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Does Traditional Academic Training in Visual Arts Support a Blending for the Future Artist in Using both New and Traditional Media?

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Does Traditional Academic Training in Visual Arts Support a Blending for the Future Artist in
Using both New and Traditional Media?

An Honors College Thesis

By

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Art Education

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Abstract

The digital revolution has impacted the entirety of our lives, from how we interact with one another, to how we learn, and what we do in our careers. The world of art and art education specifically have been greatly impacted by digital technologies through the plethora of new art making tools and technologies. Over the course of history, the traditional academic mediums of drawing, painting, sculpture, and printmaking have been ever present in the art curriculum, from apprenticeships, to academies, to art schools. In addition to these academic art mediums, new art tools and technology have been gradually introduced into the curriculum as they have become increasingly present in the world. As new technologies have been introduced into society, education and specifically art education practices and curriculum have been re-evaluated to accommodate for the new media available. The current state of education has left art students yearning for a bigger digital presence, one that holds digital media at an equal level to the traditional media. Currently, the National Core Standards for Art Education have the visual arts and media arts separated. This separation is detrimental to student growth as it fosters a faction between the traditional and media arts. Perhaps, the solution to this problem is to create a new, more inclusive set of standards that allow for students to be exposed to both digital and traditional mediums from a young age in order to foster greater artistic development. Access to both types of media allows for students to expand their creative possibilities and utilize all types of media based on their needs. I demonstrated this idea through the creation and curation of a series of works titled “The Process: Blending Old and New.” This series demonstrates a

blending of technology through the use of photos and photo editing applications to create a series of drawings and paintings done in the traditional style.

Introduction

The digital revolution has influenced all areas of society, especially education. Students and teachers now have access to an immeasurable amount of data, tools, and resources that elevate the level of learning taking place in the classroom, and simultaneously expose students to the applications they will eventually use in everyday life. The worlds of the visual arts and art education have been dramatically impacted by the influx of new media technologies. The tsunami of the digital age has brought new techniques, media, and technologies into the broad arena of the artistic field and therefore expanded new educational pathways. These developments inevitably lead to the question of whether or not the art education curriculum should be critically re-evaluated to facilitate a more comprehensive and informative art education that embraces both new media with traditional media, advancing the imagination, inspiration, and creative possibilities of students?

A traditional academic training in the arts includes the study of “drawing, painting, printmaking, photography, and sculpture,” (“National Art Education Association,” n.d., para. 2). These have been the basic skill sets that are imperative to artistic foundation and growth. The practice of these techniques improves observational drawing skills and perceptual abilities training students to see the world through an artistic eye. The modern media arts include “3-D printers, laser cutters, easy-to-use design software, and desktop machine tools, along with freely available information about how to use, modify, and build upon these technologies,” (Sweeny, 2018, p. 349). These are the applications that students have most likely experimented with

outside of the classroom in the form of photo editing applications and game software that encourages the 3-D design of buildings and other structures. Students would therefore be interested in learning more about these technologies in schools. Since the skills taught by both traditional and new mediums will be utilized in students' everyday lives, it is imperative that they be taught as a cohesive curriculum in schools. Presently, the National Core Arts curriculum does not provide a blending of both traditional and new media arts in the classroom. How can the current sets of standards be edited to provide students with a more well rounded experience in the visual arts?

In this paper, I will summarize the history of traditional academic training in the visual arts. Academic training in the arts is founded on the idea that artistic skills are impactful in everyday life and therefore must be passed on to future generations. For early artists, and until the development of the camera in the 19th century, the primary role of the image was to document history. Art was viewed as "historical documents that ... shed light on the people who made them and on the times of their creation," ("Art Through the Ages," n.d., para. 4). Art has been a longstanding way to "communicate beliefs and express ideas about the human experience throughout all stages of civilization and in every region of the world. As cultural documents, works of art provide important insights into past and existing cultures, helping us to understand how others have lived and what they valued," ("Art Through Time," n.d., para. 1). Art was held to a greater purpose than just being an aesthetic object to view-- it was integral to the documentation of the history of humanity. To ensure that the valuable craft would survive, the idea of apprenticeships emerged. Over time, apprenticeships evolved into academies, which have transformed into art schools and the incorporation of art in the educational environment.

Not only has the way in which the skills are taught changed overtime, but the actual skills taught in art institutions have been altered as well, as new technology has emerged on the art scene. Given the amount of new media available today, the art education curriculum should provide students with exposure to both new and traditional mediums during their course of study. Currently, there are two sets of standards: National Core Art Standards Media Arts and National Core Art Standards Visual Arts (“National Core Art Standards,” n.d.).

In this paper, I will provide a solution to the divide that has been created between the traditional arts and new media arts through a concept of a united set of standards. I propose a set of standards that combine the visual and media arts into a cohesive curriculum, as well as provide art historical context. This ensures that students are being exposed to all types of media. It fosters greater creative development by allowing students the opportunity to utilize a wider range of media, as each medium produces an outcome with a different impact on the viewer which may be more aligned with the artist’s creative goals.

Historical Foundation of Traditional Academic Training

From the earliest evidence of academic training, the goal of passing down artistic skills has been to develop the ability to copy. Artisans were trained primarily in drawing through exercises in figure drawing, redrafting life models, and copying paintings. As drawing strategies advanced, perspective, shading, and value heightened the copying ability of artists in terms of perception. The passing down of drawing skills began before the development of the camera; therefore, there were no other tools to aide perspective and the recording of important figures and

historical events. Works of art were, and still are, viewed as “historical documents that can shed light on the peoples who made them and on the times of their creation in a way other historical documents cannot,” (“Art Through the Ages,” n.d., para. 4). “As cultural documents, works of art provide important insights into past and existing cultures, helping us to understand how others have lived and what they valued,” (“Art Through Time,” n.d., para.1). The emphasis on drawing skills as a primary method of documenting human history pressured artists to advance their ability to perceive and synthesize the environment around them and use their whole body to draw. “Art has been a way to communicate beliefs and express ideas about the human experience throughout all stages of civilization and in every region of the world,” (“Art Through Time,” n.d., para.1). Human civilization as a whole has maintained a long-term relationship with the arts and their presence in society as a foundation for academic training has been present for thousands of years.

The way in which these skills have been passed down through the generations has vastly transformed over time. The transfer of artistic skills initially began through apprenticeships. Documentation of apprenticeships in the arts is seen as far back as the civilization of Babylon, which flourished during the 18th century BCE. The Code of Hammurabi of Babylon “required artisans to teach their crafts to the next generation.” This was done to maintain an “adequate number of craftsmen” in the society at all times (“Apprenticeship,” n.d., para. 2). Art apprenticeships maintained their relevance through human history, eventually becoming an integral part of the Renaissance period. During this time, “art apprentices studied under the guidance of a master artist.” This training typically began between the ages of twelve to fourteen and lasted for a period of time ranging from one to eight years. The apprenticeship system was a

legally binding contract in which the master and the parents of the apprentices agreed upon the terms of training. “A typical contract required the master to provide food, housing, and clothing as well as instruction. In some cases the parents paid the master a fee, while in others the apprentice received a salary from the master,” (“Art, Education, and Training,” 2019, para. 2). The nature of apprenticeships isolated art students so that they were only being trained by a single master and directly received skills and aide from them. This system greatly limited the students’ exposure to a wide range of artists who varied in style. As a result of this reduced exposure to other artists and artistic styles, students under apprenticeships were limited in their own experimentation with artistic media.

Apprenticeships eventually evolved into formal academies of the arts, where large groups of students were able to learn alongside each other. The main difference between the two is that academies were professional art societies where artists were able to exhibit their work, in addition to learning skills. Some of the most influential academies for the arts were the Royal Academies of Art in France and England. The French institution was established in 1648, and the English counterpart in 1768. These art establishments “ran schools of instruction, held annual or semi-annual exhibitions, and provided venues where artists could display their work and cultivate critical notice,” (Rosenfeld, 2004, para. 1). They defined the canon of traditional fine arts for the period. These ideas were based on the qualities of classical antiquity work, which had previously been revived during the Renaissance. For example, all students were “required to perfect their drawing skills before advancing to figure drawing and eventually oil painting,” (“French Academy of Fine Arts,” n.d., para. 1). As part of their method of teaching painting, the French Academy created the “hierarchy of genres” which ranked the five painting

genres according to their intellectual and instructional value to the artist. The ranking was as follows: history painting, portrait art, genre painting, landscape art, still life painting. This system was also used to award artists scholarships and prizes, and for allocating spaces in the Salon for exhibitions. The French institution monopolized the world of fine arts and eventually adopted a rigid set of aesthetic rules that were used to define the visual arts until the dawn of impressionism (“French Academy of Fine Arts,” n.d., para. 1). Those rigid rules were the downfall of the academy, as they began to reject well crafted works that did not conform to the set rules and instead accepted mediocre and “academic-style” works that fulfilled their requirements (“French Academy of Fine Arts,” n.d., para. 10). The British Royal Academy of Arts was also created with the goal of training aspiring artists while providing a place for such artists to exhibit their work. This academy offered free training in drawing and painting in addition to scholarships for needy students (“Royal Academy of Arts (London),” n.d., para. 3). The British Academy provided yearly exhibitions, one of their most famous being the Summer Exhibition. This art exhibit was held from May to August and was instrumental in launching the careers of many young artists of the time. Similar to the French Academy, the Royal Academy of Arts created a canon of art that was based on ancient classical art. (Rosenfeld, 2004, para. 1). The Salon’s standards and rigidity maintained prominence through the nineteenth century, though controversy over what was considered high art led to the eventual broadening in its definition of high art. (“Royal Academy of Arts (London),” n.d., para. 6).

Art schools began to emerge in society, even before the downfall of the art academy. After the rise of Impressionism in the 1860s, which emerged in opposition to the structure and regulations set by the academies, the prominence of art academies began to decline. In their

place came art schools. One of the first art schools created was the Accademia degli Incamminati, an Italian school founded by the Carracci family. “The brothers Agostino and Annibale and their cousin Ludovico Carracci” founded the school in the early 1580s as a center for teaching progressive art. The school was originally named “Accademia dei Desiderosi--`Desiderosi’ meaning `desirous of fame and learning’--but later changed its name to Accademia degli Incamminati--Academy of the Progressives,” (Pioch, 2002, para. 2). They founded the school on the basis of thought that art techniques and skills could be “handed down through teaching, outside of the shops and through a study both practical and theoretical,” (“Storie dello Spettatore,” n.d., para. 2). This school also placed an emphasis on drawing from life. Many of their teachings were centered around observational drawing of nature and figures. The three family members greatly influenced Italian painting as a result of their school and the techniques they taught. Annibale Carracci’s focus on nature, as well as his unique brushwork and way of capturing light on form, was passed down to his students, forming a “new chapter in the history of genre painting,” (Christiansen, 2003, para. 2). Ludovico’s work emphasizes the importance of figure drawing and the study of the human figure as a whole, which was translated into the school’s course of study (Christiansen, 2003, para. 2). Through their work, the Carracci family “reasserted a northern Italian emphasis on color, light, and the study of nature, but with a new focus on emotive communication,” (Christiansen, 2003, para. 3). As their techniques were passed down to their students and artists of later generations, these ideas and skill sets flourished and rebranded Italian painting. The Bolognese style of painting “became the dominant force in seventeenth-century art,” (Christiansen, 2003, para. 3).

The first art school created in the United States was the Pennsylvania Academy of the Fine Arts (PAFA), established in 1805 (“History of PAFA,” n.d., para. 2). Scientist Charles Willson Peale founded the school, along with sculptor Willima Rush and other artists and business professionals. The school was created in hopes of fostering the “cultivation of the Fine Arts, in the United States of America, by ... exciting the efforts of artists, gradually unfold, enlighten, and invigorate the talents of” young American artists (“History of PAFA,” n.d., para. 1). The school specialized in American painting and sculpture spanning the eighteenth to the twentieth centuries (“Pennsylvania Academy of the Fine Arts,” 2006, para. 1). The curriculum has since advanced and adapted to the invention of new artistic media over time. Current day first-year students will be enrolled in a first-year experience program, where they will develop “strong traditional fine art making skills, in combination with contemporary practices, to prepare students for innovation, experimentation, and finding their own personal voice,” (“First Year Foundation,” n.d., para. 1). This type of foundational program is revolutionary in that it provides students with training in both traditional and new media. Students in the program gain exposure to “drawing, painting, sculpture, printmaking, illustration and digital media,” (“First Year Foundation,” n.d., para. 2). The program represents a revised approach to art education that recognizes the technical importance of the traditional arts while incorporating new digital media that is prominent in today’s society. The Rhode Island School of Design (RISD) is another early American art school that has evolved throughout the years to provide the most well-rounded curriculum to best prepare its students for the art scene of the 21st century. When the school was first established, the “first courses of study offered at RISD addressing two main areas: Freehand Drawing and Painting and Mechanical Drawing and Design,” (“History + Tradition,” n.d., para.

3). Established in 1877, it is understandable that these would be the first courses offered to growing artists, as they correlate to the standards and mediums valued by the academies that preceded it (“History + Tradition,” n.d., para. 1). It also comes as a result of the needs of the population; its classes and creation were “driven by the desire to support the state’s thriving textiles and jewelry industries,” (“History + Tradition,” n.d., para. 3). These art schools were created for people looking to pursue a career in the arts, those who had already gone through basic schooling and have now decided on their future jobs. Students’ exposure and training in the arts during their years of primary and secondary school is also instrumental in the passing down of artistic skills through generations.

Evolution of Art Education

The progression of art education in students’ basic schooling has also progressed overtime to adapt to new research, philosophy, and technologies that have impacted education and the art scene. The idea of art education was first introduced into the American education in the early 1800s, and in 1860, it was first adopted into the general educational curriculum of the state of Massachusetts (Whitford, 1923, p. 109). Similar to the purpose in passing down artistic skills since Babylonian times and the reason for the origin of American art schools, art education was first introduced to the public school curriculum for the purpose of honing skills usable in industries vital to society. Art education was promoted as a way to educate the eye, train the hand, and as an “auxiliary to writing, geography, and drawing,” (Whitford, 1923, p. 109). In addition, the arts were advocated as a way to “discover art talent for use in the industries,”

(Whitford, 1923, p. 109). The honing of these talents was meant to prepare students to be productive members of society. However, the exact progression of its emergence into the public school curriculum is hard to outline due to the lack of printed reports and accurate data on what art was being taught in schools. Instead, historians have used the artwork from school exhibitions to gauge what skills were taught in schools. Beginning with “straight- and curved-line drawing, geometric forms and designs, perspective, objects in outline, and light and shade,” these more formalist skills gave way to imaginative creativity after the “World’s Columbian Exhibition at Chicago,” (Whitford, 1923, p. 111). This event “gave to the country the greatest stimulus for art that it had yet received,” (Whitford, 1923, p. 111). The art education curriculum then began to incorporate color theory and the “improvement in paper, paints, crayons, pencils, brushes, and all materials and methods” led to the main focus of the curriculum to shift to the creative process (Whitford, 1923, p. 111). This ideology is the opposite extreme of the formalist, geometric take on art education during its advent. This new movement became known as “art for art’s sake,” (Whitford, 1923, p. 111). During the early 1920s, in reaction to this movement and the influence that commercial industries had on the structure of art education, educational professionals reached a point where it was determined that the curriculum’s “aims and policies must be determined... by scientific educational research,” (Whitford, 1923, p. 111). This time period’s theories were based on the idea that art education should fall somewhere in between practical education and creative exploration. Art was beginning to be understood as “an integral part of a well-organized curriculum in the public school,” (Whitford, 1923, p. 112). Manuel Barken was an art educator who worked throughout the 1900s and supported this view point. He worked to develop a more disciplined art education curriculum. In contrast to the idea that

society corrupted a child's creativity, Barken recognized that a child learns through his or her interactions with others in his or her social surroundings. Throughout his career, Barken further revised and developed his theories to come to the realization that art curriculum is both "problem centered and discipline centered at the same time," allowing for students to be presented with problems that reflect those in society and to develop problem solving and creative thinking skills through a series of disciplined tasks to allow students to learn underlying concepts, (Efland, n.d., para. 7). From this theory, Barken named artists, art critics, and art historians "models of inquiry" and aimed to create a curriculum that viewed art students in the same manner. Barken "recognized the role of disciplinary structures of knowledge in guiding curriculum decisions," and helped to formulate ideology that would eventually birth Discipline Based Art Education (DBAE) (Efland, n.d., para. 1).

Discipline Based Art Education is defined as "an approach to art education that draws upon four art disciplines: art production, art history, art criticism, and aesthetics," (Dobbs, 1992, abstract). These four areas can be broken down to understand the four main aspects of art education that students should be exposed to when following this curriculum style. Art production is the physical creation of the artwork in which students are taught techniques, allowed to explore the physical properties of different media, and engage in the creative process. Art history encompasses the factual knowledge that students must learn. Art criticism addresses students' responses and analysis of artistic works made by themselves, their peers, and famous artists. Finally, understanding aesthetics is the process in which students question the value of art and connect their ideas about the work to more abstract concepts, taking into account the influence society, world historical context, and other environmental factors. This concept is

open ended, allowing students to participate in creative transfer to connect what is going on in the artwork to their lives and the greater society. This model of art education curriculum structure showcases the shift from “an expressionist viewpoint towards a more conceptual approach” that structures learning in the classroom (Greer, 1993, p. 91). DBAE was the first art education curriculum that incorporated art history and artistic vocabulary as core segments of each lesson. Towards the end of the 20th century, sentiment as to the proper way to teach art in schools shifted again, this time as a result of the Postmodernist movement. Postmodern art education emphasised “an open [educational] system, in which continual accommodation and adaptation occur,” (MacGregor, 1992, para. 7). This ideology focuses on the influence of people, places, things on a child and his or her art and recognizes that these influences warrant classroom discussion and analysis. This differs from the previous Discipled Based Art Education theory in that it goes against a provincial western European academic curriculum in favor of a more elastic and inclusive global curriculum. The postmodern theory understands that “many value positions may be taken about relationships among persons, art, and education and many of these positions are likely to be in conflict,” and it embraces this conflict as a catalyst for dialogue and discussion (MacGregor, 1992, para. 2). The postmodern art education curriculum embodies the themes of globalization that dominated the end of the century, as it is a structure that “forces educators to take note of voices often ignored in the establishment of educational priorities,” which is reflective of the growing multicultural communities and schools (MacGregor, 1992, para. 12). The curriculum was criticized for its extreme open-ended acceptance to students’ responses, ignoring the factual historical context of artwork. This theory also flirted with the idea of educational standards before they were implemented into the art education curriculum.

In the year 1994, the first set of national standards for art education curriculum were created (“National Visual Art Standards,” n.d., para. 3). Individual state education systems then took these standards and adapted them for the needs of their students. As time has gone on, the world of art education has held on to the idea of standards and has updated and expanded them throughout the years. The initial set of standards was first updated in 2014 and re-released to the United States as the “National Core Art Standards,” (“National Visual Art Standards,” n.d., para. 3). These new standards are “framed by artistic literacy, as outlined in philosophical foundations, lifelong goals, and artistic processes,” which broadened the art educators view of curriculum and expanded the range of topics and skills covered in the classroom to provide a more comprehensive creation, interpretation, and understanding of art to students. These revitalized national standards recognize that “Artistic Processes are the cognitive and physical actions by which arts learning and making are realized” and emphasize this idea through their four overarching categories of “Creating; Performing/ Producing/Presenting; Responding; and Connecting,” (“National Core Art Standards,” n.d., para. 5). These categories identify the four basic tasks that children will be asked to complete in the art room; within each category, the tasks and skills are broken down by idea, and then by grade level. The grade levels described span from pre-kindergarten to high school advanced. This comprehensive look at the standards was better able to guide teachers in creating their curriculum. The “Presenting” and “Connecting” standards were created to supplement areas of the old curriculum that were not taught to students. The presenting stage of the artistic curriculum emphasizes the use of technology to share work. Displaying work in a gallery without any media presence only exposed student work and the work of other artists to a handful of people. By requiring the use

of technology, art educators have come to the understanding that digital technologies are imperative to the influence of a work and the creative inspiration of young artists. Students are now forced to analyze and understand the different avenues of presentation that the digital age has provided artists and they must apply this information to their own experiences in creating art to present their work in the most successful way. The connecting section of the standards also introduces a new concept to the art education curriculum. This segment allows students to expand their thinking and reasoning skills in order to connect the artwork that they have created and/ or are viewing to their lives and experiences. Connecting the artwork to individual life experiences allows students to analyze visual culture and identify what factors influence them the most. This activity allows students to share information about their being--race, religion, sexuality, socioeconomic class--in an environment that is safe, judgement free, and accepting. It comes as a result of globalization, increasingly multicultural communities, and a growing push for tolerance, respect, and understanding in our schools and overall society. They also were created based on the nature of society in the 21st century and the technology and skills accessible to school-aged children.

The 2014 version of the national standards was also updated to include standards for the media arts, in addition to the preexisting standards in visual art, dance, theater, and music (“National Core Art Standards,” n.d., para. 4). This was an important step in recognizing the impact of the digital age on the art scene and in the classroom. Based on these new standards, I see room for improvement in providing students with an inclusive, well rounded curriculum that teaches them to hone skills in traditional and new media. This would allow students to become more diversely skilled artists. In addition to increasing students’ marketability, students will be

better able to choose what media best fits with their conceptualization of a project. As it stands now, the media arts and visual arts have separate standard guidelines. I propose that a set of standards should be created to meld digital and traditional material into a comprehensive, inclusive, art education curriculum.

Defining Traditional Mediums and New Media Arts

To understand why a comprehensive media approach is beneficial to all students, one must first understand what traditional and new media are. The traditional visual arts include training in drawing, printmaking, photography, sculpture and painting. These are long standing mediums that have spanned centuries (“National Visual Art Standards,” n.d., para. 2). These are the standard mediums and techniques taught in studio art classes, foundations courses, and basic curriculum across the country. They have been around for centuries and have become the canon of art. However, with the digital revolution, the art world has since expanded its horizons to include types of new technology. This includes “3-D printers, laser cutters, easy-to-use design software, and desktop machine tools, along with freely available information about how to use, modify, and build upon these technologies,” (Sweeny, 2018, para. 1). Also classified under new media are “film, graphic communications, animation, and emerging technologies,” (“National Visual Art Standards,” n.d., para. 2). While these concepts span the entire world of art, the digital revolution has also brought more online art resources into the classroom. These websites can be used to help students explore art history and artistic concepts, such as “NGAKids Online,” a website run by the National Gallery of Art (“NGAkids Art Zone,” n.d.) and others are

designed to aide students with disabilities in creating and understanding art, such as “LD Online” (“Integrating the Arts with Technology: Inspiring Creativity,” n.d.) and “Destination Modern Art,” an interactive children’s website run by the Museum of Modern Art (“Destination Modern Art,” n.d.). The Museum of Modern Art also offers online art courses that “combine studio technique demonstrations with study of the works in MoMA’s collection,” (Pogrebin, 2015, para. 8). 3D modeling is a widely popular new media, accessible to all with internet access through downloadable programs, such as Fusion 360, and websites, such as “SketchUp” (“SketchUp: 3D Design Software,” n.d.).

One of the most influential digital programs to come from the technological revolution is Adobe Photoshop. The emergence of this application has significantly impacted “how we see our world,” (Gutierrez, 2015, para. 1). Not only did it change the “history of digital photography” by allowing for massive editing outside of the camera, but also it has allowed “digital artists and manipulators ... to take an ordinary photograph and turn it into something completely different and extraordinary,” (Gutierrez, 2015, para. 1). This program allows artists to manipulate photographs, in addition to allowing for the imitation of painterly techniques and other traditional media characteristics. Photoshop has the ability to “make a photo look like a painting,” which gives artists new ways to achieve the same quality of work (“Make a photo look like a painting,” 2015). Editing and photo manipulation has always been a part of the photography process. From the darkroom to Lightroom, artists have often altered their photos to create their desired outcome. However, the invention of “digital cameras and applications such as Adobe Photoshop have made the process quicker, easier, and more accessible to many more

people—both amateurs and professionals—than ever before,” (“After Photoshop,” 2015, para. 2).

Universities have begun to incorporate online art classes into their curriculums to explore the accessibility of online education. As of 2015, the Fashion Institute of Technology and Parsons began offering courses in basic drawing, graphic design, and color theory, and the “New York Institute of Photography went completely online” in 2014 (Pogrebin, 2015, para. 7). The increased accessibility of these courses has allowed universities to provide art education to students across the globe, helping to develop future artists who otherwise may not have had these same educational opportunities. For example, a student in Milan was able to enroll in a course with the Fashion Institute of Technology, a school based in New York City. This student was able to submit their work as a Dropbox file and the professor was able to view and respond to the work, providing the student with a formal critique. The internet allows for professors to provide students with immediate feedback which allows for students to make edits and improvements to their work faster, expediting the creative process. From educators’ perspectives, this type of online education seems to be working for both students and teachers. A professor at the Fashion Institute of Technology states that “it’s very satisfying in terms of the number of students who really do succeed in the program,” (Pogrebin, 2015, para. 11). The multitude of ways that art instruction can be adapted for digital media and with the aid of new technologies has allowed the arts to expand rapidly and gain a new audience of students. The adaptability of this media melds well with different styles of education at many levels of artistic development, making it a valuable classroom tool.

With the presence of this new media, new fields in the art world have emerged and artists have been given more tools for expressing their ideas. The field of Graphic Design has blossomed since the explosion of digital art technologies. Artists in this field have been able to create works that combine the looks of multiple mediums and create images of worlds that do not exist in this reality. Tracie Ching is an artist who works with Adobe digital products to create graphic portraits that “combine the look of engraving with silkscreen,” (“How Tracie crosses the line,” 2018, para. 16). Felix Hernández is another current digital artists who uses composite images to create “dreamlike worlds” and fantastical images that make the viewer question what is real (“How Felix Hernández creates a homemade dreamscape,” 2018, para. 1). These new technologies open students up to more possibilities of jobs in the art world, further inspiring them to pursue the arts as a career path. The availability of new media has opened up new pathways and new techniques that need to be incorporated into classroom curricula in order to best prepare students for their future. If students are exposed to all mediums of art at a young age, they are able to explore more diverse pathways for creative expression and future careers.

Applications of Technology that Drove Artistic Outcomes in Modern Times

As technology has advanced, artistic outcomes and the skills taught in schools have evolved as well. The applications of new technologies drove the outcomes of each revolutionary age. The invention of photography is one of the most studied documentation of this change, and its impact can be seen in the art education curriculum, as well as the art world as a whole. When accessible forms of photography emerged in society during the 1840s, the medium “offered a

mechanical means of faithfully recording visual data that surpassed the ability of the painter,” (Jirousek, 1995, para. 5). Before it was considered an artistic medium, photography was viewed as a journalistic medium used only for documentation and not creative expression. However, as the medium became more popular and artists became increasingly experimental with their techniques and outcomes, “the creation of photographic images has also evolved into an art form in its own right,” (Jirousek, 1995, para. 6). Early users of the camera, such as Matthew Brady and Alfred Stieglitz, elevated the possibilities of the medium “well beyond that of a mechanical device for copying visual ‘facts,’” (Jirousek 1995, para. 6). The recording ability of photography then began to compete with the painters who used form, value, and perspective to accurately depict the world around them. This concept put artists in a predicament where they were left to “wonder what [they] could do that the camera could not,” (Jirousek, 1995, para. 5). In this instance, the emergence of the camera pushed artists to experiment in “style, technique, and interpretation” in order to differentiate the mediums from each other (Jirousek, 1995, para. 5).

The main aspects of photography, “the effects of light, the relationships of color, and the fundamental character of form and mass,” were the same elements that other artists began to experiment with to see how they too could manipulate them to create a piece of artwork (Jirousek, 1995, para. 7). The introduction of this technology birthed a new style of painting, known today as Impressionism. The subject matter of this movement was light, but artists chose to render it in a way that photography did not. Artists of this movement “were interested in studying how changes in light affected color” and the idea of the emotional memory of a subject, not a concrete, physical reproduction of it (Jirousek, 1995, para. 8). The mobility of the camera also inspired painters to leave their studios and find new settings in which to create their works.

“There has been an ongoing dialogue between the painter and the photographer, as each has learned from the vision of the other,” (Jirousek, 1995, para. 7).

Photography as an artistic medium did not eliminate or endanger the life of painting and traditional arts, it instead pushed artists of these mediums to expand creative possibilities and represent themselves and the world around them in a new and innovative way. In fact, the understanding that photographs provided a “new standard of truth to nature” encouraged educators to incorporate “photographs as aids to drawing” (Thornton, 1983, para. 8). Before the invention of photography, art students were encouraged to copy engravings made by the old masters from “classical antiquity and the Renaissance” in order to train their eyes and tune their fine motor skills (Thornton, 1983, para. 8). After photography was readily accessible, educators encouraged students to instead copy photographs.

The expansion of artistic mediums has allowed artists to differentiate their portfolios and experiment with content and meaning to find the medium that best suits their message and artistic goals. Current artists, April Gornik and Eric Fischl, are examples of artists who utilize current technology in the foundation of their ideas while still producing work that can be characterized as the traditional mediums. Gornik is a super realist who creates large scale paintings of nature scenes. She graduated from Nova Scotia College of Art and Design in 1976 and has been consistently creating and presenting her work in both group and solo shows from then through the present day (“April Gornik,” n.d., para. 2). Eric Fischl earned his B.F.A. from the California Institute for the Arts in 1972, and went on to teach at Nova Scotia College of Art and Design, where he met April Gornik (“Eric Fischl,” n.d., para. 2). Gornik and Fischl were innovative artists who aspired to return to representational artwork in a time dominated by

conceptual and minimalistic art. Both artists embodied “a renewed interest in representational painting” that enabled them to gain notoriety and eventually reach international recognition (Harrison, 2006, para. 6). Despite their work in the traditional mediums of drawing and painting, both Gornik and Fischl utilize modern technology in the planning of their work. Each artist takes reference photos for their art and “uses [these] photographs as raw material that is [then] manipulated by computer to edit, enhance or organize the various elements” of the work (Harrison, 2006, para. 7). This technology allows each artist to create an image that consists of elements taken from life and imaginary effects which come together to help each artist realize their vision for a specific work of art. Gornik states that she relies heavily on Photoshop in the creation of her reference images for her artwork: “I’ll start with an image and it will become more and more abstracted. Trees will go, trees will come in from a different photograph, one marsh will join with another,” (Harrison, 2006, para. 8). Fischl began making art before the creation of Photoshop, and has since switched to utilizing this digital technology to organize the elements of his work as he did before. “He achieved similar results manually, using overlays of translucent glassine paper,” but has since switched to utilizing the digital technology available (Harrison, 2006, para. 9). As two artists working in the 21st century, they demonstrate how the traditional mediums remain relevant and are only enhanced by the invention of digital technologies. Both artists don’t ignore the presence of digital mediums, such as Photoshop, they instead embrace the new tools for artmaking and incorporate them into their procedures in a way that preserves the integrity and traditional nature of the artwork while advancing and simplifying their creative processes.

As these new technologies have emerged into the art world, program requirements for art schools and public art education curriculums have adapted to include these new art mediums. Clarence H. White began teaching photography in the United States in 1907 at Columbia Teachers College (Francisco, 2007, para. 2). His curriculum was centered around three main ideas: using the photographic image to interact with “feelings and artistic sensibility” before analyzing “fact and information,” utilizing John Dewey’s method of learning “by solving problems from immediate experience rather than prescribed themes or paths,” and understanding the theories of Arthur Wesley Dow that “emphasized composition (line, mass, color) above observational accuracy,” (Francisco, 2007, para. 2). Including art history, technical skills, and design elements, White’s photography course helped students to view the world around them in a new way, and enabled them to develop their problem solving skills and creative ingenuity simultaneously. His method of working can be best described as a “workshop-based advanced studio education” where students are encouraged to create and experiment as much as they are expected to study famous artists and techniques (Francisco, 2007, para. 3). “Ansel Adams’ founding of the photography program at the San Francisco Art Institute” was another initial instrumental photography program (Francisco, 2007, para. 3). Both programs emphasized creative expression through technical rules and skills; however, White focused more on design while Adams centered on strict technical methods. Adams curriculum taught students to photograph images through “scientific, aesthetic and observational” lenses to create well rounded and diverse artists (Francisco, 2007, para. 3). From there, photography education trickled down to the public school education where it is currently offered as a high school art elective. Darkrooms appeared in high schools across the United States around the 1960s (Ferré-Sadurní,

2017, para. 15). Many programs began with darkrooms, but as digital photography became more popular and more accessible, many darkrooms were converted into digital labs. The increasing price of darkroom chemicals and materials enabled digital photography to “eclipse analog photography” around the 1990s (Ferré-Sadurní, 2017, para. 18). However, some darkroom classrooms remain and are functional and the popularity of film photography has seen a resurgence in the past few years because of its vintage quality.

Growing up in the digital age has surrounded current students with instant information and gratification. This instantaneous way of life becomes monotonous, so the “idea of waiting for a photograph to emerge is something [students are] really drawn to, (Ferré-Sadurní, 2017, para. 25). Professionals believe that students may be increasingly drawn to the media because the physical process of shooting, developing, and printing film negatives allows students to slow down their artistic processes and become more engaged in the act of image making. Educators also argue that analog photography provides additional applications of mathematical and scientific knowledge and skills to students (Ferré-Sadurní, 2017, para. 22). As of 2017, only about 10 schools in New York City have functional darkrooms, but educators state that in those schools, the analog photography classes are the most popular (Ferré-Sadurní, 2017, para. 26). The limited number of classrooms comes as a result of choice given to individual school communities if they want to run an analog class. This decision is based on available space, curriculum requirements, and demand from students (Ferré-Sadurní, 2017, para. 27).

While analog photography is seeing a resurgence, digital photography classes remain popular and do provide benefits to students. Modern day smartphones come equipped with cameras that allow the everyday person to capture moments and feel like a photographer. The

thousands of digital editing apps also provide quick and simple access to photo manipulation techniques that current students have a deep interest in. Digital photography classes are great for first time photographers in that “the trial-and-error process of taking countless shots is possible without the expense of developing film,” (Fuchs, 2005, para. 11). Digital art computer programs, such as Photoshop and Lightroom, allow all students to “effectively enter the color darkroom,” (Fuchs, 2005, para. 11). Despite the ease that this medium seems to offer students, it still comes with its own set of problems that students must solve along their creative journeys. New mediums birth new problems in creating original art, archiving work, and preserving the integrity of art. Photography has remained a valuable artistic medium and tool since its inception, and its importance in the artistic world is demonstrated through its presence in the art curriculums of both higher education and the public school system. Though a new technology, it was introduced and integrated into student studies in a way that allowed these future artists to experiment and incorporate the medium into their processes in unique ways. The presence of photography in schools has not only allowed for art students to be educated and allowed to discover and perfect their craft, but it has also enabled artists who center their work in the traditional mediums to embrace and utilize photography to enhance their creative process.

Similarly to photography education, the digital arts have seen a gradual introduction into the many areas of art education. The Rhode Island School of Design championed the introduction of the digital arts into the art education curriculum at the collegiate level in the early 21st century. The president of the university pushed for the arts to be injected into the STEM curriculum, “arguing that design was a critical component of innovation,” (Foster, 2015, para. 5). The acronym STEAM has since caught on, and has gained support from “members of Congress,

the National Science Foundation, school districts around the country and the Department of Education,” (Foster, 2015, para. 5).

Community art centers have also begun introducing the digital arts to their students, widening the options available to these students outside of school. Starting in 2013, the Rye Arts Center in New York started introducing digital art to its program. It has grown to include classes in “coding, 3-D printing, computer animation, robotics, and even Minecraft” to students as young as eight years old (Foster, 2015, para. 3). In this community center, “the digital arts are given the same weight as watercolors and clay-making,” (Foster, 2015, para. 3). The aim of the program is to maintain the respect for the traditional art mediums while introducing students to “the modern tools for creativity,” (Foster, 2015, para. 4). The Katonah Art Center and the Digital Arts Experience in White Plains are other art centers that offer STEAM and 3-D design courses to younger students (Foster, 2015, para. 6). Access to these types of educational programs outside of the school setting allows students to further explore their imaginations and creative ideas. It also helps to encourage artmaking among students who feel that they possess inadequate skills in the traditional mediums.

A New Set of Standards

Solidified by the creation of the National Media Art Standards in the 2014 updated standards, the digital arts have become an integral part of art education. However, their introduction as a separate artistic field has created a divide between the digital and traditional worlds. Based on district funding and the support of the arts, students in the elementary and

middle schools receive little to no experience in the digital arts and only study the traditional medias. In some high schools, students are able to choose to differentiate their basic foundational courses, choosing between studio arts and studio media arts. This limits students' exposure to the visual arts and perpetuates a growing misunderstanding of each medium. Students begin to develop misconceptions about their own artistic abilities and this limits them in their creative pursuits if they feel trapped by only one medium or style. It should be the art educator's purpose to expose children to the diverse mediums and styles of art and encourage exploration and creative discovery within the classroom. The traditional and new digital mediums should be taught in a cohesive curriculum, because both are vital to the success of the 21st century artist.

The National Visual Arts Standards are separated into four categories: Creating, Presenting, Responding, and Connecting ("Visual Arts at a Glance," 2014). The National Media Arts Standards are also separated into four groups: Creating, Producing, Responding, and Connecting ("Media Arts at a Glance," 2014). The only initial difference in the sectioning of both sets of standards is the second grouping, presenting versus producing. However, both sections contain the same three anchors standards: "Anchor Standard #4 Select, analyze and interpret artistic work for presentation, Anchor Standard #5 Develop and refine artistic techniques and work for presentation, Anchor Standard #6 Convey meaning through the presentation of artistic work," ("National Core Arts Anchor Standards," n.d.). All of the areas of art that are recognized by the National Core Arts follow the same eleven Anchor Standards. However, the interpretation of the enduring understanding and essential questions for each standard are different for each set of standards. However, when comparing these areas in both

the Visual Arts and Media Arts Standards, the differences are minimal. While the interpretation of the standards in the context of the Visual Arts revolves around the artwork in a museum, viewers' life experiences and how that influences interpretations of the work, and how artwork can connect to greater issues in society, the Media Arts Standards look at these same ideas but specifically within the media arts. The enduring understanding and essential questions under the Visual Arts Standards can most definitely be applied to the Media Arts since this aspect of the Media Arts Standards is simply specific to that medium.

In order to formulate a new set of standards that encompass the entirety of the visual arts—digital media arts included—only a few simple adjustments to the language used for each standard would be necessary. The Media Arts Standards use language relating to production and tools, such as “prototypes,” “modeling,” “components,” “communications,” and “copyright,” (“Media Arts at a Glance,” 2014). Some of this language and the ideas that this language carries can be incorporated into the current Visual Arts Standards to make them more applicable to digital media. I believe that the most effective way to combine the sets of standards is to rebrand them as the Visual and Media Arts Standards. The four overarching categories would be Creating, Presenting, Responding, and Connecting. The Production standard of the Media Arts describes producing ideas which I interpret as belonging in the creative process, since digital art is still presented in both museum and online gallery settings. Students studying the media arts should be aware that their art is still worthy of being professionally exhibited, as the definition of what constitutes itself as art has expanded over the years. The enduring understanding and essential questions for these new standards would be where adjustments to interpretation would be made.

The following is a sampling of how the enduring understanding statements would be altered to address an all encompassing curriculum. The enduring understanding for Anchor Standard 3 for the Visual Arts is “Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time,” (“Visual Arts at a Glance,” 2014). The enduring understanding for the same anchor standard in the guide for Media Arts is “The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks,” (“Media Arts at a Glance,” 2014). The revised enduring understanding statement for this standard would read as follows: Artists and designers use practice and constructive critique to refine, integrate, and form aesthetic components, principles, and processes to heighten their skills and artistic quality and give purpose to their artworks. The enduring understanding statement for Anchor Standard 5 for the Visual Arts is as follows: “Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it,” (“Visual Arts at a Glance,” 2014). The equivalent for the Media Arts Anchor Standard 5 states “Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions,” (“Media Arts at a Glance,” 2014). A melding of these two statements would be read as: Artists, curators, and designers require a range of skills and abilities to creatively solve problems relating to the preservation and presentation of artistic works while utilizing a range of evolving technologies. The enduring understanding statement for Visual Arts Anchor Standard 7 states, “Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments,”

(“Visual Arts at a Glance,” 2014). Anchor Standard 7 for the Media Arts is “Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production,” (“Media Arts at a Glance,” 2014). The new version of this standard would read: Engagement with one’s own art and other’s art fosters artistic appreciation and allows for the development of aesthetic and empathetic awareness through the identification of characteristics of individual artworks. The enduring understanding statements for Anchor Standard 9 for the Visual Arts Standards states, “People evaluate art based on various criteria,” (“Visual Arts at a Glance,” 2014). The statement for Anchor Standard 9 of the Media Arts is as follows: “Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks,” (“Media Arts at a Glance,” 2014). The combined version of this enduring understanding would state: People evaluate art based on various criteria through skillful evaluation and critique in order to provide critical experience in understanding, appreciating, and producing artwork. A final example of this melding of the two sets of standards can be seen with the enduring understanding of Anchor Standard 10. The statement for the Visual Arts Standards states: “Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences,” (“Visual Arts at a Glance,” 2014). The equivalent for the Media Arts is “Media artworks synthesize meaning and form cultural experience,” (“Media Arts at a Glance,” 2014). The combination of these statements would result in an enduring standard statement that reads: Artworks synthesize meaning through investigating and developing awareness of perceptions, knowledge, and cultural experiences.

The melding of these two sets of standards is a simple solution to the issue of the separation between digital and traditional mediums. By combining the national standards to be

more inclusive of the media arts, art educators would be motivated to include digital mediums into the classroom curriculum. The national and state standards are reviewed and rewritten periodically, as trends in education changed overtime. Perhaps, the current state of the National Core Arts Standards calls for a re-evaluation to better represent the integration of the media arts into the world of visual art and art education. I am hopeful that I will experience the changeover as an incoming professional with skills in both traditional and digital media arts to share with my students. As a new generation of teachers enter the school system, it is my hope that their work will better embody and be more open to the melding of both mediums to provide students with educational experiences in all art mediums.

The Process: Blending Old and New

As a 21st Century artist, I am surrounded by both traditional and digital media. Throughout my public school education, I was never exposed to the digital arts in the core curriculum. My art classes only focused on the traditional mediums. Even when creating the digital portfolio to send to the College Board for the AP Art Drawing and Design exams, my teacher was the one who took the photos of my work and edited them on Adobe Photoshop. I was never in a situation where I was expected to learn or become familiar with any digital media technologies. As a result, when I began art school, I was woefully unprepared to complete work in the digital mediums. My freshman year of college was the first time that I was encouraged to make digital artwork and use photo editing technologies to create clean looking portfolios. After this experience, I began to incorporate digital technology into my work. While still primarily

working with traditional mediums of charcoal and oil paints, I began to use digital photography and photo editing applications to create my reference images, instead of working from a physical subject. This became a crucial part of my creative process as it allowed me to depict subjects that I could not physically have in front of me. It additionally allowed me to create different compositions for a work, resulting in a more efficient method of comparing them to choose the strongest one.

For my exhibition and visual arts component of my thesis, I have focused on the process of creating a work of art—one that incorporates different mediums, both traditional as well as new digital technologies. I have explored the foundational principles of the visual arts and showcased their prevalence in all areas of creating art, as well as the overall perceptual abilities of the artist in everyday life.

In the traditional study of oil painting, artists are taught to first create a charcoal drawing on their canvas, complete an underpainting of turpenoid and pigment wash, and then finish with the final layers of oil paint and glaze. The work that I created is a series of drawings and paintings that demonstrate an oil painting at different points in this process. As an artist in the 21st century, I rely on photography and photo editing applications to create reference images for my oil paintings. This step in my process is crucial, and highlights the importance of blending technology with traditional academic painting in contemporary work. In this series of works, I have illustrated how technology and traditional mediums can work in harmony to produce works of art in the 21st century, and further impact the future of art education.

The subject for all of the artwork in the series is fabric. Fabric studies have been done since the advent of art to help artists develop their skills in rendering value, form, and movement.

In all of the art academies that were mentioned in this paper, classical studies of light on form is a traditional lesson taught to all students. As a rendering skill, it has been taught throughout history from the Greek and Roman apprenticeships, throughout the Renaissance, to the British and French academies, to the 20th Century art schools, and it is included in art school curriculums today. It was more than a skill, it was used to help train artists to see their subject through a series of light and dark values. This subject seemed perfect for my work as an artist, because it allowed me to take a familiar subject and use the qualities of movement and form to create a piece that is free flowing and abstract. It also allowed for each work to be different in its composition while maintaining a level of continuity throughout the body to emphasize the idea that each work is at a different stage in the same process.

The first step in my creative process utilizes current digital technology. Before drawing or painting any one of the ten pieces in the series is taking the reference photo. For each image, I used either a plain t-shirt, pillowcase, or bed sheet and maneuvered the fabric to create interesting folds and forms. I then used a lamp as my light source, and moved it around on the subject to create interesting patterns of light that resulted in high contrast. Once I positioned the



Figure 1. Holtje (2019). *Unedited Reference Image* (digital photography)



Figure 2. Holtje (2019) *Edited Reference Image* (digital photography)

light source, I used my cell phone camera to take multiple photos at different angles and heights. Figure 1 is an example of an unedited photo at this stage in my process. I then used the editing application pre-programmed onto the phone to desaturate the image, adjust the exposure, expand contrast, and manipulate

the highlights and shadows. Figure 2 is an example of an edited reference image that I then used to create one of my final pieces. I then compared each of the reference images to find the composition that was most interesting.

The first three works in the series are drawings. Two are charcoal drawings, using both vine charcoal and compressed charcoal, while the third work is made with white conté crayon. All three of these images represent the completion of the first stage of creating an oil paint. This stage in the process helps an artist to outline where the lights and darks will go in the composition. It is used to base out the canvas and give the artist a better idea of how the final work will look. While the typical artist may create a rough charcoal drawing, these three images are fully resolved so that they are technically advanced and demonstrate an understanding of the medium as well as of form and light, so that they may be presented as complete works that can stand alone.

Figure 3 is one of my charcoal drawings that is featured in this series. The use of the white conté crayon demonstrates an

experiment in flipping the values that a typical artist would be working with when creating a base for an oil painting. The black canvas and white conté crayon pushed my creative thinking skills since I now needed to build a work with lights, as opposed to using a dark value to build forms. This posed an interesting challenge that allowed me to push myself to create a more abstract and dynamic work of art.

The next step in the process of creating an oil painting is the applying the underpainting. An underpainting is a layer of paint that is painted on top of the charcoal layer. Underpaintings



Figure 3. Holtje (2019)
Fabric Study in Charcoal 1
(charcoal on canvas)

are typically made using sepia, raw umber, or burnt umber colors. These are base colors that also help to map out the highlights and shadows in a work.

The paint is thinned using an oil paint thinner, such as turpenoid. The paint thinner ensures that the layer of muted color will be transparent enough to see the layer of charcoal underneath, as well as results in a faster drying time, so that the browns in the underpainting do not muddy the colors that will be used in the final layer. This layer is also used to hold



Figure 4. Holtje (2019) *Charcoal Transition into Burnt Umber* (charcoal and oil paint on canvas)

the charcoal to the canvas. The value of the charcoal adds to the value of the underpainting, making the darks darker and the areas of light brighter. Figure 4 is an example from my series that represents this step in my process.

Once the underpainting is applied, the final layer of oil paint is painted onto the piece.

For this step, I used three different paints: white, burnt umber, and a color. For the darkest areas,



Figure 5. Holtje (2019) *T-Shirt in Ultramarine* (oil paint on canvas)

I applied the burnt umber first, and then blended in the colored oil paint to create darker values. For the brightest highlights, I applied white to the canvas first and then blended in the color. However, for the majority of the highlights, I mixed the white and color palette paper and then applied that light value to the painting. I strategically placed the final layer of oil paint on the canvas in a way that did not render the piece unfinished.

The colored oil paint helps guide the viewers' eyes around the work and equally explore the

underpainted and colored areas of the painting. Figure 5 is an example of a work in the series that melds both the underpainting and final painted layer.

The series concludes with one work that is a finished oil painting. To emphasize the significance of this work and to have it stand out amongst the other pieces in the series, I created the final painting on a 4feet by 3feet canvas. Figure 6 is the final painting in my series. This work was placed in the back, center of the gallery, with the other pieces progressing towards the complete stage on the flanking walls. The size of the work, when paired with the layout of the gallery, drew in viewers and caught their eyes immediately. This work is the culmination of the other pieces in the series and is the embodiment of who I am as a 21st Century artist.



Figure 6. Holtje (2019) *Monochromatic Metaphysics* (oil paint on canvas)

Complete List of Artwork



Fabric Study in Charcoal 1
Compressed charcoal on canvas
18"x24"



Fabric Study in Charcoal 2
Compressed charcoal on canvas
24"x18"



Fabric Study in Conté
White conté crayon on canvas
18"x24"



Charcoal Transition into Burnt Umber
Compressed charcoal and burnt umber oil paint on canvas
24"x18"



Conté Transition into Burnt Umber

White conté crayon and burnt umber oil paint on canvas
24"x18"



Pillowcase Progression

Compressed charcoal, burnt umber and
prussian green oil paint on canvas
24"x18"



Arrangement in Yellow Ochre

Burnt umber and yellow ochre oil paint on canvas
24"x18"



Cadmium Orange Composition

Burnt umber and cadmium orange oil paint on canvas
18"x24"



T-Shirt in Ultramarine

Burnt umber and french ultramarine oil paint on canvas
18"x24"



Monochromatic Metaphysics

Bright red oil paint on canvas
4'x3'

Conclusion

The history of art education as a concept and in practice has been revolutionary and ever changing. Art education as a whole has been evolving since its inception, and will continue to do so as new research from educational studies emerge, philosophy of education is contemplated, and new technologies emerge in society. The impact of these is evident when we analyze the history of structured art curriculums and the works created by famous artists over time. The presence of traditional academic mediums has been a constant in both the world of art and the niche of art education. The impact of technological advancements on these areas is also quite evident in the type of artwork that is being created, how artwork is shared and presented, how artwork is taught, and what students are interested in. Education as a whole has been revolutionized by the importance that technology now holds in our lives as people living in the 21st Century. As educators, we must embrace the digital age, and as art educators, we must welcome the presence of digital mediums and art-making technologies into the classroom with open arms. It is of the utmost importance that these new mediums are integrated into the existing curriculum, not separated into factions as they currently are. For students living in today's digital world, they are surrounded by digital art technologies, such as photo editing applications and 3-D modeling games, and have already taken an interest in such. It would be to the art educator's benefit to incorporate these skills into classroom learning before these students reach the college level, where it is already integrated and held at the same value and standard as the traditional academic mediums of drawing, painting, and sculpture. As the National Core Arts Standards are currently written, the Media Arts are separated from the Visual Arts. Both sets of standards have the same anchor standards, but the difference lies in how they are interpreted.

The enduring understanding and essential questions for the Media Arts Standards are geared more towards production and virtual communication. However, the broad statements made in the Visual Arts Standards can be interpreted as such. Perhaps, as a solution to this problem of separation, the language of the Media Arts Standards can be better incorporated into the Visual Arts Standards and renamed the Visual and Media Arts Standards so that educators are encouraged to treat both mediums with equal importance and attention in the classroom.

As a 21st Century artist and a student in the digital age, I have effectively incorporated both digital and traditional mediums into my work to make cohesive pieces that benefit from the technological advances we enjoy in society. With a series of ten drawings and paintings that use digital reference images, I demonstrate how an artist can easily meld both digital and traditional mediums to create a cohesive series of works.

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