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Education

Ph.D., Art Education

The Pennsylvania State University, State College, PA

Dissertation: A Cultural Interface Approach to New Media Art Education.

MFA, Photography

Old Dominion University/Norfolk State University, Norfolk, VA.

BA, Fine Arts

Moravian College, Bethlehem, PA.

Professional Experiences

Assistant Professor, School of Art & Art History, College of Art (2006-present)

Director of Graduate Studies (DGS) Art Education (2008-present)

Interim Undergraduate and Graduate Art Education Area Coordinator, SA & AH, Art Education, Fall 2008

UF Art Education eLearning Program Manager, 2009-2011

Program Coordinator, Art Education, National Council for Accreditation of Teacher Education

(NCATE/CAEP/2014/17) and Department of Education (DOE) Program Coordinator (Art Education), College of Education (2008-2012, 2014/17)

The University of Florida, Gainesville, FL

- Teach undergraduate courses (Introduction to Art Education, Principles of Teaching Art, Art for Elementary Schools, Teaching Seminar/Internship) and graduate courses (Teaching Art in Higher Education, Research in Art Education, and Contemporary Issues in Art Education, Principles of Teaching Art, EPI Internship)
- Administrative undergraduate and graduate field experiences and internships
- Direct graduate research in art and art education
- Supervise Graduate Teaching Assistants for general education course (ARE4314: Teaching Art in Elementary School)
- Oversee graduate level programs in MA in art education including advising and scheduling
- Co-facilitated NCATE accreditation process for art education in cooperation with College of Education

Initiatives:

- Planned, designed, and implemented courses for the online Masters of Arts in Art Education (ARE6246 Principles of Teaching Art, Contemporary Issues in Art Education, ARE6746 Research Methods for the online Masters of Arts in Art Education. (Fall 2010-present)
- Developed and implemented: Online 1st year review for online students (2010-2011)
- Co-developed online *MA in Art Education* (2009)
- Restored and sponsored the University of Florida NAEA student chapter (2007-2013)
- Applied for and received 4000 word Gordon Rule for ARE4243: Principles of Teaching Art (Fall 2009)
- Co-developed *Art Education Educator Preparation Institute (EPI) MA* to provide an alternate route to teaching for mid-career professionals and college graduates who are not education majors (2008)

Graduate Assistant, Gallery Coordinator, Zoller Gallery 2003-2005

- Coordinated and supervised daily operations and planning
- Managed gallery installation and de-installation
- Directed work-study students in gallery operations
- Administered public relations, insurance, and jurors for annual student exhibitions
- Collaboratively installed artwork with a variety of artists (e.g. Mark Dion, MFA, BFA)
- Organized artists talks and opening receptions
- Coordinated Pennsylvania K-12 Advance Placement Art Exhibition and college class feedback.

Graduate Teaching Assistant, 2004

The Pennsylvania State University, University Park, PA

- Taught Art ED 488: Museum and Cultural Institutions Practicum
 - Prototype resource exhibition in the Diversity Room, Paterno Library for upcoming Judy Chicago Exhibition of *Woman House*
 - Designed, coordinated, and implemented a Saturday Family Day, Palmer Museum

Chair, Visual Arts Department, (1998–2003; 1985–1990)

The Governor's School for the Arts, Norfolk, VA

- Taught advanced art history seminar, photography, concepts and criticism, and senior exhibition
- Managed faculty and materials budget (\$112,000 and \$17,000)
- Oversee curriculum and student scheduling
- Facilitated application process and portfolio review
- Developed, managed, and implemented initial program curriculum and 10 year revision
- Secured Surdna Grant for visiting artist (\$8,000)

Initiatives:

- Developed, managed, and implemented regional visual arts high school program
- Identified community/business internships for students
- Facilitated visiting artist schedule and workshops
- Coordinated senior exhibition community partnerships

Faculty & Chair, (1990-1998; Visual Art Chair 1995–1998)

Old Donation Center for the Gifted and Talented, Virginia Beach City Schools, Virginia Beach, VA

- Taught art and art history
- Administrate 3-5th grade art education curriculum
- Coordinated art department meetings
- Co-developed an authentic assessment process and instrument
- Supervised application process and review
- Facilitated course scheduling

Initiatives:

- Facilitated a faculty Arts Integration workshop
- Developed and implemented 6-8th grade curriculum

Adjunct Faculty, Photography, 1989–1994

Thomas Nelson Community College, Newport News, VA.

- Taught beginning and advance black and white photography
- Coordinated community photography exhibition at the Virginia Beach Library

Virginia Museum Affiliate, 1991–1992

Virginia Museum of Fine Arts (VMFA), Richmond, VA

- Conducted 10 workshops throughout the state of Virginia

Art Educator, 1982-1985

Norview Middle School, Norfolk, VA

- Taught 6-8th grade art
- Advised student photographers for yearbook
- Coordinated student participation in community art projects

Grants/Funding

Received Funding

2013 *Collaborative practice and ubiquitous learning: Online agency in the art education*. Scholarship Enhancement Fund (SEF), College of Fine Arts, University of Florida. (\$6,389)

2012 Market Equity Compensation Funds for Research, Provost, University of Florida. (\$500)

- 2012 *Artists Residency*, Jentel Foundation, Banner, WY. 4-week residency (award studio, lodging, meals: *value* \$4,400)
- 2010 *Artists Residency*, Virginia Center for the Creative Arts Residency Award, Amherst, Virginia. 3-week residency (awarded studio, lodging, meals: *value* \$2800)
- 2010 *Multimodal Conversations: Digital Interfaces as Synergy for Creative Narrative Strategies*. Scholarship Enhancement Fund (SEF), College of Fine Arts, University of Florida. (\$700)
- 2009 *Body as Medium Workshop*. Sponsored by the University of Florida and New World School of the Arts (NWSA), Miami, FL. (\$1500)
- 2008 *New Media Conversation*, Scholarship Enhancement Fund (SEF), College of Fine Art, University of Florida. (\$2,500)
- 2001 *Artists Residency*, Maine Photographic Workshop. Surdna Fellowship Grant, Surdna Foundation, New York, NY. (\$2,500)

Unsecured Funding

- 2014 *Untethered and Viral: Social Media as Poetic World Making*. NAEF Research Grant, National Art Education Association. (\$10,000)
- 2011 *Artistic practice in the SlipStream: Mass mingling as an approach to blur and cross convectional boundaries between online and offline learning in the visual arts*. Ruth Halvorsen Professional Development Grant, National Art Education Association.
- 2010 Yaddo Residency. Saratoga Springs, New York.

Awards/Honors

- 2013 Pacon Corporation Art Award, Florida Art Education Association (FAEA), Daytona, FL.
- 2012 Higher Education Student Chapter Sponsor Award. National Art Education Association (NAEA) Baltimore, MD.
- 2010 Harlan E. and Suzanne Dudley Hoffa 2010 Dissertation Award. The Pennsylvania State University, State College, PA.
- 2003 Award of Excellence, Printmaking, Hampton Bay Days 2003, Hampton, VA.
- 1998 Exemplary Arts & Education Showcase Award, ITTE, Kennedy Center, Washington, DC.
- 1997 Virginia Elementary Art Educator of the Year, Virginia Art Education Association (VAEA), Reston, VA.

Creative Practice/Research

Book Chapters

- Tillander, M. (Accepted/2015). Technologies in arts education. In M. Spector (Ed.) *Encyclopedia of educational technology*. Thousand Oaks, CA: Sage Publications.
- Tillander, M. (2014). Chapter 37: A cultural interface: New media research in art education. In M. Buffington and S. Wilson McKay (Eds.). *Practice Theory: Seeing the Power of Teachers Researchers* (p. 272-279). VA: National Art Education Association.
- Tillander, M. (2011). Digital visual culture: The paradox of the [In]visible. In B. Sweeny (Ed.). *Digital Visual Culture: Interactions and Intersections in the 21st Century* (p. 51-60). VA: National Art Education Association.
- Tillander, M. (1998). The Big and Small of It. (p.X). In Phillips, P., Bickley-Green, C. A., Wolcott, A., & Holley, W. (Eds.). *Interdisciplinary art: Lessons and resources*, (p. 7-10). New York, NY: McGraw-Hill.

Book Reviews

- Tillander, M. (April 2009). NAEA NEWS, Vol. 51 No. 2 (April 2009). Review of *New Media in the White Cube and Beyond*, (2008), Christian Paul (Ed.), University of California Press.

Peer-Reviewed Journal Articles

- Tillander, M. (In press, December 2014). Cities of tomorrow: A synthesis of virtual and physical communities. *Visual Arts Research*, 1-12. *Juried*.
- Tillander, M. (2014). Integrating studio and design practice in ubiquitous learning environments. *Ubiquitous Learning: An International Journal*. 6(1) p. 35-45. *Juried*.
- Tillander, M. (2014). If Collaboration is the Answer: What Are the Questions? Foundations in Art: Theory and Education, *FATE in Review*, 35, p. 27-35. *Juried*.
- Tillander, M. (2013). Formalized Curiosity: Teaching Art, Design and Art Education. *Design Research*, 3(5), 113-120.

Invitation (China)

Tillander, M. (2011). Technology, art, and pedagogical practices. *Art Education*, 64(1), 40-46. *Juried*.

Other Publications (printed catalogues, columns, conference reviews)

Tillander, M. (Winter 2013). *A work in progress*. Florida Art Education Association (FAEA). *Freshpaint*, 37(3), 7. <http://www.myvirtualpaper.com/doc/florida-music-educators-association/faea-fresh-paint-winter-2013/2014011001/#0>

Tillander, M. (Fall 2013). *Making waves: Theory, practice and the education of professionals*. Florida Art Education Association (FAEA). *Freshpaint*, 37(2), 6. <http://www.faea.org/userfiles/Fresh%20Paint%20FALL%202013%20Final.pdf>

Tillander, M. (Spring/Summer 2013). *What is the meaning of making art?* Florida Art Education Association (FAEA). *Freshpaint*, 37(1), 12. <http://www.myvirtualpaper.com/doc/florida-music-educators-association/faea-fresh-paint-spring-summer-2013/2013070101#2>

Tillander, M. (Winter 2013). *Creative serendipity: Looking back and looking forward*. *Freshpaint*, 36(3), 8. <http://www.myvirtualpaper.com/doc/florida-music-educators-association/faea-fresh-paint-winter-2013/2013012801/#0>

Tillander, M. (Fall 2012). *Creative rejuvenation*. Florida Art Education Association (FAEA) *Freshpaint*, 36(2), 7. <http://www.faea.org/userfiles/FreshPaint%20Fall2012.pdf>

Tillander, M. (Spring/Summer 2012). *Do you encourage users to act: Exploring a call to action?* Florida Art Education Association (FAEA). *Freshpaint*, 36(1), 10. <http://www.myvirtualpaper.com/doc/florida-music-educators-association/fresh-paint-spring-summer-2012-florida-art-education-association/2012050701/#0>

Tillander, M. (2012). *Cities on the edge of tomorrow: Metaphor for an on-line art education curriculum*. The City and Aesthetics International Conference. Taipei, Taiwan: Taipei Municipal University of Education. Print Catalogue.

Tillander, M. (2011). *Lessons learned from launching an online masters in arts education at the University of Florida*. Proceedings from EDULEARN11 (1706-1712). International Association for Technology, Education and Development (IATED). ISBN: 978-84-615-0441-1 Print Catalogue.

Tillander, M. (2006) Review of Current Issues in New Media Art and Design Session!, College Art Association, Boston, February 23, 2006. Posted at <http://emitto.net>

Tillander, M., & Bateman, M. (2006). Review of Refresh! First International Conference on the Histories of Media Art, Science, and Technology, <http://www.banffcentre.ca/bnmi/programs/archives/2005/refresh/> Posted at <http://emitto.net>.

Tillander, M. (2005). Beyond the Walls of the Zoller Gallery, *Artsworld*, School of Visual Arts. The Pennsylvania State University, University Park. p.10.

Self, L. K. (Ed.). (1998). *Image Title*, Tapestry of knowledge (1st ed. Vol. 1). Virginia Beach, VA: The Virginia Beach City Public Schools. p. 45

Tillander, M. (1996, November). To compute or not to compute. *Arts and Activities Magazine*, 120, p. 16-17.

Tillander, M. (1995, November). Electronic media with mixed mMedia. *School Arts Magazine*, 97, p. 40.

Tillander, M. (1995, October). Computer-age still life. *School Arts Magazine*, 96, p. 20.

Tillander, M. (1995, September). From pixels...To print. *School Arts Magazine*, 95, p. 26.

Work Cited

Prior, J. & Powell, P. (In Press, 7/31/14) Creative connections: Technology and the Arts. In Rosemary Papa (Ed.), *Media rich instruction: Connecting curriculum to all learners* (pp. 137-151). New York: Springer Link. http://link.springer.com/chapter/10.1007/978-3-319-00152-4_9

Lockee, B.B., & Wang, F. (2014). Visual arts education. In J. Michael Spector, M. David Merrill, Jan Elen, M. J. Bishop (Eds.), *Handbook of research on educational communications and technology* (pp. 583-590). New York: Springer Link. p. 586, 589 http://link.springer.com/chapter/10.1007/978-1-4614-3185-5_46

Kay, L. & Arnold, A. (2014). Order form chaos: An arts- based approach to counteract trauma and violence. *Art Education* 67(3), 31-36. Photos credits.

Blair, J. (2014). Animated autoethnographies: Stop motion animation as a tool for self-inquiry and personal evolution. *Art Education*, 67(2), 6-13. p. 12.

Freire, M., & McCarthy, E. (2014). 4FOUR APPROACHES to new media art education. *Art Education*, 67(2), 28-31. p. 28.

Andrelchik, H. (2014). A measure of goodness: Art teacher identity as a measure of quality. (Unpublished doctoral dissertation). Arizona State University. <http://repository.asu.edu/items/24828> p. 5

- Sanif, S., Hussin, Z., Siraj, F. & Putih, A. (2013). Nature exquisiteness based digital photography arts project for creativity enhancement among low achiever students. (PROSFDak). *Procedia - Social and Behavioral Sciences*, 103(36), 675–684. p. 684.
- Keifer-Boyd, K. (2013). 4th binding unbound. In K. Tavin & C. Ballengee Morris (Eds.), *Standing(ing) up for a change: Voices of arts educators* (pp. 66-73). Reston, VA: National Art Education Association. p. 67.
- Hughes, H.B. (2013). Cybernetic Cultural Art Education: A Framework For Understanding Activity In An Art-Based Networked Public. (Unpublished doctoral dissertation). The Pennsylvania State University, Pennsylvania. p. 3
<https://etda.libraries.psu.edu/paper/17678/>
- M. Tillander. (2013, November 11). Integrating Studio and Design Practice in Ubiquitous Learning Environments [Web]. Retrieved from Mashpedia Top Videos Ubiquitous learning
<http://www.mashpedia.com/Ubiquitouslearning>
- Zhen Feng, G. & Ci, W.(2012). An experimental study on integrating interactive electronic whiteboard into elementary visual arts instruction in Taiwan. *Arts Education and Research (藝術教育研究)*, 24, 1-42. p. 9
http://gnae.ntue.edu.tw/art_portal/images/0sub/24/24-1.pdf
- Kobbernagel, C. (2012). Researching student experiences of digital workshops in art gallery education: A Q methodological approach. *International Journal of Learning and Media*, 4(2), 57-65. P. 59
http://www.mitpressjournals.org/doi/abs/10.1162/IJLM_a_00095
- Ann P. Dody, A. (2012). A roadmap to promoting and Marketing Artwork from a Veteran Visual Art Teacher's Perspective. (Unpublished Art and Design Theses) Georgia State University. p. 60
http://scholarworks.gsu.edu/art_design_theses/122/
- Bonk, C. (2012). *Bonk in the wires*. (Cited, TravelinEdMan, June 2012) online
<http://travelinedman.blogspot.com/2012/06/reusable-mooc-when-massive-sync-is.html>
- Hammer, E. (2009, May 9). Students, professors plug away on digital art. *The Tampa Tribune. South Tampa News*. Retrieved from <http://tbo.com/news/central-tampa/2009/may/06/st-students-professors-plug-away-on-digital-art-ar-217325/>

Presentations/Lectures/Workshops

International

- Integrating studio and design practice in ubiquitous learning environments*. Virtual Presentation, Ubiquitous Learning: Sixth International Conference, Universidad Nacional de Educación a Distancia Madrid, Spain.
<https://www.youtube.com/watch?v=WmARrF79RFU> (November 2013)
- Tillander, M. (2012) *Cities on the edge of tomorrow: Metaphor for an on-line art education curriculum*. Keynote Speaker, the City and Aesthetics International Conference, Taipei, Taiwan. (December 29, 2012).
- Tillander, M. (March 22, 2012). *A working laboratory for creative art education: University of Florida*. Invited presentation, National Taiwan University of Arts, Taipei City, Taiwan.
- Tillander, M. (March 20, 2012). *Research, art and digital visual culture*. Invited presentation, National Taiwan Normal University, Taipei, Taiwan.
- Tillander, M. (March 17, 2012). *Research in art and art education at the University of Florida*. Invited presentation, Taipei Municipal University of Education, Taipei City, Taiwan.
- Tillander, M. (March 10, 2012). *Art education research: What questions do we ask?* Invited workshop, Taipei Municipal University of Education, Taipei City, Taiwan.
- Tillander, M. (March 7, 14, 21, 2012). *Research in art and art education*. Invited Workshop, Taipei Municipal University of Education, Taipei City, Taiwan.
- Tillander, M. (July 2011) *Experiences in art & humanities education*. Panel Chair, Edulearn11 3rd Annual International Conference on Education and New Learning Technologies. Barcelona, Spain.
- Tillander, M. (July 2011) *Lessons learned from launching an online masters in arts education at the University of Florida*. Presentation. Edulearn11 . Edulearn11 3rd Annual International Conference on Education and New Learning Technologies. Barcelona, Spain.

National

- Tillander, M. (2014). *Fusion. Presentation Women's Caucus, Fusion, 2014 NAEA Women's Caucus Exhibition*. Invitational Presentation at National Art Education Association. San Diego, CA. Invitational Speaker.

- Tillander, M. (2013). *Communities of practice: From single notion to catalytic agents*. Presentation at National Art Education Association. Ft. Worth, TX. Juried.
- Roland, C. & Tillander, M. (2012). *What we've learned from our online graduate students?* Juried Presentation at National Art Education Association. New York, NY. Juried.
- Tillander, M. (2011). *Pedagogy courses for prospective college teachers of art*. Panelist, National Art Education Association, Seattle, WA. Juried.
- Tillander, M. (2011). *At the interface: Creativity, technology, and art*. National Art Education Association, Seattle, WA. Juried.
- Tillander, M. (2010). *Claiming creativity: Art education in cultural transition*, <http://claimingcreativity.ning.com/> April 2010. Columbia College, Chicago, IL. Invited Guest Web Forum.
- Tillander, M. (2009). *New media art, identity, and translations: The Paradox of the [In]visible*. Supersession Panelist, National Art Education Association, Minneapolis, MN. Juried.
- Tillander, M. (2008). *Beyond black boxes: New media art, identity, and translations*. National Art Education Association, New Orleans, LA. Juried.
- Tillander, M. & Liao, C. (2008). *Blurring boundaries: An interrogation of learning with new digital media and new media art*. Presentation at the National Art Education Association, New Orleans, LA. Juried.
- Tillander, M. (2008). *Blurring boundaries: An interrogation of learning with digital media and new media art*. International Digital Media and Arts Association (iDMAa 2008), "Ideas for the Future" Savannah College of Art and Design (SCAD), Savannah, GA. Juried.
- Tillander, M. (2008). *Cultural interface as an approach to new media art education*. The 4th International Congress of Qualitative Inquiry (QI2008). Urbana-Champaign, IL. Juried.
- Tillander, M. (2007). *Exploring the paradoxes and code of contemporary technology issues through new media digital artists*. NYC, Juried presentation at the National Art Education Association, NYC, NY. Juried.
- Tillander, M. & Liao, C. (2007). *A historical overview of teaching computer art in K-12 art education*. Juried presentation at the National Art Education Association, NYC, NY. Juried.
- Tillander, M. (2006). *Beyond the walls of the Zoller Gallery*. Presentation at the National Art Education Association, Chicago, IL. Juried.
- Tillander, M. (2005). *Computer Technology and Art Education: Through a Rear-View Mirror*. Presentation at the National Art Education Association, Boston, MA. Juried.

Regional/State/Local

- Tillander, M. (February 2014). *Learning on the edge of tomorrow*. Panel Presenter. UF JumpstART VI College of Fine Arts, School of Art + Art History, the UF Center for Entrepreneurship and Innovation and the UF Engineering Innovation Institute. Invited
- Tillander, M. (April 2013). *If collaboration is the answer: What are the questions*. Panel Presenter, Collaboration: **Everyone is doing it...time for an honest discussion**. Foundations in Art: Theory and Education. POSTHAUS, (FATE), Savannah GA. Juried.
- Tillander, M. (July 2013). *An art educator research and practice*. Presentation for Jentel Foundation; *Jentel Presents*, Sheridan, WY. Invitational.
- Tillander, M. (November 2013). *Art education research: A community of formalized curiosity*. Panel Presenter, Art Education Forum X: Research, Instruction, and Best Practices, Southeastern College Art Conference (SECAC), Greensboro, NC. Juried.
- Tillander, M. (October 2013) *Art education research: A community of formalized curiosity*. Panel Chair, Florida Art Education Association Conference (FAEA), Daytona, FL. Juried.
- Tillander, M. (October 2013). *UF degrees in art education*. Panel Presenter, Art Education Graduate Programs in Florida: Ready to Further your Own Education? Florida Art Education Association Conference (FAEA), Daytona, FL. Juried.
- Tillander, M. (October 2012). *Out of the box: Art education and technology*. Panel Presenter, The Utilization of Current and Innovative Technological Applications and Practices in the Teaching of Visual Arts Content and Art Education Teacher Training, Southeastern College Art Conference (SECAC), Durham, NC. Juried.
- Tillander, M. (October 2012). *Art education research: A community of formalized curiosity.* Panel Chair, Florida Art Education Association, St. Petersburg, FL. October 2012. Juried.
- Tillander, M. (October 2012). *Artist residency: Not of the artist's world*. Presentation at Florida Art Education Association, St. Petersburg, FL. Juried.

- Tillander, M. (October 2012). *The art portfolio: A lifelong path to purpose, passion, and education*. Presentation at Florida Art Education Association, St. Petersburg, FL. Juried.
- Tillander, M. (2010). *Collaboration, privacy, and sharing in a digital age*. Gallery Talk, Class Pictures and the Florida First Project by Dawoud Bey, Harn Museum. University of Florida, December 5, 2010. Invitational.
- Tillander, M. (2010). *Art and work*. K-12 Teacher Workshop, Harn Museum, University of Florida, FL. Invitational.
- Tillander, M. (October 2009). A cultural interface: New media research in art education. Faculty Lecture Series. Harn Museum. University of Florida, FL. Invitational. Invitational.
- Tillander, M. (2005). *Cultural interface as an approach to new media art education*. Pennsylvania Art Education Association, University Park, PA. Juried.
- Tillander, M. (2004). *Exploring technology and the impact in/on art education*. The Pennsylvania Art Education Association, Lancaster, PA. Juried.
- Tillander, M. (2003). *Students, community, and art advocacy an integrated approach*. Presentation at the Pennsylvania Art Education Association, Harrisburg, PA. Juried.

Selected Exhibitions

Juried

- Tillander, M. (2014). *Coefficient of Reality Series: Stile Trace and Pergola Trace, Women's Caucus, Fusion, 2014 NAEA Women's Caucus Exhibition, Juried*, Dianna Cohen, artist, San Diego, CA. Printed Catalogue.
- Tillander, M. (2013). *Coefficient of Reality Series: Pergola Trace, SECAC 2013 Members Exhibition, Juried*, Nancy Doll, Director, Weatherspoon Museum, UNCG's Gatewood Gallery, Greensboro, NC.
- Tillander, M. (2013). *Image Community Series: A Society Centered Around Consumption and Image Community Series, A Society which Maximizes Human Liberty*. 2013 NAEA Women's Caucus Member Exhibition, Ft. Worth, TX. *Juried*, Linnea Glatt, artist, Printed Catalogue.
- Tillander, M. (2013). *Interface Self Portraits: Art Student Styles*, FATE Biennial Members Exhibition, Savannah College of Art and Design (SCAD), Savannah, GA., 2013. *Juried*, Elaine D. Gustafson, Curator at the Weatherspoon Art Museum.
- Tillander, M., & Woo, J. Y. (2009). *Iterative Convergence*. BIT, BYTE, DOT, SPOT: Post digital Art. *Juried*, Elaine D. Gustafson, Curator, Tampa Museum, Tampa, FL.
- Tillander, M. (2009). Women's Caucus Exhibition, National Art Education Association, Minneapolis, MN. Juried.**
- Tillander, M. (2006). Bridging Cultures through the Arts, Invitational, *Curated*, Virginia Chapter of Partners of America, Galax, VA. Brazil Exchange.
- Tillander, M. (2003). Hampton Bay Days 2003, Charles Taylor Art Center, *Juried*, Alfred Ward, Hampton, VA.
- Tillander, M. (2003). **National Digital Art Exhibition, juried, Dale O'Dell, The Muse Gallery, Prescott, AZ.**
- Tillander, M. (2001). Two Circles Meeting, *Curated*, Deborah McLeod, Cultural Art Center, Glen Allen, VA.
- Tillander, M. (2001). Tidewater Art Educator Association (TAEA), Member Show, *Juried*, Ray Herschberger, artist, University Gallery, Old Dominion University, Norfolk, VA.
- Tillander, M. (2000). Merged Realities, *Co-juried*, Elaine King/Noel Korten, artists, University of Arizona, Tucson, AZ.
- Tillander, M. (2000). The House Form: A Universal Symbol, *Juried*, Chrysanthe Broikos, artist, Target Gallery, Alexandria, VA.
- Tillander, M. (2000). NAEA Electronic Gallery, *Juried* Patrick Shuck, artist, Los Angeles, CA.
- Tillander, M. (2000). Digital Images, *Jury Panel*, NATO Conference, Old Dominion University, Norfolk, VA.
- Tillander, M. (1996). Images '96, *Juried* Helen Frederick, Pennsylvania State University, PA.
- Tillander, M. (1996). Bay Days, *Juried* Ken Botnick, Charles Taylor Art Center, Hampton, VA.
- Tillander, M. (1993). The Imagemakers, *Juried* George Nan, Rear Window Gallery, Winchester, VA.
- Tillander, M. (1993). Genesis '93. *Juried* Philip Brookman, Arlington Art Center, Arlington, VA.
- Tillander, M. (1993). Through My Window, *Juried* David Edlesen, Anchorage Museum of History and Art, Anchorage, AK.
- Tillander, M. (1993). Women '92, *Juried* Mary Maughelli/Regina Mouton, Matrix Gallery, Sacramento, CA.
- Tillander, M. (1992). Mid Atlantic Art Exhibition, *Juried* Susan Arnold, D'Art Center, Norfolk, VA.
- Tillander, M. (1989). Peninsula Juried Exhibition, *Juried* Faith Ringgold, Peninsula Fine Art Center, Newport News, VA.
- Tillander, M. (1989). Coastal Exchange Show II, *Juried* Olivia Georgia, Anderson Gallery, Richmond; Virginia Beach Center for the Arts, Virginia Beach, VA.

- Tillander, M. (1988). Laszlo Aranyi Memorial Exhibition, *Juried* Jane Kessler, Virginia Beach Center for the Arts, Virginia Beach, VA.
- Tillander, M. (1988). Photo Works, *Juried* Germaine Claire, D'Art Center, Norfolk, VA.
- Tillander, M. (1985/86). Alternatives Exhibition, Traveling. *Juried* Ann Noggle, Seifred Gallery, Ohio University, Athens, OH.
- Tillander, M. (1983). Peninsula Art Show, *Juried* Exhibition, Peninsula Fine Art Center, Newport News, VA.
- Tillander, M. (1983). Next Juries Show, *Juried* Emmet Gowin, Virginia Museum of Fine Arts, Richmond, VA.
- Tillander, M. (1983) Peninsula Art Show, *Juried*, Peninsula Fine Art Center, Newport News, VA.

Invitational

- Tillander, M. (2012). *Rope Technology: Coefficient of Friction*. *Invitational* Faculty Exhibition, School of Art and Art History, University of Florida.
- Tillander, M. (2012). *Hoop Rolling*. *Invitational* Faculty Exhibition, School of Fine Arts, Taipei Municipal University of Education, Taipei City, Taiwan.
- Tillander, M. (2012). *The Self Portrait Series*. *Invitational*, 15 square inches of fame, Virginia Center for Contemporary Art, Virginia Beach, VA.
- Tillander, M. (2011). *Bottled Emotion*, *Invitational*. Collaborative Glass Project, Virginia Wesleyan College, VA.
- Tillander, M. & Woo, J. Y. (2010). *Invitational. Chair Revisited*, **Invitational, D'ART Center, Norfolk, VA.**
- Tillander, M. (2004-2006). **4" Binding Unbound**, Collaborative Project. Traveling Sites: Lubbock Christian University in Texas, University of Alberta, and University of New Mexico 2004-2006.
- Tillander, M. and Woo, J. Y. (2005). *Invitational. Cultural Interface*, *Invitational*, Zoller Gallery, PSU, State College, PA.
- Tillander, M. (2003). Women of Moravian, *Invitational*, Moravian College, Bethlehem, PA.
- Tillander, M. (2002). *Hyaline Memories*. Covered/(dis)covered/(re)covered: A Contemporary Book Arts *Invitational*, *Invitational*, Meadows Gallery, University of Texas at Tyler, Tyler, TX.
- Tillander, M. (2002). Group Exhibition. *Invitational*, Wise Gallery, Norfolk State University, Norfolk, VA.
- Tillander, M. (2002). Elizabeth River Project, *Invitational*, Hermitage Foundation Museum, Norfolk, VA.
- Tillander, M. (2002). Sculpture *Invitational*, *Invitational*, Cristallo Gallery, Williamsburg, VA.
- Tillander, M. (2001). ODU Fine Arts Building Display Cases, *Invitational*, Old Dominion University, Norfolk, VA.
- Tillander, M. (2001). Teachers of Artist, *Invitational*, Charles Taylor Art Center, Hampton, VA.
- Tillander, M. (2001). Embodiment, *Invitational*, Contemporary Art Center, Virginia Beach VA.
- Tillander, M. (2000). Sculpture *Invitational*, *Invitational*, Cristallo Gallery, Williamsburg, VA.
- Tillander, M. (2000). Dimensions of Self, *Invitational*, Shooting Star Gallery, Suffolk, VA.
- Tillander, M. (2000). Sheltered Lives, *Invitational*, Contemporary Art Center, Virginia Beach, VA.
- Tillander, M. (2000). Selected Works, New Image Gallery, *Invitational*, James Madison University, Harrisonburg, VA.
- Tillander, M. (2000). Subjective Expressions in Still Life Photography, *Invitational*, Thomas Nelson Community College, Portsmouth, VA.
- Tillander, M. (2000). *Selected Works*. New Image Gallery, James Madison University, Harrisonburg, VA.
- Tillander, M. (2000). Photography *Invitational*, Longwood College, Farmville, VA.
- Tillander, M. (2000). Instructors and Inspirations, *Invitational*, **D'Art Center Gallery, Norfolk, VA.**
- Tillander, M. (2000). Digital Images, NATO Conference, *Invitational* Old Dominion University, Norfolk, VA.
- Tillander, M. (2000). Expressions in Glass, *Invitational*, Wise Gallery, Norfolk State University, Norfolk, VA.
- Tillander, M. (2000). Virginia Society for Photographic Arts (VSPA), *Invitational*, Charles Taylor Art Center, Hampton, VA.
- Tillander, M. (1996). Contemporary Photography: Breaking New Grounds, *Invitational*, Christopher Newport University, Newport News, VA.
- Tillander, M. (1988). Chromatic Aberrations, *Invitational*, Washington Center for Photography, Washington, DC.
- Tillander, M. (1988). Ten Photographers, *Invitational*, Peninsula Fine Art Center, Newport News, VA.
- Tillander, M. (1988). Chromatic Aberrations, *Invitational*, Washington Center for Photography, Washington, DC. Printed Catalogue.
- Tillander, M. (1986). Romancing the Stone, *Invitational*, Eastern Virginia Medical School, Lewis Hall Gallery, Norfolk, VA.
- Tillander, M. (1986). Tampered Vision, Photography *Invitational*, University Gallery, Old Dominion University, Norfolk, VA.
- Tillander, M. (1986). The Photograph and Beyond, *Invitational*, Aberdeen Gallery, Washington, DC.
- Tillander, M. (1983). The New Generation Show, *Invitational*, Portsmouth Community Art Center, Portsmouth, VA.

Permanent Collections

Chrysler Museum, Norfolk, VA

Children's Hospital of the King's Daughter, Norfolk, VA
Medical College of Richmond, Richmond, VA
American Red Cross, Norfolk, VA
Surdna Foundation, New York, NY

Service/Consulting/Boards

International

Reviewer, *Ubiquitous Learning: An International Journal* 2013 (3 papers reviewed)

Reviewer, *Research in Arts Education*, National Pingtung Teachers College, Pingtung, Taiwan 900, Taiwan, 2012 (2 papers)

National

Juror, The Artistic Discovery Contest (High School). Sponsored by the members of the U.S. House of Representatives Florida. 2014

Proposal Reviewer, American Educational Research Association (AERA) 2015 Annual Meeting, *Technology as an Agent of Change in Teaching and Learning*. (10 proposals reviewed). 2014

Research Award Reviewer, American Educational Research Association (AERA) Technology, Instruction, Cognition and Learning (TACTL) 2014 Best Research Paper Award. (5 papers reviewed)

Member, Publication Committee, The National Art Education Association (NAEA), 2014-2018. (In progress, 1 book 2014)

Research Award Reviewer, Mary J. Rouse Award Committee National Art Educational Committee (NAEA), 2012. (5 portfolios reviewed)

Member, Publication Committee, The National Art Education Association (NAEA), 2010-2014. (5 book proposals)

Member, Conference Proposal Review Committee, American Educational Research Association (AERA), Conference Proposal Review Committee, 2005-07 (10 proposals), 2010 (10 proposals), 2011 (12 proposals), 2014 (10 proposals)

Member, Editorial Review Panel, *Art Education*, National Art Education Association (NAEA), Term 2008-2011. (12 papers/year)

Proposal Reviewer, The National Art Education Association (NAEA) *Technology* proposal review committee for convention proposals submitted under the technology/education category, July 2011. (10 proposals)

Guest Reviewer, *Journal of Virtual Worlds Research*, <http://jvwresearch.org>, February 2009. (1 proposal)

State/Local

Chair, Higher Education Division. Florida Art Education Association (FAEA). Florida. 2011-2013

The 25th Art Festival at Thornebrook, Gainesville, FL. 2009

<http://www.gainesville.com/article/20091001/ARTICLES/910011010>

University/College/Schools

University

Member, University of Florida's Art in State Buildings Committee, College of Fine Arts Committee Member, 2012-present

Docent Workshop, *The Contemporary Adolescent Learner*. Harn Museum, University of Florida, 2011

Member, Harn Educational Group Advisory Board, 2007-present

Minority Mentor, University Minority Mentorship Program (UMMP): 2 undergraduate students, Fall 2007-Spring 2008

College of Fine Arts

Liaison/Program Coordinator Art Education, College of Education Committee (*preparation for CAEP review in 2014-2017*)

Grant Reviewer Committee, UF College of Fine Arts Scholarship Enhancement Grant Awards, (21 grants), 2013

Grant Reviewer Committee, UF College of Fine Arts Scholarship Enhancement Grant Awards, (27 grants), 2010

Grant Reviewer Committee, UF College of Fine Arts Scholarship Enhancement Grant Awards, (30 grants), 2006

Marshal, Graduate and Undergraduate UF Commencement, 2010, 2013

Member, SAAH Visiting Artists Photography Search Committee, Fall, 2007

Member, SAAH Creative Photography Search Committee, Fall 2006-07

School of Art and Art History

Faculty Advisory Committee SA&AH, 2012-2014.

Co-Sponsored Imagination Station, Fall Downtown Arts Festival, Gainesville, FL., Fall 2006, 2007, 2009, 2010, 2011, 2012, 2014.

Member, SAAH Core Curriculum Committee, 2012.
Faculty Sponsor, Student Chapter Univ. Florida National Art Education Association (NAEA), 2007-Fall 2011.
Member, SAAH Core Curriculum Committee, 2012.
Member, Undergraduate SA & AH Curriculum Committee, 2006-2011.
Sponsored, Imagination Station, Fall 2008 Downtown Arts Festival, Gainesville, FL., November 2008.

Service to Public Schools

Co-Sponsored Workshop, Oliver Herring, artist, Oak Hall School. Gainesville, FL. (Spring 2013)
Workshop. Art of the Artic. 3rd Grade. Expressions Learning Arts Academy, Gainesville, FL. (Fall 2013)
Consultant, *Assessment prototype*, University of Florida P. K. Yonge Developmental Research School Middle School, Gainesville, FL. (January 2012)
Workshop Consultant, *Animation Workshop*, Littlewood Elementary, Gainesville, FL. (Fall 2008)
Member, Advisory Board, Salem Arts Academy, Virginia Beach, VA. (2004-2009)
Workshop Facilitator. *A Book about the Rainforests*. 3rd Grade. Expressions Learning Arts Academy, Gainesville, FL. (Fall 2007)
Co-Sponsored Workshop, *Artist Trading Cards (ATCs)* for Alachua County Art Educators, Gainesville, FL. (February 17, 2007)
Consultant, Art Assessment Instrument, Old Donation Center, Virginia Beach Public Schools, VA. (2006-07)
Workshop Facilitator, *Images Tell Stories*. 3rd Grade. Expressions Learning Arts Academy, Gainesville, FL. (Fall 2006)
Workshop Facilitator. "Demystifying AP Studio: Finding a Concentration" AP Studio Students, Princess Ann High School, Virginia Beach, VA. (December 14/22, 2006)

Graduate Advising/Mentoring

PhD Committee – Member:

Owen, College of Education (in progress)

MA Committee Chair:

Lindgren, L., Art Education (Expected 2014). The Integration of Art History into Art Curriculum Through Social Media Platforms for Secondary Level.

Abstract: The research I will do relates to how art history can be integrated in art education curriculum. This research will aid in my own curriculum development for a future classroom by forming my philosophies, through the study of contemporary art education and methods. My objective for this research is to create a unit that employs methods from art education, art history, and social media platforms. Lastly, the integration of social media platforms into the curriculum has the potential for students to relate on a more cultural and personal level to improve their experience in engaging with art history.

Castiglione, C. Art Education (Expected 2014). A Multicultural and Contemporary Art Education Approach to Exploring Stereotypes.

Abstract: The purpose of this capstone research project will be to present an 8-week curriculum unit on stereotypes for a 3D/sculpture class with students in 9th -12th grade. The curriculum unit will allow for an in depth exploration of contemporary artists who examine stereotypes within their art work and stereotypes found within visual culture and the mass media. This project will include the design, development and implementation of lesson plans, studio art making activities and critical questioning structures based on action research, curriculum research and contemporary artist research. All of the resources gathered and lesson plans created, will be documented and shared through a professional website and blog for other high school art educators interested in understanding how to explore stereotypes with their students

Wall, R., Art Education (Expected 2014). Art Integration: Making Connections Between Standards

Abstract: The purpose of this research study is to explore the integration of the common core standards into the second grade art curriculum and how I plan to develop an integrated curriculum for my own second grade art students. This paper contains the problems and goals of my study, including my research questions, assumptions, and limitations. It also provides literature that supports the idea of art integration, action research, and curriculum development. The description of my proposed idea will be explored, along with where it will take place and who/what will be studied. Finally, this paper will explain why this study is significant to art education and myself.

Pizza, V., Art Education (Expected 2014). The Role of Art in Facilitating Greek Language Acquisitions and Cultural Education in an After School Program

Abstract: This study is to show how studying and making art can enhance experiences in learning Greek as a second language in an after school program. Based on scholarly reports that agree on the similarities between visual art and language, I will conduct action research in my after school classroom. The aspects explored are the correlation between art and language, engaging in mental, emotional, and physical levels. Many programs in the U.S. and abroad integrate art as a second language with success, such as English, Spanish, and German. The purpose of this study is to examine how a curriculum integrating art and Greek as a second language works. The students in the study have learned Greek without art thus far. My action research includes lessons in art that help fourth grade students learn reading, writing, and speaking skills in order for them to become more proficient in the Greek language and connect with their culture.

Nixdorf, N., Art Education (Expected 2014). Community-Based Learning and The Participatory Art of The Wood-Fired Community

Abstract: For this research, the idea of wood-fired kilns providing ideal opportunities for community-based, participatory learning experiences will be explored. Literature addressing community-based learning opportunities as well as published reflections on wood firings will be synthesized along with existing communities using wood-fired kilns. Narrative accounts of participants in wood firings as well as semi-structured interviews of artists and community members will help answer my question on how do wood-fired kilns promote community within art education? Existing wood kilns will serve as case studies in order to help develop an action plan in support of the creation of a wood-fired kiln within the public school setting. The literature and interviews will reveal that wood-fired kilns that operate within a community setting help build relationships between artist and community members, as well as provide a space for informal learning among peers.

Gilmartin, R., Art Education (Spring 2014). ECO-ART EDUCATION: SUSTAINING OUR COMMUNITY

Abstract: This research project was based on a desire to examine connections between environmental literacy, sustainability, and art education. My research explored current ecological art education methodologies, sustainable classroom practices, and art making promoting ecological stewardship. Based on action-oriented research, I discovered that effectively introducing environmental education in the art classroom practice requires thoughtful consideration in how it is implemented. Based on my findings, I created an online website resource (<http://rebeccagilmartin.com/teaching-green-art-room>) that promotes Eco-art education, categorized into Eco literacy, Sustainable Classroom Practices, Projects, Artists, and Resource Links. This curriculum resource is housed in my personal website at rebeccagilmartin.com.

Van Reeth, L., Art Education (Fall 2013). The Hypertextual Survey: A Thematic Hypermedial Approach To Uncovering Advanced Placement (AP) Art History

Abstract: This research proposal explores the content of the AP Art History curriculum and areas in it that are need of enrichment. This proposal provides the foundation for research that will explore the value of online hypertextual and hypermedial resources in art education, and how they might benefit the AP Art History classroom. The value of thematic teaching is also explored in order to find a better way to manage the vast content of the AP Art History curriculum and provide richer opportunities for cross-cultural and cross-chronological comparisons. By studying the ways in which preexisting hypertextual teaching resources organize and associate content, areas in need of improvement will be developed and a thematically organized cross-cultural online resource that accommodates all of the needs of the AP Art History curriculum will be developed.

Moran, K., Art Education (Summer 2013). INCORPORATING CONTEMPORARY POTTERY APPROACHES INTO A HIGH SCHOOL CERAMICS COURSE

Abstract: This research project involved introducing contemporary ceramics to students in a level two public high school ceramics/pottery class. A lesson plan was developed and implemented in which students examined how pottery progressed through history along with specific contemporary potters whose technical and conceptual accomplishments influenced the pottery world. Students were given the opportunity to develop a list of current environmental, social and cultural issues relate to their lives and to consider creating a contemporary ceramic artwork that expressed their voices around an issue. Through research on each of their topics, a brief written synopsis, and a series of sketches, students developed their ceramic artworks. Students were encouraged to develop their voices through their contemporary pottery piece. Action research was used and photographs, a personal reflective journal, several pre and post project reflections, and interviews were collected and analyzed. A final exhibition was held where the public was given an opportunity to see the artwork and talk with students. A survey was used at the exhibition in order to document and analyze the impact of the artwork on the students and audience.

Spark, S., Art Education (Spring 2013). RETHINKING ARTS INTEGRATION WITHIN A 21ST CENTURY HIGH SCHOOL SETTING

Abstract: The purpose of this research study is to examine arts integration practices within a Kentucky high school setting. Arts integration provides learners with unique pathways for using arts content to connect over-arching themes across all subject matter in ways that are personal to each individual. By studying arts integration measures within my high school (through classroom observation, teacher interviews and surveys, and analysis of our annual arts integration Program Review results), I have identified areas of need within my school's beginning attempts to rethink the way that arts content is used in other subject matter areas. To aid my school in this goal of arts integration, I have researched and compiled desirable arts integration resources onto a website for the faculty within my school to use for better planning and implementation of arts integration within their lessons. My research is informed by current definitions of arts integration. On my website resource, I have included activity suggestions and standards-based assessment practices for arts integrated lessons for each of the following disciplines in my school: Math, Science, Social Studies, Language Arts, Foreign Language, and Practical Living and Career Services. By synthesizing and making accessible information about the interdisciplinary learning benefits of arts study, I provided my faculty with a website resource for purposeful and authentic arts study in learning the content of traditional subject matters.

Smith, C., Art Education (Spring 2013). INTEGRATED SOLUTIONS: ART AND SCIENCE COLLABORATIONS

Abstract: In education circles, disciplines are separate, ideas are copyrighted and teachers work alone. Efficiency and regimentation are often the goal. Arts integration challenges the educational reality of efficiency; the fine arts are a thread being utilized to weave a tapestry of **knowledge for today's students. This paper presents a capstone project, researching and designing a 5th grade curriculum unit** focusing on art and science integration. The research project uses a qualitative approach to analyze case studies for overlapping methodologies in art and science. Interviews conducted with educators experienced in integrated learning and articles outlining arguments for arts inclusion into the STEM paradigm; Science, Technology, Engineering and Math (Bequette, 2012) were also included in the analysis. In order to design an integrated art and science curriculum encouraging student innovation, three methods were identified under findings and then applied. The final product is an integrative curriculum utilizing the backward design model (Wiggins, 2005). My capstone paper describes my research process, findings and recommendations and concludes with personal insights on the role visual arts has in teaching students to explore their

world in a new way.

Goldstein, C., (Spring 2013). BEST PRACTICES FOR SCHOOL BASED ART CLASS TO COMPLETE PROJECT(S) WITH COMMUNITY BASED ART CLUB

Abstract: My capstone project created a guidebook consisting of instructions and best practices for establishing an Art Club within a school or organization. This guidebook was developed through a literature review of current and past art club organizations, as well as an action based research of a pilot Art Club, including self-reflections from participants and community members on the strengths, weaknesses and areas of improvement. The guidebook includes methods for identifying and collaborating with members of the community, the roles of the group facilitator or educator, the responsibilities and expectations of the high school students and additional recommendations gathered during several community based projects, such as murals, collaborations with local artists, and so much more. Due to the lack of current research and resources available to educators for developing Art Clubs, the availability of a guidebook would be very beneficial. The creation of successful clubs enriches adolescent students' art education skills, experiences, and community cohesiveness.

Rousakis, C., Art Education (Fall 2012). ETHICALLY ADDRESSING ENVIRONMENTAL AND SUSTAINABILITY ISSUES THROUGH ART EDUCATION: ART AND SOCIAL PRACTICE

Abstract: This project highlights research on the connection between environmental ethics, sustainability, and art education, specifically emphasizing these themes within the context of art education, without prioritizing object-making. I propose limiting material production and emphasizing social activism by linking art education with Social Practice as a means for addressing environmental and sustainability issues. Using historical and philosophical inquiry research methodologies, I produced two resources for teachers interested in adding Environmental Social Practice to their art education curriculum. The first resource is an online guide, entitled "Environment & Art Education" and created in a self-publishing social media site called ISSUU™. My ISSUU™ publication serves as a brief starting resource on environmental ethics, sustainability and Social Practice as they relate to art education. The second product is a sustainable, living web resource by way of a Pinterest® board entitled "Environmental Social Practice." My Pinterest® board which contains current web content on environmental ethics, ART AND SOCIAL PRACTICE 4 sustainability, Social Practice, and environmental art education.

Coffman, B.J., Art Education (Fall 2012). HELICOPTERS AND ART EDUCATION: A PREFLIGHT GUIDE FOR NEW TEACHING ARTISTS

Abstract: Although numerous studies exist that teaching artists can use to better their teaching (Saraniero, 2009; Upitis, 2006; Walker, 2001; Reeder, 2009; Hedberg et al, 2011), an approach is needed to address the complex issues that may arise in the transition from the studio to the classroom. This research relates how experts and professionals in different fields address pedagogical issues. My capstone project draws from research on teaching artists, my experiences as a photographer, and my knowledge as a helicopter instructor pilot to offer advice to artists who wish to teach. Specifically, I explore how Naval Flight Training uses professional pilots to teach students rules, regulations, systems, aerodynamics, and other subjects in a highly regimented curriculum. I use the aviation terms of pre-flight, flight, and post-flight as metaphors for teaching art to develop a guide for artists. In the guide, I provide three sample art modules to serve as an outline for new teaching artists when preparing for their first teaching experiences.

Pate, C., Art Education (Fall 2012). RESILIENCE IN MOTION: A CIRCULAR APPROACH TO PROMOTING RESILIENCE IN THE MIDDLE SCHOOL ART CLASSROOM

Abstract: The dynamic processes and protective factors associated with building and expressing resilience are important to societies and individuals who wish to make positive adjustments when faced with trauma, adverse events, and stress. The belief that resilience is promoted through dynamic dispositions associated with studio art practices in contexts such as the middle school art classroom led me to question how resilience could be further promoted through art as a goal and outcome in the art classroom. To investigate this question, I chose to engage in aesthetic research and research about resilience to create an interactive data wheel that would provide middle school art educators with practical strategies and suggestions for promoting resilience in the classroom. Through the creation of this data wheel, I synthesized five key processes associated with the development of resilience and five key areas of the visual art classroom designated by the Florida Sunshine Standards for education, resulting in twenty-five strategies for integrating the resilience construct into principal areas of the middle school art classroom. The research and interactive data wheel generated during this project serve as a potential model for art educators nation-wide aspiring to encourage resilience processes in their classrooms.

Stover, J., Art Education (Fall 2011). UP-CYCLE-ING TOWARD A CRITICAL PEDAGOGY OF VISUAL CULTURE

Abstract: Through this research project I combined critical pedagogy and visual culture as a methodology to broaden student awareness of the ways in which familiar popular media art forms can be a medium for personal expression, as well as a way to critically analyze society. This enabled students to begin to critically analyze the structures that define art. This project was conducted with a specific group of fifth graders who have been diagnosed with emotional and behavior disorders and who are at-risk of not graduating high school. For one-month I worked with and documented a group of eighteen 5th grade students who developed and painted custom bicycle designs that reflect their interests and values. I video interviewed participating student asking their opinions on popular culture, visual culture, and fine art. In addition I used my daily journal entries and a final exhibition to document and analyze the impact of critical pedagogy and visual culture as a strategy to build student awareness that their interests, meanings, and opinions have socially relevant value.

Shutt, K., Art Education (Spring 2011). PROMPTING PERFORMANCE: INTRODUCING PERFORMANCE ART TO THE HIGH SCHOOL CLASSROOM

Abstract In most American high schools, the art education curriculum is almost exclusively focused on developing the studio skills of students. This project explores performance art as a means of creatively expressing concepts outside of the use of traditional art tools. Performance art is a highly versatile and largely misunderstood practice that can be utilized to encourage and empower high school students to express themselves physically, using their bodies as the medium. While the incorporation of performance art into the classroom has been discussed by

other theorists, it is rarely put into practice. Through this project, I created a web-based framework that will facilitate the incorporation of performance art into the high school art curriculum and appeal to students who exist in a world of advanced and omnipresent technology. The supporting paper includes a study of several literary sources discussing the following: the historical and contemporary cultural relevance of performance art, the practice of teaching performance art, the behavior of the high school student, and the use of technology in the classroom. The final web-based framework demonstrates the value of media exchange and communication through the Internet by providing students with video 6 examples of performance art as performed by their peers, and opens up possibilities for making meaningful connections with their personal lives through performance art.

Lovequist, L., Art Education (Spring 2010). I DOCUMENT, THEREFORE I AM

Abstract: The purpose of this research was to discover how documentation within one Reggio Emilia and Montessori inspired kindergarten classroom might translate and inform the field of art education. The teachers, parents, and children allowed me to observe, participate, provoke, and document as they explored, discovered, and experienced learning. The study identifies possibilities, dilemmas, and strategies within the documentation process.

Lloyd, L., Art Education (Spring 2009). INVESTIGATING THE TEACHING METHODS USED BY VISUAL ART EDUCATORS WORKING IN FACE-TO-FACE AND VIRTUAL MIDDLE SCHOOL ENVIRONMENTS

Abstract: For my project option in Lieu of Thesis I have identified certified art educators currently teaching in a traditional middle school classrooms and compared their teaching strategies to certified art educators working in a virtual environment. In order to qualify these art educators as certified, I refer to the teaching methodology standards of the National Council for Accreditation of Teacher Education (NCATE) and the National Standards for Quality Online Teaching produced by the North American Council for Online Learning (NACOL) (NCATE, 2003; NACOL, 2008b).

Rioux, A., Art Education, (Spring 2008). EXPLORING SOCIAL ISSUES THROUGH ART WITH AT-RISK YOUTH

Abstract: Chronic misbehavior in adolescents is deeply rooted in their inner worlds, generated by their lives outside school. It is my argument that by involving behaviorally challenged students in art during their regular school day, they have the opportunity to develop a lifelong positive behavior through which they can find focus, self-esteem, and vehicle of appropriate expression. The purpose of this study is to find answers to the following questions: How does an in school art program impact behaviorally challenged youth? What will students at the Center learn about their world and their inner selves through art? What will students learn about communication through art? What happens when **students in an alternative educational setting confront life's issues through art?**

Field research was conducted through an eight week project at a local alternative secondary school which does not have a regular art program. The students are from a mix of rural and urban communities. The art class was designed around an issues-based curriculum emphasizing **students' communication of personal views and self-reflection**. Students responded to a call to artists dealing with the subject of domestic violence in the first half of the project. The second half of the project was more open to student choice of subject matter. This research was inspired by critical theory along with social reconstructionist in the field, and the idea that art holds basic therapeutic characteristics. I argue **that if students are challenged to confront their life's issues through art, they may become aware of underlying causes and effects**, and can begin working through said issues, learning to make conscious, positive choices in their lives in and out of school.

Taylor-Hicks, M., Art Education, (Spring 2007). VISUAL CULTURE AND PHOTOGRAPHY

Abstract: The purpose of this Project in Lieu of Thesis was to produce a photography resource guide for art educators who are interested in engaging a visual culture approach that explores the concept of identity as its central theme. The resource guide entitled *Collecting Visual Traces*, encourages an exploration of self in relation to visual culture and artmaking practice; examines personal connections to photography; facilitates students to express, symbolize, and explore their identity; and exposes visual culture as an influence to the making and use of images as revealed through responding to and creating photographic images.

Davis, T., Art Education, (Spring 2007). MINERVA CIRCLE QUILT GROUP: COMMUNITY BUILDING IN ART EDUCATION

Abstract: This project in Lieu of Thesis explores community building strategies and develops teaching techniques to enhance the art education classroom. The purpose of this study is to bridge a gap in pedagogy in terms of style and approaches existing between healthcare and art education. The research is significant in that it examines community building strategies used in the Arts and Medicine (AIM) program at the University of Florida, quilt classes, i.e. *Minerva Circle*. This project considers the strengths of AIM community building strategies when applied to art education pedagogy.

MA and MFA Committee Member:

Wise, A. Graphic Design MFA, (in progress, Spring 2015)

Molina, L. Sculpture MFA, (in progress, Spring 2015)

Keeney, L. Art Education, (in progress, Spring 2015) WHERE ARE YOU FROM? ART EDUCATION FOR THIRD CULTURE KIDS

Grunnett, C. Art Education, (Spring 2014) PROMOTING LITERACY IN THE ART CLASSROOM

Kennedy, K., Art Education, (Spring 2013) ART AS A FORM OF EMPOWERMENT FOR MIDDLE SCHOOL ADOLESCENTS

Demsky-Holladay, K. Art Education, (Spring, 2013) PUBLIC ART ON PARADE: A COMMUNITY ARTS PROJECT

ENGAGING AT-RISK NEW ORLEANS YOUTH WITH THEIR COMMUNITY

Koo, A., Art Education, (Spring 2013) A CONCEPTUAL MODEL OF SERVICE LEARNING FOR KOREAN ART EDUCATION

Frattino, A., Art Education, (Spring 2013) KEEPING THE ARTS GRAPHIC: Supporting the use of comics as a tool for teaching visual arts
Wilson, K., Digital Media MFA (Spring 2012) SOCIOLOGICAL TEST SITE
Rogers, M., Art Education (Spring 2010) RESOURCES FOR TEACHING THREE-DIMENSIONAL ART
Bishop, S., Digital Media MFA (Spring 2010) BISHOP BISHOP'S MISSION TO SAVE THE WHOLE WIDE WORLD AND LITTLE OLD YOU
Villafranca, E., Museum Studies (Fall 2011) MUSEUM OUTREACH RESOURCE MATERIAL FOR SCHOOL TEACHERS IN THE PHILIPPINES
Savran, M., Art Education (Spring 2011) EFFECTIVE USE OF STORYTELLING IN THE ELEMENTARY ART CLASSROOM
Canfield, L., Art Education (Spring 2011) SURVIVE THE ART ROOM: A SURVIVAL GUIDE FOR NEW FLORIDA ART TEACHERS
Castedo-Rodgers, Z. H., Digital Media MFA (Spring 2011) ILLUSIONS OF THE MASCULINE
Coker, E., Museum Studies (Spring 2009). CREATING PREKINDERGARTEN EDUCATOR GUIDES FOR THE FLORIDA MUSEUM OF NATURAL HISTORY
Matisoff, L., Museum Studies, (Fall 2007). ROCKY MOUNTAIN EXPEDITION: A TEACHER'S CURRICULUM GUIDE FOR THE FLORIDA MUSEUM OF NATURAL HISTORY SUMMER CAMP PROGRAM

Graduate Assistant (GA) and Graduate Teaching Assistants (GTAs)

Supervised 1 GTA Fall 2013 (Gilmartin)
Supervised 2 GTA Fall 2010 (Hansen, Savran)
Supervised 1 GA Fall 2010 (Zylstra)
Supervised GA Fall 2008 (Lovequist)
Supervised 3 GTA Spring 2010 (Rogers, Lovequist, Lloyd)
Supervised 3 GTA Spring 2009 (Rioux, Hicks, Wallace)

Professional Organizations Memberships

Harn Museum, University of Florida
University Gallery, University of Florida
NAEA– National Art Education Association
FAEA– Florida Art Education Association
AERA– American Educational Research Association
SECAC– Southeastern College Art Conference
FATE– Foundations in Art: Theory and Education