

**JUNCTIONS OF CONTEMPORARY ART TRENDS AND NEW METHODS OF ART
EDUCATION**

BY

KARISSA HOLSTEIN FERRELL

SUPERVISORY COMMITTEE

CRAIG ROLAND, CHAIR
ELIZABETH DELACRUZ, MEMBER

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Summary of Capstone Project
Presented to the College of Fine Arts of the University Of Florida
In Partial Fulfillment of the Requirements for the Degree of Masters of Arts

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Art, as a field, is constantly amidst change and challenge. Art educators have to constantly keep up with what is new, relevant, and approachable in today's contemporary culture. Throughout my studies and eight years of teaching experience I have come to recognize a gap between the trends and concepts emerging from the contemporary art world and the resources available to K-12 art educators (including myself). In preparation for this capstone project, I completed a literature review in which I analyzed and evaluated 40 articles published during the past ten years in the National Art Education Association's *Art Education* and *Studies in Art Education* journals. I found a surprisingly high percentage of articles that lacked examples of contemporary art or instructional strategies for engaging students with contemporary art in the classroom (Ferrell, 2011). This finding spurred my interest in creating a web-based resource for high school teachers, a well-researched guide that would bring together relevant resources, highlight emerging artists, describe shifting trends, and offer curriculum strategies.

The first phase of research for my capstone project began as an investigation into existing resources dealing with contemporary art. I mined through the 40 articles that I had previously used for my literature review. Additionally I examined dozens of artist's websites, educator's blogs, and contemporary art museum sites. I also curated collections and gathered ideas from

social media networks like as Pinterest.com, Scoop.it, Twitter.com, Tumblr.com, and Delicious.com.

After collecting and examining artists and websites, I evaluated my findings and organized them into seven major trends that I have identified to categorize emerging contemporary art practice. These trends included: *Altered Place*, *EcoArt*, *Interdisciplinary*, *Interactive*, *Globalization* (including social/political), *New Media*, and the *Everyday*. Although I encountered difficulty trying to categorize and “pin down” artists who intentionally break boundaries and often desire to resist against old systems of evaluating art, I believe that these trends encompass the diversity and breadth of contemporary art practice happening today. By labeling and “tagging” my findings using multiple categories, a web-like structure became apparent. This allowed selected artists to exist in multiple categories, formed connections between concepts, and opened up exciting teaching possibilities.

I chose the micro-blogging site Tumblr to create Teach Art™, my web-platform that consists of an overview map (to show connections between concepts), a summary of seven contemporary art trends (including linked resources), an artist guide (featuring thirty-five representative contemporary artists and collaborative groups), and curriculum strategies for teaching about contemporary art in the classroom. This capstone project facilitates innovative, current, and practical strategies derived from notable contemporary artists. Ultimately this capstone project will begin to answer the question: How can contemporary art become approachable and practical to secondary art educators? My web-platform may be viewed at TeachArt.org.

CHAPTER 1: INTRODUCTION

One of the biggest challenges an educator faces is creating innovative lessons that will engage students. As an art educator this task is even more challenging when it comes to teaching students about the ever-evolving trends emerging from contemporary art. As an experienced high school art educator I have decided to explore the junctions between the changing and multi-dimensional field of contemporary art and today's secondary art classrooms. It is inherent to my profession and my avocation as an art educator to prepare my students to understand, appreciate, and contribute to the contemporary art world. To accomplish this goal, my Capstone Project will help secondary art teachers develop curriculum that bridges the gap between these two worlds.

At this juncture it is important to contextualize my interest, knowledge, and training in art history and contemporary art. My interest began as a senior in high school when I took a humanities course where I learned how to study artworks, artists, and the cultures that produced all the great images and objects of civilization. Looking at a painting, sculpture or architectural work, I could suddenly understand more about the historical context and the culture who produced the artwork. I was able to more easily remember information about the kings and queens in power, the religious rituals, historical events, and get a sense for the culture of everyday life. That course awoke a passion in me that has continued to grow ever since.

I continued my studies at the University of California, Davis where I earned a Bachelor of Arts in both Art History and Studio Art. During my senior year of college I had the opportunity to study abroad at the Lorenzo de Medici Art Institute of Florence, Italy. It was there that I encountered two teachers, Rose Shakinovsky and Claire Gavronsky, who would become my long-term mentors in my pursuit of mixed-media art, art history and art education. Since 2001 I have returned to Italy for three summer invitational workshops, including a three-

day visit to the Venice Biennale in 2007, and had the pleasure of working with Rosenclaire (their collaborative pseudonym) in Santa Ana and San Francisco, California as well as in New York City. The work we did as a collaborative workshop was influential in shaping my teaching philosophy and art practice. Concepts of collaboration, participation, utilization of new media, mixed-media, video, performance, and installation were at the forefront of their teaching. I experienced first hand teaching that was in-line with contemporary art, melded with the contextual history of art, and moving forward towards the contribution of art that is *now*.

My educational experience with Rosenclaire was largely influential in my decision to become an art educator. I pursued my K-12 teaching credential in art at California State University, Long Beach and from there I went on to Los Alamitos High School where I am still teaching today. Throughout my professional preparation and my first few years teaching Printmaking and AP Art History I became frustrated that I wasn't prepared and didn't have enough time to plan curriculum that would really engage my students with the art of their day. While my credential program prepared me to meet the requirements of the California State Framework for the Arts, there was very little training or discussion about engaging students with the art of today.

In 2010, when I wrote the entrance essay for the Masters of Arts in Art Education program at University of Florida, I wrote about my observations of a "lag" between academic theory/educational classroom practice and the contemporary art world. As I continued through my the graduate coursework, readings, and independent research projects I collected various articles, artist websites, and classroom projects ideas that have culminated into the organization and production of my capstone project, and the TeachArt™ web-platform.

This product of my research—a web-based resource and strategy guide—presents a well-rounded picture of globalized views of art from various cultures, values, gender and religious perspectives while drawing on the similarities rather than the differences. TeachArt serves not only as my own springboard for teaching with and through contemporary art at the forefront, it also offers high school art teachers a resource for bringing contemporary artists into their classrooms. My intended audience is motivated K-12 art teachers like myself, museum and community art educators, as well as teachers of other disciplines who are interested in refreshing ideas for their curriculum. My web-platform guide reveals connections and thematic parallels between artists' work and critical theory from the past 10 years. It also provides strategies for creating cross-disciplinary and collaborative lessons, links to artists' websites, and proposes essential questions that can guide teachers and students through the evaluation of art's content and role in society. The teaching strategies are intended to engage students with challenging topics intended to structure students' knowledge of contemporary art and build confidence in their modes of interpretation.

Statement of the Problem

I am very fortunate to teach in an affluent school in southern California that prides itself on outstanding academic achievement, the support of a wonderful community, and teachers have access to many of the latest technological gadgets at their fingertips. The Visual and Performing Arts Departments are respected as an asset of the school's reputation; yet as an art educator I find myself with very few curriculum resources, and none of them are about contemporary art. My school has never adopted an art textbook, nor is there an art periodical or publication to which my school subscribes. Furthermore, the most easily accessible online art resources and websites are often blocked from classroom use. I—like other motivated art educators—find myself

spending countless hours at home and on the weekends trying to create a do-it-yourself (*DIY*¹-*style*) art curriculum that is current and engaging to my students. I don't mention this to sound unfortunate or ungrateful but rather to set the stage for art teachers working within a struggling economy and a public education system that places its highest values on standardized test scores and regional or state-wide competitions. It is a daily challenge to find the time to promote my art program and compete with the core curriculum subjects. Teachers of other disciplines have established, piloted, current curriculum resources that are revised and reevaluated to follow standardized curriculum content. As I found in my pilot study of art education literature, very few contemporary art resources exist for art teachers.

The aim of this Capstone Project is to provide teachers with an overview of emerging trends in contemporary art, vocabulary, and strategies with which to discuss and engage students with the prominent artists of today (and the last 10 years). TeachArt.org is a web-based resource guide that presents teachers with starting points (an artist, a trend, or a curriculum strategy) to build lessons and projects. It is intended to help begin to answer the question: *How can contemporary art be made more accessible and practical for art teachers and students?*

Many art teachers don't have the time or resources to help expand their curriculums into the realm of contemporary art. However, I maintain here that if art teachers do not demonstrate what is current and viable in the art world, their students are left unaware and unprepared. More than any other art form, I believe that the study of contemporary art provides students with much needed critical thinking and creative skills to build a successful career as an artist or to appreciate the art and visual culture of their day. As Stuhr (2003) states, "All education like all subjects should be connected intimately to students' lives; therefore, curriculum, because of this connection to student life and their worlds, should be thought of as an ongoing process and not a

¹ (EyePopArt, 2008)

product” (p.303). This sentiment reflects my desire to create a web-based resource that can easily change, adapt and expand to reflect developments within contemporary art. A print article or traditional textbook becomes nearly outdated by the time it is published, whereas a self-published site in the World Wide Web can be easily updated, corrected, and transformed to fit the time. Web 2.0² is the philosophy that is driving current web content to be user-centered, interactive, engaging to viewers with multi-media information, and allowing re-use of content that is open-sourced³. As a result website users can easily collaborate and share information on a global scale. Discussion and reflection are presented along side content, which may be a video or audio clip, a still image or article, and each with embedded reference links. These technological developments have changed the arts, education, and culture as a whole. The nature of *curating*⁴ (to organize the exhibition of information) mirrors contemporary values and digital culture; and therefore is an accepted strategy for teachers to use in creating their own curriculum.

In 2011, SmartHistory.org merged with the Kahn Academy, two noteworthy online programs advancing the field of education. SmartHistory.org founded by Dr. Beth Harris and Dr. Steven Zucker began in 2005 as a blog featuring free podcast audio guides for use in The Museum of Modern Art and the Metropolitan Museum of Art in New York City. SmartHistory.org developed from the blog format into a free, multi-media, web-book designed as a dynamic enhancement (or even substitute) for the traditional art history textbook. Their

² (Buffington, 2008)

³ Open-Source is a term in production and development that describes a philosophy or pragmatic methodology that free redistribution and access to an end product's design and implementation details. This approach has various interdisciplinary applications. Artists have used this model to share their ideas globally by creating images that can be freely distributed or a list of instructions for a relational aesthetics piece that be repeated by anyone. This approach to art making challenges traditional values of authorship and originality (Bradford, M. (2010).

⁴ Curation recognizes the unique voice of an editor who selects and presents content, media, performance, or other works. Traditionally the role of a curator has been to use their knowledge and refined taste to select creative works and present a narrative to help viewers contextualize the work. Digital curation works much the same way and a recent trend in curation has been to flip this relationship, where the curator's role is primary and frames the work that is included (ie Chris Anderson, curator of TED) (Scime, 2009).

multimedia approach presents balanced and engaging stories and discussion about the history of art, along with links to the newest online resources and still images. Users are encouraged to collaborate by submitting their own photos through a public Flickr account. Smarthistory.org is organized based on traditional chronology, geography, and stylistic development yet is innovative in its willingness to encounter the unfamiliar and transform it in ways that become meaningful to learners. Although it presents an innovative and engaging art education model, it does not yet have content relating to contemporary art. My Capstone Project aims to fill this gap by facilitating classroom investigations and empowering today's art teachers with the language of and examples from contemporary art as a starting point for their own curriculum development.

Significance of the Study

My research and culminating project moves the theoretical language of contemporary art criticism and research into an accessible conversation that engages secondary art teachers and students alike. Many students are independently motivated to explore the possibilities of online venues; however, these “digital resources” have been seen as distractions in the classroom and are commonly undervalued in an educational setting (Buffington, 2008). TeachArt.org will challenge art teachers and students to see “online venues” as spaces for creative expression and innovation; and to see the activities and discussion questions included in the guide as means to discover the values presented to them through contemporary visual media. It is essential to teach young people to become critical rather than passive consumers and to equip them with ideas and skills that contribute to society in a meaningful way. School budgets ebb and flow and vary widely across the country, and so do restrictions on Internet material for “educational merit,” therefore this web-based guide offers low-cost strategies and ways to carefully address

controversial topics while still teaching the main concepts of postmodernism and contemporary art which are reflected in today's culture.

Limitations of the Study

My Capstone Project and research are based on the assumption that contemporary art should be an important component of any K-12 art curriculum. I acknowledge this is a biased position that has perhaps impacted the types of questions I asked, websites I chose to include or exclude, and generally flavored the Capstone Project. I limited my literature review pilot study to 40 articles written since 2000 from the National Art Education Association's (NAEA) publications of *Art Education* and *Studies in Art Education*. These selections and limitations will be further explained in Chapter 2 and 3.

For the survey portion of my research I completed a purposeful sampling poll in which I received a relatively small number of valid responses (n=24). I realize that by using an online survey and social media networks to gather responses, the outcome was slanted towards educators who are already focused on improving their teaching practice through higher education and interactive exchange. I acknowledge that the demographics of those polled affects the outcome of my survey therefore I cannot reach universal conclusions or assumptions about secondary art educators.

CHAPTER 2: LITERATURE REVIEW

Prior to creating my web-platform—TeachArt.org—I completed a literature review as a research pilot study⁵ to find out what resources are available about teaching contemporary art in the two main journals of the NAEA within the last decade. This literature review was not intended to be an exhaustive study of all references published but rather a small sampling of information that I found accessible to secondary teachers (like myself). I realize that much has been written about secondary art education and contemporary in the mid 1990s by authors like Szekeley (1991), Barrett (1994, 1995), Lankford & Katz (1994), Freedman and Efland (1996), Hume (1990,1994), Gaudelius and Spiers (2002), and Daley (1995) as well as curriculum resources produced by The Getty Education Foundation and other art institutions; however in my initial search I found only a handful of books published within the last decade that were geared towards teaching contemporary art at the secondary level⁶. As an experienced but still relatively new teacher I am continually trying to locate the most *current*⁷ curriculum resources that are looking forward towards the future of art education rather than relying on the mature and traditional approaches to teaching. What I found from my initial search was a lack of information leading teachers towards building curriculum that connects artists (who have emerged in the international art scene within the past decade) with creative classroom teaching strategies.

Although limited, this literature review raised an important finding—since the mid 1990s there has not been much published in the two major professional journals of the National Art

⁵ Visit tinyurl.com/d948wzd to read this unpublished pilot study.

⁶ Author Terry Barrett is one of the exceptions that has written several relevant and practical books about contemporary art and curriculum for art educators.

⁷ For use in this study, I define *current* as those authors and concepts proposing ideas for the future of art rather than what has taken place in the past. I feel that *current* artists and resources are relevant, connected to various facets of society, represent innovative ideas which cross beyond boundaries of media or fields of study, encourage collaboration, reflect on the process of art-making, and consider things in our everyday lives not previously defined as *art* (Ferrell, 2011).

Education Association to connect contemporary artists to teaching strategies. On the other hand, since the 1990's the Internet has exploded with information about contemporary artists. I have concluded that teachers who want to continue redefining and updating their curriculum are left to adopt a “Do-It-Yourself⁸” approach, which is effectively the method I have taken in completing this Capstone Project.

My literature review helped me refine criteria for evaluating other kinds of resources about contemporary artists, and thus create a framework for selecting and analyzing web-based resources, videos, blogs, and exhibition publications for TeachArt.org.

Throughout my research I have relied on a few authors who emphasize the great need for a taxonomy; language and teaching strategies that fit the context and challenges of contemporary art. For example, authors Villeneuve and Erickson (2008) observe in their article, *The Trouble with Contemporary Art is*, that many people—young and old—seem more comfortable with traditional and representational art and are less equipped to comprehend and appreciate contemporary art. The authors note that within American culture, knowledge of the arts falls on the *non-universal* or *non-essential* end of the spectrum (Velleneuve & Erickson, 2008). Therefore unless one is taught to appreciate and make art they may never acquire the knowledge necessary to make informed decisions about contemporary art. Although art has been a required subject in elementary and middle schools, those who teach it are often not specifically trained nor do they use rigorous art curriculum that is seriously assessed. Therefore, accurate knowledge and understanding of contemporary art is, “usually achieved only by interested individuals through concerted exposure and further education... This results in a gulf of [mis]understanding

⁸ DIY (do it yourself) is an approach where project methods are made openly available as templates or “recipes” for others to recreate a project. This allows for personalization and adaptation of the methods. DIY methods are often available online for sharing, embellishing, and re-contributing nuances to the methods in the same way as recipes are shared for cooking.

between the general public and the contemporary art world and provides a strong imperative for education in the classroom and gallery (Velleneuve & Erickson, 2008).

Prior to the timeframe for my search and review of the last 10 years, Wilson (1994) wrote passionately about the importance of staying current with contemporary art. In his article, “Reflections on the Relationships among Art, Life, and Research,” he argued, “If we are to be good art teachers and art educational researchers we must first become insightful critics” (Wilson, 1994, p.201). His most serious criticism of contemporary art education was that art teachers do not understand how to help students make meaningful thematic connections between the works of art they study and the works they create, which is the very thing that artists have always done. Wilson (1994) also promoted the practice of looking directly to the art world for ideas rather than the world of art education where notions are frequently narrow, shallow and outmoded. While art continually redefines itself, we [art educators] tend to direct our research toward artistic content and values from previous eras rather than rise to the challenge of creating contemporary lessons (Wilson, 1994).

Gude (2000) also addresses the importance of art teachers looking to contemporary art practice for curriculum content and reveals a disconnect between what teachers view as important to know about art and what they often choose to teach their beginning students. She describes an exercise where she asks a group of prospective teachers to brainstorm areas in the visual arts that they found exciting and related to vital issues of contemporary culture and living (Gude, 2000). They came up with controversial topics, the meaning and importance of using appropriated images, collaborative community art, and so on. She went on to describe how a few weeks later she asked the same group of prospective teachers to list topics and issues for a beginning high school art curriculum. She was surprised that the students chose traditional

exercises in customary media and predictable art movements for their curriculum. “The list of students’ art interests reflected many important ideas in making and valuing art in contemporary America; most of their list of things to teach in a beginning art class could have been chosen 75 or more years ago.” She concluded that, “these emerging teachers, like many teachers currently in the field, are imagining their curriculum with the style, content, and methods of their earlier education, rather than reflecting the reality of contemporary art and their own understanding of contemporary culture” (Gude, 2000, np). This observation points to the fact that it is difficult not only to keep up to date with the changing trends of art, but also to find approachable ways to bring these artworks into the classroom.

I encountered another example of this disconnect in Whithead’s (2004) article entitled “Graffiti: The Use of the Familiar,” written for a special issue of *Art Education* devoted to instructional research. In this article Whitehead, outlines the history and styles of graffiti and shows examples of wall images in their context. A useful component of the article was devoted to discussing the wall images and their meaning, the history of stylistic developments, aspects of individual expression, and of course the question of graffiti art in a public place as vandalism (Whithead, 2004). Based solely on the subheadings, this article seemed to offer a timely and practical guide for art teachers; however, the author took a *formalist* approach to stylistic analysis that harkened back to the 1960s. This outdated method of critically analyzing a prominent contemporary art form was disappointing in its lack of depth and innovation. There was no discussion of the ephemeral or anonymous aspects of the work, the territorial use of graffiti and colloquial vocabularies, or how graffiti affects our experience of our everyday urban spaces. Although the topic of Street Art has great potential to inspire a teenage audience, the

direction of this article was steeped in a decontextualized view about art that seems contrary to my teaching approach, which is to help students understand art in context.

Throughout my research I probed the Internet and found some valuable teaching resources including Gude's *UIC Spiral Art Education* website (uic.edu/classes/ad/ad382), The Getty Museum's *Open Studio* resource (blogs.getty.edu/openstudio), and the PBS' television series, book and interactive web-resource entitled *Art 21: Art in the Twenty-First Century* (pbs.org/art21). These sites are impressive in their scope, offer relevant looks at contemporary artists, and yet they are somewhat lacking in either their organization or timeliness.

The *UIC Spiral Art Education* website designed and edited by Gude parallels her prolific academic writings that aim to bridge theory and practice by offering an organized introduction to postmodern trends while contributing practical lesson that show what postmodern art education would actually look like in school classrooms (uic.edu/classes/ad/ad382/sites/CCC/CCC_01). Gude's website is an essential tool for any teacher wishing to understand and use contemporary art in their classroom. However, in spite of Gude's involvement in the Contemporary Community Curriculum Initiative, her examples are dated to the mid- to late- 1990s. The format and connections are still very relevant, but I would like to see the site incorporate artworks from 2007 and beyond. I drew upon these resources in connection to my own findings, essential questions, and curriculum strategies throughout the Capstone Project, but I have chosen more current examples and trends in which to inform the project.

Art:21 is a companion website for a PBS series on contemporary art, now in its fifth season. It is organized around broad subjects; each episode contains interviews from four contemporary artists whose work can be seen in relation to that particular theme. It is an invaluable resource, which allows artists to talk about their own work like a present-day

manifesto; however, the production is carefully coordinated and edited in a way that impacts the artists' own voices and the lens through which viewers interpret their works. Broad themes are essential for presenting multiple artists with different methods of working while allowing various interpretations. That said, the connection to the organizational theme is not always clear or may not always match the artists' intentions. The interactive website shows videos, allows patrons to organize information by theme or artists, incorporates lesson plans, and provides some background into the larger questions surrounding contemporary art.

The Getty Museum's *Open Studio: A Collection of Art-Making Ideas by Artist* aims to make contemporary arts education accessible to teachers and classrooms across the nation and around the world (Bradford, 2010). The website offers brief outlines for "lesson ideas" from eleven different contemporary artists. The lessons can be categorized by skill level or suggested media and provide a short biography of each artist who authored the lesson and an example of his or her work. I found the concept engaging yet the actual lesson ideas lacked context and therefore application for the classroom teacher. I also could not determine a strong conceptual thread connecting the lesson ideas to the artists' own work, which was my expectation from reading about the project.

Key Concepts

Emerging art can be difficult to categorize and comprehend especially since artists and artworks often defy categorization. Therefore, it is helpful to define certain terms relating to the field that I used throughout my TeachArt.org web-platform and this supporting paper. I started by brainstorming a list of words based on my knowledge of contemporary art and critical theory. I then created a working definition in terms of how the words are used within the context of

contemporary art. (A more thorough explanation of each trend is discussed in Chapter 4 and an annotated glossary of key terms can be found in Appendix D.)

The term “Contemporary Art” commonly refers to art made after WWII within the museum context, but is also used to define artworks made by contemporaries of the present day (Desmond, 2011). In this context I will use the term Contemporary Art to refer to works made within the last ten years by artists who are still producing work. Contemporary Art falls under the larger umbrella term, “Postmodernism” which can be defined as a complex, international, philosophical movement, which evolved in reaction to *modernism* (Felluga, 2012). Various trends embody the tendencies of Postmodernist artists including a shift towards global cultural narratives (or meta-narratives), increasing attention to marginalized cultures and female artists rather than a male, Western-centric approach to history and culture. Postmodernism is characterized by subjective, relativistic thought, which embraces diversity and pluralism. Some relevant examples for how to incorporate Postmodern thinking in the classroom come from Gude’s (2007) article, “Principles of Possibility: Considerations for a 21st Century Art & Culture Curriculum.” Gude (2007) outlines methods for using Appropriation, Encountering Difference, Attentive Living, Deconstructing Culture, and Reconstructing Social Spaces as the starting point for art lessons.

In more recent critical theory, the term “relational aesthetics” was introduced by Bourriaud (2002) in his book by the same name. He defines relational aesthetics as, “a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space” (Bourriarud, 2002, p.113). Within the context of my research I use this term to refer to all works that focus on the interactions between people to generate meaning and messages. These works

are often performances and require the participation of specific audiences, and therefore are non-reproducible and difficult to document.

“Interdisciplinary” is a term applied within education and training pedagogies to describe studies that use methods and insights of several established disciplines or traditional fields of study. Interdisciplinary involves researchers, students, and teachers in the goals of connecting and integrating several academic schools of thought, professions, or technologies—along with their specific perspectives—in the pursuit of a common task. Defining these terms and methods for categorization will help my audience comprehend emerging organization or trends and begin to see connections between contemporary artists, methods of working, contexts and themes.

CHAPTER 3: RESEARCH STRATEGIES

The following section summarizes the components of my Capstone Project including my pilot study, planning process, evaluation criteria, and a description of various online tools that I used throughout my research. Additionally, I will explain my research strategies and decision-making processes for the literature review, online survey, web-based research (collection), and web-platform creation.

Literature Review Strategy

The intent of my literature review was to investigate a small sampling of available and practical resources on contemporary art for today's secondary classroom. For this pilot study I specifically considered the questions: What has been published in Art Education and Studies in Art Education over that last ten years that pertains to contemporary art trends and art education methods; how relevant, useful, and practical are these sources for today's teachers; and what artists (if any) and trends or themes do these articles introduce to educators?

The research design of my pilot study was based on a systematic review, similar to the method outlined by Ryan and Bernard (2003), which provided me with a framework to analyze trends emerging from current art education articles. I began this query by using the keyword search "contemporary art" in JSTOR's database of articles published from 2000 to 2011. This search resulted in over three hundred articles. I used my knowledge of contemporary art and critical theory to generate an additional list of 20 keywords relating to art that has emerged since 2000. I also used an online concept-mapping tool called *Xmind.net*,⁹ to expand and branch out those terms so I could see connections and overlaps between trends. This process helped me solidify the seven main trends I chose to focus on throughout this Capstone Project. I also used

⁹ I reworked the map several times throughout my research process. A finalized version can be viewed on the Overview Map page of TeachArt.org at teachart.org/overviewmap

this list of keywords to do an advanced search, which narrowed the results for my pilot study. I then read through the titles and abstracts to limited the selection of articles that would provide the most information relevant to my research topic. I determined that forty articles was a sufficient quantity in which to survey the range of topics, themes, and curriculum strategies discussed in the two selected NAEA journals.

Literature Review Analysis

As I read the articles I ranked them in terms of the following criteria: their *practicality* for teachers, the inclusion of exemplary contemporary *artists*, and the *currentness* of artists and ideas presented. After reading several articles I realized they did not always neatly fit into one category, and some articles contained practical teaching strategies but did not contain contemporary artists, or featured artworks dated before 2000. I developed a rubric chart to record my findings that can be viewed at tinyurl.com/cgbb2dx (Appendix C).

Throughout my analysis of the articles I found that, of the 38 authored or co-authored essays appearing in *Art Education* and *Studies in Art Education*, only 9¹⁰ could be categorized as current, practical, and containing information about artists (Ferrell, 2011). I later used these same 9 articles as the starting point for my web-based research by mining them for artists and practical ideas.

Literature Review Reflection

Although the majority of articles that I surveyed were valuable contributions to the field of art education, they lacked current examples from contemporary art or direct strategies on how to engage students with contemporary art. I also noted from my literature review that articles written after 2007 exhibited a shift towards ideas concerning interactive (Shin, 2010), multi-

¹⁰Based on my review criteria I found the following 9 authors exceptionally helpful in shaping curriculum based on contemporary artists and trends: Barrett (2003), Gude (2007, 2008), Inwood (2010), Marshall (2004, 2010), Roland (2009), Shin (2010), Tavin & Hausman (2004), Walker (2009), and Zupancic (2005).

cultural (Tavin & Hausman, 2004), and interdisciplinary curriculum (Marshall, 2010; Inwood, 2010) for art education that is more reflective of contemporary art and digital culture. It seems that this shift may represent writers coming to an understanding of the cultural and technological changes represented in contemporary art and how those changes can be reflected in classroom teaching (Ferrell, 2011).

Online Survey Strategy

As an initial component of my research I created an online survey asking current K-12 art teachers to identify ways they utilize contemporary artists in their classrooms and what printed, produced, or online resources they use most in curriculum development. My hope in doing this survey was to also discover the barriers, fears, and assumptions inhibiting teachers' use of contemporary art in the classroom and to determine what strategies or methods would be most helpful for developing my web-based resource guide.

I created the survey questions using Formstack.com an online tool that tracks views and correlates data from survey responses. The survey included both qualitative and quantitative questions about the respondent's background, years of experience, subjects and setting in which they teach (See Appendix A for the questions and Appendix B for the IRB-02 Form).

Background questions allowed me to group responders based on their years of experience for comparison and analysis.

Due to the specific nature of the survey and a limited time for data collection I chose to distribute the survey based on a purposeful sampling method (Lund Research, 2010). It was purposeful in that I targeted my colleagues at Los Alamitos High School, my peers who teach art at various high schools around California, and my colleagues from the University of Florida online Masters degree program in art education. I purposefully sought out feedback from these

teachers because I felt they are in-tune with their students, are self-motivated to maintain a rich and lively art curriculum, and therefore would be able and willing to help me answer my research question. However, this method for gathering responses does not represent a wide range of teaching settings (mainly affluent areas of southern California) nor does it represent a wide range of teaching experience (most of my peers have between 5-12 years of teaching experience). Through this distribution method I received a total of 402 views over a 3-month period but only 41 responses. Of the 41 responses, 24 people reported valid email affiliations and therefore my results are based only on those responses.

Online Survey Analysis

Of the 24 respondents, one third received their teaching credential between 1980-2000 and also reported over 10 years of teaching experience. This subpopulation is interesting because they began their careers before my defined parameter for contemporary art. I examined individual responses and found that of those who have been teaching for more than 10 years: 1 said they 'rarely' use contemporary art (because there is not enough time to cover it), 1 said 'annually,' 2 said 'monthly,' 3 said 'weekly,' and 1 said 'daily.' As compared to the group with less than 10 years of experience who responded in the following way: 9 responded that they use contemporary art 'weekly,' 6 said 'monthly,' and one said 'bi-monthly.' This finding seemed to confirm my hypothesis that younger art teachers use contemporary art more frequently than those teachers who have been teaching longer.

The three most common objectives reported for using contemporary art were 26.3% of teachers use it for the basis of projects and lessons, 33.7% use it for artistic examples/inspiration, and 22.1% for discussion (Figure 3-1). This finding helped shape the curriculum components I chose to incorporate into the curriculum strategy page of my web-platform. Since

critical/reflection/critique and daily warm-ups were the least common responses I decided to suggest ways that educators could use interactive prompts for daily warm-ups, propose philosophical ‘big questions’ for discussion, and create active and collaborative assessments (modeled after contemporary artists’ practices).

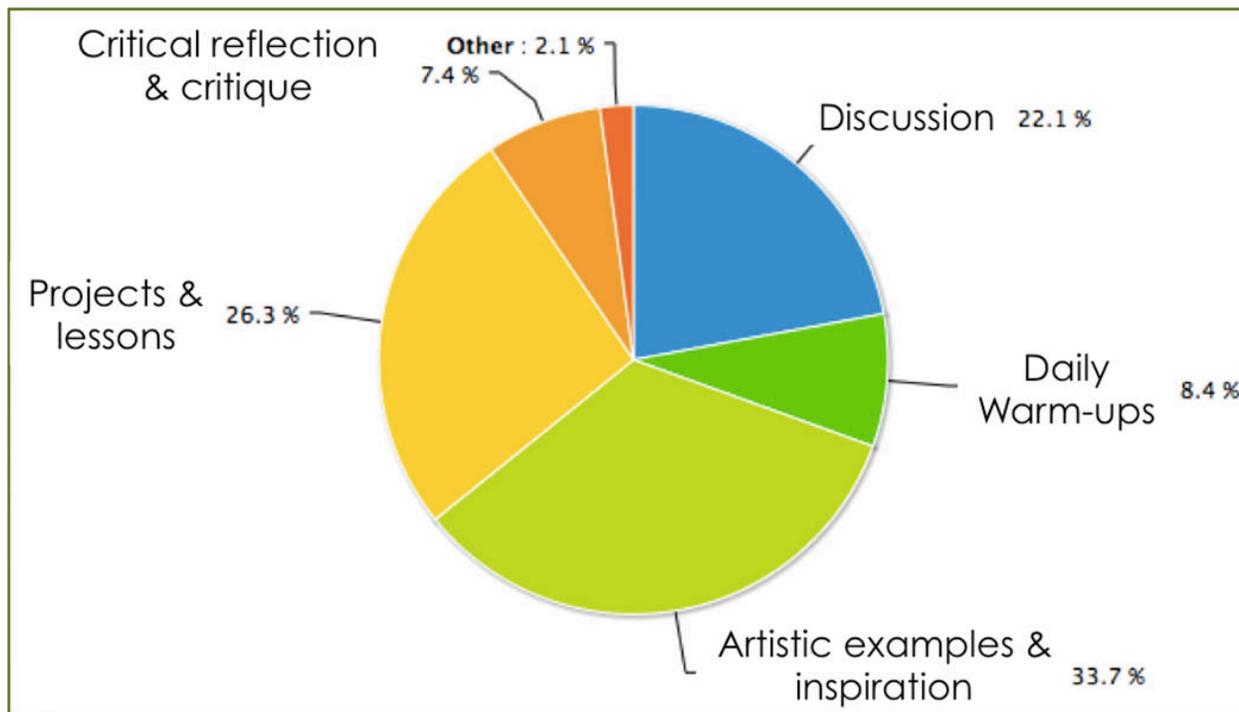


Figure 3-1: Capacity of Classroom Use

When asked to identify the trends they found most appropriate and interesting for classroom use, teachers’ responses were fairly evenly distributed across the identified trends, which affirmed the relevance of these trends. I also asked respondents to select *printed* and *produced* resources they commonly used for gathering information about contemporary artists. Responses were again fairly evenly distributed across selections, with highest votes for web-based resources. Several educators also selected ‘other’ and identified online resources they commonly use. I used these fill-in responses as a starting point for finding web-based resources and included several of those resources on the TeachArt.org web-platform.

Online Survey Reflection

I did not receive the kind of responses that I had anticipated; however, the survey helped inform my research by affirming that classroom teachers desire to teach contemporary art and they mainly look to Internet resources for curriculum ideas. As noted by Figure 3-1, teachers less frequently use examples from contemporary art for critical/reflections/critiques, and daily warm-ups. As a result of this finding, I attempted to fill those gaps with the Curriculum Strategies page of TeachArt.org. I suggested ways that educators could use interactive prompts for daily warm-ups—like those of Erwin Wurm¹¹ or Oliver Herring¹². I also generated philosophical questions for discussion, and created active and collaborative assessments (also modeled after contemporary artists' practices).

Web-Based Research Strategies: Information Finding

I began my web-based research hoping to find primary resources by contemporary artists, images of their work, records of current and recent exhibitions, video clips, artist statements or manifestos. I also hoped to find relevant and sharable art education resources—produced professionally or by likeminded art teachers—that provide lesson or project ideas for engaging students with contemporary art. I was confident that with the right keyword searches I might open the floodgates of artists and art teachers working within the context of contemporary art.

I employed a keyword search to my initial web-based research phase. I also mined through the 40 articles looking for specific artists and practical ideas for classroom teachers. I found that by following resource links on relevant webpages I was often lead to additional relevant sites. Using my keyword list I would search within a site to quickly locate specific information and learn more about an organization or artist.

¹¹ Erwin Wurm's website can be viewed at www.erwinwurm.at/

¹² Oliver Herring's website can be viewed at oliverherringtask.wordpress.com/

Web-Base Resource: Collecting and Curating Phase

I quickly realized that I needed a way to save and organize the resources that I had collected. I investigated and piloted several social bookmarking¹³ platforms. Social bookmarking is a way to organize and publically share bookmarks for websites on any given topic. The bookmarks can be sorted by tags¹⁴ for easy information retrieval, and they are shared publically. The social aspect was advantageous in this phase of research because I could scour peoples' bookmark lists for topics that applied to my research questions then go directly to those websites. After brief encounters with Delicious.com, Scoop.it, Pinterest.com, Twitter.com and Tumblr.com I was able to set up accounts, and begin collecting and organizing resources. I evaluated the capabilities and advantages of each social bookmarking platform, which helped me determine that Pinterest.com was a great platform for visually presenting my collection of artists' works. I created Pinterest boards for each of the contemporary art trends I had identified (Figure 3-2). I also utilized the "re-pin" feature for categorizing images so they could exist in multiple categories simultaneously.

Pinterest also has a unique feature that allows users to collaborate on designated boards. I experimented with my *Everyday* and *Globalization: Social/Political* boards by inviting peers and professors from University of Florida along with some art-knowledgeable friends to contributing resources to these boards. Those boards then also appeared to their network, which gave my boards greater exposure. I enjoyed the collaborative process because it opened up new artists and possible avenues for research, however I was unable to control the content submitted

¹³ (LeFever, 2009) This video presents an easy to understand tutorial for how to use and enjoy the advantages of social bookmarking using Delicious.com as an example. View the video here commoncraft.com/video/social-bookmarking

¹⁴ Tagging has evolved to be the process whereby Internet users label web sites, pictures, videos, and other content with descriptive words to help locate useful information and build an accessible network of knowledge (NetLingo, 2012).

by others or fix misplaced images. I could see how students could easily collaborate on a Pinterest board for researching artists, contemporary art trends, or periods of history.

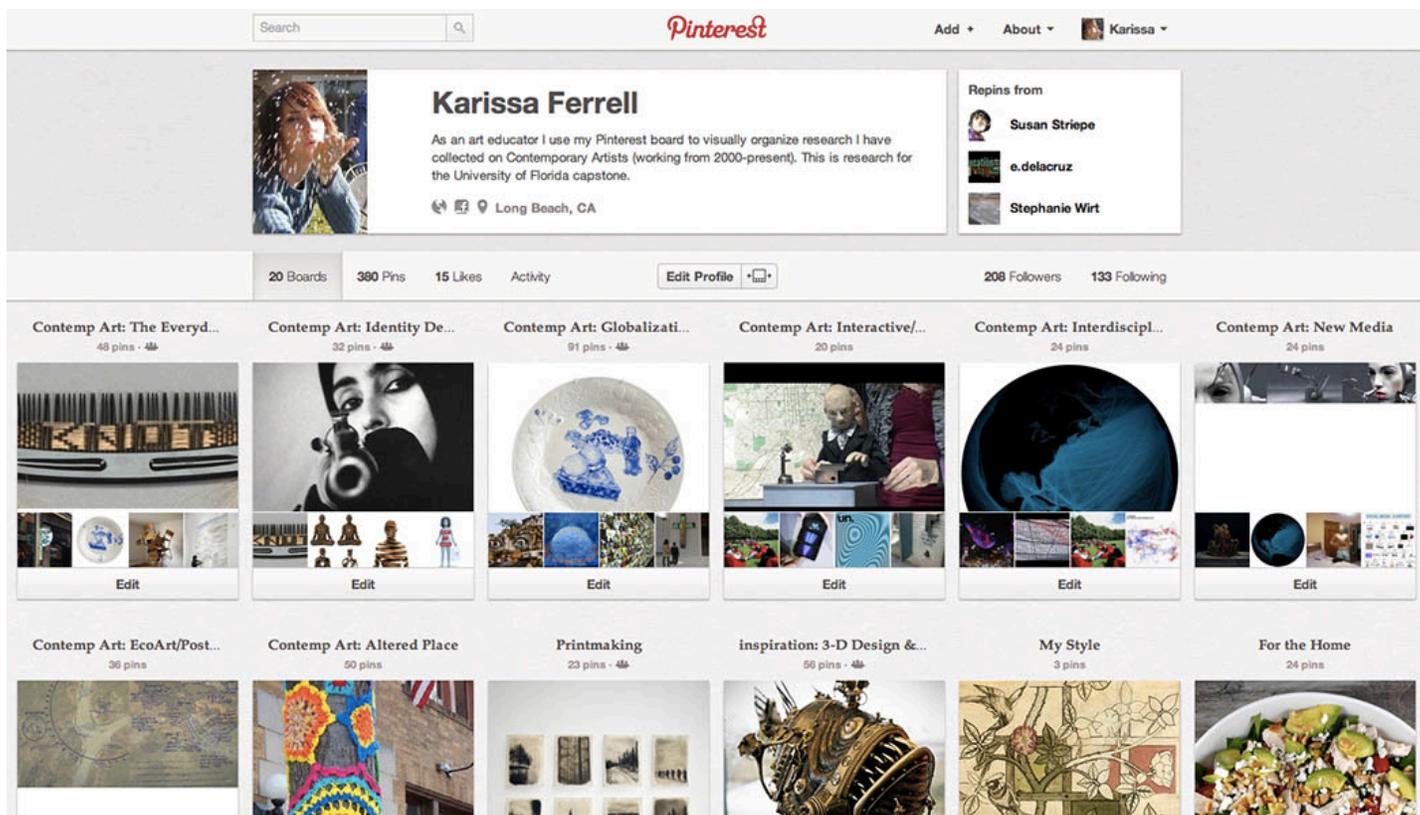


Figure 3-2: Pinterest Boards Showing Resources Organization by Trend Boards

Scoop.it is also a social bookmarking platform that I found worked best for collecting and displaying articles and videos. The magazine style layout presented a thumbnail along with brief written content (Figure 3-3). Scoop.it also allowed me to tag entries and push my posts directly to Tumblr.com—which ultimately became the foundation for TeachArt.org. One problem I encountered was that the tags did not carry over from Scoop.it to Tumblr.com so I had to re-tag all of my entries. Additionally, each tag needed to be capitalized and spelled the same (i.e. Globalization and globalization or collaborative and collaborate) otherwise they would be put in separate categories. The tagging process was time consuming and required a learning curve but

it was an essential part of making my project mirror the complex web-like connections—between artists, artworks, trends, and curriculum strategies—seen in contemporary art.

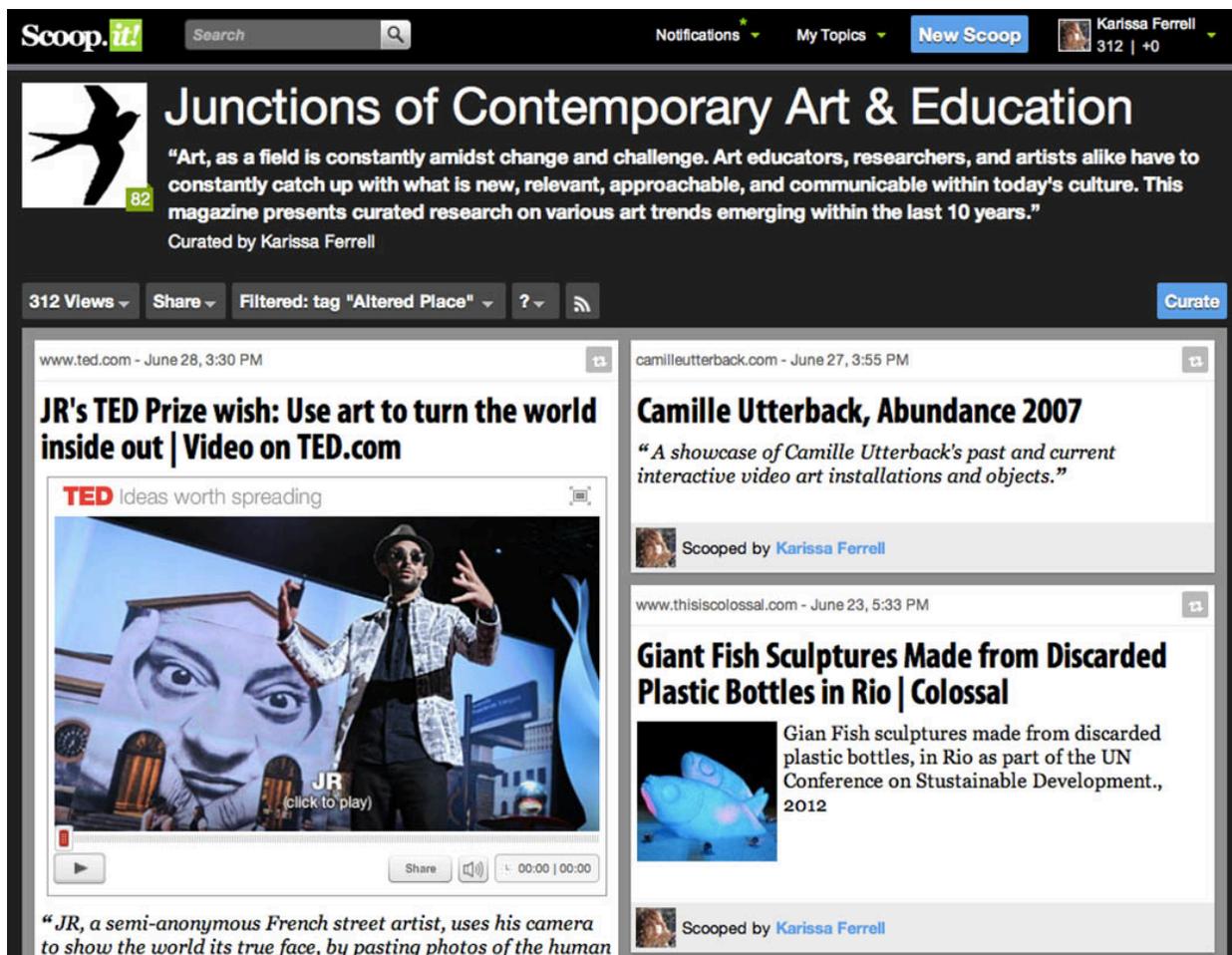


Figure 3-3: Scoop.it Page Featuring Entries Filtered by Tag "Altered Place"

Web-Based Research Analysis: Selection/Evaluation Phase

In less than a month, this seemingly chaotic search process yielded a plethora of results (granted some sites were more valid and useful than others). I then set to the task of refining the prodigious collection of information and making selections for what to include and how to organize TeachArt.org.

One of my first considerations for selecting content was the appropriateness for high school age students. I am a relatively conservative teacher and I applied those same moderate

choices to my selections for the final content. However, I think controversial issues, especially those pertaining to human rights and social justice, are important to discuss within the expressively creative atmosphere of a visual arts classroom.

Secondly, I took a practical look at each resource and decided if it clearly represented the work. In some cases I retrieved better quality images, linked to audio or video files (to show artists talking about their own work), and added more images to document interactive pieces. Memorability was another important consideration for my selection process. Art teachers and students alike are bombarded daily with thousands of images from visual culture, I aimed to feature new concepts that were visually appealing and curiosity brewing.

Thirdly, I considered how the works fit into the larger scope of art history. I compared the artworks I had collected to the defining characteristics and concepts of modernism, and postmodernism. I chose to include artists that actively redefined “art,” which is getting harder to do since the lines around “art” are becoming more and more blurred. I also gauged the works to be faddish and derivative, or more lasting: reinterpretations of issues that can be traced through art history. I chose to include some faddish works because students need to be able to negotiate the differences and see how quickly something like technology can change the meaning of a work or make it suddenly outdated. One interesting example of this was in 2010, the San Francisco Museum of Modern Art purchased the Learning to Love You More website (Fletcher, July, & Ono, 2009). It has now been archived into SFMOMA’s permanent collection and is essentially no longer part of the public sphere. This change in context and public accessibility brings to mind several philosophical questions worth discussing with a group of high school students. Questions might include exploring the nature of Net.Art, ownership of technology-based art, art accessibility, archival and preservation of ephemeral art, documentation processes

for relational art, and the list goes on...

Web-Based Research: Construction Phase

For the TeachArt.org web-platform I chose to use Tumblr.org with the *Purify* theme. The Purify theme uses the Isotope Javascript library to allow users to dynamically sort the entries based on tags, rather than viewing entries chronologically. It also features a left side bar that displays the TeachArt™ logo, a short blurb about my project, links to the Resources for Teachers Pages, a feature for Filtering by Art Trends & Methods, and social networking buttons (Figure 3-4).

Information: Organization & Presentation



Figure 3-4: Illustration of Unique Navigational Features of Teach.Art.org

CHAPTER 4: RESULTS

In Chapter 3 I explained my research strategies, plus my selection and analysis process that lead to the development of TeachArt.org. In Chapter 4 I reflect on and explain the unique resources available for teachers.

Web-Based Research Results: Overview Page

The first time art teachers visit TeachArt.org they will encounter a Welcome Bar that directs them to the Overview Page where they will find a summary of the project, links to each of the pages, and an embedded navigational version of the overview concept-map (view the overview map at TeachArt.org/overview). The overview map is a visual representation of the layout of the web-platform and shows the web-like connections that exist between concepts, trends, artists, and teaching strategies available on TeachArt.org. This page also presents visitors with the next steps for navigating the resources.

Web-Based Research Results: The Trends Page

In this section I will describe my thought process and expand on the definition of each of the seven trends using contextual examples that exemplify each trend. I hope to reveal these trends as loose groupings, rather than solid boundaries, in which artists are free to cross over into multiple trends. The Trends page of TeachArt.org (Figure 4-1) features a summary of each contemporary art trend, a list of associated key terms, and links to several Pinterest boards that exhibit a collection of images for each trend.

Contemporary art is often interactive and a collaborative process involving audience participation, instead of one individual's expression. Technology is becoming an increasingly important part of our daily lives, "connecting" and "separating" us from our experiences with people, and moderating our experience of life and culture. Interactive works aim to bring people

together—if only for a moment—to experience something in unison. This work is malleable; it changes depending on who participates and often incorporates improvisation or chance effects.

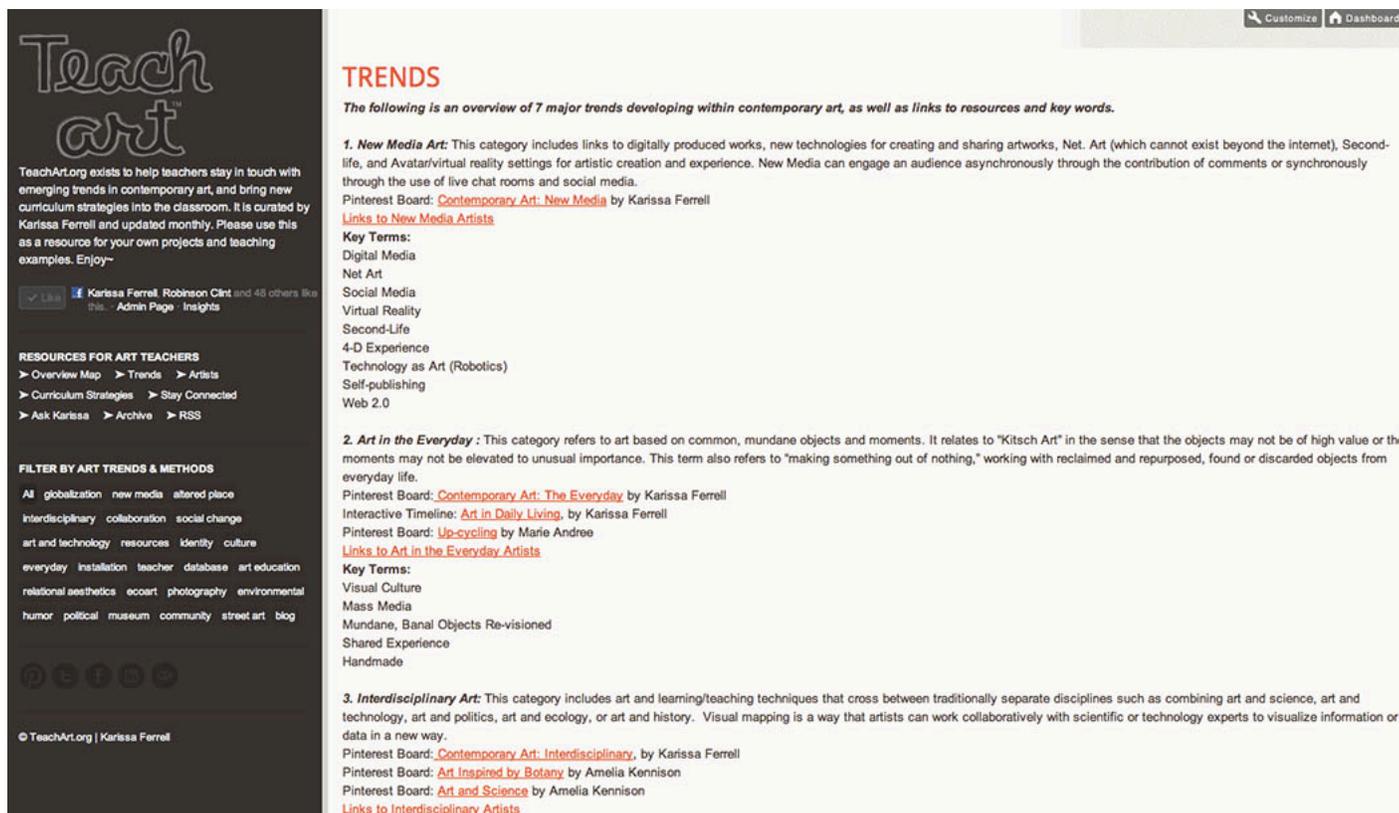


Figure 4-1: Screen Capture of Trends Page at TeachArt.org/trends

Occasionally these collaborative projects, like Park[ing]day¹⁵ or JR’s Inside Out Project¹⁶ begin as one artist’s idea and result in global participation. Technology has helped spread these concepts through planning and documentation, but the work itself exists in the moment and in the lives of those who participate.

Digital technology has changed the art-making processes, just as it has changed the learning and teaching processes. Simply put, artists who work in the genre of *New Media* could not have done so before the technology existed. As technology is rapidly advancing so too are artists’ responses to it. The digital age has brought about a new concept of permanence.

¹⁵ View the Park[ing]Day Project at parkingday.org

¹⁶ View JR’s Inside Out Project at insideoutproject.net

Creating ephemeral artwork, that which is impermanent, is not a new trend in itself; however the availability of documentation, digital archiving, and social sharing have helped to make ephemeral artistic gestures like Internet artist Rafael Rozendaal's "*Biggest Kiss in the World*"¹⁷ rise to public attention. Savvy smartphone users may encounter these works on their mobile devices while responding to a text. The potential to encounter *New Media* art is prevalent and yet within a fragmented digital context, these works may have little power. Art teachers are needed to slow students down, altering the receptive posture from passive consumption to active evaluation, to encourage them to look critically at artworks and consider their implications. Engaged art teachers are needed to prod questions like these: *How would the work be different if you experienced it in person?* Or to suggest, *why don't we recreate that in our classroom today?*

Looking at contemporary art and visual culture over the last 10 years it is easy to see how artists have crossed invisible boundaries between "fine art" and everyday life. For example, Andrea Zittel's "*Pods*" and her "*Institute of Investigative Living*" are an artistic exploration of living in a handmade, Do-It-Yourself (DIY) world. Her method and skills were previously considered "applied arts," which is an approach to art making that has largely disappeared from school curriculum. As a result of this academic split between 'fine art' and 'everyday life' people are no longer learning these skills. In order to learn to sew, knit, or construct people have had to teach themselves, enroll in alternative workshop type learning settings, or use online tutorials. Technology and social networking have served to bridge this gap through D-I-Y blogs, self-publishing, online tutorials, open-sourced pattern sharing on sites like *Thingiverse.com*" (Ferrell, 2011, p.4).¹⁸ There has been a resurgence of craft fairs and an increasing economy for handmade goods. People are again choosing to buy and use unique handmade things that

¹⁷ View Rafael Rozendaal's website at newrafael.com

¹⁸View the entire essay, *Art in Daily Living: Exploring the Historic Relationship Between 'Fine' Art, Education, & Visual Culture* at tinyurl.com/6u6vy4j

represent local aesthetics, as well as those exchanged through fair trade with international craftsmen” (Ferrell, 2012). *Art in the Everyday* has become a viable concept for contemporary artists and deserves a place in today’s curriculum strategies.

Another trend I’ve noticed are artists who team up with scientists, and technological experts to blend the fields learning from each other’s expertise. Modernist attitudes prescribed that art be separate compartment from life—it “existed for it’s own sake.” Today’s art critics and art educators appreciate the possible ways art can cross into the service of other disciplines like political science, advertising, technology, and science. Some *Interdisciplinary* examples included The Eyewriter,¹⁹ Visual Mapping²⁰, and Projection Mapping.²¹ Standardized education stands in the way of truly identifying and embracing the yet *unmeasurable* advantages and learning potential of interdisciplinary education. I believe if we look to examples by contemporary artists we will see the strong application of a model for interdisciplinary projects.

Contemporary Artists also often draw from their particular cultural identities within a *global* context. Sharing their personal stories about growing up in one culture and migrating or being exiled to another—border crossing and hybrid cultural identity has recently become the subject of many international artists’ work (Marshal, 2009 and Jones, 2009). Other concepts that fall into the *Globalization* trend include artists who expose and raise awareness of human rights violations and service art for social change.

While researching contemporary content and trends, I kept running into artists who work outside of a traditional gallery or museum context. The content of these works ranged widely from ecological or community-based concerns to unsanctioned or anonymous political works on

¹⁹ www.instructables.com/id/The-EyeWriter/

²⁰ www.ted.com/talks/lang/en/aaron_koblin.html

²¹ www.ted.com/talks/joann_kuchera_morin_tours_the_allosphere.html

the streets, like those of Banksy²². In spite of their various conceptual differences, they share a common desire to *Alter Place* through ephemeral or lasting interventions in the landscape and urban environments.

EcoArt is a term I borrowed from Inwood (2008). He defines *Eco-Art Education* as integrating art education with environmental education as a means for developing awareness of and engagement with concepts such as interdependence, biodiversity, conservation, restoration, and sustainability (Inwood, 2008). I used this term to categorize the range of artists who choose materials from the environment or post-consumer waste to create new products. Often these works intend to call attention to reducing air, land, and water pollution. Many contemporary artists take *EcoArt* a step further by producing site-specific environmental reclamation and renewal projects.²³ These artists also often team up with biologists or environmental ecologists to complete the projects, thus crossing into Interdisciplinary or Collaborative working methods.

Web-Based Research: The Artists' Page

Once I clarified the Trends, tagged several references, and finalized the web-platform structure I began to select representative artworks to feature on the Artists' Page of TeachArt.org. I decided to work backwards from each trend and select five artists and/or collaborative groups that would represent a range of work within each trend. It was difficult to prioritize one theme or trend over another. For example, I initially categorize Fred Wilson as a *Global: Social/Political* artist. As an African American artist, he is personally interested in the history of slavery and raising awareness of the cultural assumptions and stereotypes that still underlie our institutions (mainly museum collections). Wilson's work is conceptually *global* and yet his methods are *interdisciplinary*. Through re-contextualizing everyday objects he

²² Banksy's website can be viewed at www.banksy.co.uk/

²³ www.ecoartnetwork.org/

juxtaposes and subverts museum collections. His work raises questions about the historical narratives we've been taught, narratives that are often reinforced by collections and displays of cultural objects (Green, 2012). Rather than trying to force artists into arbitrary structures, I chose artists whose work would be interesting and relevant to my students, as well as represent a range of interpretation within each trend. I realize this evaluation and selection process is largely based on my experienced and biased by my conceptual preferences and aesthetic values.

The TeachArt.org Artists Page (Figure 4-2) features links to the artists' webpages, a short biography or summary about their work, an image, and assorted tags to classify each artist. The tags link to other posts labeled with the same tag, which allows teachers to quickly sort through and see a broad scope of how that artist fits into the trend.

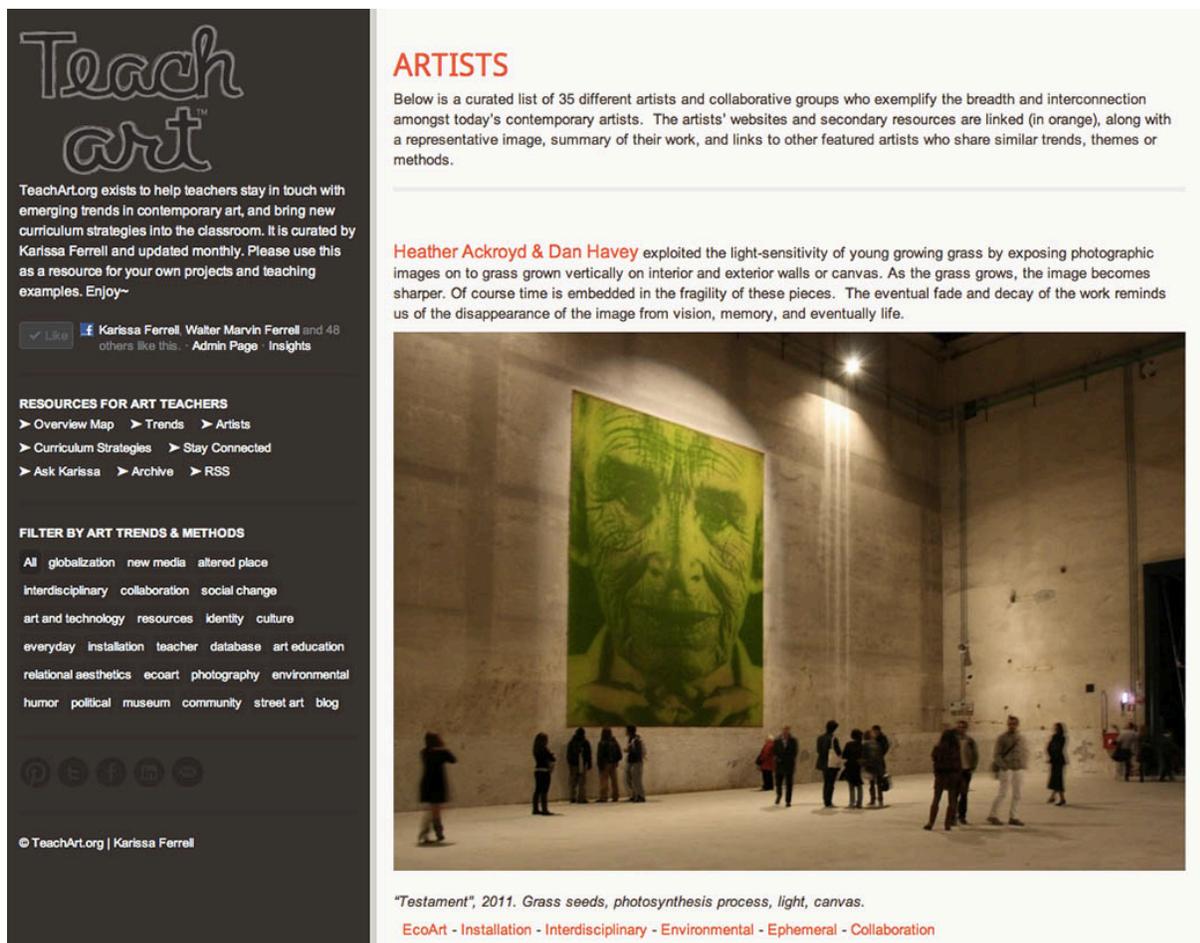


Figure 4-2: Screen Capture of Artist Page at [TeachArt.org/artists](https://teachart.org/artists)

Web-Based Research: The Curriculum Strategies Page

The final component of my web-platform was the Curriculum Strategies Page (Figure 4-3). I intended this page to give teachers an overview of some of the fundamental shifts and inherent principles that have emerged in the last 10 years. This page functions like a list of ingredients and instructions for a recipe, however the method for putting it all together into a lesson or project is open to each individual teacher’s interpretation. I worked backwards from the Trends and the Artists’ pages to generate ideas for discussion questions, art-making prompts, activities, and interactive formative assessments. I asked myself, “*How can this artist be used in the classroom?*” “*What concepts underlie this artist’s work and how can that become a ‘seed’ for a project?*” After I generated ideas I wrote a short explanation of some basic concepts and included a link (when possible) to a contemporary artist for reference to illustrate that strategy.

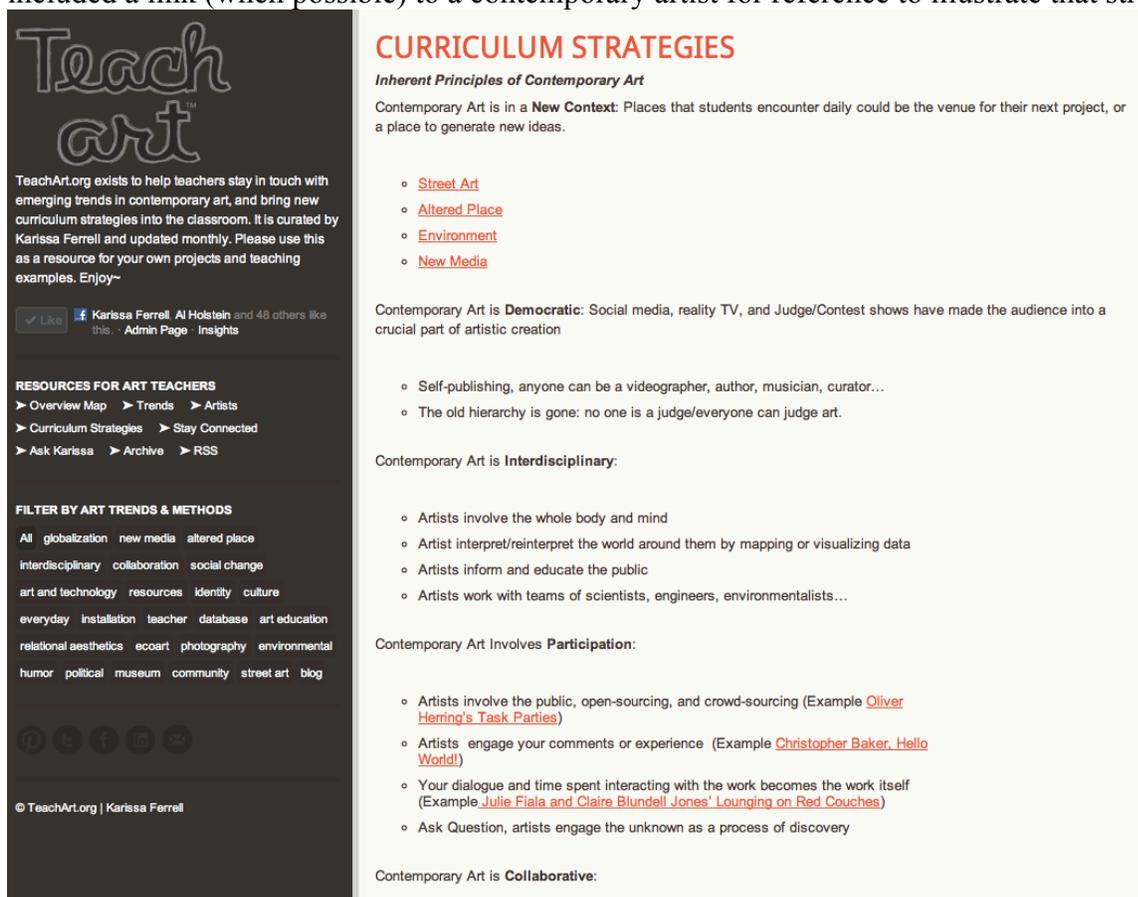


Figure 4-3: Screen Capture of Curriculum Strategies Page at TeachArt.org/curriculum

In general, I focused on interactive and interdisciplinary lessons because many contemporary artists branch beyond art for their subject matter and use “play” as a starting point for their creative and artistic practice. Many art teachers may intuitively and theoretically understand the role of “play” in the creative process but may also lack ideas for how to approach “play” within their classrooms. Several of the strategies I have listed on the Curriculum Strategies Page are activities that I use in my classes. I avoided assigning materials or media to any of these strategies because the same prompt or activity could be adapted to work in a drawing, printmaking, or a digital photography classroom. Most contemporary artists cannot be defined as “painters” or “sculptors” anymore; they move beyond the boundaries of media and often start with a concept or message first and then explore how the meaning would carry through in photography, video, installation, or an interactive website. The work develops from the openness of possibilities. At this point in time most high school art programs are still defined by modernist modes (i.e. students take drawing, then painting, then printmaking). Yet today’s artists explore alternative processes for traditional materials and ways to mix-media. Contemporary art curriculum should reflect this freedom to explore.

TeachArt.org: A Source for Collaboration and Connection

It is my intent that teachers will see TeachArt.org as a hub that can lead them in and out of the network of links to explore resources beyond those which I have curated, and even bring resources they find back into TeachArt.org through the “Got Ideas?” Page. The Got Ideas? Page makes the web-platform more engaging by generating interaction as users contribute content and comments/dialogue. I remain the curator but as I found through collaboration on Pinterest boards there is strength in allowing a resource like this to be shaped by likeminded teachers.

Additionally, I created a Facebook page for TeachArt.org where teachers follow conversations and post comments, links, ideas, or questions about the work. Those comments also appear on their personal Facebook wall, which is visible to a wide audience of their peers and will help drive traffic to TeachArt.org. Lastly, I have provided several ways for interested art teachers to connect with me through various social media sites. From this I hope to receive positive and constructive feedback that will help me improve the project and help to bring contemporary art into the classroom.

CHAPTER 5: DISCUSSION

In this last chapter I reflect on what I learned from the project, and venture into how it may impact the field of art education. Additionally, this chapter is a chance to explore potential next steps for this project, ways I can improve the navigation, add clarity to the curriculum strategies, and market TeachArt.org to the larger arena of art teachers.

Reflections

One of the most important things I learned through doing this project was that even art teachers (like myself) with very little technological experience can utilize the Internet for research, curate relevant content, and build curriculum resources. Long before starting my graduate degree at University of Florida I recognized the need for good resources on contemporary art, but I had no idea that I could contribute to bridging that gap. I am excited to have contributed this resource during what I feel is an important turning point for both technology and art education. Before starting my Masters of Arts degree I had very little experience with social media, online learning, or digital tools for education. Throughout this project I explored the potential of various social bookmarking and micro-blogging platforms and learned how the tools of collaborative and interactive technology can shape new possibilities in art education. I am excited to be on the forefront of art curriculum development, both with new technology and by presenting the artists of today in an accessible format. This project has developed my understanding of how contemporary art can fit within a globalized and technologically savvy world. That I was able to put some structure to the multitude of interesting contemporary art works that bubble up internationally gives me confidence that other art teachers will be able to better understand contemporary art by utilizing and contributing to my web-platform as a starting point for their own curriculum development.

After several months of collecting resources and developing my web-platform I realized that it could continue to grow because of its format, and that I can improve upon it and involve others with it going forward. At this juncture I feel like this is only the beginning and I will continue to add curriculum strategies and artworks in months and years to come. Additionally, I hope to spend time marketing the site through social media developing an online following, and engaging the participation and collaboration of fellow art teachers through the Got Ideas? Page.

The curation process of the web-platform was challenging because I had to first research the subject matter itself, which included collecting, connecting, organizing, and then selecting appropriate content for classroom use. I learned a lot about the last 10 years of contemporary art. I set out feeling relatively assured that I had kept up with contemporary art, but I was continually delighted to learn more about each of the new artists and art processes I came across, and to be able to see trends and themes emerge. I really enjoyed the process of distilling the complexity of contemporary art into a few manageable trends and themes and creating a structure around the unclassifiable artists of today. Secondly, I had to overcome the technical concerns of how to blog about and tag art works, link websites together, and the many formatting issues that arise when curating content from multiple online sources.

Next Steps

For TeachArt.org to be successful it needs to be not only up to date and practical for users, but it needs to be easy to navigate. I have a few ideas for how to improve the usability of this site. One is to make a “recipe” page that demonstrates for art teachers how the components (ingredients) of the web-platform can be used to help generate activities (instructions) into projects (recipes). I will demonstrate a sample lesson using any of the trends as an example template that art teachers can adapt to their teaching environment. I will also post “recipe” pages

on *how.com* and *wikihow.com* as resources and give creative-commons rights to repost with attribution to TeachArt.org. These sites are more visible on search engines and will lead new art teachers to my site.

Another step would be to build my professional relationships online. Right now I am the only curator for this content and I am “publishing it.” I would like to see what would happen if I shifted control of the content over to the ‘network.’ In other words, what if I deputized other curators, and made it easy for art teachers to post a link, an image, and their thoughts about an artist or work? By giving away some control I trust that the network will see it as an opportunity to participate in a project that is larger than any one teacher’s resources.

Finally, I hope that projects like this will start to open up even more possibilities in art education, as teachers continue to network and share resources. But there is a hurdle that needs to be overcome due to restrictions on website access. Currently my web-platform, Pinterest boards, and several other online collaborative and social platforms are blocked on many school computers due to strict content restrictions. I will rally to relax these restrictions at my local campus, but a new way of thinking and managing access needs to be implemented. Perhaps a simple permission slip for certain classes could be signed by parents, and then such classes can have increased access.

It is my hope that this project is an example of how curation and DIY approaches are a viable process for research and that looking to what is out in contemporary art and culture today can help art education move forward into the future.

APPENDIX A

Survey: Contemporary Art and Practicing Secondary Level Art Educators

The following are sample components and questions to be used in the web-based survey of secondary teachers from across the country

I am Graduate student at the University of Florida. As part of my coursework I am conducting a short survey, the purpose of which is to learn about how secondary art educators use contemporary art (made between 2000 and the present) in their classrooms, what resources they utilize, and any fears or inhibitions that may prohibit them from doing so. I am asking art educators across the country through social media and personal connections to participate in this survey. Any information you provide will be confidential and secure. Your name or any identifying information will not be used in reporting my findings. Your responses are greatly appreciated and will inform and support my capstone project; a web-based research guide for engaging students with contemporary art. The survey is 12 questions and will take you about 20 minutes. Your participation is completely voluntary; you are free to withdraw your consent to participate and may discontinue your participation in the interview at any time without consequence. There are no anticipated risks, compensation or other direct benefits to you as a participant in this survey. If you have any questions about this research protocol, please contact me at kferrell@losal.org or my faculty supervisor, Dr. Craig Roland at, Rolandc@ufl.edu. Questions or concerns about your rights as a research participant rights may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611; (352) 392-0433.

By checking the box below, you give me permission to report your responses anonymously in the final report and/or in the University of Florida capstone project to be submitted to my faculty supervisor as part of my course work.

- Please click the box to indicate your consent to this survey.
- Click the box below if you wish to be included in an email list that will provide you with information and links to my developing resource web-based guide.

You may print this letter and save a copy for your records.

Karissa Ferrell
High School Art Teacher

1. **Name:** (fill-in)
2. **Email:** (affiliated with school where you teach, fill-in + verify)
3. **Year you completed your secondary credential in art:** (drop down question)
4. **Number of years teaching at the secondary level:** (choose one)
 - 1-3
 - 4-7
 - 8-10
 - 11-15
 - 16-20
 - 21 +

**For the following questions please consider lessons and resources you have used in your classroom within the last year and/or are currently using.

5. How often have you used artworks produced between 2001 and 2012 in your classroom practice? (choose one)

- Daily
- Weekly
- Monthly
- Bi-monthly
- Bi-annually
- Annually
- Rarely
- Never

6. If you responded 'Never' or 'Rarely' to #5, what are your reasons for not using contemporary artists in your teaching practice? (choose all that apply)

- Not relevant to my teaching practice
- I don't have experience and knowledge of contemporary art, so I wouldn't know where to start.
- I dislike contemporary art; therefore I don't want to expose my students to it.
- I do not understand most of contemporary art therefore I am not confident in teaching about contemporary artists
- Most contemporary art is controversial and inappropriate for the age-level I teach.

7. In what capacity have you used contemporary artists in your classroom practice? (choose all that apply)

- discussions
- daily warm-ups
- artistic examples/inspiration
- as the basis for projects and lessons
- for critical reflection/critique

8. Which of the following trends and themes are most appropriate and interesting to you as an art teacher? (choose all that apply)

- Relational aesthetics (art about the process of relating to other individuals as a shared artistic experience)
- Collaboration (having students work in small groups to produce an artwork or achieve a common goal)
- Digital Art (art made using new technology: digital photography, PhotoShop, video editing, digital painting programs)
- New Media (second life/avatars, podcasts, net art, open source Internet based projects,
- Post-consumerism (using discarded and found object to inspire new creations, sustainability recycling)
- Globalization (art focused on intercultural intracultural, promoting positive human connections)
- Interdisciplinary (science, ecology, music, math, mapping, politics and social studies,
- Street Art (graffiti, public sculpture, site-specific works, yarn bombing, urban projection mapping)
- Art in the everyday (visual culture, ecology art, found object sculpture)
- None of the Above

9. How do you or would you like to gain information about contemporary artists to inform and develop your curriculum. (choose all that apply).

Interactive and Local

- visiting local galleries & museum openings
- attending art history lectures or taking studio courses
- talking to colleagues
- watching TV specials
- Online interactions through Art Education 2.0 or Facebook groups
- Community organizations (art fairs, open studio days, art walks)
- attending professional state or national conferences
- reading and discussing print publications
- other: _____

Internet Resources: This is small sampling please list anything you find helpful

- Google or other search engines (keyword searching)
- Art Education 2.0 (interaction, collaborative)
- Individual Artist's websites (local and international)
- Art 21 (videos of artists and lesson plans)
- Spiral Curriculum (art curriculum based on trends of postmodernism)
- Getty Open Studio (a collection of art-making ideas arranged by artist)
- Art Junction (a collaborative art space for teachers and students)
- National Art Education Association *artsonia* (requires membership)
- ArtisanCam
- Flickr
- Deviant Art
- Youtube/Vimeo
- Museum Websites
- other: _____

* Please list websites you have used that aren't included in this list.

Produced/Printed resources;

- Art 21 (TV series and books)
- DVD productions (how to videos)
- Education periodicals and magazines
- Art magazines
- Museum and Foundation publications
- other: _____

10. Additional comments or questions regarding this survey. (fill-in)

APPENDIX B
IRB-02 Form - 2012



PO Box 112250
Gainesville, FL 32611-2250
352-392-0433 (Phone)
352-392-9234 (Fax)
irb2@ufl.edu

DATE: February 17, 2012

TO: Karissa Ferrell
1355 Loma Avenue #305
Long Beach, CA 90804

FROM: Ira S. Fischler, PhD, Chair *ISF*
University of Florida
Institutional Review Board 02

SUBJECT: **Approval of Protocol #2012-U-0151**

TITLE: Survey; Contemporary Art and Practicing Secondary Level Art Educators

SPONSOR: None

I am pleased to advise you that the University of Florida Institutional Review Board has recommended approval of this protocol. Based on its review, the UFIRB determined that this research presents no more than minimal risk to participants, and based on 45 CFR 46.117(c), An IRB may waive the requirement for the investigator to obtain a signed consent form for some or all subjects if it finds either: (1) *That the only record linking the subject and the research would be the consent document and the principal risk would be potential harm resulting from a breach of confidentiality. Each subject will be asked whether the subject wants documentation linking the subject with the research, and the subject's wishes will govern; or (2) That the research presents no more than minimal risk of harm to subjects and involves no procedures for which written consent is normally required outside of the research context.*

The IRB authorizes you to administer the informed consent process as specified in the protocol. If you wish to make any changes to this protocol, ***including the need to increase the number of participants authorized***, you must disclose your plans before you implement them so that the Board can assess their impact on your protocol. In addition, you must report to the Board any unexpected complications that affect your participants.

This approval is valid through **February 9, 2013**. If you have not completed the study by this date, please telephone our office (392-0433), and we will discuss the renewal process with you. **Additionally, should you complete the study before the expiration date, please submit the study closure report to our office.** The form can be located at http://irb.ufl.edu/irb02/Continuing_Review.html. It is important that you keep your Department Chair informed about the status of this research protocol.

ISF:dl

IRB Consent Form:

UFIRB #2012-U-151 (Contemporary Art and Practicing Secondary Level Art Educators)

I am Graduate student at the University of Florida. As part of my coursework I am conducting short survey, the purpose of which is to learn about how educators use contemporary art (made between 2000 and the present) in their classrooms, what resources they utilize, and any fears or inhibitions that may prohibit them. I am asking art educators across the country through social media and personal connections to participate in this survey. Your identity will be kept confidential to the extent provided by law. Your name or any identifying information will not be used in reporting my findings. Your responses are greatly appreciated and will inform and support my capstone project; a web-based research guide for engaging students with contemporary art. The survey is 12 questions and will take you about 20 minutes. Your participation is completely voluntary; you are free to withdraw your consent to participate and may discontinue your participation in the interview at any time without consequence. There are no anticipated risks, compensation or other direct benefits to you as a participant in this survey. If you have any questions about this research protocol, please contact me at kferrell@losal.org or my faculty supervisor, Dr. Craig Roland at, Rolandc@ufl.edu. Questions or concerns about your rights as a research participant rights may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611; (352) 392-0433.

By signing this letter, you give me permission to report your responses anonymously in the final report and/or in the University of Florida capstone project to be submitted to my faculty supervisor as part of my course work.

- Please click the box to indicate your consent to this survey.
- Click the box below if you wish to be included in an email list that will provide you with information and links to my developing resource web-based guide.

You may print this letter and save a copy for your records.

Karissa Ferrell

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2012-U-0151
For Use Through 02-09-2013

APPENDIX C Literature Review Chart

The image below is a screen capture of the Literature Review Chart – Pilot Study. Please visit tinyurl.com/cgbb2dx to view the complete chart.

Karissa Ferrell (2011) Literature Review - Pilot Study													
Periodical Review - Pilot Study												Discussions	
Author(s)	Year	Title	Practical	Artists	General Concepts of Post-modernism	Public/Site-Specific/Community-Based	Museum Studies	GLOBAL (Multicultural)	Inter-disciplinary	Visual Culture/Art of Everyday	Relational Aesthetics Dialogue-Based	New Media/Technology as Art	Education as Art
Buffington, M.	2010	(2010). Podcasting possibilities for art education. <i>Art Educ</i> 63(1), 11-16.	TRUE									Current	
Inwood, H.	2010	(2010). Shades of green: Growing environmentalism through art education. <i>Art Education</i> , 63(6), 33-38.	TRUE	TRUE					Current				
Marshall, J.	2010	(2010). Five ways to integrate: Using strategies from contemporary art. <i>Art Education</i> , 63(3), 13-19.	TRUE	TRUE	Current				Current				
Shin, R.	2010	(2010). Taking digital creativity to the art classroom: Mystery box swap. <i>Art Education</i> , 63(2), 38-42.	TRUE	TRUE							Current	Current	
Szekely, G.	2010	(2010). Supermarket artists. <i>Arts Act</i> 147(3), 46-54.	TRUE										
Meban, M.	2009	(2009). The aesthetic as a process of dialogical interaction: A case of collective art praxis. <i>Art Education</i> , 62(6), 33-38.		TRUE							Current		
Roland, C.	2009	(2009). Think green: Recycle, reduce, reuse! <i>SchoolArts</i> , (), 38.	TRUE	TRUE									
Walker, S.	2009	(2009). Artmaking, subjectivity, and signification. <i>Stud Art Educ</i> 51(1), 77-91.	TRUE	TRUE	Current				Current		Current		
Buffington, M.	2008	(2008). What is Web 2.0 and how can it further art education? <i>Art Education</i> , 63(1), 36-41.	TRUE									Current	
Hafeli, M.	2008	(2008). "I know a lot of things that you don't. You wanna hear some?" Adolescent themes and contemporary art practice. <i>Art Education</i> , 61(2) 59-69.		TRUE	Current								
Liao, C.	2008	(2008). Avatar, second life, and new media art: The challenge of contemporary art education. <i>Art Education</i> , 61(2), 87-91.		TRUE								Current	
Mayer, M.	2008	(2008). Considerations for a contemporary art curriculum. <i>Art Education</i> , 61(2) 77-79.			Current								
McKay, S.	2008	(2008). Education as installation art and other useful ideas from the contemporary art world: Conversations with artist Annette Lawrence. <i>Art Educ</i> 61(2), 71-76.		TRUE		Current							Current
Wilson, B.	2008	(2008). Contemporary art, the "best of art", and third-site pedagogy. <i>Art Education</i> , 61(2), 6-9.			Current								Current
Gude, O.	2007	(2007). Principles of possibility: Considerations for a 21st-century art & culture curriculum. <i>Art Education</i> , 60(1), 6-17.	TRUE	TRUE	Current								
Silverman, J.	2007	(2007). Postcards from another's home: Visual dialogues for cultural tolerance. <i>Art Education</i> , 60(6), 17-23.											
Bastos, F.	2006	(2006). Border-crossing dialogues:						Current					

APPENDIX D

Annotated Glossary of Terms related to Contemporary Art

Art in the Everyday- refers to art based on common, mundane objects and moments. It relates to “Kitsch Art” in the sense that the objects may be of little value or the moments may not be elevated to unusual importance. This term also refers to “making something out of nothing,” working with reclaimed and repurposed, found or discarded objects from everyday life. (Ferrell, 2011).

Collaboration- two or more people working together to achieve a goal, requires leadership, building consensus and shared ownership of the end result (Marinez-Moyano, 2006).

Community-Based-Arts are organized between professional artists and city organizers to create opportunities for collaboration within a community or group of people who don't normally actively engage in the arts. Sometimes public sculptures can be created to engage a community setting. Works can be of any form and are characterized by interaction—often community-based art is focused on deprived areas, with a community oriented, grassroots approach (Ulbricht, 2005).

Contemporary Art- commonly refers to art made between WWII and the present day. In this context I will use the term “contemporary art” to refer to works made within the last ten years by artists who are still producing work (Desmond, 2011).

Crowdsourcing- is based on the “wisdom of crowds”, a theory proposed by James Surowiecki in his book by the same name. The theory proposes that the many are smarter than the few when their collective wisdom is aggregated. Crowdsourcing creates an opportunity for a large group of individuals to contribute to a solution, decision-making, fundraising, or even collective buying. It occurs in groups that meet in person, or participate online (Surowiecki, 2005).

Dialogue-based Art- is a cross between community-based art and performative work where the “art” consists of dialogue exchanges between individuals. The focus is on the process of participation and the work cannot be repeated in a traditional sense (Meban, 2009).

Digital Art- a term under the umbrella of “New Media Art,” digital art refers to work that uses digital technology as an essential part of the creative and/or presentation process (Paul, 2006).

DIY Culture- (Do-It-Yourself) is an approach where project methods are made openly available as templates or “recipes” for others to recreate a project. This allows for personalization and adaptation of the methods. In the context of teaching art, teachers openly share DIY methods for new projects and adapt them to their courses, rather than wait for curriculum publishers to define projects and methods. DIY methods are readily available online for sharing, embellishing, and re-contributing nuances in the same way as recipes are shared for cooking. With ever decreasing budgets for art education, resources for low cost alternatives to materials and methods are continually pursued and considered part of the DIY ethic (EyePopArt, 2008).

Eco-Art Education- integrates art education with environmental education as a means of developing awareness of and engagement with concepts such as interdependence, biodiversity, conservation, restoration, and sustainability (Inwood, 2010).

Education as Art- a theme of participatory and/or collaborative works focused on informing and teaching the audience. A variety of media or process techniques could constitute *Education as Art*, however, the focus is mainly on *collaborative* or *dialogue-based* artworks (Ferrell, 2011).

Globalization- refers to the increasing unification of the world by which regional economies, societies, and cultures have become integrated through the reduction of barriers, increased communication, transportation, and trade. The term can also refer to the transnational circulation of ideas, languages, or popular culture through acculturation (Martin & King, 1990).

Graffiti- is a type of art that became popular in the 1960s and 70s. Graffiti is public marking using images or lettering scratched, scrawled, painted, pasted, sprayed, or marked by any media on private property (Leibowitz, 2008).

Installation- describes an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are often called *Land Art* or *Site-Specific works*; however, the boundaries between these terms overlap (Kaprow, 2003).

Interactive- *Installation-based* or *New Media-based* works that involve and respond to the viewer or audience. *Interactive* works frequently feature computers and sensors to perceive motion, heat, meteorological changes or other types of input. Many examples of virtual *Internet Art* are also interactive. Visitors are able to navigate through a hypertext environment; some works accept textual or visual input from outside that can influence the course of a performance (Paul, 2003).

Interdisciplinary- is a term applied within education and training pedagogies to describe studies that use methods and insights of several established disciplines or traditional fields of study. *Interdisciplinary* involves researchers, students, and teachers in the goals of connecting and integrating several academic schools of thought, professions, or technologies - along with their specific perspectives - in the pursuit of a common task (McLuh, 1964).

Net Art- The term *Internet art (Net Art)* typically does not refer to art that has been simply digitized and uploaded to be viewable over the Internet, but expands to interactive, participatory, and multi-media based artwork that is distributed via the Internet, circumventing the traditional gallery and museum system (Rush, 2005).

New Media- encompasses artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, computer robotics, and art as biotechnology. New Media concerns are often derived from telecommunications, mass media and digital modes of delivering the artworks and *New Media practices* range from conceptual to virtual art, performance to installation (Rush, 2005).

Open-Source- In production and development is a philosophy or pragmatic methodology that promotes free redistribution and access to an end product's design and implementation details. This approach has various interdisciplinary applications. Artists have used this model to share their ideas globally by creating downloadable images that can be freely distributed or a list of instructions for a performance or relational aesthetics piece that could be repeated by anyone. This approach to art making challenges traditional values of authorship and originality (Open Source Initiative, n.d.).

Podcasting- is a method for recording audio files and making them easily accessible, through download to the public. Podcasts are often produced by museums and take the place of more traditional audio tours. Artists, critics, lecturers and museum educators use podcasts as an educational tool to inform the public about certain artworks (Berry, 2006).

Postmodern- is a complex philosophical movement evolved in reaction to modernism, the tendency in contemporary culture to accept only objective truth and to be inherently suspicious towards a global cultural narrative or meta-narrative. Postmodernist thought is an intentional departure from the previously dominant modernist approaches. The term "postmodernism" comes from its critique of the "modernist" scientific mentality of objectivity and the progress associated with the Enlightenment (Huysen, 1986).

Public Art- Refers to sculpture, paintings, and site-specific installations that are intended for a public audience; usually located in a park, shopping center, corporate campus or similar setting (Community Arts Network, 2010).

Recycling Art- uses *used* materials (waste) to create new products with the intention of calling attention to consumer waste and preventing the misuse of potentially useful materials, as well as reducing air, land, and water pollution (Ferrell, 2011).

Relational Aesthetics- a term coined by Nicolas Bourriaud in the late 1990s to refer to, "a set of artistic practices, which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space" (Bourriaud, 2002, p.113).

Second-Life- is an online virtual world developed by Linden Lab. It was launched on June 23, 2003. Second Life users, called Residents, interact with each other through avatars (proxies of themselves). Residents can explore the world (known as the grid), meet other residents, socialize, participate in individual and group activities, and create and trade virtual property and services with one another (Linden Lab, 2002).

Social Bookmarking- is a way to organize and publically share bookmarks for websites on any given topic. The bookmarks can be sorted by tags for easy information retrieval and shared publically (LeFever, 2009).

Social Media- uses web-based and mobile technologies to turn communication into an interactive dialogue; within the foundations of Web 2.0, this technology allows the creation and exchange of user-generated content and social interaction (Kaplan & Haenlein, 2010).

Street Art- is any art developed in public spaces—that is, “in the streets”—though the term usually refers to unsanctioned art, as opposed to government sponsored initiatives. The term can include traditional graffiti artwork, sculpture, stencil graffiti, sticker art, wheat pasting and street poster art, video projection, art intervention, guerrilla art, flash mobbing and street installations. Typically, the term *Street Art* or the more specific post-graffiti is used to distinguish contemporary public-space artwork from territorial graffiti, vandalism, and corporate art (Lewisohn, 2008).

Tagging- is a term that has evolved to mean the process whereby Internet users label web sites, pictures, videos, and other content with descriptive words to help locate useful information and build an accessible network of knowledge (NetLingo, 2012).

Virtual Reality- is a term that applies to computer-simulated environments that recreate one’s physical presence in imaginary worlds (or worlds that mimic the “real world”). Most current virtual reality environments are primarily visual experiences, displayed either on a computer screen or through special stereoscopic displays, but some simulations include additional sensory information, such as sound through speakers or headphones (Davis, 1998).

Visual Culture- as an academic subject and field of study that generally includes some combination of cultural studies, art history, critical theory, philosophy, and anthropology, by focusing on aspects of culture that rely on visual images (Barrett, 2006).

Web 2.0- is a term associated with web applications that facilitate participatory information sharing, interoperability, user-centered design, and collaboration on the World Wide Web. A Web 2.0 site allows users to interact and collaborate with each other in a social media dialogue as creators of user-generated content in a virtual community. In contrast to websites where users (consumers) are limited to the passive viewing of content that was created for them, *Web 2.0* enables user interactivity, (i.e. *Social Networking*) (Prashant, 2008).

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BIOGRAPHICAL SKETCH:

Passionate about developing new methods for expanding the creativity of young people, Karissa Ferrell is engaged in developing curriculum that parallels the shifts reflected in contemporary art. Karissa's enthusiasm for art is what initially led her into the teaching profession and has kept her striving through the tandem roles of educator, artist, and student.

Karissa was born in Los Altos, California and raised by an artistic and creative family. She earned her Bachelors of Arts degree from the University of California, Davis in Studio Art and Art History. She completed her degrees through a study abroad program at the Lorenzo de Medici Art Institute of Florence. In 2002, Karissa moved to Long Beach, California where she completed the single subject teaching credential program in art at California State University of Long Beach (2003). Karissa has worked as a full-time art educator since 2004 at Los Alamitos High School. She teaches AP Art History, 3-D Design and Printmaking, and is developing curriculum for a Mixed-Media course based on contemporary art trends. Karissa is currently working towards a Master of Arts in Art Education at the University of Florida (expected graduation, 2012).

Freedom and encouragement to move between traditional art materials has been instrumental in Karissa's development as a mixed-media artist. She feels that mixed-media approaches lend themselves to interdisciplinary connections and require both the maker and the viewer to reevaluate various sources from their everyday experiences. It is her goal as an educator to facilitate learning experiences that empower students with a new vocabulary, based on both philosophy and art making, which allows students to more fully participate in the dialogue of contemporary art.