

The Judy Chicago Art Education Collection Teaching Conversation

Friday, September 16, 2011 • 1:00-3:00 pm in 102 Paterno Library

Facilitators: Karen Keifer-Boyd, Jacqueline Esposito, Ann Holt, Amy Bloom

Faculty: Wanda Knight, Sarah Rich, Susan Russell, Mary Ann Stankiewicz, Eileen Trauth

Senior Producer - WPSU-TV: Kristian Berg

Transcript

Karen Keifer-Boyd: The transcript from the voice recording will be useful for writing about the Teaching Conversations project, such as for the *Ways of Being in Teaching* book. Kimberly Dark is one of the editors, and she's invited me to submit a proposal for a chapter in the book. I wrote an abstract as proposal and this in the handout provided to you today titled, *The Judy Chicago Art Education Collection Teaching Conversations*. Amy Bloom will transcribe from the recording, and the transcription will be sent to people who want to be involved in the Teaching Conversations project. If you don't want your name or your voice included, please indicate this on the permission to record form. So the voice recording is being used for the Teaching Conversations project. The permission form for the film will be edited from what happens here. They may not even use any of it, they may use one or two minutes of it in the final piece that Kristian is working on. He's has filmed at the Brooklyn Museum of Art, and at Judy's home and studio in New Mexico for a film that is a long-term project about Judy Chicago's career. Do you want to say anything more about where you're going with that?

Kristian Berg: We're still exploring those areas, there's so many areas for the general public, for arts educators and various projects at various scales that can be realized, and we're exploring those types of things—some things on the Web, possibly PBS. The epic biography of Judy's life has never been done, so we're going to see what type of support there is for that.

Karen Keifer-Boyd: There's a website that's been created fairly quickly, because the archives just came here, and it's going to be built throughout the year and beyond but particularly this first year. Amy Bloom, Karen Schwentner, and I have been working on this and are just barely beginning on this website. It will become a resource. Requests for slides or other things that you see in the Collections that you want to have digitized can be made and brought into the website so you can access it that way for your teaching, as well as bring students to the archives. This is a developing site, and any kind of feedback or resources you think should be on there; it can develop in a variety of ways.

I want to introduce the Collection with Judy Chicago speaking about it. I will use this clip from something that Kristian had filmed and sent to me. [Played one-minute film of Judy Chicago speaking about the Collection on home page of website at <http://judychicago.arted.psu.edu/>] So that's what Penn State's role is, to be an institution to transmit ideas of feminist pedagogy into the future.

[Karen shows the Collection website.] There's a *Finding Aid* that brings, in detail, what's in the Collection. And then *Writings and Teaching* lists the teaching projects. This Collection is specific to Judy Chicago's teaching projects. The processes that she uses to create her artwork are very similar to the processes that she uses in her teaching projects. And, they inform each other. It wasn't until *Envisioning the Future* (2003) that she articulated her teaching methodology. And this articulation was from a process of my feedback as I observed her teach her methodology to teaching artists and shared with Judy what I observed.

I'll show you about the methodology itself because to understand any one of these projects, you really need to understand Judy Chicago's teaching methodology. What I'd like to do is have you think about, as I quickly go through the methodology, is for you to think about whether an Art History, or an Information Science Technology, or Art Education and various other fields, there are people from other fields that are interested in using this, how might Chicago's approach be brought into your teaching and for projects that your students do. It could be textual,

it could be visual, it could be numerical, whatever, and those projects, what comes out of that, particularly what you do in Fall 2013, those projects could be exhibited throughout campus in Spring 2014 when we have a Judy Chicago Collection celebration. There'll be physical space, there can be Web spaces, in some ways linked together to see where it goes. I think there's such breadth, with the kinds of things that the methodology itself—how it connects content of the moment, of the time, and personal significance to larger issues, and I think that that premise can cut across all sorts of disciplines. I'd like to see that happen.

Sarah Rich: Could I get a quick question from you before you proceed? So this is described as an art teaching or an art education archive. Does this mean that its got papers, say, connected to Womanhouse, that primarily deal just with the pedagogical issues? Is there an archive someplace else that's going to have other archive material about Womanhouse that's not connected to art education?

Karen Keifer-Boyd: Because Womanhouse is not her artwork, its her teaching project, everything in relationship to it, everything in relationship to each one of these things [points to the teaching projects listed on the website]—all of her things are included in the Collection. *The Dinner Party*, I don't have that listed here, there's a curriculum project, but *The Dinner Party* is not her teaching project. These are her teaching projects, so everything related to Womanhouse that she has access to in her private Collection comes to us. These things that are situated elsewhere, that's part of Amy's and my work throughout this year. There's an endowment to support Amy as GTA from Through the Flower for 20 hours a week. So part of her work is searching to see where there's anything else in other private collections, and either seek having the acquisition here, which is what Dean Barbara Dewey is looking for, you know, to purchase those things or get them in some way, and so we'll try to gather them, or just link to them if they're in other collections. Some of it, you just don't even know where to find them, and Ann Holt has begun to really help to find a lot of links to things. Amy will continue with that.

Sarah Rich: But there aren't going to be gallery records, for example.

Karen Keifer-Boyd: No.

Sarah Rich: Okay.

Karen Keifer-Boyd: I mean, we'll connect to the Schlesinger Library, which is Radcliffe and Harvard, we'll be connecting to that, we've got communication, they don't have much of their stuff digitized, but I think in working with them, as we're looking for particular linkages, that they will hopefully work with us. Jackie Esposito has been in communication. Schlesinger Library is where her personal papers are, and also much of her art gallery records and that kind of stuff, but this sort of becomes a good hub for that.

Karen Keifer-Boyd: I'd like to ask Ann Holt to show images she prepared on how the collection came to be here and describe her involvement.

Ann Holt: Sure. My name is Ann Holt, and I'm a Ph.D. student in Art Education, and I went with Karen to process this collection in New Mexico. Jackie and I are going to be presenting at the Artists and Archives Conference next month, and so I'm really in the early, early, early stages of this presentation, but basically the image you're looking at is how I'm breaking down this talk, and in each box is where I'm placing the content of the presentation.

Karen Keifer-Boyd: It's also how we gathered from the warehouse, the studio, Through the Flower, Donald's office, (Donald Woodman is her husband), and Judy Chicago's office. These are the teaching projects. We would place the things in the boxes, so we actually sort of organized them before they got here, and that's why it moved so quickly I think, with the Finding Aid preparation.

Ann Holt: In this room is where all the processing happened.

Karen Keifer-Boyd: This is Judy Chicago's warehouse.

Ann Holt: It's cold storage, too, much different from the inside and outside temperature in New Mexico. So I'm starting this presentation basically with an early clip of Judy Chicago in the early 1970s in the film *Right Out of History: The Making of Judy Chicago's Dinner Party* [produced by Johanna Demetrakas, 1980]. These first seconds of the clip pretty much encapsulate her work at the time, but also just her vision into the future in terms of, even in terms of this Collection. Because she really does understand that it's about how we represent history, and how we make it accessible to others.

Karen Keifer-Boyd: On the resource page, we have linked all the videos that we have here at Penn State, which includes this one.

Judy Chicago's voice from the film: One thing I learned from my studies of history was that even though women achieved, those achievements would be erased, the next decade, the next generation. I wanted to challenge that process, to end that process, to honor those achievements, and to introduce them into the society through a work of art that would symbolize our heritage so that those achievements could never be erased from history again.

Ann Holt: So I think that's where I'll stop.

Karen Keifer-Boyd: Yes, you can see that there's a whole lot more to the presentation in this film clip than what's in the archives, but I think that the clip—when you think about this is the 1970s, and the one I just showed you of Judy Chicago speaking in 2011—the concern of erasure of women's accomplishments continues. She goes into statistics of women's solo art exhibitions in recent interviews, and how there's been some change, but there are some things that have not changed at all. She's saying some very similar things some 40 years later. But also what she's saying cuts across disciplines, too, because when she's talking about contributions and achievements, she's not talking only about visual arts. She's talking about a broader scope and about the institutional issues and situations of why the lack of recognition or erasure occurs.

CONTENT-BASED: Her teaching methodology, she refers to it as *content-based art pedagogy*. And, you know if you just think content-based, those that aren't in art, you can think about it as, in that kind of term. It's an approach that is focused on content, rather than—and I know this difference is in other disciplines too. For example, in applied linguistics there's formalist linguistics that you can study, or there's a socio-cultural content-based approach. So the teaching approach can be translated into your own discipline.

SHARED READINGS: There is preparation, which include discussion of shared readings. Sarah, you and I were at Envisioning the Future and the speaker series and the readings, were part of the kinds of shared conversations that got people thinking about the issues of today, environmental dystopia, as you presented. So the process begins with shared readings, whatever your discipline, you're selecting those.

RESEARCH: Then there's the process of, and the website actually shows these more in depth, but the process of taking something and going deeper with it with your own research, finding out what's out there about your topic. Research trails through every stage but it's introduced and begun in the preparation prior to making art.

SELF-PRESENTATIONS has to do with looking at where you're coming from, similar to feminist standpoint theory. It is a thinking how the personal becomes political. First looking at how—from first just presenting from where you're at, your professionalism, your perspectives, what it is that you're interested in, and to a self-presentation to a group. I began in working with Judy at the Envision the Future teaching project, including visualization processes, which helps people think about themselves, and think about very concrete aspects of themselves, to bring this into their presentations. **CONTENT-SEARCH:** Building group support continues throughout. This is all part of the preparation, and with these approaches the content search really is very effective. There's multiple ways that the content search can occur. It's taking the individuals from their self-presentation to a deeper search of what's out there. So in the art teaching context, people are always saying, when are we going to do the art making? And Judy has had that happen all the time in her teaching projects, too, because of the time taken in the preparation stages of a content-based approach.

IDEAL TO REAL: And then to consider, what it is that you want to say, and to whom? So whether it's an art history paper, or creating technology, or whatever they're creating in IST, whatever they're doing, you know, ask why? And, for whom? This relates to making the ideal to the real, because you're thinking about what mode, and what medium. Is it words, is it visuals, is it fabric, what? And to make format decisions, and then think from your dream of the work, to, okay, here's my time, here's my money, you know, the ideal to the real.

SUPPORT STRUCTURES: And then thinking about support structures, that we're not actually doing these things alone, what expertise would I go to? So it's more of a collaborative process of forming a support structure for the work.

ARTMAKING: And then finally, the art making begins. And in her teaching projects, Judy talks about the participant selection, which isn't as relevant to the methodology that would be shared in a larger way with those who do not select who are in their classes or who might be participating in the project.

PROCESS TO IMAGE is thinking about the translation into visual. But then the next part, 3, *balancing support*, concerns the teacher's role, and how each of us provide the critical push and challenge that we do, while not freezing up our students so they can't go forward. So it's balancing that support, and the challenge, and the critique. And that is part of our teaching conversations, that in order to get excellent work, and push people to their capabilities and potential—how do we do that? That would be something I hope we could talk about.

CONTENT-BASED CRITIQUE: The content-based critique has to do with going back to the art making goals, what are you trying to say here? Can people understand that? Is it accessible? Who are you trying to reach with that? And thinking about the audience, sort of gauge, who's reading it, other peers, other teachers, the field—their response is part of the evaluation. There are other forms of evaluation, too, which can be recognition, the things within our field, awards, and these other kinds of things, such as publication—those kinds of things that are evaluation.

So that, in a nutshell, is her content-based approach. I have applied it in an exhibition here in the Diversity Reading Room, in 2007, with colleagues in Finland and Uganda. We brought the artworks together and showed them here. We followed the same methodology in our own way, interpreting it and dealing with the concept of house and her project. **[Audio recording at 00:20:00]**

With that, I'd like to now open it up to conversation. This is the live website that we would click on any one of the things I talked about. It has visuals, video, further description over on that left column. In the middle, here's an animation that one of the art education doctoral students made. Wei-Chung Chang created the animation. I conceptualized it, he did the technology stuff, and then Judy critiqued it.

Judy Chicago and I worked together looking at everything from the video, the multi-media site—so she's very involved in the creation of this methodology that I put forward in an article published in *Studies* in 2007. The article's title includes, "with reflections by Judy Chicago," because she critiqued what I wrote and added her reflections. I was really trying to represent her methodology, not my views of it, but trying to get it from her perspective.

FEMINIST PEDAGOGY: I also interviewed participants in two projects: *Envisioning the Future* and *At Home*. These projects then, in talking to participants what is this feminist pedagogy, how do you define such pedagogy that Judy brings to you. This slide lists some of the principles from feminist pedagogy, from their experiences—affecting social change, seeing teaching as a political act, viewing knowledge as value-laden, seeking equality for all, valuing personal experience, value all voices, value multiple perspectives, self-representation. It's student-centered, and there's a shared leadership.

CIRCLE: And the circle, here is one of the processes that Judy Chicago thinks it's very much part of her strategy. The circle, having it open, where there's no table in the middle, where we see each other and you put your chairs in a circle. When some people who tried to facilitate her teaching model, they're like, "Uh! That's silly, you know,

that's that touchy-feely sort of Judy Chicago thing," so they wouldn't do the round robin circle in their teaching. And the dynamics between the groups were quite different. And that was part of my research. If these kinds of ideas could be integrated in your teaching, then that way you're making a connection to the Judy Chicago Collection. And, so there's lots to work with with the Collection from the teaching process, to works that deal with eating disorder, there's works that deal with environmental issues, there's works that deal with self-esteem, aging, many, many, many topics and directions.

So, it's really quite open. I'd like to talk now about your teaching, thinking about your teaching, ways you might see integration of this collection or how it could change or be developed to be useful. Let's discuss what you might be able to do in relationship to this Collection in your teaching, not necessarily right at the moment, but in the future sometime. I hope that it will just be sort of a brainstorming and we'll bounce off of each other and then we'll go from there to see who wants to carry it forward to actualize actualize it in their teaching.

Good, she's going to put on the slides of many of the different works that might inspire us. As we talk, we'll look at the Collection of some of the slides as we converse here. So what are some thoughts that you might have of using the Collection, whether it's the slides, whether it's the documentation, whether it's the methodology embedded into this whole Collection. [00:25:25]

Eileen Trauth: I'm Eileen Trauth, and I'm in the College of Information Science and Technology, so some people may wonder why I'm here. What came to my mind immediately, I've developed a new course on women in Information Technology fields, because women are grossly underrepresented. So it really struck me when you were talking about, Judy talking about women's history, in that women are not represented in history, and so I was thinking about an assignment where, as a backdrop to talking about the issue of women in technological fields and being underrepresented, and the whole dynamic of women in a technological field, just looking at women in history, and then asking—so that is a way for students to begin to understand, "Oh yeah, we've got history, and then we have women's history. And that same thing of why in the science and technological areas, you know, we've got Einstein, and then we have Einstein's wife, where's her contribution represented?" So that's something. One of the other thoughts that came to my mind, this course that's also being taught, is a blended learning course around the state, it's online to people not here, so when you talked about having some of the materials being digitized, that is definitely something I would want to follow up on. So, people at other campuses would be able to get access to the materials.

Karen Keifer-Boyd - Just thinking about your own teaching, or, and I'm brainstorming to think about what would be most useful in that kind of context. But I think really this notion of how- the Dinner Party artwork itself, about the writing out and the erasure of women's history, and the controversy about having that have an established place within an institution, was so controversial, because if you bring in women from history, people think that you're now taking out people. Like there could only be so many people.

Eileen Trauth That equality is somehow special treatment.

Karen Keifer-Boyd: Did anyone see the Tim Wise talk? You did. I didn't see it, and you can add, but in driving I have the Penn State student channel on, so I kind of get a feeling of what the students are thinking about. And it was saddening to me to hear these kinds of things, but they were reading from the Daily Collegian synopsis of the talk, and the kind of thoughts that they had were saying things like, they were reading that he is an anti-racist, and they kept repeating that.

Ann Holt: Was this yesterday? On the radio?

Karen Keifer-Boyd: Yes, and I just thought it was so ridiculous to call someone (*To Susan Russell, arriving- Come and join the circle, Susan!*) And they kept repeating it, like, Penn State's going to invite a racist presenter? So why would someone be labeled an anti-racist? And I'm thinking, well, you know, yes, we went to a talk one time, absolutely racism here, at our Schwartz Auditorium, and it was billed in a way that we didn't know the person, and we're like, "Oh my gosh!" and so it's ridiculous that things have to be labeled anti-sexist or they—in order to convey that on the other hand, everything that isn't, that you can't actually say that it's not, that a lot of what's

labeled is actually racist or is actually sexist. And so the assumptions of the students that were speaking, was “why would we have to label that?” It’s because racism and sexism is often invisible especially when it’s so institutionalized that it’s not very apparent, and that’s why they wouldn’t see that.

Ann Holt: Yeah, that was also what I got from that, because it wasn’t... it was really bringing it into this personal attack, that they were feeling that they had to defend themselves, when really, it’s within a larger construct, to understand that this is really a structure that folks are up against, and it’s not so much where they’re being attacked personally, but that everything that they contextualize in and what they’re referring to and what they bring up, it’s all part of this larger thing, it’s not just them. But that was an interesting conversation.

Karen Keifer-Boyd: So when I hear those kinds of things, I think about the Collection, and I think about that’s where, even the kind of conversations around it, the physicalness of it, but also just the conversations, and what it brings up. Including just the press release that brought out all that stuff that I mentioned earlier, that it’s so needed, it’s so needed. It needs to be intertwined in our classroom. And there’s just a little small group here, but there’s further, there’s a larger group, as you can see from the handout, of people interested. I think that it’s really going to be through a concerted effort in a variety of different disciplines because alone, it’s very difficult to make change. Susan’s been working hard to make change, in the middle schools and the high schools, and at the university with *Cultural Conversations*. Susan Russell, we informally introduced ourselves to each other earlier, and then I talked about the foundations of the Collection. We are now thinking about how the Collection could be utilized in our teaching. We are just beginning the conversation, so I just wanted to bring you into that.

Wanda Knight: I think for me, too, I think about a lot of my work and research. My name’s Wanda Knight. A lot of my work and research deals with the preparation of teachers, and I look at social inequities. Because these teachers will serve in schools, and actually what they do can either serve as a weapon or a tool against children, I think it’s important to bring these issues to the fore. It’s not just because they are women but because they have to understand there are values, beliefs, and assumptions they bring to their teaching. So, oftentimes, I like to look at these works of art and what it communicates to them, and oftentimes students act as though there’s nothing they can relate to. But then when we get into the issues surrounding the work, first and foremost, we look at self. As women, we have to look at self. I believe the knowledge, before you can have knowledge of students who are very diverse, oftentimes in these public school settings, we want to see them as different but we don’t see ourselves in relationship to them. How we teach them. What we think about them.

And oftentimes, even something as simple as terminology can make a difference. We are a profession, and I’ve said this a lot because I’m doing all this work on language, and how language does matter. We walk around calling ourselves “guys”, you guys, yet we are primarily a profession of women. And educators don’t even think about the implications of that. It’s just a chummy term for most. But if we reverse that, and I’ve done this in class, say, “well this semester, we’re going to call everybody gals, or girls, even the male participants,” and they balk immediately. “No way, we’re not going to have this,” but women immediately say, “Ooh, it’s okay, it’s a cool term, it’s a term of endearment, we’re just one of the guys,” or “Well they went on a man-hunt, and she...” I say “and *she*?” So we start to look at this, and all of a sudden my students seem to get it—so I look at how we can raise their level of consciousness, so that when they’re in those schools, language should not subordinate, and oftentimes it does. It should affirm, and a lot of things that make students feel good about who they are, and have high expectations for them, look at the ways in which people are silenced, oftentimes we talk about that, and it’s not always who can speak, and in what context, literally and figuratively speaking. There are multiple ways, as you said, particularly because the majority of these people who will be going into schools are women, and they’ll be teaching students very unlike themselves, carrying forth these assumptions.

Karen Keifer-Boyd: So when we think about the methodology that I showed and discussed earlier, is that familiar to you, is that what you do, or is it totally different, is there any part that connects? [00:35:17]

Sarah Rich- Well, I have to say it’s pretty hard to figure out exactly what the methodology is just from that outline, because I think a lot of those terms could be enacted in any number of ways, so I – I’m not entirely clear on what the method is, frankly.

Karen Keifer-Boyd: And, while it is further explained in the article, on the other hand, it's not a prescriptive approach, and there's not one way about it. Even in the general overview that I presented, it is, as Judy would say, and I would encourage, too, it's this idea of the preparation, and the process, and then, the production, the creative thing that comes out, whether it's a paper, whatever. It's this informing, content-based approach, and a content-based critique. I would say these are the elements, and that you really think about what a responsibility it is that you're producing knowledge about what it is your producing, what are your goals, why, and for whom.

Sarah Rich: When you say content-based approach, this is terminology I've heard a lot in art education. By that do you mean that your methodology is going to change according to the content you are teaching? Meaning, if I'm going to be teaching a course on such and such a subject, does my methodology have to be sufficiently flexible in order to somehow allow that content to emboss itself upon my pedagogical activity?

Karen Keifer-Boyd: It doesn't quite mean that. It's more that the projects or assignment that the student undertake under whatever the theme and focus, as you can see, some of her teaching projects have distinct themes, she varies on that, so you have your content, as the curriculum, your teaching. How the students work with that content, and where they take that, is drawing upon the structures that you put in place as Envisioning the Future, or whatever it might be. Taking the art and the artworks in that presentation, and how they see, say, *dystopia*, maybe they're assigned a certain time period and such, so you still can guide by the content you're focused on. The content-based approach that she's talking about is more what the student is on working with that content, bringing that content into, particularly in this relation to the artwork. But they're bringing this content in, in a way that is deeply researched, based on readings, speakers, a variety of different things—that there's a self-initiation. What has been done before, in that area, and before they produce something needs to be studied. So that is the content. They're drawing on the content you as a teacher might direct, but it's not like you're giving it to them. You're also directing them how to be independent scholars in gathering that content. And from that content it becomes integrated with their self-presentations, their self-motivations, and passions, and concerns, so it gets integrated.

Sarah Rich: So it's their content as well.

Karen Keifer-Boyd: It merges with their content.

Sarah Rich: It's reminding me very much of Jacques Ranciere's recent book, *The Emancipated Spectator*, which is premised upon the idea of *The Ignorant Schoolteacher*. The ignorant schoolteacher brings a certain structure to the class, but most of the content in the class in many respects is generated by the students in the classroom, which I think is a familiar notion to us here: I know you've written on this, and Charles Garoian has written on this.

Karen Keifer-Boyd: Um hmm, it's a staple.

Sarah Rich: This, then, brings me to my next question, which is, does this archive then archive primarily Judy Chicago's take on this or, when I go through this archive, am I going to be looking at student responses to this? Am I going to be seeing correspondence from students in there saying, "Here's how I felt about this class, or how..."

Karen Keifer-Boyd: Both of those, actually, both of those.

Ann Holt: It's everything that was produced from these teaching projects, so you'll find photographs, and documentation, and correspondence.

Karen Keifer-Boyd: From students as well as Judy's take on it, so both of those.

Sarah Rich: That's what, I mean, that's really interesting, are those students still around? I'm sure they are, and are they aware that the archive is here, and how do they feel about their papers being part of the content that we're now going to be using?

Karen Keifer-Boyd: Well, most of them are, I mean, I shouldn't even say most, but some of the Womanhouse participants, they've been writing about their experiences from memory. It's only recently that there's any kind of

archival materials. It hasn't been recognized in Cal Arts archival history so when Judy went to visit there, the students were like, we didn't even know this program was here. So it's not really passed on in oral tradition, or even trying to find it, because she tried to find it. Now, in the 1990s, and I have it connected onto the website here, those that were in that project, they started reflecting back and writing on it.

Sarah Rich: Oh, cool!

Karen Keifer-Boyd: And it's linked here. In the 2014 symposium, what I'd like to do, is invite the Fresno Girls, as Judy calls them, who worked on Womenhouse to speak about this. They experienced the methodology. How did it influence their art? How did they change it? Many of them are teachers now, they're artists and teachers. The archives are new. There was a press release in the San Francisco Chronicle, and Boston Globe, and other publications. So people could have come across it, but not everybody has been contacted. Those who have created a documentary movie about Judy Chicago's teaching projects were sent a request from Judy to have their work included in the archives. And those works are coming in. [00:42:27]

Ann Holt: The other thing about it is, if you think about it, now being held here, it's held in perpetuity so it's like we're talking about this now, but in 50 years it's going to be talked about in another context, or in 75 years. Because now it's being preserved, in a way that will allow that dialogue over time. Which is I think the living curriculum aspect of it.

Karen Keifer-Boyd: With some archives, there's just a few researchers that dig deep into them. My goal, with the support of the endowments is to bring people like Amy to work with the Collection, to make it alive, make it living, a living archive, and a living curriculum. So I see two kinds of foci with the Collection—a focus on its usefulness in teaching, and then also in research. In November, there'll be a group in talking about research with the Collection. But I do think with Teaching Conversations that we can explore possibilities, and part of it is starting to understand, what's here, how would you use that. I think you as a teacher could be informed from this, with or without your students ever physically touching the archives or seeing it, so it could inform your thinking, and that's one way to go. Or, it could be I integrated as the physical pieces themselves.

Eileen Trauth: I'd like to try out my understanding of what I got when you talked about the content-based approach. So what I was getting from it is, so in an art class, I'm speaking outside of my area of expertise here, if color and form, is what's being taught, then the content-based approach means particular content is the vehicle through which form and color is being taught.

Karen Keifer-Boyd: Well, yes, all except for the last sentence of what you just said. Because the content is more than the vehicle. It is actually the purpose and the outcome, so color and form actually might support the content in some ways, but it is the content that is the outcome rather than the content is the support, the way you said that was the vehicle to support the teaching of color and form.

Eileen Trauth: But that, if the course was called "form and color", for example, using her approach, with certain kinds of social justice content, so that people would learn color and form, so you could take—if the course was titled that—you could bring a content-based approach to that. You would think about color and form quite differently then. And the reason I wanted to test this understanding out, because then I started to think about applications in my area, so I'm thinking about when somebody teaches database. Or when somebody teaches information system, then thinking about, you know, we have to give examples of a database, but I don't know that that's the real focus. It's more on what is a database as opposed to what is some content that can be taught to students. So that's where I was seeing an application of this approach.

Mary Ann Stankiewicz: If I could jump in here. I think it's a category mistake. To say I'm teaching a course on form and color, and I'm going to bring in Judy Chicago. They are, in terms of technologies; it would be like using a typewriter to teach keyboarding. Form and color is a formalist approach to art education that developed in the late 19th, early 20th century, along with the rise of abstraction. And contemporary art, what was called post-modern for a while, really has moved in other directions. So that artists work with forms and colors, as their tools, but their work is not about color in the same way that the color field painters were, or, the Cubists.

Sarah Rich: But this is an interesting problem. So you're saying that, this content-based approach could not be used for a course on form and color. Is this what you're saying?

Mary Ann Stankiewicz: I probably wouldn't, I might bring it in, but...

Sarah Rich: But what if you're tasked, then, with teaching with such a course—you go to a college, and they say we've got this course on the books called form and color, and you have to teach it, or you don't get tenure, (or that's the fear). The question then is if it's a real pedagogy that's useful, can you just take this method and apply it to any class, and have it work? And if so, how would that look, I think in some ways, is the question that is brought up by your example.

Mary Ann Stankiewicz- Frankly, I'm uncomfortable with a predetermined pedagogy.

Sarah Rich: Really? Oh, but see, institutionally, is that realistic?

Mary Ann Stankiewicz: Well, I've gotten as far as I have by doing what I do

Sarah Rich: Yes, but you're in a department called art education.

Mary Ann Stankiewicz: True.

Sarah Rich: I mean, I think certain curriculum flexibility is perhaps written into such department institutionally.

Mary Ann Stankiewicz: Yes.

Sarah Rich: Whereas I wonder—it's just a really interesting problem, I think.

Amy Bloom: I think it would be secondary to the content, that you could still, um, use it as a tool, it would be a tool. She would use those things, color and form, as a tool. And looking at her history of when she wanted to include women's content in her paintings, and the males around her at the time were not accepting the work. And so she was very good at that, and yet she wanted to include that content, and she still, I think, with her students really emphasizes some of those aesthetic ideals that the work should look good, almost in like a professional sense, she teaches that and pushes for that, but the most important thing is the idea and the content within the work.

Mary Ann Stankiewicz: And you can do a formal analysis of each place setting at *The Dinner Party*, but then I think you're missing an awful lot.

Sarah Rich: But, I'm not sure I'm really grasping this content-based approach actually works. And, if you were teaching a class on color and form (it's a bummer of an example, but it's actually one that shows what I don't know about art). Say you're given that task. How do you proceed then with this content-based pedagogy? What would a pedagogue do in that situation. [00:49:45]

Karen Keifer-Boyd: Well actually, Wanda and Patricia and I wrote an article dealing with that, and we put it in *School Arts*, which is a very practice-based, K-12 magazine. I forget, it was 1,000 words, some really short amount of words that we had to say this. We were taking things like—I took color, and I showed how you could present color content-based wise. So one of the things is you have to recognize that there's not a universal way to understand color, good color relationships. So, when you say, this aesthetic, this quality and such, that there's judgments there, but those judgments are culturally, socially time-based, through time (rather than animation time-based, that notion). So, in a very short little piece, I just kind of jarred people's ways of thinking about color as content. With looking at cultural ways of thinking about it, and just when you think you have the right understanding—the system to teach color, you know, there's other systems for that, and there have been other systems. So that's an example of just taking the idea of color from a content—typically when it's not content there's a right or wrong, prescribed kind of way of color and form. “We're going to learn how to do form.” “We're

going to learn how to do color combinations.” “We’re going to understand primaries, secondaries, and how they work together, and juxtapose.” So, there’s very formal ideas of color and form.

Judy’s ideas here are far from prescriptive. It’s not a prescriptive curricular piece there. It’s a process that has certain principles, and those principles have to do with that the work is about something. And, when you put that out in the world you have to think about, whatever the venue you put it out in, you think about the audience, and their response. It’s about communication, and content is key. How you get there—it’s not like here’s steps; and one, two, three. That’s why that animation was layered, and you know, fluctuating, and parts coming together. Because it’s not a step-by-step, it’s not a prescribed kind of process. Like so often the color/form prescriptive kind of thing—you take this step, and then they know this, and it’s a very sequential way of teaching. So it’s a much more fluid and amorphous kind of approach, but has certain principles underlying it.

Ann Holt: Would you say that it’s the content that drives the process through to the outcome?

Karen Keifer-Boyd: Yes, it’s the concepts, content, and from that content, a person has goals, and responsibility to what you’re bringing out to the public, and a responsibility to that audience. Who are you speaking to, and how are they going to interpret it. If they’re going to interpret it differently than you intended, what might you change, because you actually have some goals with that, it’s not like, oh, any interpretation goes. [00:53:22]

Ann Holt: So Eileen, I think having taken your qualitative research class, I think it was- it is content oriented, the way you drove that class was, because everybody was coming from different areas, different disciplines, and their own ideas were driving where their outcome was going to be, and you were, in a sense, supplying all these different sort of mediums and tools to get to that place and it was all basically driven by each individual and each of their ideas.

Eileen Trauth: I hadn’t thought about that class, that’s good, thank you.

Susan Russell: Coming late to the party, this conversation is absolutely fascinating to me because I’m a theatre artist. So everything you’re asking, and everything that you’re concerned about, is what I do on a daily basis. Because there is nothing prescribed about anything I do, or anything that I teach, because it’s living.

And, so when I stare at the Judy Chicago exhibit I stare at something that’s functioning on the outside of the work—it’s the people that are watching it. I can’t remember which one of you said the word spectatorship? That’s something that you mentioned? I do, as Karen mentioned, I have projects in the schools, in middle school and high school, and when I see something like this, it’s about the spectatorship of the young people witnessing that, and then taking it in, and then generating something of their own that they then talk about publicly. Because what I teach is playwriting.

I take the structure of playwriting, which is very, very contained, this is the first thing you do, this is the second thing you do, it has to be, when you’re working with 13 year olds, and 25 year olds ,and fifty four years olds, it has to be, it has to have some sort of form to follow.

And, so here is the structure of the event, and the content is the social justice issue that were working on. And then the research is, how is your body image and self esteem as a middle schooler at Park Forest created by the outside world? Bring me pictures. Then the content becomes the magazine pictures, the DVD of Miley Cyrus as Hannah Montana. That becomes the content that generates this conversation that they have.

So this is such an interesting discussion, because it’s all about what we view as content. I mean, we even have language differences in this group. I’m fascinated with all of you, by the way.

So this is a living theater event for me, to listen to you talk about this, because my take on this is such. You are on the inside peering out, and I’m totally from the outside looking in. And, therefore, my approach to this project is absolutely different.

The thought of showing some of this work to a thirteen year old, you know, in a year, is just fascinating to me. I work with body image and self esteem with middle school and high school girls; bullying; and I work on LGBT issues. That's what were doing this year, and how can we take what's mediatized, what is shown to the public, of what LGBT issues are in the school, and we have an awful lot, what is shown to the public, and how do these kids take that content and create a conversation based either in art or based in monologue, or based in just dialogue between you and me. So Judy Chicago is just so evocative to me. And how that creates a moment with a young female. Or, a young male, especially. [00:57:15]

Karen Keifer-Boyd: You just did a really nice synopsis of her approach to teaching. Your approach, the way you describe that, is very much the way—stimulate, readings, research. You stimulate, they connect it to their body, self, their own way of thinking. Then thinking about, okay, I've got this structure—however many minutes of this performance, what are all the structures. And, then they think about that, and then they begin to produce, and that's the art making, then playwriting. So she just articulated in a very fluid kind of way Judy Chicago's processes and methodology.

Susan Russell: Which is incredibly theatrical. She just crosses every line.

Karen Keifer-Boyd: She does.

Sarah Rich: very conflicted about this—I love this archive, I'm thrilled this archive is here and, I can't tell you how awesome it is, Karen. It's really great. But I come at it from two different perspectives. One is, I'm a historian, so I'm looking at this as an artifact of the past, So I have questions like, what exactly is in there, does it relate to other models of teaching from that period, that kind of stuff. And, then the other perspective deals with methodology of teaching. Is this something that I would actually use in the classroom. And those are two very different ways of relating to the archive. The second one's much harder to answer because I'm still—I'd like to think that the pedagogical method is sufficiently rich and complex that it defies the summary that we've providing for it here.

Karen Keifer-Boyd: Exactly, you're right.

Sarah Rich: But I do wonder, if in fact it's something that can be used for, say, a history class. When I'm teaching art of the 1950s and 60s, for example. I've got a certain amount of information that I need to convey. And it involves facts. They need to know certain things. It's not exactly the same kind of class, where I can say, here are the issues that I'm interested in talking about, you go out and bring your experiences to me.

Karen Keifer-Boyd: I think it is.

Sarah Rich: Does that work for that kind of class?

Karen Keifer-Boyd: I think it does. I think it is. In some ways, you have that advantage, when they come to art history class, they somewhat expect that. When they come to the studio class, they don't expect the stuff that you're bringing, whether its readings, lectures, videos and all, remember that whole preparation part, there's a rebellion in studio kinds of courses, that whole reading as research, goals, thinking about this. It depends, and the self-presentation may be in discussion about the 50s and 60s, however they think about that time period. In some ways, that first part there is so much easier for you. It's quite unique, I think, within studio ways of teaching, because typically it's the materials, and the medium, and you get going, and then maybe later on you talk about what it means. [01:01:03]

Wanda Knight: And that's what I heard, too. It appears, from what you've just described, that you are taking a teacher-centered approach, and this is really about a student-centered approach, where the student has ownership of the dialogue, and it's not just lecture based. And I heard you also say there are certain things they need to know about the 60s, and it sounds like there's that finite body of knowledge which I heard you describe. History is history, and it's there, and this is living, and it's brought forth through the different individuals. And, also, because it values multiple perspectives and not just the teacher perspective, so it always changes because the learners

change, and they're here, and their experiences, their knowledge, values, beliefs, the things that they're exposed to. They'll connect it and bring it forward, and that's how I see it living, and always alive as well.

Karen Keifer-Boyd: That, as well as the idea that instead of the superficial, this is what I'm bringing to it—the student does the research into the 50s and 60s, and you're laying out, depends upon the scope and the scale of the class to what extent, here's the set of readings to uncover from that, and so how do they deal with that.

Sarah Rich: Also, this is not the first time I've run up against this. My methodological approach to teaching is radically different from what I believe typically happens in the department of art education. I know my approach to teaching should be closer to it, but I do worry about the extent to which it does or does not allow for the teacher's own pleasure in teaching. There's a certain pleasure that I enjoy in telling stories, and presenting material; what do I give up in this new method, what do I get out of it? It's sort of, okay, I'll let the students tell me what they think about the 50s and 60s, and I'll let them do some research.

Karen Keifer-Boyd: It does not exclude you in that space, the teacher telling the stories, and the ways that you're doing it.

Sarah Rich: Well clearly, Judy Chicago continues to enjoy her pleasure in relation to the work.

Karen Keifer-Boyd: And remember, she brought you in along with a whole lot of other people to tell their stories, experts, so that the individuals, they're broadening their knowledge base by being exposed to the stories, and the readings, and the other people you might have them listen to. So that whole first part, before the self-presentations—notice the self presentations, it's not the first thing. It's really broadening and getting them to critically think, so when they do bring something in, in whatever way that you want them to do that, the self into that, that it's been really mucked around a lot because of all the stories you've told and shaped. The influence of the teacher is there, but also other kinds of multiple voices, as you say, because it's not just your stories, but you might actually tell a story about somebody who totally disagrees with you, but here's another way to see it.

Jacqueline Esposito: This Collection also doesn't stand alone. This is one of 24 other art education collections in the Pennsylvania State University Archives. So there is an historical perspective, in going back to Viktor Lowenfeld, who is the father of art education, following some of the perspectives forward and looking at where the other art educators come from, what their works are, how they use work, what their perspective is. So this is one of other collections that can be built on, to not only describe the field of art education but to look at what that concept of art education is.

Susan Russell: I might just jostle. I feel your pain! I feel your anxiety because, I'm the only historian in that building over there. And so there are 37 people on the faculty, and they turn to me for the history of musical theater. So there are facts: *My Fair Lady* was written in 1969. But we can Google that and we've got all that. So how can I have a creative approach to my historical tale-telling? And what I've done is critical thought, that *My Fair Lady*, which is what strikes me about all this, everything's a musical to me—so what strikes me about Judy Chicago is that Judy Chicago does not emerge from this void as empty. She emerges from a time, a critical process of thinking, where there's politics, and sociology and anthropology, and how many "ologies" can we find within this that are joyful for you to talk about, but that also relate to 2011, that that student is experiencing. So a collection like this affords not just you a way to look at your very important work, but it also opens up a kind of joy to the student that can stare at that and go, oh wow, 1970, I see God in that, or I don't see God in that, where was God in 1970? So you never know what they're going to see, and pop up in your teaching, but I feel you, I feel you.

Sarah Rich: Yeah, its just more of a concern about, it requires a radical transformation of one's teaching to do this, and so I wish that with this archive also came a semester leave from teaching that would actually let you figure out how to rearrange all your classes according to this.

Karen Keifer-Boyd: I'll see if I can get this endowment thing going. (laughter)

Sarah Rich: Because I feel a little bit like this kind of conversation doesn't solve the problem, it just introduces you to it, and it's a huge undertaking to decide that you're going to transform your teaching to allow this different kind of approach, and it's terrifying really, because I look at some of my students papers and they're awful, right? I'm going to let these people run my class? And I'm staging that in the most hyperbolic terms possible. But it is a kind of sense of wondering exactly where the class is going to go.

Wanda Knight: To me, there's a difference between power and empowering, to have power over, versus power with.

Sarah Rich: That's a good way of putting it.

Wanda Knight: Because, oftentimes, we do want to be in control of where the class is going to go. And even though the methods, materials may change, well, what is the outcome that you want for that student? So, oftentimes, it's that end that you're after, and the method and the approach that we take may always be different. It doesn't mean it's happening in isolation but I have learned to give over control, and that was difficult for me as well, because you want to have that nice outcome. You know what you have in mind for them, but oftentimes just allowing them or empowering them, it's amazing what I learn. I keep telling them, I'm not the repository of all knowledge, you know, and your head is empty, so you just sit here and we teach you, and dump it in. No way, you have to teach me. So each day I tell them, what are you going to teach me today? There are 30 of you. So I'm learning 30 new things. I mean, maybe not literally, but, they know that they have just as much responsibility, based on their interactions, and what they brought, and what they learned, and they don't come there as these tabula rasas either. They are very much a free human beings and cultural beings. So to me, I think it does require a paradigm shift.

Mary Ann Stankiewicz: Have you ever see Lonnie Graham teach?

Sarah Rich: Sort of, not in the classroom.

Mary Ann Stankiewicz: He does the history of photography, and I had a chance to observe him for peer observation of teaching. And it was the beginning of the semester, and he starts presenting, but by the end of the first class, the students knew that they were each going to have a piece to present by the end of the semester, and he had started assigning the various pieces. And he's amazing, you know, very much the performer in that situation. So clearly, he's writing the script, directing, providing props, stage-lighting.

Susan Russell: But the dialogue is theirs.

Mary Ann Stankiewicz: The dialogue is theirs. And he does have them bring in outside materials.

Karen Keifer-Boyd: He also asks critical questions during their presentations, I also observed him a few times, too.

Sarah Rich: Obviously, anyone who's a good teacher does that, they're wanting conversation, and they're assigning students presentations, they have to do a certain amount of work, but it seems to me that in many respects [Chicago's] is a kind of methodology that expands on that much more. I haven't seen Lonnie at work, but it seems to me that the difference between these two examples is on an order of magnitude, between simply engaging students in a classroom where there's great participation and actually yielding much more of the content over to the students.

Mary Ann Stankiewicz: Well, I understand your frustration, because I've watched him teach, and I would love to be able to do that, but like you, I like telling the stories myself. And there are some things I want them to know. And when I get ratings at the end of the semester and the student says, "We had to learn about the depression and World War II," I go, well, that's not such a bad thing. You know, from the student's perspective, nothing to do with art education, from my perspective, major to do with art education.

Sarah Rich: And there's also something to be said about teaching students how to like telling stories. And one of the ways you get them to do that is to get them to see how much you like telling the story. I think there's a certain feature of that that I would not want to see lost, to go in the direction of a more Judy Chicago type.

Karen Keifer-Boyd: I don't think it's that. Like I said, these things are layered, and the radical thing, like I said, particularly in studio classes, is including what you're talking about, your comfortable ways of telling a story, well before the art is made. In the end, you have a paper or some kind of assignment. That's like the art making at the end. Within the three months that she might be working in a semester, that only happens at the end, and they are horrified, "You mean I haven't even made the art yet?" Well, there's two months of groundwork. And one month when the so-called paper's assigned, you know? And they either turn it in to you, or they present it in the classroom in the last couple classes. So in some ways, the structure is much more similar to what you do than in a studio class.

Mary Ann Stankiewicz: Now I suspect her method has evolved over time, because I'm sitting here remembering, there's a film on feminism and art in the 70s, that we have in our collection, that I used to use with students, when I first got here.

Ann Holt: Do you remember what it was called?

Mary Ann Stankiewicz: I'll find it, and send you the link. And it has Judy Chicago working with the group on *The Dinner Party*, and she has a meltdown. And she's practically doing the Nikita Khrushchev thing, you know, pounding on the table, "You've got to do the work! You've got to do the work! You've got to read the theory!"

Karen Keifer-Boyd: We saw that this summer, *Right Out of History*, in the Kutztown Summer Institute.

Mary Ann Stankiewicz: And, you know, it's Judy Chicago's Dinner Party, just as for some art educators from the 50s and 60s, they were amazingly charismatic. Henry Schaefer-Simmern is one who comes to mind. And yet, once people left their classes, they didn't make their own art. And Brent Wilson's talked about the art educator using the student as his paintbrush. And I think some of that has happened in feminist arenas as well.

Sarah Rich: Absolutely, No question. Well, there have been many publications on that very problem.

Karen Keifer-Boyd: Now you have to remember that *The Dinner Party* is her artwork; it is not her teaching project. It's not about teaching. That's one thing that has often gotten confused—she wasn't performing—she wasn't trying to get the students' content or their view. And when they signed on to do the project, one thing is that she—that comes out of that—you're not doing the reading, you're not doing the research, you're not understanding the theory—and so that 's what I said with her art making influencing her teaching. She realized, and brought that forward as the most important things, you've got to do the readings, here are the stories. So having that whole lecture series that she had, the readings and all this, she had like a week for facilitators in *Envisioning the Future* teaching project, and they took on the methodology, and it began with research and reading. Way back in the '70s, she found that was important to her own work, and did not want the people that were producing the objects, that was her artwork—and even though she had all these assistants, it's not a notion of collaboration, it's not about collaboration, it's not about teaching, in that particular art project, *The Dinner Party*.

Susan Russell: It's interesting to me that we're all in the same boat, talking about different ways of teaching. I was at my AATE [American Alliance for Theatre and Education] conference, which is my big conference, teaching theater and acting, this summer. I was on a theater history panel, in which everyone, here is Marvin Carlson, who is our great, he's 85 years old, and he's the last of his generation of the charismatic historians. And he's sitting on a panel with me, and of course after I went like that, (looks surprised) and I realized it was him, and then I went, okay, calm, calm, because I'm trying to do something very different because what I have discovered. I was an actor for 25 years, and have just come to education. So I had to be educated in education, and I had to be educated as a theatre historian. But my education didn't have any relativity to my experience. So this is what we were talking about all summer long, how can you use history, how can you use technical classrooms, in order to critically engage students in a way that both takes them there, and places them in the present, so that they engage with the world. I'm so moved about what you said, we're making people that have the information but we're not making

people who make art. And so this is a huge challenge to all of us now, since information is at your fingertips for the students. How can we as educators create a new paradigm for the classroom that keeps our joy, because I'm nothing but a storyteller, that's all I am as a theatre person. How can I keep the stories that mean something to me, and also find the stories inside of them that will connect the two of us together. And we're all feeling it in theater. We might even be feeling it in database I'm not quite sure.

Eileen Trauth: You know what's really interesting, we don't feel that pain in my college.
(General laughter)

Mary Ann Stankiewicz: You've also got all the money!

Eileen Trauth: I don't know how that factors into all this, but I came in in the third year of the college, and the tradition was already set of problem-based learning. So the educational approach, the culture of my college was problem-based learning. I wanted to say, that that's really what she's talking about. This whole idea of the person doesn't get to tell the stories, and Ann knows I've got lots of painful stories to tell about when I do my research, and I have had to sort of back off on stories because I yield a lot of class time to the students telling their stories. But it is something that was very difficult for faculty, because of the subject matter of these structured people who want to come in and say, "This is the way you create a database." And the whole idea of throwing out a problem, and figuring out how to program it, was very, very strange. So I think one thing that can really help people with Judy Chicago is to tap into some knowledge about problem-based learning. We had an educational advisor who was brought in, in the beginning to work with faculty, because they really did find it hard. I mean they really did find it antithetical, especially with highly structured subject matter, and the idea that you would give it over. So I think that might be something that could help, is just get the expertise around campus on problem-based learning to help. [01:17:38]

Wanda Knight: But even what we're calling a challenge can be that opportunity, because oftentimes students, when you're telling stories, say, "Oh, we just wasted time today." They want you to stand and lecture, they don't see that as an opportunity to learn, they don't see the process that one is going through. And sometimes that's a challenge, because they do expect, "Oh, you didn't lecture."

Eileen Trauth: You're not teaching.

Wanda Knight: You're not teaching, they see it as a waste of time sometimes.

Eileen Trauth: Yes, yes.

Wanda Knight: So that is a great opportunity to help them understand, and or see, that there is value in these narratives, and their narrative is just as important as yours.

Karen Keifer-Boyd: And Judy talks about that, that there's an expectation, particularly in higher education, of the professor as expert. And the moment you bring in a feminist approach to teaching—the multiple perspectives, and the stories that you may be retelling or through readings, and a circle approach, where people are participating in the dialogue—a good deal of the preparation, you have as a professor set in motion, yet it appears to them that they're doing it all. Then they don't think that they have gotten their money's worth of their expert professor lecturing. Judy talks about that, even with her recognition in the art world, and such, they quickly—I shouldn't say *even so, because* of that—that they quickly put her in the expert seat. They want to hear what she thinks? Is this art good or bad? Is my work good or bad? And so with Judy's teaching, she comes back to the content-base critique approach in asking: "What are your goals? What are you trying to communicate? Is that coming across to others?" Judy will say if it's coming across to her, but she also wants to know if it's coming across to other people as well. She says that's the most difficult part, because the students put you in the hierarchical role of expert. They want that. They expect that. And so unless you set that up early on, your expectation of their Involvement in the problem-based learning, or, that they can't just be passive in class, they often don't like that. And, sometimes it comes out in teacher ratings scores. [01:20:30]

Ann Holt: The other thing about that, though, in terms of the stories, there is the notion that it's not just about getting information, but about going out and finding that information, and creating information. So the students are creating the information. Because it hasn't been all figured out. And if there's a plug for archives, you can figure out, you can ask questions from these documents and records that are left over, and maybe ask different questions and create your own information.

Karen Keifer-Boyd: And what Sarah brought up, too, in that example of historical research with the archives, there's a whole lot to look at—these works, and the time periods, and the issues that come from the various teaching projects. It's a very different kind of art that comes out, particularly in the '70s, and the '80s, and the '90s. We see more content-based work in the 21st century, but early on we did not see that, and it was discounted by the art world. So there's so many research questions one could ask and dive into these archives to investigate the archives as a starting point or a launching point.

Wanda Knight: I think that sometimes we look at archives and what's there, and don't look at what's not there. I'm thinking about—oftentimes that's a foreign concept to people. They're just exclusively looking at—for example, at a certain time period maybe there were not certain people, or women, or men in photographs or that you might find files on—that lead to different kinds of questions. We might ask why is that, and that leads us on a different kind of journey. And different people who look at it will ask different questions based on their experiences.

Mary Ann Stankiewicz: I think that's an interesting point, because as we look at these, she taught at Cal State Fresno, there's Cal Poly Pomona, there's Duke, there's Vanderbilt—where's the University of Kansas Judy Chicago teaching project? Or the UT Austin Judy Chicago teaching project?

Karen Keifer-Boyd: There's Indiana University, and there's Western Kentucky University, in a small town.

Susan Russell: And I think that speaks to—I'm actually flying back to Wanda, that these questions speak to the concerns about curriculum. Because I teach *Women in Theater*, and if you don't take my course in that theater building over there, you never hear women's theory, you never hear feminist scholarship, you never—you might not ever. It's changing though, because we were having a huge conversation in the School of Theater about some embedded discriminatory practices that are also part of a generation, a generation of teaching. And so in *Women in Theater*, there are five questions that structure the entire semester. Underneath are the questions that the students generate based on those five questions? And what's so interesting, I find, about this process, how can something that comes so naturally, I guess to performance artists or visual artists, be translated into this wider field. To think about bringing middle schoolers in to see this, and then having Park Forest Middle School changed by their work. I mean this is extraordinary to me. And yes, it's the archive, and the historical representation of the archive, but the archive is also the culture that contains it. So there's so much research we can do as academics, but I think the largest work is going to be the work by the citizens. That's going to be the gigantic work that the citizens do, the citizens that see this. And how they are informed. That's the kind of storytelling I like the most—to move past us and onto this bridge with the public. [01:24:45]

Mary Ann Stankiewicz: But it's a very slow process. I taught the first feminist art history class in the University of Maine, back in the early 80s. And the art historian, one-person faculty, was really not sure that we needed that. Now, ladies, I later married him, had children, and he did get converted. But, the first class, one of the sweet young students there said, "Why do we need this class?" And then later, I taught an interdisciplinary Master of Liberal Studies seminar, and we used a variety of things, one of the books we read was *Through the Flower*. And they read it in a small group and then performed it. They also did *To The Lighthouse*, by Virginia Wolfe, and *The Story of Avis*, by a 19th century woman author. And there again I had to present the course proposal to a committee. And the majority of students in the MLS program were women. But one of the gentlemen on the committee said, "I think you should bury the women." Literally that's what he said. Take them out of the title, bury them. "Who's going to want to take an interdisciplinary graduate seminar on Women, Art, and Culture?" Well they did.

Wanda Knight: I found that very interesting, you said in the '80s. Last week, so just to see how we haven't changed very much, a student, and myself teaching this course, *Diversity, Visual Culture, and Pedagogy*, I talk a lot

about these issues. And the students got very upset, probably at least a half a dozen or more, and one young lady in particular said, “You should not be teaching us these things!” And started crying, “we are college students, we are very impressionable. So why are you teaching us this?” I said, well when do you think you should learn it? And she just was appalled, and several were very upset, and she in particular. And I just thought it was so interesting, so in the ‘80s, and now here we are in 2011, and this young lady was so upset that she’s learning about these sort of issues. And “we’re blaming society, and we’re blaming...” So yesterday I told them we have to take out the term “blame”, because we’re always—that when we’re talking about these issues that we’re blaming the men because of what happened. So there’s always this “blaming” language. Or if we talk about representation in the media, well, it must be men representing us or somebody so we’re blaming somebody again, so it’s always this, the terminology, literally, every student—“Well we shouldn’t blame!” I said well, from now on we’re not going to say blame, because when we’re making presentations, it’s not always about blaming, and that’s not the intention. But you do need to know this, and have the conversation, and understand.

So, it’s part of a transformative process for me because I’ve seen something very similar each semester, because this particular course has students from all across the campus, it’s a general education course. And they start off in this particular area, and by the end of the semester they have oftentimes gotten to the point where they say, “wow, now I ‘m getting it, I got it.” So it’s really a beautiful process to see them transform, even their writing in their journals, they come and say, they look at this, “oh that’s not really art,” they may say it’s not art, and then all of a sudden, they start to look at it and experience it, and have conversations among themselves. And even through that process of challenging it, many students have even told me, “Every time I have a course like this, I go behind you and try to contradict it.” So they’re really researching it. And that was the whole point. I say well great, please do, don’t even listen to me, you’ve got to question. And this does provide questions, were not just going to present this to you: this is what Judy Chicago has, these are some pieces of paper, and this is it—find that information. They have to question, and that’s the whole purpose. That’s what I enjoy about teaching. It requires that, as Karen mentioned, they cannot be passive learners. And do the course the way I teach it. They have to be active learners, and be active listeners, active participants.

Susan Russell: And can I take your course?

Wanda Knight: Oh, yes, and I yours.

Amy Bloom: The work is evidence, too, of the strong teaching technique, I think. I’ve been spending time with the slides, and going over them again and again. Some of them are, as you’ve seen, well for me, they’re very painful to even look at, the meaning in them is so intense, You know there’s sadness in a lot of them, but its very, very strong work. Obviously, a lot of thought and concept in them, in the pieces.

Karen Keifer-Boyd: Like with your teaching Wanda, what happens, what I’ve seen and observed in Judy’s teaching, and I’ve read Judy’s manuscript about her teaching as well during this summer, and it’s the same kind things that are deep inside—that they have never spoken about, never shared, didn’t come to the surface for their own understanding—comes out, in what they’re saying, what they’re doing, and in discussions, but a lot through the art. You’re seeing the physicalness of the visual quality there, but hearing the students—it’s a very powerful process. I feel the same way of what I’ve seen of you’re [Susan’s] working with the students at the performances of *Cultural Conversations*, and just knowing about your teaching a little bit, I feel you get that same kind of deep digging that they do into themselves. [01:30:40]

Susan Russell: And their landscape. And to me, art is the form. Art gives people permission because a picture will give you permission to discuss things. A piece of music will give you permission to discuss things. Because it’s not you, it’s that image. That picture of Miley Cyrus with her belly button pierced gives a 13 year old the permission to say, well, maybe if I did that, the girls wouldn’t bully me. So it gives you permission. It’s a container, and so in a lot of my teaching, Penn State is the canvas on which they explore their world, especially the young women. Go out there and find me images of what’s okay. Who’s the good girl on Penn State campus, bring me back a picture. Who’s the bad girl, who’s the girl you want to be, let me see the pictures, bring me back a picture. And young men, my women in theater class, I’ve got 15 females and 2 males. And these guys are in the trenches. I love this blaming thing, because a young female will say something like, I was at a party, I was at a bar, and some guy spilled beer on

me, and then called me a slut, and I didn't even say anything to him. And that story is picked up on from a picture in the magazine of the Penn State cheerleaders, with the beer in their hand. So there's just so many ways in. But, until we can take something like this, until we as a society can go in, were not going to be able to go out. And so I'm so moved by everything I see and can't wait to use it.

Karen Keifer-Boyd: So there's different ways to use the Collection. It's not only to adopt the methodology, or aspects of Judy's teaching methodology, but that would be one way. There are also the kinds of imagery that has been produced over time that were seeing. This is just a small sampling, this is even a small sampling of what you digitized, which was something like 280 slides, and the notebooks—Ann, I don't know, do we have a number for how many slides we actually have from these teaching projects?

Ann Holt: Ask Amy, I'm not sure.

Amy Bloom: I just have the one notebook.

Ann Holt: Oh, there's a lot.

Karen Keifer-Boyd: Judy and I, you saw that one slide, we went through, and she chose images that she wants to use in her book. So we scanned, and we sent her those, which was 280 slides.

Ann Holt: There's several of the binders.

Karen Keifer-Boyd: Binders with many, many pages in them. I don't even know what the number is, but it's a large number of images. And then there's the, here's the *At Home* teaching projects, (shows posters) and you're welcome to come on up, and take a look at some of these poster pieces, and think about how you could use those. Sometimes it's the physical piece, and their scope and size that is much more impactful than digitized. Also, Judy mentions about the archive itself, and we tried to really capture the way that she organized, what she called the messiness of her way of thinking about such, so researchers in the future can look at what she saved, what is next to the other thing. So we tried to be careful about that, because we were working with her, this was really nice. Sometimes it's just a digging through some attic, an attic, to bring archives to Penn State, but this was working with the person that the archives belong to. And so she could really help to situate them. So there's the physicalness of working with these archives, is another really strong potential to see what happens when you look through these boxes, correspondence with the students, her own teaching plans and thinking through and reflections. She writes journals about her teaching all the time. Saturday morning is her journal writing time. So she has done that for years.[01:35:07]

Ann Holt: And allow yourself time. Just to go through it, and go through it. Just let it come, emerge.

Karen Keifer-Boyd: I think there's a lot of different ways that the Collection could be used, in a really broad way, from the research, from the teaching, from the physicalness to it, from the ideas that come from it. There could be, for instance, like the "eating disorder bathroom," you could work with. There's a whole series, and the process, how that came about, and why was the scale put in front of the toilet, you know, in the final piece there. So there's so many possibilities. It depends what kinds of things, the self-image things, or the "abuse closet," domestic violence, and how do you cover up? There's a whole thing about make-up, cover-up, so that nobody knows about the abuse. You could take any one of these pieces, or the "prejudice basement," dealing with all those kinds of stuff people put in boxes and tuck down in their basement, and they don't really understand their prejudice. And so this whole part, from this *At Home* project – each one of these pieces has a whole series of stuff around it, like the topics themselves may be of relevance to your teaching in some way.

Wanda Knight: I like what Ann just said, if we take the time to just familiarize ourselves with the pieces, and that in and of itself, I guarantee that anybody who sees it, man, woman, child, something in here will resonate with them, something will jar them. Or they'll feel something about it, and be compelled to have a conversation or a dialogue, or other educators or professors will look at it, and see how they might want to use it—even if it's about complaining about it. That is dialogue. And it opens up those other possibilities, as well. Sort of like they did with Tim Wise. All they did was generate additional discussion, particularly from those who probably understood more

what he was doing, as well. So just familiarize yourself. I believe that's a good way to use it, just get in here and look at it, and enjoy it, and think about it, and maybe even journal about it.

Karen Keifer-Boyd: Should we take the last 15 minutes and just sort of browse through this a little now? They're all out here, and we can kind of get a beginning so you can think about what you want to call forth. Jackie, do you want to tell us if they want these boxes, the process, particularly? I know Mary Ann knows it inside out, and you do, too.

Jacqueline Esposito: The process is generally just, send me an email, it's jxe2@psu.edu, and let me know in advance what you would like to see. The Finding Aid is on the Judy Chicago Art Education website [<http://judychicago.arted.psu.edu/>], but I can send you a copy of the Finding Aid, and you can just tell me which boxes, or if you want to use all of them, that's fine. I just need to have about a day's notice. They are located here in this building, they're not off-site, so you will be able to use them fairly quickly, even if you were to come in, forget to email me and just come in, and say you want to use it, that would be fine, too. We're open Monday through Thursday from 8:00 a.m. to 6:30 p.m., and Fridays from 8 to 5. So the problem from a student perspective is, we're not open on weekends. And so if a project is due on Monday morning, they can't come in Sunday night, you know, decide they're going to do it at that point. So from a student perspective, that is a problem. But if I know in advance I can have them waiting and ready, otherwise you can come in and ask for the Judy Chicago Collection. We're right over here in 104 Paterno.

Karen Keifer-Boyd: And you also, if you're working on a section of it for a semester, it can go on a cart with your name, and there's a room there, and it's your cart and ready for you, and then the archivist always knows where it's at, should somebody else need to use it. So you can come back to it, an hour here and an hour there, as you wish. We also have the larger crates of the models.

Jacqueline Esposito: We also have the larger crates, of the models, those are in big wooden crates, and I did not drag those up here today. If you would want students to look at the models, what we would do is schedule a time to bring the models out. They are very large and difficult to move right now with all the construction in the library.

Karen Keifer-Boyd: It's models of the At Home project, which resonates back to Womanhouse. There's a model of the house to scale, 1/12 is the scale, and so every single detail of the real house and the installations is in this model. It's like you said, there's several crates of this. There's abuse closet, there, sibling rivalry, down over here. Working with these youth, I remember them saying things like, well, if we look at what other artists have done, it will—we want our own ideas, we really don't want to look at what others have done with that. And Judy says, the fastest way to repeat and not be original is not to look at what's been done. So coming back to what Sarah has said, the research—what has been done on it? Sibling rivalry, body image, what else has been done on it? That aspect of the research becomes very, very important.

Susan Russell: How long do we have this?

Karen Keifer-Boyd: The Collection? In perpetuity.

Susan Russell: Somehow that escaped me! Wow.

Karen Keifer-Boyd: It's really a beginning. Ann and I went out there, but, Judy just sent us something else she discovered. And there's other things related to her teaching, she is still using in her home and studio that she will gift to us eventually. So this is a permanent collection and will continue to build. That's why I was praising Dean Dewey, the librarian, Barbara Dewey, if its in a collection elsewhere, and it's not really accessible, or well cared for, whatever reason, she's going to try to get it here. So there's that commitment. So let's spend a few moments browsing through this, and we can still talk as we browse. [01:42:24 Ambient voices as people look at the collection.]

Approved Sarah, Susan, Amy, Mary Ann, Jackie, Karen

[Through the Flower »](#)

Through the Flower is the non-profit feminist art organization founded by Judy Chicago in 1978. A filmed 35th anniversary celebration of the foundation, detailing its history, can be viewed here:

<https://streaming.psu.edu/media/?movieId=20842>

Some of the slides from the teaching projects listed below may be viewed here:

http://judychicago.arted.psu.edu/video/Chicago_teaching.mov

[IN THE ARCHIVE BOXES](#)

[Fresno Feminist Art Program »](#)

In 1970, at The California State University at Fresno, Judy Chicago worked with a class of fifteen women to create a studio environment responsive to female experience.

[Womanhouse »](#)

In 1971, Judy Chicago and Miriam Shapiro founded The Feminist Art Program at The California Institute of the Arts. The 25 students worked on a collective piece: transforming an old mansion into an installation and performance space.

[New York Feminist Art Institute-Birth Workshop »](#)

Held in 1980, students explored issues surrounding birth and motherhood.

[Indiana University »](#)

In 1999, Judy Chicago returned to teaching, after concentrating on studio practice for 25 years. The result was *SINsation*, the exhibition that Judy Chicago facilitated with students at Indiana University.

[Duke University »](#)

In 2000, Judy Chicago and Donald Woodman worked with students at Duke University to create the exhibition "From Theory to Practice." The projects focused on three areas Chicago had previously explored in her studio practice: women's history, birth, and the Holocaust.

[At Home: A Kentucky Project »](#)

In 2001, Judy Chicago and Donald Woodman worked with students at Western Kentucky University. Chicago and Woodman returned to the theme of Womanhouse with emotionally powerful installations throughout a house in Kentucky. The archives include a 1:12 scaled-model of the artwork.

[Envisioning the Future »](#)

In 2003, Judy Chicago and Donald Woodman directed "Envisioning the Future", an arts partnership with the Pomona Arts Colony in California. During the project, Dr. Karen Keifer-Boyd from The Pennsylvania State University studied Chicago's pedagogy for the first time.

[Vanderbilt University »](#)

In 2005, Judy Chicago and Donald Woodman worked with students and local artists at Vanderbilt University, creating an exhibition titled "Invoke/Evoke/Provoke" which stimulated conversation and controversy.

[Dinner Party Curriculum »](#)

Conceived by Judy Chicago and developed with Dr. Constance Bumgarner Gee, Dr. Marilyn Stewart, Dr. Peg Spiers, and Dr. Carrie Nordland, *The Dinner Party Curriculum Project*, launched in 2009, is a K-12 groundbreaking curriculum, which features encounters with Judy Chicago's monumental artwork, *The Dinner Party* as a genesis for critical inquiry and practices of feminist pedagogy. The collection includes the online curriculum and an onsite box of archival materials from the process of developing the curriculum.

[Individual Artworks »](#)

Articles and assorted information about Judy Chicago's artworks, including *The Birth Project* and *From Darkness to Light: The Holocaust Project*, and a tapestry, can be accessed in this archive box.

[Commencement »](#)

Judy's commencement speeches, both in print and recorded on video, can be accessed here.

[General Files »](#)

This collection includes assorted items such as interviews with Judy Chicago, and articles written by Judy Chicago. The 1995 Holocaust Project Teacher's Guide is included here.