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SCHOOL OF VISUAL ARTS

AMASS AND ARRANGE:
STUDIO PRACTICE AS A FOUNDATION FOR PEDAGOGY

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ABSTRACT

This thesis is an assessment of my emerging studio practice at Penn State as it relates to the development of my teaching philosophy. I seek to illuminate how my role as an educator is born out of my identity as a maker, and through the juxtaposition of my studio and pedagogical practices, I hope to underline the questions and philosophies that are shared between them. To make these comparisons, I draw on my own studio experiences and reflect particularly on play and inquiry, the role of scaffolding and freedom, and working in a communal studio context, as well as contemporary research on developing effective studio classrooms.

TABLE OF CONTENTS

LIST OF FIGURES

ACKNOWLEDGEMENTS

I would like to thank my professors, Shannon Goff and Steve Carpenter, for their support and guidance in the development of my studio and pedagogical practices. They have both gone above and beyond in their efforts to support and mentor their students, and have modeled for me the importance of helping students think of themselves as contributors to the field. I would also like to thank my professors Chris Staley and Bonnie Collura, who in addition to being important influences on my work in the studio and my growth as an artist for the last two years, have modeled supportive and powerful studio classrooms.

I would also like to thank my family for their constant love, support and generosity, and for all they have done to make my education possible.

Chapter 1

Emerging Philosophies

Artist Statement

Incompleteness asks us to fill in the blanks. I grew up surrounded by the kinds of decay common to rural Pennsylvania—a dilapidated house with a caved in roof, a car left to rust away in someone's yard over the decades. These ruins felt monumental and mystical to me. I didn't know who they belonged to, and I had no way of discovering their stories. They made me feel wonder. In a time where information is at our fingertips—to a point where we often feel entitled to it—wanting for more can be poignant.

My work deals with fragments of function and dysfunction. In my studio, I amass and arrange. I begin building by incrementally laying down material—wrapping fibers, coiling clay, and layering lines. Allowing the forms to evolve slowly gives them time to suggest narratives of how they might work. As I negotiate with my materials and navigate these forms, their emerging logic suggests where an orifice should be, how something might navigate the interior of this space, or how this object could function.

Once I have built up these forms, I bring in other materials and objects I have accumulated. I move these many different parts around—pairing them, building them supports and homes. While these pieces may imply a function or narrative, their use is unknown and incomplete. They ask you to be empathetic, to imagine their story and want to know more about them.

Emerging Pedagogy

Every educator brings their own perspective to their pedagogy, just as every artist works from their own experiences. I grew up in an old lake house that had been lived in by many families before mine. As a child, I would sometimes find clues that hinted at the lives of its old inhabitants. I remember peeling the ugly floral wallpaper off of my bedroom walls after deciding I no longer wanted it in my life. I was surprised to discover that beneath the wallpaper, the drywall was painted in vertical red and white stripes—just like a circus tent. I could not imagine why someone would have done that, but I waited to paint over it for quite a while because I wanted to speculate about why this might have been done. Even mundane remnants were enough to make me curious about the families that had come before—artifacts from a time before me. These lost stories were a source of wonder for me. My interest in evoking wonder and empathy through storytelling stems from personal perspectives and pervades my artwork, and this interest seeps into my teaching philosophy.

My pedagogy is born out of my artmaking practices. By juxtaposing my studio and pedagogical practices, as well as their underlying questions, I hope to clarify and illuminate the influence that they exert over one another. *Amass and Arrange* refers to a phrase in my artist statement that describes a vital part of my working process in my studio, and I have extended this process to my writing and the development of my pedagogy. In this context, I have amassed various loose parts of my professional practice and arranged them in a way that becomes meaningful as a whole.

Teaching Philosophy

My role as an educator is grounded in my identity as a maker. The value that I find in my own artmaking practice—learning ways of making meaning, framing experiences, and engaging in process—is the impulse for my pedagogy. Continuing to develop my own practice alongside teaching is essential to my identity as an artist, and it also helps me discover what I have to offer as an educator. I cannot engage students in authentic inquiry through artmaking if I myself am not finding meaning in art-based inquiry.

Meaningful art education provides a framework to help students engage in investigative art processes and develop the tools they need engage in meaningful inquiry through art. So often, students are not the designers of the curriculum they learn, the spaces they inhabit, or the rules they follow. Art provides an opportunity for agency that is not always available to them. When students engage in personally meaningful artmaking experiences, they are given a voice to communicate their perspectives, experiences and discoveries.

Artmaking is important for all students because it teaches valuable ways of thinking. It empowers students as problem-solvers. It employs the body in ways that other subjects let fall by the wayside; students can think with their hands as well as their heads. It teaches technical skills that give students confidence. It demands a responsiveness to materials, experiences, ideas, and other people, and this responsiveness teaches students how to turn failure into something new and exciting. It requires self-evaluation, and it gives students tools to be critics of their own work and of the world outside of them. These modes of thinking become increasingly important in a world where creativity and innovation are inextricably linked. Art education is not supplemental, auxiliary, or bonus—it is essential.

Students as Explorers and Storytellers

Many of the central themes of my studio practice are echoed in my pedagogical interests and perspectives, though the actual artwork that results from the two practices is very different. I explore ideas of completeness and incompleteness, as well as function and dysfunction, in my work because they call attention to a lack of knowledge and a curiosity as to how things work or how they came to be. While I do not structure lessons around these themes of function and completeness, I do believe that framing knowledge as being incomplete can urge wonder and investigation, empowering students to think of themselves as people who can discover new knowledge—contributors rather than interpreters. So many stories and histories have been omitted from education, and art gives students a chance to be stewards of their own histories. It allows them to reframe their experiences and make meaning from them. Art empowers students to be both explorers and storytellers.

Chapter 2

Urging Inquiry Through Art

As both an art educator and as an artist, I often find myself in a position where I am asked to justify the value of the arts. At Penn State, I took a class that was co-taught by Steve Carpenter and Chris Staley called *Art and Life: Where They Intersect,* for which I wrote an essay, *Why Art Matters* (Fruehan, 2016). This assignment helped me to verbalize and clarify exactly what I thought was important about art; I realized that the reasons I considered most important had much more to do with why creating art matters than with the appreciation of finished works. While I do believe in the importance of viewing and living with art, I now think that it is not enough without also having the experience of making. Through this essay, I considered various roles that art plays in our lives.

Why Art Matters

Art matters because of what making art teaches us. Sometimes, when I tell people that I am studying art, they tell me that they wish they were creative. And this makes me a little sad and a little frustrated. I have come to think of "creativity" a lot differently now than I used to. It used to seem like unreliable magic. Making art helps us realize that most of creativity is really just hard work. The ability to create something is not a stroke of genius that comes to you, and that visits artists more often than most. It's the product of a lot of work and a lot of failure. Art teaches us how to use process to go places we couldn't otherwise get to, how to think with our hands and our heads. No one asks why

math matters; we just assume it does. Math is important, and there are things that cannot be known or understood without it. It teaches us ways of thinking as well as practical skills, which are universally accepted as important. And everyone practices math, for at least twelve years. If more people practiced art, maybe we wouldn't have to justify why it matters.

Art matters because it demands failure. It teaches you how to accept it, and sometimes even use it to your advantage. We tend to see failure as something tragic to be avoided, but art can help us make failure a skill, one that could be useful for everyone in many areas of life. Failure is part of what makes process so important and helps lead us to something new.

Art matters because it is extra. It doesn't have to fix a problem, and it doesn't have to have a practical purpose. It can be made for any reason, or for no reason. It can be useful for many things, but it doesn't have to be. It allows us to explore.

Art matters because it makes us critical. It encourages questions, which disrupt our assumptions. When we experience the "extra," it opens our minds to possibilities. It helps to save us from going through the motions without ever asking why. And it can help us be critical of ourselves. We can evaluate our process, or our work, or our ideas.

Art matters because it helps us to be empathetic. It gives us a different way to listen, and a different way to speak. When we are confronted with the unusual, something intentionally out of the ordinary, it pulls us back from our normal ways of thinking and interpreting. It makes us ask questions that help us reconsider our own bias and perspective. We are trained to ask questions about the intention of the artist soon after seeing the art. This is a simple progression, but it is significant because it explicitly asks

> us to consider where someone else is coming from. I don't think that we have many other contexts in our lives where we think about the viewpoints of others so automatically and openly. Maybe art gives us a different way to listen. And because we get pleasure from viewing it, it makes listening a little more appealing; it might even make the viewpoint or idea itself a little more appealing. It probably won't change our minds then and there. But empathy is a practice in and of itself. It's like a muscle; the more you use it, the stronger it becomes. It sounds a little lofty to say that art makes us better people. It feels more true to say that art can help us practice being better people, and maybe give us something to strive for. The poet Mary Oliver has said, "we need beauty because it makes us ache to be worthy of it." Maybe art can make us ache to be better, and I think that matters. (2016)

Why Making Art Matters

It is not enough to be able to experience art as a consumer, though that has its own value and importance. It is important to engage in authentic artmaking experiences that foster valuable ways of thinking and reframe the world around us. In their book *Studio Thinking 2: The Real Benefits of Visual Arts Education*, Hetland, Winner, Veenema, and Sheridan (2013) outline eight "Studio Habits of Mind" that can be used as a framework for developing meaningful studio art classrooms. These habits (develop craft, engage and persist, understand art worlds, stretch and explore, envision, reflect, express, and observe) are developed through studying art in a studio setting and promote important modes of thinking that are often not fostered in an increasingly assessment-driven educational system. In a world where it is difficult to predict what even the not-so-distant future will look like, the value of the memorization of facts and readily testable information becomes questionable. Hetland et al. (2013) argue, "those who have learned the

lessons of the arts, however—to see new patterns, to learn from mistakes, and how to envision new solutions—are the ones likely to come up with the novel answers most needed for the future" (p. 11). This sentiment is echoed in Sir Ken Robinson's RSA talk, *Changing Education Paradigms* (2010). In this talk, he critiques the conformity and standardization of education and underlines the importance of divergent thinking, which he calls "an essential capacity for creativity… the ability to see lots of possible answers for a question, and lots of possible ways of interpreting a question" (n.p.). "Studio Habits of Mind" are examples of dispositions that promote divergent thinking rather than convergent thinking, or working towards one correct answer. They are geared towards generative educational practices, where students are situated as producers of knowledge rather than exclusively consumers. These habits of mind are important because they not only provide a framework for education within a classroom, but they develop ways of thinking that give students agency over their education that extends beyond the context of the classroom and can be applied long after school.

Developing my own studio practice while immersed in a university studio culture and learning from professors who are working artists with their own studio practices has been an invaluable point of reference for my research on what it means to create an effective studio culture within a classroom. My own experiences inform my perspective on what I believe is valuable in a studio-based community of learners, and contemporary research on the components of studio classrooms has provided an illuminating lens through which to evaluate and reframe my own role as a student in a studio. Comparing my statement about why I believe art matters with my research on effective habits fostered by studio-based classrooms has helped me to clarify my teaching philosophy and bring to light what I think is particularly vital about art education.

Encouraging Risk-Taking, Failure, and Play

It is impossible to sustain creation of meaningful art without encountering substantial failures. In many areas of education, failure is punished. Art creates a place for it to be celebrated and utilized. The importance of failure is exemplified by studio habits "*engage and persist"* and *"stretch and explore"* (Hetland et al., 2013). *Engaging and persisting* in meaningful artmaking practices in a studio classroom that emphasizes and develops these mental habits gives students an opportunity for sustained investigation of relevant subject matter. Through sustained investigation, students can explore open-ended questions that promote divergent thinking and do not penalize failure, but rather encourage curiosity and risk-taking. They are rewarded for persevering in their exploration of problems, questions and possible solutions or directions; this persistence is applied towards generative knowledge that emerges from student creation and is original. *Stretching and exploring* promotes "learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents." Playfulness is important to learning and discovery, but cannot happen in an environment where failure is penalized.

In my own studio practice, play is hugely important. It is where much of my learning occurs, and from where most of my questions originate. While feedback is important for growth, I highly value time that I am able to work on my own without the input of others because it gives me time to explore and make new discoveries without assessing the "successfulness" of the inquiry. It is invaluable for me to create opportunity to play with materials and objects that I have created or found in order to explore the possibilities of my work. This is conceptually important for me, and it also teaches me a great deal about my practice. The most playful part of my process occurs after I have brought together a mass of loose parts, both found and created; this

helps me to begin to understand the importance of the materials I use, why I build with them the way that I do, and the arrangements and placements of objects. Curiosity leads me to unexpected combinations and to discover which ones evoke humor, empathy, sadness, or wonder. Play gives life to the forms.

Figure 1 ***Empty Nesters*****, 2017, Porcelain, Wood, Wax**

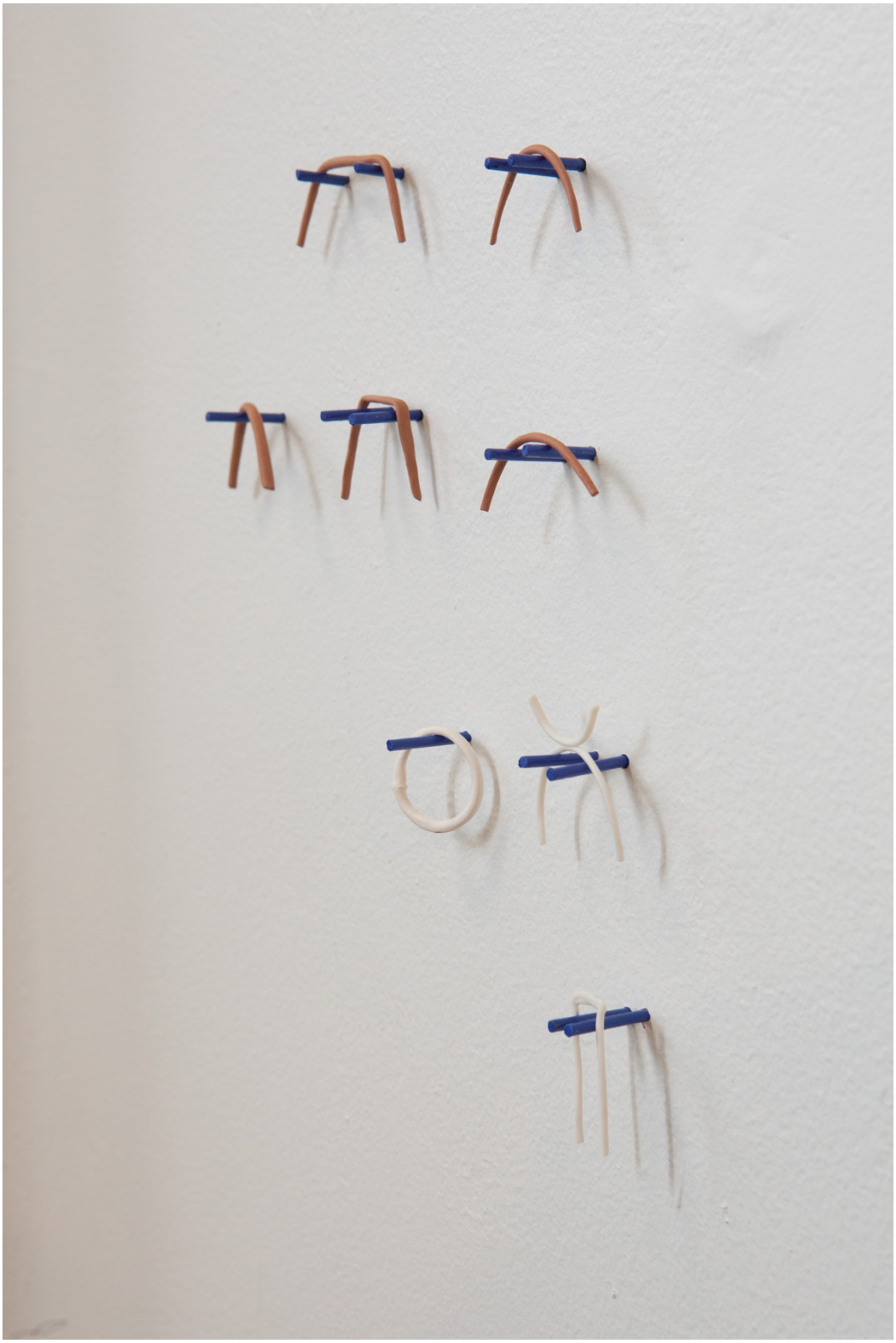


Figure 2 ***Spare Parts*****, 2017, Ceramic, Wood, Enamel**

Figure 3 ***Floss and Moss (Detail)*****, 2017, Dental Floss, Porcelain, Wood, Drywall Screw, Nail, Leather, Wire, Chalk**

This play occurs in an environment of unself-conscious experimentation. It requires spontaneity and impulsiveness that needs an environment of freedom to thrive. In his essay *Self Reliance,* Ralph Waldo Emerson says reflects on the importance of trusting our inner voices and intuitions.

> In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this. They teach us to abide by our spontaneous impression with good-humored inflexibility then most when the whole cry of voices is on the other side. (1907, p. 79)

Without creating time to engage in playful work that gives way to unrestrained impulse and whim, we deny ourselves the freedom to follow curiosity and wonder. While it is important to capitalize on the connections that are created in a community studio and receive valuable input from classmates, it is also important to create space for students to work independently and uninterrupted. To afford students the opportunity to play and explore, educators must create "an atmosphere of unobserved independence for the students, while remaining close enough to see what is going on and being ready to intervene with questions, questions, suggestions, or demonstrations as the need and opportunity arise" (Hetland et al. 2013, p. 17).

The importance of play is often neglected in school environments or dismissed as being insufficiently rigorous, but in reality is an essential part of learning and discovery. Playing urges new questions rather than merely attending to questions asked by others. Studio classrooms provide an opportunity for student to seriously apply themselves to the discipline of play and process in ways that other classrooms might not. By learning about contemporary artists and their studio practices, students can readily see how professionals in the field use process to create work and can engage in similar processes of their own in the classroom. I believe that it is important to highlight this for students and address that play, exploration and learning are lifelong endeavors that fuel contemporary art practices as well as non-art disciplines. Play and curiosity are inextricably tied to innovation and progress, and the ability to discover innovative solutions to problems becomes increasingly important in our society.

Balancing Freedom and Scaffolding

Throughout the development of my studio practice and pedagogical philosophy, I have been trying navigate a balance between freedom and structure. Too much structure is repressive, while too much freedom leaves students without the scaffolding that they need for effective learning. While considering the role of play in education, I became interested in adventure playgrounds—unstructured areas where children have freedom to create and alter their play space. In post World War II Europe, children began playing on bombed sites, finding spaces for adventure outside of structured playgrounds. Danish architect Carl Theodor Sorensen, noticing that children wanted to play everywhere but designated play spaces, created what he called "junk playyards" as an alternative to the uninspiring adult-made structures that the children had seemed to lose interest in (Melville, 1999). He believed that if children felt a sense of ownership of the space and had a hand in creating structures and deciding the nature of their play, it would heighten the quality of the experience (Staempfli, 2008). It was out of this pioneering endeavor that adventure playgrounds were born. Adventure playgrounds were originally intended to provide a place to play for children growing up in urban environments. They are founded on the principle that if children are given adequate space that they enjoy and suits their needs, they will engage in high-quality meaningful play. In these spaces, children make their own decisions and navigate their own adventures while adults look on as unobtrusive resources, interfering only when risk levels rise above what is acceptable or manageable. Adventure playgrounds are not prescriptive, rather, they are spaces where children can play and feel like they are exploring, or as the name suggests, having an adventure (Melville, 1999). This freedom occurs within a fenced area, and children can engage in activities such as cooking over a fire, building structures, playing in water and dirt, and sometimes caring for community gardens (Staempfli, 2008). To

make sure that these activities are occurring safely, the playgrounds are only open when there is a supervising playworker. This way, there is always an adult present to mitigate risk.

I considered how these benefits could translate to a studio classroom. Adventure playgrounds provide high levels of freedom within a contained area, which made me wonder how a studio classroom could provide freedom within defined boundaries. This balance between freedom and boundaries is highly relevant to creating a studio culture in which the teacher is attentive and responsive enough to intervene when needed while still allowing students to work in privacy and develop a relationship with materials (Hetland et al., 2013). One way that teachers can create structure for students while still giving students freedom is by *focusing thinking with studio assignments*. "By constraining a few directions of thinking and emphasizing others, assignments can shape the direction students aim their investigations with materials, tools and processes… They pose one or more challenges that are open-ended and result in varied solutions" (2013, p. 17).

I had an opportunity to teach a small group of high school students through Penn State's Saturday Art School program, for which I developed an eight-week curriculum. I wanted to focus on implicating the body in artmaking through creating wearable sculptures and movement-based exercises to expand ways of mark making. I discussed play and movement with the students, incorporating artwork by contemporary artists like Nick Cave, Oliver Herring, and Rebecca Horn. Most of the time spent in class was open studio time for students to work on their projects. Because the group was so small, I had ample time to discuss work with students one-on-one.

Figure 4 Saturday Art School

Students were very engaged in creating their work, and their finished objects were intricate and well-crafted. Their content could have been developed further, however, if I had created more structure at the beginning of the project. After looking at different examples of wearable sculpture and discussing the concepts that artists addressed through their work, I prompted students to create wearable sculpture that conveyed a concept of their choice. This resulted in work that was beautiful and visually interesting, but it did not address thoughtful content as much as I had hoped. I had given a prompt, but no problem to solve. I believe that the students could have created more interesting and personally relevant work if I had focused the project more around solving a problem rather than expecting students to pose their own conceptual problem and solution. Students would have been pushed to engage in more creative problem solving if I had narrowed the scope of the prompt and developed more challenging parameters that urged pointed investigations.

Figure 5 Saturday Art School

In his book *Air Guitar* (1997), Dave Hickey talks about the role of rules in the essay *The Heresy of Zone Defense*. He uses basketball as an allegory to explain the beauty and creativity that can come out of rules—how rules can allow us to do things we could not have imagined otherwise:

> It's in the third quarter. The fifth game of the 1980 NBA Finals. Lakers versus Seventy-Sixers. Maurice Cheeks is bringing the ball up the court for the Sixers. He snaps the rock off to Julius Erving, and Julius is driving to the basket from the right side of the lane against Kareem Abdul-Jabbar. Julius takes the ball in one hand and elevates, leaves the floor. Kareem goes up to block his path, arms above his head. Julius ducks, passes under Kareem's outside arm and then under the backboard. He looks like he's flying out of bounds. But no! Somehow, Erving turns his body in the air, reaches back under the backboard from behind; and lays the ball up into the basket from the left side!
>
> When Erving makes this shot, I rise into the air and hang there for an instant, held aloft by sympathetic magic. When I return to earth, everybody in the room is screaming, "I

> gotta see the replay!" They replay it. And there it is again. Jesus, what an amazing play! Just the celestial athleticism of it is stunning, but the tenacity and purposefulness of it, the fluid stream of instantaneous micro-decisions that go into Erving's completing it… Well, it just breaks your heart. It's everything you want to do by way of finishing under pressure, beyond the point of no return, faced with adversity, and I am still amazed when I think of it. (1997, p. 155)

It is at this point that rules open up new possibilities rather than restrict. This play did not break the rule—the rules made it possible. Because of the restrictions of the game, we can marvel at Erving's embodied artistry as he overcomes perfect defense. Basketball becomes "civilized complexity incarnate" (Hickey, 1997, p. 155). In the case of my Saturday Art School students, perhaps if I had given them more rules, what Hickey refers to in his essay as "liberating rules," (p. 155) I could have freed them to create more complex and nuanced works of art that turned problems into opportunities.

Creating a Foundation for Generative Investigation

Project prompts are the framework that often provides scaffolding for students to investigate, learn and create in a studio classroom. Gude (2013) describes the criteria for quality art projects, maintaining that they allow students to "frame and reframe experience, to develop 'their own unique idioms of investigating and making,' and to generate patterns of perception that enable them to see the world with fresh insight" (p. 7). *Demonstration-lecture* is the stage at which projects are assigned and initial relevant information is given (Hetland et al., 2013). The development of quality assignments in an art classroom can provide a foundation upon which students can build investigative and meaningful works of art.

The most "liberating" project prompts that I have received have been delivered through a well-formed description of project rationale followed by a diverse and thorough presentation of artists who make work that is relevant to the prompt. This structure provides a meaningful context for the prompt. It first offers conceptual grounding that serves as a point of departure for meaning-making. The prompt and the potential student work that results from it are then situated in dialogue with the work of contemporary artists. These artists are not presented as models that students should automatically revere, but rather as fellow makers who are grappling with similar questions and big ideas through varying approaches.

Bringing the work and processes of professionals to the forefront demonstrates the value of the modes of thinking being encouraged in the classroom. It highlights the fact that professionals are seeking to create new knowledge using processes similar to those in which students are engaging. By *understanding art worlds,* students learn to "interact as an artist with other artists" (Hetland et al., 2013, p. 6). In a university studio setting, a large amount of feedback that is provided by professors, peers, and visiting artists revolves around drawing connections between the work being discussed and work created by professional artists. When these comparisons are made, it prompts the receiver to consider a dialogue between their own work and the work of professionals, situating them in a position of an artist with a voice rather than a student learning from a master. I believe that this practice contributes to a culture of agency that legitimizes work that is made in a school context. These connections are often lacking in school settings, particularly in non-art settings, where "professional work seems to be more a source of 'true facts' than of evidence for how disciplinary experts think and express that thinking" (Hetland et al. 2013, p. 17). Though perhaps not readily testable, these connections are vital if students are expected to transfer what they learn in school to real-world applications and

think of themselves as contributors to a field. Encouraging students to embrace an identity as a working contemporary artist with a voice supports them as creators of knowledge rather than merely consumers.

Jessie L. Whitehead (2012) provides a powerful example of empowering students to construct knowledge through *counterstorytelling* and *counternarratives.* She focused specifically on students of color in urban schools who feel underrepresented in traditional education settings. She argues that art can help to transform city schools by providing "significant opportunities for students to articulate, represent, and imagine their histories, experiences, and cultures in richer and more in-depth ways" (Whitehead, 2012, p. 35). She cites important contemporary artists like Vincent Valdez and Fred Wilson, who use counterstorytelling to bring visibility to histories and perspectives that have been "devalued, misinterpreted, or omitted." These artists are important not only because of the narratives that they present, but also because they call attention to the curation of knowledge throughout history that has shaped our worldviews. Wilson uses institutional critique to construct counternarratives, bringing attention to the degree to which information we receive is curated, as well as the power dynamics of who curates this information. Situating students as curators of knowledge and identifying contemporary counterparts highlights the fact that all of the information that they consume is collected and edited by someone who may or may not have their best interests at heart. This can foster a critical approach to consuming information that can and should be applied to what students learn in school. Textbooks, for example, are often presented as an omniscient authority on a subject rather than a book of compiled writings by authors with inherent biases. Art education can help students learn to position themselves as both critical interpreters of existing knowledge and creators of new knowledge. Engaging in artmaking practices that lead to the construction of new

knowledge and the reframing of experiences aids students in “developing more wide-ranging and nuanced understandings of the world, conducting investigations through gaining and utilizing relevant disciplinary knowledge and skills” (Gude, 2013, p. 7).

Chapter 3

Working in a Studio Community

My studio experience at Penn State was partially defined by working in a shared studio space. While communal studios often come with space constraints, I benefited from being part of a community of learners. Viewing traditional art classrooms through an asset-based lens shows possibilities for capitalizing on studio structures that are inherently communal.

Capitalizing on Existing Studio Contexts

Though built upon the foundation of years of other work, the majority of the pieces in my senior thesis exhibition, *AMASS,* were created in a single semester as part of a body of work. Before this body of work, my sculptures were becoming larger and larger in scale. As the work became more installation-based and unwieldy, I did not have adequate studio or critique space to work at this scale. It was working against the studio context. While I enjoyed working large, it posed practical and logistical challenges, and it did not take advantage of the strengths and assets that were provided by working in a shared studio.

Figure 6 Studio Image

During a conversation about the direction of my work, my professor, Shannon Goff, suggested I make some maquettes and scale down until I fleshed my ideas out better. I made some small preliminary pieces based on drawings that were based on my installations, and I found the small scale compelling. While the process of working on the large pieces fought against the constraints of the studio, working in this newer way capitalized on its strengths. I was able to make a finished piece more quickly and the work could remain installed in my studio. This meant that I was able to have more productive conversations with faculty about my work throughout the semester, making the feedback process more fluid.

I also benefitted from having several “in-process” but formal critiques of the same body of work. This allowed me to make subtle changes and recieve in-depth feedback that evolved with the work. Having these frequent critiques with a consistent group of people also meant that I was building a community of artist peers who were knowledgeable about my work, my goals, and my progress. This broadened my community of people who were knowledgeable enough about my work to give me nuanced, relevant and targeted feedback. Many of my classmates had diverse studio practices, and I was able to capitalize on their expertise. I received input from painters who had a better handle on color than I did, ceramic artists who had refined skills and techniques that I could learn from, sculptors who also heavily focusing on the display of objects in space, and people generously offering new materials for me to try out. I was also developing my artist statement alongside my work, and the feedback I received on my writing was particularly helpful from people who were familiar enough with my work to critique the content as well as the delivery. This helped me to more clearly define the concepts and big ideas that I was working on and improved my ability to talk about my work.

I became far more productive and satisfied with my studio practice when I was able to capitalize on the strengths of the studio community within which I was operating. Many of the factors that made the studio culture at Penn State foster strong community could be translated to a K-12 art classroom. While space and material constraints are often at play in schools, students are necessarily working within the context of a group studio.

Speaking About Work

Discussion surrounding my own artwork and the artwork of my peers was one of the greatest benefits of being in a group studio, and it is one that can be readily applied to studio classrooms. Teachers can model examples of productive ways to speak about work by using "artful language" and relevant vocabulary in authentic contexts. This demonstrates the value of vocabulary as it pertains to students, giving them tools to be more articulate about their work and ideas. Modeling artful language helps students think about their work in more sophisticated ways (Hetland et al., 2013). This specificity of language deepens what is able to be discussed because the vocabulary is nuanced enough to be able to make distinctions about details in work. Artful talk also models productive ways to speak to others about work. It steers away from statements such as "I like" or "I don't like," which only inform the maker about one person's taste, and encourages statements or questions of substance that provoke further thought. This does not only apply to formal critique; it is relevant to how students speak about work in a casual manner in the studio. It is important to "create a climate where students are engaged with each other, collaborating, and learning to participate in a community of artists" (Hetland et al., 2013, p. 17). Students gain experience speaking about their work as well as insight to how and what their work is communicating to others. Artwork is created from the perspective of the artist, and hearing how it is being read by others is vital. It is also important to understand how work functions differently outside of the context of one's studio. For one in-progress critique, I installed a selected group of pieces from the work that I was creating to discuss with my classmates. One of the pieces, *Worm,* (Figure 7) was a small sculpture that I thought of as mostly humorous, even cartoonish. It was made alongside a few other pieces, and my relationship with it was born out of my relationship with the group of objects. During an in-progress critique, a

classmate told me that to him, it felt "totally psychotic." This read of the sculpture was fascinating to me because when he said it, I could understand why he might interpret it that way, but it was not the message that I had originally thought that it was sending. It was expressing to someone else something different that it had originally expressed to me, and it was helpful for me to see it in a different context and hear how others were interpreting the work in a "gallery setting."

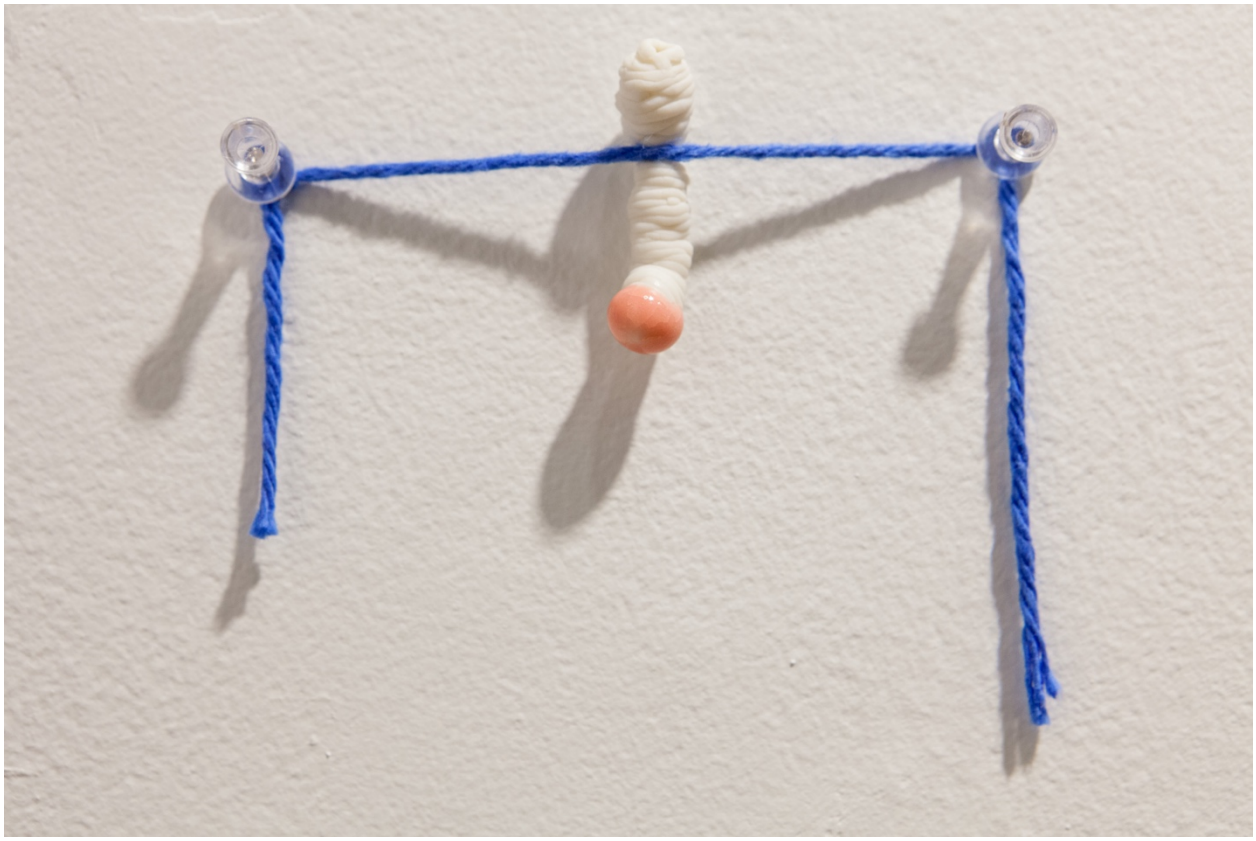


Figure 7 ***Worm*****, 2017, Porcelain, Sting, Thumbtacks**

An assignment that was hugely beneficial to the development of my studio practice was doing a recorded interview with a classmate about my work (see Appendix for interview transcript). This was different than a professor-led critique because it was longer, more conversational, less geared towards critique or suggestion, and there was a permanent record of

the conversation. This was the first time I had spoken to someone about my work for this long, particularly in a non-critique setting. The questions were geared towards understanding what I had already done rather than pushing forward. It gave me a chance to pause and analyze how my work was evolving, and it obligated me to verbalize it to another person. This helped me to understand my own work better, which benefitted me as an artist. Because the interview was recorded, I was also able to transcribe the conversation and further dissect it. Having the ability to revisit a discussion and analyze it with fresh perspective helped me to forge connections between my studio practice and pedagogical practice that I had not fully understood.

I also began reflecting on the value of this interview in a pedagogical context. It highlighted the importance of student-to-student discussion of work and how beneficial it could be to students to use pointed interview-style conversation to further explore and clarify concepts in their work. Conducting the interview in the context of my studio also provided me with many of the benefits of a studio visit, which is an important tool for professional working artists. The presence of work (both finished and in-process) at the immediate site of the interview made the conversation feel richer and more relevant.

Students can engage in discussion as they work, exchanging ideas and feedback freely. Classmates can become important resources for each other as they work in close proximity and gain insight into one another's artwork. Having classmates with diverse interests and specialties that I worked alongside consistently was hugely beneficial to me; I was able to receive pointed feedback from people with different perspectives who were seeing my work develop over a period of time and who could provide relevant suggestions for growth. I was able to take this feedback and consider it while working in my studio, and it helped to open the scope and influence the direction of the processes in my studio.

Chapter 4

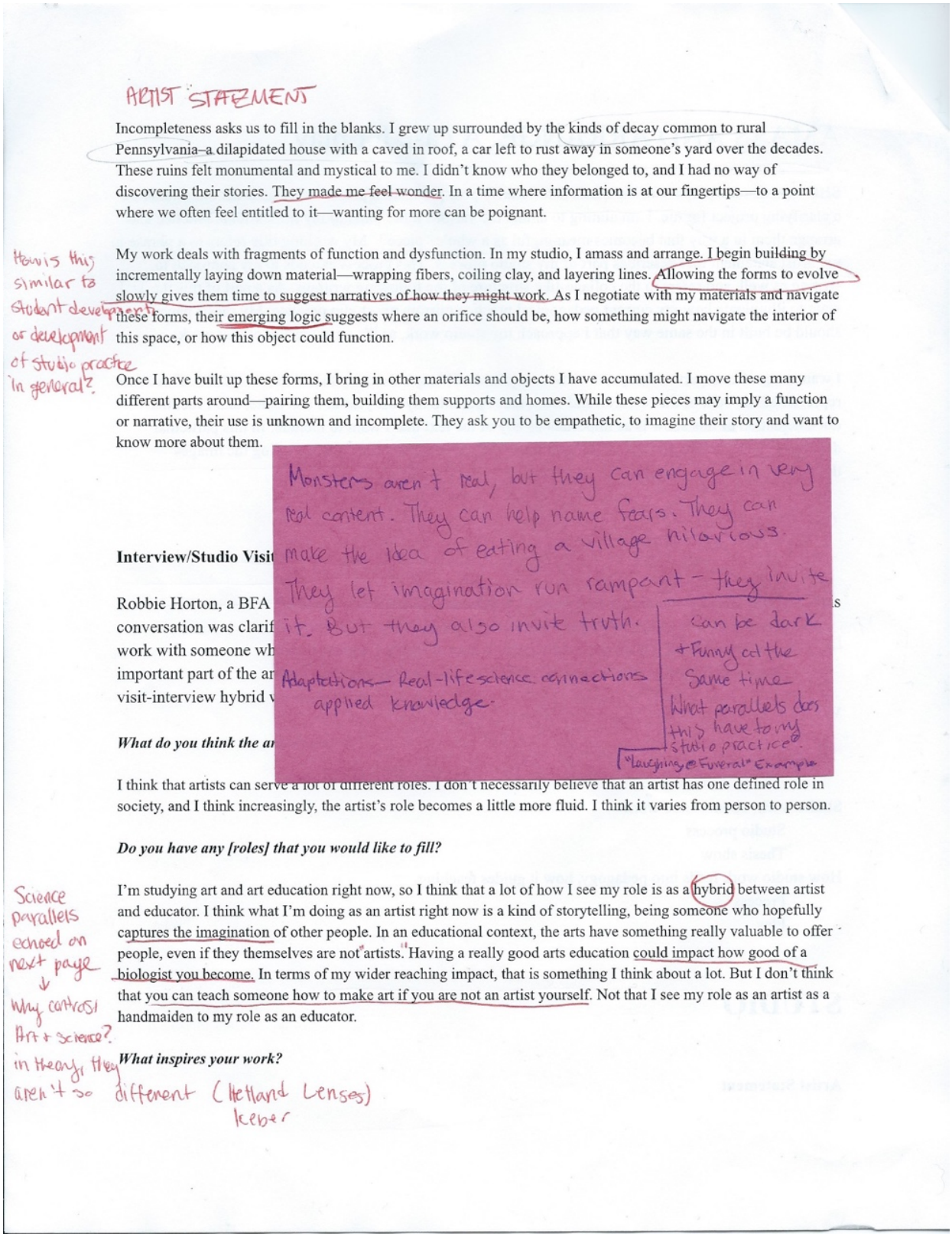
Conclusion

During a discussion about my work with my professor and thesis advisor, Shannon Goff, she said to me, “the quality of the work is determined by the quality of the questions.” It was something her mentor Tony Hepburn told her in graduate school, and it continues to echo in her mind. Reframing the idea of communication around questions has helped me to position my practices in relationship to one another. I have found that the questions that I grapple with in my own studio have provided the foundation for my own pedagogical practice and philosophy. My studio practice that emerged from my experiences at Penn State gave me important insight about the possibilities that surround creating meaningful studio experiences. I am continually mapping connections between my studio practice and my pedagogical practice; I seek to situate myself in a place where these practices do not compete, but rather strengthen and complement one another as they evolve.

Appendix

Transcript of Interview Conducted by Robbie Horton

The following interview was conducted by Robbie Horton in the spring of 2017 within the context of Bonnie Collura's Penn State course, ART 497: Breakaway. During this recorded discussion, Robbie visited my studio and asked me questions about my work and practice. After this interview took place, I transcribed the recording and used it as a resource to further analyze my studio practice. It became a helpful tool in defining connections between concepts that I deal with in my work and concepts that are important to me pedagogically. Below are figures of the dissected printouts of the interview transcript followed by the transcript in full.



ARTIST STATEMENT

Incompleteness asks us to fill in the blanks. I grew up surrounded by the kinds of decay common to rural Pennsylvania–a dilapidated house with a caved in roof, a car left to rust away in someone's yard over the decades. These ruins felt monumental and mystical to me. I didn't know who they belonged to, and I had no way of discovering their stories. They made me feel wonder. In a time where information is at our fingertips—to a point where we often feel entitled to it—wanting for more can be poignant.

How is this similar to student development or development of studio practice in general?

My work deals with fragments of function and dysfunction. In my studio, I amass and arrange. I begin building by incrementally laying down material—wrapping fibers, coiling clay, and layering lines. Allowing the forms to evolve slowly gives them time to suggest narratives of how they might work. As I negotiate with my materials and navigate these forms, their emerging logic suggests where an orifice should be, how something might navigate the interior of this space, or how this object could function.

Once I have built up these forms, I bring in other materials and objects I have accumulated. I move these many different parts around—pairing them, building them supports and homes. While these pieces may imply a function or narrative, their use is unknown and incomplete. They ask you to be empathetic, to imagine their story and want to know more about them.

Monsters aren't real, but they can engage in very real content. They can help name fears. They can make the idea of eating a village hilarious. They let imagination run rampant – they invite it. But they also invite truth.

Adaptations – Real-life science connections applied knowledge.

can be dark + Funny at the same time

What parallels does this have to my studio practice?

"Laughing at Funeral" Example

Interview/Studio Visit

Robbie Horton, a BFA

conversation was clarif

work with someone wh

important part of the ar

visit-interview hybrid v

What do you think the ar

I think that artists can serve a lot of different roles. I don't necessarily believe that an artist has one defined role in society, and I think increasingly, the artist's role becomes a little more fluid. I think it varies from person to person.

Do you have any [roles] that you would like to fill?

Science parallels echoed on next page ↓ Why contrast Art + Science? In theory, they aren't so different (Metaphor Lenses) Keeler

I'm studying art and art education right now, so I think that a lot of how I see my role is as a hybrid between artist and educator. I think what I'm doing as an artist right now is a kind of storytelling, being someone who hopefully captures the imagination of other people. In an educational context, the arts have something really valuable to offer people, even if they themselves are not artists. Having a really good arts education could impact how good of a biologist you become. In terms of my wider reaching impact, that is something I think about a lot. But I don't think that you can teach someone how to make art if you are not an artist yourself. Not that I see my role as an artist as a handmaiden to my role as an educator.

What inspires your work?

Figure 8 Analyzed Interview Transcript

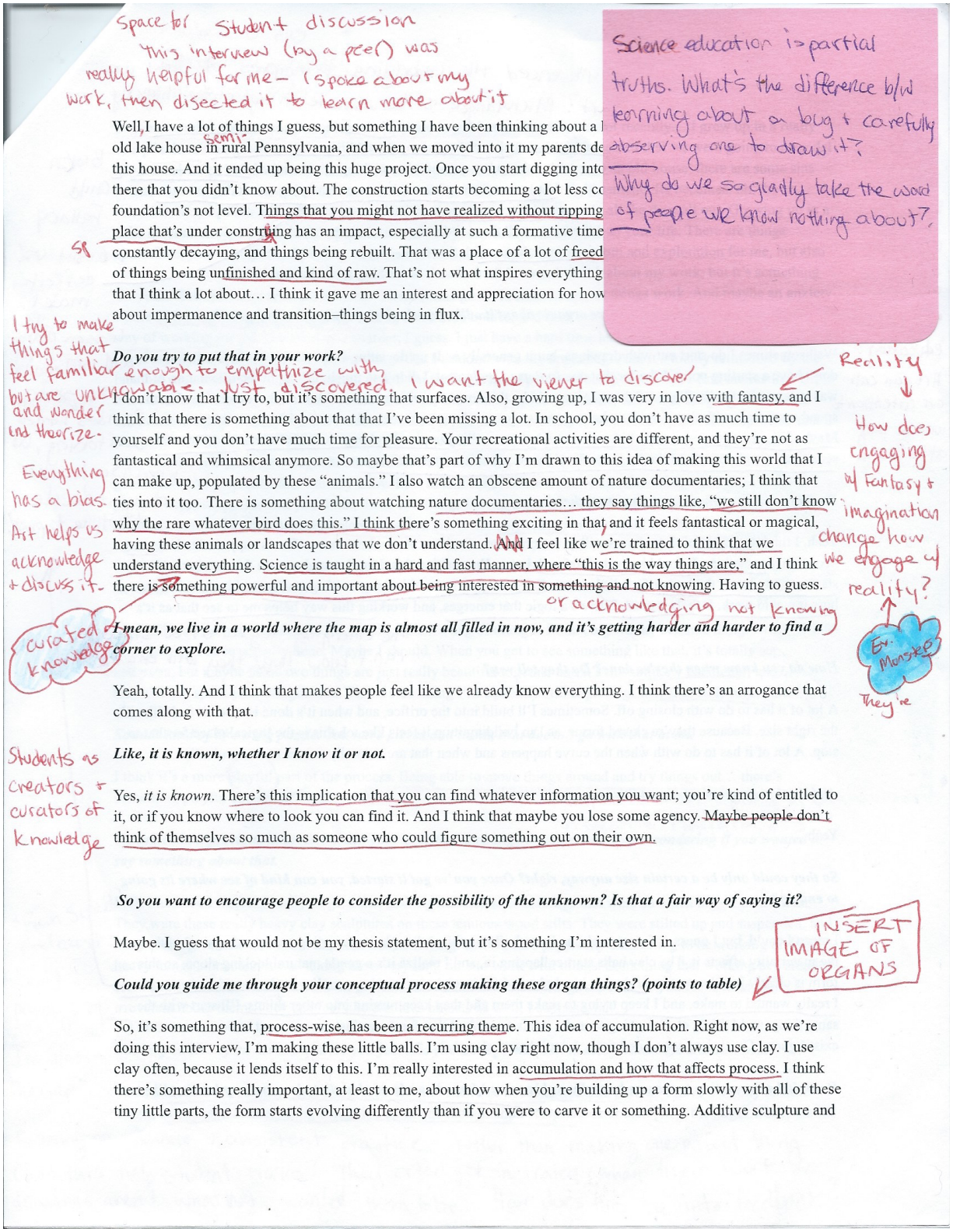
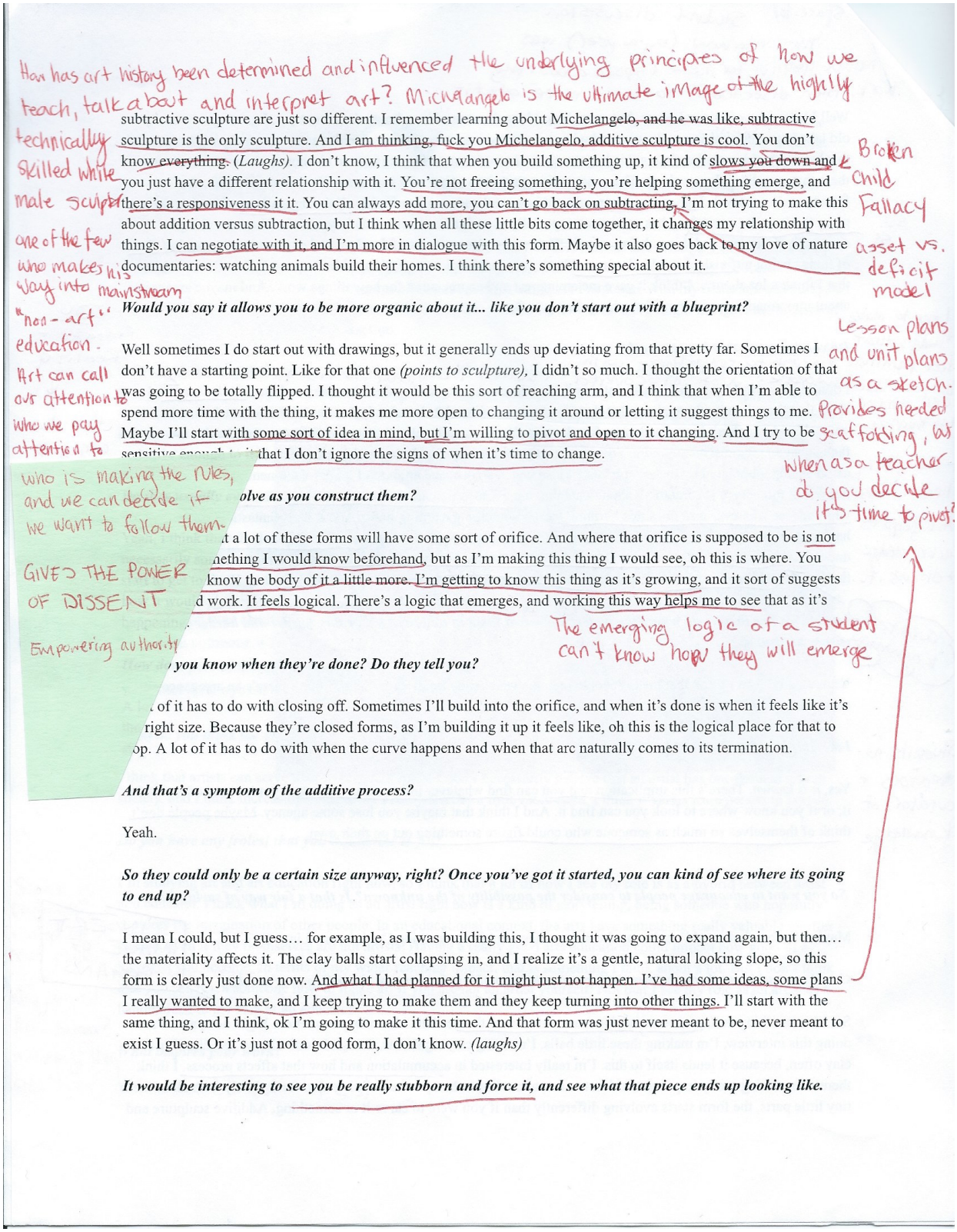


Figure 9 Analyzed Interview Transcript



How has art history been determined and influenced the underlying principles of how we teach, talk about and interpret art? Michelangelo is the ultimate image of the highly technically skilled white male sculptor one of the few who makes his way into mainstream "non-art" education. Art can call our attention to who we pay attention to

Who is making the rules, and we can decide if we want to follow them.

GIVES THE POWER OF DISSENT

Empowering authority

subtractive sculpture are just so different. I remember learning about Michelangelo, and he was like, subtractive sculpture is the only sculpture. And I am thinking, fuck you Michelangelo, additive sculpture is cool. You don't know ~~everything~~. (*Laughs).* I don't know, I think that when you build something up, it kind of slows you down and you just have a different relationship with it. You're not freeing something, you're helping something emerge, and there's a responsiveness it it. You can always add more, you can't go back on subtracting. I'm not trying to make this about addition versus subtraction, but I think when all these little bits come together, it changes my relationship with things. I can negotiate with it, and I'm more in dialogue with this form. Maybe it also goes back to my love of nature documentaries: watching animals build their homes. I think there's something special about it.

Broken Child Fallacy

asset vs. deficit model

Would you say it allows you to be more organic about it... like you don't start out with a blueprint?

Well sometimes I do start out with drawings, but it generally ends up deviating from that pretty far. Sometimes I don't have a starting point. Like for that one *(points to sculpture),* I didn't so much. I thought the orientation of that was going to be totally flipped. I thought it would be this sort of reaching arm, and I think that when I'm able to spend more time with the thing, it makes me more open to changing it around or letting it suggest things to me. Maybe I'll start with some sort of idea in mind, but I'm willing to pivot and open to it changing. And I try to be sensitive enough to that I don't ignore the signs of when it's time to change.

Lesson plans and unit plans as a sketch. Provides needed scaffolding, but when as a teacher do you decide it's time to pivot?

olve as you construct them?

t a lot of these forms will have some sort of orifice. And where that orifice is supposed to be is not nething I would know beforehand, but as I'm making this thing I would see, oh this is where. You know the body of it a little more. I'm getting to know this thing as it's growing, and it sort of suggests d work. It feels logical. There's a logic that emerges, and working this way helps me to see that as it's

The emerging logic of a student can't know how they will emerge

you know when they're done? Do they tell you?

of it has to do with closing off. Sometimes I'll build into the orifice, and when it's done is when it feels like it's right size. Because they're closed forms, as I'm building it up it feels like, oh this is the logical place for that to op. A lot of it has to do with when the curve happens and when that arc naturally comes to its termination.

And that's a symptom of the additive process?

Yeah.

So they could only be a certain size anyway, right? Once you've got it started, you can kind of see where its going to end up?

I mean I could, but I guess… for example, as I was building this, I thought it was going to expand again, but then… the materiality affects it. The clay balls start collapsing in, and I realize it's a gentle, natural looking slope, so this form is clearly just done now. And what I had planned for it might just not happen. I've had some ideas, some plans I really wanted to make, and I keep trying to make them and they keep turning into other things. I'll start with the same thing, and I think, ok I'm going to make it this time. And that form was just never meant to be, never meant to exist I guess. Or it's just not a good form, I don't know. *(laughs)*

It would be interesting to see you be really stubborn and force it, and see what that piece ends up looking like.

Figure 10 Analyzed Interview Transcript

Maybe this has Educational parallels; crafty projects..?

I've done things like that, and they usually just end up not having any life. This one up here *(points)* was supposed to be a porcelain version of that string one, which was a version of a drawing that I did. And I really like the drawing, and I really don't like those two pieces. I've tried to make it a couple different times, and clearly it was only meant to be a drawing. It's just not translating the way I wanted it. It looks like the drawing; it just doesn't look good.

How do you know where it lives? You seem to have a pretty comfortable idea of the environment that a piece ends up in when you end up displaying it—like how it lives on the wall, or a platform, or something like that.

Methodical + responsive vs. playful + responsive

Oh yeah. Well this is a multi-step process. These forms grow. In front of me, there is a tray of growing forms. That whole additive process is really about making these little bodies, and then contextualizing them is a much different way of working for me. I'm kind of a hoarder, I guess. I just have a hard time letting go of a lot of small objects that I don't really have any place for, or just things that I find individually appealing. And it's totally reinforced by the fact that sometimes they come in handy. I've been finding a lot of pieces of scrap wood that I find interesting. Or, there's this really pretty stone that I found in a river, and I really loved this stone, and I was hanging onto it and didn't know what to do with it, but I wanted it. And it just ended up living with this little piece of scrap wood that I had painted. The wood had a hole in it that I liked, so I filled it with blue… I just move these things around until it feels like that's kind of how they should exist. It's a process of arranging, until it feels like there's a story there. I guess that's the part that I don't totally know how to talk about. It's a newer way of working for me. But when you put two objects together and you think, those two things belong together, even though they have no reason to belong together… art is the way that they belong together. Art is the only reason in the world for those two things to belong together.

Because they don't, practically.

Yeah. There's no practical reason for me to suspend a bag of oranges from a big wonky ceramic thing. Not that that is something I have actually done. Maybe I should. When you get to see something like that, it's totally superfluous and extra, but maybe those two things are just really beautiful together and it's this unlikely encounter, and… I don't know. It can spark your imagination. That's something I'm currently still exploring: why that feels important.

Sounds kind of like a big puzzle. You have pieces and think, that doesn't go with that at all.

I think it's a more playful part of the process. Being able to move things around and try things out… there's something playful about that.

Importance of play in Education
Adventure Playgrounds

We talked in a previous interview about your decision to change in scale, and I was wondering if you wanted to say something about that.

"From Scratch" podcast
Rapid prototyping

Well I had been working really large. I was making these enormous things that were so much bigger than I was. They were these really heavy clay sculptures on these tenuous wood stilts. They were stilted up and suspended, and there was a give and take about that that was satisfying. But it's also physically exhausting to be working on large heavy things alone, and it was taking me a very long time to work with things. Something that working at a smaller scale has allowed me to do is work on gesture, and I think that when things are smaller you feel a little more irreverent about them. They can feel like precious objects as well, I suppose, but…

Ira Glass- "The Gap"

But they're less of an investment. So you feel like you have permission to mess with them a little more?

Yeah, and there are so many of them, it feels like not each one needs to be be so perfect. I have a colony of little things, as opposed to everything being tied up in one monumental sculpture. And then [with the larger work] the tilt

Focusing on volume + consistent practice rather than making one perfect thing
Could this help student works? They often get frustrated when their work or drawings aren't what they wanted them to be. How does this tie into feedback?

Figure 11 Analyzed Interview Transcript

Interview Transcript

What do you think the artist's role is?

I think that artists can serve a lot of different roles. I don't necessarily believe that an artist has one defined role in society, and I think increasingly, the artist's role becomes a little more fluid. I think it varies from person to person.

Do you have any [roles] that you would like to fill?

I'm studying art and art education right now, so I think that a lot of how I see my role is as a hybrid between artist and educator. I think what I'm doing as an artist right now is a kind of storytelling, being someone who hopefully captures the imagination of other people. In an educational context, the arts have something really valuable to offer people, even if they themselves are not artists. Having a really good arts education could impact how good of a biologist you become. In terms of my wider reaching impact, that is something I think about a lot. But I don't think that you can teach someone how to make art if you are not an artist yourself. Not that I see my role as an artist as a handmaiden to my role as an educator.

What inspires your work?

Well I have a lot of things I guess, but something I have been thinking about a lot recently… I grew up in a really old lake house in rural Pennsylvania, and when we moved into it my parents decided that we were going to remodel this house. And it ended up being this huge project. Once you start digging into an old house, there are some sins there that you didn't know about. The construction starts becoming a lot less cosmetic. Its becomes, oh, the foundation's not level. Things that you might not have realized without ripping all the drywall out. Growing up in a place that's under construing has an impact, especially at such a formative time in your life.

There are things constantly decaying, and things being rebuilt. That was a place of a lot of freedom and exploration for me, but also of things being unfinished and kind of raw. That's not what inspires everything about my work, but it's something that I think a lot about… I think it gave me an interest and appreciation for how things work. And maybe an anxiety about impermanence and transition–things being in flux.

Do you try to put that in your work?

I don't know that I try to, but it's something that surfaces. Also, growing up, I was very in love with fantasy, and I think that there is something about that that I've been missing a lot. In school, you don't have as much time to yourself and you don't have much time for pleasure. Your recreational activities are different, and they're not as fantastical and whimsical anymore. So maybe that's part of why I'm drawn to this idea of making this world that I can make up, populated by these "animals." I also watch an obscene amount of nature documentaries; I think that ties into it too. There is something about watching nature documentaries… they say things like, "we still don't know why the rare whatever bird does this." I think there's something exciting in that and it feels fantastical or magical, having these animals or landscapes that we don't understand. And I feel like we're trained to think that we understand everything. Science is taught in a hard and fast manner, where "this is the way things are," and I think there is something powerful and important about being interested in something and not knowing. Having to guess.

I mean, we live in a world where the map is almost all filled in now, and it's getting harder and harder to find a corner to explore.

Yeah, totally. And I think that makes people feel like we already know everything. I think there's an arrogance that comes along with that.

Like, it is known, whether I know it or not.

Yes, *it is known*. There's this implication that you can find whatever information you want; you're kind of entitled to it, or if you know where to look you can find it. And I think that maybe you lose some agency. Maybe people don't think of themselves so much as someone who could figure something out on their own.

So you want to encourage people to consider the possibility of the unknown? Is that a fair way of saying it?

Maybe. I guess that would not be my thesis statement, but it's something I'm interested in.

Could you guide me through your conceptual process making these organ things? (points to table)

So, it's something that, process-wise, has been a recurring theme. This idea of accumulation. Right now, as we're doing this interview, I'm making these little balls. I'm using clay right now, though I don't always use clay. I use clay often, because it lends itself to this. I'm really interested in accumulation and how that affects process. I think there's something really important, at least to me, about how when you're building up a form slowly with all of these tiny little parts, the form starts evolving differently than if you were to carve it or something. Additive sculpture and subtractive sculpture are just so different. I remember learning about Michelangelo, and he was like, subtractive sculpture is the only sculpture. And I am thinking, fuck you Michelangelo, additive sculpture is cool. You don't know everything. (*Laughs)*. I don't know, I think that when you build something up, it kind of slows you down and you just have a different relationship with it. You're not freeing something, you're helping something emerge, and there's a responsiveness it it. You can always add more; you can't go back on subtracting.

I'm not trying to make this about addition versus subtraction, but I think when all these little bits come together, it changes my relationship with things. I can negotiate with it, and I'm more in dialogue with this form. Maybe it also goes back to my love of nature documentaries: watching animals build their homes. I think there's something special about it.

Would you say it allows you to be more organic about it... like you don't start out with a blueprint?

Well sometimes I do start out with drawings, but it generally ends up deviating from that pretty far. Sometimes I don't have a starting point. Like for that one *(points to sculpture),* I didn't so much. I thought the orientation of that was going to be totally flipped. I thought it would be this sort of reaching arm, and I think that when I'm able to spend more time with the thing, it makes me more open to changing it around or letting it suggest things to me. Maybe I'll start with some sort of idea in mind, but I'm willing to pivot and open to it changing. And I try to be sensitive enough to it that I don't ignore the signs of when it's time to change.

Do they usually evolve as you construct them?

Yeah, I think that a lot of these forms will have some sort of orifice. And where that orifice is supposed to be is not necessarily something I would know beforehand, but as I'm making this thing I would see, oh this is where. You start to get to know the body of it a little more. I'm getting to know this thing as it's growing, and it sort of suggests how it would work. It feels logical. There's a logic that emerges, and working this way helps me to see that as it's happening.

How do you know when they're done? Do they tell you?

A lot of it has to do with closing off. Sometimes I'll build into the orifice, and when it's done is when it feels like it's the right size. Because they're closed forms, as I'm building it up it

feels like, oh this is the logical place for that to stop. A lot of it has to do with when the curve happens and when that arc naturally comes to its termination.

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So they could only be a certain size anyway, right? Once you've got it started, you can kind of see where it's going to end up?

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I've done things like that, and they usually just end up not having any life. This one up here *(points)* was supposed to be a porcelain version of that string one, which was a version of a drawing that I did. And I really like the drawing, and I really don't like those two pieces. I've tried to make it a couple different times, and clearly it was only meant to be a drawing. It's just not translating the way I wanted it. It looks like the drawing; it just doesn't look good.

How do you know where it lives? You seem to have a pretty comfortable idea of the environment that a piece ends up in when you end up displaying it—like how it lives on the wall, or a platform, or something like that.

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Sounds kind of like a big puzzle. You have pieces and think, that doesn't go with that at all.

I think it's a more playful part of the process. Being able to move things around and try things out… there's something playful about that.

We talked in a previous interview about your decision to change in scale, and I was wondering if you wanted to say something about that.

Well I had been working really large. I was making these enormous things that were so much bigger than I was. They were these really heavy clay sculptures on these tenuous wood stilts. They were stilted up and suspended, and there was a give and take about that that was satisfying. But it's also physically exhausting to be working on large heavy things alone, and it was taking me a very long time to work with things. Something that working at a smaller scale has allowed me to do is work on gesture, and I think that when things are smaller you feel a little more irreverent about them. They can feel like precious objects as well, I suppose, but…

But they're less of an investment. So you feel like you have permission to mess with them a little more?

Yeah, and there are so many of them, it feels like not each one needs to be be so perfect. I have a colony of little things, as opposed to everything being tied up in one monumental sculpture. And then [with the larger work] the tilt would be four degrees off. I think that the human eye is so perceptive to things that feel like a body, when something is just a little off, it doesn't feel like a human gesture anymore. These things were like pipes, they weren't really human, but there is an arc to things that evokes something bodily, so when that's off a little bit you really notice it.

On a big piece, because off by five degrees means about two feet.

Yeah, and you even notice it on a little piece, but a little piece is so easy to correct. You can see it all at once. But with a big piece, you build it and it's larger than you are, so you can't

see what that angle looks like until you step back. And then you've already built this whole structure… it's just a totally differed process. It's a much less refined process. And then there's less possibilities for object juxtaposition because the objects that you're putting with them need to be really large. And also, I started doing this small scale as a practical thing, and I am starting to make larger pieces alongside them, but now I'm really enjoying the small scale, because it opens up possibilities to highlight objects that you don't normally notice. With the large pieces, I would make the parts for weeks, and then the actual installation of just assembling them would take days, and then I would notice that after all that, the part that I really loved only took up six inches. It was a charged moment, so I thought, why mess with all of that stuff when it's distracting from that small part I love? So working at this smaller scale has helped me focus on distilling the work down to those more charged moments. I think that each one, though it's a lot smaller, is more saturated with intention.

More highly concentrated.

And its not overlooked, because there's not so much distraction. I can use a sewing pin, and people will notice it. How a pin is bent and sticking out of a piece of wood–it becomes a focal point as opposed to an obscure detail that only the most curious would ever see.

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Melville, S. (1999). Creating spaces for adventure. *Built Environment*, *25*(1), 71-74.

Robinson, K. (2010, October). *Changing education paradigms.* Retrieved October 29, 2017, from https://www.ted.com/talks/ken_robinson_changing_education_paradigms

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Whitehead, J. L. (2012). Counternarratives: Considering urban students' voices in art education. In K. Hutzel, F. M. Bastos, & K. Cosier (Eds.), *Transforming city schools through art: approaches to meaningful K-12 learning* (pp. 34-42). New York, New York: Teachers College Press.

ACADEMIC VITA

Mary Catherine Fruehan

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EDUCATION

2017 **Pennsylvania State University**, University Park, PA
B.F.A., Ceramics
B.S., Art Education
Schreyer Honors College
Area of Honors: Art Education
Thesis Title: Amass and Arrange
Thesis Supervisor: Shannon Goff

2015 **Studio Arts Centers International**, Florence, Italy

TEACHING EXPERIENCE

2017 **Student Teacher**, Brashear High School, Pittsburgh Public School District, Pittsburgh, PA
Developed lessons and taught students in grades 9-12 (Ceramics and AP 3D Studio)

2017 **Camp Counselor**, Visual Arts Summer Camp, Pennsylvania State University, University Park, PA
Assisted instruction in printmaking and papermaking studio workshop
Ensured welfare of high school students at overnight camp and aided student learning

2017 **Arts Counselor**, Summer Day Camp, Choconut Valley Elementary School, Friendsville, PA
Developed lessons and taught elementary students in an academic camp setting

2017 **Instructor**, Saturday Art School at Penn State, University Park, PA
Developed an 8-week curriculum for high school students
Curated a gallery show for students ranging from preschool to high school

2016 **Visiting Instructor**, Gray's Woods Elementary School, State College, PA
Created a collaborative two-session lesson for fifth grade students

2012-2013 **Camp Counselor**, Summer Day Camp, Choconut Valley Elementary School, Friendsville, PA
Ensured welfare of students and assisted in instruction

GRANTS, AWARDS AND SCHOLARSHIPS

2017 **Best Booth Design Award**, Central Pennsylvania Festival of the Arts

2016 **Undergraduate Juried Exhibition Merit Scholarship**, Pennsylvania State University

2016 **Taylor Watkins Ceramics Award,** Pennsylvania State University

2016 **Haystack School of Crafts Work Study Scholarship**

2016 **Arrowmont School of Arts and Crafts Work Study Scholarship**

2016 **Alice Schwartz Matil Award in Art Education**, Pennsylvania State University

2015 **Schreyer Honors College Study Abroad Grant**, Pennsylvania State University

SOLO EXHIBITIONS

2017 **Empathy and Entropy** | HUB Galleries, Pennsylvania State University, University Park, PA

2017 **AMASS** | Patterson Gallery, Pennsylvania State University, University Park, PA

SELECTED GROUP EXHIBITIONS

2017 **Penn State Student Booth** | Central Pennsylvania Festival of the Arts, State College, PA

2017 **Cannon Fodder** | Zoller Gallery, Pennsylvania State University, University Park, PA

2016 **Hand Candy: A Ceramics Lending Library** | Patterson Gallery, Pennsylvania State University, University Park, PA

2016 **Rough Intent: Undergraduate Juried Exhibition** | Zoller Gallery, Pennsylvania State University, University Park, PA
Juried and curated by Anderson Endowed Visiting Artist, Richard Reinhart
Recipient of Undergraduate Juried Merit Scholarship

2016 **EVERYTHING** | Zoller Gallery, Pennsylvania State University, University Park, PA

2016 **You Should've Been There** | Hump Day Gallery, Pennsylvania State University, University Park, PA

2016 **Art Worth Steeling** | Patterson Gallery, Pennsylvania State University, University Park, PA

2016 **All In** | Zoller Gallery, Pennsylvania State University, University Park, PA

2015 **Undergraduate Juried Exhibition** | Zoller Gallery, Pennsylvania State University, University Park, PA
Juried and curated by Anderson Endowed Visiting Artist, Liz Nielsen

2015 **Repeat** | Hump Day Gallery, Pennsylvania State University, University Park, PA

2015 **Unfinished Business** | Hump Day Gallery, Pennsylvania State University, University Park, PA

2014 **Undergraduate Juried Exhibition** | Zoller Gallery, Pennsylvania State University, University Park, PA
Juried and curated by Anderson Endowed Visiting Artist, Barry Schwabsky

2014 **Foundations Exhibition** | Zoller Gallery, Pennsylvania State University, University Park, PA

UNIVERSITY INVOLVEMENT

2013-2016 **Penn State Ceramics Club**
President (2016-2017)

2016 **Presented essay, *Why Art Matters,*** at the Penn State College of Arts and Architecture All-College Celebration

2014 **Intramural basketball**, Team captain

2013 **GLOBE Special Living Option Housing**
Community focused on student engagement towards global issues and concerns

2013 **Penn State Snowboard Club THON**
Participated in fundraising for Penn State Dance Marathon for pediatric cancer