

# Revitalizing History

Recognizing the Struggles, Lives, and Achievements  
of African American and Women Art Educators

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# Foreword

Mary Ann Stankiewicz

What does it mean to revitalize histories of art education?

Historical researchers study the past using evidence from written documents, visual and material culture, oral histories, and other primary sources. Although students sometimes seem to believe just one authoritative version of past ideas and events exists—the boring paragraphs and questions for discussion found in assigned textbooks—historians argue that each new generation reinterprets multiple pasts from its own perspective. History is not dead leaders, dull facts, and boring arguments. Historical narratives develop from persistent detective work, careful documentation, and revisionist interpretations. Written histories help us identify questions that can be used to interrogate contemporary peoples, claims to the status of truth, and persuasive stories.

Revisionist interpretations bring the past to life by extending definitions of historical actors to include persons and groups underrepresented in traditional master narratives focused on political players, diplomatic agents, and economic elites. In histories of art education, researching and writing revisionist histories means moving away from the nineteenth-century Massachusetts policy makers and the White men and women with British and European ancestry who introduced drawing to the common school. Re-envisioning art education's history means questioning assumptions that institutions, such as public schools, offering formal instruction in the arts are and should be the norm. It means looking for examples of informal art education beyond the walls of art museums, in community art centers and communities created by marginalized artists.

Revisionist histories of art education require looking beyond land-grant universities or northeastern normal schools to identify how, at an institution founded to prepare African American and later Native American students for industrial labor, manual and domestic work intended to keep them in a low status, African American students exercised agency to begin collecting folklore and African art.

How did a community of African American artists who sold their paintings beside Florida's highways learn to paint? How did they resist the economic oppression of a segregated society? How did

this social network of artists become a shared resource supporting their emancipation, aesthetic values, and voices?

How did African American artists and art educators on the South Side of Chicago work with women of the Black middle class to establish a community art center? What political challenges forced left-leaning leaders to surrender power to conservative members of the community so that the center might continue?

How did a film program at New York's Museum of Modern Art support African American filmmakers and offer urban audiences perspectives on diversity, Black lives, and the Civil Rights movement during a tumultuous period in U.S. history?

From the day Massachusetts Normal Art School opened its doors in November 1873, women have outnumbered men as art education students and teachers. Given the pervasive sexism of North American society, feminist researchers have had to unearth stories of women art educators buried by men who thought their version of history was the one, true story. As a result of their work, some female art educators now constitute a revisionist canon of movers and shakers. Multiple researchers are filling in gaps and reinterpreting the lives and work of women art educators like Dorothy Dunn, the White woman whose beliefs about Native American art shaped expectations for artists educated at the Santa Fe Indian School; Helen Gardner, the art historian whose teaching at the School of the Art Institute of Chicago informed the first edition of an art history text for the ages; and Anna Curtis Chandler, noted storyteller at New York's Metropolitan Museum of Art.

On the other hand, digging more deeply into male-dominated interpretations of the field can introduce us to Margaret McAdory whose work at the intersection of design theory, aesthetic values, and psychometric testing sought to develop valid, reliable instruments to measure aesthetic judgment and indicate aptitude in visual art. In another example, a high school art teacher grounded in her sense of place in a fishing and tourist center on the rocky North Shore of Massachusetts connects the Normal Art School where Walter Smith was founding principal with the Pennsylvania State College where Viktor Lowenfeld taught summer mural making courses informed by his work at Hampton Institute.

The stories of these women art educators are told through frames of material and visual culture. Studies of postcard albums and articles on good design in women's magazines led these artist-

researchers to appropriate and recreate Mabel Spofford's documentation of her summer experience and Margaret McAdory's forced choices in good taste. Research into family history, reflections on memory, and curating one grandmother's Native American heritage led one author to create an original work of art. Another author bonded with her research subject over shared experiences of place and interests in puppetry. In the story of Nancy Renfro, readers will examine how a woman with disabilities contributed to informal arts education, worked as an entrepreneur, and expressed herself through powerful paintings.

The chapters in this book do not focus solely on individual art educators, however. Another cut through the eleven essays reveals that one-third examine institutions as well: the Santa Fe Indian School in New Mexico, Hampton Institute in Virginia, the South Side Community Art Center in Chicago, and the Department of Film at the Museum of Modern Art in New York City. Interest in institutional histories is growing among art educators, an index of increasingly sophisticated approaches to historical research. Historical researchers in the field are demonstrating their understanding that art education is more than the work of isolated, often charismatic individuals, an approach reflecting Romantic myths of artistic genius. Lively, vital histories of art education acknowledge complex intersections among social networks, cognitive frameworks, and the institutions where art education practice is normalized.

When Ami Kantawala and Paul Bolin first began planning a conference on histories of art education, they claimed leadership in building research capacities among art educators. Focusing on methods of historical research, benefits of doing and reading historical research for graduate students and early career faculty, and approaches to teaching history of art education, they planned "Brushes with History: Imagination and Innovation in Art Education History." This conference held November 19-22, 2015, at Teachers College, Columbia University, in New York City, built on their extensive experience teaching history of art education.<sup>1</sup> In undergraduate and graduate courses on art education history at the Pennsylvania State University and the University of Texas Austin, Paul has encouraged students to seek out primary sources in archival collections, to interpret histories framed by material culture and community-based art education, and to re-examine stories told by other art educators. In her history of art education courses at Teachers College, Ami has mined the rich resources for historical

investigations in New York City and the surrounding region, curated exhibitions of visual histories created by her graduate students, and convened conferences to examine intersections of historical research and digital technologies.

The short title of this book, *Revitalizing History*, resonates with the goals described in the conference program for “Brushes with History.” The conference organizers wanted to convene a gathering where information, ideas, issues, and research methods used in historical investigations—ranging in scope from local to global—could be presented and discussed. They wanted those attending the conference to learn about and engage with resources for art education histories gathered at Teachers College, and dispersed across the Borough of Manhattan in venues such as the Tenement House Museum and the Abrons Art Center of the Henry Street Settlement House, both on the Lower East Side; the Whitney Museum of Art on the Lower West Side; and the New York Historical Society near Central Park West. They sought to encourage art educators to undertake more sophisticated approaches to historical research in order to produce more meaningful studies. The conference planners hoped that presenters would identify gaps in written histories of art education; explore, challenge, and critique ideas in the field; and approach histories from multiple, divergent points of view. As the introductory essay in the conference program declared: “Our hope is that the conversations generated in this conference will continue to strengthen and encourage more interest in histories of art education, but also more sophisticated and innovative approaches to research.”

The conference subtitle, “Imagination and Innovation,” identifies threads running through this collection of edited conference papers. From the imaginative reflections on curating memories that opens this collection, to the innovative analysis of how twentieth-century African American painters created a community and an art movement in Florida, these essays contribute to reviving interest in histories of art education. The editors and authors invite readers to become researchers and writers bringing their own versions of art education’s histories to light and to life.

Mary Ann Stankiewicz

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### Endnote

- <sup>1</sup> In the interests of full disclosure, I was one of the conference organizers, with Drs. Bolin and Kantawala, and Dr. Judith Burton of Teachers College, as well as a discussant during the conference. In order to avoid conflicts of interest during my term as Senior Editor of *Studies in Art Education* (2015-2017), I chose not to participate in reviewing, selecting, and editing conference papers for the current book, nor for the special issue of *Visual Inquiry: Learning & Teaching Art*, 5(2), guest edited by Bolin and Kantawala. Several papers originally given at *Brushes with History* were revised, submitted to *Studies in Art Education* in response to a call for a theme issue on histories and historical research, and published in the first two issues of volume 58. As a result, participants in the November 2015 conference had access to three distinct opportunities for publication.



# Acknowledgements

Our heartfelt ‘thank you’ to Dr. Judith Burton (Teachers College, Columbia University) who gave a supportive “nod” when we pitched to her the idea of a *Brushes with History* Conference a couple years ago. That conference and this book could not have been possible without her support, as well as the funding and assistance received from Provost Thomas James and our sponsors, the Art and Art Education Program staff, the Macy Gallery staff at Teachers College, Columbia University, New York, and our colleagues—especially Mary Ann Stankiewicz. Paul Bolin would like to thank the Walter and Gina Ducloux Fine Arts Faculty Fellowship Endowment from The University of Texas at Austin for its assistance in supporting work on this volume. We thank all discussants at the *Brushes with History* Conference who volunteered their time, read the papers, and offered substantive feedback to move ideas forward for an ongoing conversation. This book would not be possible without Judith Burton, Doug Blandy, Doug Boughton, Ansley Erickson, Kerry Freedman, Judith Kafka, Grace Hampton, Mary Hafeli, Amy Kraehe, Dónal O’Donoghue, John Howell White, and Graeme Sullivan. We could not have accomplished this work without you. A debt of gratitude is also given to Gabriella Oldham for her careful editing and formatting; Alex Kruger and Argiris Legatos from Vernon Press who have given us this opportunity; and lastly, to Geneva Robinson for managing this publication with much-needed precision and finesse. Our gratitude to all of you!



## A Past Forward

All stories begin with “once upon a time,” figuratively, if not literally. The stories presented in *Revitalizing History: Recognizing the Struggles, Lives, and Achievements of African American and Women Art Educators* reveal, and inform in special ways, what happened once upon a time in art education history (Eisner, 1997; Gombrich, 2008). History opens up the possibility for researchers to bring forward stories from the past, carving out new spaces to include in the historical record the experiences and perspectives of individuals who might otherwise linger in the shadows of more prominent figures or become veiled from history. Educational theorists J. Dean Clandinin and Jerry Roseik (2007) have encouraged researchers to discover the extraordinary in ordinary lives by listening more deeply to personal narratives that can serve as models for the future. This can be an easily universal endeavor as stories resonate with humans on both individual and social levels (Connelly & Clandinin, 1990) because of an innate, subconscious need we possess to hear them. Moreover, as Alessandro Portelli (2006) has noted, a story’s structure and organization help the storyteller relate more deeply to the topic and its contextual history.

The historian typically engages with the arrangement of chronological data to craft a historical narrative, which is thought to possess an apparent beginning, middle, and end. Hayden White (1973) has offered that the aim of the historian is to explain the past by finding or uncovering stories that lie buried in the chronicles, and the difference between history and fiction is that the historian finds stories while the fiction writer invents them. This conception of the historian’s task, however, obscures the extent to which imagination, innovation, and interpretation also play a part in the historian’s operation. In other words, the same event can serve as a diverse element within a wide range of historical stories, depending on its assigned role in the specifically characterized narrative set to which it belongs. For example, the death of a king may be a beginning, an ending, or simply a transitional event in three different stories (p. 7). Here, we invite readers to view the stories presented in this volume as a beginning or a stepping stone to exploring the shadowed and hidden histories of past art educators.

Despite many publications on the histories of art education produced over the last century, the struggles, lives, and accomplish-

ments—in short, the stories—of many female and minority art educators continue to be hidden. A few publications beginning in the 1980s have attempted to fill this void. For example, the National Art Education Association (NAEA) published edited volumes titled *Women Art Educators* in 1982 and 1985 featuring personal histories of several women for the first time. A third volume, co-edited by Kristin Congdon and Enid Zimmerman (1993), offered the autobiographies and pedagogical practices of contemporary women artists and art educators, as well as critiques of books related to feminism and multiculturalism. The Canadian Society for Education Through Art produced the next volume, examining little-known artists through the themes of racism, politics, and social change in the classroom, and even grieving and loss. Finally, the fifth volume, published in 2003, focused on formal and informal education, interculturalism, spirituality, and retirement pertinent to women. Nevertheless, even with these important glimpses into forgotten lives, many histories of women and especially African Americans remain in the shadows, depriving the field of a richer understanding of larger social, cultural, political, and historical contexts on a global scale.

One contributor to this narrow view of the importance of certain lives is the dominant perspective of describing art education history through a Eurocentric narrative (e.g., Efland's 1990 chronological account of the impact of German and English art education on American pedagogy). One might argue that for the last century, and even earlier, great *men*—not women and minorities—have defined the history of art education. Only in the past three decades have researchers and historians attempted to create a broader overview of the field. For example, the Penn State Seminars on the History of Art Education in 1985, 1989, and 1995 highlighted a handful of women and African American art educators in their histories, although the coverage was not extensive. At the dawn of the 21st century, Paul Bolin, Doug Blandy, and Kristin Congdon (2000) made clear in the subtitle of their book (*Making Invisible Histories of Art Education Visible*) that women have been denied the attention that their dedication and accomplishments merit. More rigorous efforts have been made since then to reexamine forgotten artists and educators as a springboard to question what their stories mean for a modern world, but women's voices even in these works remain minimal or excluded (Eisner & Day, 2004; Stankiewicz, 2001). Such journals as *Studies in Art Education*, *Women's Art Journal*, and *International Journal of Education Through Art* have also

made inroads by publishing articles that acknowledge women's contributions to art education. But one might suggest that the overarching idiosyncrasy of art education historical literature is its hesitation to bring to light a number of hidden histories of women and minority art educators. This volume, then, might be seen as the first step in addressing this need exclusively.

The chapters in this volume are the result of *Brushes with History: Imagination and Innovation in Art Education History*—a conference held at Teachers College, Columbia University in New York City in November 2015 (<http://www.tc.columbia.edu/conferences/brushes-with-history>). The goal of this conference was to provide a forum for presenting and discussing ideas, issues, information, and research approaches utilized in the historical investigation of art education within local and global contexts. The conference offered opportunities to engage with rich resources in art education history, explore more sophisticated approaches and methods of historical research, encourage interest in historical inquiry, and extend the conversation on how meaning is produced in historical research trends and representations.

In the first chapter, “Becoming a Curator of Memories: MemorIALIZING Memory as Place in Art Making for Art Education,” Heidi C. Powell argues that the memories we give voice to form the very echoes of our field and our hope to leave legacies as historical research. For those in art education—student, teacher, artist, or scholar—recognizing and (re)collecting memories are forms of historical research. Such inquiry helps us shape personal identity and culture in ways that shift and augment our understanding of where we have come from, who we are in the current age, and who we will become in our future histories as we move forward to make art, educate about art, and foster growth.

Christina Hanawalt and Sue Uhlig in the next chapter, “Making Place Through Mabel Spofford (1883-1981): Archival Materials, Assemblages, and Events,” tell the story of Mabel Spofford, an early 20th-century art educator from Massachusetts. Through the material artifacts created and collected by this historical art educator, the authors focus on the ways that Mabel's material outputs—her copious written notes, her journals and handmade scrapbooks, her postcard correspondences, her artwork—have actively served to *make place*, not only for Mabel, but also for the authors themselves as well as for us as readers.

In the chapter, “Nancy Renfro and the Fabric of Our Lives: Discovering Art Education History Through Puppets, Place, and Pedagogy,” Christina Bain expresses the powerful story of Nancy Renfro’s life (1937-1993) and her work as a teaching artist. Bain explains the connections she herself made to Renfro, which were based on living in places where Renfro also resided. The author reminds us that history should be thought of as a collective story in which we layer or weave our personal experiences into our examination of the past.

Elise Chevalier, in her chapter “Lessons From Dorothy Dunn (1903-1992): The Studio at Santa Fe Indian School, 1932-1937,” tells the story of an art educator who founded the first painting program in Santa Fe Indian School, New Mexico, in 1932. The Santa Fe Indian School painting program, which became known as the Studio, launched the careers of several prominent artists and influenced the course of Native American painting in the Southwest throughout the mid-20th century. Chevalier’s work sheds new light on the pedagogical ideas and activities of Dorothy Dunn, exploring the impact of her educational practice within the context and conditions of Dunn’s time in New Mexico.

In her chapter “Matters of Taste, Measures of Judgment: The McAdory Art Test,” Mary Hafeli examines Margaret McAdory Sicheloff’s (1890-1978) pioneering work in the testing of aesthetic judgment. While art education scholars have examined and critiqued Norman Meier’s early work and his later tests of art judgment, there has been no such close examination of McAdory Sicheloff’s noteworthy work in the same area. Drawing on primary documentation, including all of the plates from the original McAdory Art Test, McAdory’s dissertation, and the subsequent technical reports she and her colleagues issued, Hafeli’s intent here is to examine the test in light of the aesthetic trends and tastes of the period in which it was created, and to describe the historical and cultural conditions that persist in the quest to quantify artistic thinking and practice.

The chapter titled “Life and Work of Helen Gardner” by Kirstie Parkinson examines the life of this author and art educator and the first two editions of her renown volume on the history of art (1926, 1936). Gardner’s book is arguably still one of the most popular English art history texts used today, yet most of its readers know little about its author, given the paucity of biographical material available on Gardner. This chapter provides information about this influential art historical educator, particularly shedding new light on her life and thinking behind her work.

The chapter that follows, “Uncovering Hidden Histories: African American Art Education at the Hampton Institute (1868-1946)” by Jessica Baker Kee, examines the intersections of art education, African diaspora art, and African American folkloric history at the Hampton Institute in Virginia from the late-19th century leading up to Viktor Lowenfeld’s tenure as professor and curator. Kee’s goal here is to provide a deeper understanding of an underrepresented aspect of American art education. The author takes up Bolin et al.’s (2000) call to uncover hidden and marginalized narratives in order to challenge ethnocentric master narratives of art education history.

In “The Detrimental Effects of McCarthyism on African American Art Institutions,” author Debra Hardy explores the South Side Community Art Center (SSCAC) in Chicago, Illinois, which is regarded as being among the first African American cultural centers in the United States and one of the last remaining Works Progress Administration-founded community art centers still in its original form and location. Founded in 1939, the SSCAC celebrated its 75th anniversary in 2015, remaining a vital community organization in its Bronzeville neighborhood. Its history, however, has been overlooked by writers outside the Chicago area. Of the more than 100 art centers founded by the WPA, the SSCAC stands as a lone survivor, and is now finally given its long overdue recognition in art education.

Rebecca Dearlove, in her chapter “The Museum of Modern Art’s Department of Film: How Educational Film Programs Responded to Social and Cultural Changes in the United States,” narrates the story of the efforts this famous film department in the world-renown museum made to promote and expand its public programming and educational resources since its induction into the museum in 1935. Its initial purpose was to collect and preserve film for educational purposes. From its vivacious energies in supplying government agencies with film during World War II, to inviting young filmmakers to screen and discuss their social problem documentaries in the late 1960s and 1970s, the Department of Film continued to reevaluate its didactic mission. This chapter offers insight into these various departmental changes as observed in its public programming from the early 1940s through the 1970s, and also examines the film library’s developmental years in strengthening its educational foundation.

In “Constructing Social Imaginaries: Exploring Anna Curtis Chandler’s (1890-1969) Storytelling Practices at the Metropolitan Museum of Art, 1917-1918,” Allison M. Clark establishes a biograph-

ical portrait of a determined, politically engaged educator whose actions were situated within the nation's contemporaneous Americanization efforts. Chandler is often remembered as one of the preeminent storytellers working in art museum education during the early-20th century, conjuring imaginative tales for audiences of all ages at the Metropolitan Museum in New York City. During her nearly 18-year career as an educator at the museum, Chandler has been credited with attracting tens of thousands of visitors; establishing cooperative partnerships with local public schools; offering teachers resources via lectures and publications; advancing storytelling as a dramatic pedagogy unique to art museums; performing for two nationally broadcast radio programs; and authoring eight widely popular storybooks.

In the book's final chapter, "The Highwaymen's Story: Landscape Painting in the Shadow of Jim Crow," Kristin Congdon presents the story of 26 African American landscape painters (25 men and one woman) who began painting as young adults in the 1950s until the early 1970s during Jim Crow times, in and around Fort Pierce, Florida. Congdon describes the now highly honored group and places their art education within the context of their segregated community as they worked in the open studio of White artist A. E. 'Bean' Backus, who fostered a time and place of optimism for both Blacks and Whites. Their bounded community is considered not a devalued space but rather a place that can be used as a resource. The Highwaymen's landscape paintings are now acknowledged as catalysts for the aesthetic process that overturned western approaches to valuing art. Congdon suggests how the story of the Highwaymen fits into the Civil Rights movement, changing the lives of both Blacks and Whites and creating important implications for the history of art education.

In recent years, the field of history has undergone significant changes, including transformations in historical methodology that have responded to influences within and outside the discipline. Historical writing, as viewed by traditional historians, has evolved from gathering and presenting facts about past events to incorporating a wide range of topics ranging from art to psychology. Previously, a historian's primary task was to investigate information and document the actions of people in the past. Traditional history has offered a view from above; that is, it has focused heavily on the deeds of individuals, statesmen, generals, and sometimes church leaders, relegating the rest of humanity to only a passing mention in

its narratives. By contrast, new historians are concerned with history *from below*; that is, they are now looking through the eyes of everyday individuals as they experience social change (Burke, 2001). Today, historians view their work as interpretive and fluid as they take up the challenge to recognize and investigate relationships between past and present. Hence, today's histories reflect multiple perspectives (Bolin et al., 2000; Hamblen, 1985). Peter Burke (2001) identified some of these recent developments in his text *New Perspectives in Historical Writing*. These developments offer a contemporary view of history whereby Burke sees the need to understand what is important and worthy of historical study and to move beyond the study of historical documents to a position that can generate numerous responses to broader questions about the nature of human history.

There is much to know and interpret about past events that are not part of published or unpublished documents. Hence, Burke (2001) underscores the need to move beyond the study of historical documents alone. Stories and objects that are passed between generations create circumstances for understanding "then" and "now" in ways that are missed if history is only examined through a discursive written form (Bolin et al., 2000). According to Burke (2001), historians who are more concerned with a greater variety of human activities than their predecessors must now examine a wider range of visual and verbal evidence. Consequently, these diverse data can establish prolific connections between past and present while also offering insight into the future. Moreover, history itself does not furnish single answers to meaningful questions; instead, questions about history can generate a multitude of valid responses (Burke, 2001). As the breadth of topics for historical analysis increases, so does the scope of questions that motivate historians. Consequently, contemporary history should be seen as complex and multifaceted, with investigations that can satisfy both historian and general reader.

The chapters in this volume invite deeper dialogue and engagement with the often overlooked life stories of women and African Americans. The text models how historians can begin to select intriguing narratives that identify and interpret written documents, images, and stories which help to complement and balance the larger history of art education. By elevating the "underside" of art education (Perks & Thomson, 1998), so to speak, this book challenges previous assumptions and judgments by spotlighting women and African Americans who have influenced and transformed

lives by their courage to face and address the needs of their communities. So, too, this book hopes to transform. Our desire is that this volume generates conversations to question, explore, probe, and celebrate forgotten stories and develop innovative approaches to research in art education and education history.

Paul E. Bolin and Ami Kantawala, Editors

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# Epilogue

This volume has assembled 11 papers presented at the conference *Brushes with History: Imagination and Innovation in Art Education History*, held at Teachers College, Columbia University, in November 2015. As months of conference planning and the meeting itself unfolded, we as organizers were struck by the resonant theme of 'historical disclosure' that emerged in a significant number of the more than 50 papers presented at this professional gathering. This disclosure of the past was revealed through many told-for-the-first-time accounts brought to light by the conference presenters, and also in newly developed narratives and critiques regarding the accomplishments of familiar individuals in art education. The lives of these people and their past actions were presented, discussed, and in some cases debated, and we believe the field of art education has been made richer by the contemplative dialogue that permeated the conference. Whether these historical narratives were about overlooked individuals or institutions from the past, or involved new interpretations of familiar people and incidents from times before our own, we believe that history within art education is re-energized and revitalized through the narratives included in this volume. We trust you feel this way as well.

Yet, this publication is only a beginning. The investigation of art education history is still in its academic infancy. Much work is needed; many more historical stories are yet to be discovered and told, debated and challenged. It is primarily through such historically based research and critical conversation that much needed maturation occurs within the field of art education. The territory of early art education is fertile ground for probing historical investigation and reflection. The pursuit of meaningful understanding about the past in art education involves searching the terrain with deep questioning and keen eyes to explore its hidden crevices. The task is not easy, but the rewards for doing so are motivationally energizing to the researcher and critically beneficial for the field. Thus, the reciprocity that occurs between an investigator of history and their surrounding professional field should be acknowledged and cultivated for everyone's well-being. A thorough and conscientious examination of a full range of individuals, events, institutions, and circumstances in art education lays a vital foundational cornerstone that will support the future growth and development of the field.

This enterprise calls on art educators to acknowledge the usefulness of interpretive outcomes that are drawn through historical research.

The body of work produced for this conference and ultimately for this book offers a robust contribution to advance historical dialogue in art education. Previously, the work of Bolin, Blandy, and Congdon (2000), and Congdon, Blandy, and Bolin (2001) has looked at art educators from the past whose lives and accomplishments have often been overlooked. *Revitalizing History* follows the approach of these two earlier volumes, offering a voice for art educators who have been hidden from historical conversation. There are instances when the accomplishments of women in art education—both in the past and present—have been documented and championed (e.g., Congdon & Zimmerman, 1993; Grauer, Irwin, & Zimmerman, 2003; Sacca & Zimmerman, 1998; Stankiewicz & Zimmerman, 1985; Zimmerman & Stankiewicz, 1982), yet beyond these publications, little focused emphasis has been placed on the achievements of women within the history of art education.

As well, research on the struggles and triumphs of African American art educators in the United States has been nearly nonexistent—until this volume. This longtime exclusion of the many rich and valuable accounts centered on African Americans within our field is both regrettable and troubling, and must be addressed and altered. Not doing so only perpetuates the situation in art education that was captured so vividly in the poignant statement made by art educator Edward Mattil (1997), when speaking at the 1995 history of art education symposium held at the Pennsylvania State University: *“To allow extraordinary teachers and programs to go undocumented and unstudied is a tragic waste”* (p. 505). This volume, and other similar historical works that we hope will follow, will bring to the fore interpretive accounts of art educators who are presently unrecognized and excluded from discussions in the field of art education.

The time to recognize and honor the lives and accomplishments of African American and women art educators—and all ignored art educators—is long overdue, and it is time to acknowledge and celebrate the efforts of these individuals and their communities. This volume is a step forward in this recognition and celebration, and it calls for further investigation into a wide range of art educators who still remain overlooked and excluded from historically based conversations. We hope that these writings motivate new opportunities to recognize the efforts and achievements of long invisible and

unheard art educators, and catalyzes the exploration and documentation of their lives, their work, and their impact on art education and the world.

T. S. Eliot's words from his 1942 poem *Little Gidding* underscore for us a way to reflect on our purpose. When applied to historical research and writing, the following lines pose a contemplative challenge for future historians of art education to remain active in the work they do:

*What we call the beginning is often the end*

*And to make an end is to make a beginning.*

*The end is where we start from . . . .*

*Every phrase and every sentence is an end and a beginning. (p. 15)*

Historical engagement involves taking up the task of investigation into the past, not as an end but as a continuous interpretive beginning, in an effort to recognize the achievements of voices that have been overlooked, omitted, excluded, and silenced. The vitality of our field demands ongoing historical engagement. As this volume concludes, may the information and ideas presented herein be viewed not as an end but as a beginning. It is our hope the chapters included here will kindle within researchers and writers of history a desire to search out and provide historical disclosure and voice for the many yet untold stories currently hidden within the recesses of our unexplored past.

Paul E. Bolin and Ami Kantawala, Editors

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