



From left to right, myself; my mentor, Dr. Maria das Gracias Feldens; and University of Cincinnati President, Dr. Nancy Zimpher, November 2005.

laboration, equity, and mutual support. Along these lines, success is not an individual feat, but it is dependent on relationships. I encouraged her to always ask questions, to be curious about the world, and not afraid of crossing boundaries. I told her about the possibility of "replacing a culture of domination with a world without discrimination" (hooks, 2000, p.110), where we are free and empowered to question and the only boundaries that matter are the ones that are self-determined. I would like to conclude by praising the NAEA Women's Caucus' prolonged commitment to implementing this vision of a different world by celebrating those of us who strive to make a difference.



My daughter, Amanda Bastos Dias and I circa 1996.

Mentorship relations are in flux. They may encompass mentoring, collaboration, advice, and guidance. In addition to having been mentored informally by a number of significant art educators, such as Laura Chapman, Vesta Daniel, Elizabeth Garber, Jacqueline Chanda, and in Brazil, Ana Mae Barbosa and Leda Guimarães, I have enjoyed becoming a mentor to talented and committed art education students. Developing models of feminist leadership, such as Thurber & Zimmerman's help us understand how to create a professional environment of mutual support that enables success.

To conclude, I would like to share one more story. As I was preparing this acceptance address my 12-year-old daughter Amanda asked me about this award. First, I told her it was a celebration of my work as a teacher educator, my interface with the community, and my research and publications. I said it is an initiative of the NAEA Women's Caucus, a special group within my professional organization that supports art educators in all stages of their careers. More importantly, I continued, the people in this group promote a caring environment of cooperation, col-

laboration, equity, and mutual support. Along these lines, success is not an individual feat, but it is dependent on relationships. I encouraged her to always ask questions, to be curious about the world, and not afraid of crossing boundaries. I told her about the possibility of "replacing a culture of domination with a world without discrimination" (hooks, 2000, p.110), where we are free and empowered to question and the only boundaries that matter are the ones that are self-determined. I would like to conclude by praising the NAEA Women's Caucus' prolonged commitment to implementing this vision of a different world by celebrating those of us who strive to make a difference.

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## 2007 KATHY CONNORS AWARD ACCEPTANCE SPEECH

By Barbara Caldwell



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It is with joy and a grateful heart that I accept the Women's Caucus Kathy Connors Award commemorating my teaching, mentorship, and collaborative work. I am honored to share the foundations and fruits of these endeavors through my photographs and narrative. I begin with some wisdom from Parker Palmer's *The Courage to Teach*:

Good teachers possess a capacity for connectedness. They are able to weave a complex web of connections among themselves, their subjects, and their students so that students can learn to weave a world for themselves. The methods used by these weavers vary widely: lectures, Socratic dialogues, laboratory experiments, collaborative problem solving, creative chaos. The connections made by good teachers are held not in their methods but in their hearts—meaning heart in its ancient sense as the place where intellect and emotion and spirit and will converge in the human self. (p. 11)



*"Climbing together" builds connections; Caldwell photo*

My own commitment to becoming a good teacher—and to training good teachers—has been integrally related to my creative and personal growth. My innate desire to foster self-actualization, empathy, and global perspectives in my students has led me to a holistic, transformative, pluralistic approach. My goal, simply stated, is to help people truly appreciate themselves and each other through art. I believe this multifaceted unfolding and extension of the self occurs most readily in creative community. I am grateful to those who have lit my path and shared the way.



*"Me at three"; photo of Barbara Caldwell*

Born with a love of people, a desire to explore, and a sense of wonder, it soon became apparent that I enjoyed play, particularly in nature and in groups. Early influences on my emerging ways and worldviews began with my mother, Anne, a lifelong light of compassion and love. She had a deep delight in the transcendent beauty of nature and in me. Maya Angelou

said, "Love affords wonder. And it is only love that gives one the liberty, the courage to go inside and see who am I really" (Angelou, as quoted in Lanker, 1989, p. 166). My mother's insightful intelligence and empathy led her to see the good in people beyond differences and to have faith beyond religious boundaries or challenging human experience.

My father, Don, was an engineer and business owner, a bridge-builder devoted to his valued employees as to his family. He was inventive and playful yet firm in his ideals, with a particular admiration for Abraham Lincoln. Living in central Illinois, I was significantly influenced by the ideas of Lincoln myself from an early age. A trip I took through Mississippi, Alabama, and Louisiana with my parents at age 11 brought me to many Civil War sites, expansive mansions, and the artful city of New Orleans. It also brought a heightened awareness of social injustice. Stunned at the site of drinking fountains in Birmingham marked "Whites only" and "colored," I thought of my dear Black friends in my integrated elementary school. I returned home that spring to see images in the media of Birmingham children downed by water hoses in the riots of 1963. Seeds of activism were planted. I gave a speech in high school against prejudice and was further impacted by the music and message of James Brown. I saw that art could call for change. I spoke out within and beyond my family for a world more just, more sane.

Powerful mentors have come into my life from classrooms, the media, and not-so-

chance encounters. Martin Luther King Jr. became a social justice mentor early in my life. His influence continues to affect my art and is passed to students in all studio and education classes I teach today.

My mentors in college helped me to find and respect my own vision and voice. At Illinois Wesleyan my professors called us artists from our freshman year. Experiential student-centered learning and late night café conversations deepened our awareness of art and of ourselves. The steadfast support my professors had for me was particularly evidenced in a meeting arranged with the university president to determine whether our controversial BFA show should occur. We discussed the content of our group exhibit, a mixed media show primarily addressing women's freedom of expression and coming of age. The show went on and we learned to believe in ourselves as well as our work.

Dr. Ethel Mincey encouraged me to combine my belief in the educational value of play with my eye for photography in an extended photo essay that became my master's thesis. The images convey my current teaching cornerstones: the wonders and value of rich aesthetic encounters, personal authenticity in art, creative collaboration, and respect for diversity.

*Teaching yoga reinforced a holistic teaching approach*



My training and work as a Kripalu yoga teacher after graduation reinforced the holistic teaching approach and personal development priorities my college mentors modeled. Recently, participating in workshops with my first yoga teacher, Liliias Folan, and with Martha Beck and Peter London continues the legacy of transformative education.

And again from Parker Palmer:

Teaching and learning, done well, are not by disembodied intellects, but by whole persons whose mind cannot be disconnected from feeling and spirit, from heart and soul. To teach as a whole person to the whole person is not to lose one's professionalism as a teacher, but to take it to a deeper level. (Palmer, 1998-99, p. 10)

Providing original photographs and multicultural resources for educational publishing companies including Bennett, McKnight, and Davis combined my images and teaching philosophy. This fusion has become part of my ongoing teaching and scholarship (Caldwell, 2003).

Doctoral work and teaching at Illinois State brought many creative integrated art collaborations. Dr. Susan Amster encouraged my creative global approach. Marilyn Newby introduced me to NAEA, and Maryl Fletcher DeJong to INSEA and the Women's Caucus. I led my core team of arts professors in the creation of collaborative, multicultural arts projects in which elementary education students used puppetry, performance art, music, and art making to address social and ecological

issues.

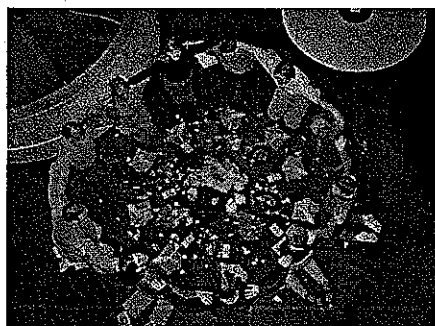
The first Illinois Summer School for the Arts for high school students was the subject of my dissertation. It was a process-oriented, interdisciplinary, intensive summer school program designed to foster creative growth and broaden student involvement in the arts. At my suggestion global issues were addressed in the final student group collaborations. The students gained a deep sense of belonging, living and creating with other insightful young artists.

Collaboration continues to be a core element in my teaching, outreach, service, art, and scholarship. Students in my Introduction to Art Education courses at Iowa State, many initially timid, are emboldened by the collaborative learning environment and projects designed to foster personal authenticity and empathy. Introduced to Keith Haring's life and work, the students create figures combining gesture drawing (for which I model!) and symbols that celebrate life and are displayed in collaborative installations. Faith Ringgold-inspired story quilt blocks designed by each student contain inspiring images of childhood within hand printed borders. Exchanged "Especially You Awards" are made from a variety of innovative materials. Each pays tribute to a selected classmate's interests, goals, and gifts.

Synergy fuels my creative spirit. My work as head of the Iowa State Graduate Art Education program and co-director of the New Art Basics curriculum project has been a wonderful vehicle for integrating teaching, mentorship, and collaboration. I su-

pervised student-teacher researchers and mentored action research conducted in the classrooms of New Art Basics affiliated teachers, collaborating in the preparation of creative, pluralistic art educators. Biannual in-services supported the professional development of cooperating teachers and the professionalism of the students.

Shared original on-line curriculum resources provide access to the philosophy and myriad innovations to this university-community partnership. I combined original photographs, multicultural images, and text to create the Pluralistic Approach areas of the New Art Basics website (Caldwell, Dake, Safty, & Ulch, 1999) and supervised management of the database of nearly 3,000 art teaching strategies. The curricular framework focused on human commonalities, cultural issues and traditions, and inclusive art histories. This integrated outreach fostered professional development, provided an affirming professional family, and created devoted, compassionate teachers.



A "Living mandala" of teachers and future teachers. Caldwell photo

Cooperative in-service learning experiences and conference presentations I mentored

provided more opportunities for students and teachers to inspire each other. Examples of Multicultural Perspectives in Art Education course projects my students designed for in-services follow:

*Celebrate Life Through Art* engaged teachers along with students in creating symbols of life and serenity spaces after September 11;

*Living Mandala* joined teachers and graduate students in the study and creation of mandalas including one that became a living tribute to collective attributes. Two children unexpectedly joined with the teachers in a related performance;

*The Colors of the Salad Bowl* proposed an affirming alternative to the "melting pot." The group celebrated diversity and collaboratively emphasized sharing creative gifts;

*Community Building in Art Education* involved an ICN conference I organized yielding project development in various school settings. Lisa Ulch Havlicek, my assistant, was inspired to do her graduate study on Collaboration in Art Education. "Picasso-inspired group portraits" and "Performance machines" strategies fostered collaboration across cultural, economic and academic differences.

"Cross-cultural mentor" projects I designed to broaden and deepen artistic affinities involved graduate students in the selection and study of an artistic "mentor." The "collaborative" work that re-

sulted intensified and expanded their creative vision:

*Mount St. Helens* by Helen Oji inspired Jennie Fickbohm to create a fluid expression of individual feminine strength in her watercolor entwined with a quotation from Oprah Winfrey;

*LORI* by middle school teacher Lori Pedersen is an empowered self-portrait inspired by the indomitable Frida Kahlo;

Kathe Kollwitz's work, *Rest in the Peace of His Hands*, evokes the need for security and care. My student Rudolph Perez created a beautiful wooden sculpture of a mother and child which his own daughter loved inspired by Kollwitz. It expresses a strong parental plea for a child's well being.

Cultivating authenticity in art and teaching helps future teachers discover their passions and pass them on knowing their influence can affect lives and communities they touch. Pluralistic action research I mentored addressed human commonalities and global or multicultural perspectives. I passionately served on 70 graduate committees in 9 years, leading over 40 as major professor. Students shared results in annual graduate action research exhibits and illustrated creative components. Examples follow.

"The Art of Recycling," by Jonathan Ogle. This action research involved fostering ecological awareness and using recycled materials as creativity catalysts in projects such as "Landfill Guards," and "Hip Today, Recycled

Tomorrow," a fashion show offering consumerism alternatives.

"Bring Art Home: Building Community Connections Through Family Arts," by Margaret Parks brought community members into the art room to share cultural art forms such as piñatas, Laotian braiding, and quilting methods, taught by the local quilting guild, to unite colorful self-portraits in class quilts.

"Personal Strength in Art and Art Education," by Emily Johnson helped students create symbols of personal strengths inspired by literature and varied cultural traditions. Their work also commemorated facing fears and engaged the power of words in artmaking.

"The Relationship of Art Experiences and Self As Indicated by Student Perceptions and Achievements," was a study by master teacher Ron Dinsdale. His commitment is fueled by devotion to authentic student growth and his life as an artist. His inspiring ceramic sculpture raises a call for caring for the earth and each other. His student activity, "In a learning environment, there are no mistakes," reflects his teaching philosophy.

"Women Artists Expanding the Boundaries and Practices of Art Education," by Pamela Ballard shared the work and contributions of women artists. A student's ability to create a sculpture about her experience of motherhood was impacted by Pam, who

modeled strength as a single mother and artist. Ron was her cooperating teacher.

I created an award, which Pam and many others received, for "Extraordinary Contributions to Women Through Art Education and Research."

"Narrative Portraits of Women in Iowa Building Appreciation for Diversity" (Caldwell, 1999) is a project I designed to explore the lives, venues, and influences of women influencing social change. Some were born in the U.S.; others came from far corners of the world. Our conversations and the photographic portraits I created with them were collaborative and revealing. All of them hope to influence how positively people view, experience, and respect human differences. Some examples include:

Carlie Tartakov—Multicultural educator and Dialogs Across Diversity Coordinator; leads many community and state groups devoted to social justice and peacemaking

Dr. Viviana Martinez Bianchi—Family practice physician and Hispanic rights activist teaches through example, advocacy, and physician education;

Marcia Harmon Rosenbusch—Director of the National K-12 Foreign Language Resource Center, which publishes K-12 teaching materials and hosts diverse language institutes for teachers; and

Jane Elliott—Her Riceville, Iowa, "blue eyes/brown eyes"

classroom experiments developed after Martin Luther King Jr.'s assassination experientially taught generations of children the injustice and pain of prejudice; she continues diversity training to this day.

Finally, I would like to share Global Family Portraits, created with International Student Organization members I had the joy of working with as faculty advisor. The power of creative synergy flowed between the students, entered my art, and enriched my life. I believe they convey the heart of my work.

*All As One  
We Can Create a New World  
Peace Star*



*"Peace star"—international student friends; photo by Barbara Caldwell*

I am grateful to my students, collaborators, and the mentors who have shared their creativity and compassion with me. This project is dedicated to my amazing North Star advisor, Martha Beck; my graceful godmother, Betty

Lambert; and my beloved world-traveling Uncle George, who at 77 continues to inspire me greatly.

One more note: As we all pause to recall those who have revealed and received our gifts, let me share these words from Oprah Winfrey: "When you make loving others the story of your life, there's never a final chapter, because the legacy continues. You lend your light to one person, and he or she shines it on another and another and another" (Winfrey, 2004, p. 206).

What a joy it is for me to be part of this illuminating flow.

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### ANNOUNCEMENT OF TWO NEW FACULTY POSITIONS: ART EDUCATION DEPARTMENT BUFFALO STATE

The Art Education Department at Buffalo State is seeking two tenure-track faculty members at the Assistant/Associate Professor level

#### Responsibilities

As a teaching institution, Buffalo State expects faculty to be productive in the areas of teaching, scholarship, and service. Art Education faculty teach undergraduate and graduate art education courses, art courses for non-art majors, and they supervise student teachers. In addition, faculty are responsible for student advisement.

#### Requirements

A terminal degree (PhD, EdD or MFA) or ABD in art education or related field required. A minimum of three years full time K-12 art teaching experience or equivalent required. University teaching experience preferred. Evidence of scholarship/creative activity, commitment to the preparation of art teachers and the college mission, and the ability to model quality teaching and collegiality are necessary. Strong generalists with preferred expertise in some contemporary issues in art education, including but not limited to: curriculum and assessment, urban education, constructivist pedagogy, emerging technologies, stu-

dio art, and writing in the art classroom.

Buffalo State has the largest visual arts faculty in the State University of New York system. The faculty includes the departments of Art Conservation, Design, Fine Arts, Art Education, and Interior Design. The art education program at Buffalo State was founded in 1930, making it the oldest program in the United States maintained under state auspices. The department continues to grow, with 12 full-time faculty members + adjuncts, 290 undergraduate majors, and 100 candidates for the Master of Science degree, is one of the largest art education programs in the nation. The faculty collaborates with the State Education Department on curriculum and assessment projects. Art Education faculty interests include contemporary art, policy issues in art education, urban art education, feminist and diversity issues, critical thinking, art and special needs, museum education, new technologies, and the philosophy of art education. Resources on campus include the Upton Galleries, the Burchfield-Penney Art Center, the Center for Studies in Creativity, and the Center for Excellence in Urban and Rural Education.

The campus is located in the museum district which includes the college's Burchfield-Penney Art Center, the Albright-Knox Art Gallery, and the History Museum. Other community resources include commercial galleries, a professional theater district, the Buffalo Philharmonic Orchestra, HALLWALLS Contemporary Arts Center, The Big Orbit Gal-