

Musing at the Helm

by Marsha Karagheusian, Chair

Ch-ch-ch-changes. . .

Oh those David Bowie lyrics keep replaying in my head as I walk down the halls of the Department of Art. Ch-ch-changes are indeed happening here. With the retirement of three senior faculty over the past four years, I suddenly find myself in the position of the senior member of the department! How did that happen, I ask myself on a daily basis? I guess after twenty years, one should expect to move up the ranks; but the real question is, where did twenty glorious years go?

Sixteenth century British theologian, Richard Hooker, said that, "Change is not made without inconvenience, even from worse to better." Since I began teaching at Xavier in 1983, we have changed physically, moving from the Edgecliff campus to our present location. Faculty and administrators have come and gone. Courses within the curriculum have been dropped while new ones have been developed. The national searches we've conducted to replace the retirees are grueling and time consuming, but are a necessity as we rebuild 60% of the full-time faculty. Inconvenient? Absolutely, but necessary to our rebuilding. This

past year our national search resulted in the hiring of Kelly Phelps, from the University of Dayton, to head the sculpture department after our last hire simply didn't work out. Another inconvenience? An understatement at that, but worth the effort in maintaining our goal of creating a powerful faculty, ready to serve the dynamic student body that always seems to choose Xavier.

French poet Victor Hugo said, "Change your opinions, keep to your principles; change your leaves, keep intact your roots." Our roots lie embedded within a curriculum that is concerned with the whole person - body, mind and spirit, combining creative explorations with a strong core. We remain a fine arts program, promoting a depth of knowledge and a breadth of wisdom, and not limiting the process to a technique orientation. New faculty join our ranks who come with new ideas and opinions. Frightening? Of course! Forcing us out of our comfort zone? Yes, but isn't that a good thing? Let us not become complacent and so set in our ways that we can not accept the new. Has our program not succeeded over the last 68 years? Indeed it has, but assessment is the buzz word du jour in education, and as we hand-pick our new team members, we assess our needs, look to the future, and realize we can change our leaves while keeping our roots intact. Change is scary, and change is good, as long as we keep to our principles. And that we shall. . .

Here's to another great year!

Artists Who Can — Teach, continued from inside

from every experience and always have POSITIVE ENERGY. Your students feed off who you are so be genuine. Always admit to the students it's hard. It's hard for everyone, you have to PRACTICE!

JG: I would encourage art majors to spend every summer working with children of the age they wish to work with! It can be summer camps, sports camps, volunteering, anything - but if you can get a handle on discipline early, you will be that much more prepared to be a teacher. Become involved in arts in your community—I taught art for the Super Saturday program and it was great practice for a full time job.

AK: Take as many different kinds of art classes as you can.

Could you share with us a few of your best teaching experiences thus far? Your worst?

MB: BEST — when a class has ended and a student will come up and thank me for the class. The first time this happened I was so humbled. It really hit me that I was helping to shape someone's creative talent.

WORST — I really can't say I've had a horrible teaching experience.

SC: BEST — My best experiences are my students. I can't think of just one but the hugs and the students who tell me they are going to take art in high school, I get so excited for them.

WORST — I never dwell on my worst because it is not a project falling apart or a drawing being ripped, it is a student doing something negative before she/he thinks about it.

JG: BEST — I gave a second grade class a chance to draw what they would do with \$100.00, after reading a special book. One little girl drew a picture of herself giving the money to a "poor old man" as she labeled him. It was so sweet!

WORST — I had reconstructive ACL surgery on my

knee this winter. It was really hard to hobble on crutches for 3 weeks while teaching art. You realize how much you need to move around as an art teacher!

AK: BEST — I made masks with a sixth grade class and a boy made a mask of an Oompa Loompa from Willie Wonka and the Chocolate Factory. It was so wonderful! I love how excited kids get when you show them anything new.

WORST — A kid snuck in my room after school and poured blue paint everywhere!

Do you love teaching?

MB: I really couldn't ask for a better position. I work with some wonderful women who are very supportive and inspirational. The students are wonderful. They can be a challenge but they never cease to amaze me. As with any job, there are "good days and there are bad days." My personal experience has been that the good days have outnumbered the bad. And I cherish those days when I can go home knowing that I made a difference.

SC: I LOVE TEACHING! And I love learning! It is so important to continue our education in every field. I am taking science classes and integrate that knowledge in my class. Students need to know that art is a part of everything we do and see!

JG: Yes, I enjoy my students and the artwork they create! The little ones are so fresh and you learn so much about them through their art. I have met amazingly generous and selfless people who have taught for years with the same vigor and energy that I have as a young teacher. They inspire me! They remind me how teachers contribute to society on a large scale, and can make a world of difference to children who suffer emotionally, physically, and spiritually.

AK: I cannot think of anything else I'd rather do!

— compiled and edited by Suzanne Chouteau

Xavier University Gallery News

November 7–28, 2003
Second Annual Regional High School Junior and Senior Juried Exhibition
Artists' Reception and Awards, Friday, November 7, 5-8:00 pm

December 5–12, 2003
Brenda Babel, *Prints*
Marco Marchionni, *Drawings*
E.M. Otto, *Monoprints*
Artists' Reception, Friday, December 5, 6-8:00 pm

January 16–Feb. 13, 2004
XU Faculty Recent Works
Artists' Reception, Friday, January 23, 6-8:00 pm

Feb. 20–March 12, 2004
Kelly and Kyle Phelps, *Sculptures*
Artists' Reception, Friday, February 20, 6-8:00 pm

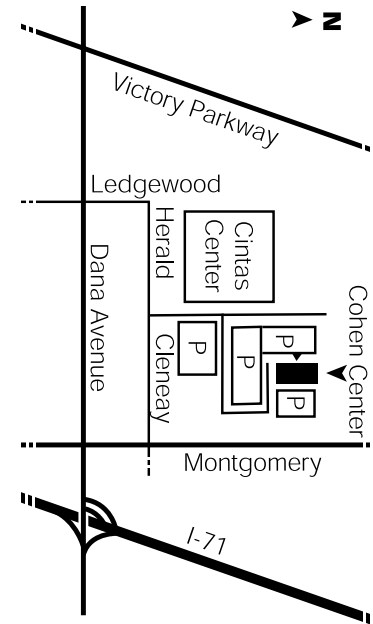
XU Student Exhibition,
Artists' Reception, Friday, March 12, 6-8:00 pm

March 19–26, 2004
Pamela Mattei, *Fibers*
Libby Nash, *Paintings and Drawings*
Tina Orzali, *Photographs*
Artists' Reception, Friday, March 19, 6-8:00 pm

April 2–9, 2004
Libby Bates, *Paintings*
Marianne Cummings, *Graphic Design*
Trevor Durham, *Paintings*
Chris Meeks, *Graphic Design and Ceramics*
Artists' Reception, Friday, April 2, 6-8:00 pm

April 16–23, 2004
Elizabeth Shortt, *Paintings and Drawings*
Artist Reception, Friday, April 16, 6-8:00 pm

April 30–May 7, 2004
Sarah Riesser, *Graphic Design/ Fibers/Mixed Media*
Artist Reception, Friday, April 30, 6-8:00 pm



KEEP IN TOUCH

Address comments, suggestions, information and inquiries to:
XAVIER UNIVERSITY
Department of Art Newsletter
3800 Victory Parkway, Cincinnati, OH 45207-7311
(513) 745-3811

News

CONGRATULATIONS to ceramics student, **Debbie Davidson**, for winning Honorable Mention at the 18th Annual Wyoming Art Show held May 18, 2003. Her piece, entitled "She" competed in the fine arts show with the work of 120 other artists. Judge for the competition was C.F. Payne, a nationally known illustrator whose work appears in *Time*, the *New York Times Book Review* and other publications.

ART AWARD! Sophomore **Rob Anderson** was awarded the University Art Award during the April 12, 2003 All-Honors Day Program. Congratulations Rob!

SCHOLARSHIP REMINDER Alumni, friends and prospective students are reminded that candidates for the MCAULEY SCHOLARSHIP must be admitted to the University before February 6, 2004. Call (513) 745-3811 for scholarship details.

Send Info!

Artifacts strives to tell the truth! With the advent of this issue all of our updated vita on you, our alumni, have been depleted. Without a prolific return of the "Keep in Touch" form, Passages and Personals could be blank next time! Send your recent job info, location, accomplishments or awards. Photos are welcome, and may be used as space permits. Include your year and degree. Thanks!

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Fall 2003
INSIDE:
Musing at the Helm
Passages and Personals
Gallery News
New Faculty Kelly Phelps

Artifacts

Newsletter of the Xavier University Department of Art

Artists who CAN — TEACH!

This summer we caught up with four of our recent graduates who are now art teachers in grades ranging from kindergarten through high school. They are, Maureen Buri, BA, 1999; Sarah Cook, BA, 1995, M.Ed. 2000; Jackie Glaser, BA, 1999; and Ashley Kuehner, BA, 2002.

Some of you may be familiar with the saying: "Those who can, do, and those who can't, teach." For good reason, most academics don't agree with this statement. Not because it puts down the teaching profession, but because it is small-minded. It also, sadly, is indicative of a culture that undervalues educators and education. In these times of the "No child left behind" Act, it should be clear that the immense responsibility assumed by teachers and their value while taken for granted, should moreover be highly esteemed. The truly exceptional, gifted artist/teacher has to have many skills beyond the manufacturing of art. The complexity of challenges these teachers featured in our article face, not only give testament to their abilities and intellects, but their dedication to children as well.

Where are you teaching? Age group? Number of students? Number of classes per day?

Maureen Buri: Mount Notre Dame High School, an all girls high school, in Reading, Ohio, teaching Drawing, Ceramics, Photography, Fibers and Calligraphy to approximately 150 Freshmen-Seniors. I have five preps and nine separate classes.

Sarah Cook: Nagel Middle School/Forest Hills School District 7&8 grades—approximately 1300 students. Three 8th grade classes in the morning, three 7th grade classes in the afternoon, CAF DUTY in between...ohh so fun!

Jackie Glaser: Reading Central Elementary full time and one class at Reading Jr/Sr High School. I teach 350 students at the elementary, 22 at the high school. I have 6-7 classes per day.

Ashley Kuehner: Pattison Elementary School, 1-6, 900 students, 7 classes per day.



(top—bottom)
Maureen Buri,
Sarah Cook,
Jackie Glaser
and Ashley
Kuehner

Artists Who Can — Teach continues on the inside

*Artists Who Can — Teach, continued from front
What made you want to become an artist/art teacher?*

MB: I have been taking art classes since I was in the first grade. My mom is a practicing fiber artist, so I had constant encouragement from her. Going to museums, helping out at festivals, taking classes...Art was a big part of my childhood. Then in college, I knew I wanted to do something related to art. I started taking education classes and enjoyed teaching at the high school level.

SC: I received a BA in Art and Electronic Media. I worked at Sherwin-Williams as a bookkeeper/salesperson for 3 years and gained 40 lbs. I knew something wasn't right! With the support of my family and friends, I quit. My mom and high school art teacher told me I should be in a classroom teaching what I love and it made sense. Art is so powerful and personal to me that I knew then that I wanted to share this with young people.

JG: I wanted to be an artist because I always loved creating and was encouraged early on in my life. I am an art teacher because no day is ever the same! I am constantly involved in creative problem solving and exploring with and for my students. I love watching young artists grow and evolve, taking great pride in their success and encouraging budding artists to consider futures in art.

AK: My mother is very artistic and was a Phys. Ed. teacher. She always told me she wished she would have been an art teacher.

At Xavier we stress the importance of our future art educators being practicing artists as well as teaching artists. Now that you are in the field, do you see its relevance?

MB: I do see the relevance of continuing to practice art while being an art educator. I work at a stained glass studio during my summer vacations which rejuvenates me—I return to the classroom with renewed creativity. I am inspired by my students and the different solutions they find which motivates me to try something new in my own work. I do many of my projects with the students to better explain the process and troubleshoot problems they might encounter.

SC: Yes I do. But it is very hard to find that balance of teaching art and creating art. I am very lucky because I have a weaving studio in our home and a pottery shed in the backyard. My husband, Matt, is a great support. By making time to create, I can empathize with my students about their successes and struggles.

JG: I am quite sure that it was my dual role as teacher and artist that landed me my current position. I think of myself as an artist first, and then process through how to impart age appropriate knowledge to my students. As an artist, I am able to have a vision for the art program in my school, setting goals for my students that are challenging and fun. Last year I wrote a grant through the Ohio Arts Council for a 4 week Artist-in-Residence program to create a 50 piece permanent hanging installation in the elementary. As a teacher, I mentored the artist. As an artist, we both related, developing the installation as a team. It was a fabulous experience!

AK: I think it is so important and very valuable. Being an artist aids you in the creativity of projects, gives you an awareness of materials and makes you a problem-solver. There should be no other way than to be an artist and a teacher.

How important is it for an art teacher to be versed in a variety of both 2D and 3D media?

MB: At my school, all of us share the load and mix up the classes so it is very important that I have both 2D and 3D experience. It is important that students know not only how to express an idea on a 2D surface but to be able to transfer that to a 3D form.

SC: It is very important. First, you have to realize a student's strength. Some students are going to be strong in both, 2D or 3D. By having a variety you are allowing all students an opportunity for success. My 7th grade classes are learning sculpture and ceramics. We start with research and notes always, then we have demos which I always start with a sketch (2D). If they don't have a design, they waste time and materials.

JG: Teachers need to stress how both types of media are important to our society as a whole, and to see them in art historical context. Therefore, technical knowledge of

MND for a teacher who was on a two-month maternity leave. Later that spring, the Art Department head called me asking if I would be interested in the job. We met, she offered me the position and here I am two years later.

SC: The job market was good. I sent out tons of applications and resumes. The story of landing my job...I was getting nervous in July because I'd had terrible interviews so I decided to take the next job offered. My next interview was 20 minutes long and there weren't any questions about art! He offered me the job! Somewhere inside I found the common sense to tell him I needed a couple of days to decide. That same day, I had two more interviews, and accepted the job offer from Nagel. I truly feel I am where I belong.

JG: I graduated in December 1999, so the job market was tough. My first job was at Terry's Montessori in Wyoming. I found my current position by attending a job fair. I met the principal, Connie Garafalo, and sent a letter and a follow up email—persistence got me the interview. I also had a strong portfolio and the same outlook on art education as my interviewers.

AK: I checked for jobs online all the time. I e-mailed the principal as well as the Athletic Director because I coach

JG: The challenges are keeping up with a constantly shifting schedule. I have 40 minute back to back classes. The hardest are my two kindergarten classes with 24 students in each class for only 40 minutes! Also, there is the perception that specialists aren't "real" teachers, so you have to work really hard to earn respect from colleagues. REWARDS—Well, of course having the summer off is a huge reward! I used to think I would be a workhorse in my studio, but really it is a time to recharge and relax! Other rewards are based on the intrinsic value of making a difference in the life of a child. Sometimes you don't see it, but when you do, you feel a little glow! I love having talented artists come to see me and I can support them to continue growing and exploring. Other students just need solid adult role models, and it feels good to know your words or gentle touch give them guidance and love.

AK: CHALLENGES — Disciplining 900 5th and 6th graders will drive anyone crazy!! REWARDS — Getting high fives in the hallway.

What are the qualities you think an art teacher should/must possess?

MB: One of the most important qualities I think any teacher must possess is flexibility, especially in art. You never know what can happen, an assembly might pop up, a project you've prepared might flop and you have to come up with something new on the spot. A student might be out for weeks and you need to figure out how they are going to make up the work to get the grades. You have to expect the

best but prepare for the worst. Other helpful qualities: creativity, patience, organization, and a great sense of humor.

SC: I am still trying to find, understand and discover all of the qualities! You must have POSITIVE ENERGY!

JG: I think an art teacher needs to be quick on his/her feet! You have to be flexible and ready for anything to change at any moment. A sense of humor will get you through those tough days too. You need to be efficient and organized in order to keep up with the constant movement of students in and out of your class. You also have to be in a state of learning yourself— to see new possibilities and projects evolving.

AK: Be a good artist. Understand that each child sees art differently and they really do try hard! Be flexible. Be willing to let kids run with an idea even if it's not what you had in mind.

What advice would you give upcoming art majors pursuing art education?

MB: I would advise a future teacher to participate in workshops at the local museums—the Taft Tuesday's and CAM's Evenings for Educators are great. Take summer classes and workshops that can expand your knowledge and your art experience.

SC: My advice would be take chances. Learn something

Passages & Personals

Dawn Anderson, BA, 1992: received a MSLIS (Master of Science of Library and Information Science) from the University of Illinois at Urbana-Champaign in 1994. She appeared on the game show "Win Ben Stein's Money" in 1999. She married Otmar Schlunk in 1999 and has a son, Torin.

Nancy Hackett Clary, BLA, 1994: started her own faux finishing and mural company. Nancy painted murals for a children's justice center in Utah and also helped raise over \$11,000 for the ALS Foundation (Lou Gehrig's Disease) in Michigan.

Annette Witte Eberhardt, BA, 1992: co-founded and is the main designer of a candy wrapper design and production company: wewrapmemories.com. Annette also does freelance decorative mural painting. She is taking a break from teaching art to stay at home with her 5 yr old twins and 1 1/2 year old daughter.

Kimberly Gehring Cook, BA, 1993; M.Ed., 1997: is the chair of the art department at Covington Latin High School and a glass blower and supervisor at Creative Glass Inc. Kim is busy taking care of her first child, Heather Elizabeth, born September 2002.

Matthew Hyleck, BFA, 1997: teaches part-time and coordinates all adult/children's programs for Baltimore Clayworks. Matt is exhibiting nationally in galleries and exhibitions.

Allison Leigh, BFA, 2002: in August completed a year with the Jesuit Volunteer Corps. She worked as a social service specialist in a soup kitchen and day shelter called Bean's Cafe in Anchorage, AK. Allison states "While it was certainly one of the most difficult years of my life, the raw beauty of Alaska, the friendships I made with my community and clients and the lessons I learned

Welcome Kelly!

We welcomed Kelly Phelps to our faculty this fall, 2003. Teaching experience gained at the University of Dayton, Sinclair Community College, and Rosewood Art Center provided Kelly with a diverse background and a wealth of knowledge.

Originally from Indiana, Kelly earned his BFA degree from Ball State University in 1996 with a major concentration in Sculpture. In the fall of 1997, he began graduate studies at the University of Kentucky where he served as a teaching assistant (TA) for the ceramics department as well as the sculpture department, and graduated with an MFA degree in spring 2000. Kelly became a part of the University of Dayton's Visual Art Department during the spring of 2001, along with his identical twin brother, Kyle, where they both served as visiting instructors/artists. In the fall of 2002, Kelly received a tenure track position in the sculpture department at UD.

Kelly's collaborative artwork has earned him numerous honors and awards both nationally and

about social justice made it a transformative one." She is currently at the University of Dayton pursuing a master's degree in pastoral ministry and working with Campus Ministry in the Retreat and Faith Development program.

Claire Madden, BFA, 1997: was promoted to 1 of 4 Quality Control Specialists over the Creative division at American Greetings, basically making sure all greeting cards print correctly. She has a daughter, Caitlin.

Beth Knepfle Marshall, BA, 1994: teaches art and is a French tutor. Beth lives in California with her husband and daughters, Madeline and Abigail.

Tara Schmitt McGrath, BA, 1999: works on all advertising collateral for Kay Jewelers. While Tara's husband Sean, is busy at med school, Tara referees soccer for grades 5-8 in the Akron, OH area.

Jeni Burke Mellott, BA, 1991: runs the Web and Graphic Design Department for Agape Media Group, Inc. Her clients are churches, ministries and non-profit organizations. Jeni and husband, Derrick, keep busy with their 3 dogs, Maxwell, Matilda and Allie.

Monica Mitchell Namyar, BA, 1992: received a MA from the University of Cincinnati in Art Education and was given the Outstanding Graduate Student Award, Art Ed. She is currently teaching art in Erlanger, KY. She and husband, Saeed, have a son, Nicholas. Monica has exhibited work in KY, OH and CA (view her work from the California show at www.funeria.com).

Terri Scheid, BFA, 1992: after working in various art galleries in Salt Lake City and the San Francisco Bay Area, as well as doing her own work, Terri is going back to school at San Francisco State in order to get her teaching credentials and possibly a M.Ed.

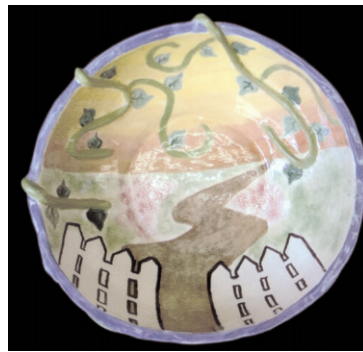
Nancy Sieczkowski Woods, BA, Edgcliff 1975: received a M.Ed. in Counseling and is employed as a counselor for Springfield Local Schools in Akron, OH.

internationally and has been published in numerous publications. He received many commissions while working in collaboration with Kyle (who is currently an assistant professor at UD). Their latest collaborative commissioned sculpture, "Waiting for Justice," was installed in Keller Hall at the University of Dayton's Law School. Kelly received UD's Research Council

Grant from the Graduate Studies and Research Department, which will aid in the construction of a mobile metal casting unit for the sculpture department there. He plans to construct one for us as well, with casting being the next area of development in our sculpture program. Much of Kelly's collaborative artwork focuses on the blue-collar life style. The artwork makes visible the plight of the seemingly "invisible" class of U.S. factory laborers, and forces the viewer to face the facts of social injustices. Most importantly, the work re-

humanizes a degraded underclass in America. Kelly continues to work collaboratively with his twin brother in their Dayton, OH studio.

We look forward to Kelly's camaraderie and his rejuvenation of the sculpture department.



(L-R) Examples of art work from the students of Maureen Buri, Sarah Cook, Jackie Glaser and Ashley Kuehner

materials and aesthetics can be applied to student projects.

AK: It's important because every child's mind is different—some excel in 3D media who cannot draw or paint as well.

Had you made any valuable connections while observing and/or student teaching?

SC: The valuable connections I made were with the women I taught —Mary Lou Bolce from Withrow and Carla Copens from Shawnee who allowed me the freedom to learn and be successful.

JG: I had my elementary placement with Vicki Lanzing at Ayer Elementary. She was incredible! She was an artist first and as a teacher developed the most amazing, innovative projects. She created huge displays of student work, often collaborating several age groups together.

AK: I have used many project ideas and classroom ideas. I remain very good friends with the high school teacher, Susan Mahon, Mariemont High School, with whom I was placed. She still gives me ideas!

What was the job market like when you graduated? How did you land your position?

MB: When I received my teaching certificate, I was working in a stained glass studio, enjoying life as a production artist. About a year later, I substituted at

Cross Country too.

What are the greatest challenges you have in your teaching position? The rewards?

MB: A challenge that I deal with on a daily basis is the amount of paperwork you have to sort through as a teacher. Memos, emails, CEU's, all the paperwork to get CEU's, guidance forms, health care forms, sign-ups, sign-outs, and on and on. Another biggy is having to alter your teaching style to facilitate each student. Good teachers know that each student obtains knowledge at a different rate and in different ways, and those teachers alter their style to help those students. This sometimes slows the lesson, or gives you a headache, but at the end of the day it makes you feel good because you've helped a student "get it". And sometimes, in some way you help that child to be a better student. I guess that could be considered a challenge and a reward!

SC: My greatest challenge has been classroom management and finding ways to communicate with my students. With so many personalities in a small studio classroom, I have to be considerate and aware. My rewards are my students! When I hear them helping each other and not being critical, I get so excited because I know they get it! "It" being art and being an artist. 7th and 8th graders are so critical of themselves that when I hear their excitement for a project, I tell them all positives.