

Edited by Ami Kantawala, Paul Bolin

Revitalizing History

Recognizing the Struggles, Lives, and Achievements of African American and Women Art Educators

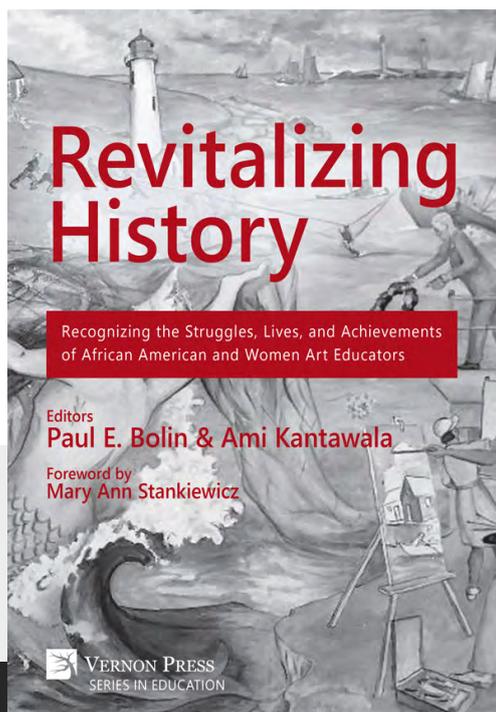
SERIES IN EDUCATION

About the editor

Dr. Paul E. Bolin received his Bachelor of Arts degree in Art Education from Seattle Pacific University in 1976, and afterward taught high school and middle school art in Oregon. He graduated from the University of Oregon with a M.S. in Art Education (1980) and a Ph.D. in Art Education (1986). Bolin taught at the University of Oregon between 1986 and 1991 before moving to The Pennsylvania State University where he was a member of the School of Visual Arts faculty from 1992 – 2001. In fall 2001 Bolin began teaching at The University of Texas at Austin, where he is now a Professor and serves as both Assistant Chair and Graduate Advisor for Art Education. Much of Bolin's research centers on the investigation of historical issues within the field of art education, and is directed particularly toward matters of art and public schooling in the late nineteenth century. For eight years (2001-2009) Bolin served on the Editorial Review Board of Studies in Art Education. For the two years 1999–2000, Bolin was editor of the National Art Education Association journal *Art Education*. Bolin has received teaching awards from the University of Oregon, The Pennsylvania State University, and The University of Texas at Austin. In both 1997 and 2007, Bolin received the Manuel Barkan Memorial Award for published research by the National Art Education Association. In 2001 he was awarded Outstanding Art Educator of the Year, by the Pennsylvania Art Education Association, and in 2009 he received the Texas Higher Education Art Educator of the Year, presented by the Texas Art Education Association. Also in 2009, Bolin was elected as a member of the Distinguished Fellows of the National Art Education Association.

Dr. Ami Kantawala serves as an adjunct faculty member in the Art and Art Education Program at Teachers College, Columbia University since 2007. She also served as a full-time Lecturer and Program Manager in the Arts Administration Program at Teachers College from 2011-13. She completed her BFA in Painting and Metal craft at Sir J. J. School of Applied Art in Bombay, India, and went on to complete her Ed.M. and Ed.D. in Art Education at Teachers College, Columbia University in 2007. She has published articles in research journals such as *Visual Arts Research*, *Studies in Art Education*, and the *International Journal of Art and Design Education*. She recently guest co-edited three special issues titled, "Critical re-framing of art education histories" (2013) and "Insightful and creative leadership within arts education: history, challenges, opportunities, and practices" (2014) and "From mentorship to intellectual partnership: Co-authoring and dialogic production through co-construction of research" (2016) for the *Journal of Visual Inquiry: Learning and Teaching Art* (Intellect Publishers). Her current research includes documenting the learning

and teaching experiences of artist-teacher Mabel D'Amico (1909-1999) (research funded by the National Art Education Association Foundation), histories of international art education, historical research methods along with mentoring and leadership in art education. Kantawala also serves on the editorial board of the *Journal of Visual Inquiry: Learning and Teaching Art*; *Studies in Art Education*; *Journal of Social Theory in Art Education* and *Journal of Cultural Research in Art Education*. Kantawala was recently awarded the 2017 Eastern Region Higher Art Educator of the Year Award by the National Art Education Association.



Summary

Historical inquiry forms the foundation for much research undertaken in art education. While traversing paths of historical investigation in this field we may discover undocumented moments and overlooked or hidden individuals, as well as encounter challenging ideas in need of exploration and critique. In doing so, history is approached from multiple and, at times, vitally diverse perspectives. Our hope is that the conversations generated through this text will continue to strengthen and encourage more interest in histories of art education, but also more sophisticated and innovative approaches to historical research in this field.

The overarching objective of the text is to recognize the historical role that many overlooked individuals—particularly African Americans and women—have played in the field of art education, and acknowledge the importance of history and historical research in this digital age. This text opens up possibilities of faculty collaborations across programs interested in history and historical research on a local, national, and international level. By assembling the work of various scholars from across the United States, this text is intended to elicit rich conversations about history that would be otherwise beyond what is provided in general art education textbooks.

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