ART EDUCATION: CREATIVE BIRTHRIGHT

Human beings born around the world, all inherently inventive, reflect ideas, values, and emotions indigenous to their respective environments. Yet why do so many lose this creative birthright on their journey to adulthood? Unfortunately, in the rush to reform education, creativity is frequently relegated to the back of the bus.

Recent research suggests that creativity bottoms out during times of emotional stress, and in the case of most people, never resurfaces. Does the stress produced by our 'make the grade or else' educational system stem the flow of imagination of this generation? Though businesses proclaim a need for creative thinkers to restore a competitive edge within the global community, are our schools truly promoting original thinking?

The increasingly pluralistic nature of the United States requires a re-examination of traditional educational programs. Will our schools impose regimented close-order drill or nurture original dance steps? Will we teach what is tested or teach toward the realization of creative potential? Quality, comprehensive art education addresses all these issues and provides invaluable opportunities to develop and foster creative and higher level thinking skills in our students.

Art Education: Perception vs. Reality

"Drawing and painting are so much fun! You wake up your brushes with your paint to make them wet -- then they jump and laugh on your page!"

Colin, age 7

As school districts across the United States set forward on a quest to create more effective schools, the arts have much to offer. Although it is not uncommon in contemporary American public schools to find the arts perceived as a peripheral component of the curriculum, current research points to the need to implement visual arts as a part of the core subject matter.

An investigation conducted by New York University's National Arts Education Research Center found when art was correlated to other subjects that student achievement improved.

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in test scores of mathematics, social studies, creative writing and communication skills; students were better able to comprehend and value diverse peoples and cultures; and students classified ‘at risk’ or ‘academically challenged’ became more proficient with critical thinking and problem solving tasks.

Studies such as this imply that art constitutes a valuable mode of learning for all students. William J. Bennett, former U.S. Secretary of Education, stated in First Lessons, that “the arts are an essential element of education, just like reading, writing, and arithmetic.”

Although the initial reaction to the idea of raising test scores via art education might prompt some school districts to implement arts programs, the implementation of quality art programs exposes students to works of art, offering opportunities to experience and explore the meaning of art. Immersion in the world of art develops critical thinking skills that have real potential for better test scores.

**Art Education: Originality in the Workplace**

*“You work together with your brains and hands to create a visual image of what you are thinking.”*

Josh, age 12

Howard Gardner said, “Many children are introduced to the world of work through the arts. It’s there they learn about discipline, application, building of skills and seeing progress in learning.” Students acquire and develop problem solving skills, learn cooperative and collaborative work styles, apply and synthesize concepts and reflect and evaluate results in the art classroom. All of these processes, attained through a comprehensive program, prepare students for future careers.

Employers now want people who can think, not those who have mastered only the basics. In an era of global competition, fresh ideas have become the most precious of raw materials. This means that companies suddenly want their employees to be independent and artful thinkers.

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**Art Education: Creativity and Cognition**

*“Art opens up your mind to creativity and thought.”*

Leslie, age 13

Visual imagery is one type of cognitive mode; language another. For most of us, both visual and verbal codings are needed to adequately consolidate and organize information into memory. Learning through memory works best when both are used integratively. Research has shown that visual imagery exerts greater influence on memory and learning than verbal processing alone.

Cognitive information processing through imagery and verbal coding involves higher-level analysis of what problems are to be solved, reasoning strategies to consider alternatives, production of the solution, and reflection about the productivity of the thinking used. Socrates believed that real learning occurs if questions precede answers. Offering students the opportunity to originate and wrestle with their own questions, to think independently, and design solutions culminates in a student-centered, teacher-facilitated pedagogical approach often used in art education.

Everyone is born creative. Our environment either nurtures creativity or destroys it. Environments that do not provide sufficient stimulation produce a social deprivation syndrome characterized in students by short attention span, learning difficulties, low test scores, and poor scholastic achievements. Anthropologist Ashley Montagu, called the syndrome "sociogenic brain damage." When creative pursuits are lacking in our culture, this syndrome manifests itself.

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Editor: Nancy Walkup Reynolds
Please send submissions (manuscripts, photos, artwork) to NTIEVA, UNT, PO Box 5098, Denton, TX 76203
Art Education: Cultural Diversity

"In art you can learn about the cultures of yourself and others."

Devon, age 16

As works of art reflect the cultures in which they are produced, the visual language of art provides excellent access to the interpretation of ideas, values and concerns of cultures both contemporary and historic, even without the benefit of knowledge of written or spoken language. The critical investigation of diverse works of art provides students with a broad range of knowledge, encourages creative thinking and a diversity of thought and approach and provides an opportunity to develop self-esteem, respect and empathy for others.

The realization that all people share the same basic necessities, desires, ideals and ideas is needed to develop an understanding of diversity. Cycles of life, the use of visual symbols, time, social bonding, environment, work and the search for meaning represent just a few of the commonalities humanity shares. Knowledge and understanding of other cultures and our commonalities will help our citizens compete economically and fully participate socially and politically throughout the world.

Equality of opportunity for all students also includes equality of opportunity for assessment. An acceptance of the diversity of our schools provides additional rationales for developing alternative methods of assessment, as standardized tests do not provide equal assessment for students of diverse language, economic, or cultural backgrounds.

Art Education: Portfolio Assessment, the Real Test

"Art can be an answer to a question."

Laurie, age 10

In January, 1992, the National Council on Education Standards and Testing issued Raising Standards for American Education, addressing the issue of setting a national model by which all American students would be tested. This group agreed that "...assessment be performance-based rather than multiple choice, that it allow for differences between wealthy and poor districts, that it be fair to all students, and that it not necessarily be a single test for the whole country." This directive recognizes the necessity for holistic, authentic methods of assessment that entitle each American student, regardless of social, economic, ethnic, or linguistic circumstance, to testing procedures that are administered on a level field of play.

Art educators, much like teachers in other specialized fields, implement within their programs various forms of portfolio assessment as a matter-of-fact course of action. For example, how many football coaches select the star quarterback by observing the player toss or catch one ball? Similarly, how many art educators expect a child to produce an oil painting when only crayons constitute the student's art production experience? Documentation of learning mandates more than a single performance. Only repetition of an act establishes the presence or lack of excellence in a specified skill.

It is no longer sufficient for schools to churn out singularly thinking scholars with numerically distinguished test scores. Realistically, do we want tomorrow's leaders who look for answers in a box to check, a letter to circle, or a bubble to fill; or leaders who analyze and resolve world issues with multiform solutions?

Conclusion

Learning through art provides effective opportunities for creativity and thought, opportunities to which all students are entitled. Art allows room for exploration and experimentation in an environment that recognizes diversity while promoting the development of cognitive processes.

Creative and critical thinking skills are powerful products, and must be recognized as such by the public and educational communities if we are to generate the changes necessary in our schools to develop them.

Learning through art is a cumulative action that is most effectively illustrated through portfolio assessment. Drawn from the world of studio art, portfolios reflect genuine synthesis of knowledge and provide a viable alternative for objective testing.

What birthright do we deny our children by withholding the experience of visual art? Let's move art education to the front of the bus. It's time for those who believe in the value of art education to rally round the flag of creativity. For those of us concerned with the benefits of a quality art education program, there is no better confirmation than the words of a child:

"Art...you need it to live."

Chad, age 12

by Fran Bolte, Nancy Reynolds, Kelly Spragin, Pam Stephens and Donna Stovall

Note: This is a condensation of a complete article, including references, available gratis from NTIEVA. Please call (817) 565-3986 with requests for copies.
ART EDUCATION IN ACTION: A VIDEO TELECONFERENCE

The Getty Center for Education in the Arts offered its first national video teleconference, Art Education in Action, on April 28, 1994. Through NTIEVA, approximately 150 participants at six sites around Texas were able to view the teleconference. Denton, Fort Worth and Plano hosted downlinks in the north Texas area, and Corpus Christi, El Paso and San Antonio served as host sites in other parts of the state.

The two-hour teleconference included video excerpts of students and teachers involved in DBAE activities, several panels of speakers, a live studio audience and call-ins from around the country.

The North Texas Institute was asked to nominate local DBAE leaders for attendance for the live studio audience and a subsequent leadership seminar in Los Angeles. Leaders attending from NTIEVA included Russ Chapman, principal at Shady Brook Elementary in HEB ISD, Linda Powell, museum educator at the Modern Art Museum of Fort Worth and Rhonda Sherrill, art specialist at Sam Houston Elementary and NTIEVA institute facilitator.

FORT WORTH ISD OFFERS ADDITIONAL ELEMENTARY AND SECONDARY INSTITUTES JUNE 27 - JULY 1

Fort Worth ISD, under the leadership of Art Coordinator Beverly Fletcher, is again offering additional institutes for Fort Worth teachers following the two-week NTIEVA Summer Institute.

Both an elementary and secondary institute will be held simultaneously in Fort Worth, Monday through Friday, June 27 - July 1, 1994. Participants will meet at district sites and Fort Worth consortium art museums for DBAE activities.

1994 NTIEVA SUMMER INSTITUTE JUNE 13 - 24

The Summer Institute of the North Texas Institute for Educators on the Visual Arts is scheduled for June 13 - 24, 1994. Five separate and simultaneous institutes will be held, all meeting together only on the first day, Monday, June 13, at Williams High School, 1717 17th Street, in Plano.

Dallas ISD, Fort Worth ISD, Hurst-Euless-Bedford ISD and Plano ISD will, as last year, each host an institute in their home districts. Denton ISD, Pilot Point ISD and other participants from around the state will again work together as an institute based in Denton at Sam Houston Elementary.

On the opening day in Plano, participants will first be introduced to discipline-based art education and interdisciplinary connections with art. Following opening presentations, a panel of consortium museum educators will introduce ArtLinks, NTIEVA's study print collection. A video on artist John Biggers will also be shown as a basis for introducing the conceptual framework of human commonalities that will be utilized throughout the institutes. Participants will then meet together in district groups for orientation for the simultaneous institutes.

Participants will meet as individual, simultaneous institutes for the remaining nine days of the 1994 Summer Institute. District schedules will be distributed on the opening day.
reproduced in color or lent, and public visitation was virtually prohibited until 1961, when the foundation opened on a restricted basis a few hours each week.

Born in 1872 and raised in Philadelphia, self-made millionaire Albert C. Barnes received an M.D. at the age of 21 and later manufactured the widely used antiseptic, Argyrol. His financial success enabled him to amass one of the world’s greatest private art collections.


PAINTINGS FROM BARNES COLLECTION AT KIMBELL ART MUSEUM

An exhibition of some 80 masterpieces of French impressionist, post-impressionist and early modern paintings from the legendary collection of 2,500 works assembled by Dr. Albert C. Barnes of Philadelphia, are on display at the Kimbell Art Museum in Fort Worth April 24 through August 14, 1994, as part of a one-time world tour.

The collection includes many of the important yet seldom-seen masterpieces by Renoir, Cézanne and Matisse as well as a number of individual highlights from the careers of the greatest artists of the impressionist and modern era - Manet, Monet, van Gogh, Gauguin, Rousseau, Seurat, Toulouse-Lautrec, Modigliani and Picasso. Fort Worth will be the only U.S. venue besides Washington and Philadelphia to display the works before they return to their permanent home, now under renovation.

"This is the most important exhibit of French impressionist and post-impressionist paintings ever shown," says Kimbell Art Museum Director Edmund Pillsbury. "We’re especially pleased that an event of this magnitude is taking place in Texas and at the Kimbell."

Since the death of Dr. Barnes in 1951, none of the works of art in the Barnes Foundation collection has been.

NTIEVA Newsletter
**HINA**

1990-91  
Deborah Butterfield  
American, born 1949  
Bronze, 80"x28"x112"  
Collection of the Modern Art Museum of Fort Worth,  
Fort Worth, Texas

**About the Artist**

Deborah Butterfield's life in Bozeman, Montana, is very much involved with horses. She trains horses to compete in the demanding sport of dressage (dreh-saysh).

During dressage competitions, riders guide their horses through a series of walk, trot, and canter movements without any obvious use of hands or reins, directing the horse mainly with leg and seat signals. The horse’s movements must be smooth, precise, and graceful, and the spectators should not be able to see the rider's signals to the horse.

During the competition, the movements are performed in a specific order. Two or more officials seated in various places around the ring judge the contestants. The judges give riders and horses points for the performance of each movement and also give penalties for errors.

When the performance is finished, the points for all contestants are totaled and the one with the most points wins the competition. The techniques used in this type of competition were originated by military officers who rode horseback. Since they had to use their hands to hold weapons, they gave signals to their horses with their legs and by shifting their body weight.

Since Deborah Butterfield develops an extremely close relationship with the horses she trains, she understands these animals in a way only someone deeply involved with them can. For more than fifteen years horses have been the only subject of her sculpture. Butterfield has built horses from many materials, from mud and sticks to rusty scrap-iron and bronze. She has used automobile parts, parts from motorcycles and other machines, and a variety of scrap-metal pieces.

**About the Art**

**Medium:**
Bronze. Driftwood pieces cast in bronze and then assembled.

**Style:**
Sculpture.

**Purpose:**
To present to the viewer an over-lifesize sculpture of a horse.

**Content:**
Horses have been a traditional subject of sculpture in the history of art. The horse has been important to man for travel, warfare, labor, and sport.

Butterfield's horses differ from many of the equine statues seen in city parks or plazas. Her horses are not ridden by heroes. Her horses are riderless and seem to represent a gentler, more domesticated animal. They encourage us to think about the possibility of a relationship with a nature that is not threatening or imposing, but is simple, noble, and can be compatible with man.

**Additional Information**

Sculptures are three-dimensional works of art. They have height, width and depth. Paintings and drawings, on the other hand, are two-dimensional works having the two dimensions of height and width.

There are three major ways to construct sculptures: (1) additive processes, (2) subtractive processes, and (3) casting.

Modeling and assembling are both additive processes. Modeling is often done with clay, and as long as the clay is wet, the sculptor can add on more and more clay to build the form.
# Lesson Summary

## Title

**Hina,** by Deborah Butterfield

## Objectives

Students will:

1. describe and analyze the sensory, formal and technical properties of *Hina*.
2. compare *Hina* to other ArtLinks horses: Murillo's, Remington's and Stubbs'.
3. find the meaning of *Hina* through a study of Butterfield, of horses and their relationship to each other.
4. investigate mythical characters who represent the moon, sun, etc.
5. create a three-dimensional sculpture of a horse.

## Procedure/Production

In pencil on inexpensive paper, make several simple line drawings of horses. Notice their proportions and how parts of their bodies join together. Choose one pose and draw it from several points of view.

Translate the drawing's lines into a three-dimensional wire sculpture, bending and twisting it into desired shapes. Coils may serve as elements of the horse. Create coils by wrapping wire around bottles, sticks, cardboard cylinders, etc. (make sure the objects can be removed from the wire). Construct the horse so that it can stand or sit as a free-standing sculpture.

Wire sculptures can appear to be one length of wire, but usually are several lengths joined together. They may be hooked or wound for joining. Wire may also be doubled and twisted to increase its strength. If colored wire is not used, paint may be added if desired.

Name the completed sculpture.

## Materials and Preparation

- pencils
- newsprint or other paper for preliminary line drawings
- substantial wire with some flexibility; telephone wire can often be obtained free and comes in a number of colors
- tool for cutting wire
- books and magazines with pictures of horses
- bottles, cardboard cylinders, sticks, etc. to use as foundations for wrapping and shaping wire forms

## Resources

- *Horses, the Art of Deborah Butterfield,* by the Lowe Art Museum
- *Once Upon a Horse,* by Suzanne Jurmain
- *Hooftbeats and Society,* by E. A. Lawrence
- world map

## Evaluation/Outcomes

Did students:

1. describe *Hina* and analyze how she was made?
2. compare and contrast *Hina* with other horses in art?
3. discover *Hina*'s meaning?
4. create a three-dimensional wire horse?

## Motivation

Using inquiry, guide students in identifying the qualities that make *Hina* recognizable as a horse. Discuss the solid and open forms in *Hina.* Present Deborah Butterfield as a living woman artist and horsewoman. Compare *Hina* to other Butterfield and ArtLinks horses.

View a video on bronze-casting. Investigate horses and their functions in many cultures. Make a time line of horses in art. Research figures who represent the moon in a number of cultures (*Hina* means "moon goddess" in Hawaiian). Gather photographs of horses in many positions. If possible, take a field trip to draw horses from life.

## Interdisciplinary Connections

### Language Arts

Name the horses and write adventure stories about how they got their names.

### Mathematics

Study gait patterns for thoroughbreds. Use "hands high" as a measuring device.

### Science

Categorize types of horses. Experiment with chemicals to produce patinas.

### Social Studies

Locate horses' countries of origin on a world map. Research the importance of dressage in European society.

## Vocabulary

<table>
<thead>
<tr>
<th>myth</th>
<th>sculpture</th>
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<tbody>
<tr>
<td>casting</td>
<td>three-dimensional</td>
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<td>weld</td>
<td>dressage</td>
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<td>patina</td>
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<td>coil</td>
<td>equestrian</td>
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<td>maquette</td>
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## Content Checklist

- Aesthetics (understanding the nature of art)
- Art Criticism (responding to and judging art)
- Art History (knowing history about art/artists)
- Art Production (creating art)
- Multicultural (includes diverse perspectives)
- Essential Elements

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desired. Clay can be pinched outward, scratched with sharp tools and sections can be cut away. Assembling is accomplished when individual pieces are put together to form the sculpture.

Carving is a subactive process and involves removing material until the desired form is produced. Wood and stone are some of the common materials used for carving a mold. Casting is the method of producing sculpture that was used for Deborah Butterfield's HINA. Metals, especially bronze, are the materials most often used in casting. Bronze can be heated until it is an extremely hot liquid and can be poured. HINA was cast by the "lost-wax" method, a complex process that involves a number of steps.

Steps in Casting

1. The sculptor makes a full size model of the intended sculpture in clay or plaster.

2. A coat of synthetic rubber is used to make a mold of the clay or plaster piece produced in step one. The rubber is applied to the model and, when removed, makes an accurate mold of the original piece.

3. The rubber mold is now an exterior mold of the beginning model. It is coated inside with wax about 1/8 inch deep. The wax layer is the exact shape and thickness at this point that is desired for the final metal sculpture.

4. The hollow space inside the wax layer is filled with a plaster mixture that is allowed to dry. The rubber mold is removed from the wax layer and many wax rods are attached all over the outside of the wax model. In a later step, when the hot metal is poured in, these rods will become channels through which the melted materials will flow out.

5. The wax model, with its wax rods and plaster core are covered with a layer of the same plaster that was earlier used to form the core, and this whole piece is placed in a kiln. The heat of the kiln melts away the wax ("lost-wax") leaving an empty space between the inner plaster core and the outer layer of plaster. The molten metal is poured into this space. The metal takes the shape of the space once occupied by the wax. Sometimes it can take several days for the hot metal to cool enough to be handled.

6. The inner and outer layers of plaster are removed, the rough spots on the sculpture are filed away, and the final piece is ready to be cleaned and polished.

For the sculpture HINA, instead of a clay or plaster model as mentioned in step 1 above, Butterfield used pieces of wood to make her full size model of the bronze sculpture she wanted to produce. When the rubber (step 2) was applied to the wood, it made a mold that showed the exact texture of the wood. Therefore, after the sculpture was cast, the finished piece had the same texture as the original wood.

Kay Wilson

References


Jesus Moroles in his studio in Rockport, Texas.

JESUS MOROLES EXHIBIT AT UNT ART GALLERY

Tearing Granite: Thunder in the Stone, an exhibit of sculpture by Texas artist Jesus Moroles, will be at the University of North Texas Art Gallery from April 26 - July 21, 1994.

Regarded as one of the premier sculptors living and working in Texas, Moroles, a 1976 graduate of UNT, works directly in response to his chosen medium, granite. Moroles' sculpture contrasts between rough, organic forms and highly polished, controlled shapes.

Summer gallery hours are 12-5, Monday through Thursday. The gallery is located on the first floor of the Art Building on the UNT campus.
AMERICAN IMPRESSIONISM AND REALISM: THE PAINTING OF MODERN LIFE, 1885-1915

American Impressionism and Realism: The Painting of Modern Life, 1885-1915 will be presented by the Amon Carter Museum in Fort Worth, August 21 - October 30, 1994.

Seventy-five outstanding paintings in the exhibit, brought together from public and private collections nationwide, represent two important artistic movements that took up the innovations of French impressionism at the turn of the last century and gave it a particularly American inflection.

Following their French counterparts, such American Impressionists as Mary Cassatt and John Singer Sargent began to create rapidly rendered, light-saturated portrayals of modern life. The rough-textured style soon gained currency in America in the work of Theodore Robinson, Childe Hassam, William Merritt Chase and many others.

After the turn of the century, a second group, the American Realists, emerged under the leadership of Robert Henri, whose friends and students favored scenes of urban life. Many of these artists were former newspaper illustrators who were dissatisfied with what they perceived as the gentility and elitism of their predecessors. Striving to portray the city's vitality and its seamiest side with a darker, richer palette, the realists used a bolder painting technique that was also indebted to the French impressionists.

For the exhibit the Amon Carter is offering two teacher inservices: Thursday, September 1, from 4:30 - 6:30 and Saturday, September 10, from 9:00 - 11:00. Teachers will tour the exhibit, receive resource materials and discuss ways of incorporating the views of modern life afforded by the paintings into the classroom curriculum.

The inservices are offered by the Amon Carter to teachers at no cost, but space for each is limited to 40 participants. To preregister, please call the Education Department at (817) 738-1933, ext. 35.
The fifth grade students at Sam Houston Elementary in Denver, under the direction of art specialist Rhonda Sherrill, present a "living painting" interpretation of Diego Rivera's mural, Detroit Industry.

ADVOCACY AND IMPLEMENTATION EFFORTS FOR DBAE

Advocacy and implementation efforts for DBAE are closely related, as the best advocacy efforts promote successful implementation of comprehensive art education in school programs.

Following are suggestions for implementation of DBAE. As programs are implemented, keep advocacy in mind, informing students, parents and the community of on-going efforts through educational exhibits, newsletters, school and PTA presentations and other outreach activities.

Teacher Inservices for Individual Schools

The art specialist and classroom teachers who attended the Institute can present inservices on DBAE for the entire school. A series of inservices could be offered for the faculty throughout the year, with teachers sharing successful strategies.

An all-day or half-day inservice could be planned and presented in cooperation with museum staff at one of the consortium art museums. DBAE-trained teachers should work with the museum educator to schedule, plan and present the inservice. Note: This opportunity is dependent upon schedules and availability of each museum. Such inservices should be planned far in advance with the museum.

Students painted the backdrop and interpreted Rivera's mural through music, movement and dramatics.

Art Specialists and Classroom Teachers

Both art specialists and classroom teachers can display student artwork and art-related writing in classrooms, hallways and display cases. Art specialists can assist classroom teachers in planning interdisciplinary units, provide information on artists, artwork and production methods, and help locate visual resources (prints, slides, books, videos, etc.)

Use of ArtLinks Study Print Collection

Develop a schoolwide checkout system for the ArtLinks prints with the art specialist or librarian. Display ArtLinks prints throughout the school with accompanying written information and/or activities. Share ArtLinks prints in all classrooms. Share ideas and strategies developed for use with ArtLinks. Have students develop and present "Living Paintings" or "Living Art" based on images from ArtLinks. Whole class or whole grade presentations are great for PTA meetings and school assemblies. Use ArtLinks lesson summaries and supplemental information published as the centerfold in each NTIEVA newsletter.

WHAT A DBAE SCHOOL LOOKS LIKE

All classrooms display and use reproductions of works of art.

Works of art are integrated into almost all thematic units presented by teachers.

Principals, art specialists and classroom teachers develop school-wide implementation plans.

Art specialists are given time to sit in on grade level planning meetings at least occasionally.
PORTLAND MUSEUM OF ART DOCENT TRAINING

The Portland Museum of Art and Museum Educator Dana Baldwin hosted NTIEVA graduate research assistant Pam Stephens in Portland, Maine, March 14, 1994, to present docent training at the Museum.

The docent training program included a slide and lecture presentation by Maine artists Katarina Weslien and Alexandra Merrill. An installation of personal shrines by the two artists was on display in the Museum. Both women emphasized their artistic collaboration with each other and encouraged personal viewer interpretation of their work.

In the galleries, Pam worked with another exhibition, Graphic Language: Printmaking and Popular Culture, 1960-1992.

After being introduced to the idea of "reading" as a work of art to find meaning and increase visual literacy, docents participated in interactive activities designed for secondary students.

Activities were participatory and included classification writing, poetry composition and defining personal judgment-making criteria. Pam reports that the collaboration among the docents was impressive.

NTIEVA SANTA FE SEMINAR STILL OPEN

Openings still remain in NTIEVA's six day summer seminar, co-sponsored with Plaza Resolana in Santa Fe, New Mexico, July 18-24, 1994. The seminar will focus on the Pueblo Indian, Hispanic and Anglo cultures in New Mexico, and includes guest speakers, field trips, museums, videos and teacher materials.

The $400.00 cost includes six nights accommodations, all meals during that time, admission fees and seminar materials. For more information, call Nancy Reynolds at (817) 565-3986 or Plaza Resolana at (800) 821-5145. The seminar is open to all Institute participants, spouses and friends.

Other NTIEVA Educational Travel Opportunities:

NTIEVA is also offering a seminar on Maya culture in Cozumel, Quintana Roo, Mexico, from Monday, December 26 - Saturday, December 31, 1994. Tentative plans call for participants to investigate Maya culture through interactive activities, guest speakers and on-site visits to archaeological ruins on Cozumel and on the mainland at Tulum and Coba. The Cozumel Island Museum, Museo de la Isla de Cozumel, will be the site of many of the seminar activities.

For information on the Cozumel seminar or the annual Ghost Ranch Spring Retreat in New Mexico, please call the NTIEVA office at (817) 565-3986.

NOTIFICATION OF CHANGES IN ADDRESS

Please send changes in addresses or teaching assignments or notification of receiving duplicate newsletters to:
Harriet Laney, NTIEVA, PO Box 5098, UNT, Denton TX 76203 817-565-3954 FAX 817-565-4867 Internet Laney@ABN.UNT.EDU
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933

HOW THE WEST WAS MADE: FACT AND FICTION IN THE WORKS OF REMINGTON AND RUSSELL
May 14 - August 7, 1994

PLAYING WITH LIGHT
May 21 - July 24, 1994

AMERICAN IMPRESSIONISM AND REALISM: THE PAINTING OF MODERN LIFE, 1885-1915
August 21 - October 30, 1994

DALLAS MUSEUM OF ART
214-922-1200

PICTURING HISTORY: AMERICAN PAINTING
May 1 - July 10, 1994

WORKERS IN ARCHEOLOGY IN THE INDUSTRIAL AGE
July 31 - September 25, 1994

KIMBELL ART MUSEUM 817-332-8451

IMPRESSIONISTIC MASTERPIECES FROM THE BARNES FOUNDATION: CEZANNE TO MATISSE
April 24 - August 14, 1994

MEADOWS MUSEUM 214-768-1674

LUI S GORDILLO
June 9 - August 7, 1994

MODERN ART MUSEUM OF FORT WORTH
817-738-9215

FAY'S FAIRY TALES: WILLIAM WEGMAN'S "CINDERELLA" AND "LITTLE RED RIDING HOOD"
June 26 - September 4, 1994

DUANE HANSON
July 10 - October 2, 1994

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on the VISUAL ARTS

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