NTIEVA PRESENTS SUCCESSFUL SUMMER INSTITUTE

The 1992 Summer Institute of the North Texas Institute for Educators on Visual Arts was deemed a success by the participants involved, according to the program evaluation conducted by UNT's Center for Collaborative Research. In just two weeks we trekked up, down and around five art museums; carried heavy weights (how much does that handbook weigh?); described, analyzed, evaluated, took apart and put back together works of art; permanently stained our hands making all kinds of prints; built dazzling architectural wonders; sat in uncomfortable, child-size seats; wore down the rubber on our tires; and apparently, had a great time.

In the evaluation by the Center for Collaborative Research, the majority of participants reported that the Institute exceeded their expectations. In addition, the majority of participants felt they had good or excellent understanding of DBAE and other art-specific concepts covered by the end of the Institute and felt that the Institute was excellent for personal as well as professional growth.

As in past institutes, museum visits were cited as most beneficial to the overall success of the Institute. Games and hands-on activities were also seen as very beneficial by most of the participants, and many requested even more resources, activities and examples.

The comments, suggestions and requests of teachers concerning the Institute are invaluable to our staff in planning for both the school year and next summer. As NTIEVA continues to grow, we will also continue our efforts to improve and adapt to present the best programs possible to meet the needs of our teachers in implementing DBAE in their schools. The Institute's success is made possible only by the success, energy and enthusiasm of our participants.

FIRST SECONDARY ART INSTITUTE PRESENTED FOR FORT WORTH ISD

This summer NTIEVA presented the Fort Worth Secondary Art Institute, July 6-10, for Fort Worth middle and high school art specialists. Beverly Fletcher, Art Consultant for FWISD, initiated this first NTIEVA institute focused on DBAE at the secondary level.

Middle and high school art specialists (and several classroom teachers) participated in an intense week of sessions in Fort Worth at the Amon Carter Museum, the Kimbell Museum of Art, the Modern Art Museum of Fort Worth, Texas Christian University and Paschal High School.

This one-week institute provided DBAE gallery and hands-on activities and approaches to correlating art with other subjects and integrating multicultural perspectives. A continuing theme throughout the week was the concept of the shrine, both personal and monumental, as evident in the work of artist Clyde Connell, personal shrines from around the world, and in the idea of the museum as a shrine. This theme culminated on the final day of the Institute with participants each creating a personal shrine.

Evaluations reported an increased understanding of DBAE practice and theory from all participants and enthusiasm about the teacher handbook and additional materials developed by the Institute for secondary levels. As in our elementary institute, the museums activities and visits were cited by many as most beneficial.

A teacher commented, "I have never attended a workshop so well organized and so completely worthwhile. This workshop demonstrated a harmony within the art community that is very unusual. I feel comfortable about contacting museum personnel for visuals and packets as a result of the complete cooperation they displayed the education community."

We thank Beverly Fletcher for her leadership and efforts to introduce DBAE to all levels of Fort Worth schools and for providing us the opportunity to participate in this secondary institute.
INSTITUTE HELPS EDUCATORS TEACH KIDS HOW TO THINK ABOUT ART

by Martha Deller
reprinted with permission from the Fort Worth Star-Telegram
July 1, 1992

The 60 elementary schoolteachers and art specialists were nearly unanimous in their artistic assessment of an abstract watercolor painting, a ceramic teapot and a penguin carved from a gourd.

Their opinions were more divided about the artistic merit of a piece of driftwood, a Happy Days lunchbox and a Polaroid photograph.

"Right now we can see it has line and shape. Would it be art if it were mounted on a stand?" asked Suzi Reid, an Eastern Hills Elementary art specialist who defended the driftwood as art.

Ronda Garner, an elementary teacher from Denton, questioned whether something found in nature, such as the driftwood or a beautiful tree, is art or "a gift from God."

"As a classroom teacher, how am I going to teach when it's based on a personal opinion?" Garner asked.

Teaching students to think for themselves is one purpose of discipline-based art education, said Nancy Reynolds, project coordinator of the North Texas Institute for Educators on the Visual Arts, which conducted an art education seminar last week at the Fort Worth Botanic Center.

The two-week summer institute, which ended Friday, involved more than 200 teachers from six school districts and five museums from North Texas. They comprise an art education consortium that is funded through a five-year matching grant from the Getty Center for Education on the Arts.

Piloted three years ago with one elementary school from the Fort Worth, Hurst-Euless-Bedford, Denton, Plano and Pilot Point school districts, the project has more than doubled its number of participants each year, Reynolds said.

This year, the summer institute had so many participants that they were divided into four groups, which rotated trips to Fort Worth and Dallas museums with follow-up workshops showing teachers how to merge art activities and regular classroom curricula.

In addition to the "What is art?" exercise, the teachers played a "token response" game in which they used construction paper "tokens" of various sizes to reflect their opinions of selected pieces of art.

The object of the game, Reynolds said, was to teach students to think and articulate the reasons behind their reactions to art.

Cathy Henry said the game worked with her students at Carter Park Elementary, where she is an art specialist and fifth-grade classroom teacher.

"There was one picture the kids really hated," Henry said. "After they examined it more closely, they found things they appreciated about it, even if they wouldn't want it in their home."

"That's what art is about - appreciating things around..."
us. But it's just as important to me how I can pull it into my other subjects."

Denton art teacher Sharon Warwick agreed.
"It's just as important to teach them that something is only an opinion or prejudice if you can't back it up with a reason," she said. "Teaching them to justify their opinions is what it's all about."

The teachers at the institute, from third-year participants to first-time attendees, were excited about how they could use the program with their students.
"As a kindergarten teacher, I always thought of art as making beautiful shapes and colors," Burton Hill Elementary teacher Deborah Brown said. "I didn't realize that art was an idea, an expression. I'm so excited about bringing this back to my kindergarten classroom and developing 22 wonderful artists."

Carolyn Sherburn, the Burton Hill art specialist who piloted the program at her school three years ago, praised Brown's enthusiasm.
"Can anyone guess why I selected Deborah? She'll go back and inspire everyone," Sherburn said.

Since the purpose of the program is to incorporate art into the regular classroom, each participating school sent an art specialist and two classroom teachers to the summer institute, said Beverly Fletcher, Art Consultant for the Fort Worth district.

Greenbriar, Eastern Hills, Carter Park and Sam Rosen Elementaries joined the project last year, Fletcher said. Van Zandt-Guinn, Mitchell Boulevard, Como, M.H. Moore, David k. Sellars, Denver Avenue, Glen Park and East Handley elementaries are scheduled to join this fall, she said.

Our thanks and appreciation to the following for their valuable contributions to our summer institutes
Please mention your participation in the Institute in correspondence or at national convention

American Institute of Architects
1735 New York Avenue, NW, Washington, DC 20006

Art Education Inc. Publishers
28 E. Erie Street, Blauvelt, New York 10913

Binney & Smith Inc.
Mary Kalkirtz, 7748 Lavendarada, Dallas, TX 75248

Chaselle Inc.
9645 Garwig Lane, Columbia, MD 21046-1502

Clizmac Art & Cultural Education Materials
3316 N. Chapel Avenue, Tucson, AZ 85716

Crystal Productions
Box 2159, Glenview, IL 60025

Deborah Howard
2060 South High, Denver, CO 80210

Dr. Gloria Contreras
Asst. VP & Director of Multicultural Affairs, UNT, Denton, TX, 76203

Fines Arts Reproductions, Inc.
27 Glen Road, Sandy Hook, CT 06482

Gibbs Smith, Publisher
Peregrine Smith Books, PO Box 667, Layton, UT 84041

Greater Denton Arts Council
207 South Bell, Denton, TX 76201

Hunt Manufacturing Co.
Suite 118, 25401 Cabot Road, Laguna Hills, CA 92653-5513

Learning By Design
1735 New York Avenue, NW, Washington, DC 20006

Modern Learning Press
1200 Broadway, New York, NY 10001

Modern Programs Learning Press for Education
P. O. Box 167, Dept. 92, Rosemont, NJ 08856

Nasco
901 Janesville Ave., Fort Atkinson, WI 53538-0901

Reading & O'Reilly, Inc.
P. O. Box 302, 2 Kensett Avenue, Wilton, Connecticut 06807

Scratch-Art Company, Inc.
P. O. Box 303, 40 Stafello Dr. (Bldg. 8), Avon, MA 02322

Shorewood Fine Art Reproductions, Inc.
27 Glen Road, Sandy Hook, CT 06482

Teaching Children to Read Art
Joysa Reesaw, 1817 Agnes Road, Manhattan Beach, CA 90266

Texas Christian University
David Conn, Art Department, 2800 S. University Drive, Fort Worth, TX 76129
MARCUS FOUNDATION TO SUPPORT NTIEVA STUDY PRINT COLLECTION

Wouldn't it be great if your school had its very own print of the DMA's The Iceberg by Frederic Church or the Amon Carter's Dash for the Timber? Hopefully, by next fall that will be possible!

Plans are currently underway to produce boxed sets of 18" x 24" fine art poster reproductions of twenty-five works of art, five each from our consortium's five area art museums. Made possible by a generous grant from the Edward and Betty Marcus Foundation, the prints will be mounted, backed with reference information and laminated for classroom use.

Museum educators from the Amon Carter Museum (Allison Perkins), the Dallas Museum of Art (Gail Davitt and Aileen Horan), the Kimbell Art Museum (Marilyn Ingram), the Meadows Museum (Maria Teresa Garcia), and the Modern Art Museum of Fort Worth (Linda Powell) are working with Nancy Berry, NTIEVA consultant, to select the artworks and prepare related support materials.

Reference material on the back of each print will include information about the artist or culture, subject, cultural context and style, as well as formal, sensory, expressive and technical properties appropriate to the work. Suggested discussion questions prepared by museum educators will serve to guide students in higher order thinking skills as they explore artworks from many cultures and times.

An accompanying teacher's guide will help with lesson planning by offering suggestions for classroom activities, vocabulary lessons, reading lists, cross-referencing for thematic presentations, as well as repeating the reference information on the back of the prints. Presently, plans are to introduce the prints during the 1993 Summer Institute, after which boxed sets of the prints will be distributed to each elementary school in districts participating in NTIEVA. Further updates will be forthcoming!

Kay Wilson and Pam Stephens

NTIEVA WELCOMES TWO RESEARCH ASSISTANTS TO STAFF

NTIEVA is delighted to welcome two new research assistants to our staff this fall: Kay Wilson and Pam Stephens. Kay Wilson recently moved to Denton from Kenniville, Texas, where she was Fine Arts Department Chair at Tivy High School. Kay has a B.A. in Art Education from Southern Methodist University and is now enrolled in the graduate art education program here at the University of North Texas.

Kay reflects on DBAE, "In my own classroom, before I knew much about DBAE, I had gradually developed my own version of teaching combining art history, criticism, production and aesthetics because it worked. I saw better quality work produced by students after they had experiences in the other disciplines... and what a joy it was to hear students talk about their own work and the work of others using the vocabulary they were building."

Kay will be administering the National Gallery Extension Program from our office, among other duties, and assisting Bill with his art appreciation class (three-hundred-plus students!).

Our second new research assistant, Pam Stephens, is well known to many of our Institute participants, as she comes to us as the art specialist from one of our schools, Lakewood Elementary in HEB. Pam, who is now working on her doctorate, will continue to work closely with HEB and other districts, and is currently helping organize NTIEVA's first renewal for the 1992-93 school year.

As an institute participant for a number of years, Pam says the true test of success of DBAE for her was "the first time one of my students successfully expressed a value judgment about a work of art and did it in such a way as to demonstrate intrinsic understanding of the interrelationship between visual art and another curriculum topic."

NTIEVA is excited to have two such qualified individuals added to our staff. Despite the increase of size of the Institute, we still want to maintain contact with all of you. Please keep us informed of special presentations, programs or lessons at your school so that we may arrange visits by our now-expanded staff.
AMON CARTER PRESENTS A SPECIAL SATURDAY FOR INSTITUTE TEACHERS

On October 31, 1992, the Amon Carter Museum will provide a teacher training program on the exhibition, Word Painter: The Illustrated Letters and Watercolors of Charles M. Russell (October 24, 1352 - February 14, 1993). The program will be presented from 10:00 a.m. - 3:00 p.m. (with an hour break for lunch on your own), and consist of three parts. Rick Stewart, Curator of Western Paintings and Sculpture, will give an introductory talk to help teachers put Russell’s work in the context of the art and history of the American West.

The life of Charlie Russell will be presented in a one-man, dramatic presentation by Montana actor Raphael Cristy. Mr. Cristy brings Russell’s yarns to life in riveting performances that present an intriguing and authentic portrayal of the famous western artist. Following his performance, he will discuss how he researches and utilizes Russell’s stories for teaching purposes.

To bring the program back to the classroom, a panel of experienced classroom teachers from area school districts and museum educators from the Amon Carter Museum will review and discuss the curriculum connections that can be made between the classroom experience and the ideas presented in the exhibition. Instructional resources, which include color slides and reproductions of selected images in the exhibition as well as written curriculum materials, will be given to each teacher.

Although Word Painter: The Illustrated Letters and Watercolors of Charles M. Russell will be on exhibit from October 1992 until February 1993, selections of works by Russell will continue to be on view in the galleries and available to teachers on an ongoing basis.

The Amon Carter is offering this program to Institute teachers at no charge, but space is limited, due to the size of the auditorium. Please call Elizabeth Stroud at (817) 737-5913 by October 23 to reserve a place (and identify yourself as an Institute teacher) for this inspiring and educational experience.

HEB TO HOST SEPTEMBER RENEWAL/EXTENDED INSTITUTE

It's Back-To-School Time and time for NTIEVA’s first renewal of the school year. HEB will host our first renewal for 1992-93 with a focus on multicultural art. This primarily hands-on renewal will involve raw eggs, hot wax, tessellations and travel! The Renewal will be held at Wilshire Elementary School, 420 Wilshire Drive, Euless, from 10:00 - 3:00.

Sonja Starnes, art specialist at Bedford Heights Elementary, will present a program incorporating tessellations and the art of Spain, after which participants will create their own tessellations.

Short presentations will also be given on the NTIEVA Ghost Ranch Retreat being offered in the spring, some other tantalizing programs NTIEVA is considering, and our new National Gallery offerings for teachers.

Back through popular demand is Pam Stephens to present an in-depth view of the egg and to guide you through the creation of a pysanka egg. Dyes, wax and kitska tools will be provided for all participants to use during the Renewal. We ask that each participant bring to the Renewal one raw egg, a candle that can stand on its own (such as a votive candle) and a sack lunch (drinks will be provided).

If any participants would like to continue experimenting with this folk art on their own, an individual set of the kitska and wax may be purchased for $3.00 at the end of the Renewal.

Please call the NTIEVA office (817) 565-3986 by September 10 to let us know that you are planning to attend the Renewal and if you know you would like to purchase the kitska and beeswax. We need this information in time to order pysanka supplies before the Renewal.

DISTRICTS TO HOST RENEWALS/EXTENDED INSTITUTES

Plans are underway for each of NTIEVA’s participating school districts to host a Renewal (Extended Institute) throughout the 1992-93 school year. Renewals are intended to maintain and reinforce DBAE practice by Institute participants and provide additional content (focusing on translation from theory to practice and multicultural issues). They also present opportunities to explore issues related to implementation, share successes and address problems.

The art supervisor and art specialist in each district share responsibility for the organization and presentation of the Renewal Sessions, working in close consultation with the Institute staff. Though renewals will be held in each host district, all participants are invited who have attended any previous NTIEVA summer institute, not just the 1992 Summer Institutes. Renewals will take place on Saturdays, from 10:00 - 3:00. No stipends are paid for renewals.

Renewals scheduled so far include HEB on September 26, the Amon Carter Museum on October 31, Fort Worth in November and Denton in February. Detailed information will be mailed to each participant before every renewal.
NTIEVA TO OFFER
GHOST RANCH SPRING RETREAT

The North Texas Institute for Educators on the Visual Arts is offering a spring retreat for consortium participants at Ghost Ranch Conference Center, Abiquiu, New Mexico, March 14-18, 1993. Ghost Ranch is a National Adult Study Center of the Presbyterian Church that provides facilities for education, reflection and relaxation in an awesome and colorful landscape. Described as “a piece of heaven held together by the sky,” Ghost Ranch was the summer home of Georgia O’Keeffe for four decades. O’Keeffe designed the cow skull logo for Ghost Ranch, a posh dude ranch when she first discovered New Mexico.

Limited to 20 participants, our Spring Retreat is designed as an opportunity for personal renewal and learning. Ghost Ranch is a perfect place to create art, read, write, hike or just reflect.

Throughout the retreat we plan to focus on the three rich and diverse cultures of New Mexico: Anglo, Hispanic and Native-American Indian. A choice of optional excursions will be available to museums in Santa Fe and Taos, to the Indian ruins at Bandelier National Monument and to the Hispanic village of Chimayo. In addition, we will offer mini-seminars at the ranch on Georgia O’Keeffe, Milagros, Characteristics of Pueblo Indian Pottery, Photographing New Mexico, and others. The Ghost Ranch library is also available to all participants for reading, book check-out and research (the New Mexico Room has a large number of volumes on a variety of topics pertaining to New Mexico).

The cost for the retreat is $300.00 per person, adults only, please. This includes five nights at Ghost Ranch, double occupancy with shared bath and all meals in the dining room from Sunday night dinner to Friday morning breakfast. Accommodations are adobe cabins (these sleep four with two bedrooms and, usually, a sitting area) or motel-like units.

Also included are admissions to museums, teacher handbooks (historical and biographical information, lesson plans, museum activities, slides etc.), services of group leaders and administrative costs.

Costs do not include insurance or transportation to or from Ghost Ranch or throughout the week, but we will be happy to help you coordinate travel plans with other participants. Meals away from Ghost Ranch are also not included.

Space will be reserved on receipt of a $25.00 deposit (which will be returned if space is no longer available) in order of applications received.

Applications will be accepted starting immediately; deadline for applications will be February 1, or whenever all spaces are filled.

A slide presentation on Ghost Ranch and New Mexico will be given at the HEB Renewal on September 26. Please call Nancy Reynolds at (817) 565-3986 if you have any questions.

We hope you will join us in discovering the mystical silence and magical light that have drawn so many artists to New Mexico and Ghost Ranch, the place Georgia O’Keeffe called “the most beautiful back yard in the world.”

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Mail application with deposit check (written to NTIEVA) for $25.00 to:
Ghost Ranch Spring Retreat
NTIEVA, UNT, PO Box 5098, Denton, TX 76203

NAME ________________________________
ADDRESS ________________________________
CITY __________________ ZIP CODE _________
HOME PHONE _____________________________

Ghost Ranch lies just beyond this massive rock formation.
NTIEVA TO PARTICIPATE IN TEXAS/NEBRASKA TELECONFERENCE: 
SCHOOLS, MUSEUMS, ART AND CHILDREN: 
A DIALOGUE OF STATES

Panelists from both The North Texas Institute and Prairie Visions: The Nebraska Consortium for Discipline-Based Art Education are participating in a national teleconference, Schools, Museums, Art and Children: A Dialogue of States on October 21, 1992, from 3:30 - 5:30 p.m. Central Time.

This teleconference will present an overview of instruction and staff development in discipline-based art education in the Plano, Texas (Christie Elementary), and Millard, Nebraska school districts. Programs in both Texas and Nebraska are research and development sites for DBAE and are funded in part by major grants from the Getty Center for Education in the Arts.

A rich menu of teaching episodes, staff development events and museum visits will be shown to demonstrate the best practice in comprehensive art education as it is now being developed in Texas and Nebraska. Best practice episodes will be featured in video segments that document the interaction among teachers in staff development sessions and planning meetings.

Students at the second grade level in Texas and the sixth grade level in Nebraska will be featured both in the classroom and in the museum. Student-focused episodes feature children engaged in active learning centered around visual images in the collections of the Dallas Museum of Art and the Sheldon Memorial Art Library on the University of Nebraska-Lincoln campus.

Panelists for the teleconference will include representatives of arts organizations, art teachers and art coordinators for all school levels and administrators from both the Texas and Nebraska school systems. Texas panel participants will include Lynda Alford, Art Supervisor for Plano, and teachers Kim Gill and Ruth Tice.

Telephone lines will be open for any subscriber to join in the dialogue of states, as audience interaction will be invited in an effort to expand the national dialogue on what constitutes an exemplary comprehensive arts education.

The teleconference will be produced by the Nebraska Department of Education and Nebraska Educational Television and broadcast over the SERC educational network.

Schools, Museums, Art and Children will be available on Ku Band for school districts for an individual registration site fee of $80.00 (SERC Hotline, 1-800-476-5001). Satellite, transponder and telephone interaction information will be provided with confirmation of registration. Please call the NTIEVA office for further information.

KIMBELL MUSEUM TO PRESENT EGYPT'S DAZZLING SUN: 
AMENHOTEP III AND HIS WORLD

The reign of Egypt’s sun king, the New Kingdom Pharaoh Amenhotep III (1391-1353 B.C.), marked the Golden Age of ancient Egyptian civilization, a period of unsurpassed power and prosperity. The thirty-eight years of Amenhotep III’s rule brought about peace after 250 years of constant war in the Middle East and Africa, and the arts flourished.

Splendid temples fronted by massive pylons, embelished with sculptures and painted reliefs, arose along the Nile. Portraits of the Eighteenth-Dynasty king, his family and his subjects were created in every size and material. Exquisite decorative arts including glass and faience vessels emanated from the royal workshops.

Some 140 of the finest works of art produced during the reign of Amenhotep III are featured in this exhibition. Drawn from major collections in the United States and Europe, the exhibit includes: a monumental red granite lion; stone portraits of the king --some over-life-size--his queen, Tiy, his gods and his courtiers; delicate relief sculpture from private tombs; funerary equipment; small sculptures in semi-precious stones, faience, ivory and ebony; ritual objects of bronze and carved wood; and elegant glass cosmetic vessels.

Amenhotep III pursued a policy of splendor, both at home and abroad, reflecting a renewed emphasis on the divine nature of pharaoh and on his identification with the sun-god, Re. He called himself the "Dazzling Sun-disk," the image of the sun-god on earth. Statues of the king were imbued with spirit and were themselves worshipped and given names such as "Ruler of Rulers" and "Re of Rulers."

Temple walls show the king offering to his own living image. Amenhotep III developed new art styles and demanded brilliance in both design and methods of production, and the aesthetic and technical innovations of Amenhotep III's royal artistic workshops reえた the style of his direct descendant Tutankhamon; his successor of a century later, Ramses II; and even in the art styles of centuries to come.

Organized by the Cleveland Museum of Art in honor of its seventy-fifth anniversary (July 1 - September 27, 1992), the exhibition will be on display at the Kimbell from October 24, 1992 - January 31, 1993, before its final presentation at the Grand Palais, Paris, under the auspices of the Louvre, March 2 - May 31, 1993.

The exhibition is made possible by BP America and National City Bank, and, in Cleveland and Fort Worth, by the National Endowment for the Humanities.

CHANGES IN ADDRESS

Please make the following change on participant lists for the Summer Institute:

Jill Gregory. 8795 Southwestern #1181, Dallas, TX 75206

Changes in home or school addresses should be sent to Harriet Laney, NTIEVA, PO Box 5098, UNT, Denton, TX 76203.
BEASTLY ART AND MUSIC
by Berniece Patterson
Evers Park Elementary School, Denton, TX

Art education is not only important in the well-rounded development of every child, it can be very beneficial when it relates to other subject matter that the child is studying. When second graders at Evers Park Elementary in Denton, Texas, were studying dinosaurs, the art and music teachers combined their efforts to expand the science lesson into a program of creative expression.

The students began by drawing their favorite dinosaurs in art class. An excited and energetic group of second graders drew and painted a mural with Tyrannosaurus rex and Triceratops in a volcanic scene. Before the lesson was finished, the students were able to name all of the different types of dinosaurs.

While the music teacher was teaching the second graders songs about dinosaurs, the fifth and sixth grade students were making slides by using transparency plastic, non-permanent markers and scrap poster board. Many students depicted volcanic scenes to portray the atmosphere of the dinosaur era.

One student depicted a Brontosaurus larger than a bus to illustrate size because the same comparison was made in one of the songs. Another student portrayed a dinosaur in fossil form because it was explained in the dialogue preceding a song about fossils that the dinosaur's body had turned to stone. These examples are just a few of the imaginative creations the students devised.

We were ready for a multi-media presentation based on dinosaurs. As the second graders performed on the stage, singing songs and reciting dialogue about dinosaurs, the slides were projected to colorfully illustrate the information. Our mural was hung in the back of the stage for scenery.

The second graders' self-esteem increased; they were proud of their artwork and performance. They were elated also that the fifth and sixth graders contributed to the importance of their science program by sharing their artwork. The fifth and sixth graders were proud that they had the opportunity to show their artwork to an appreciative audience.

Social growth was evident as the students worked together to present a program of creative expression about a scientific subject. When children enjoy what they are doing and feel good about themselves, an excellent learning environment has been established. The children grow intellectually as they gain information about the past and make decisions about organizing their ideas using the elements and principles of art to create their own works of art.


GETTY PRESENTS THIRD ISSUES SEMINAR:
DBAE AND CULTURAL DIVERSITY

DBAE and Cultural Diversity, the third Issues Seminar for the theory development of discipline-based art education, was presented by the Getty Center for Education in the Arts at Barton Creek Conference Resort in Austin, Texas, August 6-9, 1992.

Participants attending from the North Texas Institute included Jack Davis and Bill McCarter, co-directors, Nancy Reynolds, project coordinator, Nancy Berry, consultant, and Carolyn Sherburn and Suzi Reid, Fort Worth teachers and our teacher representatives.

As a conceptual approach to art education, DBAE has the capacity to embrace works of art from all cultures. This Issues Seminar was designed to enable participants to hear and discuss different points of view on issues pertaining to cultural diversity and its integration with DBAE.

Participants included approximately 150 teachers, scholars, researchers, art specialists and museum educators committed to DBAE from all over the United States and from Canada, England and Australia.

Four intense days were devoted to presentations and discussions concerning issues related to cultural diversity and its relationship to DBAE. Issues included perspectives on cultural diversity from the viewpoints of art education, art history, aesthetics, criticism, art production, and from other disciplines, such as English.

Another feature of the Seminar was a resource center featuring multicultural art education materials in video, film,
slide, poster and book format. This resource center provided participants a valuable opportunity to view firsthand the content and quality of currently available multicultural materials.

Though the intention of the Seminar was more to generate discussion than to arrive at conclusions, some thoughtful ideas on basic issues did surface. Those of us from Ntieva found that many of the issues and approaches discussed greatly reinforced concepts and methods we have been developing and presenting through the Institute.

Rachel Mason, from Leicester Polytechnic, United Kingdom, gave a slide presentation on James Banks' four approaches to multicultural education similar to one we have presented through the Institute.

Dr. Banks, who participated in our February 1992 Renewal sponsored by the Dallas Museum of Art, was often cited throughout the seminar. There were also many other issues raised over the four days that are of primary concern to this Institute.

To really make a difference through multicultural education in our nation's schools there was agreement that teachers must believe, with commitment and passion, both in the need for promoting understanding and tolerance in their students, and the value of multiculturalism in meeting this need. There is also a need for consensus concerning definitions of terms and goals related to multicultural education.

Ellen Dissanayake, author of What Is Art For? and Homo Aestheticus: Where Art Comes From and Why, suggested that multiple perspectives are needed to stress humanity's fundamental similarities, rather than our differences - perspectives that are both telescopic and wide-angle, historic and cross-cultural. Her remarks augmented and reinforced our Institute's emphasis on universal themes and cross-cultural approaches.

Some of the recommendations from other speakers included the forging of alliances among a multitude of institutions and organizations, multicultural education that permeates the entire school, not just the art room, and the creation and implementation of exemplary models.

Michael Kendall, Program Officer for the Getty Center for Education in the Arts, seminar coordinator, and final speaker for the convocation, left us all with a challenge to work in solidarity to promote understanding, tolerance and the furtherance of peace.

Our Institute will continue to integrate cultural diversity into our programs and goals, as we believe DBAE and multicultural education provide an opportunity to develop individual esteem and respect and empathy for others through the multiple perspectives offered by the historical and cultural world of art.

RUCKUS RODEO

RETURNS TO THE MODERN

On December 19, the Modern Art Museum will bring back one of Fort Worth's favorites - Ruckus Rodeo Returns! Red Groom's colorful walk-through sculpture will be on view during Fort Worth's annual stock show and rodeo. This work was created after Grooms visited the rodeo and made a number of sketches from which the major figures were later fabricated in his New York studio. These sketches were recently acquired by the museum and will be shown along with the Ruckus Rodeo sculpture.

David Yeakle and other performers from Fort Worth's Hip Pocket Theater will create for the Modern Art Museum an exciting, original live performance to complement Grooms' work. Butter the Bull, the rodeo queen, the bronc rider and the rodeo clowns will come to life and offer humorous insights into the rodeo, an annual event which is so much a part of Fort Worth's culture.

The museum will present this performance to school groups during January and early February. Each performance will be followed by a docent guided tour of the exhibition. Call Ann Farmer at (817) 738-9215 now to reserve a tour for your students.

DAY OF THE DEAD CELEBRATION

AT THE MODERN

The Modern Art Museum of Fort Worth will have on view in October and November part of its collection of El Dia de los Muertos objects. This exhibition will include altars created by J. P. Elder Middle School students for the Modern's galleries.

To commemorate this annual observance, the Museum will celebrate El Dia de los Muertos on Sunday, November 1 from 2:00 - 4:30 p.m. The Modern's Day of the Dead Celebration will include Northside High School's mariachi band, storytellers, tours of the exhibition and refreshments. This event is free and open to the public.

El Dia de los Muertos education packets with slides and background information have been prepared by the museum staff. These are available on loan for teachers' use at any time during the year.

Note: Jean Johnson, art teacher at J. P. Elder Middle School, and Gloria Enis, art teacher at Northside High, both attended the Ntieva Fort Worth Secondary Art Institute this summer.
NATIONAL GALLERY OF ART FILM LIBRARY EXTENSION PROGRAM NOW AVAILABLE THROUGH NTIEVA

The North Texas Institute has recently become an affiliate distributor of the National Gallery of Art Extension Program. We have received an exciting selection of resources for use by teachers and art specialists in our area from the National Gallery of Art in Washington, D.C.

A wide variety of slide programs and videocassettes are now available in the NTIEVA office for free loan to our consortium members.

Programs on artists, museums, architecture, painting, sculpture, crafts, art history and the art of other cultures are included in this extensive offering. Many slide packets include audio tapes and written materials, as well.

Examples of titles include Mobile (video about Alexander Calder), John James Audubon: The Birds of America (video), African Art (slides and cassette), Folk Arts of the Spanish Southwest (slides and cassette), Toys (slides and audio cassette), and Circa 1492: Art in the Age of Exploration (slides and prints).

A complete, descriptive listing of all videos, slide programs and teacher packets is available from the art specialist in each school. The listing includes playing times for videos and audio cassettes, number of slides in slide packets, and recommended grade levels whenever possible.

Forms for requesting materials are also available from the art specialist and every effort will be made to insure that you receive items needed for presentation by the dates requested.

Programs should be requested three weeks in advance of the date needed and may be kept for one week. All materials are free-loan, but the borrower must pay return postage (use low cost fourth-class library rate).

For further information, call Kay Wilson at the NTIEVA office, (817) 565-4408.

THE ARTIST'S EYE:
A SPECIAL ANNIVERSARY INSTALLATION OF THE KIMBELL ART COLLECTION CURATED BY ARTIST VERNON FISHER

To mark the twentieth anniversary of the Kimbell's opening as a public art museum serving the Fort Worth-Dallas metropolitan community on October 4, 1972, the critically acclaimed and internationally heralded Fort Worth artist Vernon Fisher joined Dr. Edmund P. Pillsbury, director of the Museum, and Dr. Colin B. Bailey, senior curator at the Kimbell, in selecting works from the Museum's permanent collection that will remain on view from August 15, 1992, through January 3, 1993. Tracing the development of the collection over the last quarter century, the special Artist's Eye installation honors a gifted artist who lives in the community and underlines the continuing relationship between the art of the past and the art of our own day. A painting by the artist, When You Lose Your Mind (1991), will be displayed in the Museum for the duration of the installation.

On Saturday, October 3, Vernon Fisher will join Dr. Pillsbury in an informal tour of the installation and a discussion of the selection and placement of works around the Kimbell's galleries. The program will begin in the west lobby at 1:30 p.m.

In commenting on the collaboration, Dr. Pillsbury said: "This seemed to be an appropriate way to cap the Museum's twenty years of public service and collection development as well as to acknowledge one of the most important program initiatives that the Museum has undertaken - namely, The Artist's Eye series, which Vernon Fisher helped to pioneer and which has brought nearly fifty prominent artists from throughout Texas to the Kimbell over a ten-year period."

Word and image, and the exploration of complex and unexpected connections between the two, are the root of Vernon Fisher's work. For over a decade, he has created site-specific works of art that combine painting, wall drawing, three-dimensional objects and narrative texts he writes himself.

Vernon Fisher was born in Fort Worth in 1943. He earned a Master of Fine Arts degree from the University of Illinois in Champaign-Urbana in 1969. His work has been widely exhibited in solo and group exhibitions in the United States, Mexico and England. He is a professor of art at the University of North Texas, where he has taught since 1978.

CULTURALLY DIVERSE EXHIBITS PLANNED FOR UNT ART GALLERY

This fall the University of North Texas Art Gallery is presenting several exhibits that should be of great interest to our teachers. The UNT Art Gallery is located in the Art Building, at the corner of Mulberry and Welch on campus in Denton. Gallery hours are Monday and Tuesday, 11:00 a.m. - 8:00 p.m. and Wednesday through Saturday, 11:00 a.m. - 4:00 p.m. For more information, call (817) 565-4005 or Metro 267-3731, ext. 4005.

August 31 - September 19, 1992

African Art: Power, Wisdom and Passages

In traditional Africa, the value of any art form is measured largely by its contribution to the maintenance of an orderly society. This exhibition of thirty-four works from the western Sudan, Guinea Coast, Equatorial Forest and Southern Savannah was organized by the Minnesota Museum of Art, St.
Paul, Minnesota, and comprises a representative survey of the primary functions of African art -- its role in the enhancement and legitimization of power, in the dissemination of knowledge, and in the rites of passage marking the significant changes in life.

**Divine Inspiration, From Benin to Bahia: Photographs by Phyllis Galembo**

New York artist Phyllis Galembo's contemporary cibachrome photographs of traditional African priests and priestesses in religious regalia along with shrine objects used by these ordained persons will be exhibited. Also included are the photographer's images exploring the Brazilian form of the ancient African spiritual religion which was brought to the New World during the Atlantic slave industry of the sixteenth century.

**Image Maker: The Drawings of Fred Greenhill**

Fred Greenhill’s career as a fashion illustrator in New York spans more than four decades. These original charcoal drawings appeared in the New York Times, Vogue, and Harper’s Bazaar from the early sixties to the present. Greenhill’s work defined the high fashion image of Saks Fifth Avenue from 1960-1974. He went on to create the instantly recognizable style of the Lord and Taylor woman throughout the seventies and eighties.

Organized by Myra Walker, Director of the UNT Texas Fashion Collection, this retrospective exhibition will examine the role of the fashion illustrator and the impact of Fred Greenhill’s work. Mr. Greenhill, who resides in New York, is a native Texan and will be in attendance at the opening.

**October 16-November 14, 1992**

**Kyoto Fibers, Fiber Works from Seian**

The strength and vitality of the contemporary fiber arts movement in Japan is exemplified by the works of five professors from the textile department of Seian Women’s College in Kyoto. Artists Tetsuo Fujimoto, Shigeo Kubota, Tetsuo Kusama, Yuko Takada and Teruyoshi Yoshida each have devised a personal technique, selected unusual materials and formulated innovative structures which turn fibers into illusions.

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**ARTS CONSORTIUM RECEIVES GRANTS TO DEVELOP STANDARDS FOR ART EDUCATION**

The U. S. Department of Education, the National Endowment for the Arts and the National Endowment for the Humanities has launched a key element of the AMERICA 2000 Arts Partnership by announcing a $250,000 grant to a consortium of arts educators to develop voluntary World Class Standards for arts education.

Education Secretary Lamar Alexander was joined by National Endowment for the Humanities (NEH) Chairman Lynne V. Cheney and by National Endowment for the Arts (NEA) Acting Chairman Anne Imelda Radice in announcing the venture. The grant announced is for the first year of what is expected to be a two-year effort.

"No child's education is complete without a thorough knowledge and appreciation of the arts," Alexander said, "and arts instruction should be available to every student. In fact, the arts can be used to enhance teaching in all subjects."

NEH Chairman Cheney said, "The history of the arts is a humanities subject, one that should enrich every curriculum. We are confident that this effort will produce standards that are rich in content and that reflect the highest standards of scholarship."

Dr. Radice, acting NEA chair, said, "Since the early days of the Arts Endowment, we have invested in our children's arts education. This partnership verifies our long-held view that the arts are essential to understanding our cultural heritage and responding creatively to the challenges of the future. The next generation will be more skilled, knowledgeable and creative thinkers through these new standards in the arts, as well as subjects like math, science and history."

The grant will enable the Consortium of National Arts Education Associations – which includes representatives from the American Alliance for Theater and Education, the Music Educators National Conference, the National Arts Education Association and the National Dance Association - to coordinate and oversee the development of voluntary World Class Standards in the major arts disciplines -- dance, theater, the visual arts and music and other related subjects.

In March, Alexander announced the AMERICA 2000 Arts Partnership, a seven-part strategy that includes developing World Class Standards for the knowledge, skills and understanding that all students should acquire in the arts, and American Achievement Tests to determine progress in reaching those standards. AMERICA 2000 was detailed in the Spring 1992 NTIEVA newsletter.

The National Council of Teachers of Mathematics has developed standards in mathematics, which are being implemented in schools and classrooms throughout the nation.

The Education Department is supporting similar efforts in history, also in cooperation with NEH, and in science. The Department of Education’s first year contribution to the arts standards effort totals $190,000. NEA and the NEH will each contribute $30,000 this year.
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933

WILLIAM M. HARNETT
July 18, 1992 - October 18, 1992

WORD PAINTER: THE ILLUSTRATED LETTERS AND WATERCOLORS OF CHARLES M. RUSSELL
October 24, 1992 - February 7, 1993

DALLAS MUSEUM OF ART 214-922-1200

ENCOUNTERS 2: GUNTHER FORG AND SKEET MCAULEY
August 9 - September 27, 1992

PHOTOGRAPHY IN CONTEMPORARY GERMAN ART: 1960 TO THE PRESENT
August 16 - October 11, 1992

PHOTOGRAPHS OF EGYPT BY CAROLYN BROWN
August 22 - November 1, 1992

KIMBELL ART MUSEUM 817-332-8451

THE ARTIST'S EYE
August 15, 1992 - January 3, 1993

NORTH TEXAS INSTITUTE
for EDUCATORS
on the VISUAL ARTS

University of North Texas
P.O. Box 5098
Denton, TX 76203

EGYPT'S DAZZLING SUN: AMENHOTEP III AND HIS WORLD
October 24, 1992 - January 31, 1992

MEADOWS MUSEUM 214-692-2516

SPAIN: A HERITAGE DISCOVERED, 3000 B.C. to A.D. 711
September 11 - November 8, 1992

MODERN ART MUSEUM OF FORT WORTH 817-738-9215

VISION AND REVISION: HAND-COLORED PRINTS BY WAYNE THIEBAUD
July 12, 1992 - September 20, 1992

PHOTOGRAPHY IN CONTEMPORARY GERMAN ART: 1960 - PRESENT
August 16, 1992 - October 11, 1992

METAL AND STONE: SIX YOUNG SCULPTORS
October 11, 1992 - December 6, 1992

"RUCKUS RODEO" RETURNS
December 19, 1992 - February 14, 1993