bienal de Mercosur. His work is in the collections of over forty museums. He is the author of: *New Art of Cuba*, University of Texas Press, 1994/2004; *Arte y Enseñanza: La ética del poder*, Casa de América, Madrid, 2000, *Didactics of Liberation: Conceptualist Art in Latin America*, University of Texas Press, 2007, and *On Art, Artists, Latin America and Other Utopias*, University of Texas Press, 2010.



Session 1 · Art as Critique

If artists are not just makers of artifacts but also makers of culture, what broader social issues do they address? What does artistry mean in light of expanded practice, pervasive technology, and diminishing boundaries between art and public design? What are the values that guide their practice? In which way can art be understood as a critical practice? This session encourages artists and educators to reflect on the role of their work as it contributes to culture, society, and education.

10:00 am - 11:00 am
Short Presentations, Macy Gallery A

“Provocative” Communities Barbara Putz-Plecko

Art schools, compared to other institutions of higher learning, are relatively small and manageable, and they maintain spaces that are consciously structured to ensure that encounter and debate regularly take place, in the form of art classes for example. These are spaces in which individuals, with their experience, show and recognize themselves as being distinct, spaces in which meaning and value emerge through a mutual exchange – through the recognition and creation of relationships, interconnections and affinities within groups and networks. In these “provocative communities”, experience and knowledge can be understood as forms of social relations. Critique is an essential and constitutive element of this mutual learning space; indeed, one of the declared aims of study is to foster what is called critical practice.

What this means exactly, just how critical practice is nurtured and what structural conditions are necessary in order for such development to receive adequate

support will be the focus of this brief presentation, which will be based on the experience of the Department of Art and Communication Practices of the University of Applied Arts Vienna.

Contact: barbara.putzplecko@me.com

Barbara Putz-Plecko is an artist and professor at the University of Applied Arts Vienna. Since 2007 she has been Vice Rector of the University, responsible for research in the sciences and the arts. She is head of the Institute of Studies in Art, Theory and Art Education and also heads the Department of Art and Communication Practices and the Textile Department. One of the focuses of both departments is the development of contextual, transdisciplinary and transcultural art practices and work, dealing with artistic strategies in communities and systems.

Artistic Critique, Pedagogy & Judgement AFTER the Social Turn Gregory Sholette

A significant and growing number of artists no longer exclusively produce singular objects within a studio based practice, but instead generate work in the areas of activism, collectivism, participatory practices and research oriented art making whose material outcomes are not only timely as opposed to timeless, they are also frequently ephemeral and transitory in nature. Described by Claire Bishop as art's "social turn" this phenomenon brings with it a new range of questions, problems and challenges regarding how to evaluate art made for the social realm. Is it possible that this new range of cultural activity has not only displaced the practice known as institutional critique, but is deeply problematizing the very notion of aesthetic judgment as bequeathed to us from past centuries? If so, where, if anywhere, does this leave the practices of critique, pedagogy and judgment after the social turn in art?

Contact: gsholettstudio@gmail.com

Gregory Sholette is a New York-based artist, writer, activist and founding member of Political Art Documentation/Distribution (PAD/D), REPOhistory, and Gulf Labor Coalition. His publications include *Delirium & Resistance: Art Activism & the Crisis of Capitalism* (forthcoming Pluto Press, 2007 with a preface by Lucy R. Lippard), *It's The Political Economy, Stupid* co-edited with Oliver Ressler (2014), *Dark Matter: Art and Politics in an Age of Enterprise Culture* (2010). Along with an upcoming solo exhibition at Station Independent Projects opening January 7th, 2017 his recent installations include *Imaginary Archive* at the Institute of Contemporary Art, University of Pennsylvania and *Zeppelin University*, Germany, as well as the *Precarious Workers Pageant* performance procession in Venice, Italy, 2015. Sholette is a PhD candidate at the University of Amsterdam in the History and Memory Studies Program, a graduate of the Whitney Independent Study Program in Critical Theory, an Associate of the Art, Design and the Public Domain program at the Graduate School of Design Harvard University, and a recent Andrew W. Mellon Fellow at the Center for the Humanities at the Graduate Center, CUNY, as well as Associate Professor in the Queens College Art Department, CUNY, where he helped establish the new MFA Concentration SPQ (Social Practice Queens). More info: <http://tumblr.com/blog/gregsholette>.

Making 5 Critical Mistakes in Critiquing My (Own) Work

Michelle Fornabai

I propose to make five mistakes in critiquing my work by considering a single work on the following critical points: the artist (on identity), the artwork (on labor), the art world (on value), the art practice (on use) and with respect to art movements (on time). By misplacing the work and misusing themes borrowed from the current context, I will misunderstand, miss the mark, and suggest something is amiss to indicate what may be missing from contemporary critiques.

Contact: m.fornabai@gmail.com

Michelle Fornabai is a conceptual artist, sometimes mistaken as an architect, whose medium is architecture. Trained as an architect, her work explores “malpractices,” translated literally from the German *kunstfehler* as “art mistakes,” in conjunction with architectural “standards of practice,” *de lege artis* in Latin, “according to the rules of the art.” Her malpractices seek to elicit poetry and paradox from pragmatics by making mistakes.

Self-Criticality and Self-Reflectivity

Saul Ostrow

Can I critique my own work? Can I step back and say to myself “if someone else did this – what would I say to them about it?” It’s a difficult task, and getting more difficult given how much emphasis is today, placed on intention, meaning and concept or some bastardized definition of these 3 terms. Part of the problem lies in that there is lack self-reflectivity or critical self-awareness. We are not encouraged to question our assumptions. This object of critique has been replaced by the more subjective notion of self-reflexivity, which permits us to view our actions as part of a causal chain. Within this process notions of affect and contingency get lost. In response to this situation, I would like to propose that the critique should be the arena in which one learns to distance one-self so that they might see what they have done - what they have unwittingly replicated or been appropriated by, rather having to defending their intent.

Contact: saul@criticalpractices.org

Saul Ostrow is an independent critic, curator and Art Editor at *Lodge, Bomb Magazine* and founded in 2010, the all-volunteer non-profit organization *Critical Practices Inc.* Prof. Ostrow was Chair of *VisualArts and Technologies* at the *Cleveland Institute of Art* (2002-12). His writings have appeared in numerous art magazines, journals, catalogues, and books in the USA and Europe. Since 1987, he has curated over 70 exhibitions in the US and abroad. He was Co-Editor of *Lusitania Press* (1996-2004) as well as the Editor of the book series *Critical Voices in Art, Theory and Culture* (1996- 2006) published by *Routledge*. Ostrow has also been engaged in two collaborative projects. From 2008- 12 he worked with the artist, Charles Tucker theorizing a quantifiable “systems-network” by which to analyze art-works. From 2010-14 he worked with the Miami based artist Lidija Slavkovic, on a project which consists of an a series of catalog and exhibition projects and unfinished text under the collective titled, *An Ambition*.

Tough Love: Uses/Misuses

Maureen Connor

Most of us were taught to see self-expression as the ultimate value and to nurture what we were told was our unique individuality. While the conventional studio art critique builds on this model of self-expression, encouraging competition and idealizing the value of individual achievement or “genius,” this approach also prepares students to enter the art economy, their individualized autonomous products ready for circulation and consumption in the capitalist system. How can we develop a form of critique that de-centers individuality and promotes a different set of values and goals. Since 2012, The pedagogy group, collective of artists/educators/activists has been discussing these questions and experimenting with alternatives. I will outline some of our discoveries.

Contact: maureenconnor@gmail.com

Maureen Connor’s work combines installation, video, interior design, ethnography, human resources, feminism, and radical pedagogy. Current projects include Dis-con-tent, a series of community events in NYC that considers the human story behind certain medical advances, particularly how they impact the poor, people of color and women and Labor Relations, a collaboration with Wroclaw Contemporary Museum, Poland which continues the work of Personnel, her ongoing project about democracy in the workplace (since 2000), and the Institute for Wishful Thinking (IWT) the collective she co-founded in 2008. She is Emerita Professor of Art at Queens College, CUNY where she co-founded Social Practice Queens (SPQ) in 2010 in partnership with the Queens Museum.

11:00 am - 11:30 am

Session 1 Breakout Rooms

Barbara Putz-Plecko	Macy Gallery A
Gregory Sholette	Macy 446
Michelle Fornabai	Macy Gallery B
Saul Ostrow	Macy 445
Maureen Connor	Macy 447

11:30 am - 11:45 am

Coffee break, Macy Gallery B

11:45 am - 1:00 pm

Short Presentations with Q&A in Two Parallel Sessions, Macy 445 & 447

Speakers will be split into two groups, and after all presentations, the Group Chair will run a Q&A Session. Group A meets in Macy 445. Group B in 447.

Group A, Chair: Richard Jochum, Macy 445

Theme: Theoretical Perspectives

Art as Proof of Concept: Beyond Semantics Group A

Ellen K. Levy

Artistic practice-based, interdisciplinary research generally involves both theory and practice, each informing the other. As artist/educator Stephen Wilson predicted, increasing numbers of artists involved in scientific inquiry and technological innovation are addressing scientific research agendas largely ignored by the mainstream. The art that results, often designated as a proof of concept, needs more clarification if the art projects are to be understood as something distinct from a positivist enterprise. What is at stake? I offer several examples where the art expands basic philosophical notions about the nature of reality and probes our relationship to the planet and what being human means in our time. For example, the team SymbioticA (comprised of Oron Catts and Ionat Zurr) combines wet and dry technology with synthetic biology to explore ideas of creativity and the status of animals. As another example, Thomas Saraceno works collaboratively with scientists to explore social cooperation in spiders.

Contact: levy@nyc.rr.com

Ellen K. Levy, PhD, is currently Special Advisor on the Arts and Sciences at IDSVA, and she was President of the College Art Association (2004-2006) before earning her doctorate from the University of Plymouth. She received her diploma from the School of the Museum of Fine Arts, Boston following a B.A. from Mount Holyoke College in Zoology. Levy has had numerous group and solo exhibitions, in the US and abroad, including the New York and the National Academy of Sciences. Her honors include an arts commission from NASA (1985) and AICA award (1995-1996), and she was Distinguished Visiting Fellow of Arts and Sciences at Skidmore College (1999), a position funded by the Luce Foundation. She has published extensively on complex systems.

What Can Philosophy Do for Critique? Group A

James Moyer

What might be philosophy's role in the critique? Three phenomena occasion this question. First, philosophy attracts fine artists. Second, fine art since Duchamp has become a form of philosophy, if Arthur Danto's formulation is no fanciful dictum. Finally, philosophy, paradoxically against all odds of recessionary times and utilitarian expectations—as Marco Rubio pronounced it, “We need more welders, less philosophy majors”—has seen enrollments surge. If philosophy is suddenly, perhaps always already, wanted in unlikely places—high schools, two-year colleges—then the art school, that anxious, half-articulate quest to explain what artists now do, might want just as much its productively questioning terms. Here is an adumbration, based on my teaching at Moore College of Art and Design, of what philosophy might do for young artists, and for the critique as a fraught moment of the art school experience. And of what they might do for philosophy.

Contact: jmoyer@moore.edu

James Moyer received a PhD in English from Princeton and an MA in philosophy

from the New School for Social Research. He has published on film theory and the poetry and art of William Blake. He teaches literature and philosophy at Moore College of Art and Design and The Curtis Institute of Music, both in Philadelphia.

The Critique as Research Strategy Group A

Joseph Basile

The critique is a hallmark of art education in the West; however, there are many different views on what critique actually is. Certainly, it is discourse among artists; centered around technique, material, form and function. It is also meaning-making discourse, and, in institutions of like art and design colleges, meant to be part of the educational process; a skill necessary for artists-in-training. This paper proposes another view: that the critique is a research method, employed by artists engaged in the great project of evaluating and elucidating the human experience. Building on the work of scholars who focus on the complex relationships between humans and symbolic objects--specifically, social scientists, anthropologists, archaeologists and art historians--the author posits that one function of the critique is as a kind of "laboratory," where "research methods" are tested and refined, as artists use physical materials, language, gestures and concepts to explore and explain the world.

Contact: jbasile@mica.edu

Joseph Basile is Associate Dean of Liberal Arts at the Maryland Institute College of Art. He has a BA from Boston University, and an AM and PhD from Brown University. As an archaeologist Basile has excavated in the US, Greece, and Italy, and was Associate Director of the Brown University excavations at the Great Temple in Petra, Jordan. As an art historian, his research focuses on "hybrid" art in antiquity, the reception of Classical sculpture, and the intersection of archaeology and art practice. In 2013 he co-edited, with Susan Waters-Eller, *Beyond Critique*, dealing with the multiplicity of approaches in art college critique.

FIREWALL: International Internet Critique Group A

Joyce Yu-Jean Lee

FIREWALL pop-up Internet Cafe is a socially engaged research project and interactive art installation investigating online censorship by comparing the disparities of Google searches in the U.S.A. versus Baidu searches in China. As the lead artist, I worked collaboratively with anonymous hacktivists in China, a Google Ideas team, and a programmer based in NYC to design and implement live, simultaneous web browsing in both countries. As an educator, I hosted several college and middle school classes to participate and discuss their findings, as well as two public panel roundtables: "Creative Hacktivism" and "Networked Feminism in China," the latter which provoked a response from Chinese authorities. As a result, FIREWALL spurred discussion beyond Internet freedom issues to questions about artist as activist, international censorship offline, American vs. foreign civil liberties, self-censorship, national curation of online culture, and how Internet culture affects generational learning.

Contact: jyjleeprojects@gmail.com

Joyce Yu-Jean Lee is an artist working with video, installation, and performance in New York City. Lee is the recipient of a 2016 Creative Engagement grant from Lower Manhattan Cultural Council; a 2013 Franklin Furnace Fund grant; and a 2013 Maryland State Arts Council Individual Artist Award. Lee holds a M.F.A. from the Maryland Institute College of Art (MICA) and B.A. from the University of Pennsylvania. She is currently teaches at the Fashion Institute of Technology and New Jersey City University, and serves as a trustee for The Contemporary museum in Baltimore.

Group B, Chair: Judith M. Burton, Macy 447
Theme: Studio Applications

Pragmatics of Studio Critique Group B
Judith Leemann

“Pragmatics of Studio Critique” is the title of a chapter I wrote for the forthcoming book *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction* (Pamela Fraser and Roger Rothman, Eds., Bloomsbury). I propose presenting an abbreviated version of what the essay takes up, which is to discuss the results of an experiment in reshaping critique with a group of my students, using models of communication coming out of early cybernetic thinking. Particular attention will be given to the effects of making a tacit practice explicit, and to what the effect is of establishing shared agreements as to what we mean the practice of critique to be doing. This ongoing classroom experiment is contextualized within my current critique experiments in which we seek to keep in active awareness the politics of location from which each of us responds to work while engaging a seemingly impersonal framework for close reading of one another’s works.

Contact: judith.leemann@massart.edu

Judith Leemann is an artist, educator, and writer living in Boston. She holds an MFA from the School of the Art Institute of Chicago and is Associate Professor in Fine Arts 3D/ Fibers at the Massachusetts College of Art and Design. Translating ideas and methodologies through and across distinct arenas of professional practice, she looks for ways to move studio teaching methodologies into other contexts and to interrupt classroom habits by bringing in carefully curated noise. www.judithleemann.com

Critique and The Brain - Giving Students The Tools for Self-assessment Group B
Susan Waters-Eller

Research on perception has expanded dramatically in recent years adding new work from neuroscience to the information from psychology and aesthetics. The critique can provide an excellent means to present this research to enhance students understanding of visual expression. In this type of critique we explore the feeling of the work through the range of connections viewers make. A way to talk about content without going into individual biography the focus is on what is triggered in the viewer, giving the artist information to compare to the outlook that created the piece. Instead of telling the artist what to do or what’s wrong with the work, the viewer responds to the piece as it is, giving the artist an opportunity to see how they are affecting the audience and so learning the expressive

implications of their choices.

Contact: swaters@mica.edu

On MICA's faculty since 1978, Susan Waters-Eller has won the Trustees Award for Excellence in Teaching three times and the Unity Award in 2009. She has lectured on the relationship of art to emotions in diverse venues ranging from an International Art and Technology Conference to a group of prisoners at Maryland House of Corrections. Her paintings are included in Contemporary American Oil Painting, published by Jilin Fine Arts, People's Republic of China. Her writing can be found on her blog, <http://seeingmeaning.blogspot.com>.

Art and Design Education: What's Your Issue? Group B **Pooneh Maghazehe**

The premise of my talk will be to describe the rift between and attempted enmeshment of art and design in art education at the college level. I am new to teaching, and my experience as an instructor in the Interdisciplinary art department has been that of an outsider. I am a professional whom has worked in the capacity of artist and designer in isolation from one another over the past decade. I would like to address questions around design terminology borrowed by art schools to explain the creative process. Along these lines, I would like to address the confusion around the notions of "finished" or "complete" work as it relates to art education (vs. design education). I find that art schools have confused the separate identities between art and design thinking. As such, students quickly conflate art and design before understanding the separate tenants of each.

Contact: pmaghazehe@mica.edu

Pooneh Maghazehe has exhibited works and collaborative performances at ZKM Center for Art, Beijing 798 Biennale, Newark Penn Station, DePaul University Museum, ICA Philadelphia, and ICA Portland. Select publications include Flaunt Magazine, The New York Times, Art Asia Pacific Magazine, Art Map Magazine, and Contemporary Practices. She holds an MFA from Columbia University and MS in Interior Architecture from Pratt Institute. Maghazehe has worked in the field of architectural design for the past 11 years. She owns and operates the interior design firm LM // PM Productions LLC and teaches at Maryland Institute College of Art (MICA) in Baltimore.

Reflection and Prayer: Memory of Sojourner Truth Group B **Dimitry Tetin**

Reflection and Prayer: Memory of Sojourner Truth is a response to a site in New Paltz, New York where Sojourner Truth, a prolific 19th century abolitionist and a slave at the time, would go to reflect on her life and pray. It consists of:

- 1) An 18x24" fold-out poster.
- 2) A short piece of writing about going to the site.
- 3) A printed piece that directs viewers to the reflectionandprayer.com, a website that hosts two looping videos shot at the site.

Reflection and Prayer is not a proposal for a design of a better historical marker or a new memorial, but rather a work that seeks to insert itself in the blank space created by the passing of time, erasure and forgetting. It acts not as an act of

erasure, but an acknowledgement, questioning and critique of the vast weighted silence that exists around representation of personal and national tragedy.

Contact: tetind@newpaltz.edu

Dimitry Tetin is a teacher, artist, designer based in the Hudson River Valley. He is an Assistant Professor at SUNY, New Paltz. In his professional design practice, he works on publication, web, identity, motion and environmental design projects for clients in the commercial and non-for-profit sectors. In his multimedia publishing practice he engages public and personal archives to create narratives that examine how interaction between space and language shapes conceptualization of places and histories. Majority of his publications exist across several print, video and web formats.

1:00 pm - 2:00 pm

Lunch break

See Registration Desk for Recommendations



Session 2 · Critique as Collaboration

How does critique fit into a student-centered learning environment? How is critique being incorporated into art making that has become hybrid and relies on collaboration? What is the role of the teacher in a critique? Critique has a rich history in the education of artists, writers, musicians, architects and designers. What can we learn from how critiques are conducted in other disciplines? This session will situate critique as a form of community and relationship building. Contributions respond to the role of critique as a means of collaboration. A mixed panel comprising of students and instructors will encourage the participants to rethink pedagogy in light of hybrid practices and of a learning landscape that emphasizes shared expertise and team effort.

2:00 pm - 2:45 pm

Pecha Kucha Presentations, Macy Gallery A

“Pecha Kucha” invites teaching artists to present slides of their student’s work in a dynamic six minute presentation.

A Prisoner of Love

Baseera Khan

Experimental and iterative critiques throughout the semester pull conversations into reality. Thoughts need clarity and shape and can wax and wane all of which occurs in the act of crits. The highly contested role of the student and the artist-teacher's relationship is leveled and the group as a whole generates collaborative collective behavior. Must we act politically? Do we have the privilege to not engage at all? The work we do can impact the contemporary art world, the political world, and one's own personal lived experiences, I ask my students to tap into their power and potential to complicate the spaces of acting and stillness. The critique sets miles stones so we can all stay collectively aware of one another.

Contact: khanb@newschool.edu

Baseera Khan is a New York based artist. Her visual and written work focuses on performing patterns of emigration and exile that are shaped by economic, social, and political changes throughout the world with a special interest in decolonization processes. Khan is preparing for her first solo exhibition at Participant Inc., New York City (2017). She is currently in the BRIC Biennial, Brooklyn, NY (2016) at The Weeksville Heritage Center. She was an International Fellow in Israel/Palestine through Apexart, New York City (2015), and an artist in residence at Process Space LMCC (2015). Khan is currently an Artist in Residence at Abrons Art Center, NYC and part-time faculty at Parsons, The New School for Design. She received her M.F.A. at Cornell University (2012) and B.F.A from the University of North Texas (2005). More info: www.baseerakhan.com.

Critique Process & Student Outcomes

Liselot van der Heijden

I consider critique the central and most effective method in my teaching practice. As a student at Cooper Union many years ago, I experienced critique as the most fundamental learning experience to become the artist I am today. I would like to present student work in the Pecha Kucha session from courses I taught over the years at various levels. I taught 3D Design and 4D Design Foundation (100 level), Conceptual Art and Sculpture 1 (200 level), Sculpture 2 and Installation & Performance & Media (300 level), capstone classes Theory & Practice, Professional Practice and Thesis (400 level.) In all the classes critique is a central activity and learning method and I am pleased to say that the student work is generally very strong at all levels and with students of various majors and backgrounds.

Contact: liselotv@gmail.com

Liselot van der Heijden is a member at The Elizabeth Foundation for the Arts and has gallery representation in Chelsea, in addition to being a tenured associate professor in the department of Art and Art History at The College of New Jersey (TCNJ), an "ivy" of state colleges. Liselot teaches BFA degrees to Visual Art majors in Fine Art, Lens Based Art and Graphic Design and BA degrees to Art Education majors. Before teaching at TCNJ, Liselot was an adjunct assistant professor at The Cooper Union for the Advancement of Science and Art and at Pratt Institute.

“Draw it Out”: The Intersections of English + Art Education

Rachel McCain

In English, linear structures are text-based. However, like art, some students acquire learning through non-linear, semantic structures. This intersection often prompts students to “Draw Out” what it is they hope to articulate and/or understand, causing educators to question how to implement English and Art curriculum in classrooms.

Contact: rtm2132@tc.columbia.edu

Rachel McCain is a lecturer at SUNY Purchase College in Westchester, NY. She currently teaches a variety of writing courses as well as a senior capstone course, and is also the Visual Arts Coordinator of the Summer Youth Program at Purchase College. Rachel holds an MFA in Writing and is an Ed.M candidate in English Education at Teachers College.

Dynamic Mapping: Performance, Body, Space & the Machine

Loukia Tsafoulia

The presentation will include a series of students’ outcomes based on reflections of “The body in Space” from three different courses I teach at various institutions and departments: interior design, architecture and architectural technology. The core problem addressed by all three courses is designed as an interdisciplinary educational module between the humanities and design fields aiming to open up creative opportunities of collaboration for both the students and the faculty body. This problem is tackled as a full semester Seminar & Lab hybrid course, as a three-weeks fast pace exercise and as a five-weeks design assignment at the three different departments respectively, thus interestingly resulting in different scopes and products. In all scenarios the problem is co-taught with other faculty with distinct research and focus. All three courses are based on research of different performance categories and are structured in different phases: Dynamic Mapping, Space Syntax and The Useless Machine or Habitable Space Creation respectively.

Contact: louktsaf@gmail.com

Loukia Tsafoulia is an architect, educator and researcher. She received her MS in Advanced Architectural Design from Columbia University with a fellowship from the Gerondelis Foundation. She obtained her professional degree and 1st Masters in Architecture from the NTU Athens where she is currently a PhD candidate. She is the cofounder of PLB studio in NY and teaches and coordinates courses as an adjunct Assistant Professor at Pratt Institute, Parsons, City College SSA, and NYCCT. She coordinates the yearly student publication series, serves as a member on students admissions committee and is a scholar of Teaching, Learning and Assessment.

Beauty & the Beast

Severino Alfonso

The presentation includes a series of students’ outcomes based on “Digital Deformations” from a course I teach at the Architectural Technology department at New York City College of Technology in Brooklyn. The course is designed as

an interdisciplinary educational module that combines the liberal arts, design and technology fields, thus delivering creative opportunities of collaboration for both the students and the faculty body. An integral part of the course is organized around regular reviews with invited artists and designers.

The syllabus guides students along the exploration of potential artistic expressions embedded within a digital deformation process. The course is divided into two: a lab component including hands on workshops and a seminar component with lectures and group / individual discussions. As the class engages with the necessary tools needed to accomplish these processes, the students are asked to initiate a discussion on the ways in which computational theory influences the arts, giving special emphasis to the notions of deformation, transformation, alteration, mutation, etc. The semester starts with the generation of a cartography of deformations, each including a title and a description based on their intuitive assimilation and understanding of the resulted piece. Students are then asked to evaluate, select and iterate from the broad catalog of expressions. In search of a final thesis, students elaborate a digital artwork that resumes previous findings and arguments into a video animation.

Contact: severinoalfonsodunn@gmail.com

Severino Alfonso is a New York-based architect, educator and researcher. He received his MS in Advanced Architectural Design from Columbia University and holds an MS in Urban Design from ETSA Madrid where he is currently a PhD candidate. He is the cofounder of PLB Studio based in New York. He has lectured at the GSAPP, the Environmental Health Clinic at NYU, the Pratt Institute and at the NYCCT. He coordinates design studio courses at Parsons, at Barnard College and at Pratt Institute. He also teaches Building Technology and Advanced Digital Fabrication seminars at Pratt Institute, at NYCCT and at NYIT.

2:45 pm - 3:45 pm

Reports from the Field in Two Parallel Sessions, Macy 445 & 447

“Reports from the Field” invites pairs of studio instructors to team up and visit each others courses, give feedback, and report what they have learnt from each other in 10 min short presentations.

Presenters will be split into two groups, and after all presentations, the Group Chair will run a Q&A Session. Group A meets in Macy 445. Group B in 447.

Group A, Chair: Christoph Kaltenbrunner, Macy 445

Theme: Collaborative Studios

Studio Critiques: Tactile and Digital Inquiries Group A

Sohee Koo and Laura Scherling

Studio critiques are one of the most important aspects of studio art classrooms, used to help educators and students develop various ways of looking, thinking, and developing a language to talk about the visual arts (Barrett, 1988, 1997, 2000; Roth,

1999). Currently, art and design educators have been challenged to research and develop approaches to teaching that emphasize high-quality and effective critiques. As art and design practitioners and educators, we will explore art and design pedagogies that effectively integrate discussion-based critiques by researching and reflecting on the strategies incorporated in each other's studio classrooms, in order to share critical insights that may bridge fine art and design curriculum. Specifically, this presentation will discuss student-learning outcomes based on in-class pilot interviews and student projects. We argue that it is vital to develop flexible and creative ways to balance the effective implementation of critique and hands-on learning in order to promote the importance of studios and design thinking for meaningful collaboration and dialogue.

Contact: sk3820@tc.columbia.edu; lss2165@tc.columbia.edu

Sohee Koo is an artist, sculpture & mixed media instructor, and doctoral student at Teachers College, Columbia University. As an artist, her artworks focus on bringing attention to the details of everyday life by transforming mundane objects through tactile and digital process. Her current research explores adults' transformative learning experiences in hands-on artmaking.

Laura Scherling is a designer and doctoral student at Teachers College, Columbia University. Her research interests include design and media studies, emerging technologies, and Internet use. She is also a design educator and founder of GreenspaceNYC, a volunteer non-profit collaborative that develops and curates free educational programming and workshops.

Intent and Purpose Group A

Curtis Mitchell, presented by Jean-Paul Pecqueur

A description of the intent and process of sculpture critiques at Pratt Institute during the junior and senior years.

Contact: curtiscmitchell@earthlink.net; jeanpaul.pecqueur@gmail.com

Curtis Mitchell lives and works in New York. He received his MFA in Sculpture from Yale University School of Art. Mitchell has shown in New York, Los Angeles, Germany, France, Italy, London, Seville, Budapest, and China, among others. His work is included in several important collections including the Museum of Modern Art, New York, the Walker Art Museum, the Boston Museum of Fine Arts, Mattress Factory, and the Los Angeles County Museum of Art. He is the recipient of many prestigious awards including the Foundation for Contemporary Art, Adolph & Esther Gottlieb Foundation Grant, and the Pollack Krasner Foundation. Mitchell is known for his manipulated and distressed photographs. His recent exhibitions *Personas*, have been an ongoing series of video installations consisting of looped video clips from canonical films like *The Godfather*, *A Clockwork Orange*, and *Pulp Fiction*. Mitchell is represented by Martos Gallery in New York.

Artist Educator Group A

Hanny Ahern

Based on her rigorously documented field data of collaborative groups in rural Kenya, NYC, and rural America. Hanny will comparatively examine what appears to be the "human" tendency within collaboration vs. what appears to be the "cultural constructed" obstacles and flows within collaboration. She will highlight

some shockingly simple and effective approaches to breaking down cultural and disciplinary walls as well as problematics. Surveying the value of collaboration as a hard skill for current and future critiques on critiques within and without of institutional learning and productive environments. She will demonstrate her simplified yet critical optimism for our interdisciplinary futures through experience and documented reflection.

Contact: hanny.ahern@gmail.com

Hanny Ahern is an interdisciplinary and media agnostic Artist and Educator Based in New York. Both her Artwork and pedagogical approach seek to connect a viewer or a student back to themselves toward an empowered experience while seeking loopholes and dodging pigeon holes. She has worked with population on collaborative projects in India, Kenya, UK, New York City high schools and the Hudson Valley. Most recently co-founding Powrplnt a teen run Art and free computer lab in Bushwick as well as initiating a teen education program at Dia Art Foundation. She has exhibited work globally and was recently featured in the Guardian for developing an emotional growth app in the name of Art. She holds a B.A. From Bennington college and a Masters from NYU's Interactive telecommunications Program.

1/2 of Two Teaching Philosophies Group A

Christoph Kaltenbrunner

This presentation will discuss two different teaching philosophies represented by Christoph Kaltenbrunner and Ruth Mateus-Berr, at the department of Design, Architecture and Environment for Teacher Education at the University of Applied Arts Vienna.

Christoph Kaltenbrunner, head of department, feels certain that FAILURE is a value - only DOING creates experiences! His teaching and own works focus on these tenets. To consolidate these concepts he tries to establish a strong "MAKER COMMUNITY" within in the Austrian school system. The projects are developed in the context of artistic discourse; in the future there should be stronger ties between art, philosophy, technology, and the sciences, in the spirit of a holistic laboratory (HOLO-LAB).

Contact: christoph.kaltenbrunner@uni-ak.ac.at; ruth.mateus-berr@uni-ak.ac.at

Ruth Mateus-Berr, staff member at this department, concentrates on some main items in her seminars about Design Research, where she applies Applied Design Thinking. She engages with two feedback strategies: one, applied as "critique" phase within the design process, where all participants are just allowed to ask question to the presenter, the second on which she is conscious about the findings of John Hattie (1992; 2013, p.206;) who believes that feedback has the most influence on performance, and that it is set in social and behavioural context. Hattie & Timperley (2007) distinguish four forms of critique (feedback) which have been discussed in the book art-lives by Ruth Mateus-Berr & Julia Poscharnig in 2014.

Group B, Chair: Ruth Mateus-Berr, Macy 447

Theme: Integrative Learning

Critique in Three Frames: Studio and Art Education Collide

Group B

Amanda Newman-Godfrey & Lynn Palewicz

Studio and Art Education faculty will discuss critique in three frames, and its role in facilitating peer collaboration, student growth, and professional development at an art college. Frame one situates critique in the classroom as open-ended, reciprocal dialogue to encourage student self-reflection, self-efficacy, and honing of personal voice. Frame two defines collaborative critique as spark for faculty self-reflection and self-assessment on employing student-centered pedagogy and engaging diverse learners. Frame three positions collaborative critique as means of modeling faculty peer assessment to produce more authentic and growth-oriented feedback for reappointment hearings. Both faculty observed art making sessions in each other's courses, and will discuss how published self- and peer-assessments (Blumberg, 2014) fostered collaborative critique. They will also converse on how student-centered critique, when implemented in their different courses, can build bridges across fields of study, model collaboration for students and fellow faculty, and inform new trends in professional assessment.

Contact: anewmangodfrey@moore.edu; lpalewicz@moore.edu

Lynn Palewicz joined Moore in 2012 as Assistant Professor and Chair of Foundation. She received her BFA and MAT from the Maryland Institute, College of Art and her MFA from Yale School of Art. Additionally, she attended the Skowhegan School of Painting and Sculpture in 2002. Palewicz makes photographs based on models she makes of her family living room. Using conventions of photography she re-presents this familiar space as something both real and artificial, evoking the uncanny. Her work has been exhibited widely, nationally and internationally. As an academic, Palewicz has presented in and chaired numerous panels across the US.

Amanda Newman-Godfrey received her B.A. from Bryn Mawr College, and her M.A. with Certification in Art and Art Education at Teachers College Columbia University, where she is currently an ABD Doctoral Candidate. Over the past 21 years, Amanda has worked as an art teacher, school arts supervisor, not-for-profit arts education administrator, and full-time faculty member in art education. In 2014, she joined Moore College of Art and Design as full-time Assistant Professor in Art Education, and oversees the undergraduate and post-baccalaureate programs with certification. She is a landscape photographer and jewelry designer.

Art Critique - Torture or Nurture? Group B

Jessica Jagtiani & Students

Facilitating critiques is a complex and sensitive endeavor that involves individual and unique experiences. How can we as instructors ensure students leaving critiques motivated rather than discouraged? In what way can we built relationships between instructor and students, and students among themselves, based on mutual respect, care for one another, and a trust that all participants

have benefits to offer one another? Furthermore, how do we foster collaborative learning and sharing responsibility for learning? Led by my own long-term experience as an art/design student and studio art instructor, this presentation provides personal developed philosophies and methods for guiding critiques in the classroom, as well as insights of three of my current students, in hope to inspire instructors to reflect on their critiques and change counterproductive practices into nurturing methods that foster students' personal and professional development. Generating an inspirational learning environment for critique in the classroom provides a unique platform that offers insight into fresh perspectives and new ways of thinking.

Contact: jesse.jagtiani@gmail.com

Jesse Jagtiani is a German artist and educator based in New York City. Currently she is a doctoral candidate and studio art instructor in the Art and Art Education program at Teachers College, Columbia University. She received her diploma from the University of Arts Berlin (UDK), and her MFA from the School of the Museum of Fine Arts, Boston (SMFA). Jagtiani is a co-founder of the media production company Rundblick.tv based in Berlin, Germany. Presently she is the director of the Myers Media Art Studio at Teachers College, Columbia University. Her artwork has been exhibited nationally and internationally. --- Students: Zhenzhen Qi, Juan Carlos Santos Andrade, and Evy Yiran Li.

The Poem as the Shared Imagination **Group B** **Dorothea Lasky**

In this session, best practices will be shared in critiquing work in the poetry classroom. The discussion will concern how to avoid the traditional poetry workshop model, where the instructor and students make it their goal to craft a "good" poem (and oftentimes silence the poet's intentions, opinions, and aesthetics), and instead will provide alternatives to this model, such as open dialogue, collaborative projects, and multi- and interdisciplinary approaches to understand the poem and its possibilities. The session will provide opportunities to consider a new kind of poetry classroom, one that resists structures of power that alienate future enthusiastic readers and writers of poetry.

Contact: dsl2121@columbia.edu

Dorothea Lasky is the author of four books of poetry, most recently *ROME* (W.W. Norton/Liveright, 2014), as well as *Thunderbird*, *Black Life*, *AWE*, all out from Wave Books. She is the co-editor of *Open the Door: How to Excite Young People About Poetry* (McSweeney's, 2013) and several chapbooks, including *Poetry is Not a Project* (Ugly Duckling Presse, 2010). Currently, she is an Assistant Professor of Poetry at Columbia University's School of the Arts, co-directs *Columbia Artist/Teachers*, and lives in New York City.

1/2 of Two Teaching Philosophies **Group B** **Ruth Mateus-Berr**

This presentation will discuss two different teaching philosophies represented by Christoph Kaltenbrunner and Ruth Mateus-Berr, at the department of Design, Architecture and Environment for Teacher Education at the University of Applied Arts Vienna.

Contact: ruth.mateus-berr@uni-ak.ac.at; christoph.kaltenbrunner@uni-ak.ac.at

Christoph Kaltenbrunner, head of department, feels certain that FAILURE is a value - only DOING creates experiences! His teaching and own works focus on these tenets. To consolidate these concepts he tries to establish a strong "MAKER COMMUNITY" within in the Austrian school system. The projects are developed in the context of artistic discourse; in the future there should be stronger ties between art, philosophy, technology, and the sciences, in the spirit of a holistic laboratory (HOLO-LAB).

Ruth Mateus-Berr, staff member at this department, concentrates on some main items in her seminars about Design Research, where she applies Applied Design Thinking. She engages with two feedback strategies: one, applied as "critique" phase within the design process, where all participants are just allowed to ask question to the presenter, the second on which she is conscious about the findings of John Hattie (1992; 2013, p.206;) who believes that feedback has the most influence on performance, and that it is set in social and behavioural context. Hattie & Timperley (2007) distinguish four forms of critique (feedback) which have been discussed in the book art-lives by Ruth Mateus-Berr & Julia Poscharnig in 2014.

3:45 pm - 4:00 pm
Coffee break, Macy Gallery B

4:00 pm - 5:00 pm
Panel Discussion. Macy Gallery A

"Critique 2.0 Panel" invites students and studio instructors to discuss their experiences. Students will share what they miss and what they value in critiques. Instructors will respond and defend their strategies.

Critique 2.0. What makes a successful critique? Experiences and strategies.

Panelists: Erol Gündüz, Liselot van der Heijden, Eric Mason, Sean McCarthy, Eunji Lee, Zahra Nazari, Patricia Phillips, and Lucio Pozzi.

Moderator: Ashley Mask.

Erol Gündüz is a New York City based artist and educator who works with 3D printing technology to transform virtual designs into real world sculptures. He earned his Bachelor of Fine Arts (BFA) from Syracuse University with a focus on 3D design and sculpture, his Master of Science (MS) in Digital Imaging and Design from New York University Center for Advanced Digital Applications, and is currently pursuing a Doctorate in Art and Art Education (EdDCT) with an emphasis on studio teaching from Columbia University. As an educator, Erol Gündüz teaches studio art courses that focus on the intersection between 3D design, digital fabrication, drawing and additive clay sculpting. **Contact:** erol@erolgunduz.com

Liselot van der Heijden is a member at The Elizabeth Foundation for the Arts and has gallery representation in Chelsea, in addition to being a tenured associate professor in the department of Art and Art History at The College of New Jersey (TCNJ), an “ivy” of state colleges. Liselot teaches BFA degrees to Visual Art majors in Fine Art, Lens Based Art and Graphic Design and BA degrees to Art Education majors. Before teaching at TCNJ, Liselot was an adjunct assistant professor at The Cooper Union for the Advancement of Science and Art and at Pratt Institute. **Contact:** liselotv@gmail.com

Ashley Mask is a doctoral student in Art and Art Education at Columbia University, Teachers College. She also works as a museum educator in several NYC museums, including the Metropolitan Museum of Art and the Brooklyn Museum. Previously, Ashley was the Manager of Visitor Experience and Access Programs at the Rubin Museum of Art in New York City and the Education Director at the Boulder Museum of Contemporary Art in Colorado. She received an MFA in Photography from the University of Delaware and has taught fine art and arts for social change on the collegiate level since 2003. She also holds an MEd in Leadership in Museum Education from Bank Street College and a BFA in Sculpture and Photography from the University of Montevallo. **Contact:** aam2226@tc.columbia.edu

When **Eric Mason** picked up a camera for the first time in sixth grade, he sparked a passion. Although his fascination with photography was new, his creative edge was not. He has always had a knack for making things. In the vein of his favorite photographer, Thomas Struth, Mason prefers urban landscapes over human subjects. He enjoys finding the beauty in seemingly mundane objects. Mason has come a long way from using a Canon AV-1 35mm to snap photos in middle school. He has since earned a Master of Fine Arts degree in photography and a master’s in printmaking. He served for several years as an art school administrator before enrolling at Columbia Teacher’s College. He’s now a second-year art education doctoral student. **Contact:** ebm2150@tc.columbia.edu

Sean McCarthy (b. 1976 in San Antonio, TX) received his BFA in Studio Art from the University of Texas at Austin and his MFA in Painting and Printmaking from Yale University. His paintings, drawings and artist’s books have been exhibited internationally. He has given lectures and critiques at Yale, RISD, MassArt, and Pratt. He is currently Associate Professor and Chair of the Art Department at Lehman College/CUNY (on Fellowship Leave 2016–17). **Contact:** schemingbehemoth@gmail.com

Eunji Lee is a doctoral student and 2D Studio Fellow in the Art & Art Education program at Teachers College, Columbia University. She earned her B.F.A and M.F.A in Painting & Printmaking at Ewha Woman’s University, Seoul, Korea, and M.A. in Arts Politics, Tisch School of the Arts, New York University. She is interested in infusing artistic experiences to diverse public audiences. She is currently teaching youth groups at New York City public libraries, incarcerated young adults at Rikers Island, and a material-based studio course to future certified art teachers at Teachers College, Columbia University. Her research focuses on artist-led contemporary art practices that promote interactive learning with the audience. **Contact:** el2702@tc.columbia.edu

Zahra Nazari (b. 1985, Hamedan, Iran) lives and works in New York City. Her large-scale abstracted and architectonic paintings and installations are based on the ruins of historical sites in Iran in conjunction with modern architectural forms. Nazari was a recipient of The AIM Fellowship from the Bronx Museum; Mentoring Program from New York Foundation for the Arts; Artist Residency Fellowship from Massachusetts Museum of Contemporary Art and Visiting Artist Fellowship from the Cooper Union School of Art in New York City. She has exhibited both nationally and internationally in many galleries and museums such as China Millennium Monument and Samuel Dorsky Museum of Art. **Contact:** art@zahranazari.com

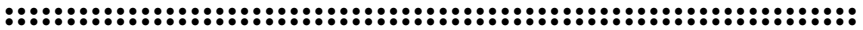
Patricia C. Phillips is author of Mierle Laderman Ukeles: Maintenance Art (New York: Prestel, 2016), Ursula von Rydingsvard: Working (New York: Prestel, 2011), It is Difficult, a survey of the work of Alfredo Jaar (Barcelona: Actar Press, 1998), and editor of City Speculations (New York: Princeton Architectural Press, 1996). From 2002-07, she was Editor-in-Chief of Art Journal, a quarterly published by the College Art Association. Her curatorial projects include Disney Animators and Animation (Whitney Museum of Art, 1981), The POP Project (Institute for Contemporary Art/P.S. 1, 1988), Making Sense: Five Installations on Sensation (Katonah Museum of Art, 1996), and City Speculations (Queens Museum, 1995-96). She is co-curator of Mierle Laderman Ukeles: Maintenance Art (Queens Museum, 2016-17). She has held academic appointments at Parsons School of Design, SUNY New Paltz, Cornell University, and Rhode Island School of Design. She is Chief Academic Officer at Moore College of Art & Design in Philadelphia. **Contact:** pphillips@moore.edu

Lucio Pozzi was born in 1935 in Milan, Italy. After living a few years in Rome where he studied architecture, Pozzi came to the United States in 1962, as a guest of the Harvard International Summer Seminar. He then settled in New York and became a US citizen. He now shares his time between his Hudson (NY) and Valeggio s/M (VR, Italy) studios. Pozzi, a “secretly subversive artist,” is a pioneer in working across different media and approaches which often coexist in the same show. In 1978, Pozzi’s early videotapes were exhibited at the Museum of Modern Art, New York, in one of the first single-artist exhibitions of the Projects:Video series. In the same year Pozzi exhibited landscape watercolors in the “temple of Conceptualism,” the John Weber Gallery in New York, the same space where a few months before he had presented a giant installation of walls and photographs. He has continued setting up his Provocation Shows in public museums and private galleries, such as a three-gallery show in New York (Leo Castelli, John Weber, Susan Caldwell) in 1984, followed by exhibitions at University of Massachusetts, in Bielefeld, Karlsruhe, and at Studio Carlo Grossetti (Milan). In today’s art world many artists have embraced a multiplicity of media and genres in their practice. Considering this, Pozzi’s transdisciplinary practice which consists of abstract and representational painting, constructing photographic entities, producing performances, building installations and making videotapes has made his work more relevant than ever. His work has been presented at Documenta 6 (1977) and at the Venice Biennale (U.S. Pavilion) in 1980. He occasionally writes and has taught at the Cooper Union, Yale Graduate Sculpture Program, Princeton University and the Maryland Institute College of Art, and other art schools in the US and Europe. His art is represented in many collections of international museums and private institutions. **Contact:** luciopozzi1@gmail.com

5:00 pm - 6:00 pm
Reception, Macy Gallery B

Please join us for an hour of conversation and networking.

Saturday · November 19, 2016



Session 3 · Critique as Pedagogy

This session will be dedicated to the guiding principles of studio and classroom instruction. What are some of the teaching philosophies that art-educators utilize? How are they put into practice? How can critiques honor both process and outcome? And how do they connect to the curriculum at large?

8:30 am
Registration, Macy Gallery

9:00 am
Keynote

An Ethics of the Interrogative and the Pedagogical Pursuit
Steven Henry Madoff

In a time in which the expression of individual liberty has suddenly come under threat as never before in our country's history, can we consider critique not only as a form of pedagogical exchange but as a fundamental form of social conveyance, as an apparatus of a wider and deeper mode of being together? The ethical life of the critique is at the center of this talk.

Contact: smadoff@sva.edu

Steven Henry Madoff, art critic, curator, poet, and educator, is currently Chair of the Masters degree program in Curatorial Practice at the School of Visual Arts in New York. He lectures around the world on subjects relating to art history, contemporary art, and art education. He has served as Senior Critic at Yale University's School of Art; as Executive Editor of ARTnews magazine; and as President and Editorial Director of AltaCultura, a project of the Museum of Modern Art in New York. His books include Art School (Propositions for the 21st Century) from MIT Press; Pop Art: A Critical History from University of California Press; and Christopher Wilmarth: Light and Gravity from Princeton University Press, among many others. His writings have appeared regularly in such publications as the New York Times, Time magazine, Artforum, Art in America, Tate Etc., as well as in ARTnews and Modern Painters, where he is a Contributing Editor. He curates internationally and is currently at work on a book about network theory and the history of interdisciplinary art. Madoff is the recipient of awards from the National Endowment for the Arts and the Academy of American Poets, among others. He holds his PhD in Modern Thought and Literature from Stanford University.

9:30 am - 10:45 am

Short Presentations, Macy Gallery A

This section invites experienced educators to share their teaching philosophies and instructional experiences in order to reflect the place of critique, evaluation, and assessment within the larger curriculum.

Critique: Toward Expansive Conceptions of Curriculum and Pedagogy

Janet L. Miller

Foucault (1997) argues: “critique is the movement through which the subject gives itself the right to question truth concerning its power effects and to question power about its discourses of truth. Critique will be the art of voluntary inservitude, of reflective indocility. (“What is Critique?,” p. 386). Employing a modest version of “reflective indocility,” I briefly trace dominant assumptions that circulate through traditional conceptions of curriculum and pedagogy. I especially challenge suppositions that the “critiquer” (the teacher, the textbook developer, and so on...) has greater access to “the truth” than does the one who is being critiqued. I then gesture toward several notions of pedagogy and curriculum that employ critique as that “art of voluntary inservitude.” I argue for these expansive versions as means of refusing universalized, de-contextualized, technical-rational enactments of these as simply “best practices and techniques” and “subject content to be covered.”

Contact: jm1397@tc.columbia.edu

Janet L. Miller is Professor, Department of Arts & Humanities–English, Teachers College, Columbia University. Honors: elected (2010) a “Fellow” of American Educational Research Association for “sustained achievement in education research;” AERA’s Division B (Curriculum Studies) Lifetime Achievement Award (2008); Society of Professors of Education Award (2015) for “outstanding contributions to the study of education.” Elected offices: AERA Vice President, Division B (1997-1999); President, American Association for the Advancement of Curriculum Studies (2001-2007); Founding Managing Editor, JCT: Journal of Curriculum Theorizing (1978-1998). Forthcoming books: Curriculum Collaborations: Communities without Consensus; Maxine Greene and Education (both Routledge). Other single-authored books: Sounds of Silence Breaking: Women, Autobiography, Curriculum (2005); Creating Spaces and Finding Voices: Teachers Collaborating for Empowerment (1990). Co-editor, with Bill Ayers, A Light in Dark Times: Maxine Greene and the Unfinished Conversation (1998).

An Exercise in Metacognition

Dan Serig

This presentation postulates the pedagogy of critique as an exercise in metacognition. Metacognition is thinking about one’s thinking. It involves planning, monitoring, and assessing understanding and performance, including a critical awareness of one’s thinking and learning as well as oneself as a thinker and learner. Knowing about and practicing metacognitive processes portends the propensity to use the strategies in the development of strengths and improvement of weaknesses. Drawing on metacognition research and two current art school projects, the case is made for further inquiries into student

learning through critique in art and design education, specifically critique that uses an object-centered approach with transparent teaching in a constructivist paradigm.

Contact: dserig@massart.edu

Dan Serig is Associate Vice President for Academic Affairs at Massachusetts College of Art and Design where he was previously Dean, Chair and an Associate Professor. He presently spends most of his time writing the MassArt self-study for reaccreditation. Research interests include curriculum design, assessment, metaphor, material culture, and artistic research. Published works are in several art and design education journals. He is an editorial board member of "Visual Inquiry: Teaching and Learning in Art." Serig received his doctorate from Teachers College – Columbia University in 2005. He has also taught Pre-K – adults visual arts and design in public and private schools in the U.S. and China.

Contradictions, Constraints, and Teaching for Independent Judgment

Mary Hafeli

The best art, according to Martin Puryear, "embodies contradiction." In looking for meaning there are no set answers, only what we interpret based on insights and experiences, knowledge and sensibilities. How do we encourage emerging artists, critics, teachers, and scholars to examine, remix, and move beyond our many and divergent approaches to art practice, pedagogy, and doing research? How do we teach for contradiction? For perseverance? For independent judgment? How do we encourage future teachers to relish the ambiguity inherent in acts of teaching, and to re-consider "control" assumed from memories of "being taught" as having to do with a right answer or a way of looking at and doing things?

Contact: mch34@tc.columbia.edu

Mary Hafeli is Professor of Art and Art Education at Teachers College Columbia University. Her research examines the ideas, ways of thinking, and judgments that characterize the practices of visual and performing artists, both adults and children, as they produce creative work. Her research also investigates the teaching environments in which art works are created and leadership practices in creative working environments. Current projects include a study of youth and adult perspectives on "good" teaching, art and literary forms and practices as methodologies for qualitative research, and an exploration of the qualities and communicative potential of art materials and processes, with implications for teaching. Mary received the National Art Education Association's Mary Rouse Award, Manuel Barkan Award, and Marilyn Zurmuehlen Award for scholarly contributions to the field. Currently serving as chair of the NAEA Research Commission, she is also a member of the Council for Policy Studies in Art Education.

The Braid - Critique as Creative Technique

Adelheid Mers

Artist's workflows - making, mediating and managing - are tightly embraided. Neither strand is inherently privileged. Each is at times foregrounded and

recedes at others. Making here refers to perceptions admitted and materials manipulated in the production of art works. Mediating refers to reflection on process and on work produced. Managing encompasses the facilitation of opportunities, the ability to discern the codes and contexts of policy environments, and an understanding of legitimating ideologies. These discourses have complex histories and multiple active contexts that deeply impact how artists perceive their engagement with their work. Supported by two diagrams, The Braid and The Critique Template, as well as examples of their uses, and exceeding what may more typically be understood as reflection on making and object reception, I will discuss studio critique as creative technique that leverages the full Braid, in a mode characterized as bounded, performative and generative.

Contact: amers@saic.edu

Adelheid Mers crafts useful pictures. As a professor of Arts Administration and Policy at SAIC, Mers appraises cultural processes. As a visual artist, she draws on the tools of studio critique. Her diagrams are presented as whiteboards, with occasions for use and response. Mers works independently, with artists, and with non-profits and their constituencies. Her work is presented nationally and internationally, through conference contributions and exhibitions. Honors include grants from the German Academic Exchange Service, British Council, NEA, Illinois Arts Council and DCASE. Mers serves on editorial boards, and has recently served as juror for the NEA and the Rauschenberg Foundation.

Seminars, Studio Critiques, and Community Building: A Hybrid, Student-Centered Liberal Arts Course for International Art Students

John Peacock

My hybrid “Reading Literature for Artistic Inspiration” course objective was to build a community of international student artists whose reading affected their making and vice versa. The twelve Asian students co-authored the course’s student learning outcomes: i.e., understand the relation between image and text and between literary and visual storytelling; deepen artistic thinking and knowledge of literature beyond critical theory and art history; channel inspiration from books into artistic practice; learn to write in their own voices; negotiate the difference between Western individuality and Asian collectivism. Before face-to-face studio visits, each student posted an image online of their studio production and a paragraph explaining what kind of critique they wanted, to which others replied online. Before seminars, students responded online to each other’s questions about the reading. Seminars began by asking what we needed to discuss to complete the online discussion and what wasn’t discussed online that needed to be.

Contact: jpeacock@mica.edu

John Peacock (Harvard B.A., anthropology; Columbia PhD, comparative literature) has been an Andrew W. Mellon Fellow, Senior Fulbright Lecturer, and grantee of the American Philosophical Society. He’s taught at MICA since 1986, in the Rinehart School of Sculpture (where he is critic in residence), the Hoffberger School of Painting, the Post-Baccalaureate Fine-Art Certificate Program, and the Department of Humanistic Studies, where he teaches Native

American Studies. Enrolled in North Dakota's Spirit Lake Dakota Nation, his writing in Dakota has appeared in "American Indian Quarterly" and "Studies in American Indian Literature." His writing in English has appeared in over forty publications.

Critique as Unlearning

Sreshta Rit Premnath

Premnath will consider the studio critique as a form well suited to Gayatri Spivak's call to "unlearn one's learning and unlearn one's privilege" in academia. It is no longer possible for faculty and students to agree on criteria for aesthetic valuation and judgement in an era when postcolonial and feminist critiques have put into question the historical foundations and master narratives on which such judgements stand. Taking the contingency of one's position as a given, the critique must be used as an active space for argument, where aesthetic judgements are tested and actively debated.

Premnath will also discuss students' perception of teachers as service laborers in a privatized, tuition driven academy. If pedagogy as business conceives of education as the transfer of knowledge and skills from teacher to student, then critique as pedagogy conceives of education as a process towards self-actualization that extends beyond the stated topic of a class.

Contact: rit.premnath@gmail.com

Sreshta Rit Premnath (born 1979, Bangalore, India) works across multiple media, investigating systems of representation and reflecting on the process by which images become icons and events become history. Premnath is the founder and co-editor of the publication *Shifter* and has had solo exhibitions at venues including The Contemporary Art Museum St. Louis; Galerie Nordenhake, Berlin and Art Statements, Art Basel. He completed his MFA at Bard College, and has attended the Whitney Independent Study Program, Skowhegan and Smack Mellon. He has received grants from Art Matters and the Civitella Ranieri Foundation, and was awarded the Arthur Levitt Fellowship from Williams College.

10:45 am - 11:15 am

Session 3 Breakout Rooms

Janet L. Miller	Macy 446
Dan Serig	Macy 445
Mary Hafeli	Macy Gallery A
Adelheid Mers	Macy Gallery B
John Peacock	Macy 447
Sreshta Rit Premnath	Macy 55 (Thingspace)

11:15 am - 11:30 am

Coffee break, Macy Gallery B

11:30 am - 12:30 pm

Short Presentations including Workshops in Three Parallel Sessions, Macy 445, 446 & 447

Speakers will be split into three groups, and after the first two short presentations, a final presentation will lead into a workshop. Group A meets in Macy 445, Group B in 446, Group C in 447.

Group A, Facilitator: Beatriz Albuquerque. Macy 445

Studio Critique: Intersections Between the Spoken and the Written Word **Group A**

Lise Kjaer

Speaking and writing about studio practices, conceptual ideas and aesthetic choices can be challenging tasks for MFA students. Some students view critiques, presentations and writing assignments as unnecessary academic hurdles that take away from their studio time and creative work. How does one foster an environment that allows for students to feel safe and see the value of their words and written texts as methods that serve their art practices? How can studio critiques and seminar courses intersect and support one another? This presentation will propose a peer-driven approach, that allows for student self-motivation, -reflection and growth.

Contact: Lkjaer@ccny.cuny.edu

Lise Kjaer received her Ph.D. in Art History from the Graduate Center, City University of New York in 2008. She teaches undergraduate and graduate courses in twentieth century and contemporary art, art history survey and MFA seminars at the City College, CUNY. Her area of research includes issues of identity in modern and contemporary art, and global art history. Kjaer has previously received an MFA with Distinction from the Academy of Fine Arts in Warsaw, Poland in 1992. She has exhibited internationally in Denmark, Finland, Germany, Poland and the United States, and been a fellow of NIFCA, a Nordic artist in residency program in Helsinki, Finland; The Danish Art Council's Residency at Hirsholmen; The Danish Art Studios, Copenhagen; Hollufgaard Artist Studios in Odense; Svanekegaarden, Svaneke; The Studios of Key West; and The Danish Visual Artists' Berlin Residency Program.

Study: A Look at Studio Critique Stress and Mindfulness **Group A**

Rhonda Schaller

I am curious how mindfulness and meditation can be used as a lens in critique. Can contemplative pedagogy affect the approach to the studio critique process both for the faculty member and the student, affecting stress levels and synthesis of feedback. My current research project, as part of a FLC at Pratt Institute "Crit the Crit" looks at current levels of stress, levels of understanding by students of critique, and to what extent can meditation or mindfulness impact the learning of skillful critique understanding, preparation, and synthesis. I have 12 classes, 6 experiential groups and 6 comparative groups for this study. I plan to examine and

analyze student responses to the study, and look at new themes or models that might emerge that help students release stress, and learn, prepare, or synthesize critique through deep listening and deep abiding.

Contact: rschal20@pratt.edu

Rhonda Schaller is an artist, author, educator. Author of *Create Your Art Career* (2013/Allworth Press) and *Called or Not, Spirits are Present* (2009/Blue Pearl Press), and *Mindful Eye: Transformative Pedagogies in the Visual Domain* (chapter 10, expected late 2016). A Visiting Associate Professor and Director, Center for Career & Professional Development at Pratt Institute, founder of the Meditation Incubator project; Director, Schaller + Jaquish Art Projects; Founder, Create Meditate. Cofounder of Ceres Gallery, NYC and was a board member/faculty of the New York Feminist Art Institute. Permanent collections include Memorial Art Gallery University of Rochester & Dartmouth University Medical School.

Critical Techniques: Theater Exercises for the Classroom

Group A

Beatriz Albuquerque

Teachers will bring to this workshop their own classroom challenges, and together using theater exercises, we will consider ways to facilitate an expansion of critique in the classroom. The techniques are based on applying metacognitive awareness through a variety of performance, speech, and movement exercises. Participants will discuss how these creative theatrical pedagogies facilitate awareness and student-driven learning in their classroom in order to empower both the educator and their students.

Contact: BDA2109@columbia.edu

Beatriz Albuquerque received her Master of Fine Arts from The School of the Art Institute of Chicago and is completing her Doctoral of Art & Art Education at Teachers College, Columbia University. Awards include the Breakthrough Award for the 17th Biennial Cerveira; Myers Art Prize Award from Teachers College and the Ambient Performance Series from PAC / edge Performance Festival, Chicago. She is the author of *Video Games + Glitch = Learning: Video Games Vs. Teachers*.

Group B, Facilitator: Tal Beery, Macy 446

Exteriority, Possibility, and Utopia as Steps against the Trivialization of Critique

Group B

Cristina Cammarano

In the general agenda of education, critique is so widely claimed that it seems connatural with educational institutions. In the “trivialization of critique”(Maaschelein, 2004) it is unclear whether an emphasis on critical thinking and autonomy can be anything else than the expression of an already existing order and power. From the college classroom perspective, I offer a model to possibly counteract the outcomes of the aforementioned trivialization: it consists in reaching exteriority by “stripping reality of its character of implicit necessity”, and secondly “restoring it to its necessity [...] related to a universe of possibilities”(Boltaski, 2011) . Utopia is presented as non prescriptive, imagined,

and other possibility. While this study on the pedagogy of critique does not specifically spring out of an art classroom context, I look forward to the insights that a conversation with artists and art educators will offer to complete and complicate my analysis.

Contact: cxcammarano@salisbury.edu

Cristina Cammarano is assistant professor in the Philosophy Department at Salisbury University, where she teaches courses in philosophy of education and social and applied philosophy. She received her PhD in philosophy and education from Teachers College, Columbia University, in 2012. Her research interests concern the practice of philosophical thinking both in K-12 settings and as a part of the education of teachers; liberal education in view of cosmopolitan theories; philosophies of dialogue and of translation; and the role of the aesthetic experience in education.

Design Thinking as a Framework for Pedagogy Group B **Joshua Korenblat**

Design Thinking, an ideation method coined by IDEO founder Tom Kelley, has become an integral process in many innovation companies. In an innovation economy, goals might seem much more ambiguous than in the past, when companies sought to replicate results in an industrial way. Games and collaborative explorations provide a framework for design thinking, centered on human needs and even unexpressed motivations. Here, designers become the empathetic, open-minded creators of new ideas. These methods can be applied directly to the art and design classroom. Students withhold immediate answers and instead play the equivalent of a design thinking game, powered by curiosity and questions. Through a set of rules, limits, and rapid sketching, students create artifacts for three phases: Open, Explore, and Close. Educators can evaluate the artifacts in each list: Open, for an abundance of ideas; Explore, for experimental variations on a theme; and Close, for clarity and crafting.

Contact: korenblj@newpaltz.edu

Joshua Korenblat is an Assistant Professor of Graphic Design at SUNY New Paltz, where he teaches information design and illustration. Joshua has an MFA in Interdisciplinary Visual Art from the Maryland Institute College of Art, an MA in Teaching from Brown University, an MA in Writing from Johns Hopkins University, and a dual-degree BFA and BA from Washington University in St. Louis. Professionally, Joshua has seven years of experience at National Geographic Magazine and Science News. Joshua is also a cofounder and Art Director at Graphicacy, an information graphics and data visualization firm, based in Washington, DC.

Choreographies of Classroom Engagement Group B **Tal Beery**

This workshop will trigger a discussion about classroom choreographies: how the orientations of bodies in space can deeply impact learning, and how these choreographies can be shaped to encourage the genuine involvement and participation of students. In the era of Massive Open Online Courses, it is easy to believe that learning is done only with the mind. But the ways our bodies are arranged, and how we police inappropriate uses of our bodies, grounds our

classrooms in values and power dynamics that can support or undermine learning. Far from offering a specific set of predetermined tools, this workshop draws on the personal experiences of attendees to develop a basic framework for understanding what is possible.

Contact: talbeery@gmail.com

Tal Beery is an artist and educator. Beery is co-founder of Arts and Ecology, a multidisciplinary institute committed to research, art, and education on radical environmental themes. He is founding faculty at School of Apocalypse, examining the connections between creative practice and notions of survival. Beery is an activist with Occupy Museums, calling out the economic and social injustices propagated by institutions of art and culture. His written work and interviews have appeared in numerous publications and his personal and collaborative works have been exhibited in museums and galleries in the US and Europe.

Group C, Facilitator: Tara Geer, Macy 447

Critique as Craft: Design Education, Process and Critique in the Context of Rapidly Evolving Technology Group C **Jessica Wexler**

Last summer in the Graphic Design MFA program at Otis College of Art and Design, Workshop Project led a round table on the theme of “process and ideation.” Rather than discussing strategies or techniques for generating ideas, we focused on the notion of process itself as the locus of craft in contemporary design practice. In our pedagogy, critique is the crafting of process, not form. The goal of critique is to rehearse inquiry into a subject matter, investigate the context surrounding form, learn how to form a relevant question and explore contrary points of view. Critique, and by extension craft, is no longer attached to mastery of a technique, material/tool or visual outcome, but rather to the experiential, iterative learning that is design process. The outcome of a well-crafted process is a considered critical perspective and an understanding of how to establish criteria for excellence and quality through direct experience.

Contact: jessica.wexler@purchase.edu

Jessica Wexler is a design educator and graphic designer based in New York City. In 2013 she established the collaborative studio, Workshop Project, as a space for reimagining design pedagogy as a form of professional practice. From 2006–2013 she maintained an independent design partnership, Greenblatt-Wexler, focused on print and screen-based projects for arts-related and cultural institutions. She is an Assistant Professor and Coordinator of the Graphic Design department at Purchase College, SUNY. She holds an MFA from California Institute of the Arts, an AAS from Parsons School of Design and a BA in Religion from Haverford College.

On covering: critique as form of interpretation and appropriation in pedagogy for Art+Architecture education Group C **Eduardo Benamor Duarte**

The presentation is focused on the assessment of critique in the pedagogy for covering an original work of architecture as a teaching pedagogy at the Rhode

Island School of Design. Throughout the semester students engage critique both as deductive and inductive learning method engaging in the remaking of a canonical museum buildings through the display of their own history and interpretation. The pedagogy is based on the reciprocity between survey of original artifacts and redesign from appropriation. The method literally decomposes an architectural artifact into a list of geometrical and perceptual parameters to further envision an interpreted version of an original piece of architecture. The presentation will demonstrate how critique challenges student's creativity in interpreting and appropriating an original structure using explicit criteria for assessing their learning process: Emphasis will be given on the analysis of self-directed learning, peer-to-peer interaction and creativity through situatedness in the analysis of student's response.

Contact: eduarte@risd.edu

Eduardo Benamor Duarte received his Masters in Advanced Architectural Design from Columbia University and his PhD in Architecture from IST – Universidade de Lisboa. He is an Associate Professor at the Rhode Island School of Design where he teaches design studios and seminars with an emphasis on the creative process for making in full scale. In 2009 he founded his studio working on the design and production of objects, and spatial environments at large. In the past years Eduardo Benamor Duarte has been awarded by numerous institutions including the Ministério da Cultura, Calouste Gulbenkian Foundation and FCT Fundação Ciência e Tecnologia.

Alternatives to Critique: What Serves Art-Making? Group C **Tara Geer**

Critique can be like getting bedbugs, you spent a lot of time getting rid of them, and itch long after they are gone. How relevant is critique to our work as artists? How do we keep it useful? Even though critique is the bedrock of adult education and even casual conversation in the arts, how does it serve the work of art making? We will review quickly as a group what critique serves –from assumptions about its purpose, what it actually does at its best and worst, our proclivity to critique, and then generate possible rules of operation and ways to shape it. From here we will sketch out alternatives to critique: what are non-critique needs of the art-maker? How do we honor the delicacy and inarticulacy, or rough-draft-ed-ness of artistic invention? What keeps us working? How do we address those needs not covered by critique? We will finish with a non-critique exercise.

Contact: tarawgeer@gmail.com

Tara Geer is a drawer. She has a BA and MFA from Columbia University. Her drawings are in the collections of the Morgan Museum, the Parrish Museum and the Harlem Children's Art Fund. She's had solo shows in LA and in NY, and exhibited at Jason McCoy, Tibor de Nagy, Glenn Horowitz, Steven Harvey, Aran Cravey, Flowers, the Four Seasons, and The Drawing Center registry. There are 2 books about her work; *Carrying Silence: The Drawings of Tara Geer*; and *New York Studio Conversations*. She has been teaching drawing for 3 decades –recently to poets at the Homeschool, doctors at Yale Humanities in Medicine, and at Teachers College. She is a co-principal investigator on *Harnessing the Power of Drawing for the Enhancement of Learning* funded by the National Science Foundation. She received the Loius Sudler Prize and the Joan Sovern prize.

12:30

Closing Plenary Session, Student Observations, Macy Gallery A

Nina Bellisio is an Associate Professor of Visual Communication at St Thomas Aquinas College in Sparkill, NY. She holds a BFA from Cornell University and an MFA from the University of California, Berkeley, both with a concentration in photography. **Contact:** nina@bellisio.com

Dahye Kim is an interdisciplinary artist and educator based in New York City. She is currently a doctoral student in the Art and Art Education program at Teachers College, Columbia University. She earned her MFA in Graduate Fine Art at Art Center College of Design, Pasadena, California. Her pedagogical interests include new ways of teaching with the collaboration of art, design, and technology in the foundational art curriculum. **Contact:** dk2912@tc.columbia.edu

Catherine Lan (b. 1980, Taipei, Taiwan) is currently a first year doctoral student at Teachers College, Columbia University. She obtained MFA from Yale University School of Art (2009), Artist Diploma and Post-Diploma from National Higher School of Art in Paris, (2006, 2007), and Bachelors from Central Academy of Fine Arts in Beijing (2003). Since 2010, she has been working as a teaching artist at the Center for Arts Education in New York. **Contact:** ccl2164@tc.columbia.edu.

Doran Massey is an adjunct professor at Kean University and an EdD student at Teachers College, Columbia University. He is a media artist with a background as an engineer and researcher in interactive television, software and media technology. **Contact:** ddm2127@tc.columbia.edu

Zhenzhen Qi is a new media artist and educator. She is fascinated by employing new media technology to create alternatives that are slightly bizarre, where patterns are shifted, expectations are broken, and a larger system unravels in front of the audience. As an art educator, she believes in the importance of building a trusting relationship, that enables students to challenge assumptions, question beliefs, imagine and invent a voice that's authentic and creative. **Contact:** zq2142@tc.columbia.edu

1:00 pm Farewell



Symposium Assistance

Siobhan Cavanagh and Robert Hansen

Special Thanks

Ama Acquah, Gerald Bast, Maurie Brooks, Pippa Budge, Farrah Dupoux, Sohee Koo, Emily Lootens-Chermont-Valente, Doran Massey, Christine Moser, Saul Ostrow, Rory Parks, Charlecia Joy Paul, Zhenzhen Qi, C.J. Reilly III, Laura Scherling, Shakira Soderstrom, Georgette Thompson, Matthew Vincent, as well as to James Cridland for the cover image, the Myers Foundation for their generous support, and the Austrian Cultural Forum for hosting the welcome reception.



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