

Professional Development Grant Report

“After Albers: Exploring Color”

FATE Biennial Conference: *Foundations in Flux*  
Columbus Ohio, April 4-6, 2019

Jessica Mongeon, MFA

Assistant Professor of Art  
Foundations Coordinator  
Department of At

## **B. Restatement of problem researched, creative work, or professional enhancement**

I attended the FATE's Biennial Conference, *Foundations in Flux* in Columbus Ohio, April 4-6, 2019. I chaired and presented in the session, "Show Your Work: Documenting Process." My talk was titled, "After Albers: Exploring Color." I was a panelist in the roundtable discussion, "Apathy in Foundations" and presented in the workshop, "Artist Writers and Writing Artists,"

## **C. Brief review of the professional enhancement opportunity, creative work, or research procedure**

My presentation, "After Albers: Exploring Color" was an overview of experimentation and documentation of process in the course, Color Design. Josef Albers wrote the book "Interaction of Color," which demonstrates the importance of experimentation in Color Theory. I discussed using iPads as a curricular tool, from my participation in the iPad Initiative in 2017. I recently began incorporating process sketchbooks into two sections of Color Design which provides a place for students to gather in-class exercises, writing, and thumbnail sketches.

I was a panelist in a roundtable discussion called, "Apathy in Foundations." We discussed ways to engage first-year art students in the classroom. I presented in the workshop, "Artist Writers and Writing Artists," which focused on preparing an article for publication in a journal, in relation to my role as Co-Editor of *FutureForward*, a publication of Integrative Teaching International.

A selection of the sessions that I attended include, "Hybrid Practices in Drawing," "From Flounder to Founder," which was about designing Foundations curricula, "Teaching Your Research" and "Critique: More than the Art of Giving and Receiving,"

LEGISLATIVE A ROOM

Show Your Work: Documenting Process

Chair: Jessica Mongeon, Arkansas Tech University  
Co-Chair: Jesse Ring, Arkansas Tech University

Panelists:

The Creating Process

Stephanie Baugh, Monmouth College

Documenting Process with Dropbox Paper

Mitch Goldstein, Rochester Institute of Technology

After Albers: Exploring Color

Jessica Mongeon, Arkansas Tech University

Understanding Sculpture Through Photo/Grammetry

Jesse Ring, Arkansas Tech University

SENATE ROOM

Academic Galleries: The Who, What, When, and Why

Chair: Shannon Lindsey, University of Central Florida

Panelists:

Best/Practice

Jim Arendt, Coastal Carolina University

Shared Space: The Role of Galleries in Small Liberal Arts Universities

Jim Benedict, Jacksonville University

Interdisciplinary Programming Across Campus to Strengthen Gallery Experiences

Amanda Bulger, University of Wisconsin-Eau Claire

FRIDAY, APRIL 5

COLUMBUS COLLEGE OF ART & DESIGN  
DESIGN STUDIOS ON BROAD (DSB)

ROUNDTABLES

DSB 210

Beautiful Minefield: The Role of Adjunct Faculty Foundation Curricular Change

Chair: Chelsea Sams, Montserrat College of Art

Panelists:

Lauren Kalman, Wayne State University  
Jesse Kahn, Montserrat College of Art  
Lillian Kology, Montserrat College of Art  
Sarah Trahan, Montserrat College of Art  
Chelsea Sams, Montserrat College of Art

DSB 212

Apathy in Foundations

Chair: Lesli Macklin, Adams State University

Panelists:

Mitch Goldstein, Rochester Institute of Technology, Assistant Professor of Design Institute of Technology  
Jessica Mongeon, Arkansas Tech University

CATCH THE BUS



to & from  
CCAD CAMPUS



and insider knowledge of the selection process. Also, it invites individuals who have found successful ways of navigating these systems from the outside from managing their academic career to finding and creating exhibition opportunities. Sometimes it seems like you need to know the secret handshake to be successful in academia and the arts; this panel seeks to let people in on the secret.

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**SATURDAY, APRIL 6**

**4:00PM – 5:30PM**

Sheraton Hotel–Executive Room *PANEL SESSION 29*

### **(Effectively) Teaching Studio Art and Design Online**

**Elijah Van Benschoten** *South Dakota State University*

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More and more colleges and universities are beginning to experiment with offering traditional studio art and design courses online. Painting, drawing, photography, graphic design, foundations, and even some forms of sculpture and printmaking—it's now possible to teach them effectively online because of the rapid improvement of communication technology and its ever-increasing availability. The appeal for schools is obvious: greater enrollment potential and a litany of budgetary benefits. Students can benefit from the flexibility in their schedule along with the additional bonus to commuters who save time and gas money. However, the most vitally important challenge in making a studio course successfully work in an online format is figuring out how to translate what works in person into a digital format. What are the most effective strategies online for teaching a hands-on technique? How can students get real-time and direct help on a project? How can instructors check for “cheating” or other academic honesty problems? What about group critiques? What about ensuring the same rigor and quality as an in-person course? We'll explore some of the solutions to these problems that are facing the early trailblazers of online education in art.

Sheraton Hotel–Legislative A Room *PANEL SESSION 43*

### **Show Your Work: Documenting Process**

**Jessica Mongeon** *Arkansas Tech University* [jmongeon@atu.edu](mailto:jmongeon@atu.edu)

**Jesse Ring** *Arkansas Tech University* [jring4@atu.edu](mailto:jring4@atu.edu)

This panel seeks presentations that include strategies for documenting and evaluating process in foundations student work. How do you structure a foundations course or project sheet to provide evidence or documentation of process?

Any artist or designer can attest to the importance of maintaining attention throughout their process of ideation and making. It is a time that offers space for learning and innovation through practicing skill, experimentation, and even failure. What are the best practices for framing this process as important for foundations students?

Thumbnails, sketches, research, and brainstorming are tools to begin an art assignment. How have you used technology to update these methods? Some common documentation tools include sketchbooks, blogs, journals and portfolios. Are there ways that we could streamline this process?

#### D. Summary of findings, outcomes, or experiences had

The panels that I attended provided a range of information from classroom experiences to Foundations curriculum design. Many of the sessions introduced contemporary artists relating to a specific medium or concept.

The “Hybrid Practices in Drawing” session gave a varied approach to teaching drawing, including observational drawing, documentation sketchbooks, and incorporating digital art. Drawing was explained as a tool for thinking, and it translates well into other processes. A project that I plan to use is the “Tradition Innovation Research Project” by Andrea Sherrill Evans from the Maryland Institute College of Art. Students select a tradition that relates to drawing such as tattooing or botanical illustration, give a presentation on the tradition, and finally create projects that expand on the tradition. Another instructor incorporates stop-motion animation inspired by William Kentridge.

“From Flounder to Founder” focused on studio course design for new Foundations instructors. They gave pedagogical tools including effective assignments and assignment sequences. One presenter focused on doing research on your teaching, including applying quantitative and qualitative research methods. “Teaching Your Research” featured art professors who create assignments that relate to their artwork and research.

The panel that I chaired and presented in was successful and ended with an engaging question and answer session and discussion.

#### E. Conclusions and recommendations

This conference was an opportunity to share my ideas and learn from educators who specialize in teaching Foundations. I have already put into practice some of what I learned. For example, I conducted structured small group art critiques in two of my sections of Color Design that were well-received by my students. I will use the knowledge that I gained to improve the classes that I teach and to help other Foundations instructors in the Art Department. Thank you for the opportunity to attend FATE 2019.