

Studio Art-and-Design in Higher Education: Contemporary Considerations and Historical Precedents

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We invited Stacey Salazar, Director of the Master of Arts in Art Education at the Maryland Institute College of Art to provide an overview of the history of postsecondary and professional art education in the United States and to situate our work within this history. Salazar's writing about the lack of pedagogical training for art faculty at colleges and universities has helped us understand the need for pedagogical support and dialogue between arts educators.

College studio art-and-design education in the United States (US) today is a confluence of contemporary considerations and historical precedents. In order to critically examine today's college teaching practices and enact transformational change, an understanding of those considerations and precedents is useful.


Contemporary Considerations

Around the globe, organizations value creative individuals because they tend to take risks, have self-discipline, be flexible and open to new ideas, and understand multiple points of view.¹ Research suggests that college studio art-and-design classrooms are creative spaces.² However, many creative classrooms are challenged by changes in institutional funding, in student populations, and in curricular priorities—as well as by the immutability of the professoriate. In this section I provide a brief summary of research relevant to contemporary college studio art-and-design education and describe some of the challenges facing studio art-and-design in higher education in the United States.

Research

Research of college studio art-and-design teaching and learning provides insight into contemporary educational practice. My own research of teaching in studio art-and-design college classrooms indicates that effective instruction includes structuring the creative process, facilitating dialogue, organizing the learning space, and modeling how to sustain oneself as a professional.³ In structuring the creative process, professors engage students in learning-by-doing, valuing process, and building a learning community that fosters creativity. To facilitate dialogue, instructors ask questions, speak with students warmly and individually, and share anecdotes that communicate the big ideas of the curriculum. In order to enhance the learning goals of a particular class session, teachers orchestrate the physical space by arranging classroom furniture, adjusting lighting, or varying the location. Perhaps most significantly, effective professors engage students as equals, and in so doing, reveal who they are as “real” practitioners of creative endeavors.⁴

More broadly, studies of teaching practices across other higher education disciplines—as well as within PK–12 art education—indicate that effective instructors get to know their students; create an environment that encourages risk-taking, inquiry, and autonomy; understand the educational context; allow students' life experiences to be the point of departure for constructing a curriculum; maintain a deep knowledge of their discipline; and facilitate encounters with role models of diverse genders, races, and ethnic identities.⁵



A review of the literature on learning indicates that in studio art-and-design classrooms, students learn to take risks, persist, and manage their time; appreciate different kinds of art; see things from multiple points of view; and articulate their thoughts about art.⁶ Students describe one-on-one interactions with professors as central to their development.⁷ Studies I have conducted suggest that students want their instructors to get to know them, to help them make personally meaningful work, to teach them skills, to show them how to live creative lives, and to create a community conducive to individual and collaborative creativity. Indeed, in the years following graduation, studio art-and-design alumni note that the community of artists they encountered in art school is the model for communities they seek to create, or be part of, out in “the real world.”⁸

Challenges

Changes in institutional funding

In the 1950s and 1960s, there was substantial government support for higher education. By contrast, today there is relatively little federal funding, so full-time faculty salaries and positions are shrinking, lower-cost part-time positions are proliferating, and more colleges are becoming tuition-dependent. For students, escalating tuition costs mean college can be a proposition for life-long indebtedness.⁹ Furthermore, due to broader economic shifts and increasing income inequality, it is more challenging for artists to make a living today,¹⁰ which, among other issues, means student loan repayment can be problematic for graduates of art-and-design programs.

In an effort to demonstrate a purely financial return on investment,¹¹ some colleges count the number of new graduates moving directly into paid careers in their disciplines.¹² However, this is not an ideal measure for art-and-design alumni because it often takes years for artists to sustain themselves through work related to artmaking. Indeed, a longitudinal study I conducted with art school alumni indicates that they prize the art school experience—not merely for career options—but for the way it nurtures artistic identity and critical engagement, provides opportunities to craft a creative life that has meaning and purpose, and creates space to define for oneself what it means to be happy and successful.¹³

A diversifying college student population

Some data indicate that the United States college student population is more diverse than ever.¹⁴ Recent changes in financial aid, for example, have brought many more low-income students onto campuses with

affluent students, creating a concentrated mix of economic classes rarely found elsewhere in the United States.¹⁵ More people with developmental disabilities are attending college.¹⁶ International students, many of whom are English language learners, now make up a significant percentage of the overall college student population.¹⁷ And sixty years ago nearly all Black college students attended Historically Black Colleges and Universities (HBCUs), whereas today, more than 90 percent of college-age Black students choose to attend other kinds of colleges.¹⁸ These are just a few of the ways in which campuses are becoming more diverse.

The consensus view among higher education administrators and professors is that college student learning is enhanced when the community is made up of people from different races, ethnicities, genders, and economic and cultural backgrounds—which may be a reason that colleges energetically recruit diverse students. However, even if welcomed onto campus, once matriculated, impoverished students, international students, and students of color confront formidable challenges.¹⁹ They are more likely to experience psychological distress due to microaggressions, racism, loneliness, and differences between their cultures of origin and the highly competitive and individualized culture of United States higher education.²⁰ These challenges need to be addressed, in part because continued diversification of the college student population is likely; the Census Bureau predicts that by 2020 most of the nation's children will identify as a racial or ethnic minority. Consequently, by 2030, “minorities” are likely to be the majority of college students.

These differences notwithstanding, undergraduates have something significant in common: they are engaged with digital technologies nearly from birth. Today's eighteen-year-old college student was in kindergarten when Twitter launched, Facebook was made available to anyone over age thirteen, and Apple released the first iPhone. As of June 2018, more than half of Instagram's 100 million active United States users were between the ages of 18 and 29.²¹ And importantly, recent research reveals that immersion in social media plays a part in young adult passivity, anxiety, and depression—all of which impact learning.²²

Online engagement may also contribute to the fact that, for these young people, longstanding silos between the “fine” and “design” arts are increasingly irrelevant. Instead, today's youth experience making as a continuum of equally engaging options, with fine arts at one end and problem-based design at the other.²³ These young people see themselves as artists *and* designers, autonomous *and* engaged in community, their endeavors as acts of creativity *and* objects of commerce.²⁴ It seems prescient that artist-educator Ernesto Pujol predicted over a decade ago that this digital generation would create a “pivotal historical perceptual change” making “the abyss between past and present modes of perception

greater than ever before in terms of attention, translation, forms, aesthetics, and production.”²⁵

Changing curricular priorities

Even before these shifts in college student demographics, scholars and artists were questioning the continued dominance of Bauhaus and Academy models in contemporary studio art-and-design education. Postmodernism²⁶ had successfully challenged Eurocentric hegemony and hierarchical control of “universal” knowledge;²⁷ in its place, these scholars and artists argued for a distributed knowledge paradigm, emphasizing inquiry, learner-centered education, the teacher as facilitator, integration of digital and analog ways of making, and education as a serious-but-playful and lifelong endeavor.

Based on these principles, a number of art-and-design programs have restructured in recent years, moving toward thematic, interdisciplinary, inclusive, holistic, digitally integrated, and globally engaged approaches.²⁸ Additionally, some art-and-design programs are exploring ways to decenter Eurocentric curricula, reframing the canonical/exceptional divide as a spectrum of possibilities, and integrating Indigenous ways of knowing.²⁹ When such changes are implemented, faculty entrenched in the Eurocentric traditions of art and education are challenged to adapt, often with limited time and resources. As a result, within one institution, or even one department, there may be different curricular views and pedagogical philosophies co-existing in dissonant tolerance.³⁰

The professoriate

When engaging in curricular change, it is essential to acknowledge that the majority of senior tenured professors are white men who began teaching in the 1970s.³¹ Today, only 38 percent of women professors are tenured, while a mere 5 percent of full professors are African American, Hispanic, or Native American.³² Given the demographic shifts in the college student population, the relative homogeneity of the—mostly older—tenured faculty suggests a widening cultural gap between students and professors.

Further complicating this situation, there is a longstanding tradition in higher education for studio art-and-design professors to teach from their expertise as makers, without an education in pedagogical options or philosophies of learning.³³ Professors are frequently hired and promoted based on professional activity as documented by grants, fellowships, exhibitions, commissions, and critical reviews (paralleling how peers in other disciplines are promoted based on research accomplishments). This has

long been the practice in higher education generally, and college art-and-design specifically, beginning with the education of artists in the Middle Ages: the teachers were professional artisans, not professional educators. It is not surprising then, that today there are relatively few resources available for professors who wish to adapt their curriculum or enhance their teaching. Indeed, university centers for teaching and learning, designed to support professorial innovation, rarely seem to have resources specifically for studio art-and-design instruction.

This is significant because unlike many other disciplines, in studio art-and-design education, student and teacher engage in frequent conversations as the student's work comes into being.³⁴ Consequently, studio art-and-design professors—more than instructors in many other areas of study—significantly impact student learning through their personalities, values, formative education, teaching experiences, engagement with academic and popular culture, and personal aesthetic choices.³⁵ Given such influence, it seems especially urgent that studio art-and-design professors become reflective practitioners and educational innovators.

Happily, there seems to be a shift from a faculty culture in which only studio art-and-design practices are discussed, to one in which educational practice is also a topic of lively and enthusiastic interest. For instance, in the past decade there have been a number of books published that describe aspects of teaching studio art-and-design at the college level.³⁶ In addition, online forums and in-person conferences make evident that professors are sharing assignments, exploring learning outcomes, preparing MFA students to teach, revising curricula, and participating in teaching circles that address contemporary challenges.³⁷ Sustained collegial conversations among professors who are invested in exploring the questions associated with contemporary college art-and-design education—the authors of this book are a prime example—can have transformational impact on the field. Such a culture shift in the professoriate is significant given the formidable challenge of contesting historical precedents of college studio art-and-design education.

Historical Precedents

The curriculum (what is taught) and pedagogy (how something is taught) typical of today's college studio art-and-design classrooms in the United States is not merely a consequence of contemporary pressures. It is also a result of—often unexamined—educational practices inherited from Eurocentric historical precedents. In this section I summarize the history of studio art-and-design in higher education, highlighting curricular and pedagogical precedents that continue to resonate throughout studio art-and-design education in the United States today.

The origin of contemporary curriculum and pedagogy is found in Europe—specifically, in the atelier model of the medieval guilds. An atelier was a private, professional studio workshop led by a principal artist, supported by assistants and apprentices, all of whom worked together to produce commissioned work.³⁸ A boy would apprentice with this master artist, learning through studying, fabricating, and living in the workshop.³⁹ Initially, the boy would be charged with simple maintenance duties, then later more intricate and sophisticated tasks. After ten years or so, the boy, now grown into adulthood, would produce a work of sufficient quality to apply for guild membership. Once admitted, the aspiring artisan would open his own studio and repeat the cycle, taking commissions, hiring assistants, and accepting his own apprentices.

This model dominated throughout the Medieval and Renaissance eras, during which time there was an expansion of global trade (and conflict); a consolidation of power, money, and knowledge within European city-states and the Catholic Church; and an expansion of powerful regional banking systems. Commissioned artworks were seen as critical to communicating the ideals of these emerging economic powers, and therefore artist workshops flourished.⁴⁰ Ultimately, the vast range of skills and attendant knowledge thought to be necessary for success in the late-Renaissance period led guild leaders to propose that aspiring artists have more than one master—and the idea for an academy was born.

The first academy, the *Accademia di Belle Arti di Firenze*, was founded in 1563 by artists working in Florence, Italy. In the *Accademia*, students engaged with a collective of artists and intellectuals who offered regular lectures on cross-disciplinary topics, lessons in drawing from nature as well as perspectival drawing, and in-progress recommendations (enacting what today we might call critique). The success of Florence's *Accademia* inspired imitations across Europe, the most influential of which was Paris's *Académie Royale de Peinture et de Sculpture*.

The French *Académie* was established in 1648 during a period characterized by nation-building across the European continent. Art was understood as an effective way to enhance national identity, so monarchs like Louis XIV of France provided the financial backing for academies of art that glorified country and leader.⁴¹ The *Académie* established a rigidly structured drawing curriculum: first, sketching from antique casts, then copying Renaissance and contemporary engravings, and finally, drawing from the nude model. Like the academy in Florence, lectures in the sciences and humanities supplied students with the content to which they could apply their artistic expertise, and studio faculty (who had the imprimatur of the king) offered gallery talks and critiques.

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In 1667, the *Académie* initiated an exhibition in Paris, juried by academy members and intended to advance Paris as the center of the European artworld. It worked: Artists from across Europe sought to have their work accepted into the annual exhibition, known as the Salon. For the politically tumultuous two-hundred years that followed, *Académie* juries endeavored to promote royal artistic preferences by selecting appropriate artworks for the Salon. By the late 1800s, however, frustrated with the conservative sensibilities of *Académie* juries, innovative artists began to eschew the state-sponsored exhibition, choosing instead to form collectives, join the emerging gallery scene, or attend schools with more progressive ambitions.

Modern Western European Models

One person with such ambitions was Hans Hofmann. As a young man in fin de siècle Paris (1904–1914), Hofmann was influenced by two especially formidable fellow artists, Pablo Picasso and Henri Matisse.⁴² Hofmann later established several eponymous schools—most famously in New York (1933) and Provincetown (1934)—attracting students who wanted to learn the new “modern” European art. Whether students worked representationally or more abstractly, Hofmann emphasized observing and reacting to nature; formal and expressive aspects of light, color, and space; dialogue between teacher and student; and a sustained studio practice as the locus of creativity. Over his fifty-year teaching career, Hofmann taught hundreds of students, many of whom would become significant college educators and notable artists and designers.⁴³

A few years after Hofmann opened his first school in Munich (1915), the architect Walter Gropius launched the Bauhaus in nearby Weimar (1919). The Bauhaus fused aspects of atelier and academy models to form an interdisciplinary art-and-design school that integrated the artist with technology and craft with industry.⁴⁴ To assert a mission of “art for all,” establish a pedagogy of experimentation, and offer a full array of craft traditions, Gropius assembled a faculty of esteemed European artists and expert technicians.⁴⁵ Students entering the Bauhaus began with a half-year introductory program called the Basic Course, followed by a year dedicated to exploring construction and composition in diverse materials. The succeeding year, students focused on a few chosen disciplines, and a year later, concluded their studies with a sustained project that demonstrated their expertise. It was the Basic Course, though, that would have the most enduring influence on art curricula in the US.

The first iteration of the Basic Course featured a three-part curriculum—training the senses, the emotions, and the mind—which sought to engage students with exploratory approaches to learning. To that end,



the curriculum included physical and contemplative exercises, natural materials as the basis for independent exploration, and manipulatives made of basic shapes and colors that facilitated understandings of complex abstract ideas.⁴⁶ As the Bauhaus evolved during the turbulent years between the two world wars, so too did its curriculum. In the final years, contemplative practices were minimized, while problem-solving and design for mass production were emphasized.⁴⁷ And as new technologies became more accessible, the Basic Course expanded to embrace photography, film, and print publication.⁴⁸

Modern Western European Models in the US

The rise of Fascism in Europe brought an abrupt end to these modern innovations in art-and-design education. In 1930, Hans Hofmann relocated to New York. And when the Nazis closed the Bauhaus in 1935, many of its faculty members emigrated to the US, where they became leaders in higher education. Gropius, for example, became the head of architecture at Harvard; László Moholy-Nagy established the “new Bauhaus” in Chicago;⁴⁹ and Josef Albers was appointed chair of the department of design at Yale. These artists maintained academic leadership roles for many years, teaching a generation of students, and publishing acclaimed books advancing their educational ideas.⁵⁰ Even so, core Bauhaus ideals of interdisciplinarity, exploration, and “art for all” were transformed once transplanted into the sociopolitical context of a post-WWII United States, where, in classroom practice, learning experiences were often reduced to formalistic visual exercises.⁵¹

The post-war professional and academic lives of Hofmann, Albers, Gropius, Moholy-Nagy, and other European artist émigrés, coincided with the most significant expansion of education and culture the United States has ever experienced.⁵² As college programs proliferated between 1950 and 1970, a generation of artists schooled in European Modernism were hired to create studio art-and-design courses.⁵³ This convergence was significant in rapidly suffusing European Modernist curricula and pedagogy into college studio art-and-design education across the US.


There were, however, also US-born artist-teachers who studied in Europe and then returned to teach. These educators, perhaps most notably Arthur Wesley Dow,⁵⁴ also made a significant impact on college studio art-and-design education. In his 1899 book, *Composition*, Dow proposed a set of universal visual principles that became known as the Elements of Art and Principles of Design.⁵⁵ To explicate the elements and principles, Dow used an approach that was radically inclusive for its time, employing not just images of European artworks, but also works from Japan, Mexico, and cultures on the African continent.⁵⁶

Indeed, the United States at the dawn of the twentieth-century did not embrace notions of inclusivity. Most conspicuously, laws in the Southern states prescribed the segregation of whites and People of Color.⁵⁷ Thus, to meet the educational needs of Black Americans, Black leaders created colleges especially for Black people, now known as HBCUs.⁵⁸ These colleges thrived because they provided a forum for brilliant Black educators who were not permitted to teach at white colleges in the South and who rarely found teaching opportunities in the North due to institutionalized racism.⁵⁹ Influential Black artist-teachers like Hale Woodruff, John Biggers, and Elizabeth Catlett led programs at HBCUs.⁶⁰ Woodruff taught at Atlanta University from 1931 to 1943; Catlett started an art program at Dillard University in the 1940s; and in 1949, Biggers created the program at Texas Southern University.⁶¹ The curriculum and pedagogy of Biggers, Catlett, and Woodruff, like Eurocentric precedents, encouraged interdisciplinary connections, the study of prior works of art (including European Modernism), opportunities for learning-by-doing, and discussion of works in progress.⁶²

Beyond Modern Western European Models

These Black artist-educators, however, went beyond the formal, aesthetic, and art historical discussions typical of European Modernist pedagogies: They encouraged students to make art from personal experience, and in so doing, to tell the story of Black people.⁶³ Additionally, Woodruff et al. integrated life-skills training into the learning experience in order to help students face the cultural, professional, financial, and political realities of living and working in a racist society.⁶⁴ To accomplish these goals, teachers engaged students in “conversations of substance” rather than critiques limited to formal concerns.⁶⁵ In addition, their approaches appear more pluralistic: Biggers integrated influences from African nations, while Catlett and Woodruff embraced sociopolitical themes they encountered while working in Mexico.⁶⁶ In augmenting European Modernist models in these several ways, Biggers, Catlett, Woodruff might be considered the first postmodern pedagogues.⁶⁷

By the middle of the twentieth-century, as critical cultural studies became more prevalent in artistic discourse, students and educators across many college campuses began to rebel against the dominant Modernist approach of formal and material experiments in the service of art for art’s sake.⁶⁸ Instead, they created educational experiences that joined social concerns with artistic practice. For example, at Fresno State College in 1970, Judy Chicago started the Feminist Art Program to draw attention to gender inequities in art production and art education.⁶⁹ With her colleagues, Chicago engaged women students with works by women



artists and authors, organized women-only exhibitions, and experimented with collaborative rules for inclusive dialogue. That same year at Cal Arts, John Baldessari initiated *Post Studio Art*, a non-media-specific course premised on his belief that traditional painting and sculpting were not the only ways to make and teach.⁷⁰ Professors with educational aspirations like those of Chicago and Baldessari tended to make conversation the focus of learning; they asserted that an artwork should have layers of meaning, generate a sustained discussion, do at least some of what its maker intended, and be responsible for the interpretations it generates.⁷¹

Patterns Across Historical Precedents

Throughout this brief survey of historical precedents in studio art-and-design education, a few patterns emerge regarding *who* taught, *what* they taught, and *how* they taught. First, the teachers who inspired today's Eurocentric models of college studio art-and-design education were almost exclusively white men who had achieved a high level of recognition in the artworld of their time and who taught at the college level for many years. These artists were working in Europe or the United States when formal policies and informal practices limited educational and professional opportunities for women and People of Color. Thus, the most prevalent published curricula and pervasive embodied pedagogies of today represent the perspectives of a relatively small and homogenous group of individuals—in relation to the global population as a whole. Indeed, in recounting this history in order to critically examine it, I am aware that I risk reinforcing a “single story” of who teaches college studio art-and-design.⁷²

This sketch of postsecondary studio art-and-design across historical contexts shows that some curricular and pedagogical practices persist, such as: making-as-a-way-of-knowing, establishing a community of artists, responding to earlier cultural objects, and discussing student work. Pluralistic or multicultural approaches were rare, as artist-teachers crafted educational programs based on the culture and context in which they lived. The academy in Florence was infused with humanistic ideas that flowered during the Renaissance; the values of the French academy were framed by the monarchy's desire for Paris to be the socioeconomic power of Europe; Hans Hofmann's teaching grew out of early twentieth-century notions of an avant-garde; the Bauhaus curriculum was partially a response to the mass production of goods; Biggers, Catlett, and Woodruff developed socially-engaged pedagogies due to the harsh realities of racism; and the teaching practices of artists like Chicago and Baldessari had their corollary in mid-twentieth century counter-culture movements that swelled on both sides of the Atlantic. Context undeniably generated

innovations to curriculum and pedagogy, producing approaches that either reinforced or resisted dominant sociopolitical structures of the time.

Conclusion

As an idea and a practice, studio art-and-design in higher education in the United States draws from Eurocentric traditions that are well over 500 years old. Its conventions, innovations, contradictions, and imperfections make for a rich and complicated legacy. In order to examine today's college teaching practices and enact transformational change, professors must have a critical awareness of the implicit and explicit historical influences, as well as the multivalent contemporary considerations, which have come together to shape current conditions in college studio art-and-design education. In so doing, professors establish a rationale for radical reconceptualization; create opportunities to integrate their expertise with the creative inclinations of their students; and engage hearts, minds, and hands in collectively imagining a proliferation of possibilities for a shared future.⁷³

Making and Being is the result of professors working collaboratively to enact a radical reconceptualization. The authors use a social-ecological model to facilitate recognition of personal agency and institutional forces, so that the reader, whether student or instructor, is better able to enact ways of being that are not part of a dominant Eurocentric curriculum and pedagogy. In so doing, readers expand their understanding of influences, and thereby ameliorate potential cultural gaps and power differentials between student and professor. Furthermore, the authors' descriptions of contemplative practices and reflective approaches help the reader to develop strategies for sustaining a professional life aligned with personal values. At a time when few college-level studio art-and-design resources are available, this book serves as a valuable guide for students, a holistic model for new instructors, and an inspiration for veteran professors seeking ways to reconstruct teaching and learning in college studio art-and-design education.

1. In Stacey Salazar, "Studio Interior: Investigating Undergraduate Studio Art," *Studies in Art Education* 55, no. 1 (2013): 64–78, I highlight sources that suggest this is the case since the early 2000s. See also: Montuori, A., "Creating Social Creativity: Integrative Transdisciplinarity and the Epistemology of Complexity," in *Palgrave Handbook of Social Creativity Research*, Izabela Lebeda and Vlad Petre Glăveanu, eds. (London, UK: Palgrave Macmillan, 2019), 401–430; R. Keith Sawyer, "How to Transform Schools to Foster Creativity," accessed February 6, 2018, <http://keithsawyer.com/PDFs/TCR.pdf>.
2. As suggested by the literature I summarize in Salazar, "Studio Interior: Investigating Undergraduate Studio Art," as well as by the following more recent reports
 - Stacey Salazar, "Educating Artists: Theory and Practice in College Studio Art," *Art Education* 67, no. 5 (2014): 32–39; Stacey Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates," *Journal of Art, Design, and Communication in Higher Education* 15, no. 2 (2016): 145–159; R. Keith Sawyer, "Teaching and Learning How to Create in Schools of Art and Design," *Journal of the Learning Sciences* 27, no. 1 (2017): 137–181.
3. Stacey Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas," *Studies in Art Education* 54, no. 3 (2013): 246–259.
4. For narrative examples of each of these, see Stacey Salazar, "Scenes from an Art School: Four Pedagogical Practices," in *Perspectives on Art Education*, eds. Ruth Mateus-Berr and Michaela Gotsch, eds. (Berlin: de Gruyter, 2015), 43–47.
5. For details and a complete list of sources, see Salazar, "Studio Interior: Investigating Undergraduate Art Teaching and Learning."
6. For details and a complete list of sources, see Salazar, "Educating Artists: Theory and Practice in College Studio Art."
7. Salazar, "Scenes from an Art School: Four Pedagogical Practices"; Salazar, "Educating Artists: Theory and Practice in College Studio Art."
8. Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates."
9. See Jia Tolentino, "Where Millennials come from," *New Yorker*, November 27, 2017, <https://www.newyorker.com/magazine/2017/12/04/where-millennials-come-from>.
10. For a full report on economic pressures, see Center for Cultural Innovation for the Arts, *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, report, 2016, <https://www.arts.gov/50th/creativity-connects/report>.
11. As college costs have risen, some reduce "return on investment" or "ROI" to a simple comparison between tuition paid and postgraduate income earned. See Payscale, "Best Value Art Schools," <https://www.payscale.com/college-roi/school-type/art>. Others argue that the value of higher education is in developing the tools for a critical and creative life that has meaning and purpose. See William Deresiewicz, *Excellent Sheep: The Miseducation of the American Elite and the Way to a Meaningful Life* (New York: Free Press: 2014).
12. For example, see George D. Kuh, Jillian Kinzie, John H. Schuh, and Elizabeth J. Whitt, *Student Success in College: Creating Conditions that Matter* (San Francisco: Jossey-Bass, 2005).
13. Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates."
14. William J. Hussar and Tabitha M. Bailey, *Projections of Education Statistics of 2023*, National Center for Education Statistics, U.S. Department of Education, April 2016.
15. Anthony Abraham Jack, *The Privileged Poor: How Elite Colleges are Failing Disadvantaged Students* (Boston: Harvard University Press, 2019).
16. Michael T. Nietzel, "More Colleges Opening Doors to People With Developmental Disabilities," *Forbes*, February 11, 2019, accessed February 27, 2019, <https://www.forbes.com/sites/michaelt Nietzel/2019/02/11/more-colleges-opening-doors-to-people-with-developmental-disabilities/#5f9d57875314>.
17. Patrick Barta, Te-Ping Chen, Diana Jou, Colleen McEnaney, and Andrea Fuller, "How International Students Are Changing U.S. Colleges," *The Wall Street Journal*, 2019, accessed January 20, 2019, <http://graphics.wsj.com/international-students/>.
18. Samara Freemark, "The History of HBCUs in America," *American RadioWorks*, August 20, 2015, <http://www.americanradioworks.org/segments/hbcu-history/>.
19. See Anthony Abraham Jack, *The Privileged Poor: How Elite Colleges are Failing Disadvantaged Students*; Annelise B. Primm, "College Students of Color: Confronting the Complexities of Diversity, Culture, and Mental Health," *Higher Education Today*, April 2, 2018, <https://www.higheredtoday.org/2018/04/02/college-students-color-confronting-complexities-diversity-culture-mental-health>.
20. Ibid.
21. See Statista, "Number of Monthly Active Instagram Users from January 2013 to June 2018," *Statista*, <https://www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/>.
22. See Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other*, (New York: Basic Books, 2012); Jean M. Twenge, "Have Smartphones Destroyed a Generation?" *The Atlantic*, September 2017, <https://www.theatlantic.com/magazine/archive/2017/09/has-the-smartphone-destroyed-a-generation/534198/>.
23. I credit art education scholar Judith M. Burton for this metaphor of a "continuum." In her presentation as the Macy Endowed Chair, "Border Crossings: Threads, Spaces, Networks and New Ideas," Dr. Burton articulated today's fine and design arts as a non-hierarchical "continuum." (Inaugural Lecture of the Macy Professor of Education, New York, Columbia University Teachers College, October 26, 2018). This metaphor resonates with the ways first year college art students described their work in an [as yet unpublished] study I conducted in 2018.
24. Stacey Salazar, "Art Schools and The Creative Entrepreneur," *Full Bleed*, 1 (2017), <https://www.full-bleed.org/features/2017/5/4/the-artist-as-entrepreneur>.
25. Ernesto Pujol, "On the Ground: Practical Observations for Regenerating Art Education," in *Art School (Propositions for the Twenty-First Century)*, ed. Steven H. Madoff, (Boston, MA: MIT Press, 2009), 167.
26. I use the term "postmodern" in this essay to refer to ideas and practices that resist the Eurocentric metanarratives that have dominated art, design, creativity, and higher education for hundreds of years. A "postmodern" approach embraces experimentation and diverse

approaches to making and teaching; “[Artists and authors] must question the rules of the art of painting or of narrative as they have learned and received them from their predecessors,” from Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis, MN: University of Minnesota Press, 1979), 74. Relatedly, for an example of what it looks like to question the Eurocentric metanarrative and embrace many (under-represented and/or invisible) knowledges in our current global postcolonial moment, see Budd L. Hall and Rajesh Tandon, “Decolonization of Knowledge, Epistemicide, Participatory Research and Higher Education,” in *Research for All* 1, no. 1 (2017): 6–19, <https://doi.org/10.18546/rfa.01.1.02>.

27. Here, and throughout this paragraph, I am referencing multiple sources as discussed in Salazar, “Studio Interior: Investigating undergraduate studio art teaching and learning,” 75.

28. In 2017, the Maryland Institute College of Art restructured its first year curriculum in this way: <https://sites.google.com/mica.edu/foundation/home>. Some years prior, the School of the Art Institute of Chicago and Carnegie Mellon University piloted new foundation programs organized around themes, as described in Jodi Kushins, *Brave New Basics: Case Portraits of Innovation in Undergraduate Studio Art Foundations Curriculum* (PhD diss., The Ohio State University, 2007). Elsewhere universities added courses like “The Workshop for Art Research” at the University of Florida and “Creative Problem Solving” at Grand Valley State University in Michigan. See Kevin Tavin, Jodi Kushins, and James Elniski, “Shaking the Foundations of Postsecondary Art(ist) Education in Visual Culture,” *Art Education* 60, no. 5 (2007): 13–19, <https://doi.org/10.1080/00043125.2007.11651119>.

29. Examples include:

- A “Diversity, Equity, Inclusion, and Globalization” work plan at the Maryland Institute College of Art, which impacts curricular, co-curricular, and structural initiatives.
- The National Task Force on Equity, Diversity, and Inclusion of the National Art Education Association: <https://www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion>.
- An online art historical resource, Smarthistory.org, at <https://smarthistoryblog.org/2019/05/22/smarthistorys-expanding-renaissance-initiative-dr-laurén-kilroy-ewbank/>.
- An initiative for indigenizing the curriculum at the Ontario College of Art and Design (Canada) <https://www.ocadu.ca/Page408.aspx>.

30. Nicholas Houghton, “Six into One: The Contradictory Art School Curriculum and How it Came About,” *International Journal of Art and Design Education* 35, no. 1 (2016): 107–120, <https://doi.org/10.1111/jade.12039>. See also Jodi Kushins, *Brave New Basics: Case Portraits of Innovation in Undergraduate Studio Art Foundations Curriculum*.

31. See “Writing Artists onto Campuses,” and “Women and Artists, Students and Teachers,” in *Art Subjects: Making Artists in the American University*, ed. Howard Singerman (Berkeley, University of California Press, 1999).

32. Colleen Flaherty, “More Faculty Diversity, Not on Tenure Track,” *Inside Higher ED*, August 22, 2016, <https://www.insidehighered.com/news/2016/08/22/study-finds-gains-faculty-diversity-not-tenure-track>.

33. The qualification for teaching college-level studio art-and-design is the Master of Fine Arts (MFA), the terminal degree in the field; there is no requirement that an MFA degree include preparation to teach. See Howard Singerman, *Art*

Subjects: Making Artists in the American University.

34. As suggested in my research reports, Salazar, “Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas,” and Salazar, “Educating Artists: Theory and Practice in College Studio Art.” Two highly-regarded scholars in the field of higher education have highlighted the uniqueness and value of studio-art-and-design pedagogy: Donald Schön, *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions* (San Francisco, CA: Jossey-Bass, 1990); and Elliot W. Eisner, *The Arts and the Creation of Mind* (New Haven, CT: Yale University Press, 2002).

35. See Salazar, “Studio Interior: Investigating Undergraduate Art Teaching and Learning”; Salazar, “Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas”; Salazar, “Educating Artists: Theory and Practice in College Studio Art”; Salazar, “A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates.”

36. Recent publications specific to college studio-art-and-design education include:

- Brad Buckley and John Conomos, eds., *Rethinking the Contemporary Art School: The Artist, the PhD, and the Academy* (Halifax: The Press of the Nova Scotia College of Art and Design, 2010); G. James Daichendt, *Artist-Teacher: A Philosophy for Creating and Teaching* (Bristol, UK: Intellect Books, 2010); Tina Dickey, *Color Creates Light: Studies with Hans Hofmann* (Trillistar Books, 2010); Joe Fig, *Inside the Painter's Studio* (Princeton: Princeton University Press, 2009); Anthony Fontana and Stacy Isenbarger, eds., *State of Play: Integrative Teaching ThinkTank*, First Edition, 2009,

<https://www.integrativeteaching.org/state-of-play>; Steven H. Madoff, ed., *Art School (Propositions for the Twenty-First Century)* (Boston, MA: MIT Press, 2009); Susan Orr and Alison Shreeve, *Art and Design Pedagogy in Higher Education: Knowledge, Values and Ambiguity in the Creative Curriculum* (NY: Routledge, 2018); Paper Monument, ed., *Draw It with Your Eyes Closed: The Art of the Art Assignment* (Brooklyn, NY: n+1 Foundation, 2012).

37. This paragraph is premised on anecdotal evidence, such as:

- An online space where faculty at Otis College of Art and Design share resources and opportunities
- https://otis.libguides.com/faculty_development/professional_development.
- Outcomes from Pratt Institute's Faculty Learning Communities
- <https://www.pratt.edu/the-institute/administration-resources/office-of-the-provost/teaching-learning-and-assessment/faculty-learning-communities/>.
- The regional project swaps and national conferences on teaching and learning hosted by Foundations in Art: Theory and Education (FATE). See <https://www.foundations-art.org/members-share>.
- The *Certificate in the College Teaching of Art*, established in 2009 at the Maryland Institute College of Art, which acknowledges completion of MFA seminar and practicum experiences in college teaching.
- A symposium 2008 of the Association of Colleges of Art and Design (AICAD) on new models for first year programs. At the 2018 AICAD symposium, members adopted an initiative to critically examine the critique as a signature pedagogy and primary site for decentering traditional power structures in studio art-and-design education.

38. The history of ateliers and academies comes from Carol Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers* (Cambridge: Cambridge University Press, 1996).
39. Guilds were for men only. There is little historical evidence to suggest that girls were apprenticed. Rare exceptions were the daughters of master artists, like Artemisia Gentileschi, who trained in the workshop of her father, Orazio Gentileschi.
40. Information about the socioeconomic context of art production at this time is from Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers*; and the exhibition: Ludovica Sebregondi and Tim Parks, curators, "Money and Beauty: Bankers, Botticelli and the Bonfire of the Vanities," Palazzo Strozzi, Florence, Italy (September 2011–January 2012), <https://www.palazzostrozzi.org/mostre/denaro-e-bellezza/?lang=en>.
41. Information in this paragraph is drawn from Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers*.
42. All information about Hofmann is from Dickey, *Color Creates Light: Studies with Hans Hofmann*.
43. See "Hans Hofmann, Timeline of Events," PBS Thirteen, https://www.pbs.org/hanshofmann/timeline_001.html; and a list of those who studied with Hofmann, in Dickey, *Color Creates Light: Studies with Hans Hofmann*.
44. The history of the Bauhaus is drawn from Anya Baumhoff, Eva Forgas, Kathleen James-Chakraborty, and Klaus Weber, *Bauhaus: Art as Life* (Köln: Walther König, 2012); and the exhibition, Barry Bergdoll, curator, "Bauhaus 1919–1933: Workshops for Modernity," Museum of Modern Art, New York, NY (November 2009–January 2010), <https://www.moma.org/interactives/exhibitions/2009/bauhaus/>.
45. Baumhoff et al., *Bauhaus: Art as Life*; H. Peter Kahn, *Learning from the Masters of Modern Art* (Kahn Private Edition, 2012).
46. These manipulatives, known as "zgifts," were designed by Friedrich Froebel and are still in use in some primary schools today. See <http://www.froebelgifts.com/gifts.htm>.
47. Baumhoff et al., *Bauhaus: Art as Life*; Kahn, *Learning from the Masters of Modern Art*.
48. Pedagogically, the use of print publication may have been the most influential in higher education. Josef Albers, a Bauhaus student who, upon graduating, became an instructor of the Basic Course, had students cut swatches of color from the newly available and economical print publications, and with those color swatches, Albers led a series of perceptual explorations in color interaction. Many years later, while leading instruction at Yale, he published his theories in *The Interaction of Color* (see 50th ed., New Haven: Yale University Press, 2013). Thereafter, in college color and design coursework, it was common to see Color-Aid papers employed to conduct Albers-like color experiments.
49. Bridget Cogley, "Bauhaus Educator László Moholy-Nagy Was 'not given his due,'" *dezeen*, December 11, 2018, <https://www.dezeen.com/2018/12/11/laszlo-moholy-nagy-new-bauhaus-movie-interview-alyssa-nahmias/>.
50. For example, Johannes Itten, the creator of the Basic Course, published *The Elements of Color* (see revised edition, Hoboken, NJ: John Wiley & Sons, 1970), and *Design and Form: The Basic Course at the Bauhaus* (see revised edition, Hoboken, NJ: Wiley, 1975). Josef Albers published the *Interaction of Color* (see 50th ed., New Haven: Yale University Press, 2013). Walter Gropius published *Scope of Total Architecture* (see revised edition, Moscow, Russia: Garage publishing program in collaboration with Ad Marginem Press, 2017). And László Moholy-Nagy published *Vision in Motion* (see first edition, Chicago, IL: Paul Theobald & Co, 1947).
51. Kahn, *Learning from the Masters of Modern Art*, 15.
52. For the impact of post-WWII government support on higher education, see Singerman, *Art Subjects: Making Artists in the American University*. For the influence of post-WWII government support for the circulation of artworks, see Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World*, 25th ed. (New York, NY: Vintage, 2009).
53. As in Jeffrey Salinek, "Josef Albers, Eva Hesse, and the Imperative of Teaching," *Tate Papers* no. 7 (Spring 2007), <http://www.tate.org.uk/research/publications/tate-papers/07/josef-albers-eva-hesse-and-the-imperative-of-teaching;> Baumhoff et al., *Bauhaus: Art as Life*; Cogley, "Bauhaus educator László Moholy-Nagy was 'not given his due';"; Kahn, *Learning from the Masters of Modern Art*; Singerman, *Art Subjects: Making Artists in the American University*.
54. Between 1896 and 1922 Dow taught at Pratt Institute, the New York Art Students League, and Columbia University Teachers College.
55. The Elements of Art and Principles of Design remain a strong influence on PK–12 visual art education, which some have argued is counter to how artists work. See Olivia Gude, "Postmodern Principles: In Search of a 21st-Century Art Education," *Art Education* 57 no.1 (2004): 6–14.
56. See Arthur W. Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*, classic reprint (Oxford, UK: Benediction Classics, 2010), originally published in 1899.
57. Segregation laws separated whites from Blacks, but other People of Color were impacted if they were deemed "not white." For a concise and current critical review of the literature, see Louis Menand, "The Supreme Court Case that Enshrined White Supremacy in Law," *New Yorker*, February 4, 2019, <https://www.newyorker.com/magazine/2019/02/04/the-supreme-court-case-that-enshrined-white-supremacy-in-law>. These laws (and their attendant values) impacted schools of art-and-design, even in the North. For example, the Carnegie Institute prevented Elizabeth Catlett from attending because of the color of her skin. Similarly, after white student and parent protests in the 1880s, the Maryland Institute College of Art barred Black students from enrolling for 63 years—until 1954. See: Deyane Moses, "Blackivies: A Celebration of Black History at MICA," Maryland Institute Black Archives, [https://www.miba.online/about; Karen Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96," *New York Times*, April 4, 2014, \[https://www.nytimes.com/2012/04/04/arts/design/elizabeth-catlett-sculptor-with-eye-on-social-issues-dies-at-96.html?pagewanted=all&_r=0\]\(https://www.nytimes.com/2012/04/04/arts/design/elizabeth-catlett-sculptor-with-eye-on-social-issues-dies-at-96.html?pagewanted=all&_r=0\).](https://www.miba.online/about; Karen Rosenberg, 'Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96,' New York Times, April 4, 2014, https://www.nytimes.com/2012/04/04/arts/design/elizabeth-catlett-sculptor-with-eye-on-social-issues-dies-at-96.html?pagewanted=all&_r=0)
58. I choose to capitalize Black (but not white) as recommended by Touré in *Who's Afraid of Post-Blackness: What It Means to Be Black Now* (New York, NY: Atria Books, 2012): "Most American whites think of themselves as Italian-American or Jewish or otherwise relating to other past connections that Blacks cannot make because of the familial and national disruptions of slavery."
59. The federal Civil Rights Act of 1963 ended legal segregation. However, informal practices continued to create a racially segregated and unequal society in many places—aspects of which still impact life in the US today. Freemark, "The History of HBCUs in America."

60. I focus on Black professors of studio art-and-design because HBCUs were a distinctive development in US higher education. In addition to HBCUs, in the early part of the twentieth-century, some Black artists like Hale Woodruff made their way to Europe to study art. Others, like Biggers and Catlett, studied with Europeans teaching in the US. Space limitations prevent me from discussing the ways in which other underrepresented groups—women, Native Americans, Latinx, Asian Americans—accessed post-secondary studies in studio art-and-design.

61. Catlett also taught in a notable New York City adult education program and later became the first woman professor of sculpture at the national school of fine arts in Mexico City. Information about Biggers, Catlett, and Woodruff is from the following sources: Sharif Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy," *Studies in Art Education* 52, no. 2 (2011): 112–126, <https://doi.org/10.1080/00393541.2011.11518828>; Fletcher Mackey, "Rooster Stories," in *Beyond Critique: Different Ways of Talking About Art*, eds. Joseph J. Basile and Susan Waters-Eller (Baltimore, MD: MICA Press, 2013), 37–46; Benjamin Wermund, "Histories of TSU and UH Marked by Segregation," *Chron*, August 21, 2016, <https://www.chron.com/local/history/major-stories-events/article/Houston-s-public-higher-education-history-a-9175498.php#next>; Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96."

62. Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy"; Mackey, "Rooster Stories"; Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96"; Wermund, "Histories of TSU and UH Marked by Segregation."

63. Ibid.

64. Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy"; Wermund, "Histories of TSU and UH Marked by Segregation."

65. Mackey, "Rooster Stories," 44. See also Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy."

66. In 1934 Woodruff went to Mexico on a grant to study the muralists, and while there apprenticed himself to Diego Rivera—as noted in the University of Maryland's Driskell Center: Narratives of African American Art and Identity, accessed January 18, 2019, http://www.driskell-center.umd.edu/narratives/exhibition/sec3/wood_h_02.htm. In 1946 Catlett traveled to Mexico on a fellowship and worked at Taller de Gráfica Popular, which inspired her to balance abstraction with figuration in order to reach a broader audience. See Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96." And traveling on a UNESCO fellowship in 1957, Biggers became one of the first African American artists to visit Africa. See Wermund, "Histories of TSU and UH Marked by Segregation."

67. I am defining "post-modern pedagogues" as artist-teachers who expand on, question, or resist the European Modernist meta-narratives in art, design, and higher education.

68. Linda F. Burnham and Steven Durland, eds., *The Citizen Artist: 20 Years of Art in the Public Arena* (New York, NY: Critical Press, 1998).

69. "WEB: Consciousness-Raising Rules/1972" by Judy Chicago and "The Education of Women as Artists: Project Womanhouse/1972" by Miriam Schapiro, in *Education: Documents of Contemporary Art*, ed. Felicity Allen (Cambridge, MA: MIT Press, 2009), 134–135.

70. Christopher Knight, "A Situation Where Art Might Happen: John Baldessari on CalArts." *East of Borneo*, 2011/1992, <https://eastofborneo.org/articles/a-situation-where-art-might-happen-john-baldessari-on-calarts/>.

71. Lucy Soutter, "What Lies Beneath," *Frieze*, September 2, 2006, <https://frieze.com/article/what-lies-beneath>.

72. "The single story" is another way of describing a hegemonic metanarrative typical of colonial and post-colonial eras. Chimamanda Ngozi Adichie, "The Danger of the Single Story" (TED Conference, 2009), https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.

73. I draw on several sources here: Richard Cary, *Critical Art Pedagogy: Foundations for a Postmodern Art Education* (New York, NY: Routledge, 2016); Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas"; "The classroom, with all of its limitations, remains a location of possibility. In that field of possibility, we have the opportunity to labor for freedom, to demand of ourselves, and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress," from bell hooks, *Teaching to Transgress* (New York, NY: Routledge, 1994), 207.