

Indiana State University

2005 - 2006 Academic Annual Report

Department of Art

Year in Review

Accomplishments

As you have heard, increasing public awareness of Indiana State University's accomplishments is crucial to building student enrollment, influencing policy makers, and developing a place of pre-eminence in the Midwest. What do you consider to be your department's accomplishments for the 2006-2007 year that will contribute to this effort? [Please list in priority order and limit to no more than 8.]

1. Gilbert Wilson Memorial Mural Project. The Gilbert Wilson Memorial Mural project was made possible by a \$ 15,000 "Focus Indiana Initiative Award" from the ISU Center for Public Service and Community Engagement, given to 2 faculty members. This grant was the first installment of what will be a total of \$35,000 to be given during the next two years. The award will enable the realization of the Gilbert Wilson Memorial Mural Project which will enable students to work with nationally recognized muralists to create public art work in the Terre Haute community. The Gilbert Wilson Memorial Mural Project also points to another aspect of the activities of the Department of Art throughout the 2005-2006 academic year, namely student learning and the fostering of community engagement and experiential learning. 2. The world-wide web as a venue for the dissemination of knowledge. Two faculty should be noted for their exploration of the world wide web as a new venue for the dissemination of knowledge. One has been working on the Department of Art Online Sketchbook Archive, anticipated to be online by the end of April, 2006. The goal of this project is to involve students, faculty, and alumni of the Department of Art in the creation of an online archive of artists' sketchbooks. Another faculty member created a Web Archive of Children's Art, conceived to establish a web-accessible research database that contains digitally copied artwork made by children from participating schools in Indiana. These web-based projects provide a bridge between traditional modes of art making and the technology-based forms of the 21st century. 3. The recognition of the quality faculty research. This year the faculty have been particularly strong in creative and scholarly research. The studio faculty have participated in some thirty exhibitions, ranging from local juried group exhibitions to solo shows in nationally known galleries. One won an award of honor for her work in the 61st Wabash Valley Exhibition presented by the Swope Art Museum. The graphic designers have produced over twenty client based projects. Three faculty have signed book contracts: one faculty got a contract to create the layout and provide the illustrations for a book on the History of the Jewish Community of Pineles County Florida, which has an anticipated publication date of early 2007; another faculty signed a contract for an edited collection of articles on the Culture of Genre in the Eighteenth Century, to be published by Ashgate Publishing in late 2006/early 2007; and, a third faculty signed with Changellor's Learning Systems to develop a 300 page study guide for a Survey of Western Art. The art historians and art education faculty combined have published six scholarly articles. Four of these appeared in such professional journals as the Journal for the Liberal Arts and Sciences, Art Education, and the Proceedings of the School of Visual Arts National Conference on Liberal Arts and the Education of Artists, 2005. Two are chapters in collections of scholarly essays. The studio faculty, art historians and the art educator presented a total of 9 papers and chaired one panel at professional conferences. Two faculty conducted workshops on various topics relating to art production. The recognition of the quality of the work of our new faculty member in the digital media can be seen in her being invited for a summer-long residency (The International Artists in Residence Program at Open Studios Prague

Dolni Pocernice) in Prague, Czech Republic, where she will create a multimedia interactive installation using advanced mobile technology. 4. Recognition of the quality of our students work. Art students have exhibited their work in at least fourteen solo, juried, group and invitational exhibitions at such local venues as The Coffee Grounds, the 333 Gallery, Art Illiana, the Paris (Illinois) Bicentennial Art Center, Rose Hulman Institute of Technology, and the Dean Johnson Gallery (Indianapolis), as well as the annual Wabash Valley exhibition presented by the Swope Art Museum. Several students have also participated in an international traveling exhibition sponsored by Eli Lilly. The students have also been involved in a project sponsored by Target, which has purchased student work for display in its corporate offices. Four graduate students in ceramics were invited to make presentations on their studio research at the annual conference of The National Council of Education for Ceramics Arts. The students received support from the School of Graduate studies to participate in the conference. 5. Experiential Learning Opportunities. Experiential learning and community engagement are integral components of our programs. The Art Education program makes extensive use of projects and assignments intended to foster an engagement with the community. Students enrolled in ARTP 499, Art and Artist in the Context of Society, are required to execute a community oriented, experiential creative project in which they interact directly with a local community organization of their own choosing. The goal of this assignment is to make students aware of how the complex mesh of social institutions – social, political, religious, economic, and cultural/intellectual—interact with each other to define the function of art. Graphic design students have also been engaged in creative activities that can be thought of as being representative of experiential learning. These students are frequently called upon to design logos, brochures, programs, websites, and other promotional materials for a number of university and/or community programs. Graphic design junior and senior undergraduate students along with several graduate students have been designing logos and product labels for Eel River Marketing, distributors of soy-based product. Two graphic design graduate students in collaboration with their area advisor have designed and created the cover and pages for the 300 page book *Journeys to the Past: A Traveler's Guide to Highway Historical Markers in Indiana*. Other students have served internships for local arts organizations such as Arts Illiana.

Research and Scholarship

What is your assessment of accomplishments in the area of research and scholarship that is focused primarily on contributions to practice and discipline-based scholarship? Are you satisfied overall? In which areas do you feel your department does particularly well? In which areas do you feel your department needs to improve?

The faculty have performed above average in these areas. The studio faculty have participated in some thirty exhibitions, ranging from local juried group exhibitions to solo shows in nationally known galleries. The graphic designs have produced over twenty client based projects, ranging from pro bono promotional work for local organizations to extensive mailing campaigns for international corporations. Three faculty have signed book contracts and other faculty have published six scholar articles in professional journals or as chapters in anthologies of critical essays. Additionally, the faculty have presented a total of nine papers and chaired two panels at professional conferences. Moreover, the faculty have conducted workshops on various topics relating to art production or education. Although creative and scholarly research was at its highest among the junior, non-tenured faculty, all the faculty have contributed to the expansion of knowledge in their respective fields. Admittedly, faculty could do more, particularly in attracting major grants that could provide the necessary incentive to contribute to scholarship and creative learning and attract national and international attention; however, it must also be noted that opportunities for grants within the arts are much more limited than those available for the sciences.

Grants, Contracts & Off Campus Professional Service

What is your assessment of accomplishments in the area of grants, contracts, and off campus professional service? Are you satisfied overall? In which areas do you feel your department does particularly well? In which areas do you feel your department needs to improve?

The faculty have also been very successful in winning grants. Four studio faculty received a total of \$ 15,899 in ISU Arts Endowment Grant money. The University Gallery received \$ 7,950 from Arts Illiana for its 2005-2006 season. The money was used to help support the series of exhibitions Mr. McCue organized under the theme Connecting the Present to the Past. Additionally, our art educator was one of several collaborators on a Writing Through the Arts Project, which received a \$228,301 grant from the Indiana Commission of Higher Education. Spearheaded by the College of Education, the purpose of the grant is to enable teachers and principals in low achieving schools in Indianapolis and Terre Haute to develop strategies for improving writing skills using the arts as a point of reference. Finally, two faculty received a \$ 15,000 "Focus Indiana Initiative Award" from the ISU Center for Public Service and Community Engagement. This was the first installment of what will be a total of \$35,000 to be given during the next two years. The award will enable the realization of the Gilbert Wilson Memorial Mural Project which will enable students to work with nationally recognized muralists to create public art work in the Terre Haute community. The faculty are also active participants in a number of professional organizations such as The College Art Association, The Midwest Art History Society, the Southeastern College Art Association, The American Society for Eighteenth-Century Studies, the Art Education Association of Indiana, the National Art Education Association, the Popular Culture Association, the American Institute of Graphic Arts, the American Society for Aesthetics, Foundations in Art Theory and Education, the National Council on Education for the Ceramics Arts, among others. Faculty have served on the board of directors for such regional organizations at the Art Education Association of Indiana and Arts Illiana.

Teaching

We would like to highlight innovative approaches to teaching. Has your department developed any pedagogies or practices you'd like to share with us? Please describe briefly.

Innovative approaches to teaching have largely involved experimenting with the incorporation of digital technologies into traditional studio based classroom methodologies. The art educator and some of the art historians have already employed digital technologies into their art appreciation, art education and art history classes however, now, studio faculty are exploring ways in which digital technology can be used as ancillary teaching tools. The professor of photography has been developing a digital library of photographic images which she uses in her studio classes.

Course Scheduling/Enrollment Management

What have been your greatest challenges in scheduling courses to meet student needs this year? How were you able to overcome them?

For our majors, one of the greatest challenges we face is being able to provide multiple levels of instruction within a studio discipline with a minimum number of faculty. Over the years we have perfected the principle of "layered" studio classes or offering multiple sections simultaneously. This allows us to offer multiple levels of instruction with a minimum number of faculty. This also enables students of different levels of artistic development to interact with and to stimulate each other. For non-art majors, our challenge has been to provide enough sections of art education classes to meet student demand. We may not have been entirely successful in this area because of the lack of sufficient adjunct monies to allow us to cover as many sections as we would have liked.

Outreach

What are the outreach opportunities for your discipline? (non-traditional modes of delivery

and timing, etc)

Outreach opportunities for art are limited. The faculty is currently stretched to its maximum productive capacity and, therefore, does not have the time to undertake outreach teaching. However, adjunct faculty who teach in the prison programs have provided outreach opportunities for incarcerated students by offering general art appreciation courses such as Art 151 (Visual Arts and Civilization). Offering outreach opportunities for studio courses it is virtually impossible because of the nature of studio instruction which requires hands-on experience with a given material and specialized facilities.

Strategic Initiatives

Development Activities

What steps have you taken to support development activities in your department? How can your efforts be supported?

Focus on development activities within the department falls into two parts: students and junior faculty. For students, we have attempted to support deserving students through appropriate intervention, advising, and financial assistance when possible (largely through scholarships and awards in conjunction with the annual Juried Student Exhibition). We encourage students to be engaged in extra-curricula activities that have a direct bearing on their areas of emphasis. Art education students are mentored as they undertake field teaching assignments and studio students are encouraged to be involved in competitive work such as submitting their work to juried exhibitions. For studio students we have made every effort to provide them with studio space throughout the day and well into the evening so they can hone their craft. Graduate students receive similar encouragement and are provided with their own studios to which they can have access twenty-four hours a day, seven days a week. Additional support for students could be provided were additional monies made available. As far as fostering development among the junior faculty is concerned, junior faculty members are mentored by senior faculty members who are instrumental in socializing them into the department and the university. We have also encouraged junior faculty to take advantage of university sponsored funding opportunities such as the University Arts Endowment and the University Research Grant.

Community Engagement I

Please summarize your faculty's efforts in community engagement this year.

Faculty interact with the community on two primary levels, as art professionals and as concerned citizens. As art professionals, many faculty are active members of local art organizations such as the Swope Art Museum, Vigo County History Society, The Cultural Alliance of Terre Haute (a consortium of organizations committed to creating a community that embraces and supports its cultural resources), and Arts Illiana. Some have assumed leadership roles in these organizations and are on the board of Directors of Arts Illiana and Very Special Arts of Indiana. Others have provided their expertise by being grant reviewers (for Arts Illiana) or serving as jurors for arts competitions (such as the recent competition for the Arts Corridor Banner competition sponsored by ArtSpaces, Wabash Valley Outdoor Sculpture Collection). By simply exhibiting their art in local galleries such as the 333 Gallery or submitting their work to such important regional exhibitions as the annual Wabash Valley Juried Exhibition, sponsored by the Swope Art Museum, faculty interact with the local community. Faculty also regularly participate in local community arts festivals such as they did in the Fall of 2005 when they manned a mask making booth at the first annual Terre Haute Street Fair. As concerned citizens, faculty have been actively involved with the Terre Haute Humane Society, served as consultants to the Carmelite Sisters of the Wabash Valley, and been active members and officers of such youth oriented associations as C.H.A.N.C.E.S., an organization that

works to inform young people about the disadvantages of drugs, and Youth as Resources, an agency involved in fundraising grant money and in the distribution of grant dollars to local youth-led service projects.

Experiential Learning

We are interested in hearing about any innovative approaches you might have taken to incorporate experiential learning into your course or departmental work this year.

The Gilbert Wilson Memorial Mural Project is one example of an innovative approach to experiential learning which, also, fosters community engagement. The first part of this project involved the participation of Jeff Zimmerman, a nationally recognized painter known for his public murals. Mr. Zimmerman worked with 26 painting students to create a public mural on the south wall of the Girls and Boys Club on South 3rd Street. The Gilbert Wilson Memorial Mural Project is a wonderful example of experiential learning. More importantly, while our painting students learned about another aspect of their chosen medium and future profession, they also contributed to the beautification of their local community. However, this is not the only example of an opportunity for experiential learning on the part of our art students. Our Art Education program makes extensive use of projects and assignments intended to foster an engagement with the community and which can be considered reflective of experiential learning. For example, during the Fall 2005 semester students in ARTE 491, Visual Art for Special Students, undertook a number of community field work experiences. Many students worked individually with marginalized populations at Ryves Hall Youth Center, The Lighthouse Mission, Even Start Center, and MacLean High School. These activities generally included some form of art making with the youth at these locations. Additionally, the entire ARTE 491 class spent time working with young people at the Vigo County Juvenile Detention Center. Additionally, all students in all art education classes (ARTE 290, Introduction to Art Education; ARTE 391, Secondary Art Education; and ARTE 491, Visual Arts for Special Students) are charged with spending 2-3 hours in Vigo County schools and observing/participating in traditional art class activities with "regular students" as well as those with special needs. Finally, individual students have worked with high-risk children and adults at Light House Mission, Even Start, Ernie Pyle Elementary School, and McLean Alternative School. While these internships can be seen as temporary, they do exist as community related activities and are representative of early field experience training. Moreover, our graphic design students have also been engaged in creative activities that can be thought of as being representative of experiential learning. These students are frequently called upon to design logos, brochures, programs, websites, and other promotional materials for a number of university and/or community programs. Examples of the types of projects our graphic design students have executed are: programs and brochures for the Department of Music 2005-2006 Concert series; promotional materials for the Economic Development Corporation of Terre Haute; a new logo for "Sycamore Lounge," a student recreational space in the Hulman Memorial Student Union; a new website for the Terre Haute Symphony; promotional materials for miscellaneous startup business and local not-for profit organizations. Furthermore, graphic design junior and senior undergraduate students along with several graduate students have been designing logos and product labels for Eel River Marketing, distributors of soy-based product. Two graphic design graduate students in collaboration with their area advisor have designed and created the cover and pages for the 300 page book *Journeys to the Past: A Traveler's Guide to Highway Historical Markers in Indiana*. Another way in which students can be thought of as participating in experiential learning is through their participation in local and regional exhibitions. Art students have exhibited their work in at least fourteen solo, juried, group and invitational exhibitions at such local venues as The Coffee Grounds, the 333 Gallery, Art Illiana, the Paris (Illinois) Bicentennial Art Center, Rose Hulman Institute of Technology, and the Dean Johnson Gallery (Indianapolis), as well as the annual Wabash Valley exhibition presented by the Swope Art Museum. Several students have also participated in an international traveling exhibition sponsored by Eli Lilly. The students have also

been involved in a project sponsored by Target, which has purchased student work for display in its corporate offices: to date eleven students have had pieces purchased by this corporation. Other students have engaged in community oriented experiential learning by serving as interns at local arts organizations such as Arts Illiana for which they have curated exhibitions, designed mailers and promotional materials. Finally, as an example of experiential learning reflective of professional engagements, four graduate students working on their MFA degree with an emphasis in ceramics participated in the annual conference of The National Council of Education for Ceramics Arts. At the conference, the students made presentations on their current studio research to an audience of university professors, graduate students, studio artists, and art historians.

Future Goals

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The University is highlighting experiential learning, community engagement, and eminent programs as aspects of our campus that will attract students and resources. How is your department planning to contribute to these strategic initiatives in ways that will help ISU be recognized as a Pre-eminent University?

The Department of Art's involvement in experiential learning was explained in the previous section on experiential learning. The faculty's ongoing engagement with and in the community was also commented upon in the section under Strategic Initiatives. We do not envision the Department's commitment to experiential learning or engagement with the community diminishing in any way. As discussed earlier in this report, the Gilbert Wilson Memorial Mural Project is an ongoing project which fosters both community engagement and experiential learning. One public mural has already been completed, funded by Lilly Endowment Funds administered by ISU's Center Public Service and Community Engagement. We anticipate other public murals being created that will further enhance the Department's engagement with the local community and provide students with the opportunity for experiential learning. Our Art Education program will continue to make extensive use of projects and assignments intended to foster an engagement with the community and which can be considered reflective of experiential learning and our graphic design students will continue to engage in creative activities such as designing logos, brochures, programs, websites, and other promotional materials for a number of university and/or community programs, all of which can be thought of as being representative of experiential learning. Finally, our studio students will continue to develop through hands-on studio experience which is, in essence, representative of experiential learning.

Feedback

This section is to allow you to share your ideas for enhancing enrollment or dealing with budget and other challenges facing the administration.

The Department is currently very concerned about its ongoing viability and continued existence. The retirement in the Fall of 2006 of the faculty in ceramics and sculpture metals, combined with the retirement of the faculty in sculpture-wood in the Spring of 2007, increases the strain already placed upon the Department from the previous resignations of the faculty in printmaking and African-American Art History. Without being able to replace these faculty, not to mention the still unfilled position in Art Education, the Department's future could be severely compromised. The lack of sufficient adjunct monies already is preventing the Department from being able to offer a full spectrum of studio and art history courses. However, without the three-dimensional studio disciplines, the entire curriculum is called into question. We have already had to inform applicants to our graduate program that ceramics, sculpture metal and printmaking were currently on hiatus. We may well have to start informing undergraduate students who want to be art educators that they would be better served by going elsewhere. In order to be certified to teach on the K-12 level in

Indiana, students must complete a number of studio courses in three-dimensional art. If they can not get that training at ISU, there is every reason to believe students will go elsewhere. This will, in turn, have an adverse affect on enrollments which are, all too often, used to justify budget allocations. Additionally, all art majors are required to take basic courses in three-dimensional art. If those courses are not available, we will either have to revise the entire studio curriculum in both the BS and BFA degrees or waive that requirement, which would mean that our undergraduate students would be less prepared that their contemporaries at other institutions. If the current situation as it has been described is not rectified within the very near future it is likely that the department will lose its accreditation with the National Association of the Schools of Art and Design, the only accrediting agency covering the field of art and design recognized by the U.S. Department of Education, with which the Department has been affiliated since 1982. The future of the Department of Art hangs in the balance.