

APPLYING MENTORING RESEARCH to the Training of Teaching Artists

Marcia L. Bosits

Director of Piano Pedagogy

Northwestern University

Introduction

- In traditional piano pedagogy courses, the student teaching component is often considered the most impactful aspect of the class. The success of that component depends largely upon two critical factors: the developmental relationships fostered between young teachers and their students AND the feedback supplied by the supervisor. Logistically, supervisors simply cannot observe all of the teaching that takes place. In addition, their comments will be viewed from the perspective of young adults who remain conscious of the fact that the supervisor provides the final evaluation, i.e. grade.
- Would a process of **peer mentoring** enhance the development of instructional skills in music?
- What is the **recommended balance** of supervisor and peer input?
- What are the **implications** of including peer mentoring in pedagogy coursework?

Background

- Graduate piano majors readily acknowledge that teaching will be an important part of their musical future and therefore approach their teaching assignments with dedication and sincerity.
- They are, however, more comfortable teaching private lessons to advanced students since this situation most closely resembles their regular experience as a piano major.
- When assigned to teach small piano classes, they typically lack experience and confidence in organizing content, delivering concise instructions, and effectively managing group dynamics.
- The peer mentoring process was designed to provide assistance to young teachers approaching their first class-teaching assignment.
- When possible, mentors were allowed to select their partners since a positive peer relationship increases the likelihood of mentee acceptance.

Role of Mentoring

- Mentors **support**; they affirm the validity of the student teacher's present experience within a framework of emotional safety (Lipton & Wellman).
- Mentors **challenge** their charges to view the teaching situation from a new, different, or even contradictory perspective (Rudney & Guillaume).
- Mentors help young teachers define tasks that will promote a larger **educational vision** for their classroom (Zachary).
- Mentors provide a valuable **mirror** that increases self-awareness (Portner).

Methodology: Team Teaching

Graduate students, new to class piano teaching, were paired as **instructor** and **mentor**

- Having divided the teaching content, they **exchanged roles** throughout each class period.
- The mentor was asked to observe and provide feedback to the teacher in a **limited number of defined areas** – clear verbal delivery, supporting body language and monitoring of student participation.
- After class ended, there was a short, required period of **feedback exchange**, allowing for questions, explanations, and “commiserating.”

PEER OBSERVATION FORM

Observed Teaching Behavior	Effective, Consistent	Needs Adjustment	Impact on Students and Instruction
Verbal Delivery			
Body Language eye contact rhythmic support musical imagery			
Student Involvement			
Student Success in Achieving Goals			
Other Comments for Fellow Teacher			

Mentoring in Progress



Conclusions

- Student teachers welcomed and received positively the suggestions made by their peers. (90% of participants identified having a mentor as a comfortable and positive experience.)
- Mentors tended to frame suggestions in achievable behaviors, i.e. goals that were appropriate to the age level and experience of the young teacher.
- Mentors were able to apply and utilize recommendations made to their peers to improve *their own* teaching effectiveness.
- Feedback was most useful when provided at the earliest opportunity after each teaching session.
- Student teachers were more confident and prepared for future supervisor visits and evaluations. (Productive peer mentoring reduced the time needed for supervisor observation by about 35-40%.)
- Mentors received intrinsic satisfaction from helping another succeed. (The majority of participants volunteered to mentor another peer in the future.)



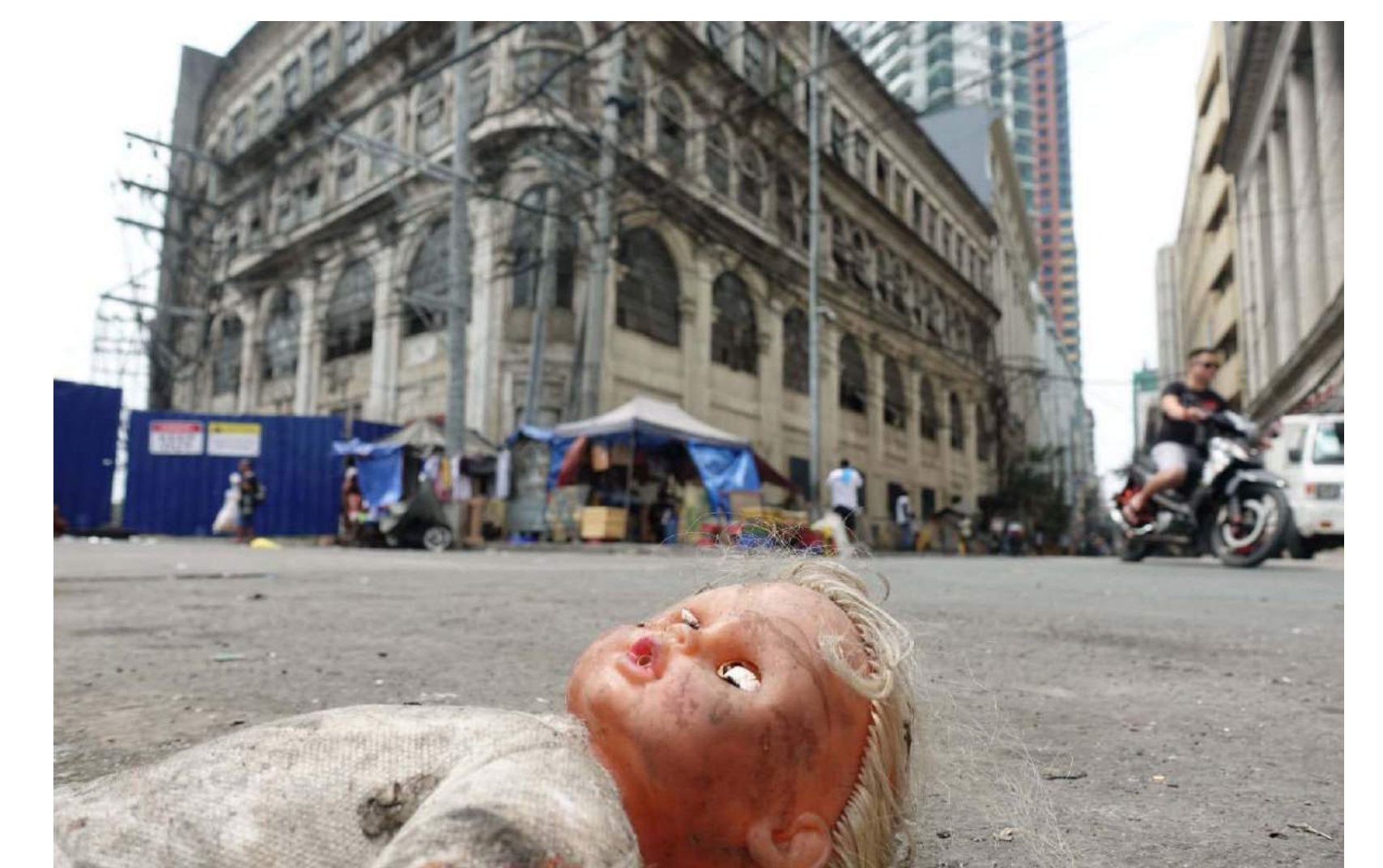
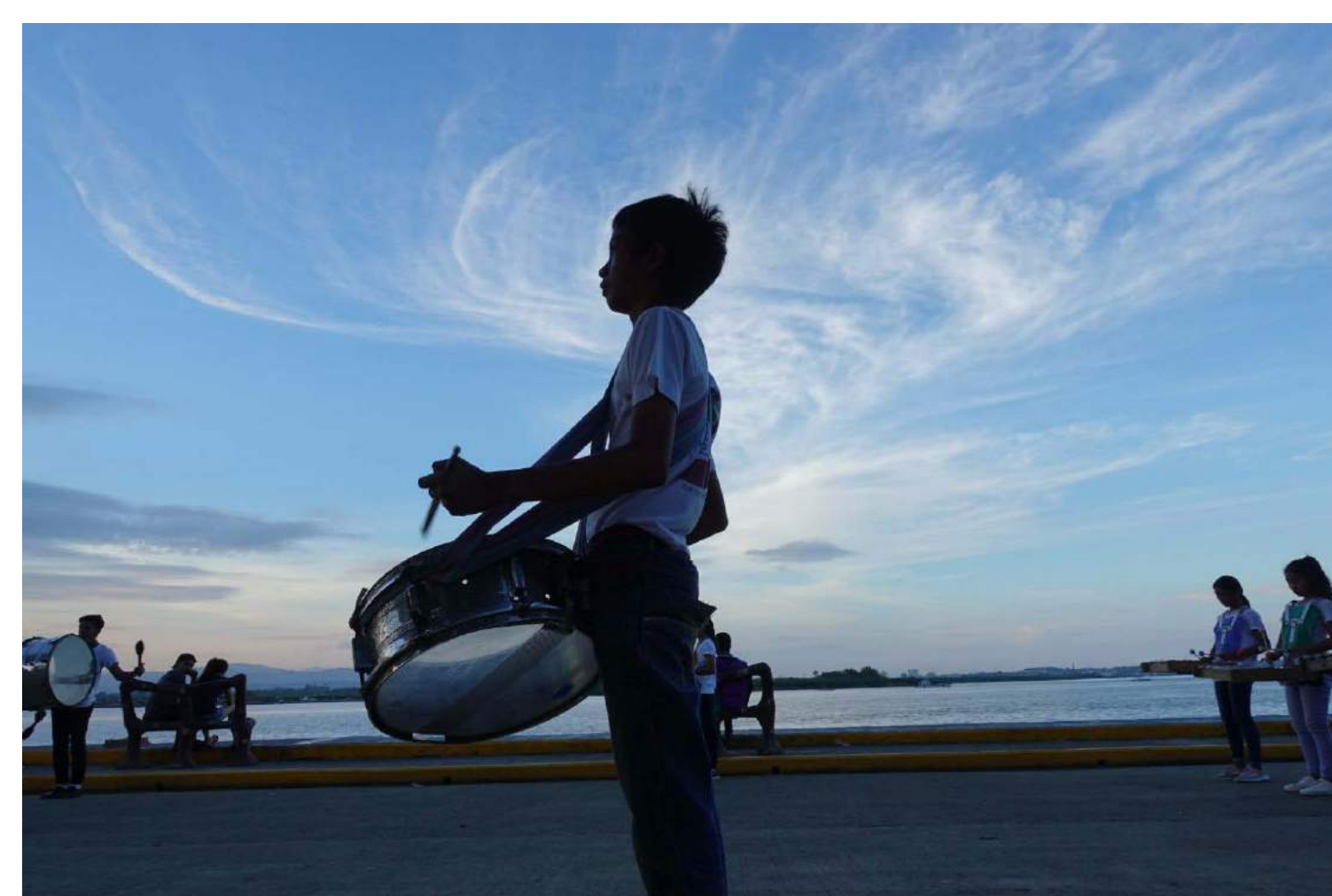
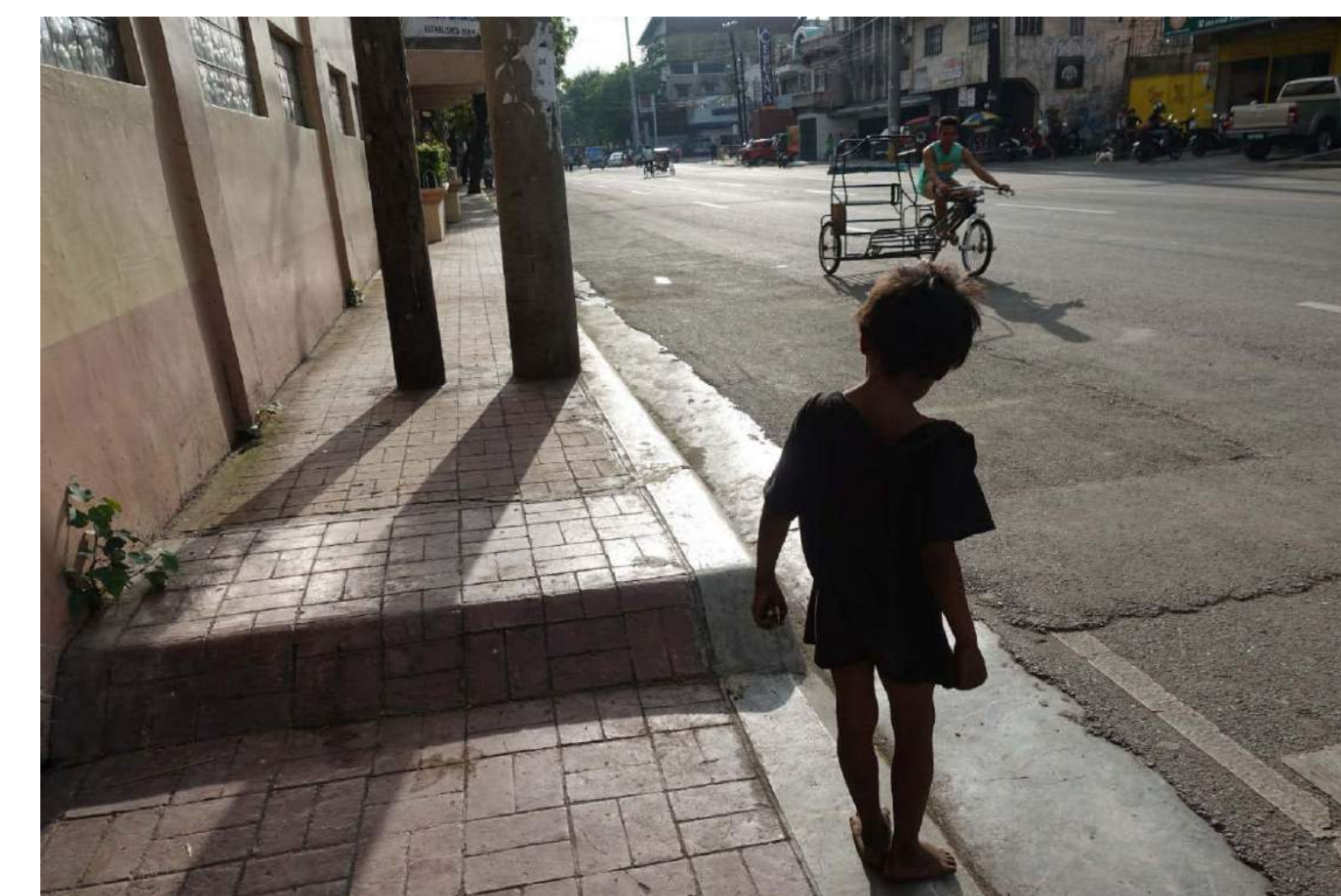
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Children in the Streets Southeast Asia, 2019

Ching Horng
Department of Management
National Chung Cheng University
Chiayi, Taiwan 621

- This photo essay contains eight photos I took on my trip to the Philippines in early April, 2019. I took hundreds of photos on this trip as a street photographer to get an authentic feel of the local scene. When I examined the final 12-photo set after the culling process, I suddenly realized that eight of the 12 photos are about either street children (3), children at work (1), children at play in a park and near or in a slum (3) or children in general (1). I didn't start out with an agenda to do a theme on street children; the fact that I ended up with this theme says as much about my personal aesthetics in street photography as about the condition of the children in the local society. Pictures of street children are no news. However, the issue glares at you as an affluent tourist from an affluent society. Particularly in the age of selfie and Instagram, street photography as one form of art has the opportunity and responsibility to do something about it and change it. This photo essay is a small step toward this goal of civil engagement in social change through art.



IS IT green?

Evoking An Objective Digital Color Sense

Dr. Marcy L. Koontz & Dr. Amanda J. Thompson
Department of Clothing, Textiles & Interior Design | The University of Alabama

ABSTRACT

Accurately identifying the color of an artifact or object in situ usually requires the use of a spectrophotometer and a Munsell color chart. Once determined, the translation of color often gets altered as photographs are taken and uploaded to online databases, printed or viewed on a variety of computer and mobile screens of variable calibration. The aim of this study is twofold: First, to test the accuracy and reliability of a mobile app and two portable spectrophotometers. Second, to identify the exact CIE L*a*b* color of three 1920s green dresses, with visible signs of fading and discoloration, from the collection of The Fashion Archive.

An adapted zone grid system for assessing color was developed based on quality assurance product zoning grids used within the apparel manufacturing sector and the standard grid mapping method of recording archaeological sites. Color readings were taken using a mobile app and both the Nix Mini™ and the Nix Pro™ spectrophotometers to compare accuracy and reliability. The exact color of each artifact was calculated by averaging multiple readings whose selection was determined by the adapted zone system for the CIE L* a* b* coordinates. An overall CIE L*a*b* reading was then assigned to each of the three green dresses that can be used as a reference and keyword search for the dresses’ data and identification in the archival record system and database.

INTRODUCTION

The care and management of historic garments within the collections of a variety of institutions and organizations involves implementing specific environmental controls for preservation. There are standard measurements for temperature, relative humidity, and light levels within storage areas that should be systematically measured and recorded (Caring for Your Treasures: Textiles, n.d.). In relationship to color, maintaining proper light levels is critical for the preservation and sustainability of this type of object.

In garment manufacturing, product zoning is part of the quality control process to detect defects and assess overall appearance. Known as a zone system, it recognizes that some areas of a garment, dependent on consumer use, may be more important visually. Zone systems vary by garment type and company, and there is not an industry standard format or process for this type of assessment (Kadolf 2007). In archaeology, a grid mapping technique is conducted before a site is excavated as the entire area is deemed important (Renfrew & Bahn 2012). Thus, in order to draw reliable true color conclusions, the entire surface area of the historic garment should be sampled. Spectrophotometers are used as an aide in assessing color match of a sample garment to a standard in conjunction with visual color assessment in garment manufacturing.

METHOD

An adapted zone grid system for assessing the color of historic garments was developed given that, as opposed to manufacturing but advocated in archaeological grid mapping, all areas of a historic garment are equally important in terms of representation, preservation and sustainability. Color readings were taken using a mobile app and both the Nix Mini™ and the Nix Pro™ spectrophotometers to compare accuracy and reliability, and to determine the quantitative measurement of color differences found within each of the three dresses. Three green evening dresses dating from the 1920s were selected for this pilot study. Justification for this time period and style of garment is the distinct rectangular silhouette which is slender and straight, often with applied decorations, and similar garments can be located in most collections. And, green, according to Berns (2000), is more difficult for humans to differentiate within the spectrum than any other color.

The grid was constructed using Pellon Tru-Grid, 1” inch sheer 100% polyester, that was washed in fragrance and dye free detergent, air dried, and pressed with low heat. A center front/back line was drawn the width of the grid which measured ten, 3” x 3” squares across and fifteen, 3” x 3” squares down. The center 1” x 1” of each of the 3” x 3” squares was marked and removed. Each dress was measured to find both the center front and center back, laid flat on an archival unbuffered 60 pt. blue/grey barrier board, and the grid was placed on top matching the center front/center back line.

Color measurements were taken in the center of each square of the grid using both the Nix Mini™ and the Nix Pro™ spectrophotometers, the color reading was recorded in the NIX Color Sensor smartphone app, and added to a spreadsheet for the front and back of each of dress. The CIE L*a*b* reading was averaged in by row, column and overall for the front and back of each dress, and then the front and back overall reading was averaged to find a true color reading for of the entire dress for both the Nix Mini™ and Nix Pro™ measurements. The standard deviation was also calculated. The Visual Color Identity of the color was identified by visual observation accompanied by the data collected from the grid protocol. Finally, Adobe Photoshop was used to render the grid and each of the readings to provide a visual representation of each dress.

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“1925 green velvet dress with gold metallic skirt.” D-75. The Fashion Archive, The University of Alabama.
“1925 green chiffon dress with beaded bodice and tiered skirt.” D-86. The Fashion Archive, The University of Alabama.
“1920s green beaded dress.” 90.5.52. The Fashion Archive, The University of Alabama.
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EXTANT GARMENTS

1920s DRESSES



GREEN METALLIC

The Fashion Archive
accession number: D 75



GREEN TIERED

The Fashion Archive
accession number: D 86

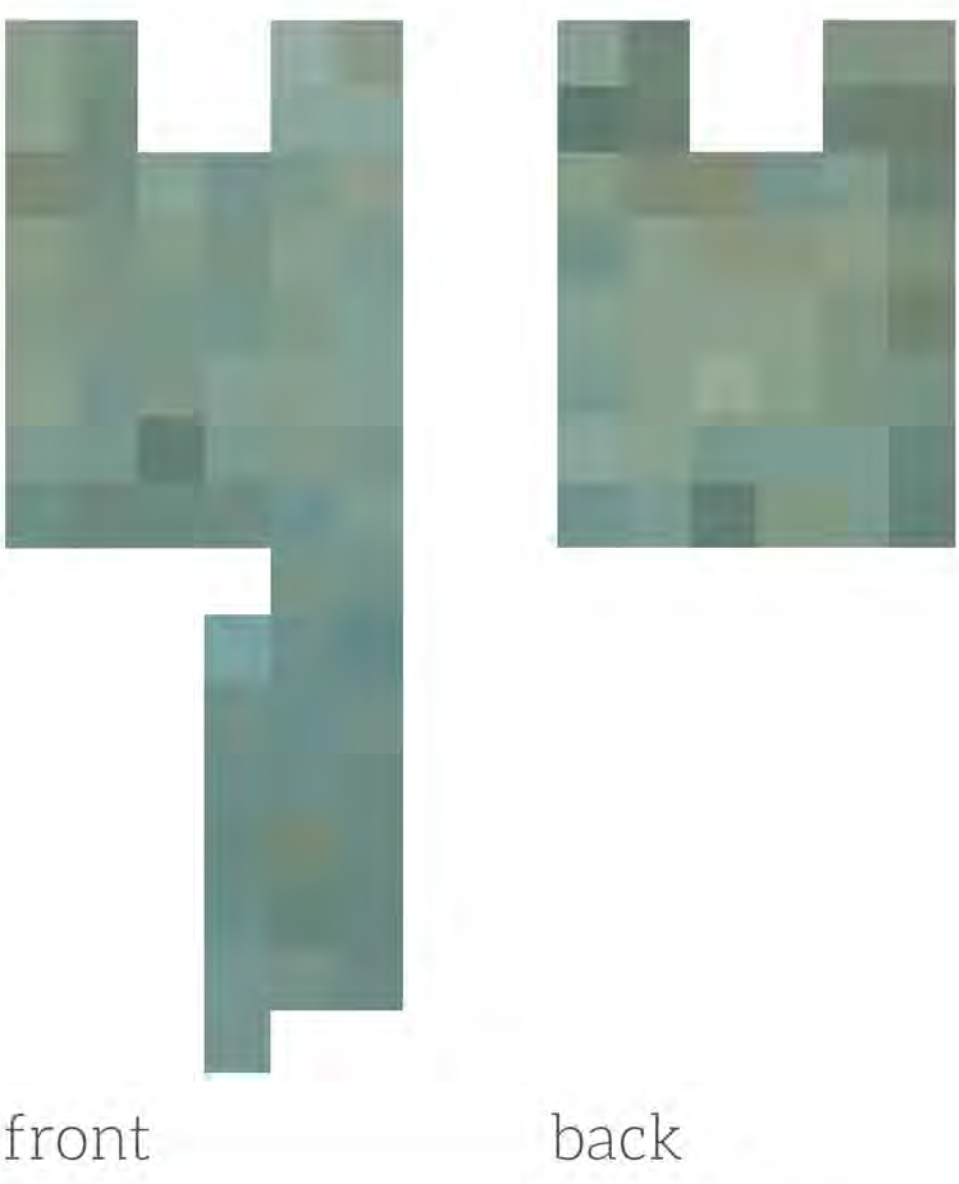


GREEN BEADED

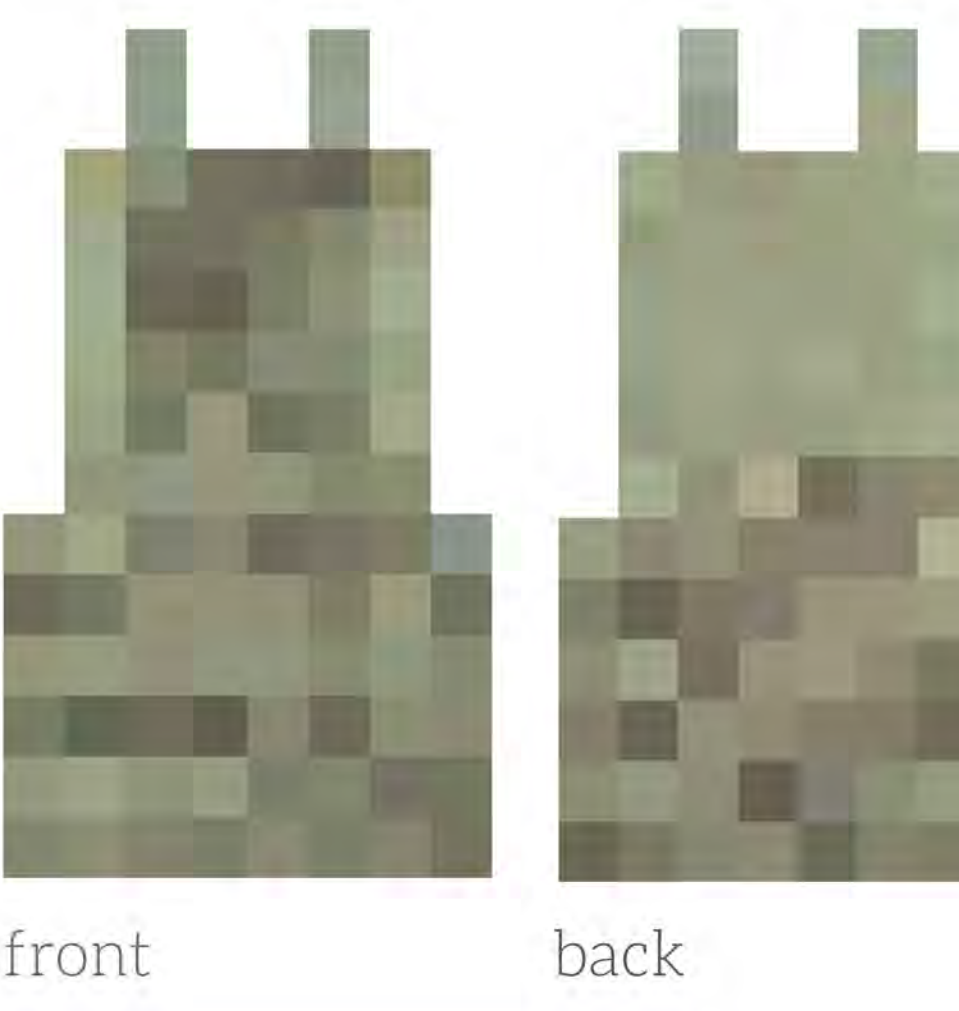
The Fashion Archive
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FIGURE 1: RENDERED COLOR READINGS

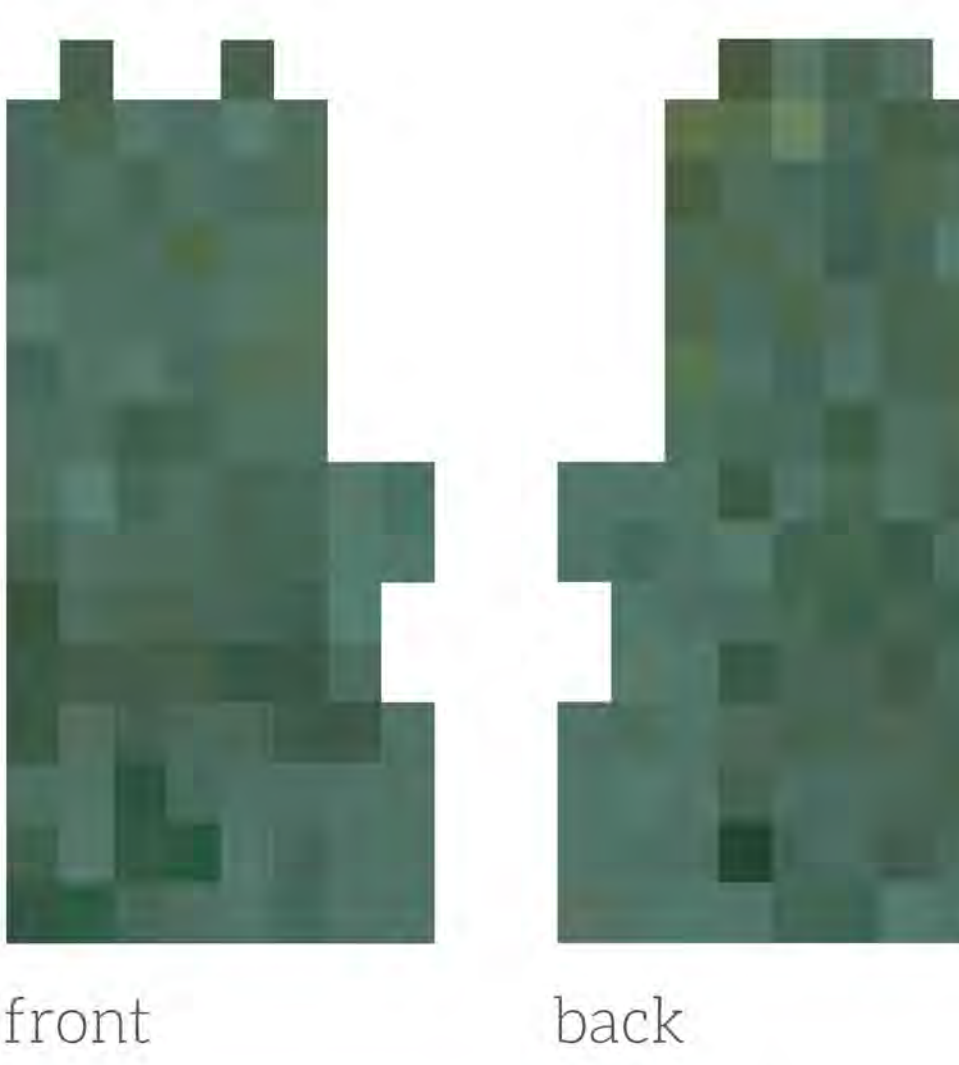
NIX PRO™



CIE L* a* b* 56.4 / -10.6 / 3.1



CIE L* a* b* 58.2 / -3.9 / 12.0

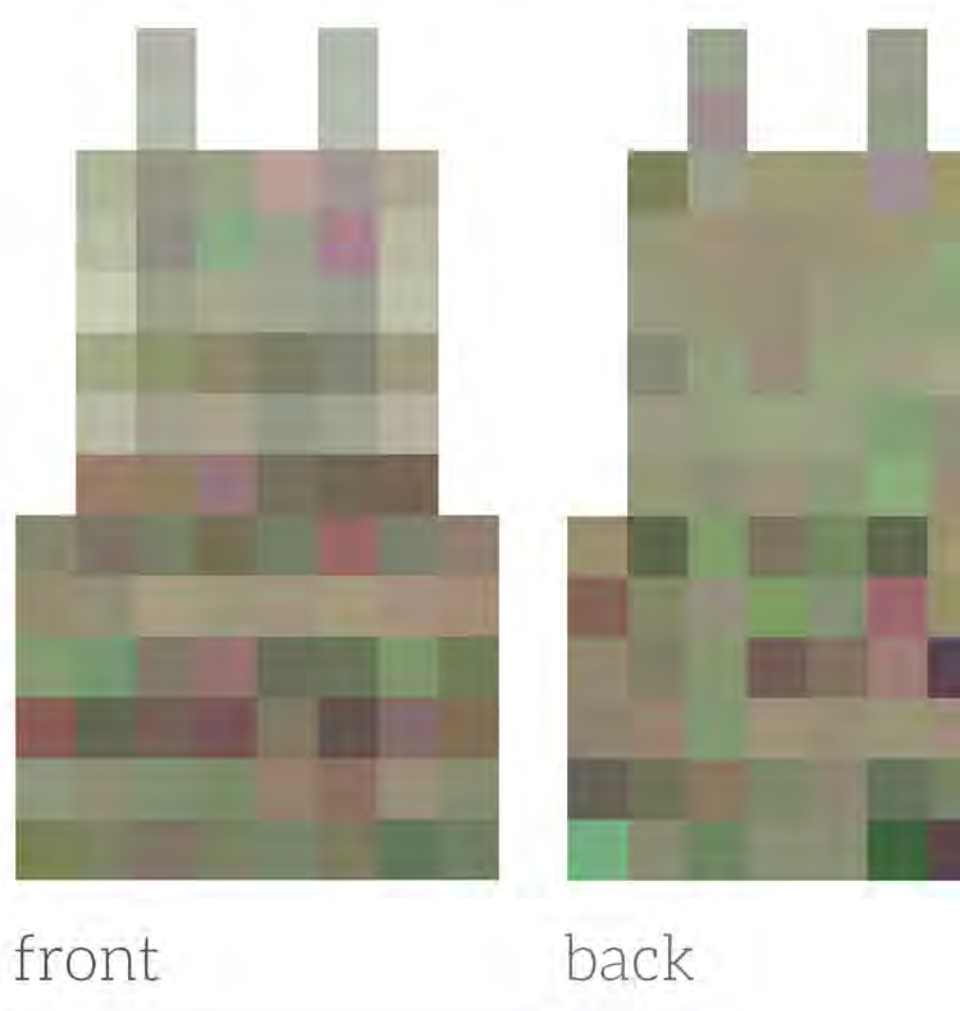


CIE L* a* b* 42.0 / -14.1 / 4.8

NIX MINI™



CIE L* a* b* 57 / -7 / 4



CIE L* a* b* 56 / -2 / 13



CIE L* a* b* 39 / -9 / 4

FINDINGS

The adapted zone grid system provided a foundation to consistently capture the color data. The Nix Pro™ produced a more accurate visual color representation for each of the three green 1920s dresses than the Nix Mini™. See Figure 1: Rendered Color Readings for visual comparisons.

The overall color readings calculated by the Nix Pro™ app resulted in smaller standard deviations as opposed to those produced by the Nix Mini™ (Table 1). For each dress, a true color was successfully determined by averaging the calculations of the front and back Nix Pro™ readings.

	STD DEV L*	STD DEV a*	STD DEV b*	DRESSES OVERALL COLOR CIE 1976 L* a* b*
GREEN METALLIC NIX PRO™	4.0	1.6	3.0	56.4, -10.6, 3.1
GREEN METALLIC NIX MINI™	4	5	4	57, -7, 4
GREEN TIERED NIX PRO™	7.6	2.2	2.4	58.2, -3.9, 12.0
GREEN TIERED NIX MINI™	8	8	5	56, -2, 13
GREEN BEADED NIX PRO™	3.9	2.4	3.0	42.0, -14.1, 4.8
GREEN BEADED NIX MINI™	5	8	5	39, -9, 4

Table 1: Comparisons of Nix Pro™ and Nix Mini™ Standard Deviations for CIE 1976 L* a* b* measurements of 1920s Green Dresses. Note: The Nix Mini™ only produces readings in whole numbers. The Nix Pro™ produces readings to the first decimal point.



CULTURAL SUSTAINABILITY AND ARCHETYPE IN CREATIVE TEXTILE DESIGN

MARLENA POP¹, DORINA HORATAU²

¹INCDTP - National Research Institute for Textile and Leather, Bucharest, Romania, pop_marlen@yahoo.ca

²UNA, National Art University, Textile Department, Bucharest, Romania, h2dorina@yahoo.com

Textile arts are some of the oldest cultural technologies of humanity, found in both the public and private space of life. Artistic and cultural imaginary, predominantly feminine, has found an ideal place of expression as the social and cultural praxis tradition has a millenary individuality and continuity. The poetics and narrative of textile arts have developed alongside technologies, over time however, they have lost their cultural value in favor of practical use, in which their fibrous structure and network-like system were exploited. The paper presents artistic experiments in the creative textile design of a group of master's students in textile arts.

Introduction

Through the Sustainability and Archetype in Creative Textile Design project, the transfer of a conceptual archetype of archaic cultural sustainability into the 21st century is validated.

Research Question and Methodology

Romanian cultural sustainability is found as a concept in the principles and codes of the Romanian peasant family from ancient times. Regardless of the geographic area, the Romanian woman had a clear principle: "nothing in the household is thrown away". Among the household textiles, the "pres"(mat) is one of the first forms of recycling used household textiles. From well-hygienized worn clothing straps or fabrics, the peasant woman rebuilds a new, functional and wear-resistant object. The doormat, or the hallway mat, or the mat in front of the bed, although considered a modest utilitarian object, had its family and community identity through the chromatics of its fibrous structures. After their use, these modest objects ended up in the stable, on a haystack, biologically degraded by the weather in the succession of the seasons. The research project carried out by a group of students of the Department of Textile Arts at UNA



archetype and prototype

Bucharest attempted to philosophically and aesthetically reevaluate this symbolic object of sustainability. This modest object, the "pres"(mat), was taken as an archetype of natural sustainability and recycling in Romanian archaic households from different geographic areas. Basically, this research project seeks, on the one hand, to identify the typology of the archetypal imaginary in textile design, and on the other hand, through laboratory experiments, intends to verify the integration mechanisms of the archetypal elements expressed by icono-plastic sign, identity sign and sign-symbol in the sketches of ideas for future products. Experiment methodology that primarily seeks to use cultural content tools and perform transversal visual conceptual hybridization actions.

Laboratory

In their experiment the students had the following cultural working tools: the "mat" as a cultural archetype of sustainability in the Romanian archaic household, the technique of two-yarn weaving using the but the simple cloth-type fabric was combined with: the float effect attaching/stitching ; inserts effect / structure3D.

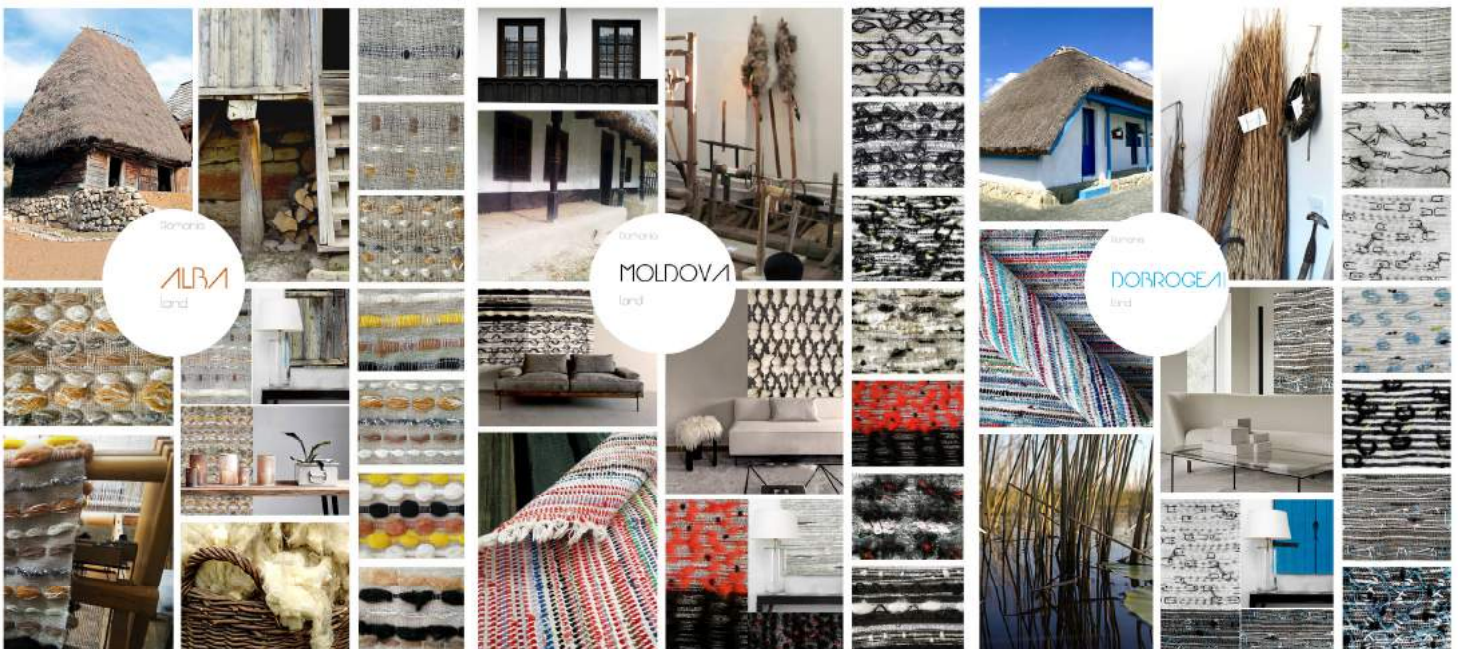
Results

In the final works, depending on the folkloric region, alongside the inspirational "mat" archetype, one can notice that the aesthetic expressions of the specific symbols were highlighted to each romanian land: Moldova, Alba, Dobrogea. However the resulting fabrics are modern imaginative contextures, significant decorative elements in today's ambient design.

Conclusion

The experiment involved testing the methodology that primarily seeks to use cultural content tools and perform transversal visual conceptual hybridization actions.

The project has demonstrated that the transfer of Romanian cultural archetypes into modern textile design can be useful in bringing back to modernity the concepts of cultural sustainability and recycling existing in our own archaic material culture.



Teaching second languages creatively!

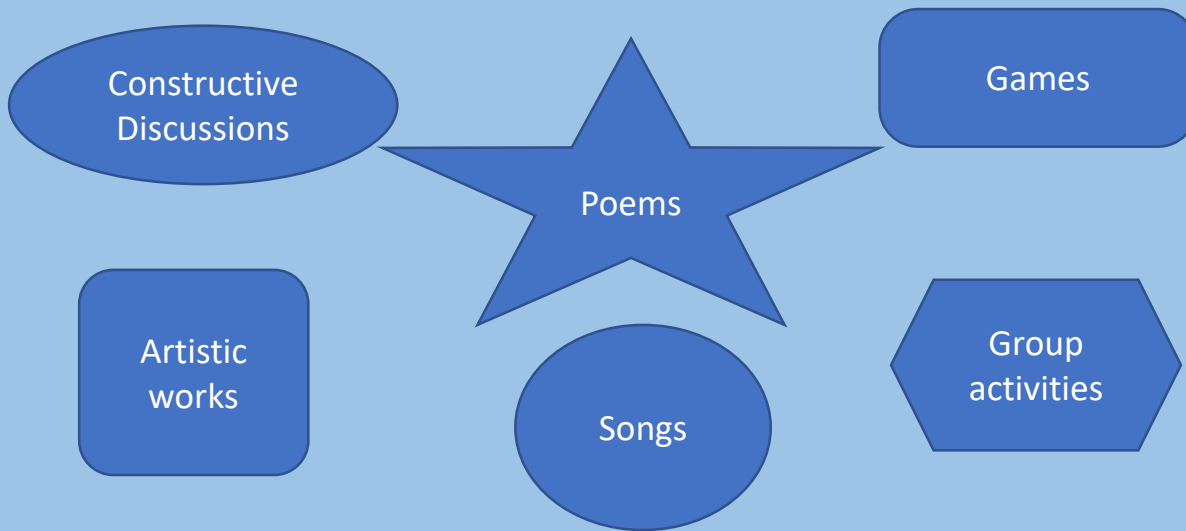
Karla Del Carpio

University of Northern Colorado



Meaningful language teaching and learning

should allow students to find their own voices, discover their own knowledge and wisdom, and become aware of their own talents and capacities to share, learn, inquire, analyze and create. Therefore, language learners should be given the opportunity to participate in activities where they can discover their own talents while using the target language, for instance, through:



Also, it is suggested that the following teaching principles are considered: Teachers should be lively and interesting. Presentations and examples should be concrete, activities and games should be useful and relevant and there should be variety in every class. Moreover, students should have an active role in their learning process.

Inclusive learning environment

needs to foster a community where each student feels respected, cared for and safe. Creating a relaxing environment in the classroom where students feel involved and in which they play an important role can make them feel part of a community. This increases the possibilities to have their affective filter open to welcome and practice the target language (Lightbown, 1999).



Figures 1 & 2. Language learners in the classroom (Del Carpio, n.d.).

The use of artistic and fun activities such as painting, theater plays and dances can contribute to a dynamic and enjoyable community of practice which Wenger (1998) defines as a “group of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (para. 4). Also, activities should promote students’ use of creativity and give them opportunities to express their ideas, thoughts, hopes and desires. By doing so, learning becomes a process in which all grow.

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THE PHENOMENON OF EKPHRASIS: ITS PROBLEMATIC IN THE "SOCIETY OF THE IMAGE" AND INCURSION IN THE HISTORY OF ART

Marina Castilla Ortega, PhD. Department of History of Art, University of Málaga (Spain)

ABSTRACT/LONG DESCRIPTION

Being the description genre (or the aesthetic reflection) the essential raw material of the historical-artistic reflection, this article attempts to define and to value the contribution to the History of Art of the literary figure of the ekphrasis ("written description of visible objects") and its position in today's society, gathering different theories about the reconciliation between image and text. To achieve this, the methodology of this study is based on a critical review of works by leading experts in the field, such as W.J.T. Mitchell (1942) and Román de la Calle (1942). The ekphrasis' starting point dates back to the most remote origins of humanity, developing its foundations in the classical disciplines of Rhetoric, Sophistry and Poetics, which are the foundations of the Theory and Criticism of Art. But the ekphrasis phenomenon reached its climax and greater complexity in Postmodernity or "Society of the Image", where the image exercises control in every aspect of life, against tradition, which is based on the written word (an event called "pictorial turn" by W.J.T. Mitchell). Precisely, due to the proliferation and ambiguity of the visual in today's society, the ekphrasis is put into question with numerous hypotheses around it, both in favor of the relationship between text and image and against its conciliation.

INTRODUCTION/SHORT DESCRIPTION

The concept of ekphrasis can be defined by its etymology: its original Greek name, *ekphrasis*, comes from the fusion between the preposition *ek* and the verb *frassô*. Its translation can be "de-obstruct", "open", "make communicable", "facilitate access and approach" or "make the content of the text comprehensible", through the rhetorical figure of the *hipotiposis* (an extremely lively or energetic description or narration, as if it were before our eyes) (Calle, 2005).

BACKGROUND/RELEVANCE

We are in a society that has abandoned a text-based tradition and moved on to an exclusive fixation on the image (a phenomenon known as "pictorial turn", according to W.J.T. Mitchell), where it is increasingly complex, ambiguous and subjective, given its multiple interpretations (because of its intersemiotic value) and the large number of manifestations that it involves. Such manifestations include the most transgressive ones, such as cinema, comics or photography, and can even go beyond the purely artistic scope with descriptions of a generic type, as regards of objects and even people. Precisely, this fact calls into question the image-text convergence and, therefore, the figure of ekphrasis as an element subject to analysis. This hegemony of the visual will affect not only the proliferation of the mass media, but also another important postmodern phenomenon, such as the irruption of the aesthetic component in everyday objects or industrial design and the implication in many cases of the aesthetic category of *kitsch* (or, in other words, the massification of art). (Mitchell, 2009 and Fontcuberta, 2016, Abril, 2012).

RESEARCH QUESTION/HYPOTHESIS

The object of this study is to research the evidence for and against the existence of the image-text relationship in the contemporary context, influenced by the "pictorial turn

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METHODS AND SAMPLE

To clarify the current state of the ekphrasis situation, I have made a critical review of some relevant studies related to this phenomenon, such as Abril (2012), Dipaola (2019), Fontcuberta (2016), Rusieshvili-Cartledge and Dolidze (2015) and W. J. T. Mitchell (1986 and 2009). But, above all, my study is focused on the postulates of one of the most important defining works of the problematic inherent to the "pictorial turn" at present, such as the double awarded *Theory of Image* (2009) by W.J.T. Mitchell (1942), one of the most valued theorists of the image in America.

RESULTS

Essentially, the theories addressed in this analysis can be structured in a double category: in favor and against the image-text union in Postmodernity.

In the first place, the theories in favor of ekphrasis are based essentially on two factors:

- The transmission of qualities between text and image, highlighting the eclectic character of ekphrasis, in the same way as the vast majority of postmodern artistic manifestations, which form a compound of arts by themselves (Mitchell, 2009).
- The semiotic character of the verbal and the visual, complementing each other. Therefore, images and texts are not represented in a purely objective way, but they are the result of the reflection of sociocultural practices, apart from their evocations and relationships with other images and texts. In this way, language can be put in the place of figuration and vice versa, in an exercise of mutual influence (Mitchell, 2009, Abril, 2012 e Ikemefula, 2019).

Secondly, among the postulates against the ekphrastic phenomenon, the main motivation is about the following:

- The inherent differences in each medium, verbal and visual, such as the space factor and time in the case of the visual, and even the sensory organ to which they are normally linked (the ear for the spoken word or the narrated text and the eyes for the sight of the object). For this reason, their conciliation would only be artificial, thanks to the literary resources of the text (Mitchell 1986 y 2009).

CONCLUSION/SUMMARY

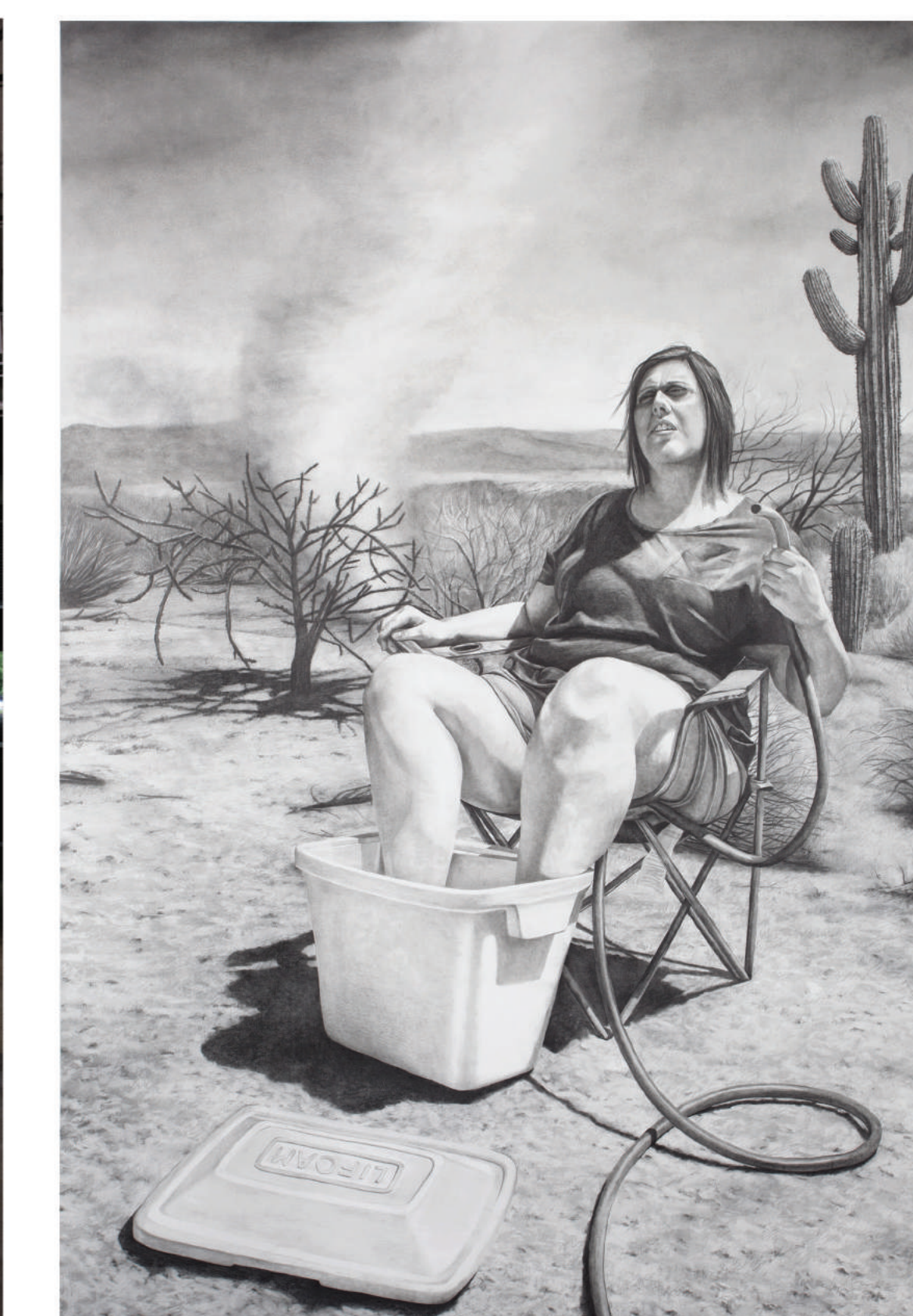
In short, nowadays the debate around the ekphrastic problematic does not lead to any conclusive theories, but to divergent and ambiguous opinions, halfway between the conciliation and the discord between text and image. In this way, it is important to point out the lack of a determining theoretical corpus capable of resolving issues such as that of the observer subject. As W.J.T. Mitchell argues, images have multiple readings (and, therefore, infinite and unstable) to depend on the interpretation of each subject-receiver and not a generalized or universal premise, which cannot be given by the own object or image visible. In conclusion, the controversy of ekphrasis does not only affect the multiple proliferation of images because of the mass media, but also extends to the field of the aesthetic experience of the artistic fact. For this reason, this concerns the discipline of History of Art and, even more, the postmodern artistic manifestations, defined by an equivocal heterogeneity. In this way, the problem of ekphrasis today leaves a field open to future research due to its lacks of definition.

INTRODUCTION

As a visual artist, I primarily work in drawing, installation, and community engagement. My research interests include creative projects that explore the relationship between place and identity, projects that examine the natural world through visual art, the exploration of human-induced environmental changes through the language of drawing, and the merger of art practice with animal sciences. Alongside my commitment to autobiography as a form of storytelling, I am invested in imagining futures playfully, which allows for audience engagement and community wellbeing.

CREATIVE WORK SAMPLES

The exhibition sites of my drawings and installations provide opportunities to reach a broad spectrum of audiences and communities.



METHODS

I have implemented community workshops and audience response cards to engage with the broader community. By interacting with audiences, providing workshops, and collecting audience data, I am able to gain feedback necessary to inform my practice and bring about social change.

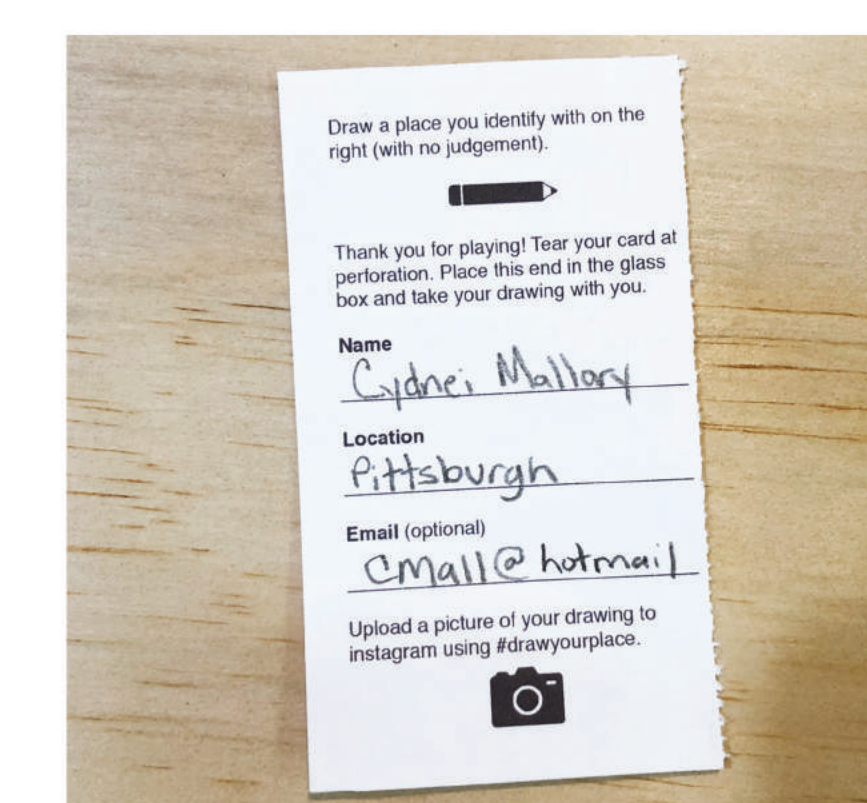
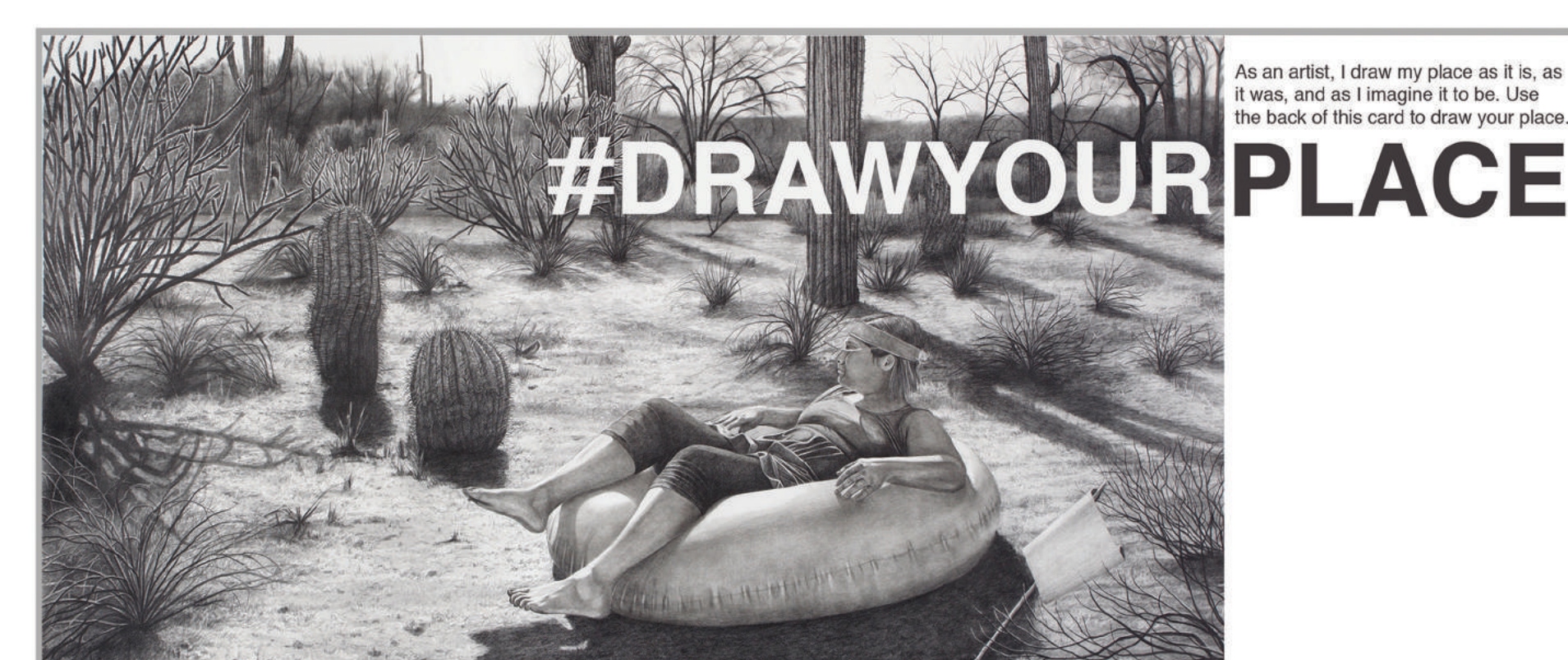
COMMUNITY WORKSHOPS

I employ workshops in which community members gather to draw from plants, animals, and landscapes.



AUDIENCE RESPONSE CARDS

In gallery settings, I invite audience members to draw a place as it was, as it is, and as they imagine it to be.



RESULTS

Participants...

- become more mindful of their environmental surroundings.
- share their drawings, engaging in dialog about their impact on the environment.
- discuss ways to improve the future of their home place.
- are invited to post their drawing to social media to interact with a larger community.

CONTACT

@heidihogden
heidihogden.com
hhogden@asu.edu



Image Printing on Glass Using New Luminescent Materials

Ana Margarida Rocha^{1,2}, Teresa Almeida^{1,2}, Graciela Machado^{1,2}, César A.T. Laia³

¹ Faculty of Fine Arts, Universidade do Porto, Av. Rodrigues de Freitas 265, 4000-421 Porto Portugal

² Research Unit VICARTE – Glass and Ceramic for the Arts, FCT/UNL, Campus da Caparica, 2829-516 Caparica Portugal

³ LAQV@Requimte – Laboratório Associado para a Química Verde, FCT/UNL, Campus da Caparica, 2829-516 Caparica Portugal

Introduction

Printed images on vitreous surfaces have a rich history, going back to industrial approaches, first developed in the ceramic industry, in the 18th century. This research project, conducted at FBAUP and VICARTE UNL/FCT, is aiming to extend the scope of fine art printing on glass using luminescent materials. The science of materials offers an important link between scientific and artistic research, where cooperation is advantageous for both fields. Working with a multidisciplinary team of artists and chemists, new luminescent materials are being tested and used as ink to print on glass, through direct methods and transfer surfaces (decals). Luminescent glasses have a very attractive aesthetic effect, because different colours are obtained with irradiation of UV light. This represent a unique opportunity for artists wishing to work on the fields of light, color, perception and visually.

Methodology

This research is driven by practice as a means of interrogating a pre-determined technical issue. For this reason a series of practical tasks were developed, including:

- Production of inks for artistic printmaking, based on new luminescent materials, using economically available raw materials such as manganese oxide (Figures 1 and 2) or copper oxide (Figure 3) and also porous materials such as zeolites, by synthesis of a sodalite pigment (Figures 4, 5 and 6), which are stable and cost-effective.
- Deposition of films with luminescent inks through direct screen printing on glass.
- Study and preparation of transfer surfaces (decal paper) for printing and subsequent transfer to glass. Comparative tests of coating or external sizing on paper, analyzing ink absorption.
- Analysis of the fidelity and physical characteristics of the printed image (intaglio, relief, planographic and stencil). Comparative tests between direct and transfer printing and between paper and glass.

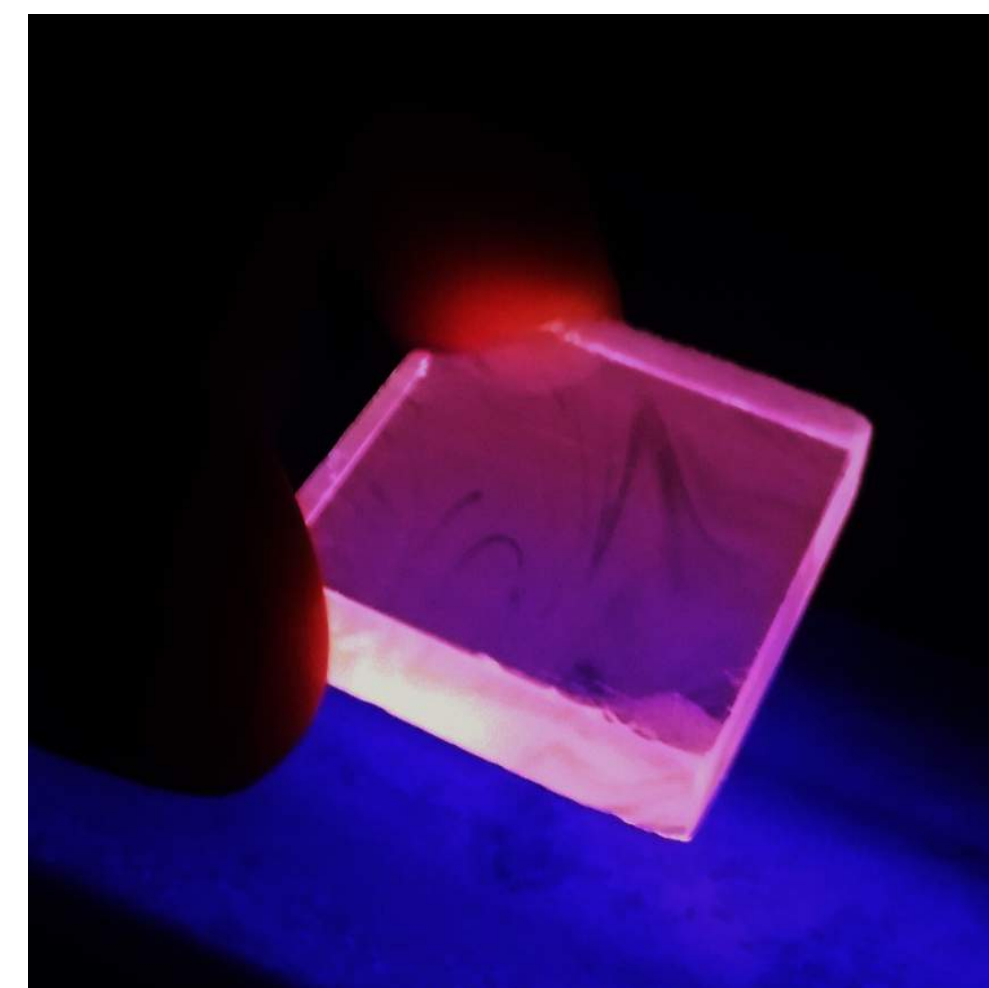


Figure 1 – Borosilicate glass with manganese oxide under UV light.



Figure 2 – Engraving print with manganese oxide borosilicate glass enamel transferred and fused on glass.

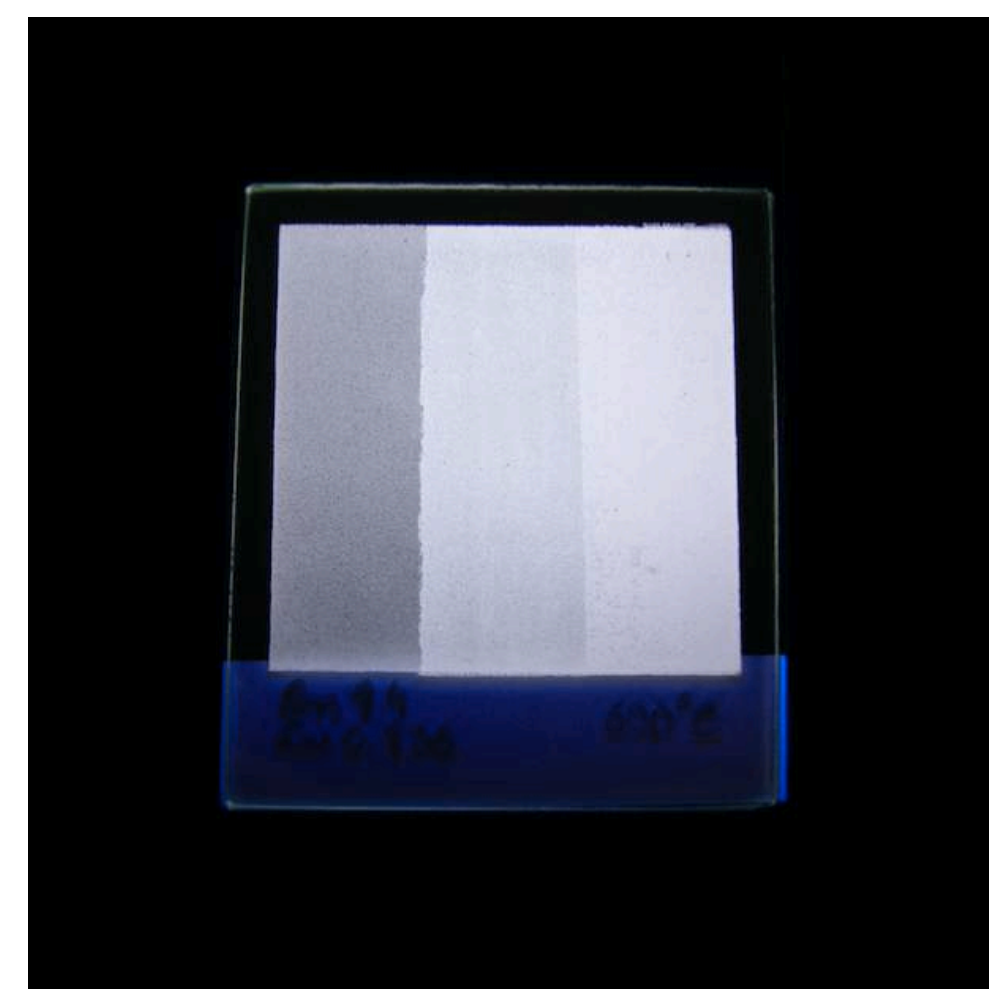


Figure 3 – Direct screenprinting on glass using a copper luminescent enamel ink.

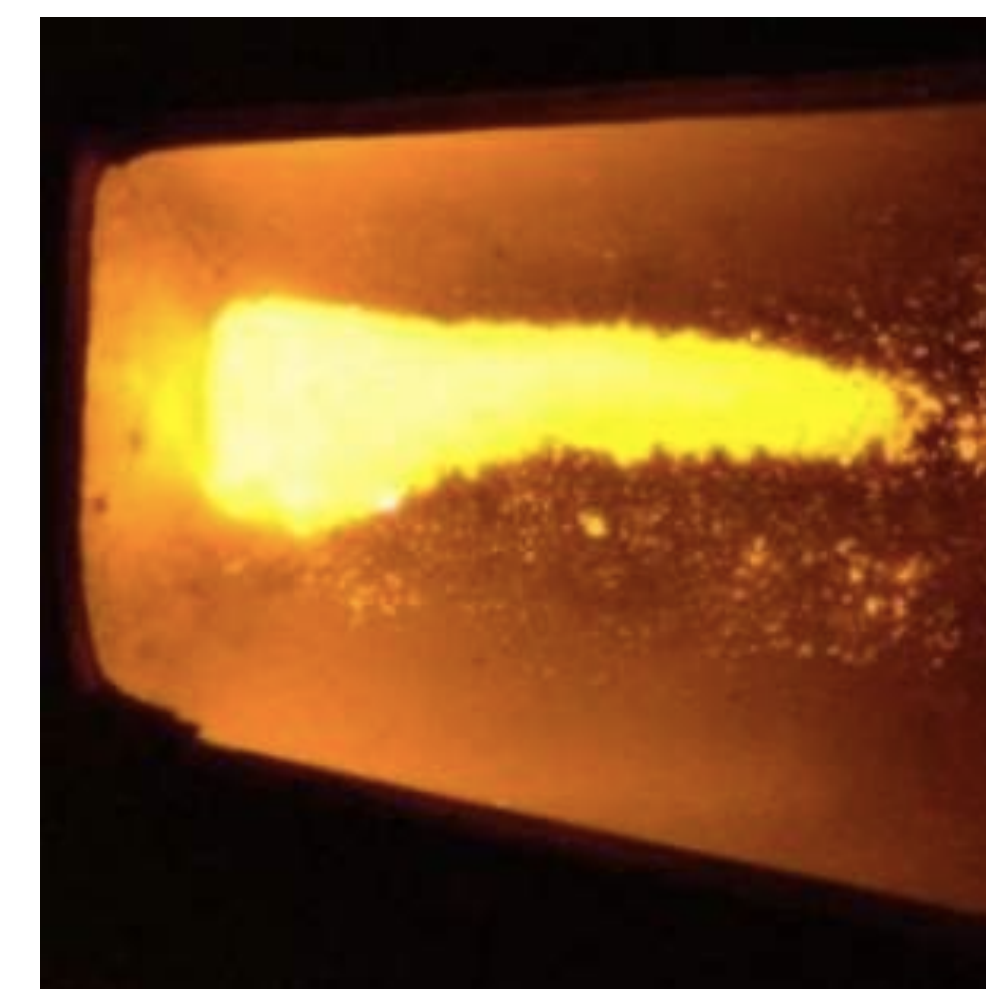


Figure 4 – Synthesis of inorganic photoluminescent materials – sodalite, used as enamel ink.

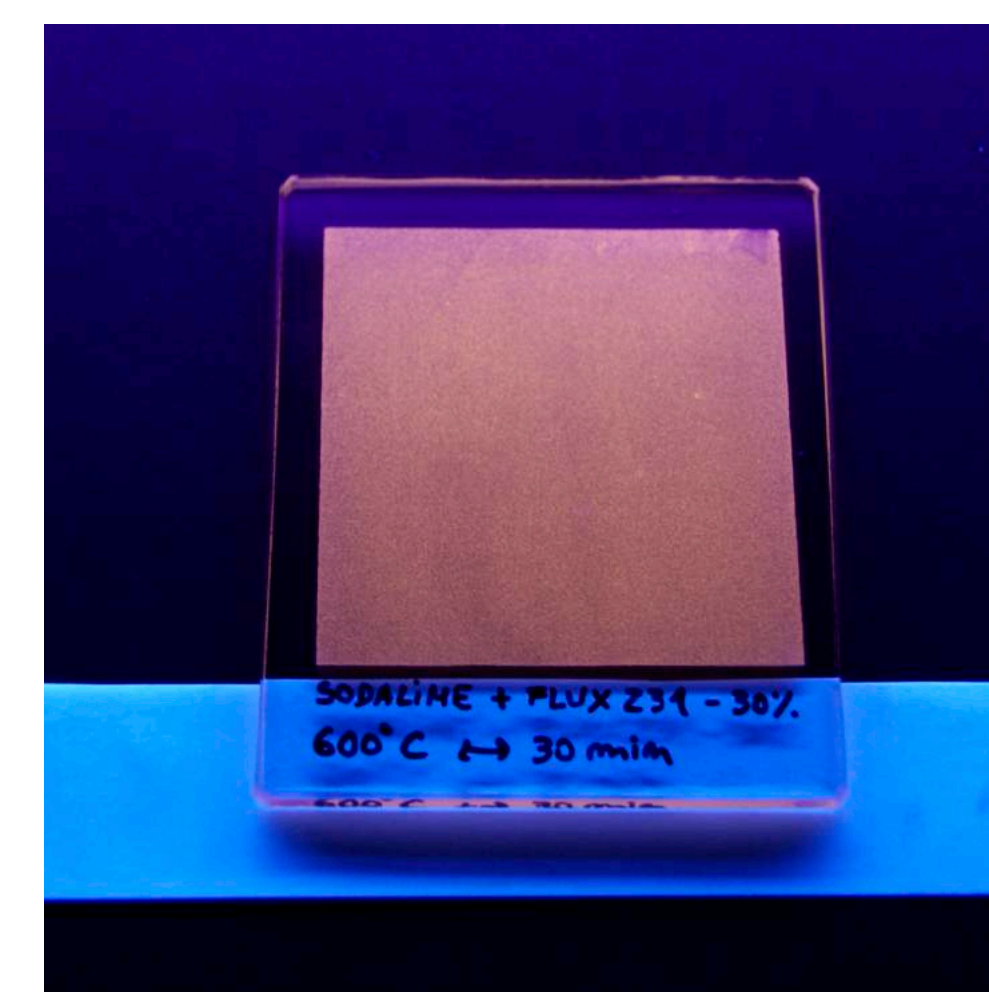


Figure 5 – Direct screenprinting on glass using sodalite enamel ink.



Figure 6 – Aquatint print using sodalite enamel ink.

Results and Conclusions

Comparative tests shows that direct screenprinting on glass with photoluminescent materials allows uniform masses of paint which translate into strongly luminescent areas, especially if working in layers. On the other hand, the transport surfaces allow to transfer, in a very faithful way, all the subtilizes of the hand drawing work in engraving or the tonal values of the acid corrosion on metal plates, and even have the flexibility to apply the printed image to three-dimensional glass.

This new knowledge was applied in the installation work: *Interstellar dust in the Milky Way* (Figure 7). Composed of 234 glass slides, the image is activated, in exhibition context by the UV light. The image, invisible under day light, absorbs energy from the UV light source downconverting it to visible light. A dual image (invisible turned visible) that is activated by the viewer and seeks to stimulate an intensified sensory awareness.



Figure 7 – Ana Margarida Rocha, *Interstellar dust in the Milky Way*, 2018, installation Museu Alberto Sampaio, Guimarães, Portugal. Screen printing on glass slides with luminescent enamel, UV light, 80 x160 cm.

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