NEED TO KNOW WEBCAST

Artura: A Free Online Multicultural Art Education Research Service

August 26, 2021 – 7:00 PM

Artura.org:

A Free Online Multicultural Art Education Research Service

A project of Brandywine Workshop and Archives (BWA), Philadelphia, PA

Presenters

- Allan Edmunds, Founder and President, Brandywine Workshop and Archives (BWA): Background on BWA and the content of the Artura.org data base.

- John Cardone, Founder & CEO, Being Design, Inc.: An introduction to navigating the Artura.org website and the resources one can find there.

- Richard Siegesmund, Professor Emeritus, Northern Illinois University: Building standards-based lessons .

Maceo Montoya, 2018,
The Work Crew

Supported by the Institute for Inclusion, Diversity and Equity in Education and the Arts (IIDEEA)

ARTURA.ORG

A free online multicultural art-education research service.

"All art begins with an idea...if it is a good one, it becomes a universal idea." — John T. Scott

A project of

BRANDYWINE
orkshop
and Archives

Institute for Inclusion, Diversity and Equity in Education and the Arts (IIDEEA)

Goals for Multicultural Programming and Pedagogy

- **Examine Issues of Identity**—Students will strive to understand the roots and uniqueness of their heritage and that of others. By learning about others they will, in addition, learn more about themselves and the role of culture.
- **Foster Critical Thinking**—Students are encouraged to use the platform to explore and ensure skills in comparing, contrasting, and evaluating different perspectives and effectively expressing their opinions, ideas, and understandings in broad societal and global contexts.
- **Honor Individuality and Freedom of Choice**—Through direct access to images of diverse works of art and information about diverse artists, students will deepen their appreciation of freedom and personal expression.
- **Promote Collaboration and Creative Expression**—Students will explore printmaking as a uniquely democratic and accessible art medium.

Institute for Inclusion, Diversity and Equity in Education and the Arts (IIDEEA)

Universities and Art Museums:

Arizona State University Museum, Tempe, AZ
Harvard University Museums, Cambridge, MA
Nevada Museum of Art, Reno, NV
Philadelphia Museum of Art, Philadelphia, PA
Rhode Island School of Design Museum, Providence, RI
Scripps College, Los Angeles, CA
University of Delaware Museums, Newark, DE
The Warfield Center, University of Texas-Austin, Austin, TX

Heritage Center:

Asian American Art Centre, New York, NY
The Charles Blockson Collection, Temple University, Philadelphia, PA
Historical Society of Pennsylvania (papers), Philadelphia, PA
Library of Congress, Washington, DC
Museum of Contemporary Native Arts/Institute of American Indian Arts, Santa Fe, NM
Schomburg Center for Research in African American Studies, New York, NY

HBCU:

Bennett Collage, Greensboro, SC
Hampton University, Hampton, VA
Lincoln University, Oxford, PA
Xavier University, New Orleans, LA

Harvard University Museums, Cambridge, MA

Institute for Inclusion, Diversity and Equity in Education and the Arts (IIDEEA)

Advisory Board

Cathy Blunt, retired, **High School Principal**

John Cardone, **Being Design**

David Herman, Jr., Assistant Professor of Art Education and Photographs, **Temple University**

Jan Howard, Chief Curator and Head of Modern Prints Drawings, **Rhode Island School of Design Museum**

Jen Katz-Buonincontro, Associate Professor, Associate Dean of Research, School of Education, **Drexel University**

Shelley Langdale, Curator and Head of Modern Prints and Drawings, **National Gallery of Art**

Robert Lee, Founder-Executive Director, **Asian American Art Centre**

Samella Lewis, Professor Emeritus, Art History, **Scripps College**

Carolyn Lowe, Esq., Philadelphia

Joseph McElroy, CEO, **Galileo Tech Media**

Julie McGee, Associate Professor, Africana Studies & Art History; Director, Interdisciplinary Humanities Research Center, **University of Delaware**

Rosalind Remer, Vice Provost, Executive Director, Lenfest Center for Cultural Partnerships, **Drexel University**

Tatiana Reinoza, Associate Professor of Art History, Department of Latin Studies, **Notre Dame University**

*__Danielle Rice__, **Drexel University**, Graduate School of Arts Administration & Museum Leadership, Westphal School of Media Art & Design

Richard Siegesmund, Professor Art and Design Education, **Northern Illinois University**

Matthew Singer, **writer/editor**, Philadelphia, PA

Cherise Smith, Chair & Associate Professor of African and African Diaspora Studies, **University of Texas, Austin**

Niki Ciccolelli Stewart, Vice President and Chief Learning & Engagement Officer, **Frank Lloyd Wright Foundation**

Neville Vakharia, Associate Professor and Research Director, Arts Administration & Museum Leadership, Westphal School of Media Arts & Design, **Drexel University**

Kip Wetzel, Principal, **Navigate Corporation**

Jean Woodley, retired, **Art Educator**, Public Education and Museums

Bernard Young, Professor, Art Education, Herberger Institute for Design and the Arts, **Arizona State University**

Present and future content found on Artura.org

- Interviews with living artists
- Past curated exhibitions
  - *Full Spectrum* (Philadelphia Museum of Art)
  - *Impressions: Contemporary Asian Artist Prints*, co-curated by Judith Stein, Willie Williams, and Michi Itami
- Future exhibitions
  - *The Latinx Presence in America Printmaking*, curated by Tatiana Reinoza
  - *The Impact of the Silk Road Trade Route on Western Culture*, curated by Bob Lee
- Expanded access to multicultural print workshop archives
  - Coronado Studio (Austin, TX)
  - Asian American Art Centre (NYC)
- Resources for Middle and High School teachers

Present and future content found on Artura.org

A Tour of the Database

By John Cardone

A Tour of the Database

By John Cardone

3 Ways to Explore

- Surf
- Browse
- Search

4Content Types

- Artwork
- Artist
- Exhibition/Gallery
- Teaching Resource

A Tour of the Database

By John Cardone

Filter

- By Nationality
- By Heritage
- By Collections

More filters coming soon

(self identified by artist)

- *Gender identity*
- *Sexual Orientation*
- *Date of Artwork*
- *Age of Artist*
- *Place (Artist based in:)*

Building Curriculum with Artura.org and the National Visual Arts Standards

Working with the National Standards

- Creating
- Presenting
- Responding
- Connecting

Connecting

Anchor Standard 10:

- **Enduring Understanding**:

  Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

- **Essential Question**:

  How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Betye Saar, 1992, *Mystic Sky with Self-Portrait*

Working with the National Standards

- Creating
- Presenting
- Responding
- Connecting

Connecting

Anchor Standard 11:

- **Enduring Understanding**:

  People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

- **Essential Question**:

  How does art help us understand the lives of people of different times, places, and cultures?

Napoleon Jones-Henderson, 1994, *Txai*

Working with the National Standards

- Creating
- Presenting
- Responding
- Connecting

Creating

Anchor Standard 1:

- **Enduring Understanding**:

  Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

- **Essential Questions**:

  How does knowing the contexts histories, and traditions of art forms help us create works of art and design?

  Why do artists follow or break from established traditions?

Rick Bartow, 1988, *Crow Dance*

Working with the National Standards

- Creating
- Presenting
- Responding
- Connecting

Creating

Anchor Standard 2:

- **Enduring Understanding**:

  People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

- **Essential Question**:

  How do objects, places, and design shape lives and communities?

Tomie Arai, 1998,
Portrait of a Young Woman

Working with the National Standards

- Creating
- Presenting
- **Responding**
- Connecting

Responding

Anchor Standard 7:

- **Enduring Understanding**:

  Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

- **Essential Question**:

  How do life experiences influence the way you relate to art?

Alison Saar, 1994,
Black Snake Blues

Working with the National Standards

- Creating
- **Presenting**
- Responding
- Connecting

Presenting

Anchor Standard 6:

- **Enduring Understanding**:

  Artworks collected, preserved, or presented . . . communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

- **Essential Questions**:

  How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Marta Sanchez, 2002,
R Cigarro, R Barril

James Lesesne Wells (1902-1993) 1985 *Phoenix Ascending*

Connecting

Anchor Standard 10:

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Questions?

NEED TO KNOW WEBCAST

Artura: A Free Online Multicultural Art Education Research Service

August 26, 2021 – 7:00 PM