

ENACTING CHANGE SURVEY RESPONSE

For information on the Enacting Change Survey Project, facilitated by Joanna Rees, see the NAEA Women's Caucus website at <http://naeawc.net/activism.html>

Alison Aune
August 7, 2009



Alison Aune, Body-Holding Life. 84" x 24" Acrylic, paper, on canvas. 2009..

1. What is your educational background and where did you complete your Ph.D.? If you have not completed your Ph.D. please provide information on your highest level of education.

My background is in studio art, undergraduate and graduate, art education certification (double major studio/art history BFA UMASS Amherst 1984); MA studio University of Minnesota Duluth 1987; studio Ohio University MFA student (degree incomplete); PhD Comparative Arts 2000 (after being ABD since...1991: three children 1992,1995,1998!)

2. *What are your current research interests and contributions to art education?*

Currently I am a Fulbright scholar at Vaxjo University in Vaxjo, Sweden. I will be teaching and working on research in art education. The specific cultural paradigms that I will research in Swedish art education-which pertain to the cultural goals of art for all, the socially constructed national design aesthetic, various pedagogical issues related to art and the environment, to contemporary mass media, visual culture versus traditional folk art imagery, and to currently changing cultural identities in Sweden-will shed light on a culturally significant tradition. It will also add new perspectives, and possibly new solutions, to deficiencies in cross-cultural art education scholarship while informing and expanding my own approaches to theory and practice in art education and teacher training in Minnesota.

I am also having four art exhibitions in Sweden on my work Dekorgladje:

Minnesota-Swedish Paintings <http://www.d.umn.edu/unirel/homepage/07/gallery.html>



Alison Aune, Karen-Saami Spirit. 47" x 39" acrylic, paper, on canvas, 2009.

3. *Could you describe your leadership style?*

As area chair in art education, and the only one tenured (the other are adjunct), and this makes my situation from other area chairs in our department who work with other tenured faculty. I am leading our program. I write the mission statements, request goal statement for others, but am the one to fine tune all administrative aspects of the program. I am always encouraging faculty involvement in research projects, conferences, community outreach etc. I always invite faculty participation and collaboration. I also have worked to create an area that is diverse, we have different interests and strengths and we all get along. I ask for faculty input in area meetings but I am the main leader and doer of the program.

4. *Could you describe your teaching pedagogy?*

Directed/positive/ inclusive teaching style. I model for my students a positive academic/creative-artistic approach to teaching children and youth. I encourage active student participation/and lead a museum based teacher training program. Each semester is different. IT is an live curriculum. Our BFA Art Education Program provides a professional preparation for undergraduate art students to become K-12 art educators. The theoretical and pedagogical approach is directed towards developing critical engagement and artistic discovery through the direct contact with original and diverse works of art. In the methods courses, students have educational experiences that incorporate both traditional pedagogical strategies and methodologies with progressive alternatives in the field. Studio, museum, lab, clinical, classroom, and community experiences provide a range of instructional practice that broadens the domain of content knowledge in the field.

5. *What are your contributions to Women's Caucus and women's issues in art education?*

I have participated in three women's art slide caucus sessions: Washington DC, Minneapolis, and Minneapolis.

6. *Could you describe your current identity as a woman and art educator?*

Associate Professor active in scholarship and creative research. MY artistic work is rooted in feminist aesthetics, rediscovering decorative-spiritual and symbolic roots of textiles. Very active in local, national, and now international exhibition venues. I also teach a course Women Artists through History.

7. *How has this identity changed and grown over time?*

My work is becoming stronger as a painter/and my art history course is also becoming stronger and I have deepened the course content and feel strongly about adding this knowledge to our students (who even as seniors seem to know of only one professional artist: Georgia O'Keeffe)



Alison Aune, Turkish White Lilies. 31" x 48" acrylic on canvas, 2006.

8. *Have you ever felt held back or discriminated against because of your gender?*

In our university: Often I feel that my studio work is dismissed, although it is very popular, because of its decorative/figurative nature while male colleagues work in robotics, angst imagery, or other even if it is decorative it seems that their work as artists is seen as more significant: we have a male department head, male dean, male art museum director and curator: the validators/people who in power for promotion, merit pay, course scheduling, committee assignments, artwork purchases, awards etc. While I am very successful with obtaining grants, my academic record is building and yet I am still not encouraged to

proceed towards full professor. The male leaders do not seem to champion my artistic direction/commitment.

Other: My Women in Art History course, one of my favorite courses, had a low enrollment this summer due to several reasons, the largest being that the graphic designers no longer can take it because they have 4 other required classes. Despite my very successful class, my department head did not seem willing or interested to promote my class to the dean/etc. Instead he blamed me for not promoting the class enough myself. I feel that male colleagues are given more academic and artistic respect.

9. Have you seen other professionals in the field discriminated against in educational workplaces?

Of course. I work hard to empower my students-most of whom are women.

10. What changes would you like to enact in art education?

I am very excited about the field presently. The sessions in Minneapolis were absolutely wonderful!