



The Art Odyssey Advisor

"Every child is an artist. The problem is how to remain an artist once we grow up."

Pablo Picasso

Spring/Summer 2012
Volume 4, Number 1

Art Odyssey

485 Oakdale
Glencoe, IL 60022

847.786.4113

mail:admin@artodyssey.org

ART ODYSSEY BOARD

Sukey Holzman, President

Chloe Townley, Secretary

Pat Rose, Executive Director

Madeleine Berger, Member

ADVISORY BOARD

Ben Chou
Bill Dolan
Ron Hill
Jennifer Nickson
Carlos Chavarria
Chris Pusateri

RECENT EXHIBITIONS

Linz and Vail Coffeehouse, Evanston, IL recently hosted a student art exhibit for Evanston District 65. All 17 schools participated. The exhibit was highly successful; parents, teachers, and students were all equally excited to see the work on display. The show was very crowded, the music good and the food delicious. Additional donors of refreshments to the event included Foodstuffs of Evanston and Great Harvest Bread Company.

Fifth Third Bank, Wilmette, IL hosted two student art exhibits. The first involved Wilmette District 39 and art teacher, Golden Apple winner Paige Lunde. *The Art School* in Glenview also showed at Fifth Third. The art work of both events was seen and enjoyed by hundreds of people and brought many new faces into the bank. Art Odyssey looks forward to exhibiting student work on a regular basis.

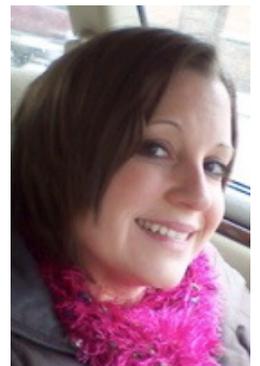
If you would like to view or share photos from these events, feel free to check out our facebook page:

<http://www.facebook.com/EveryChildisanArtist>

You can also follow us on Twitter!
@TheArtOdyssey

BOARD MEMBER NEWS

This month we are featuring board member, Chloe Townley, who joined Art Odyssey in January 2009. Chloe completed Indiana Wesleyan University with a Bachelor of Science in Recreational Management and a minor in Biology. Since then, she has worked in a variety of fields including counseling children, restaurant management and dental office management. Chloe provides valuable insight and enthusiasm for Art Odyssey. She serves as Secretary of the Board and also contributes to Art Odyssey programs. She assists with the planning and implementation of art exhibits, event planning, and client communication.



BOARD DEVELOPMENT

Art Odyssey is constantly searching for active, concerned participants for our Board. Please get in touch if you are interested in contributing in any capacity.

Your financial support is needed for aArt Odyssey to continue its work.

Go to:

<http://www.artodyssey.org/contributions.html>

We're on the Web!

www.artodyssey.org

Check out our video on YouTube:

<http://www.youtube.com/watch?v=cEz1cdu2eU>

The following article is the second in a four part series addressing Children and the Arts.

Excerpts from:

The Arts, Young Children, and Learning by Susan Wright

Ways of Seeing the Child

Commonly held images or constructions of the young child shape and inform all aspects of early childhood—policy, practice, institutions—as well as relationships between teacher and child, parent and child, and child and child.

Early views of the child as tabula rasa or an empty vessel shape the belief that children's early artworks are fairly worthless scribbles. With this view, teaching art is seen to lead the children on a path of progress toward realism and representation. In contrast, the view of the child as natural—as inherently innocent and uncorrupted by the world—shapes the notion of precious childhood and the idea that this should be preserved at all costs. From this perspective, teaching art requires preserving child innocence and spontaneity and avoiding any form of intervention that might corrupt spontaneous creativity.

Other views are that children are capricious, with innate propensities to the wild and savage. The work of teaching is seen to be one of "civilizing" the child, and art activities are extremely teacher-directed, leaving no room for error, experimentation, or accidents. Developmental theory also frames childhood as universal stages of development, and the teaching of art is seen in relation to developmental continua, ages, and stages, and the provision of developmentally appropriate activities. In addition, the view of childhood as a supply factor in determining the future labor force causes art to become marginalized in the curriculum, so that a greater emphasis can be placed on the "basics" of literacy and numeracy. Art is validated largely on the basis of how well it can integrate with or enhance these "more important" curriculum areas.

More recent views of the child center on democratic principles, where children are seen to be freely choosing individuals. However, if freedom and fun are viewed as the essence of childhood, it is possible that teaching art will be considered useful only if it ensures that children are busy, happy, spontaneous, and free, rather than bored. The notion of children's working at skills and techniques in art may be seen as inconsistent with a philosophy of democratic freedom. Some contemporary early childhood educators advocate the view of children as competent beings, co-constructors of knowledge, and art can be taught as one of the multiple languages available to children without destroying the children's sense of freedom; in fact, such co-construction can enhance children's enjoyment of learning.

When we realize that many positions have appeared, remained, or disappeared, only to reappear in a different time or place throughout our history, we come to understand that we also participate in the shaping of current and future views of art education. Evolution of ideas requires us to adapt to change—to recognize the influence of current, modern influences on children's lives and how we can incorporate some of these positively into an art program. Yet popular culture and the media are a part of children's cultures, and we need to depart from the idea that cultures and languages other than those of the mainstream are deficit. To be relevant, teachers and parents need to recruit, rather than ignore or erase the different interests, intentions, commitments, and purpose that children bring to learning.

As discussed in this segment, how we see children will affect the way we teach. We may view children as empty vessels, natural, capricious, developing, or competent. At times, some or all of these views may exist simultaneously; at other times, one view may seem more relevant in certain circumstances or for particular reasons. Not only is our teaching affected by our views of childhood, it is also influenced by our views on art.