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Sources of artistic inspiration among plein air landscape painters

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Dissertation

SOURCES OF ARTISTIC INSPIRATION AMONG *PLEIN AIR* LANDSCAPE PAINTERS

by

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Dedication

The folk trio, Peter, Paul, and Mary sang a song *Sweet Survivor* on their album entitled *Reunion.* The lyrics in that song speak of abandoning dreams, finding new meaning, and not letting dreams end "even though something's gone. Carry on." The song speaks of believers turned to cynics who wonder whether the struggle was worth the cost. We carry on so as not to let up on the dream. As they sang, "For everything that matters, carry on. We've carried it so long, so it may come again, carry on."

Those who teach art in K-12 settings often find themselves casting about and trying to find renewed meaning, poignant sentiments even during a time when high stakes testing and an emphasis on a common core of knowledge has gained strength in American schools. The hope of Horace Mann, who strove for a free education for every child, continues to be shaped by dedicated voices. Many art educators strive to maintain closeness to his ideal of a complete and whole curriculum that holds purpose in helping all students discover, as John Dewey would later suggest, personal meaning that can shape their futures and their lives.

My hope is that this study will, in some ways, help those in the field of art education carry on and place value on the expertise that offers those who behave as teachers-as-artists to shape our field to be its best. By expertise, I refer to the studio training that deepens our credibility and skills. Preservation of a teacher-as-artist model among studio teachers depends upon the delivery of strong, studio-based professional development and content specific leadership that can broaden the deep knowledge brought to studio classrooms by the art teachers and artist teachers who act

as role models for those who they teach as general students or studio teachers in training.

My further hope is that this study is proof for my daughter, Rachel Katherine, that dreams hold value, are worth holding onto, and that they can be realized. This study is done is a testament to my Mother and Father, Anita and Robert Shauck, whose belief that study and work can result in pride, a value that they instilled in their son. Thanks to my sister who was a strident cheerleader throughout the process. Belief in them and love for them remains inseparable for me from each of them: Rachel, mom, dad, and Wendy.

Acknowledgments

This journey, one that I began thirteen years ago, was supported by the encouragement, kindness, and laughter of very special friends; Mark, Linda, and the others - you know who you are. Your good humor has carried me along this path. This phase of what you fondly called my never ending work on my book report is coming to a close. Mary Lou McDonough, someone with whom I developed a friendship over conversations about mutual challenges and successes in shared classes along the path to our degrees, remained a steadfast cheerleader throughout my journey, and I am grateful to her.

The best teachers celebrate the successes of their students, challenge their intellect, and lift them up to the next level to which they aspire. Mary Shann, my committee chair, is someone who I will remember for her encouragement, grace, persistence, and often saying something akin to this to both me and to my fellow classmates: "We have to succeed to graduation so that you can continue to contribute to the body of knowledge that shapes our fields." Thank you Mary, for helping each of us carry on and to keep moving forward.

It is fitting and right that Alan Gaynor, who was the first professor that I had for a course in my doctoral program, is here to contribute to and witness my concluding efforts and to share in any success that I may have achieved. I will remember Dr. Gaynor kindly nudging me during that first course by responding to one of my emails with his characteristic and understated dryness, saying: "Do you own a dictionary?" His teaching offered significant lessons that will remain with me. His comment is reminiscent of the memories that I have as a little boy, sitting on my Grandfather's lap. Raff, short for Raphael, was born in Santiago de Cuba. Granddad used to spend time at

a round oak kitchen table, that he shared with my Grandmother, Mattie, reading books and newspapers. Always –at his elbow– was a dictionary. When he came upon a term that he didn't know, the dictionary was put to use. Alan, I think of your high standards often as I address the quality of what I'm doing. Dr. Gaynor's subtle advice caused me to seek an editor to improve the trajectory of my writing. Shaw Hubbard has served as my editor for much of this journey, and she has taught me what I have come to know, to this point, about good writing.

Philip Tate, welcomed me as new faculty without hesitation to Boston University when I appeared among the new folks working on a committee across schools which met at the School of Education. I'm grateful to Phil for accepting the responsibility to serve as my third reader for this research.

Al Hurwitz and Sandra Kay played significant parts along the way. My thanks are extended to both of them.

Brendan McDermott, who serves Boston University in the role of Thesis/Dissertation Coordinator at Mugar Memorial Library, has shown to me dedication to his work, good humor, patience, and the standards of high quality that characterize his services to those who strive to contribute to the literature that informs research. My sincere thanks are also extended to Brendan.

To all research participants, both living and passed, and to everyone who has helped me to be a sweet survivor, thank you. Carry on!

SOURCES OF ARTISTIC INSPIRATION AMONG

***PLEIN AIR* LANDSCAPE PAINTERS**

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Abstract

This study reports the stories of ten K–12 studio teachers, ten artist teachers at the higher education level, and twelve practicing artists from the mid-Atlantic and New England states as a means to describe the ways in which each person has been inspired to arrange and structure his or her work to gain joy, pleasure, and purpose from studio teaching and/or *plein air* landscape painting. Researchers, including Getzels and Csikszentmihalyi (1966; 1968a; 1968b; 1975) have studied creativity in artists, art students, and high achievers across various disciplines. Yet, a vital underpinning about the motivation to engage in artistic practice remains to be defined; hence the research question: What factors may impact sources of artistic inspiration? The significance of the problem, rooted in both the personal and professional interest of the researcher, was to consider factors that shape the training and practices of art teachers and artists who paint directly from the landscape and who shared the belief that observational and perceptive skills provide a foundation for artists who work figuratively or in a realistic tradition. The intent was neither to develop nor refine an existing theory. The study began with a proposed conceptual framework that was applied while interviewing the participants using an *a priori* protocol adapted from Csikszentmihalyi's (1996) study of creativity. While the use of predetermined protocols of questions often helps

researchers to distinguish respondents' participation in the interview from any information that is contributed by the interviewer, the presence of an *a priori* conceptual framework and/or an *a priori* questioning protocol, may bias answers in predetermined directions. Nonetheless, descriptive responses from the interviews, as well as information gathered from ancillary or enrichment conversations, were also examined for patterns of comparative alignment and contrast. Findings from this research illustrate how and why the artist is interested in the work for its own sake rather than trying to prove a theory or make a name. Though both of these goals may be of interest, results indicate that the artist subjugates them to the discovery and invention of meaningful and personal imagery.

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CHAPTER ONE: A RATIONALE FOR THE STUDY

Introduction

This dissertation is a report of a qualitative research study that aimed to investigate factors that may influence sources of artistic inspiration with *plein air* painters. It aspires to provide those who professionally practice or teach the visual arts evidence of the effects of applying expertise to practice, and considers ways that success may be as much a result of opportunity as ability. Qualitative study, based on interviews (Corbin & Strauss, 2008; Kvale & Brinkmann, 2009; Merriam, 1998; Stake, 1995; Yin, 2009), was conducted with thirty-two participants who comprised three groups of respondents: K–12 art teachers, artist teachers at the higher education level, and professional artists. All participants paint or painted the landscape *en plein air*[1].

This chapter briefly describes the research question, the goal of the study, the suitability of the researcher to conduct this study, its rationale, the significance of the research question in relation to creative lives and education, possible contributions to method and theory, the relationship of the pilot study to this research, and some terms applied to the research. It concludes by considering possible directions that the research may take to introduce the review of the literature.

[1] *Plein air*, French for open air, is a term used to describe paintings made outdoors and on-site. French Impressionists, including Claude Monet and Pierre-Auguste Renoir, advocated *plein air* painting. Charles Webster Hawthorne, who is attributed with starting the art colony in Provincetown, came to Cape Cod to teach painting *en plein air*. Thompson's translation of Cennini's fifteenth-century guide to methods of painting, 'Il Libro dell'Arte,' provides a comprehensive record of techniques used by master painters.

The Research Question

While Csikszentmihalyi (1996) addressed background preparation, including professional training and the lived situations within individuals' creative lives, such as major cultural, historical, and political events, still to be defined are the sources through which artists find the inspiration or those impacts that enable their artistic practice. However this study is limited to those who are K–12 art teachers, artist teachers at the higher education level, and professional artists who practice painting the landscape *en plein air*. I imposed that limitation on this research for several reasons:

- Observational and perceptive skills provide a foundation for artists, particularly those who work figuratively or in a realistic tradition.
- I wanted to learn more about what shaped the practices of those who chose to work directly from the landscape.

Therefore, the research question limits its scope:

- What factors affect the sources of inspiration for *plein air* landscape painters?

The significance of this problem, for me, is rooted in both my personal and professional interest in knowing more about factors that shape the training and practices of art teachers and artists who paint directly from the landscape.

The Goal of this Study

The goal of this study is to offer further information for introspection to artists, art educators, general educators, decision-makers, and the public at large about factors that could affect artists' sources of inspiration. Csikszentmihalyi (2003) thinks that clear ways to introduce joy into education remain unresolved, in part because the ability to tolerate solitude and discover personal solutions to problems requires people to develop creative capacity and acceptance for finding 'flow' [his term] on their own

(Csikszentmihalyi, 1996). Paul Niemiec, a member of the professional artists' group for this research, described that notion this way:

> …I was painting at night during one of my first sessions – I painted and painted away – and I realized that I'd painted for twelve hours, and that I'd lost track of time. I still felt thrilled and rejuvenated. I knew that something was going on and that was a very significant signal for me.

Suitability of the Researcher to Conduct this Study

As principal researcher for this study, my background was uniquely suited to address factors related to the problem. Along with the personal and professional experiences and study that I have had in art teaching and leadership, I continue to practice my own art, drawing from the landscape.

The ways in which artists find and interpret ideas has been a specific, rather than collective, focus of art education research. Individual theorists have spoken of the importance of imagination in teaching art (Barkan, 1960; Carroll, 1998; Chapman, 1978; Eisner, 1976; Egan, 2002; Feldman, 1970; Greene, 2007; London, 1989; Lowenfeld, 1947; Smith, 1993).

I developed a similar interest while teaching art and art education several years into my career. I was then, and continue now, to be curious about the ways in which activities or problems might be shaped to address the needs of those identified as gifted and talented in the visual arts. I believe that it is important to promote the child's voice through individual and personal responses (Carroll, 1998; Barkan, 1960; London, 1989) to their surrounding world. After several years in studio teaching, I found myself asking questions such as:

- How could I promote broad and deep fluency of ideas in students?

- In what ways do artists find and interpret ideas?
- What influences the imagination and inspiration of art teachers?

I was curious about the ways in which the answers to these questions could impact my teaching. My belief, and professional premise, began to take shape: an art teacher also needed to be an art maker, someone who pursued the muse as diligently as he or she pursued the improvement of pedagogy in the studio classroom.

Constraints on time, due to planning for instruction, often cause many K–12 art teachers' studio pursuits to be intermittent – they lack the freedom, of both artist teachers in higher education and professional artists, to practice more consistently. I found this to be true during my thirty-year career in K–12 public education. Yet, the art teacher-as-artist profile, modeled on the profile of the practicing artist, offered an opportunity to balance teaching with studio practice, resulting in personal artistic fulfillment that could be shared when teaching students in the studio classroom. So, I began to model myself in the role of an art teacher who described himself as teacher-as-artist.

Rationale for the Study

I remain curious about the ways in which insights about both professional artists' and higher education artist teachers' behaviors can help good visual arts teachers become better, and the ways in which those insights may encourage the professionalization of those who do not practice what they teach. This study set out to identify sources of artistic inspiration. It also posits that consistent engagement in artistic practices may enable K–12 visual art teachers to become better storytellers about the nature of their creativity. Conversely, it posited that the teaching of school art or project-based art

separates students' understandings about art making from the ways in which artists naturally find and interpret ideas.

The Significance of the Research Question and Its Implications for Creative Lives and Education

Creative spirit (Henri, 1923/1984) is more than an occasional insight or whimsical flourish. When the creative spirit stirs, it animates a style of being, a lifetime that can be filled with the desire to innovate, to explore new ways of doing things, and to bring one's dreams to reality (Goleman et al, 1992).

The central mystery of creativity is where new ideas come from and how they are brought to life. Creativity is at the heart of both learning and work. K–12 art teachers, artist teachers at the higher education level, and practicing artists share the ability to generate and develop new ideas and to respond to the world around them in ways that are both individual and personal. Their perceptive skills can often be described as their means for clarifying what others see each and every day. This ability enables them to maintain an advantage in an environment that helps individuals realize the potential of investing in creative work.

In such situations, work is not regarded as work at all, but rather as a passion. The application of superficial aesthetics can reduce creativity to artifice, rather than emphasizing its power to produce something that is artful, genuine, and new (May, 1975). Anyone who is surrounded by colleagues, teachers, and their work, or leaders whose traditions, rules, and standards encourage human ingenuity, is more likely to be inspired to achieve creative expertise and perform at an excellent level.

The choices that art students make impact their opportunities for success, just as

the choices that art teachers make impact the quality of teaching and learning that takes place in studio classrooms. My hope is to present an understanding of the artistic behaviors and artistic practices among those who teach and paint *en plein* air, and, through the recounting of meaningful stories provided by the participants who were interviewed, learn and report what the practitioners have valued in their teaching, learning, development as artists, and artistic production.

The Significance of the Study to Creative Lives

Originality, the expression of one's personal meaning or voice, and artistic production, are inseparable. Art, creative production, and expressions of personal voice are inherently related, yet calculation, when applied to art making, yields predictable results. The search for meaning, and the pursuit of ways in which to convey original and personal stories, is dependent on communication that is not limited to language; it extends to drawing and mark making. The use of symbols to convey meaning is among the first means that were established to communicate ideas sequentially, serially, and as single vignettes. Therefore, the visual arts are content that hold incalculable value in both the education and lives of children and students.

Feldman (1982) includes hyphenated[2] titles among those who practice and teach the visual arts. His hyphenated category is a common one, especially when framed as artist-teacher, "because artists have had pupils from the beginning. In the medieval guild system teaching was an expected function of a master" (1982, p. 203). "Schools of one sort or another are today's most generous patrons of art, therefore the 'outside' job [that] an artist usually has is teaching" (p. 204).

[2] Feldman (1982) is referring to terms such as artist-teacher or teacher-as-artist.

Some visual art teachers take a prescribed 'project' approach (e.g. make a product like this) to the presentation of challenges to students in the studio classroom. Others take a problem-based approach (e.g. by defining constraints and possibilities) to challenging students' artistic production. Discovering the prototypes for teaching, learning, and painting *en plein air*, used by practicing artists to focus on problem-finding and solving, will continue to help art teachers enable students to produce authentic art, rather than foster the production of school art (Efland, 1988). Terms such as game-like, conventional, ritualistic, and rule-governed are used to describe the 'school art' style – an art in opposition to those who try to further develop 'child art' through their teaching. Efland (1998) makes the point that, although schools differ, in many cases the media and products of students do not. He characterizes the 'school art' style as the result of the "beliefs, patterns, and varieties of behavior prized by the society that established the school" (Efland, 1988, p. 520). Functions of the 'school art' style include rhetorical service to the school and to morale building among students and staff, e.g., pumpkins in October.

A fundamental part of an artist's vocation is the artful creation and articulation of stories. When some K–12 visual art teachers begin teaching, they may cease or put aside their own personal artistic production, and no longer look to their artistic practice to inform their teaching. This research aims to offer evidence that practicing artists and those who practice what they teach are powerful storytellers who can demonstrate that artistic practice enables storytelling about art.

Eisner agrees that forms of representation in the visual arts reveal meaning through an expressive medium and depend "in large measure on the variety of sensory

information we can experience" (Eisner, 1982, p. 53). As Kieran Egan has stated, finding out what is emotionally meaningful, and translating that into mental imagery through storytelling, offers a possibility that change can be infused into our educational systems (in Egan & Judson, 2008). This understanding strengthens visual art teachers' abilities to articulate the value of art education in powerful ways.

Csikszentmihalyi (1996) offers methods for the study of subjects involving sources of artistic inspiration. He moves from a close look at artistic behaviors to the ways in which those behaviors might bring joy to education. This notion is a compatible match for examining my premise that those who practice what they teach, teach more effectively.

Gardner (1995) explains that a leader – in the case of this study's participants, K–12 art teachers, artist teachers at the higher education level, and practicing artists – is a *storyteller* whose stories must wrestle with those already operating in an audience's mind. This is an effective way of conceptualizing the work of leading. A leader considers the needs and demands of his or her audience(s) and the nature of the times. Moral leaders take a service orientation to leadership for society, and they provide a window for the perception of things beyond their sight.

This study was undertaken to begin to satiate the author/researcher's curiosity about the ways in which artists find and interpret ideas, in the hope of beginning to understand the ways in which inspiration affects and impacts studio teaching. It looks closely at individuals' beliefs and philosophies, media and methodologies, personal influences, pedagogy and training, personal artistic initiatives, places, and significant relationships.

The Significance of the Study to Education

May (1965, p. 287) quotes Kierkegaard as saying that he could "foresee his fate in an age when passion has been obliterated in favor of learning." Nearly fifty years after Kierkegaard was quoted, some still hold that marginalizing the arts in students' lives within school settings, is acceptable if content such as languages, mathematics, and sciences are taught creatively. I do not believe that to be the case.

Many organizations and their environments still have a long way to go to nurture the knowledge gained from experience, which impacts factors that can influence sources of inspiration, and such barriers appear to be beyond the control of the learner or worker. Therefore, for this research, a practical approach to examining factors that affect artistic inspiration experienced by those who teach and/or practice painting *en plein air*, as well as useful implications of inspiration for studio teaching and painting, was to identify the ways in which artists and studio teachers were nurtured, and what might be done to encourage their experiences that they deemed advantageous to artistic practice, teaching, and training.

Stephen Kaagan[3] (1999) was commissioned by the Goals 2000 Arts Education Partnership to prepare a paper for the Blue Ribbon Schools program of the U. S. Department of Education, which offered a framework of expectations and support for those involved in education: students, teachers, parents, administrators, and community members. Kaagan proposed that, through the arts, students become more authentic learners, and divest some of the gamesmanship traditionally associated with academia.

[3] Kaagan is a professor in the College of Education at Michigan State University and was previously Vermont Education Commissioner (1982–1988) and Provost of Pratt Institute (1977–1982).

He asserted that teachers-as-artists assume the role of learning mediator for students' experiences, because they "generate and traffic in ideas" (Kaagan, 1999, p. 10). When this occurs, parents see themselves as partners with the school who are able to affect children's enthusiasm for learning, and administrators "see themselves as theatrical producers" (1999, p. 11), or as organizers of artistic and structural components that address critics and inspire community members to identify schools as community centers. Emerson is quoted (in Hirsch, 2002, p. ix) as saying that "nothing great was ever created without enthusiasm." As one of the respondents to my study, Paul Niemiec, suggested, "There are no dumb, impassionate, successful artists."

Contributions to Method and Theory That This Study May Offer

Csikszentmihalyi (1996) likens his concept of 'flow' to a feeling that can occur when one is at play; it is as if the current is carrying one along. According to Csikszentmihalyi, challenges and skills must be well balanced for flow to occur. To obtain points of data for his research, Csikszentmihalyi established a new method of qualitative sampling. He instigated the use of beepers, set off at random times during one week of wear, that signaled to the subject appropriate times to make diary entries and to record what/where inspiration or flow had occurred.

As a result of his use of this method, his concept of flow was refined through immediate feedback that included the monitoring of individuals' progressive and unidirectional progress towards their goals. The existing tension of trying to overcome something while focusing on the work allowed one to focus and to be in control.

I tried to address this phenomenon of the tension that may exist between

distractors and focus, or simply between talk and studio research learning and productivity, through the use of an established questioning protocol that provided a non-invasive ethnographic picture of each participant. I requested entry into respondents' protected work times and spaces only to the degree that they indicated was comfortable. Questions were limited to the biographical and work concepts, patterns, relationships, and themes intended to investigate how their artistic inspiration was related to life experiences, including, but not limited to colleagues, environments, family, approaches to media, teachers, and training. Patton (2002, p. 352) offers a matrix of question options that focus variably on behaviors, experiences, opinions, values, feelings, emotions, knowledge, sensory and background information that continue to offer potential for inclusion in such research.

The questioning protocol used for this study was developed by Csikszentmihalyi (1996, pp. 393–397) to investigate the study reported in his book, *Creativity: Flow and the Psychology of Discovery and Invention.* Csikszentmihalyi's protocol includes inquiries into career and life priorities; relationships with peers, colleagues, and family; working habits and insights; and attentional structures and dynamics. Comprehensive phone or in-person interviews, based upon this protocol, were the primary means of conducting research. Face-to-face meetings and studio site visits took place where possible, and those opportunities presented the possibility of barriers that could impose changes to natural patterns or an invasion of privacy during the verification of responses. Single sessions were seldom representative of subject's 'truth.' In all cases, two or more conversations or site visits to the artist's studio took place. Digital photos were used in a few cases to record locations and processes to document further proof of the depth and

quality of exchanges. Any published materials that could be obtained about participants were used to round out understandings of persons, their work, and lives. Developing ideas functioned in self-governing spheres that offered a breeding ground for chance and a setting for creativity (Gruber, 1981).

Csikszentmihalyi's (1996) study indicated that creative individuals often experience normal rather than conflicted childhoods, and those who find a balance between challenges and skills were better able to be creative. Similarly, Engen (2005) found that enabling conditions were the contextual factors that facilitate inspiration. While both of these studies were useful for substantive reference, I used a data-driven inductive approach for establishing findings, and I looked for patterns that emerged from the data, taking a holistic, rather than isolated, view of participants in the three groups. In addition to identifying commonalities and differences across groups, I examined each group for specific characteristics. As noted, interviews with participants occurred in natural situations rather than in a controlled environment (Patton, 2002).

The Pilot Study and this Subsequent Research

The context for this research was found among the combination of the concepts of flow, problem finding and solving, and environment and personality. Of particular interest were the views of the psychologists: Csikszentmihalyi (1996) regarding systems approaches, and Gruber's (1989) descriptions of evolving systems and what he termed "networks of enterprise"[4] (1989, p. 11), as well as their discussions of the ways in which each may lead to or impact artistic inspiration. This research study examined how these

[4] As defined by Gruber, networks of enterprise "reflect the development of an individual's total production" (1989, p. 204) including "related projects … that may continue when the creative person finds one path blocked but another open toward the same goal … generating new tasks that continue it" (p. 11).

concepts, and knowledge from experience, including motifs or subject matter as source concepts, may affect those who teach and/or produce art.

Existing theories proposed by Csikszentmihalyi (1996), Galenson (2001, 2006), and Simonton (1999) were used to inform the pilot study. The pilot study included imagination, as shaped by artists' holistic purposes for engaging in artmaking; conscious and subconscious frames of mind that accommodated both insightful thinking and rationality; models of creativity that were employed as methodologies or operations for artmaking; and process sequences that affected the ways in which artists used artistic skills as a testing ground for the generation of images and responses to content and subject matter. Participants' responses to questions from the established protocol were used to tell the most accurate story, based upon the nature of the data, and constraints and limitations of the research.

Artistic imagination and inspiration require a reserve of resources acquired over time, a well of knowledge that can provide sources and techniques for finding and interpreting ideas. Both the pilot and the final study took into account the multiple sources of knowledge that participants brought to bear on their work, in order to produce both original and meaningful (Barron, 1969) results. This knowledge came from their experiences with:

- Teachers
- Family
- Peers and peer groups (including colleagues)
- Media
- Important life events

- Other works of art
- Environments
- Current and historic events
- Source concepts (the content, motifs, and subject matter used in art).

The purpose of the pilot study was to take a close look at the ways in which existing theories informed each of these areas of knowledge from experiences, and subsequently, at what types of experiences transformed the ideas of and inspired those who participated.

Emergent Hypotheses

Inspiration can be defined as breakthrough, illumination, insight, or the 'aha' moment in which it occurs. It stems from close observation and broad knowledge that results in a holistic perception of one's experiences and surroundings (Amsler, 1987). One's holistic perception may be attributed to physical, mental, and social influences, but may also indicate a belief or faith in unknown phenomena, stemming from chance, subconscious, or other such metaphysical forces, which may lead to success on the level of the magic usually credited to heroes.

The most important criterion of success, according to Galenson (2001), is the influence of an artist on other artists. Prevailing conceptions of art can affect the conventions that show up as technical effects or metaphors in art forms (Galenson, 2001). Solutions to visual art problems can emerge through the media. Artists sometimes spend substantial time forming and sustaining groups that advance ideas and ways of working (2001). John Sloan, illustrator, and Ashcan School printmaker and painter was said to have considered his studio his "picture laboratory" (2001, p. 114).

It was anticipated, when this research study began, that relationships among participants' characteristics could prove to be as individual and personal as each K–12 art teacher, artist teacher at the higher education level, and practicing artist who would be interviewed for the proposed study. Each of these three groups of *plein air* landscape painters had the potential to present internal and external commonalities, including family backgrounds and influences; significant peers, peer groups, and teachers; curriculum that prevailed at a given time[5] or in similar places; geographic locations; and challenges or opportunities presented by traditional or new media.

The ways in which the thirty-two participants interviewed for this study describe their artistic processes are analyzed and reviewed to consider how they may operationalize their artistic processes. Their answers, that resulted from my interview conversations with K–12 art teachers, studio teachers at the higher education level, and professional artists for this research, may indicate that family, training, personal passion, significant teachers, administrators, and/or gallery owners provided the impetus towards artists' and teachers' professionalization. Encouragement from those who hold these roles can often provide necessary influences on the development of individuals' personal stories, and consequently on the course of their professional artistic and studio teaching careers.

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[5] Daniel Levinson (1920–1994), in his text *Seasons of a Man's Life* (1978), discussed the findings of an intensive research study that he conducted. It involved 40 men between the ages of 35 and 45 and led to his theory of the eras or stages of male adult development. Several critiques of Levinson's theory arose because he failed to fully consider subjects' family backgrounds as well as the economic and socio-political factors that may have had an impact on his observations and findings. Levinson's notion of life structure, or the underlying patterns of an individual's life at any given point in time, is germane to this study because it considers the affect of both the physical and social environment on research participants as well as relationships with family and other significant influencers that prevailed at a given time.

The next chapter reviews the extant literature to begin to build a foundation for understanding factors that can inform artistic inspiration. That discussion includes references to both theorists, whose ideas are related to this study, as well as connections to the knowledge from individual or collective experience, identified through interviews conducted for the pilot study.

CHAPTER TWO: REVIEW OF THE LITERATURE REGARDING THE NURTURE AND SUPPORT OF ARTISTIC PRACTICE

Introduction

The substance of the research leads readers to ponder the role of artistic inspiration as artists produce paintings *en plein air*. Research suggests that there may be patterns of behavior, habits of conscious and subconscious states of mind, and external and internal influences that might afford one the ability to experience artistic inspiration. Thus, a script or taxonomy of processes leading to inspiration may be discerned in the future.

Inspiration

Inspiration can be defined in a variety of ways, yet the essence of its meaning for this study "as a specific non-rational process of knowing [that] is common across cultures and time" (Hart in Hart, Nelson, & Puhakka, 2000, p. 32). The key to this definition is knowing; the artist, who is not an imitator, responds to subject matter, and the product — in relation to this study, *plein* air landscape paintings — results in the artist's personal expressiveness to the content.

For the *plein air* landscape artist, orientations to space are grounded in reactions to place, and the artist often becomes one with the scene being painted. Dewey (1934) thought that the experience of art making, when an artist was in such a frame of mind, could be clarified and organized to achieve unity in a composition. For Dewey, only when an organization and plan provided the artist with an order for working could the "selection and development of the material" (Dewey, 1934, p. 355) result in conveying a purpose for the artwork. This, of course, depends upon what the meaning of art may be in relation to the individual and both his and her personal community, culture, or

psychology (Stein, 1970). It would seem, based upon these attributions or definitions, that inspiration, in addition to an being a product of the intellect that is applied during the production of art work, includes an inherently interpersonal or moral component that stems from a personal reality that is beyond the ordinary and created by the artist (Dewey, 1934; Kris, 1953; Stein, 1953). This "empirical, extraordinary, and/or surprising" (Bruner as cited in Gruber, Terrell, Wertheimer, 1962, p. 3) reality may be the archetypical, mythic, and real truth as revealed to the viewer by the artist.

However, there are other connotations. Both the term and experience stem from the Latin "inspirare" (Guralnik, 1980, p. 729) which suggests breathing into someone, inhalation, or the experience of being satiated by enthusiasm or ideas (Rourke, 1984).

God as Creator. Some (Heschel, 1962; Rourke, 1984) say that connecting inspiration with enthusiasm implies having a deity in the form of a personal God inside oneself. This sort of positive God-like possession is characterized by a sense of abandon that results from one's passion for *an other*. Kris (1964) traced inspiration to the narrative in the King James version of the *Bible* and the book of *Genesis* from the description of God breathing *inspiravit* into his nostrils, to the state described by Plato as imitation or the ecstasy that occurs when God speaks through men that allows them to engage in artistic elaboration, to Robert Louis Stevenson's attribution of inspiration to unseen collaborators, to chance or fate, and finally to Freud and his notions of repressed wishes and fantasies that stem from unconscious internal voices. Inspiration, according to Kris (1964), is actively passed from the supernatural to the person who passively perceives it. When communicated to others, the object of the inspiration is relieved of the responsibility of having conveyed it, authority is vested, and the

inspiration is held "beyond doubt" (Kris, 1964, p. 302). However, few today think that art stems from a god source.

Man as Creator. Prior to the Renaissance, artists typically believed that it was their role to reproduce God's creations (Honour & Fleming, 1982). Could the notion of evolution that has caused man also to be identified as a creator really be true (Csikszentmihalyi, 1996): Are people creators or do we innovate novel responses to the past accomplishments and contributions of others? Erich Neumann (1971, p. 129) considers questions such as this in his text, *Art and the Creative Unconscious*:

> For the sources of the creative drive is not nature, not the collective, not a definite cultural canon, but something which moves through generations and peoples, epochs and individuals, which calls the individual with the rigor of an absolute; and whoever he may be and wherever he may be, it compels him to travel the road of Abraham, to leave the land of his birth, and his mother, and the house of his father, and seek out the land to which the godhead leads him.

Neumann's (1971) attribution of inspiration to a combination of human- and spirit-based sources presents an interesting account of historical forces that may have affected artistic production. Once artists had developed linear perspective (Honour & Fleming, 1982), many attributed the pictorial depiction of nature to man rather than God. Neumann's (1971, p. 131) description placed mankind in relation to absolutes or epochs:

> Our conception of man is beginning to change. Up to now, we saw him chiefly in a historical or horizontal perspective, embedded in his group, his time, and his cultural canon, and determined by his position in the world – that is, in his particular epoch. There is truth in this vision, no doubt, but today we are beginning to see man in a new perspective – vertically – in his relation to the absolute.

Thus, inspiration may be realized by some artists through the push and pull of complementary or oppositional forces in nature. For the art critic Clement Greenberg[6]

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[6] Harrison and Wood (1993, pp. 767–769) clarified Greenberg's definition of inspiration from conversations in which he attributed inspiration to the artist's abilities to successfully work with

> Inspiration alone belongs altogether to the individual or self as in self-expression; everything else, including skill, can now be acquired by anyone. Inspiration remains the only actor in the creation of a successful work of art that cannot be copied or imitated. (Greenberg, 1965, p. 7)

The Inspiration Event. While inspiration may result in the production of a form, that form is often preceded by an altered state of being (Hart, 2000), during the flow of the moment (Csikszentmihalyi, 1996) or in a period of extended enlightenment. Sometimes a simple transformation or a new solution allows another innovation or invention to take place (Guilford, 1950). According to Jung, transformation involves a blending of latent and active sources, both conscious and subconscious. Guilford's (1950) interests lie in the gestalt of the aesthetic experience, or one's ability to imagine as a result of an aesthetic experience, and to make sense of the whole, which may, in turn, lead to inspiration, while Greene (1995, 2007, 2008) implies that transformation may actually be inspiration. Their different viewpoints suggest disagreement about the ordering of events. There is no empirical evidence, as yet, to substantiate which precedes the other: imagination, inspiration, or transformation.

The inspiration event is often described in ways that suggest that it is ephemeral or transitory in nature. Hart (2000) outlines three phenomenological characteristics that can be used to both identify and further define inspiration: 1) contact and connection, 2) openness and receiving, and 3) vibrancy and clarity. These characteristics shape the experience of being inspired and give it form. Contact and connection (Hart, 2000) is characterized by the suspension of will. Wilber (1996) suggests that this aspect of inspiration offers awareness of "higher truths (or) subtler

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formal qualities such as color, line, shape, form, etc. to foster the arrangement of spaces from the medium in which they worked.

connections" that can lead to witnessing something that is profound. Hart (2000) proposes that experiencing inspiration can guide one to truths or new revelations.

Whether one can invite inspiration is debatable. Many people describe transcendent reactions to stirring moments in speeches that resonate with justice, such as the addresses given by iconic leaders: Kennedy's inaugural address asking Americans to consider what they could do for their country, or King's speech extoling the promise of a dream for a world in which people are blind to ethnicity, race, and socioeconomic circumstances. Momentary recognition of instances of stirring achievements, natural beauty, or human compassion and heroism may move us to be reminded of what is important, and inspire us to higher planes of behavior or consciousness. Such instances are infrequent, yet they are not reserved for only a few. All of us have experienced events that we have described as inspirational. Rationality is not the only way of knowing; while it may occur in a waking state, inspiration does not originate only in those who trust empirical knowledge. There are other viable ways of being, knowing, and perceiving that are affected by a variety of factors.

When inspired, one may rediscover a deep remembrance or discover a truth similar to Plato's description of anamnesis that is coming to know the truth of the soul (Allen, 1959). Rollo May, in his text, *The Courage to Create*, discusses Plato's assessment of the work of artists as "dealing with appearances rather than reality" (May, 1975, p. 33); true artists were said to "enlarge human consciousness" (1975, p. 33).

Consideration of the ways in which artists may attempt to construct new understandings offers a window onto the decisions made by those who teach and paint. In this situation, it may be helpful to suspend commonly accepted beliefs. Justifications

for behaviors and habits that normally receive their authority based upon socially accepted norms may need to be set aside to allow inspiration to happen. Doubting or questioning what is normally observed or perceived as real invites one to challenge the basis of conventional knowledge (Gergen, 1985; Smart, 1973). The unique pathways that result from alternate directions may enable the artist's personal voice, and enhance the abilities of those who teach art to enable children's and students' voices.

Inspiration holds the power to conceptualize an issue or subject, and move people along in their thinking, from retrieving a similar idea to formulating a new image that transcends representation to become archetypical of an experience, place, or situation (Austin, 2003, p. 5). Katherine Kuh (1962, pp. 140–141) spoke with the artist Edward Hopper about the connotations of loneliness and other themes in his paintings:

> *Hopper:*
>
> I heard about a symposium in Provincetown last summer where a member of the 'new academy' said that 'it' just comes from the heart through the arms, through the fingertips, onto the canvas. Now some of it does come from the heart, but it has to be amplified by cerebral invention. It's not as easy as just coming through the fingertips. It's a hard business. It's like everything else in art and life; it's hard.
>
> *Kuh: How do you finally choose the subject for a painting?*
>
> Once I talked to Guy Pene du Bois about this. He used the word 'inspiration.' I said in return that it was a terrible word. Well, maybe there is such a thing as inspiration. Maybe it's the culmination of a thought process. But it's hard for me to decide what I want to paint. I go for months without finding it sometimes. It comes slowly, takes form then invention comes in, unfortunately. I think so many paintings are purely invention - nothing comes from inside. You have to use invention, of course; nothing comes without it. But there's a difference between invention and what comes from inside a painter.

Perhaps Hopper was indicating to Kuh that invention was informed by knowledge from experience, but in his opinion, conscious intention and subconscious intent also played a role in transforming ideas, leading to artistic inspiration. Others would concur: "There

is general agreement that conscious effort alone cannot produce creative achievements" (Stein & Heinze, 1960, p. 13).

Artists' reflexive responses and behaviors, constantly drawing with the mind's eye the things that are seen as they go through daily life, clearly speak to them about the passion they hold for what they have chosen as their life's work. Some artists' abilities to respond to stimuli in the world around them are affected by the role modeling of teacher(s) and peers, and the habits taught to them for engaging in art making. Those habits include the ways in which artists are taught to both problem-solve and problem define (Kay, 1989) or problem-find (Getzels & Csikszentmihalyi, 1975). Self-talk may also be a strategy used by artists to prepare to work.

Conditions that Foster Inspiration. Hart (2000) describes five conditions that enhance the probability that inspiration will occur:

1) Intentionally committing one's attention in a particular direction,
2) Trust or confidence in non-rational ways of knowing,
3) Bridging the known to the unknown through trust,
4) Listening that attends to a shift in one's being or perception of the world, and
5) Openness or graciousness that invites embodiment of a full experience.

First, focus, or intentionally committing one's attention in a particular direction (Kohak, 1984), is a notion also discussed by Rollo May in his book *The Courage to Create* (May, 1975) that can proceed from immersion to insight (McCrea, 2010). Second, trust or confidence in non-rational ways of discerning things that are perceived serves to extend belief in something before it is fully known. Third, bridging the known to the unknown through trust (Hart in Hart, Nelson, Puhakka, 2000) establishes faith that can provide a

foundation for a pathway to inspiration. This notion of letting go to extend trust, as discussed by Hart (2000), suggests that an individual should be open to new perceptions and accept concepts that were previously unknown.

The fourth condition described by Hart (2000) that can be used to entice inspiration to occur is that of listening. Listening, in this sense, attends to a shift in being. It extends far beyond the attention that is given to intellectual insights, and presents itself as a personal warrant that permits sensitivity to a new experience. May (1975) equates listening to allowing oneself to be a vessel to be filled up by an experience that can result in the emergence of new visions.

Finally, Hart (2000) states that the fifth condition that invites inspiration is the development of a quality of graciousness, allowing one to be open for embodiment of the full experience. For visual artists who are *plein air* landscape painters, that embodiment is painting a landscape. Whether its composition or form may manifest itself from an attitude, an insight, an emotional response, a conversation with peers, or standing and being in a place at a certain time is yet to be discovered. Not all inspiration is rapture; the regularity, or oneness, that landscape painters may describe in identifying with nature might be better explained in such artistic terms as lucidity, precision, or the distillation of shapes from complex to simple to achieve expressive qualities.

Amabile (1996) and colleagues developed a reliable 78-item instrument that they used to discover how a learning environment involving a highly creative problem-solving situation differed from that featuring fewer opportunities for creativity. Their study identified six factors as environmental stimulants to creativity: freedom, positive challenge, teacher encouragement, work group supports, organizational encouragement,

and sufficient resources. The teacher-as-artist, or K–12 art teacher, who structures curricula upon open-ended challenges or problems for studio learning offers students a means for discovering and expressing their personal voices (Feldman, 1982). Art teachers who are adept in a variety of media and processes can model the ways in which students might select the most appropriate media to portray an idea. A teacher's plan to continue practicing studio arts can fade away if imaginative sources for inspiration are not mined, or do not receive attention.

> Needless to say, teaching holds perils as well as opportunities. For some artists, it stimulates personal exploration and productivity; for others it discharges energies that would normally be expended in work. One thing we know: teaching entails talk, and for a certain kind of person talk overdefines the artistic act, killing the spontaneity and sense of discovery that impels the artist to take chances. For that reason, many excellent painters, sculptors, and craftsmen have been ruined by good teaching jobs, either because they gave too much or because they gave the wrong part of themselves to their students.
> (Feldman, 1982, p. 203)

The K–12 art teacher, who behaves as teacher-as-artist, faces an inherently demanding role when one considers a 6–8 hour weekday schedule of assigned duties and teaching. Their abilities to avoid the teaching of 'school art' (Efland, 1988), and the ways in which these art teachers-as-artists applied inspiration and conceived their roles, was central to their inclusion in this research.

Amabile (1996) and her colleagues also identified two environmental obstacles to creativity: organizational impediments and excessive workload pressure. These factors are worthy of consideration as we look more closely at this study's participants' reports to determine whether they concur with the conclusions of Amabile and her colleagues. While the term 'environment' can be taken to mean physical surroundings, it can also refer to the context of situations. There may be a relationship between an artist who

works from the landscape and the chosen work environment's impact on the artist's experience. To create an innovative environment, the K–12 art teacher needs to examine students' perceptions of the state of both these factors and those identified by Amabile.

Managing Inspiration. DeBono (1990) suggests that individuals assume roles as thinkers to thoroughly consider ideas associated with facts, values and benefits, difficulties and dangers, hunches and intuition, alternatives and possibilities, as well as controls or guidelines that can be used to manage thinking. Thus, he begins with information that is known or is needed, and moves on to address thinking that encompasses feelings, hunches, and intuition; judgment; brightness and optimism; creativity and the production of new ideas; and idea management. His (DeBono, 1990) system for lateral thinking suggests that maintaining focus, challenging traditional ways of doing things, using provocation to build new ideas, capturing all data that results from creative thinking for further reference, and treating ideas in such a way as to incorporate them into organizational situations may result in conceptual blockbusting. Each of these lateral thinking approaches aims to promote creativity, innovation, and inspiration by breaking traditional rules and unnecessary habits, so that leaps of progress can be made.

Adams (2001) built upon DeBono's ideas by suggesting that a questioning attitude is essential to conceptual blockbusting. Osborn's (1963) processes of brainstorming are also a part of the tools used by Adams to diffuse the triggers of inhibition, apathy, and passive spirit that can prevent or stall the development of ideas.

Increased interest in the development of creative and critical thinking paralleled

the advent of gifted and talented programming in America's schools in the late 1970s and early 1980s. Alex Osborn (1963), author of *Applied Imagination*, developed a technique that he called brainstorming, and it was often used, at that time, in teacher training. Osborn also established the *Creative Education Foundation* that still publishes what was then the first creativity journal, *The Journal of Creative Behavior*. His efforts to promote creative thinking in the business world prompted him to team with Sidney Parnes (1967) to develop a model (see Appendix A: Figure 1 on p. 329, for an adaptation of this model for this research) for creative problem solving (CPS).

The distinction between convergent and divergent thinking operations in creative problem solving processes offers room for speculation about the differences among those whose processing of ideas may emphasize one or the other operation:

> Convergent thinking emphasizes remembering what is known, being able to learn what exists, and being able to save that information in one's brain, being able to find the correct answer—i.e., converge. Divergent thinking emphasizes the revision of what is already known, of exploring what can be known, and of building new information—i.e. diverge. People who prefer the convergent mode of intellect supposedly tend to do what is expected of them, while those who prefer the divergent mode of intellect supposedly tend to take risks and to speculate. (Piirto, 2011, p. 2)

Osborn (1963) and Parnes (1967) stress four critical rules that must apply to each divergent stage: withholding judgment, freewheeling, generating a quantity of ideas, and hitchhiking on the ideas of others. These rules are supported by psychological research, which has found that, judgment discourages and inhibits idea generation (Osborn, 1963).

The need for those who promote creativity, imagination, and innovation was substantiated by a study conducted by IBM (Tomasco, 2010), including 1,500 CEOs, general managers, and public sector leaders who expressed their belief that economic

competition depends upon creative skills. Many other reports and studies about the American workforce confirmed similar outcomes (Adams, 2005/2006; Barrington, 2008; Bennedict, 2008; Brady, 2012; Collins, 2010; Florida, 2002; Gabe, Colby, & Bell, 2007; Ruppert, 2010; Zacko-Smith, J., 2010). Experiences that enhance creative behaviors include opportunities for enrichment through the application of synectics[7] (Gordon, 1961), as well as the model for creative problem solving developed through the collaboration of Osborn (1963) and Parnes (1967).

Forces Affecting Artistic Practices

Several forces can affect artistic practices and relate to the impact of: 1) relationships with peers, colleagues, and family; 2) personal career and life priorities; 3) working habits; and 4) structural dynamics of K–12 art teachers, artist teachers at the higher education level, and professional artists. The forces that can affect artistic practices include, but are not limited to the concept of 'flow' (Csikszentmihalyi, 1996), joy and happiness that can apportion the quality of 'flow' and promote its occurrence (Goleman, Kaufman, & Ray, 1992), purposeful work developed over time using varied sources that have a relationship to the work of others (Csikszentmihalyi, 1999; Gruber, 1989), effects of climate and environment (Amabile, 1996; Rogers, 1961), deliberate practice, expertise, and selection and retention (Campbell, 1960; Ericsson, 1996; Ericsson, Krampe, & Tesch-Romer, 1993; Simonton, 1999); and the ways in which artists and art teachers find and interpret ideas, imagine, and perceive the world around them (Arnheim, 1989; Bromiesler in Kaplan, 2007; Broudy, 1989; Dow, 1903; Duke, 1999 & 1990; Eisner, 1988; Harris, 1987; Hurwitz and Madeja, 1977; Lowenfeld, 1947;

[7] Synectics can be defined as forced analogy.

Newman, 1970; Parsons, 1976; Sawyer, 2012; Simpson, 1999; Smith, 2000; Stein, 1969; Townley, 1978). The likelihood that, as well as ways in which, each of the aforementioned forces impacts artistic practices is discussed below.

Relationships with Colleagues, Family, Peers, and Teachers. Many social scientists, like parents, think that personality and intellectual development are the direct result of child raising practices and the environment in the home (Rowe, 1994). Thus, for them, nature and nurture are inseparable. This belief is based upon the presumption that family and home are the transmitters of culture. Yet social class may obscure the effects of genetic variation (Sesardić, 2005).

Chance, purpose, and insight foster Howard Gruber's (1985, 1999) attitudes toward his concept of an evolving systems approach. His "generative systems of thought" (John-Steiner, 1985, p. 3) result from extended networks of enterprise and provide a foundation for the work of the "creative individual" (Gruber, 1999, p. 689). Such instances of the transformation of ideas can result from artistic approaches, processes, products, and thinking that can be attributed to the relationships that students establish with influential teachers. According to Gruber (1989), the effect of such relationships serves to shape or reconstruct systems of thought, and can show differences between experts and novices based upon their "knowledge, purpose, and affect" (1999, p. 689).

The ability to sustain an idea indicates mastery of one's domain; insightful ideas follow a pattern of re-cognition accompanied by heightened feelings that sustain the pursuit of ideas. The slow and steady occurrence of insights establishes the work of the creative person, and serves as evidence that evolving systems (Gruber, 1985) are

functioning. Evolving systems, inclusive of "moments of insight, furious bursts of work, and slower processes of growth, are linked together by a common thread of purpose" (Gruber, 1985, p. 15). Thus, a complex and purposeful process can be accomplished, if one considers the components of the whole and reflects upon ways to manage its pursuit.

Artists are both sensory receptors and reactive or responsive processors. Taking into account the role of chance in shaping both the emotional and productive responses within creative lives, Gruber (1985, p. 11) uses the phrase "networks of enterprise" to signify related endeavors that "may continue when…one path is blocked but another open toward the same goal, and…generates new tasks…that continue it." This concept complements the working methods of some visual artists who may challenge themselves to work in series and base imagery on a motif or theme. Gruber qualifies the concept further by stating, "control can be used to deal with needs for variety, with obstacles encountered, and with the need to manage relationships between creator, community, and audience" (p. 11).

A Sense of Community. The focus of this research is sources of artistic inspiration, and I chose to interview those who teach art, paint, and work from the landscape *en plein air*. Further discussion is warranted on the ways in which *plein air* landscape painters work. While *plein air* landscape artists work alone, many individuals have found camaraderie and a sense of community within artists' colonies that can both foster intrinsic motivation and provide positive extrinsic motivation. Some art colonies included actors, dancers, and writers in addition to visual artists.

Painting *en plein* air changed the ways in which artists viewed the world. Although this artistic practice preceded French Impressionism, it was those Impressionists' depiction of outdoor places with remarkable atmosphere that fueled interest in capturing light and color on site. Many American artists of the eighteenth and nineteenth centuries traveled to Europe to study in the European academic tradition in salons or schools, where they drew from casts and models, and copied masterworks. During their studies, they became familiar with artists who chose to paint on site. This training, combined with Far East trade that shared Asian simplification of art elements and design principles in compositional arrangements, in part explains the development of formalism, as well as painting the landscape *en plein air* in the eastern United States.

This study limited its geographic reach from the mid-Atlantic to New England. Concentrations of landscape painters or colonies of artists and schools of art, that have primarily focused on the American landscape within this geographic region, included:

- Cape Ann, including Annisquam, Essex, Gloucester, Lanesville, Magnolia, and Rockport, in Massachusetts (Davies, 2001)
- Dublin and Cornish in New Hampshire (Ahern & Tuller, 2007)
- Isle of Shoals, Appledore Island, New Hampshire (Mason, 1992)
- Long Island, New York and the Shinnecock Summer Art School run by William Merritt Chase (Atkinson & Cikovsky, 1988)
- Lyme, Connecticut, under the leadership of Florence Griswold featured Henry Ward Ranger, and later Childe Hassam, Breta and Lydia Longacre, Willard Metcalf (Hayward & McCloy, 1966; Deneberg, Lansing, & Danly, 2009)

- Matunuck, Rhode Island, home to Phillip Leslie Hale and William Trost Richards (Leard-Coolidge, 2010)

- Monhegan Island off the coast of Maine (Curtis, 1993; Deneberg, Lansing, & Danly, 2009, Little, 2004)

- New Hope in Bucks County, Pennsylvania, home to the Pennsylvania Impressionists, including Fern Coppedege and Edwin Redfield (Peterson, 2002)

- Ogunquit, Maine (Deneberg, Lansing, & Danly, 2009)

- Provincetown and the Fine Arts Work Center on Cape Cod, Massachusetts (Deneberg, Lansing, & Danly, 2009; Noelle, 2011)

- Rocky Neck in Gloucester, Massachusetts (Curtis, 2008)

- Wilmington, Delaware and Chadds Ford, Pennsylvania, the site of Howard Pyle's School of Art and the legacy of the Wyeth family (Allen & Allen, 1972; Michaelis, 1998).

While all of these colonies, locations, and schools of art bear mentioning because of prominent participants and their contributions to *plein air*, a descriptive selection follows to highlight the contributions of American *plein air* landscape painters to their communities of artists. Close readers will recognize that artists often crossed over and moved in and out among various colonies, locations, and schools based upon their associations with others of like artistic minds. Artists of the nineteenth and twentieth centuries who participated in these colonies, making art in these locations and attending schools of art, with which they were associated, helped to establish the United States as a source for leading visual arts talent, squarely placing American art in competition with the long-standing reputation of European painting (Deci, Ferris, Houten, & Wein, 1998).

Artists of Cape Ann and Rocky Neck Art Colony. Painters and sculptors have worked on Cape Ann for the past 150 years. Some artists visited for one or more summers; others moved to Cape Ann, named after the mother of Charles I of England (Curtis, 2008), and remained for the rest of their lives. Marine artist Fitz Hugh Lane's stone home and studio still stand at the Gloucester harborfront. Lane was teacher to William Morris Hunt.

Winslow Homer made two summer trips; during the second trip he stayed with the lighthouse keeper offshore on Ten Pound Island. Homer, like Childe Hassam and Edward Hopper were national painters who have become icons. Artists who visited Cape Ann were associated with artistic movements or the painterly style of the time, and as the era progressed, artists of various styles worked in the region at the same time. Tonalists, such as Lane, were followed on Cape Ann by Impressionists, like Hassam; Ash Can artists, whose ties to illustration included Edward Hopper; and Modernists such as Stuart Davis and Marsden Hartley.

This study includes the late Lucette White, who maintained a studio at Fort Point and a home near Good Harbor Beach, Bass Rocks. White studied with Helen Terry Marshall at Central High School in Little Rock, Arkansas, and before making her home in Gloucester, she learned drawing and sculpture in the summer from George Demetrios in neighboring Lanesville. Demetrios was married to artist and children's book illustrator Virginia Lee Burton who was also a member of the Folly Cover printers. Their neighbors were Charles and Ray Eames; Ray Eames spent time in Provincetown studying with Hans Hofmann. According to Kristian Davies (2001, p. 3), during the writing of his book, *Artists of Cape Ann:*

> …it became evident that the outstanding characteristic of an artist's experience was how, instead, Cape Ann had affected the art of the painter. The unique quality of sunlight, the color and texture of the landscape, and even the mere quality and freshness of the air, have often brought about dramatic changes to painters' techniques and subject matter. In many cases these changes became a pivotal moment in the artists' development.

Rocky Neck is a ward or subdivision of East Gloucester, Massachusetts. The Rocky Neck art colony was most prominent from 1850 to 1950. Rocky Neck was an island, only accessible during low tide across Peter Mud's Neck, until a causeway was built in the mid-1800s. Native soil supported grazing sheep, and the setting attracted artists who wished to record its bucolic nature. Much of Cape Ann, to this day, strives to stay unspoiled by the construction of bridges, highways, and tracks.

While prominent, national American artists painted on Rocky Neck such as Stuart Davis, Edward Hopper, and John Sloan, it was William Morris Hunt who began teaching and set up a studio across from Rocky Neck in Magnolia. He gained respect, and established a following with his *plein air* paintings of the landscape. One of Hunt's students, Elizabeth Booth, married Frank Duveneck (Curtis, 2008), who, based upon its luminous qualities, continued building the reputation of Rocky Neck. Various inns in the area were popular gathering places for both visiting artists and locals. Their porches were used as gathering places to discuss the arts, and interior parlors served as gallery spaces. Rudyard Kipling wrote his book, *Captains Courageous*, here; it was published in 1897.

An art colony continues to thrive on Rocky Neck, and it supports a residency program, maintains a professional development series for them, and offers a trail map for visitors to various historic homes and studios. The Cape Ann Museum and the

North Shore Arts Association in Gloucester support the heritage of both Cape Ann and Rocky Neck Art Colony.

Monhegan Island, Maine. The appeal of the Maine coast has attracted many artists. Robert Henri looms large in the history of American art. His organization 'The Eight,' a group of artists that rejected the popular aesthetics of the National Academy, painted what was occurring in everyday life, sometimes depicting the loutish qualities of city life (Kennedy, 2009; Perlman, 1979). Henri's rejection of supposedly refined subjects for his paintings, in favor of the grittier qualities of urban locales, cast him as an insurgent and raised his reputation to mythic proportions. Like many of the participants in this study, Henri's commitment to the integration of art, teaching, and life stemmed from his passionate commitment to drawing and painting. He had the power to form coalitions and effect change among his colleagues and students. Henri was connected to an artistic community that included his friends John Sloan, William Glackens, Everett Shinn, George Luks, and his students George Bellows, Rockwell Kent, Guy Pène du Bois, and Edward Hopper (Nicoll, 1995). Students admired Robert Henri for his courage and energy to promote an art that reflected the expression and character of the everyday people around him. He encouraged both colleagues and students to "leave behind their dependence on the styles of others and learned to trust their own aesthetic responses" (Nicoll, 1995, p. 7).

The New York School of Art, an institution founded by William Merritt Chase in 1896, invited Henri to join its faculty in 1903, and although he accepted the invitation, he did so with trepidation that it would compromise time that he could devote to painting (Nicoll, 1995). So, in 1903, Henri sought a place where he could

pursue his painting without interruption. Edward Willis Redfield, whom Henri had known as a student at the Pennsylvania Academy, asked if he'd like to join him for a summer of painting in Boothbay Harbor, Maine. Gloucester, popular with many artists of the day, had become well known, and was now too crowded for Henri's liking. Upon reaching Boothbay Harbor, Henri was disillusioned to find a setting less rugged than he'd anticipated, and without powerful surf. He wrote to his parents that he was told that there was an island about ten miles off the coast, accessible by a short boat ride that had dramatic cliffs and ocean views to capture his imagination.

During his first four-day stay on Monhegan Island, he produced twenty-five small oil sketches. Already having committed himself to teaching at the Shinnecock School of Drawing and Painting, sponsored as a part of the summer session of the New York School of Art, Henri, his wife, and Redfield planned to return later in the summer. Henri enjoyed the Island and its working people, much as he admired the urban scene in New York City. He became acquainted with a few emerging artists who worked on the Island, as well as with the various qualities of the landscape, and these conditions caused him to speculate that Monhegan might be a good location for a summer studio.

Robert Henri said he believed that (Henri, 1923, p. 118),

> Landscape is a medium for ideas…the various details in a landscape painting mean nothing to us if they don't express some mood of nature as felt by the artist…The true artist, in viewing the landscape, renders it upon the canvas as a living thing.

He promoted the notion of a brotherhood of painters, and cautioned about associations with outside groups (Henri, 1923). Henri admired the seascapes of Winslow Homer, who was working, not far away, at his home and studio at Prout's Neck, and praised Homer for the force, integrity, and vastness of the scapes depicted in his paintings.

George Bellows, Edward Hopper, and Rockwell Kent were students of Henri at the New York School of Art, and he encouraged them to visit Monhegan Island. Bellows, as well as Hopper, painted there over several summers. Kent purchased property in 1905, built a home for his family and lived there year round for five years. He returned in 1917, and again in 1950, to spend extended periods of time (Deci, Ferris, Houten, & Wein, 1998).

This study also includes Connie Hayes, Phil Koch and Paul Niemiec. Koch, like Niemiec, has enjoyed opportunities to paint on Monhegan Island. He has been awarded numerous residencies in Hopper's former home and studio on Cape Cod, in Truro, Massachusetts, that is in relatively close proximity to Provincetown. Koch's color palette, and approach to painting, is often compared to that of Rockwell Kent. Paul Niemiec returns to Monhegan Island for a month every summer to invest in his interest in the landscape and soak in the ambiance and lore of the place. Jamie Wyeth owns two homes on Monhegan Island, one a former studio and residence of Rockwell Kent, and is Niemiec's colleague and friend.

Another participant in this study, Alexandra Tyng, spends a week each summer or fall on Monhegan Island with a circle of friends who are *plein air* painters. Dowling Walsh Gallery, in Rockland, Maine, partially represents the estates of past masters Robert Henri, Rockwell Kent, and Andrew Wyeth, and it regularly shows the paintings of contemporary master Jamie Wyeth, as well as participants in this study including Connie Hayes, Colin Page, and Alexandra Tyng.

Monhegan lsland remains a desirable destination for artists. The Island community maintains a museum in the former lighthouse keeper's residence that boasts

an admirable and wonderful collection of paintings done by artists who have painted there. The Island has also supported an artist's residency program that was awarded to study participant Connie Hayes for the summer of 1991. Still, Mohegan is struggling to support its working community of lobster fishermen. Few families with young children remain, property costs have risen considerably, most groceries are now purchased off-island, and there is concern that the community's one-room school may close. Several artists call Monhegan home, and they continue to live and paint on the Island.

Provincetown and the Fine Arts Work Center on Cape Cod. The 100th anniversary of the Provincetown Art Association is being celebrated this year.[8] It continues to represent and support artistic practices that began in the early 1900s. Since its inception, Provincetown has changed direction from a whaling village, to a workplace for Portuguese fishermen, to an arts community, and in the present day, to a tourist destination. Notwithstanding this latest change, a core group of contemporary artists, some raised in the location and others who have relocated to Provincetown, along with those who make it their summer home, continue the artistic legacy of both the realist and modern artists who were prominent there earlier in the twentieth century.

As a location, Provincetown initially attracted artists because it offered a place for them to leave their metropolitan homes and city lives in art, to spend their summers in a place steeped in natural history and tradition. Its proximity to both New York City and Boston drew artists, who worked in schools and painted in both cities, to exchange ideas or engage in study. Artists were also drawn to Cape Cod and Provincetown from

[8] Charles Hawthorne helped found the Provincetown Art Association in 1914 and initially served as its Vice President. He remained active in the Association throughout his lifetime.

various places all across the country. Here, they found an environment conducive to their painting that offered clear atmosphere and light quality to enhance their paintings. This environment is sought by many landscape artists, from Delaware to Maine.

In 1898, Charles Hawthorne founded the Cape Cod School of Art in Provincetown. Hawthorne had grown up in Richmond, Maine, on the Kennebec River (Noelle, 2011), where his father was a sea captain and ice farmer. Upon graduation from high school, he attended the Art Students League in New York City. Other students would follow the same path from the League to Provincetown, and become prominent artists, including Milton Avery, Will Barnett, Edwin Dickinson, Blanche Lazzell, and Jack Tworkov.

Charles Hawthorne had served as William Merritt Chase's assistant at Shinnecock Hills Summer School of Art in Southampton, New York. It was at Shinnecock that Hawthorne learned the rotation of weekly critical reviews with students, and private instruction, that Chase used at his school in Cape Cod. He went on to be elected as a full academician of the National Academy within ten years.[9] In 1912, Edwin Dickinson went to Provincetown to study with Charles Hawthorne. Dickinson found the grey luminosity that (Noelle, 2011) was particular to days without sunshine on Cape Cod interesting, and neutrals tended to dominate his palette throughout his life. Marion Hawthorne, Charles's wife, took it upon herself, following her husband's death in 1930, to work with their son Joseph and former Hawthorne student Marjorie Ryerson to record Charles's ideas in a book entitled, *Hawthorne on Painting* (Hawthorne, 1938). Dickinson was invited to write the introduction to the

[9] Jack Tworkov studied with Hawthorne when he taught at the National Academy during the 1920s, as did William Henry Johnson who became a prominent African American painter.

book honoring the teacher whom he believed surpassed his own teacher, William Merritt Chase, in his abilities to provide both on site and studio demonstrations. Henry Hensche (Noelle, 2011) took over the Cape Cod School of Art, and continued to run it for fifty more years following Hawthorne's death. Hans Hofmann opened a school of art in Provincetown in 1935. He located it in a barn that had previously served as a rented studio for Hawthorne. Hofmann located his school here both for the venue and also as a tribute to the legacy of painters whom Hawthorne had trained.

Many modern, progressive artists who had participated in the 1913 Armory Show in New York City made Provincetown their summer home. Blanche Lazzell, who had studied with William Schumacher at the Byrdcliffe art colony in Woodstock, New York and was influenced by his modernist teaching, located her home and studio in Provincetown. Schumacher knew George Seurat, and had trained at the Académie Julian in Paris. Lazzell's paintings reflected the color theories that Schumacher had derived from both Impressionist and Post-Impressionist styles (Noelle, 2011). With the arrival of both Hofmann and Lazzell, the Provincetown art community began to show a split between conservative and modern artists. Lazzell would later study with Fernand Leger in Paris and become influenced by the traditions of Cubism (Noelle, 2011).

In 1926, the Provincetown Art Association was faced with discord among its members; some favored the realist tradition, and others chose to pursue modern, contemporary trends. Members voted that the annual show, which had favored conservative artists, would be complemented by another annual exhibition to be juried by modernist-leaning members. When Hofmann opened his school of art in Provincetown, he incorporated the vitality of modern European artists who had been

influential, both in his training and during his time running his School for Modern Art in Munich, Germany. Among the artists in Europe who Hofmann knew were Wassily Kandinsky, Paul Cezanne, Georges Braques, Juan Gris, Fernand Léger, Henri Matisse, and Sonia and Robert Delaunay. Several among this group were also his friends. Although Hofmann had attempted to study at the Bauhaus, when he arrived, the Nazis had just closed it. However, one of his students, Robert Motherwell, also studied with Josef Albers at Black Mountain College. This study includes George Nick, who knew and studied with Edwin Dickinson, along with research participant Joe Fontinha, who studied with Nick at the Massachusetts College of Art. Richard Raiselis, an artist teacher in this study, and George Nick are friends. The lineage of Josef Albers and teachers and students at Yale also presented itself as a factor in this research.

Many believe that the most important criterion for artistic success is the influence of an artist on other artists (Galenson, 2006). Although there are other significant art colonies, locations, and schools of art that have played a part in the vitality of *plein air* landscape painting, ranging from the mid-Atlantic to New England regions, these brief summaries of Cape Ann and Rocky Neck, Monhegan Island, and Provincetown are provided as an indication of the ways in which artists have come together and established communities to support studio teaching and learning. The early twentieth century brought renewed focus to the landscape, coastal images, and the formation of art colonies and schools of art.

Personal Career and Life Priorities. Visual artists may find creative inspiration in a variety of ways. They may employ a quiet studio, drawing, finding the right state of mind to turn ideas into reality, going for a walk, interacting with others,

looking back over work underway, observing of the conditions of places and spaces, trusting instincts, routine, or storytelling. Regardless of personal avenues taken to experience artistic inspiration, K. Anders Ericsson (2006) suggests that extensive experience in a domain is necessary to reach the level of expertise. He disputes the views of Sir Francis Galton (1869), who in his book, *Heredity Genius*, attributed the innate traits of intellect; enthusiasm, personal intensity, or fervor; and work ethic and habits as constraints to achievement beyond genetic predispositions. Instead, Ericsson theorizes that, "further improvements depend upon deliberate efforts to change particular aspects of performance" (Ericsson, 2006, p. 685), and can extend "the effects of experience and deliberate practice on individual differences in the acquisition of skilled and expert performance" (2006, p. 686). He submits that individuals move through three phases of learning: from avoiding mistakes, to performance characterized as smooth and without mistakes, to automated skills that require minimal effort. If no further skill improvements are observed, Galton's (1869) theory, that intellect and the potential for genius is hereditary, is confirmed. However, evidence of continued development past physical maturity (Ericsson, 2006) shows that additional experience is necessary to attain high levels of performance or expertise in one's domain.

In 1973, Simon and Chase proposed that expertise could be gained by acquiring the patterns of knowledge from past experiences and memories of reactions when confronted by similar situations. Performance, therefore, would improve as a consequence of continued experience. But, Ericsson also found, along with Bédard and Chi (1993), that experience-based indicators of expertise did not necessarily guarantee superior performance. Instead, he proposed that individuals "who exhibit reproducibly

superior performance on authentic tasks" (Ericsson, 2006, p. 688) could demonstrate expertise in their domain, and incremental improvements could be realized by "goal-directed deliberate practice involving problem solving and specialized training techniques" (2006, p. 700). In other words, what may look easy to the observer results from conscious, deliberate, and sustained practice that results in the refinement of skills.

Simonton (2012) discusses the concept of genius in addition to expertise. He suggests the effects of environment and personality type upon creativity help determine whether genius is genetic or the result of education. In discussing his ideas, Simonton (1979, p. 69) recounts the testimony of creative geniuses that describes novel insights as the breakthrough or quantum leaps that often arise through "illumination that is as sudden and complete as it is involuntary." While this runs somewhat counter to Darwinian ideas, which presented evolution as making relatively incremental and steady progress, it does resound with the punctuated-equilibrium theory advanced by Eldridge and Gould (1972), in which evolution moves from long periods of stasis to change. Simonton (2012) says that a similar principle may be at work in the creative process: sometimes sudden periods of illumination occur after long periods of incubation, and at other times ideas develop gradually from crude beginnings to a place of prominence.

Working Habits. Such approaches to art production may be advantageous for some artist teachers at the higher education level and professional artists. However, K–12 art teachers may find that the duration of a challenge and sustenance of students' artistic pursuits may be hard to maintain in K–12 public school studio classroom settings when faced with large pupil loads and short class periods. Csikszentmihalyi (1996, p. 125) characterized this quality of schooling as "often teaching the routine

rather than the adventure."

Later in his life, when asked if he worked on his paintings out-of-doors or directly from nature, Edward Hopper responded, "I used to, but not much anymore, even in Truro where we spend the summer. It always helps me to work from the facts of nature though. The innumerable sketches I've made contribute to my memories" (Rodman, 1961, p. 199). In a conversation with Katherine Kuh (1962, p. 131) during the following year, Hopper described his use of preliminary drawings in planning his paintings:

> Yes, I usually make pencil or crayon drawings. I never show these. They're more or less diagrams. I make preliminary drawings of different sections of a painting and then combine them. My watercolors are all done from nature, direct and out-of-doors and not made as sketches. I do very few these days. I prefer working in my studio. More of me comes out when I improvise. You see the watercolors are quite factual. From the oils, I eliminate more. It's an advantage to work in a medium that can take corrections and changes as oil painting can.

Hopper said he believed in sound classical training, working from anatomy, and directly from models. "Just as a piano player must always practice so it takes years of technical training to say effectively what you have to say, provided you have something to say" (p. 199). Thus a foundation in basic artistic principles would seem to benefit the students of K–12 art teachers who behave as teachers-as-artists. Yet other master artists have offered evidence of artistic inspiration impacted by other sources.

Edwin Dickinson, also in conversation with Kuh (1962, p. 69), described his preparation for painting that was in keeping with Gruber's (1985) discussion of chance and networks of enterprise:

> I do not make [preliminary drawings]. Even with a very large canvas I begin without such specific preparations as drawings or planned designs. But I often make drawings for the details in a painting. If I'm going to need an iceberg,

> let's say, I make a drawing of it right on the scene if I can. And sometimes I use sketches in paintings that they were not originally intended for.

Dickinson, as described by Gruber (1985), chooses a path, encounters a roadblock, and finds another task that will offer him a path to the desired result. Dickinson was known to have constructed his own easels, and he described spending similar amounts of time painting both large and small areas of a painting (Kuh, 1962, p. 73): "None of the large paintings is really finished. There comes a time when I stop – because to go on would mean reorganizing the canvas from the bottom up. I can't throw away the investment of so many years."

While he was an acquaintance of Dickinson's in Provincetown, Massachusetts, Hans Hofmann's type of painting evolved from an expressive or modified realistic style to abstract expressionism. In describing his process to Kuh (1962, p. 125), Hofmann's approach was also in keeping with chance and networks of enterprise:

> My work is not accidental and it is not planned. The first red spot on a white canvas may suggest to me the meaning of 'morning redness' and from there on I dream further with my color. You ask, do I make preliminary sketches? The answer is never.

Unlike Dickinson, Hofmann (Hoffman, 2003; Hoffman, nd; Weeks & Hayes, 1967) expanded upon accidents as a way to evolve his imagery. In his abstract expressionist work, he utilized memories of events and places to suggest the directions in which his paintings might progress. Hoffman's description of his working methods neither negate nor underscore the need for K–12 art teachers to teach foundational skills. Hoffman is describing the ways in which he finds and solves problems as a professional artist. Thus, looking beyond the working habits of those who paint *en plein air* to discover the additional affects of other subsystems at work, such as relationships with peers,

colleagues, and family as well as career and life priorities that may impact sources of artistic inspiration, may be of benefit for this research.

Perhaps the stories of those who both practice what they teach and demonstrate the value of expertise in their domains can offer some clues about sources of artistic inspiration. Learning perceptive skills is germane to the development of the artistic skills that can lead to success for the *plein air* landscape painter. The concept of the mind's eye has its roots in internal representations of visual sensory experiences. "They can operate on memories that have been encoded in the same way as sensory inputs, and when they are so applied produce the phenomena of visual imagination" (Newell, A., Shaw, J. C., Simon, H., 1962, p. 101).

Artists' ability to work with sensory experiences could be connected to their ability to process nature and encode it as visual form. The *plein air* artist uses the language of visual forms in processing or responding to both the content and subject of the landscape. Imagery becomes a tool of thought (Kosslyn, 2006). The richer the qualities of encoded imagery are for the painter, the more useful the imagery is for manipulating its representation and presenting it as a metaphor, sensation, or response to place. Artists can use memory and hindsight as modalities of thought in finishing, revising, or transforming their work.

This research also aims to discover the origin of ideas for painting the landscape *en plein air* that may come to the artist before being on site. Ideas may come as a result of chance encounter with a location, or establishing the image as it is conceived in paint by making decisions about atmosphere, colors, contrast, light effects, line, placement, shapes, textures, and values. Trusting such experiences, and taking a leap to experience

something anew, may inspire new ideas for the artist.

The recognition of a transformative idea comes from recollections over time rather than instantaneously. However, "in constructing the network of enterprise, the individual [artist] faces a tradeoff between density and breadth" (Gruber, 1985, p. 12). "A belief system and a way of working that functions as a transitional state for one person may well be another's life work" (1985, p. 21). Thus, artists may seek different, unrelated, and varying challenges, that produce a body of work with little stylistic cohesion, or select a convention, content, or subject to mine for personal response across the lifetime.

Structural Dynamics. Students experience a range and sequence of artistic practices as they change and mature (Burton, 1980 & 1981; Kerlavage, 1998; Lowenfeld, 1947). The drama of a child's development in art plays out quickly in the years spanning from birth to adolescence. Students at the elementary level consistently demonstrate excitement for working with art media (Burton, 1980 &1981; Hurwitz & Day, 2007; Kerlavage, 1998; Lowenfeld, 1947; Lowenfeld & Brittain, 1987).

E. Paul Torrance (1963) shaped his concept of creativity by considering process, product, personality, and environmental condition. It was his conviction that "we know enough from research to enable us to do a far better job" (1963, p. 30) in achieving educational goals. "No matter how much we learn from research, the individual teacher's way of teaching must be his own unique invention" (p. 30). Torrance identified blocks and inhibitors to creative development at various stages:

1) In early childhood, the "premature elimination of fantasy" (Torrance, 1963, pp. 20, 21) was identified as a concern until the child could participate in structured pedagogical practices designed to promote creative engagement. During the elementary school years concern is directed towards teacher

practices and social forces (1963, p. 21). Parent and teacher values appear to be governed by tradition, approval, and habit. Approaches found to address the negative effects of these values include "self-initiated learning, learning on one's own" (p. 21), and provision of a responsive rather than merely stimulating environment. Social forces such as conformity to norms, success-orientations discouraging chance-taking, and "sharp divisions between work and play" (p. 22) are noted.

2) Continuation of these sorts of blocks to creative development can occur into the high school and college years unless curricular emphases include elements of discovery and imagination (Torrance, 1963, p. 22). To counteract "overemphasis upon the acquisition of knowledge…by finding already known answers," Paul Torrance suggests, among other approaches, "deep and genuine involvement to the coverage of subject matter" (1963, p. 22).

Because the traits of novelty can change with conditions of place and time, progressive change may make it difficult, if not impossible, to define novelty (Gruber, 1985). (The traits of the creative personality that I've observed during my career include, but are not limited to, those shown on p. 332 in Appendix D: Figure 4.) Yet, this knowledge may have implications for both curricula and pedagogy designed and utilized by art teachers and artist teachers.

Ways Visual Arts Curricula Across the Twentieth Century Have Shaped Teaching and Learning

Arthur Wesley Dow

The visual arts curricula in the twentieth century evolved from the pre-modern formalist approaches that were advanced by Arthur Wesley Dow in his book *Composition* (1903). His formal structure identified the elements of art — line, shape, color, form, texture, etc., and the principles of design — repetition, balance, symmetry, unity, dominance, subordination, etc. Dow studied for a time with Ernest Fenollosa (Simpson, 1999), who was both a professor of art at the Boston Museum of Arts Museum School and print curator at the Museum of Fine Arts, Boston, where he was

instrumental in acquiring Japanese prints for the MFA. Dow's ideas about color, line, and notan[10] were derived from his study of Japanese prints, and were included within the pages of *School Arts* magazine, which was widely disseminated to art teachers and contained information relevant for studio teachers.

Professional development for art teachers was provided by Dow through his establishment of a summer school in Ipswich, Massachusetts. He also garnered wide influence as an art educator through his association with Teachers College, Columbia University; the Art Students League; and Pratt Institute; each institution was located at the center of the American art world, New York City. Dow was a painter of landscapes. His work — paintings, photographs, and prints — reflected his conceptual ideas about color, shape, and composition. It was representational in appearance. The Ipswich Museum holds the largest collection of his work in the world. Dow attempted to show that through distillation of forms to their basic elements, properties such as color, shape, and line could be used to effectively guide artists as they responded to the landscape, using observation and perception to evoke a personal response. His ideas remain prevalent in studio art instruction today, as evidenced by their strong influence upon the first generation of *National Standards for the Visual Arts* (MENC, 1994).

Walter Gropius and the Bauhaus

Dow's approach to visual arts curriculum was followed by the fusion of formalist art ideas with industrial design and production. Walter Gropius, founder of the Bauhaus (Newman, 1970; Stein, 1969) in 1919 in Weimar, Germany, championed this modern notion for teaching art and design. Gropius hired many other artists to teach at the

[10] Dow used this term to describe a balance of relationships between color, line, and shape.

Bauhaus, including Josef and Annie Albers[11], Johannes Itten[12], Wassily Kandinsky, Paul Klee, and László Moholy-Nagy, among others, who would gain renown for their work in the modern period.

The rise of Hitler in Europe led to the dissolution of the Bauhaus in 1933. Several of its leaders relocated to the U.S., and attempted to continue teaching art as a fusion of art and design. The Albers settled at Black Mountain, North Carolina and helped to form the arts curriculum for the college based upon the ideas of the Bauhaus. Like the Bauhaus, Black Mountain College included prominent art faculty. Among those teaching at Black Mountain College were John Cage, Merce Cunningham, Albert Einstein, Buckminster Fuller, Charles Olson, Robert Motherwell, and William Carlos Williams. The college produced artists who would soon rise to international prominence, including the potter Bernard Leach and the painter Robert Rauschenberg.

Black Mountain College (Harris, 1987; Katz, 2002) lasted only twenty-three years (1933–1957). The Albers left in 1949, and the remaining faculty could not agree on how to shape the future of the school. Attempts to continue operation were thwarted by significant debt and on-going internal disputes.

Gropius, along with his colleague from the Bauhaus, Marcel Breuer, was invited to teach architecture at Harvard University in 1937 (Stein, 1969), and subsequently, built his home in Lincoln, Massachusetts; it stands to this day, a part of the National

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[11] Albers (1888–1976) was a student of Johannes Itten at the Bauhaus before receiving an invitation to teach there. After its dissolution due to pressure from the Nazi regime, Albers was invited to head Black Mountain College in North Carolina. He met his wife Annie, also a student and teacher, at the Bauhaus where she was a master craftsperson and weaver.

[12] Itten (1888–1967) was a colorist who taught at the Bauhaus and who was very much interested in educating children as kindergarteners through the use of gymnastic exercises to prepare students for learning.

Historic Register, as an architectural artifact of the Industrial Modernism movement.

Because Gropius and Breuer were architects by training, their invitations to others to instruct at the Bauhaus were not influenced by the art processes of observation and sight as the basis for teaching structure in art, as espoused by Dow. Instead, their processes related to planning and construction, and the ways in which those processes might apply aesthetics to the design of functional objects. The goal was to modernize approaches to teaching art to reflect the impact of the industrial age. While the paintings of Josef Albers, Johannes Itten, Wassily Kandinsky, Paul Klee, and László Moholy-Nagy (Newman, 1970; Stein, 1969) did not concentrate on the landscape as subject, their work offers clues into the landscape paintings being made by those who were influenced by constructivist and modern approaches to artmaking.

Seguinland

The Bauhaus artists were influenced by Cubism, an art movement that began in Europe primarily with the work of the artists Pablo Picasso and Georges Braque. Cubism was characterized by the reduction and fracturing of forms into planes. Marsden Hartley, John Marin, and Max Weber all worked in the area of Maine near the towns of Georgetown and Bath, called Seguinland (Bischof & Danly, 2011). Static outlines and marks used by Hartley, Marin, and Weber to define buildings and natural forms in the Maine landscape were produced from both observation and memory, and evolved in style to reflect the representation of forms used by the Cubists.

Marin had studied in France in the early years of the twentieth century. Alfred Stieglitz operated several galleries in New York City: 291 (Fifth Avenue, known alternately as the little galleries of the Photo-Secession), the Intimate Gallery, and

American Place (Bischof & Danly, 2011). Along with photography and sculpture, these exhibition spaces were used by Stieglitz to promote the paintings of Hartley, Marin, and Weber. In 1915, he exhibited the work of Picasso and Braque at 291, and so it is probable that the Seguinland painters saw the work of Picasso and Braque at 291. These *plein air* landscape painters, along with photographers from the Photo-Secession movement, who recorded the landscape in the areas of Bath and Georgetown, popularized the sense of place that is still associated with Maine today.[13]

Mary Ross Townley

Mary Ross Townley (1978) translated the structural ideas of the Bauhaus for teaching in schools in her curriculum series *Another Look*. This set of large monographs compared people, places, and things found in both the man-made and natural worlds and gave special attention to the landscape. Her conceptual constructs were presented for children as pairs of opposites, such as open and closed, separated and touching, and parallel and branching, and they were to be used by those teaching art at the pre-school, kindergarten, and primary levels.

Consequently, several factors converged to present an alternative to the compositional and curricular approaches offered by Dow: the rise of both industrialization and manufacturing in America, the dissolution of the Bauhaus in Germany, and the subsequent arrival in the U.S. of teachers previously affiliated with the Bauhaus. A philosophy that aimed to blend the aesthetics and function of art came with their arrival.

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[13] In our interview for this research study, Jill Hoy (in the artists' cohort) remarked to me about her annual treks to Stonington, Maine: "I guess the other component is that people who come to Maine often want a piece of it to take back. It's a soul place – that's why people stay there."

Studio teachers of the era thought that the aims of Dow, as well as those associated with the Bauhaus, and later Townley, in combination with the schemas discussed at this time by psychologist Viktor Lowenfeld (1947) in his text *Creative and Mental Growth*, offered a basis for art education curricula. Lowenfeld's developmental theories about art, the psychological theories offered by Kohlberg (1973, 1981) concerning human moral development, Parsons's (1976) suggestions about children's aesthetic development, Piaget's (1969, 1970, 1971) hypotheses about child development, and Vygotsky's (1978, 1986) observations about the development of speech and its connections to learning, comprised a foundation for teaching the language of visual arts that was used to enable the voices of children in their art making. This second wave of visual arts curriculum treatments is enjoying a renaissance in American schools due to increased interests in design education.

Elliot Eisner

The ideas on which disciplined-based art education (DBAE) were based had their roots in the 1960s; however this third wave of change in twentieth century visual arts curriculum arrived in force in the early 1980s, and it lasted well into the 1990s, at a time when educators were in pursuit of excellence in all areas of education. DBAE perfectly aligned with the direction for art education that was espoused by Lelani Latin Duke, who led the Getty Center for Education in the Arts for seventeen years. This approach to art curriculum built upon ideas of theorists who felt that both the content and direction of studio teaching should be more "substantive and demanding" (Smith, 1999).

In a conversation with Ron Brandt (1988), Executive Editor for the Association for Supervision and Curriculum Development, Elliot Eisner, Professor of Education and

Art at the School of Education Stanford University explained the nature of disciplined-based art education programs:

> Discipline-based art programs are intended to provide systematic, sequential teaching in the four things people do with the arts: they make works of art, they appreciate art, they learn to understand art in relation to cultures, and they make judgments about the arts. These four major operations are art production, art criticism, art history, and aesthetics. All four of these disciplines should be reflected in the curriculum. Students should not only have opportunities to make visual works of art, they should learn how to see these works as well. And they should not only learn to see works of art, they should also know something about the times the social circumstances in which the works were created.

Among others, Eisner (1988), Harry Broudy (1989), Rudolf Arnheim (1989) all agreed that students' understandings of art images and objects were underserved if the larger scope of what students needed to know about the arts was left unaddressed. Each believed that "simply to give youngsters opportunities to work with art media without paying attention to" (Eisner, 1988, p. 8) aesthetics, history and cultures, and criticism, neglected students' opportunities to develop the skills needed to control media and handle it with imagination.

They believed that, if offered an opportunity to compare the ways artworks look and why, along with the influences of place and time, students would be inclined to observe, pause, reflect, and cultivate an appreciation for art through critical appraisal. Much of what was proposed was similar to previous ideas suggested by those highly regarded in the field, including Al Hurwitz and Stan Madeja in their book *The Joyous Vision* (1977), who offered ways to establish an art curriculum that addressed the needs of those who chose to be art makers or simply art appreciators.

This approach to teaching art seemed to offer a larger purpose for visual arts education, given that the majority of students become art consumers rather than art

producers. Endorsed by Elliot Eisner (1988), Ralph Smith (2000), and various other writers for the Getty Trust, along with many visual arts curriculum specialists, this effort was in congruence with both Duke's (1990, 1999) and the Getty Center's advocacy efforts for a visual arts education used to build well-rounded minds.

In spite of such eminent scholars promoting DBAE, many in the field, including Brent Wilson at Pennsylvania State University, questioned the zealousness of its promotion as *the* means to plan and teach visual arts. Wilson had written in his report, *Toward Civilization: A Report on Arts Education* (1987), prepared for the National Endowment for the Arts, that among the triple threats[14] to art education in America's schools was disagreement about what the content of arts curricula in the schools should be among those who determine it. Wilson (1997) would be approached ten years later by the Getty to document the broad platform for visual arts education, called DBAE, that it had promoted and that Duke (1999) saw as a victim of its singular vision to be instrumental in changing the ways that art was taught in America's schools.

Olivia Gude

The fourth wave of change in visual arts curriculum arrived with the publication of the article *Principles of Possibility* (2007) by Olivia Gude, who at the time was an artist and professor in the School of Art and Design at the University of Illinois at Chicago (UIC). Gude uses ideas related to social change and justice as a basis for artmaking in schools. Her Saturday School at UIC, called the Spiral Workshop, engages teens and studio art teachers-in-training in developing learning strategies that hold importance for students

[14] The two other threats to arts education mentioned by Wilson in his 1987 NEA report, *Towards Civilization*, were the public's view of schooling as intended principally for job preparation and the inclination to conflate art with entertainment.

in contemporary society. Gude said that she believes, "art and art education build communities of shared meaning, and caring communities are the foundation of joyous, just, and sustainable democratic life" (Gude, nd). Her aim is to form students' sense of self by demonstrating to studio art teachers that students learn through play. Her goal is to demonstrate that the examination and investigation of urban life through studio engagement empowers students to conceive new social spaces, and that what is not known about life and human relationships can be identified through the deconstruction of culture.

Teachers are facilitators of learning. Opportunities for surprise, which take us beyond common ways of experiencing the world, may come from intuitive insights or from the evolution of artistic approaches and processes, and the cumulative effects of purposeful experiences and learning. Furthermore, Gruber (1985, p. 7) discusses norms that may affect the production of creative outcomes:

> …at any given moment in history, not one but many environments are available, and the creative person both chooses and constructs a milieu that suits the needs of the enterprises in question. The creator's external environment is not a given and resources are not gifts – they are the ever-changing results of constant work.

Otherwise stated, creative work can only be understood when both person and the milieu in which they are working are conceived as an evolving system. What may be relevant for a creative environment at one time may be without any connection to it during another. (Appendix E: Figure 5, found on p. 333, presents characteristics of climate and environment that I have identified across my career experiences that support creative endeavors.)

Flow

Mihaly Czikszentmihalyi (1996) conducted a study of social factors that contribute to creative events in which a state of 'flow' occurs. According to him, three conditions are necessary for the creative state he calls 'flow' to occur: 1) that challenges and skills are well-matched, 2) that intermittent or progressive goals are set to accomplish incremental results, and 3) that in-process or immediate feedback can be — in the case of this study, for the visual arts — seen and accurately gauged in the course of the creative experience. All three of these conditions should be available to an individual in order to engage in a state of creative flow.

Inspiration is an epiphany that often occurs when least expected. Sometimes inspiration is recognized after it has already happened in what (Csikszentmihalyi, 2003) calls a state of idea 'flow' that sometimes results from the spirit of play while the mind is engaged in the creative process (see Appendix B: Figure 2 found on p. 330 for an adaptation of stages of the creative thought process for this research). Artists verify ideas for their usefulness and test out mistakes. Artistic production does not follow a straight line from idea to completion. It occurs through trial and error with both idea and execution. It starts with a hunch, develops through exploration and simmering, crystallizes with inspiration, and is turned into something real through patient and steady effort.

The art-making process has a flow, and there is no reason to pin hopes on accident or chance if processes are merely managed or staged.

> Chance is unintentional, it is capricious, but we needn't conclude that chance is immune from human interventions. One must be careful not to read any unconsciously purposeful intent into [such] interventions. Interventions are accidental, unwilled, inadvertent, and unforeseeable. (Austin, 2003, p. 70)

Through conversations, observations of artistic practice, and the open-ended interview questions presented to participants in this research, their experiences and opinions about inspiration may stem from teaching and/or learning. Or, they may hold the belief that over-thinking is counterintuitive to inspiration and the creative process.

Holistic Knowing and Rationality

Openness and receiving is considered by Hart (2000) to occur unexpectedly and spontaneously. Such openness can result in one being transported or transfigured by observation that produces heightened perception. This quality of the inspiration experience can be likened to its Latin definition, one of inhalation or filling up with breath (Guralnik, 1980), or to the state of flow described by Csikszentmihalyi (1996). Michael Washburn (1988) identifies this state as moving from the individual and private mind to one that is transpersonal. For Washburn, this state is marked by a re-emergence of intuition that is devoid of ego, and it is characterized by energy, feeling, and instinct.

These qualities foster inspiration. As one is drawn into an unexpected opening that leads to inspiration, awe, freedom, gratitude, and relief can accompany or precede the state of flow that opens the mind and enables it to transform ideas. Openings that lead to greater knowing or inspiration are also characterized by clarity and vibrancy (Hart, 2000).

Some would suggest that critical analyses (Cytowic, 1995; Merleau-Ponty, 1962) deny individual feelings and perceptions that can result in expanded understanding. The contemporary dialogue about emotional intelligence (Goleman, 1994, 2011) corroborates their suppositions. Sometimes things make perfect sense, absent from

analysis. Often, the qualities of essence are clear, and images are vibrant though not quantifiable.

The modern scientific community has sometimes viewed emotion and cognition as different kinds of phenomena (Cunningham & Kirkland, nd; Ratner, 2000), rather than sharing common elements. Scientists have also traditionally considered intellect as the dominant factor in shaping perception, which may be due to the separation of the fields of philosophy and science, over the past 2000 – 2500 years, since the time of Plato and the Academy (Demos, 1955). However, inspiration can also be a way of relating oneself to the world through the blending of emotion and intellect, or inner personal experiences with external realities (Phillips & Morely, 2003).

Socrates and Plato (Grube & Reeve, 1992; Demos, 1955) held a holistic view of reality that incorporated both science and theology, or the importance of mathematical proofs and the spirit. Recent evidence, however, suggests that the relationship may actually be reversed: emotion may inform and clarify cognition or rational forms of knowing (Cytowic, 1995; Jennings, 1994). Hart (2000, p. 39) casts this relationship as "emotional-cognition" or "full body knowing." This phenomenological characteristic, full sensory knowing through both emotion and intellect that can impact the concept of inspiration, is integral to conceiving an expanded awareness, or state of being that results in transcendence and is so often associated with inspiration.

Systems Model of Creativity

The notion of novelty and inspired ideas being accepted by a group places artistic inspiration outside the realm of the genius, and it situates artistic vision systemically among those who hold shared beliefs and values. Creativity is no longer a subjective

experience or perception; instead it is only validated when objectively assessed and accepted by a group, or validated by experts in the domain. Mihaly Csikszentmihalyi (1996) characterizes creative production as subjective and unique to the individual, yet affirmed by society-at-large. Those who change "a symbolic set of rules and procedures…that are a part of the symbolic knowledge shared by a particular society" (Csikszentmihalyi, 1996, p. 26), or invent, in his term, a new *domain*, are creative persons.

Domain is defined, in this instance and in Csikszentmihalyi's (1996) systems approach to creativity, as specific practice at the level of expertise within a field. In its application to this discussion, painting is a part of the fine arts, and studio teaching is subsumed within the broad scope of the field of education. For this study, the domain (see Appendix C: Figure 3 found on p. 331 for an adaptation of this model to this research) may be conceived as *plein air* landscape within the field of painting.

Need for Research

As art teachers are held accountable for research-based practice with students, it is notable that the documentation of incorporating personal artistic practices into studio teaching is not well documented. No data exist for K–12 art teachers, neither artist teachers at the higher education level, nor professional artists suggesting factors that may affect artistic inspiration.

There is insufficient evidentiary information available regarding the forces that can affect artistic inspiration including to whom these three groups attribute their opportunities, success, and training; why they remain dedicated to artmaking; the ways in which work is produced; and the dynamic systems that are actively or passively

adopted or designed and implemented to reach career goals.

Presentation of information about what practitioners are doing to sustain inspired artistic practices may benefit stakeholders who can learn from these practices. Careful records of their relationships with peers, colleagues, and family; personal career and life priorities; working habits; and structural dynamics may offer some indication of whether the behaviors and practices of the members of these three groups are linked to artistic inspiration.

Prior Research. The problem is to study, as directly as possible, the factors that may impact artistic inspiration. This study sought information from respondents regarding two aspects of inspiration: 1) inspiration as it may have been related to the decision to become an artist and/or art teacher, and 2) inspiration that occurred in the course of painting *en plein air* or teaching. Few have approached the topic as researchers, however three studies appear to have relevance to this study.

First, Catherine Patrick reported the results of a study of "the process of creative thought in sketching pictures" (Patrick, 1937, p. 35). Her study included 100 participants; an experimental group of 50 artists, like those in this study, "whose work had appeared in better exhibits" (1937, p. 36) and a control group of 50 non-artists "who were not doing any artwork and had never done any, except possibly as school assignments" (p. 37). Like this study, subjects were identified by age, patterns of residence, and sex. A protocol of open-ended questions was presented to each participant by an interviewer; each subject was presented with a poem and drew a picture about the poem in response to a set of guiding directions. Upon completion of the drawing, the experimenter was presented with ten questions that asked whether

they usually completed pictures in one sitting, whether their ideas were incubated or spontaneous, if an emotional state accompanied and/or characterized their drawing events, if revisions were made to their work, when artwork was made, the kinds of artwork that they produced, and the relationship of the work to their chosen career. Results from the protocol, including both the drawing and questionnaire, were classified by Wallas's (1921) stages of thought: 1) preparation, 2) incubation, 3) illumination, and 4) verification, to track "thought changes" (Patrick, 1937, p. 41) occurring at each stage. A count was made of the number of shapes drawn and revisions made, as well as the time spent in the progression of each quarter of the stages of thought. Artists were found to begin with organized thought, "sketch the essential structure in one sitting" (1937, p. 51), reach for subject matter beyond that literally suggested in the poem, spend somewhat longer time on revisions across all thought stages, and retain "the chief structure" (p. 51). Non-artists illustrated many objects suggested in the content of the poem rather than focusing on a center of interest. Unlike the control group, those in the experimental group demonstrated skill in composition, figure drawing, and perspective to tell a story that was imagined through associations with content made beyond the specific text of the poem.

The majority of thought changes occurred during the first quarter, while subjects gathered new material, substantiating "the hypothesis that preparation leads to incubation" (Patrick, 1937, p. 52). Most participants sketched general shapes in the second and third quarters, and applied an emotional response to the content formulated subconsciously (Poincare, 1905) over minutes or years while other topics were being pondered, bearing out that "illumination follows preparation and incubation" (1937, p.

52). Thus, a fresh start, based upon carefully considered preparation brought clarity that prompted elaboration or revision, and allowed verification of the drawn image to occur. Although there were individual variations among subjects, both artists and non-artists reported their experiences with the four progressive stages of thought. The majority of artist subjects, verified through the interview process, that this was their usual way of working, and attributed "frequent use of perspective, shading, shadows, balance, and development of forms" (p. 65) or the ability to apply drawing and perceptive skills as the result of training in technical expertise.

Second, Anne Roe reported a study of painters' creative processes in 1975. Her artist sample, including about twenty abstract and representational artists, was identified with the help of Lloyd Goodrich of the Whitney Museum, and Howard Devree, art critic at the *New York Times*. A Rorschach test was administered to participants, analyzed blindly, and determined to be inconsequential in revealing creative potential. Roe also administered the Thematic Apperception Test (TAT), but found that subjects "were all so incensed by the artistically objectionable quality of the pictures" (Roe, 1975, p. 159) that they were distracted from the socially directed storytelling intent of the task. However, Roe used the results of both tests to establish a foundation for obtaining the painters' personal histories and "statements about how they went about developing a painting" (1975, p. 159). Thirty years after obtaining the data, Roe pulled it out, and reviewed the "relations among the personal histories of the men [subjects], their choice of a profession, their manner of pursuing it, and their personal characteristics" (p. 159). Her handwritten transcriptions of findings, some of which had bearing for this study, revealed:

- The majority of subjects, all of low socioeconomic status, had begun art school while in their teens, sometimes without graduating high school.
- Wives, in many cases, held careers in the arts, and enduring marriages were of significance.
- Participants' fathers disapproved of choosing painting as a career; mothers more commonly thought sons should do as they wished.
- Isolation, child illness, and early acquaintance with death were factors that shaped their "personality dynamics and paintings" (p. 161).

Paintings depicted visual experiences by combining both ideas and moods. The origin for paintings was attributed to: 1) internal ideas or emotions by abstract painters, 2) external stimuli by representational painters who often recorded ideas in sketchbooks, 3) a blending of the two for painters whose work was characterized as "highly stylized" (p. 163), and 4) alternation between external and internal by painters who chose to work spontaneously from stimuli. Painters reported sourcing their ideas from imagination; interpretation; "a kind of groping within, an appetite back of the groping, the search for the thing, like searching for the dark in a bureau drawer, for a solid, a concrete, definite thing" (p. 169); careful preparatory drawings; "mostly [from] observation, from senses, hardly at all from memory" (p. 169); the qualities of "light or the time of day" (p. 169); attempting "to get the feeling" (p. 170); emotional reactions to experiences that were revealed subconsciously as a place to start; nature; and designs in form and color that offered compositional organization.

Third, Jacob Getzels and Mihalyi Csikszentmihalyi (1966; 1968a; 1968b; 1975) accessed 179 second- and third-year students from the Art Institute of Chicago as a core sample to study the relationship of problem-finding and creativity. Subjects were administered three batteries of tests including the Allport-Vernon-Lindzey Study of

Values, Sentence Completion, and TAT, along with autobiographical and family questionnaires. Although "art students did not differ significantly from the norms of any of the cognitive measures" (Getzels & Csikszentmihalyi, 1975, p. 105), "future artists differed significantly from the norms on virtually all measure of values and personality" (1975, p. 105). This group, both males and females, "were higher than the norms in aesthetic value and lower in economic and social values" (p. 105). By comparison to their peers, young artists were found to be "socially reserved, introspective, alienated, imaginative, radical, and self-sufficient" (p. 106). Among the disciplinary majors of specialization within the arts, fine art students generally had higher aesthetic values, advertising and industrial art majors higher economic values, and art education students higher social values. Creative achievements for male fine art students, unlike female fine art students, were correlated to their personal values, personality characteristics, and relationships.

Getzels and Csikszentmihalyi were also interested to know how artists found problems, and, in their study *From Problem Solving to Problem-finding* (Getzels & Csikszentmihalyi, 1975), they attempted to describe how a fine artist paints a picture. Their initial result was puzzling; how an art problem was solved could be observed, but the ways in which art problems were found could not.

> The observations suggested a multitude of theoretical models that could be used to interpret what we were seeing and hearing, but all the theoretical points of view that were considered – ranging from Freud to Piaget, from ego psychology to symbolic interactionism – seemed to obscure the very phenomenon that we wished to study. (Getzels & Csikszentmihalyi. 1975, p. 108)

To discover the ways in which problems were found, observers set up a studio with a variety of dry media, still life objects, and proceeded to take notes

and photographs of each subject's behaviors as they set up a composition and drew a still life. Seventy-two percent of the 31 participants reported no constraint when formulating this artificial problem [Problem]. Others reported either the inauthenticity of the situation or its similarity to a studio class. Art critics and teachers from the Art Institute of Chicago judged the works for aesthetic value, originality, and craftsmanship as associated with the problem-finding variables of manipulation, exploration, and usefulness. All variables were significantly linked to aesthetic value and originality, and exploration was closed tied to craftsmanship. Students were sought out seven years later to gauge their long-term success. Nine were reasonably successful; 1 had actually achieved significant success. Seven were marginally involved in art, and 15 had abandoned artistic practices. Success was highly correlated to problem-finding variables. Getzels and Csikszentmihalyi suspected that an artificial problem-finding situation would reflect problem-finding in a natural or genuine situation. Both manifest and latent approaches were deemed to be the same and to cause originality. Thus, they determined that a "systematic relationship was found between measures of problem-finding (or discovery orientation) and an external criterion of the quality of the resulting solution, that is, the completed drawing" (Getzels & Csikszentmihalyi, 1975, p. 111).

The Research Question. Kuh (1962) has conducted interviews with artists who have described their ways of working. Gruber and Wallace (1989) have used the case study method to arrive at the "theory of an individual" (Gruber, 1999) and evolving systems approach to creative networks of enterprise. Patrick (1937) asked both artists

and non-artists to draw a picture based upon a poem, observed their drawing processes, and aligned their progressive stages of making to Wallas's (1921) stages of thought. Roe (1975) reported the origin of creative ideas for a study of painters. Getzels and Csikszentmihalyi (1966; 1968a; 1968b; 1975) studied both the personality characteristics and problem-finding processes of second- and third- year art students, and followed participants' to correlate their success rates to problem-finding processes. A vital underpinning about the motivation to engage in artistic practice still needs to be defined: What factors may impact sources of artistic inspiration?

It may also be important to ask ancillary questions while searching for an answer to the research question, and consider:

- If some artists have a heightened awareness of the processes that enable them to become inspired
- Whether there are internal and external processes and influences that stimulate professional artists to become inspired
- If there is a connection between the imagery made by some artists, and imagination and inspiration
- Whether artists use self-reflection to verbalize and possibly systematize the decisive ways that they find and interpret ideas
- If there are patterns of behavior, habits of thought, or internal and external influences that lead us to access inspiration.

In his study of the psychology of *Creativity, Flow, and the Psychology of Discovery and Invention*, Csikszentmihalyi (1996) addressed common factors that enabled individuals to find flow. These factors included background, preparation, professional training, and the lived situations within individuals' creative lives such as major cultural, historical, and political events. Still to be defined are the sources through

which artists find the inspiration or those impacts that enable their artistic practice.

However this study is limited to those who are K–12 art teachers, artist teachers at the higher education level, and professional artists who practice painting the landscape *en plein air*. I imposed that limitation on this research for several reasons:

- Observational and perceptive skills provide a foundation for artists, particularly those who work figuratively or in a realistic tradition.

- I wanted to learn more about what shaped the practices of those who choose to work directly from the landscape.

Therefore, the scope of the research question is limited:

- What factors may affect the sources of inspiration for *plein air* landscape painters?

CHAPTER THREE: METHODOLOGY

The Basis for this Research Study

In 1996, Mihaly Csikszentmihalyi published the results of a study of the characteristics of flow and the psychology of discovery and invention in his text, *Creativity*. Ninety-one people participated in Csikszentmihalyi's study. He considered all those who participated to be distinguished men and women from the arts, sciences, and business. Fourteen of the participants in his study were Nobel laureates. Some were also involved in government and considered themselves to be social activists.

Each participant agreed to a videotaped interview that was conducted by Csikszentmihalyi (1996) and one or more of his graduate students. All of the people who were interviewed were still active in their careers or similarly engaged in alternate activities. I adapted the questioning protocol from Csikszentmihalyi's study as a basis for the interviews that I conducted with respondents for this study. Where possible, participants were observed in situ with their works-in-progress so that I might ascertain how they functioned as a whole within their personal systems.

As previously explained, the paradigm used by Csikszentmihalyi for his study included three elements: the domain, the field, and the individual practitioner. The domain is comprised of those who hold expertise about its symbolic rules, have mastered its rules, and are considered to be creative within the domain.

Those who hold access to the domain control the field of a given domain. The members of a field are subject to cultural selection that is comparative to evolutionary selection in nature. Changes are not sanctioned for adoption unless those who are entitled make the decision(s) about what to include in the domain. Peers, critics, dealers

and collectors, recognize those whose work is fittest progressively, and finally the public confirms its acclaim (Bowness, 1989).[15] Fields, therefore, are made up of very few members. Competition for membership in a field is both dynamic and influential, and membership status can fluctuate with the rise and fall of career notoriety. The individual practitioner must master the domain to gain access to his or her field in order to have the chance to change the culture or domain in creative ways. If as many posit (Dewey, 2005; Duke, 1999; Greenberg, 1965; Gude, 2004; Harris, 1987; Harrison & Wood, 1993), twentieth century modern and contemporary art has been dominated by those who create art ideologically, rely heavily on the planning process, and produce artwork as plans specify, in contrast to artists whose process tends to unfold as their work is produced, it may prove valuable to consider the role of dominant artistic pursuits during the time participants for this research were schooled and trained as artists and *plein air* painters and how historic events (See footnote #5 on p. 15) had an impact upon art curricula.

When considering the systems model of creativity for *plein air* painters adapted from Csikszentmihalyi (1999, p. 315) as applied to this research study, the three spheres are specifically defined. (See Appendix C: Figure 3 on p. 331 for an adaptation of this model for this research). First, the culture is described as the geographic area spanning from the mid-Atlantic region to New England. Second, the domain includes *plein air*

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[15] Readers will discover more about lineage among artists, as this discussion proceeds. One example, exemplifying Csikszentmihalyi's systems model of creativity in this study, is the tracing of relationships from Josef Albers at Yale, to Albers's colleagues William Bailey and Bernard Chaet, further to his student Eugene Leake, who became President of the Maryland Institute College of Art (MICA), to Barry Nemett, who serves as Chair of Painting at MICA who was Chaet's student and Bailey's teaching assistant, to Mark Karnes and Phil Koch who are Barry's colleagues in the Painting Department at MICA. (See Lineage Chart, Appendix F: Figure 6 illustrated as a sociogram that can be found on p. 334.)

landscape paintings, both past and present, selected for their novelty by the society. The society includes artists, audience members, art critics, and art historians. Subsumed within that society, is the field of *plein air* landscape painters, including their peers who may be members of art colonies or schools of figurative painting practice. The society and field produce novel products. The individual and his/her personal background delineate the third sphere of influence in this adaptation of Csikszentmihalyi's (1999) model. For this study, the individual is each *plein air* landscape painter, and their personal background is defined by the specific biography and environment of each individual. It is the individual who stimulates the production of novel products, or *plein air* landscape paintings. Each of the components of the system affects or influences the others, and none is sufficient to produce novelty alone.

A General Description of the Methods Used for This Study

This research was undertaken, in part, to offer the profession of art education some insights into the benefits that a renewed focus on creativity and innovation may offer to students. I used a qualitative data approach to present the information I collected through stories told to me by members of each of the three participant groups. My intent was to identify factors that inspired and shaped those who teach in the visual arts and/or paint the landscape *en plein air*. I chose to limit participants for this study to those who paint the landscape *en plein air*, based upon my interest in that subject matter.

Qualitative research is particularly suited for this type of inquiry because it "is rooted in a phenomenological paradigm which holds that reality is socially constructed through individual or collective definitions of the situation" (Taylor & Bogdan, as cited in Firestone, 1987, p. 16). I planned a qualitative research study that would allow me to

analyze themes from the data, as well as the theme of the influences of family, colleagues, peers, and teachers that was found within the Csikszentmihalyi (1996) questioning protocol, in comparison to literature (see Appendix G: Figure 7, beginning on p. 335) on artists' creativity, specifically:

- the ways in which artistic practices affected both *plein air* painting and studio teaching
- the shaping of artistic behaviors as taught in visual arts programs in American schools and universities
- communities of practice among those who paint and draw *en plein air* in the mid-Atlantic and New England regional areas of the United States
- the influences of family, colleagues, peers, and teachers upon *plein air* painters
- creative thinking processes used by *plein air* painters
- the ways in which *plein air* landscape painters choose or identify imagery (or problem finding and solving)
- the roles of perceptive skills, imagination, and inspiration.

Those areas of literature are quite broad. My intention was to examine the literature and determine, through a broad qualitative analysis, the most relevant factors that may influence sources of artistic inspiration for art teachers, artist teachers, and artists who engage in painting the landscape on site from observation.

Supplemental sources were used to expand the portraits of each participant in this research. I looked, in some cases, at exhibition catalogues featuring the paintings of participants, along with reviews of their exhibitions. Some participants maintain personal online presences that I was able to access and utilize. Information could also be found through the websites of the galleries that represent their work, all of which is

in the domain of open content. A few of the respondents maintain online blogs about their work that they use to report their activities and thoughts or reactions to their practices. Such supplementary materials were useful to broaden and deepen my understanding of the life of each participant as a teacher and painter.

Approaches such as those previously described by Csikszentmihalyi (1996) can be used to examine artistic practices. Mooney (1963, as cited in Taylor, 1988) took another approach and utilized four facets to examine artists and their work: the environment, the product, the process, and the person. The features of Csikszentmihalyi's approach subsumed those included in Mooney's examination of artistic practices. Nonetheless, my aim was to use research as a recursive process based upon both my personal background and filters and the emergent themes naturally influenced by the adaptation and use of Csikszentmihalyi's (1996) questioning protocol to look at the areas within the broad literature of artistic practices that could offer clues to sources of artistic inspiration for the three participant groups.

The Pilot Study

In 2007, I interviewed five people in a pilot study in order to be able to assess what this later study might be designed to do. My supposition was that the best practices of artists and art teachers resulted from expert knowledge and experience. As with the final study, those participants also agreed to be identified by name.

The participants in the pilot study included Al Hurwitz, an educator of art teachers whose work was characterized by a variety of subject matter; Richard Raiselis, an artist teacher at the university level who paints the landscape from observation; Clare Walker Leslie, a nature illustrator who works primarily on site; David McPhail, a

children's book illustrator who invents characters and stories based in part on personal life experiences; and Connie Hayes, a practicing landscape painter whose reputation (at that time) was emerging. Each of these people was regarded as an expert in the field. Two of the participants, Al and Clare, were authors of instructional texts. As mentioned, two participants, Richard and Connie, are extremely accomplished *plein air* landscape painters. Clare traveled the world to draw, paint, and sketch creatures and environments in diverse places. Richard's content was most often taken from venues in and around Boston, Massachusetts. Each was involved in education in some form or another, and everyone practiced what he or she teaches. They shared their expertise with their students, expertise that had been acquired over the course of their accomplished careers. Apart from David McPhail, each of these also agreed to participate in the final research study that was undertaken for this dissertation.

A Conceptual Framework Developed From the Pilot Study for the Proposed Study. The proposed study was based upon a conceptual framework (see Appendix I: Figure 9 found on p. 345) that took into account the categories within the well of knowledge that I discovered while conducting the pilot study. Teachers, family, peers and peer groups, media, other works of art, environments, current and historic events, and source concepts were categories that offered structure for the proposed study, and these categories were also in conceptual alignment with the questioning protocol that I selected to conduct the interviews for this research. Thus, the pilot study offered a preliminary blueprint for the methodology of this research study.

The data from the research were analyzed primarily for emergent themes naturally influenced by the questioning protocol adapted from Csikszentmihalyi's (1996)

study of creativity in order to isolate evidence (see Appendix J: Figure 10 found on p. 346). The diverse ideas that emerged from the pilot study expanded and were subdivided into codes that evolved, were contracted, and became the simplified themes that were used in the final analysis of the data.

The interview protocol (Csikszentmihalyi, 2006) adapted for this study was organized into broad areas including: 1) career and life priorities, 2) relationships with others, family, peers and colleagues, 3) working habits and insights, and 4) attentional structures and dynamics. The use of an *a priori* protocol can limit the scope of evidence that results from questioning and impair data analysis if it is not totally data-driven. Large patterns of influence emerged that paralleled the structure of the categorical organization of the protocol, such as relationships (inclusive of influences by both family members and teachers), career and life priorities (encompassing life experiences and training), colleagues and peers (including peers and peer groups, as well as peer environments and events). Additional data resulted from conversations that branched out from topics that stemmed from those contained within the protocol. Those conversations, as well as follow-up conversations with respondents that delved into the areas enquiry applied in the pilot study for this research: teachers, family, peers and peer groups, media, other works of art, environments, current and historic events, and source concepts, were categories that offered prospective areas for additional data that could inform this study.

Another factor in my decision was that the participants in the pilot study for this research, whose work focused on the landscape as subject matter, had provided me with especially thorough and thoughtful responses. Consequently, the conceptual framework

that I developed for my research proposal as a result of the pilot study served well as a structure for both a qualitative analysis of the literature and as a platform for the ways in which knowledge from experience may emerge as a source of artistic inspiration.

The Interview Protocol

The interview protocol used for both the pilot study and the final research was the same interview protocol tested and used by Csikszentmihalyi (1996) for his study of creativity, reported in the text *Creativity: Flow and the Psychology of Discovery and Invention.*[16] As interviewer I used the protocol (see Appendix H: Figure 8 found on pp. 338–344) to question the interviewees about career and life priorities; relationships, including those with peers, colleagues, and family; working habits and insights; and the ways in which challenging approaches to tasks are influenced by personal habits, work processes, or relationship dynamics. Additional and rich data was also gleaned from follow-up conversations with participants that inquired further about the influences of and relationships with teachers, family, peers and peer groups, media, other works of art, environments, current and historic events, and source concepts.

Identical interview questions were sent to all respondents prior to our interview conversations, and the questions on the interview protocol were presented to all respondents in the same order. The genuine and reflective answers given by participants to the questions resulted in rich responses that often transcended several aspects of their work, even though an answer may have been given in response to a

[16] Although I sent several emails and a letter to Dr. Csikszentmihalyi in hopes of having a conversation with him about the research reported in his book *Creativity* (1996), each attempt to contact him went unanswered. Special thanks are extended to Dr. Keith Sawyer, a former student of Csikszentmihalyi's, for his assistance in providing additional contact information used in my attempts to contact Csikszentmihalyi.

specific category and question from the interview protocol. Rich descriptions, related to the inquiry and often triggered by questions from the protocol, were supplemented by sidebar conversations that occurred in spontaneous fashion as the interviews with research participants took place.

Human activity can be regarded as text holding meaning (Miles & Huberman, 1994, p. 8), and the approach used to examine such text is known as interpretivism among qualitative researchers. An understanding of the phenomena from qualitative data can be gained through the application of empathy to the participant's situation. Thus the interviewer can easily be identified as an empathic participant observer in this research. The use of predetermined protocols of questions helps researchers to distinguish respondents' participation in the interview from any information that is contributed by the interviewer. This qualitative process included interview conversations that varied by participant in both duration and frequency.

Many participants mentioned preparing for the interviews by making notes on the protocol of questions to ensure the inclusion of salient points and to recall memories of events that they thought were relevant to the enquiry. Quotations from interviewees are included in the following chapters because they plainly address both speculative and theoretical issues that are central to this study. My purpose in reporting the primary results of all interviewees' responses to the reader (and subsequently to other researchers) is to provide them with access to some of the primary data used to build the analyses (Ezzy, 2002, p. 147) and, I hope that it contributes to building confidence in the results.

I conducted the interviews for both the pilot study and this study myself

between May 1, 2005 and February 19, 2013. The questioning protocol, which included open-ended questions, was presented consistently throughout the study. As previously stated, four of the five participants I had interviewed for my pilot study were included in the final sample. Each of those four participants refined their responses for the final study and directed me to ancillary resources. The final sample also included two husband/wife partnerships. A limitation for participants' home and/or studio geography was established between the mid-Atlantic and New England regions. When possible, interviews were conducted in person either on location in the artists' live/work studio spaces, or where they happened to be painting. Due to the constraints of both scheduling and travel costs, the majority of interviews were conducted over the phone. I wrote down most all interviews verbatim as the respondent answered the questions.

Some participants chose to complete the protocol of questions and return their answers prior to follow-up conversations. Individual conversations, along with opportunities for the editing and revision of answers, offered all members of the study appropriate time to check and further reflect upon their responses. As is often the case with qualitative studies conducted by one researcher, the interviews required a considerable investment of time for both the researcher and interviewer. Each participant is owed a debt of gratitude.

Interviews conducted for both the pilot and final studies occurred over the phone, in person, or through a combination of these two approaches, and took place either in one extended sitting or in successive meetings. The shortest interview, with Clare Walker Leslie, lasted two hours. My interview experience with Clare was in contrast to the longest interview that I conducted with Paul Niemiec during his

gracious extension of twenty-six and half hours of engaged conversation. I suspect that each participant's disposition toward interviews, and the process of personal reflection applied to answer questions had an impact upon the thickness of responses.

Most interviews occurred in intervals over a time period that spanned weeks or months. During the times that intervened between conversations with respondents, email exchanges of serially transcribed conversations were shared so that participants could offer any additions and corrections to their thoughts as they progressed.

Informed consent forms, similar in content to those used for the pilot study, were obtained from all participants in this research study (see Appendix H: Figure 8 found on pp. 338–344). After interviews were transcribed and prior to data analysis, each respondent was given the opportunity to perform first-stage member checks. In the majority of cases, participants reviewed their responses more than once to refine both the written content and qualities of their answers to questions on the protocol. Participants' demonstrated great pride in ownership of their responses and personal authority in their own expertise as *plein air* landscape painters.

Interviews that took place in serial sequences often began with a review of our preceding conversation, and I made additions and corrections per the participant's requests. The renowned painter Lois Dodd, for instance, carefully and thoughtfully reviewed her responses through three complete revisions that were exchanged through postal correspondence. Others emailed corrections to me prior to resuming the interviews. A few respondents chose not to make either first or second member checks of their responses, based upon demands on their time. In general, the older participants took more care in performing member checks for accuracy.

A few respondents were very curious about what other participants in this research had to say, and the ways in which their remarks compared to the remarks of others who teach and/or paint the landscape. I spoke of preliminary results with some of them and began ongoing dialogues about various aspects of the research study. Additionally, an opportunity for a second member check, by way of a review of a draft of the findings, was given to all participants so that each one would have a chance to review the accuracy of what had been reported.

Data Analysis

My goal was not to explain the actions and experiences of those interviewed for this study but rather to empathically examine their feelings, motivations, and thoughts that were given as responses to the protocol of interview questions. "Sensitizing questions" (Corbin & Strauss, 2008, p. 72) were asked of participants about the data to discover what shaped their responses and to learn more about the context in which replies were situated. As previously noted, sidebar conversations that deviated from the questioning protocol offered opportunities to augment and enrich data than what was provided solely from direct or immediate answers to the inquiries from the questioning protocol.

Additional opportunities for gaining insights about the beliefs and intentions of the respondents were achieved through subsequent informal conversations, the exchange of emails, and visits. Information received from each respondent strengthened my intuition and presented a more complete understanding of each participant's human experiences. Looking more closely at the ordering of participants' life events allowed me to develop a holistic understanding of respondents' behaviors, rather than trying to

establish absolute cause and effect relationships. Ultimately the large amount of data gathered was scrutinized in context for basic essences (Wolcott, 1990).

Coding. My initial analysis process involved rereading the content of interviews from the pilot study and looking for both divergent and similar themes as clues for coding. I attempted to identify the ways in which ideas, both within and across categories of questions within the interview, intersected to suggest themes.

Open coding was used to explore data in this study. I considered units of analysis such as feelings expressed by the respondents, descriptions of meaning connected to their work, and actions taken to build ideas and skills, prepare for, or engage in their teaching or painting. Codes were initially divided into discrete categories or axial codes. I broke categories down into multiple subcategories and started with a process that moved from an open coding approach to an axial one. Comprehensive codes applied in the pilot study included:

Category One: Assumptions and Constraints
Subcategories -
- the contrasts between art and science
- emotion as a factor in art as opposed to science
- archetypes such as artist-teacher, teacher-artist, conceptualist, experimentalist

Category Two: Definitions and Factors of Imagination[17]
Subcategories -
- imagination as a holistic endeavor
- imagination and its purposes

Category Three: The Conscious and the Unconscious
Subcategories
- imagination vs. rationality and reality
- imagination as escape

[17] Further information regarding theories of imagination as applied in educational contexts may be gained from reading the work of Kieran Egan (2002) and Maxine Greene (1995), among others.

- imagination as states of consciousness or unconsciousness

Category Four: Creativity as a Model

Subcategories

- creativity as managed inspiration
- creativity and its methodologies

Category Five: Sequencing of Processes

Subcategories

- imagination as the mind's testing ground
- perceptive skills
- insight
- imagination
- inspiration
- sequencing of processes
- the transformation that occurs in an artist through imagination or inspiration.

After completing the original coding process, I compared respondents' answers, and collapsed specific categories into more inclusive codes that reflected the characteristics or properties associated with the discrete, smaller codes. I then reviewed the data to confirm the validity of associations made among smaller codes in order to arrive at broader, revised codes (Ezzy, 2002, p. 93).

The original microanalysis may have been necessary in searching for initial relationships among categories. However, further examination of the interviews in the final study prompted me to collapse and simplify the number of concepts emerging from the data.

Further review of the literature suggested that the five large themes: 1) assumptions and constraints, 2) imagination, 3) conscious and unconscious states, 4) creativity as a model, and 5) sequencing of processes - might direct me to other categories or subcategories that may have been overlooked in the move from open to axial coding.

These thematic areas were chosen for the following reasons:

1) Assumptions and constraints offered an opportunity to consider the how and what of each respondent's beliefs and definitions for *plein air* painting.

2) Imagination offered an opportunity to consider the ways in which interviewees found and interpreted ideas.

3) Conscious and unconscious states emerged as a theme from both the literature and interviews conducted during the pilot study. I was curious to know more about the unconscious states the participants were describing.

4) I chose creativity as a theme in order to hear first-hand from respondents where or from whom they believed their passion for art, and eventually painting *en plein air*, had originated. I was also curious to learn about the impact of significant influencers such as family members, teachers, peers and colleagues on the lives of participants (Csikszentmihalyi, 1996).

5) Sequencing of processes is a theme that addresses the ways in which respondents prepare, develop, and paint *en plein air*.

The Sample

If one's goal is to discover what has affected and influenced the lives of people who paint and teach, it makes sense to take a closer look at those who successfully live and practice those behaviors (Csikszentmihalyi, 1996, p. 11). I entered into the study with limited access to a broad sample of fitting acquaintances, although I worked with many people to both establish and mine contacts from my professional network (see Appendix K: Figure 11 found on p. 347 for a list of potential participants).

Participants for this study were identified through my contacts in the field. This initial list included forty-eight names of prospective participants, and it expanded or 'snowballed' as my interviewees referred me to others who they thought might be of use in suggesting potential participants for this study. Therefore, this snowball sample can be regarded as one that resulted from both personal contacts and references who were

referred to me.

I wrote letters of invitation and sent them to prospective participants. Invitations were extended to those previously defined as K–12 art teachers, artist teachers at the higher education level, and professional artists. Although my sample was about one-third the size of the sample of approximately one hundred that was employed by Csikszentmihalyi (1996) to conduct his research, none of the people whom I approached for this study declined my invitation to participate.

Participants in this study fit the model of purposeful sampling. The sample can be also be described as simultaneously idiographic (Rudestam & Newton, 2001), or based upon the complexity of experiences brought by the participants and inclusive of those who fit the predetermined criteria (Issac & Michael, 1997). The final sample included thirty-two participants among the three groups (see Appendix L: Figure 12 found on p. 348). Two additional subjects, who contributed their responses to the group of professional artists, were invited to participate late in the study because their peers regarded them with high esteem.

The geographical area for my interviews was limited to those within the mid-Atlantic to New England region of the eastern United States. This limitation was self-imposed in order to make both conversations and travel manageable and workable. There were additional conditions for selecting respondents in each of the three groups who were invited to be interviewed for this study. Each group was to consist of six to ten people who agreed, as explained in their invitation and in my proposal to the Internal Review Board and my committee, to allow their remarks to be attributed by name.

Qualification for the Invitation to Participate

One of the three groups consisted of K–12 art teachers who paint *en plein air*. The criteria for belonging to this group included approved teacher training, certification or licensure, and the utilization of personal *plein air* painting practices to enrich teaching. Another of the three groups consisted of artist teachers at higher education level who teach studio art or painting, practice painting from the landscape *en plein air*, and have had their work publicly recognized for its quality by way of commissions, critical reviews, gallery representation, or accession into collections held by colleges, corporations, galleries, museums, prominent persons, or universities. The third group of participants consisted of practicing artists who paint on site and pursue painting full time and/or support themselves solely through their painting practices. Each of the interviewees or respondents in the artists group is affiliated with commercial galleries, shows regularly, and has work in college or university, corporate, gallery and/or museum, and prominent personal collections.

Classification of people into particular categories may be problematic (Ezzy, 2002) yet the major affiliations of participants in this study provided direction for grouping. Although it was not their primary role, some of the art teachers in this study whose work is in K–12 public schools are also engaged in or have had experience as adjunct faculty members at the college or university level. Two respondents, Mark Coates and Al Hurwitz, had moved from studio classroom teaching to program administration. Al had also spent considerable time as Chair of Art Education at the Maryland Institute College of Art, where he was involved in teacher training. Saturday school teaching experience and some part-time college course teaching also contributed

to and informed Mark's background. Likewise, a few of the respondents in the professional or working artists category had previously taught at the college level but were no longer engaged in teaching. Tina Ingraham, who was included in the professional artists group, continues to give private lessons from her studio as does Ed Stitt, who was included among the artist teachers in the college or university category.

All respondents in each of the three groups were screened to ensure that their experiences had been similar enough to accurately inform the results. While the experiences of women and men were reviewed using the same lens, one could argue that the criteria applied for invitation of participants oversimplified their experiences. Similar challenges could be made regarding age, background class, ethnic origins, race, and gender. Reports of my own experiences and role in this research are intended to stem concerns about my role as a reporter.

All participants were actively involved in their work. Al Hurwitz, prominent K–12 educator who had crossed barriers in his career to administration and higher education, was retired and, as indicated, has since passed away as have Lucette White, late of Gloucester, Massachusetts, and Jon Imber, late of both Somerville, Massachusetts and Stonington, Maine. One professor, Tom Higgins, was in his final year of teaching painting when our interview took place for this study.

I am 66 years old, and most of the participants in this study belong to or are very close in age to my generation. Exceptions to this age-range among the K–12 group included Joe Fontinha, who is in his early 40's, and Dr. Albert Hurwitz who was 92 when he passed away (see Appendix M: Figure 13 found on p. 349). Note that age ranges, as reported, were a factor of the duration of the study. The intention of the use

of the + and – 20 years on the graphic was to show that three participants were 20 years younger than I and three participants were 20 years older than I. Those between ages 55–65 numbered 26. As indicated previously, the total number of respondents was 32.

All participants in the higher education teacher/painter group were approximate in age to me except for Jeff Epstein who is in his early 50's, George Nick who is in his 80's, and Julia von Metzsch who was approaching the age of 30. Among the professionals, those older than I included Lois Dodd and Lucette White. Two of the men in this group were in their 30's: Colin Page and Matt Schultz.

The age distribution of participants for this research study was relatively consistent with the age distribution that was used by Csikszentmihalyi (1996) in his study. He used age 60 as a benchmark for career achievement; I chose most participants in an age/loose generational range similar to mine, although several were younger. Both the younger and older participants offered personally unique perspectives sometimes as outliers and other times as respondents whose answers were consistent with what was reported by those with an age/generation range similar to my own.

Galenson's (2006) view that conceptualists peak earlier in their careers and experimentalists slowly gain recognition bears noting in relation to the age ranges of participants in this research. Life circumstances related to age such as education dates; training and skill development; family, partner, and spousal influences; personal routes taken for finding and interpreting ideas from the landscape; relationships with colleagues, peers, and gallerists; etc. indicated how respondents developed and managed various chapters in their lives over time. A limitation was incorporation of age as a variable before the study began. This observation came after the study concluded.

Establishing Validity for this Research Study

In light of factors previously mentioned in reference to this qualitative research study, credibility may be a better term than either validity or reliability because the latter terms carry quantitative implications for data analysis (Lincoln & Guba, 1985; Glaser & Strauss, 1967). "Credibility indicates that findings are trustworthy and believable in that they reflect participants', researchers', and readers' experiences with a phenomenon but at the same time the explanation is only one of many possible plausible interpretations possible from the data" (Corbin and Strauss, 2008, p. 302).

Nonetheless, credibility or validity for this study (Merriam & Associates, 2002, p. 31) was promoted by way of:

1) Data triangulation, which included multiple sources of data and data collection methods to confirm findings

2) Member checks of interview transcripts by participants along with reports of findings to see if they were accurate

3) Peer review examinations that involved discussions with colleagues about the process of the study and interpretations of the data

4) Researcher self-reflection regarding ways in which personal assumptions and biases could affect the investigation

5) Active engagement in the data collection to include outlying cases or interviewees

6) Variation among respondents within and among groups

7) An audit trail for research decisions that affected methods and processes

8) Rich and thick descriptions, including stages of working that presented findings in context.

Formative findings in qualitative research tend to have greater validity and potential value when used to both evaluate and summarize the reporting of studies

conducted through interviews and observations (Schofield, 2002). However, as rich as those results may be, it remains questionable whether those interested in the research turn to its results out of concern for personal stories or to seek instances where results can be replicated in different sites. This certainly would give value to summations that result from the research, yet changes occur in the lives of humans that may have important consequences related to performance, aims, and accomplishment.

Useful generalization requires genuine consideration of all circumstances. For this reason, in research studies such as this one, examination of individuals who are aged mid- to later-life may offer deeper, broader analyses that can yield information that proves to be more insightful and reliable.

Gender Distribution

Although I set out attempting to balance participants by gender, my purposeful sampling did not produce balance. The K–12 art teachers group included four women men. The practicing artists group included seven women and five men. The sample included 12 women and 20 men.

The K–12 art teachers group was for all intents and purposes reasonably balanced. Women were noticeably underrepresented in the higher education artist teacher group. The practicing artists group favored women. It may be interesting to look further into the causes of this differential separation; the answer may simply be attributed to chance and access to potential contacts (see Appendix N: Figure 14 found on p. 350).

Reliability

I personally transcribed all interviews from participants in the study. Interviewees in

each of the three groups initiated and conducted extensive member checks over the course of several months to carefully edit, revise, and refine their interview responses. As requested on the informed consent form, all participants extended trust to me so that confidentiality would not be an issue in reporting data. Respondents agreed to have named attributions for their statements appear in the dissertation report for this study and subsequent publications.

Interviews were coded based upon ideas contained within and spanning across the three participant groups in order to look for anomalies and/or common ideas that might present patterns across interviewees' responses. Each interview was approached as a snapshot of an ethnographic case study. My intent was to describe what I observed, and make sense of phenomena described by a purposefully chosen group of subjects. The behaviors that they described were specific to their culture as K–12 art teachers, artist teachers at the higher education level, and professional artists. In the cases of some individuals, career behaviors and categories crossed boundaries from art teacher to artist teacher to professional artist, and the evolution of participants' careers offered them cultural specializations along with socializations among two or three groups.

Whenever possible, I utilized primary source materials, yet these interviews of individuals are not historical case studies. Some of the information provided by participants related to the sociological nature of the various environments and worlds in which they live and work; yet this set of participants is likely too small to compare to a larger society and the phenomena exhibited by a large group through socialization.

Each individual revealed his or her own psychology in terms of decisions;

personal emotions that may have stemmed from interactions with colleagues, peers, or others; relationships with family and gallery owners; and responses to subject matter. However, I did not employ measurements associated with psychological investigation. A modicum of clarification or interpretation did take place as I spoke with respondents and asked them about the nature of their responses, their reasoning, the ways in which their actions were sequenced, etc. Yet, member checks of the interview transcripts minimized any bias or interpretation that may have taken place on my part.

As Lijphart (1971, p. 691 as cited in Merriam, 1998, p. 38) suggested for himself, I "was not motivated by a desire to formulate general hypotheses." Instead, I loosely nested the interviews or miniature case studies in cohort groups to ascertain convergent and divergent factors that may affect the sources of artistic inspiration among and across K–12 art teachers, artist teachers at the higher education level, and professional artists.

The interview transcripts from the individuals who participated in this study can, in some cases, be considered mini-ethnographies (Miles & Huberman, 1994, p. 6). Their interviews are lengthy and rich in description. Additional sources of information about individuals and their work were reviewed for this study, including their exhibition catalogues and websites, and some participants engaged in multiple, sustained conversations and offered me opportunities to visit them in their homes or studios.

My intent was neither to develop nor refine an existing theory. I began with a proposed conceptual framework, and I kept that conceptual framework in mind as I was interviewing the participants (1994, p. 8). It is important to note that the presence of an *a priori* conceptual framework, just as the use of an *a priori* questioning protocol, may

have biased or directed answers in predetermined directions. Though there may be similarities between the qualities of interviews that took place for this dissertation and those of case study research, it's also important to note that the rich descriptive answers from the interview protocol, as well as information gathered from ancillary, enrichment, or sidebar conversations, were examined for patterns of comparative alignment and contrast rather than to create case studies. Instrumentation for collecting data was not expanded to include methods such as audio and/or videotaping, structured observations, and filming that are often associated with extensive case study research.

My experiences conducting interviews for this study were fascinating, and I hope to maintain the relationships that I've formed with participants in order to further strengthen those bonds and continue to look at their work, careers, and lives as they unfold in the future. Perhaps the further snowballing of introductions will connect me with other K–12 art teachers, artist teachers at the higher education level, and professional artists who are alike in kind and quality.

Commonalities Among Individuals Interviewed

The Investigator

I hold a relatively firm grasp of both the domain and field (Csikszentmihalyi, 1999) of those interviewed, thereby enabling me to manage events and understand information connected to this research study. Such a grasp is attributable to my personal pursuit of visual art, studies undertaken to prepare me for my careers in both art teaching and art program administration and leadership, as well as research in the field. If a researcher draws upon personal experiences that were gained from participation in the same domain as the respondents', a common culture is shared between constituents that offers

insights into one another's lives (Corbin & Strauss, 2008).

Subsequent conversations with participants have included a myriad of related interests: the status of arts education in public schooling; training of future studio teachers; the impact of family on development and career choices; dedication to purpose, self-worth, and social responsibility. Those have been fascinating conversations, and I am pleased that they continue to occur with those interviewed for this study.

Dialogues in response to interview questions for this research were scheduled at the respondents' convenience (Yin, 2009). As an investigator, I strove to ask good questions, apply good listening skills, and show adaptability and flexibility as I probed with follow-up inquiries.

Correlating this Study to the Pilot Study

All participants in the pilot study credited knowledge from experiences (previously identified as originating with teachers, family, peers and peer groups, media, life in general, other works of art, environments, current and historic events, and source concepts) as the logical or rational source for their inspiration. This is similar to what theorists have said about the development of social skills and talent, as well as intelligence (Goleman, 1994; Sternberg, 1988). Participants' experiences varied in depth and impact but seemed to consistently encompass teachers, family, peers and peer groups, life experiences, other works of art, environments, current and historic events, and source concepts or ideas that stem from other content areas or through interdisciplinary ties.

Applying Logic to the Research Study

Continuous rereading of the final, thirty-two transcribed and member checked

interviews suggested that a middle road between open and axial coding offered the best approach for data analysis. Since "thematic analysis aims to identify themes within the data," (Ezzy, 2002, p. 88) this approach offered an opportunity to examine the nuances of the data, unlike analyses that occur solely through pre-existing codes. This open approach to coding led me to discover some of the nascent dynamics operating in the lives of respondents, and to learn more about the potential of those dynamics to reveal what may be true for any given respondent. Marginal notations that I made on the interview transcripts, as I reread them, led me to additional themes, such as conditions that are affected by place and time.

This approach to coding required the constant comparison of circumstances as reported to me by participants in the study. The oversight and treatment of qualitative research is applied science, in the sense that concepts are based upon and substantiated by data (Corbin & Strauss, 2008). Dimensions and properties of data are used to formulate concepts through coding. Constant comparisons, among miniature cases or interviews, can be made to corroborate and interpret findings as participants' stories are examined for similarities and differences.

Although separate in purpose, open and axial coding occurred almost simultaneously as data for this study were recorded and analyzed. Distinct axial codes were collapsed into open codes as the analysis of the data proceeded from similar findings common among the sample of respondents.

The size of the sample may not have yielded adequate support for the axial codes that were established during the initial analysis of the data. I constantly compared the miniature cases or interviews to assure thorough consideration of the reasons given by

respondents for the timing of events, the origins of actions, why actions and events may have taken place, and possible consequences. Negative findings, in opposition to answers given predominantly by the majority of respondents, were noted in the reporting of the data.

This search for relationships revealed differences between individuals as well as differences and similarities among and across cohort groups. To assume that all unique lives followed exactly the same pattern would constrict, if not deny, opportunities for chance to present unlikely connections. No one, to date, has been able to predict what might result when independent groups or systems and unpredictable individuals encounter one another. Therefore the range of possible combinations for this study was broad.

Strategic Comparisons

I repeatedly reviewed each respondent's interview, made notes, and any abstractions that could have occurred were avoided through reference to direct quotations and descriptions that illustrated participants' perspectives. Strategic comparisons were made in an attempt to search for competing explanations and negative evidence (Firestone, 1987, p. 19). Rather than identify dependent and independent variables, I aimed to uncover both limits and opportunities that art teachers, artist-teachers, and artists account for and utilize. An alternative to causality was provided through a discussion of choices that were described by those who were interviewed (see Appendix L: Figure 12 found on p. 348).

Summary of the Methodology

In summary, it is important to emphasize that social science statements are neither absolute nor constant. Quantitative analyses present measurements that are easily replicable by other researchers (King, Keohane, Verba, 1994). Qualitative analyses may appear irrelevant to those who are focused on statistics and who perceive the results to be non-replicable and non-generalizable. Conclusions are uncertain when applied to the larger population, but stable for those reporting and included in this study. The science applied for generating the results and resulting narrative accounts, however, can provide a template for further research.

The data-driven inductive process applied for collecting and analyzing this research was systematic in method, and it yielded substantively important results to both identify and support sources of artistic inspiration that are particular to *plein air* painters (see Appendix O: Figure 15 found on p. 351). As researcher, I was interested in questioning assumptions about the personal pursuit of artistic and creative practices, imagination, pre- or subconscious states of mind, as well as process sequences, to learn their effects upon studio teachers and artists who paint the landscape. I also made a cursory analysis of places and events as I began to probe and question the flow of ideas and to infer factors that may affect sources of artistic inspiration among those who teach and produce art. Even this small number of cases produced broad and deep information through the use of an intensive protocol that applied questions that were recursively-designed to probe deeper in an attempt to exhaust sources. The responses from participants' interviews were rich in context and texture, and their responses included statements about the significance of relationships with colleagues, family members,

peers, students, and teachers.

Truth cannot be considered either absolute or final because people do not know everything that there is to know. It would be foolhardy to believe that people were all-knowing; facts can often escape the areas of knowledge and expertise of both those who are being questioned and those who are doing the questioning. Qualitative researchers must keep in mind that assumptions about findings cannot be taken as final truths because events that occur in the broad milieu of society are always undergoing changes.

Therefore, qualitative researchers and the results of their research depend upon the degree of harmony between the whole and its parts. Interpretations made through personal intuition are provisional, rather than absolute.

Truth may only be found when planned interviews and everyday conversations become part of the hermeneutic cycle of assessing and reviewing part to whole. Data and life experiences inform both the development and redevelopment of interpretations, and offer the researcher greater understanding of the results of the research (Ezzy, 2002). Therefore, "data collection, itself, is an interpretative process" (2002, p. 78), and if analysis is done, in part, during data collection –as was the case for this study- the results tend to be cultivated through ongoing reflection.

The characteristics of individuals chosen for this sample were varied and unique, and a comparison group would be difficult, if not impossible to identify. One anomaly or outlier among this group of respondents could possibly be used to disprove any of the findings from this study. My strategy was to discuss and demonstrate how inspiration is shaped by and for these participants. I believe, therefore, that it was sufficient for this study to provide evidence that challenges or supports suppositions held about the

characteristics of these people, their artistic behaviors, their creativity, and their instincts.

It was a pleasure to work with all participants in this study. Each person I came to know through the research was fulfilled, positive, and thoroughly engaged in our easy, conversational, and free-flowing interviews. Regardless of the balance of challenges and rewards that each participant faced in their day-to-day lives during the period that this research was conducted, I chose to accept their positive views of reality rather than to be suspicious of any embellishment or misrepresentation of the circumstances that have shaped their beliefs.

A protracted, rather than passing, view of their achievements within their domains tended to promote an enduring and respectful reaction to the value of their contributions. Rather than deconstruct the personal and professional realities of each participant, it was more important for this study to report their stories and the results of the research as a means to describe the ways in which each person has arranged and structured his or her work to gain joy, pleasure, and purpose from studio teaching and/or *plein air* landscape painting.

For this study I served as an interpreter of a culture at a specific period in time. Since an established protocol of open-ended questions was used to interview participants for this study, both external and internal information gathered herein could be considered the product of collaboration between the researcher and respondents.

I have been active in the field of art education since 1972. My long-formed contention is that art teachers who behave as artists and practice what they teach provide the best approach for modeling artistic behaviors, studio practices, and

pedagogical approaches that can affect and form the fundamental relationships that are established between students and their studio teachers. That contention was the impetus for this research study, and it influenced my choice of methodologies for conducting the research.

While I think that the results of this research might support the construction of a grounded theory through the use of constant comparisons (Corbin & Strauss, 2008; Merriam, 1998) and concept development, I remain uncertain that the small size of the sample can solidly substantiate the construction of a well-delineated theory. My aim for this study, as described in the first chapter, was not theory-building but rather to begin to understand sources of artistic inspiration for this given population through good qualitative description (Sandelowski, 2000 in Corbin & Strauss, 2008, p. 303) that yielded rich narrative accounts of credible depth and substance. My personal and professional experiences, philosophical foundations, qualifications, and intuition about the topic positioned me to report stories of rich and thick thematic description. Artistic practices and teaching remain my primary concerns, and good qualitative research description can provide the coin of the realm used for gaining credibility that may gain the attention of others and lead to a change in practices.

CHAPTER FOUR: RESULTS

An Overview

Patton (in Rudestam and Newton, 2001, p. 37) appropriately characterizes the three qualitative research practices that I adopted in conducting this study:

1) I have taken a *holistic* view of factors that may affect or influence sources of artistic inspiration.

2) I have adapted a questioning protocol used by Csikszentmihalyi (1996) for his study of creativity and the phenomenon of peaks of engagement that he described using the term *flow* as a basis to validate this study. Although I attempted to apply a data-driven inductive approach to examine patterns among behaviors, influences, and practices that emerged from the replies of research participants, one could presume that the use of an *a priori* protocol could result in self-evident findings rather than the discovery of truth or *a posteriori* affects or factors related to artistic inspiration among *plein air* painters. Nevertheless, follow-up questions were asked of participants about the data to discover what shaped their responses and to learn more about the context in which replies were situated. Such opportunities to intensify and strengthen data, that were provided from direct or immediate answers to the inquiries of the questioning protocol as well as the examination of any extant resources that considered the work of participants, were afforded by ancillary conversations that involved "sensitizing questions" (Corbin & Strauss, 2008, p. 72) that were rooted in but branched away from the questioning protocol.

3) I have collected data without constraints and with permission from the participants. My aim, shared by all of the respondents in this research study, was to both discover and understand the phenomena that occur in their environments when engaged in studio teaching and *plein air* landscape painting in order that this study could also be characterized as a *naturalistic* inquiry.

My decision to use qualitative research to produce narrative accounts of sources that may impact artistic inspiration has been corroborated by Mary Henle (1962, p. 31) who said she believes that "perhaps the most astonishing thing about creative thinking is that creative thinkers can tell us so little about it." Henle (1962, pp. 34–35) thinks that the psychology of creative behaviors is characterized by systemic conditions of

"receptivity" to ideas, "immersion" in the content or subject, "seeing questions" that help reformulate problems at hand, "using errors" as a means to strengthen one's motivation to find better solutions, and a position of "detached devotion" that allows ideas to incubate. Henle attributes creative actions to "harmony, novelty, and freedom" (1962, pp. 34–45).

In contrast to Henle (1962), Gruber and Wallace (1989) think that the characteristics of those who exhibit creative behaviors are as unique as the individuals themselves and their favorable relationships with others in the world. The creative thinkers invited to participate in this study seem to value and respond to qualities such as: freedom, harmony, novelty, and socialization in their answers to the interview questions.

Understandings extracted from the study became assertions if those understandings were common among several cases. For instance, this discussion will show that K–12 art teachers, artist teachers at the higher education level, and practicing artists agreed that significant relationships with family, peers, and teachers contributed to their success. Yet, K–12 art teachers, artist teachers at the higher education level, and practicing artists gave diverse answers when asked if there were obstacles that they had not overcome. Art teachers K–12 talked about their personal neuroses. Artist teachers at the higher education level spoke of concerns in establishing financial stability. Practicing artists emphasized broken trust with gallery representatives at early points in their careers as well as their desires to produce memorable paintings that the public audience would readily accept as worthy additions to the pantheon of great practicing artists across the history of art. Responses such as these, which are

reasonably general in nature, outlying responses or null situations from single cases, demonstrate the variety of reported personal experiences, and can help inform conclusions. Stabilizing an assertion based upon the response of one participant, has had its credibility corroborated in the case study analyses produced by the team of researchers led by Wallace and Gruber (1989) in their studies of the work of creative people. Wallace and Gruber credit Wittkower and Wittkower (1963, p. 293) with providing them a foundation on which to build the assertion that there is no "timeless constitutional type of artist."

The data produced for this study reflect the various points of view discussed by participants regarding their intense interaction with persons in the field of studio teaching and *plein air* landscape painting over their considerable careers. In my attempt to describe circumstances and to construct knowledge, I returned repeatedly to interviews, as well as ancillary sources that included exhibition reviews and catalogues, to ensure that the intentions of respondents and their individual beliefs were accurately represented in their responses to the questions included in the interview protocol. Respondents also received the draft copy of the portions of this dissertation that included reporting of results and respective conclusions about them so that they could corroborate the accuracy of reporting and respond to interpretations.

I built my findings on participants' responses directly from narrative accounts of their personal experiences, which sometimes interrelated cultural, economic, historical, personal, political, social, spatial, and temporal contexts. This holistic approach to interpretation of the data advanced an explanation that could be described as both constructivist and existential (Stake, 1995), as it examined the phenomena described by

each individual. Interpretation of data in this way is considered to be naturalistic, because it is formed from individual and personal experiences rather than explications made by outside authorities (Stake and Trumball, 1982).

We can find a well-rounded portrayal of participants by looking more closely at their career and life priorities; their significant relationships with colleagues and peers, family, and teachers; their working habits and insights; and the dynamics that provide structures for the things to which they pay attention in studio teaching and art production. Therefore, I reviewed and analyzed each category of questions from the protocol in order to accurately interpret the responses.

The process of assimilating categories, to both open code and interpret the data, involved making constant comparisons (Corbin & Strauss, 2008; Merriam, 1998) in a search for patterns. Etic patterns and themes were established through questions within the interview protocol. Emic patterns tended to emerge later in the analyses of the data. Comparative results for each of the three cohorts that were included in this study of K–12 art teachers, artist teachers at the higher education level, and practicing artists are used to present differences and similarities both across and within groups. The reporting of comparative results, across the three cohorts, is followed by a closer look at results found to be specific to each of the three groups.

Comparative Results Across Groups

Career and Life Priorities

Newell, Shaw, and Simon (1962) suggest that creativity and problem solving share important relationships. They think, as does Heinle (1962), that both creativity and, for the case of this particular research, the challenges and problems most related to

painting *en plein air* and to studio teaching are exemplified by novelty, hold value, are most likely associated with a lack of convention, require high motivation and persistence to maintain intensity over time, and originate as both ill-defined behaviors and vague reactions and responses. This is because "part of the task involves formulating" (Newell, Shaw, & Simon, 1962, pp. 65–66) processes and structures for both painting the landscape and studio teaching. The career and life priorities that the participants shared helped shape their choices regarding appropriate studio pedagogies or personal approaches to landscape painting.

Pride and Success

All three groups of participants in this study agreed that they were most proud of their education, the genuineness with which they approached their heritage, and the relationships that were associated with both their families and work. Success was attributed to love of others and being loved, as well as to significant relationships with their best teachers.

Pride. There were few significant differences among the three groups when they reflected upon objects or sources of pride. K–12 art teachers did not identify the profession of studio teaching as work. Those in higher education considered their life work to be painting and the development of a body of work that could hold a legacy and contribute to the history of *plein air* painting that has helped shaped the broad concept of art.

Taking pride in being able to earn a living from painting and developing a temperament for failure as a part of the painting process, were characteristics of particular value to the professional painters in this study. These practicing artists were

proud to be living their lives according to their own choices, and to be participating in what they identified as a long-standing lineage of American painters. These accomplished painters enjoyed the good lives that they'd established by following their individual and personal paths. All three groups agreed that whenever they could align their personal and professional practices, they were better able to enjoy greater harmony in their lives with children, family, and spouses.

Success. All three groups attributed success to significant relationships with their best teachers. They spoke of the encouragement that was received from their best teachers at both the grade school and college levels and the ways in which their teachers offered a model for their roles as practicing artists. In turn, their best teachers' behaviors served also as a model for the ways in which they might do the same, in their own ways, for their own students through their studio teaching. Most participants cited their close relationships with significant teachers when identifying them as mentors.

The K–12 group attributed growth in their teaching positions to a variety of sources: further education, internships, and mentors. Some members of this group spoke of moving from one instructional level to another; others moved from the studio classroom to in-school departmental or system-wide program administration. Only one person among the three groups ascribed their success to luck. This was unlike the results from the study that Csikszentmihalyi (1996) and his graduate students conducted about successful people; in that study, participants attributed luck with considerable impact upon their abilities to meet with success.

Family, love relationships, and the variety of opportunities for childhood play were common factors to which all three groups attributed success. Although it was not

a factor of participants' selection, everyone who participated in this study was optimistic about his or her work. Those who painted in Maine identified it as an especially soulful place or as a greater neighborhood and a favorite environment for making art out-of-doors and communing with their *plein air* painting peers.

Overcoming Obstacles

All three groups agreed upon broad categories of obstacles that were tough to overcome; foremost among those categories was self-doubt. The reluctance to take risks was linked to the notion of mythic qualities associated with becoming celebrity practicing artists. Mythic quality, combined with preconceptions about talent, were often identified as factors that diluted and, in some cases, extinguished the personal voice of the artist. For instance, practicing or professional practicing artists in this study recounted instances of denial of their license to pursue their own interests and subject matter as graduate students when their artistic ideas did not appear to be like the ideas being pursued by contemporary celebrity practicing artists. Graduate students whose interests were in an established and traditional artistic convention or genre, such as *plein air* landscape painting, were met with criticism. That response, although pervasive among all three groups and identified by both male and female participants, affected the higher educators and professional practicing artists in gender-specific ways.

Prioritizing life's everyday demands was significant for the women in this research, and sometimes, according to their description, it complicated their abilities to break through gender barriers and to readily gain access to gallery representation and exhibitions. Negative teachers were mentioned in a several cases by both females and

males, and the unfortunate teaching and learning atmosphere fostered by dispiriting teachers did not provide encouragement or promote studio learning. Such an atmosphere delayed students' opportunities to master painting skills and limited the distinctly individual and personal artistic development that is necessary for finding one's own voice as an artist. Those in this study who reported this effect said that graduating from college brought back the joy that they'd previously associated with painting, and it caused them to choose both teachers and venues more carefully for their graduate studies.

The K–12 group frequently mentioned family concerns about health and/or family members' stability. One member of the artist teachers at the higher education level group related personal satisfaction with the joys of fatherhood and family, but he described disappointment in not being able to consistently contribute to shared finances. One of the professional practicing artists noted helping his daughter overcome the challenges of bullying. These were the family-related obstacles that participants identified as most difficult to face and overcome.

Respondents in this study reported continuing problems with personal neuroses that were associated with self-analyses of their paintings and ongoing experimentation with media. They stated that they had undertaken analysis of their approaches in an attempt to identify skills and techniques that would enable them to express what they wanted to say in their paintings. Their concerns about the ways in which their personal voice was supported by choice and use of media, and vice-versa, contributed to a lack of self-confidence and subsequently self-reliance, financial stability, and time management.

Plein air painters who were among the artist teachers at the higher education

level group reported that it could be difficult to identify colleagues at the colleges or universities where they taught who also painted the landscape, and they acknowledged that this problem was a barrier to establishing day-to-day peer relationships. Participants across all groups, however, recognized that a lack of recognition often preceded the achievement of career advancement as a painter. In so many words, they paraphrased Connie Hayes's observation that growth often occurs in a spiral, both descending and/or diverging as well as ascending and/or converging. These actions reflect the opening phase of the creative problem solving process, which involves the divergent processes of choosing facts and working with information in order to compare and consider possible ways in which to find and interpret ideas as possibilities for artmaking. Further actions also reflect the closing phase of that same process, including obtaining data, making selections regarding the means of production, and applying criteria to achieve purposeful results.

A couple of respondents in the practicing artists *plein air* painters group described the desire to produce paintings that would, according to Paul Niemiec, "withstand the test of time." They recognized that too much attachment to the work could prevent them from being able to set the bar high enough to achieve the recognition to which they aspire.

Steps Taken. To address their obstacles, respondents attempted to balance the attention given to their continuing studies with attention given to their families and students; these were the aspects of their lives that they identified as the most important. Participants reported that they came to realize that the value of taking advice from colleagues was connected to their abilities to become socially oriented, and they also

recognized that positive pressure from colleagues helped them to maintain a productive work ethic, in turn enabling them to strengthen their beliefs in themselves. When participants pushed back against people who dismissed or underestimated their abilities, and refused to acquiesce to such criticism, they returned to their personal values for making art and/or teaching, and good things happened. Those who recognized the strong capabilities that accompanied K–12 art teachers', artist teachers' at the higher education level, and practicing artists' beliefs in themselves were supportive of their determination and fortitude. This support, and in some cases financial investment or underwriting, provided the participants with the freedom to choose to study with accomplished and well-known teachers, and to come in contact with gallery managers who, over the long-term, would become personal friends and genuine proponents of their work.

Lingering Obstacles

K–12 art teachers and artist teachers at the higher education level in this study spoke to me about their problems related to managing time and establishing financial stability. However, most common among the K–12 art teachers and the artist teachers at the higher education level I interviewed was the identification of personal neuroses that could be characterized by the inability to find practicing artists with similar interests and grounding that might help them maintain positive and ongoing self-analyses of both their teaching and artwork.

Mark Karnes spoke to me about being singled out as a freshman in his undergraduate studies, his ongoing self-analyses, and he indicated why he might have chosen the landscape as his content.

> I think the other thing -not to use obstacles- I remember when I was a freshman, there was someone who had gone to a NYC high school and the teacher took me over to this guy's work and he said to me, "This is how you should do it." I guess those sort of things motivate me; I never forgot that. I think folks underestimated me, but after the first two years things clicked for me. I found those things quite the opposite; they motivated me. Basic painting classes in those days were about working from life. The teacher wasn't a mean spirited guy. People these days may not do that. It sort of wrangled me.
>
> At that age I was pretty clear that I wanted to be a figurative painter. I just felt that my skills were not yet there. I had an affinity but not the skills. And that guy was not really that good of a painter.
>
> I think what I did were usually things I saw. I remember when I first started painting I wanted to be a painter that dealt with all different forms and not just figure or still life or landscape. I don't know that I'm a natural landscape painter. Some may have an affinity or knack, but that was something I had to work at. I felt I didn't have the natural kind of gifts for that sort of thing. It took a long time to develop those qualities. I tried to attack it with the idea that I would make work worthy of the landscapes that I respected. I didn't have difficulty for that reason, but it seemed as though I didn't have to back-up so much; it made me rethink the way I thought about painting. It's like reading about someone who plays golf and deconstructs their golf swing: if they do, they go to another level. When I look back on it, it was important to understand what that was about. It even surprises me to this day. I wouldn't have thought that … even to this day.

Sternberg (1988, 1986) acknowledges that a complete model of creativity needs to consider both the environmental as well as the internal factors of intelligence, style, and personality in order to fully describe creative functioning. Mark Karnes's previous quotation points in that direction. His recollection of his teachers and the ways in which their suggestions were offered to him seem to have extrinsically strengthened Mark's inclination to succeed on his own terms.

Common to all three groups of participants in this research was a sense of self-reliance that could be shaken by the inability to identify the skills and techniques that could help them embody messages in their artwork. All groups, as indicated in Mark Karnes's quotation, reiterated Connie Hayes's cautions about the spiraling nature of growth and having to go up and down that spiral before realizing tangible

advancement. As was previously mentioned, this problem was also related participants' attachment to their personal artwork and the ways in which that attachment could inhibit and postpone their inclinations to set the bar higher when analyzing personal art production.

When asked about what might affect their sense of self-reliance, the practicing artists group specifically identified anger with those who had broken the trust to represent their work and sales. This concern was linked to their hope to produce paintings that could withstand the test of time. Several male practicing artists whom I interviewed mentioned the desire to be recognized for paintings that 'hit the mark.'

How Significant Events Influenced Careers and Stimulated Enduring Interests

Interviewees in both the artist teacher and practicing artist groups reported that location was an important factor in professional growth. Connie Hayes (2004) described her project, *Borrowed Views*, as an opportunity to find creativity within the constraints (Stokes, 2006) of unfamiliar places and spaces.

> I had an eager audience for the results. It solved financial problems, providing for housing, income, and a place to work, along with providing practical things, such as time, space, and support. I had a sense of adventure, a challenge, stimulation, surprise, and the beauty was that it was a multi-faceted structure. It was very lucrative and provided a good life. I asked myself, what do I need? What will it take? I outlined what I needed and asked for it. Don't hide. Ask for what you need. Put yourself out there. Finding what I needed allowed me to buy a house; it never ceases to thrill me. Growing up, art was seen as a hobby rather than something to make a living with.
>
> It began as a bartering process that is common for a lot of practicing artists. Because of the appeal, the demand rose. It was really like the business principle of supply and demand. I had waiting lists; the bartering dropped and became first refusal for purchase. It'll probably evolve to an up front fee for reserving time; that seems to be where it's going-that's the next step. I sort of self-created a giant process or foundation of hundreds associated with what I did. It's the basic principle of providing a service- getting time and freedom with no direction from anyone else, like an artist's heaven. They need to understand they're working with a fine artist who will surprise them. It's sort of like

> patronage but with much more freedom. Michelangelo complained about having to put his patron's face in the art, for instance with Joseph, and would say, "Let me figure it out. But the patrons would feel like it was their money and so they felt, I can buy you.
>
> It didn't waste time, and I had no time to waste. There was no leisurely courting of the muses. I might make not-so-great paintings. I had no time to wait for the muses to dance. If I do a bad painting, so what? I'll throw it away. Starting is the hardest thing for a lot of practicing artists. Even if I've done a bad painting and thrown it away, I've jumped ahead. Why did I ever put it off?
>
> *Borrowed Views* is still going on. Now I feel like I've become a speed-reader of places. I can more easily understand where my paintings are. I recognize it: there's one. I make sketches, notes, take photos and bring those back to the studio. Although it started that way, now it's not always on location. Some of the most expressive and succinct paintings are not done at the place. I have to tell them that the process is strange. It's reductive and memory plays a role. Feeling can be too much information to take in on the spot. It's a sharpening of the process.

Respondents in both the artist teachers at the higher education level and practicing artists groups talked about the opportunity to work out-of-doors and, in some cases, stated that simply being invited to work outside the confines of the studio introduced them to the challenges of painting *en plein air*. Both Connie Hayes and Lois Dodd talked of the impact of studying at Skowhegan School of Painting[18]. Maine came up numerous times among respondents in all groups for this research as a significant place for living, working, and becoming a member of an artistic community.

Participants in both the artist teacher and artist cohorts described light – light specific to geographic areas and affected by the temporal atmosphere both on and between forms — as a source of spirit for painting that led to increased levels of productivity when painting on-site.

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[18] The Skowhegan School of Painting & Sculpture, located in Skowhegan, Maine, was established in 1946 to offer intensive nine-week residencies to emerging visual practicing artists. Skowhegan has a well-regarded list of alumni and has hosted the most prominent visiting practicing artists as lecturers.

The artist Jill Hoy was among others who talked about the differences in the qualities of light along the coasts as well as the benefits of establishing an artistic community:

> It was interesting to start to see -when you talk to painters- the ones from Deer Isle … they'd all talk about light, which seems very abstract. But it was the going back and forth between the West Coast and Maine, especially in Maine besides the East Coast. That's a major thread, tackling that in my work.
>
> Being an American painter I loved Fairfield Porter, but he painted Maine with French light. I believe that I'm an American painter. I'd come back every summer from the West Coast. My Dad would come in August. I had a job at Haystack[19] during college. I was at the King's Row house (in Stonington) all by myself.
>
> Then, of course, a lot of that generation of Deer Isle painters was New York-based. New York is a very visual city. Everyone wears it on their sleeves (*sic*). So I soaked that in. The whole winter body of work is about the city or things I've seen in Maine. It's a very different painting process. Then I would go to Maine and be a *plein air* painter. I'm still in touch with these folks. Santa Cruz was one of the longest places that I'd spent up to that point. I came out as different person, started to have real friends that I still have from that period, and many still live either on the West Coast or in NYC.

The introduction to *plein air* painting provided members of all three groups of respondents with personal momentum for their careers and, in turn, offered them opportunities to meet the painters or teachers who facilitated their associations with peers. Some of these introductions came from supervisors who had challenged them to set ten-year goals. Linda Newton reported to me:

> After receiving a degree in art education, I began my art-teaching career at the elementary level when I was in my late 40's. During the spring of that first year, my supervisor asked me what I wanted to be doing ten years from then. My response was that I wanted to be working with young teachers. I felt that I had something to offer.
>
> First of all, just being asked that question was huge. It provided a goal, a focus that helped me to establish smaller goals along the way. Up until that time, no one had ever asked what I wanted to do as a long-range goal as an adult.

[19] Haystack Mountain School of Crafts is located on Deer Isle, Maine.

> Secondly, it was wonderful to have that goal acknowledged by someone whom I admired both personally and professionally.[20]

Prominent teachers made other introductions. Jon Imber (Greenleaf, 2012; Stomberg, 1999) spoke of the benefits of having the prominent painter, Philip Guston, as his teacher in graduate school. Such connections, among K–12 art teachers' colleagues, in academia, and among professional painting communities, often provided respondents in this study with invitations to exhibit in venues that hosted significant practicing artists. Jon recalled his memories as a graduate student with Phillip Guston:

> I was twenty-five when I met him. I considered myself a serious artist, but I had never had anyone, except my parents, pat me on the back and say you're doing great, sonny. The story I heard was that when he saw my work in the admission review process he said I want you to hire a truck and go out and get Imber. That certainly made for a great introduction.
>
> When we first met the following September, he seemed to light up and that continued the whole time that we spent together. I suppose I was just talented enough and just intelligent enough at the time to keep up with him and be a sounding board. He was clearly looking for someone to talk to about his exciting adventures in painting. We got together for three or four hours a month for the next several years.
>
> I've had many important friendships with other painters but having him as a friend was a fantastic experience. We kept up our friendship until he died in 1980. A month before his death, a major retrospective of his work opened at the San Francisco Museum of Art. Fortunately, with the help of my girlfriend Debbie, who accompanied me, I was able to attend the opening. When Philip saw me there, he acted genuinely thrilled to see me. He sat me down next to him and introduced me to all the curators and gallery owners that were assembled at his feet. I was really flabbergasted and flattered. The show, of course, blew me away!

Therefore, accessibility to teachers was identified as an important factor in shaping careers. Both artist teachers at the higher education level and practicing artists reported good results from the positive pressure that was exerted upon them by their

[20] In the spirit of full disclosure: Linda Newton and I were formerly colleagues in the Howard County Public School System where I served as her supervisor.

teachers, and noted the impact of seeing the work of their teachers in prominent galleries and museums. These factors fostered their drive to paint, and their dedication to the arts was strengthened as a result of the companionship with a community of peers.

The Importance of Significant Career Events

Consistent across all three groups was the notion that with the generosity shown to them by others may come responsibility. Respondents recognized that receiving the best in-kind benefits from collegiality, mentorship, and networking helped to instill in them the values of supporting others in their common pursuits of painting and teaching in order to hand one another along (Coles, 2000). The importance of choosing a school with the goal of forming friendships with colleagues who held similar interests, as well as learning under the guidance of teachers who focused on students as individuals, was confirmed through respondents' tales about obtaining an education from teachers whose work sparked interest in the landscape as subject matter. Often these teachers explored their ideas through works done in series.

Paul Niemiec told me a story about sitting in the Dip Net Restaurant on the docks of Port Clyde, Maine and realizing that Andrew Wyeth and a couple of his family members were seated a few feet away at the bar. Paul approached Andrew to say hello, and relay praise, and the result was an opportunity to meet someone he'd long identified as his hero. Paul has subsequently become friends with Jamie Wyeth, Andrew's son, and the two of them have exchanged correspondence and discussed the technical handling of paint on a variety of surfaces.

K–12 art teachers and artist teachers at the higher education level learned to be

persistent in seeking to refine their skills because their teachers encouraged them to experiment and taught them that work done from direct experience and observation was the best way to record information. Richard Raiselis said to me that he considered himself a reporter in his role as a landscape painter. When asked about working from photographs to paint landscapes in the studio, Richard told me that one has to be there, rather than rely on photomechanical aids, in order to be able to best report and re-present what is seen.

Several of the respondents who participated in interviews for this research described getting to a point in their paintings when they knew that there was nothing else that they could do but appreciate what they'd accomplished. Lois Dodd (2012b), a professional artist who participated in this study, is a highly-regarded painter who was recently honored by a traveling retrospective of her work curated by Barbara O'Brien, Chief Curator and Director of Exhibitions and Collections at the Kemper Museum of Contemporary Art. Lois's career retrospective traveled from the Kemper Museum in Kansas City, Missouri to the Portland Museum of Art in Portland, Maine. Lois is connected to several other participants in my research.

Jeff Epstein, a friend and former student of Lois's at Brooklyn College as well as member of the artist teacher group for this study, recounted to me what he believed to be a significant lesson that he'd learned from Lois — one that he'd learned from her since they'd established a collegial friendship, painter-to-painter, across many summers of painting spent in and around Cushing, Maine:

> I would say that my decision to go to Brooklyn College was the event that most influenced my career. I had decided that I wanted to go to graduate school. I was basically taking care of my dad and painting; I was a caretaker. I had gone to Moravian College as an undergrad and majored in art. I came home after

> graduating, and my stepmother had an aneurism and died almost immediately. I applied to grad school. I didn't get in at two places that I'd applied. I figured that I'd stay with my parents and rework my portfolio. My father needed help running the house after she [Jeff's stepmother] passed. Fourteen years later I was still doing that. And I thought that I needed to change things up; I needed to get out of the house. My brother said that he'd take over the dad-care responsibilities. A friend and painter, Mel Liepzig, was pushing me to go to Brooklyn College. It takes about as long to get there from Manhattan as it does to go to Trenton where Mel was working. Then I saw a show of Lois's paintings at Fischbach Gallery … on step flashings [a small tin roofing surface sometimes used by Lois for paintings] of her nighttime paintings. I thought, "OK, good; I'll go there."
>
> Now I'm teaching at Suffolk County Community College. Lois is one of my dear friends. Becoming friends with Lois was really important. She brought me to Maine. When I graduated she invited me and another student to come up and paint in Cushing. I have done that every year since. Three years ago I ended up buying a house there. Just by seeing that show of hers … well, I don't know where I would have gone for grad school if I hadn't seen that show. As it turns out I didn't study with Lois all that much. I was working with John Walker; he turned my head. A couple of us went out for lunch, and John talked about bringing students to his place in Maine. I told him that he hadn't done that for us.
>
> John and I talked a lot about the surface of a painting and touch –you know, how different kinds of mark making were made with either a loaded brush or a thin brush and about the physical application of the paint and painting directly from life. I hadn't done that; I hadn't painted directly from life. I would sometimes paint out the window – but mostly I worked from photographs or drawings that I'd done from photographs. I was experimenting using oil pastels with the oil paint. But it wasn't a sincere looking surface. John helped me with that.
>
> I took maybe one course with Lois, and I assisted her in teaching a course and hung out with her during the commuting to teach that course. Lois has always been accessible to her students. I would go paint with her a lot, and I learned when to stop when I was painting with Lois. I would wander over to her while we were painting, and she'd say, "Well, what more can you do?" And I wouldn't stop. Now I stop earlier, and it seems to work out.

These types on influences on art students help them to become aware of the broader field, and it causes an impact that challenges them to become better teachers and practicing artists. Perhaps this is Carl Jung's idea of the collective unconscious of forces at work to foster success. Perhaps it helps one realize that resistance to

finishing artistic production can occur from rational thinking counterbalanced with flow (Csikszentmihalyi, 2003, 2006).

Stimulating Experiences that Continue to Occur

All three groups of participants in this research reported that, as a result of previous support from colleagues, they continued to experience residual benefits in their careers. K–12 art teachers reported gaining expertise that allowed them to teach advanced level students and share painting experiences on a practitioner's level. Significant friendships were formed between students and teachers. Students who became successful exponentially expanded connections among practicing artists and their respective networks. Practicing artists spoke of being honored by exhibitions of works by their former students and the pride that they experienced as a result. Such occasions brought joyous recognition from their peers. Connections made through significant relationships, such as these, resulted in the publication of books by K–12 art teachers and the mounting of career retrospective shows.

Both K–12 art teachers and artist teachers at the higher education level reported an increased willingness to take risks as a result of gaining confidence from colleagues and teachers. Some described an upsurge in the expressiveness of their paintings as a result of moving, in part, from working on-site to working in their personal studios and the role that memory played in permitting a reduction in details. Such changes allowed individuals to follow the convictions of practice in their studios that had been gained on-site. Several respondents talked about the legacy that they had inherited from their teachers' instructions about observation, perception, the landscape, and figurative

painting. They often spoke to me of the teaching and paintings of William Bailey[21], Bernard Chaet[22], Edwin Dickinson, Neil Welliver[23], and Fairfield Porter[24]. The Yale School of Art spawned many of the artist teachers at the higher education level who would go on to be significant teachers to those in my generation, as well as practicing artists in their own right. The ways in which practicing artists can convey emotion was something that artist teachers at the higher education level and practicing artists spoke about as having been passed down through generations of painters and learned over time; things such as knowing the qualities of air, and how to show atmosphere with oil paint.

Respondents' descriptions of where they worked seem to have a connection to who they were as painters as well as to the intrinsic qualities of their work. Jill Hoy

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[21] William Bailey studied with Josef Albers at Yale where he earned both his BFA and MFA degrees. Later in his career he returned to Yale as Professor and Dean of the Yale School of Art. As a colleague of Chaet's at Yale, Bailey has been quoted as saying, "I don't think you can teach well in art unless you can do it yourself," (Massey, 2012). He is currently represented by the Betty Cunningham Gallery in New York City.

[22] Bernard Chaet (1924–2012), a former chair of Yale's Art Department who taught for almost 40 years, is well known among representationalists. Chaet grew up in the Dorchester neighborhood of Boston, and he studied at the School of the Museum of Fine Arts Boston before earning a BA from Tufts University. His text on drawing, The Art of Drawing (Chaet, 1970) became a classic text and was reprinted through several editions. Chaet's estate is represented by the Alpha Gallery on Newbury Street in Boston, Massachusetts.

[23] Neil Welliver (1929–2005) lived and worked in Lincolnville, Maine. He is sometimes referred to as the 'Dean of contemporary American landscape painting.' Welliver earned his M.F.A. in Painting at Yale. He taught at Cooper Union and Yale before becoming Chair at the University of Pennsylvania Graduate School of Fine Art. It may be of interest to people who have an association with Boston University that Welliver was roommate to former BU President John Silber while both studied at Yale.

[24] Fairfield Porter (1907–1975) was educated in the fine arts at Harvard, and he continued his studies in painting at the Art Students League in NYC. Porter painted landscapes and domestic scenes. He was good friends with Elaine and Willem de Kooning as well as members of the mid-century New York School of writers. Porter maintained homes and studios on Great Spruce Head Island in Maine and in Southampton on Long Island.

described Maine as a soulful place. Lois Dodd recalled great memories of times spent in both Skowhegan and Lincolnville, Maine. Paul Niemiec returns to Monhegan Island, Maine for a month every summer. Chris Osgood and Neil Welliver are associated with Lincolnville, as is Alex Katz, who is a renowned painter, peer, and friend of Lois Dodd.

Lois Dodd now makes her home in Cushing, Maine, as does Jeff Epstein. Cushing is the same town where Andrew Wyeth painted his iconic image, *Christina's World*. The Wyeth family owns homes in Port Clyde and on Benners Island, Maine as well as in Chadds Ford, Pennsylvania. Jamie Wyeth owns homes on Monhegan Island off the coast of Port Clyde, Maine as well as the decommissioned and refurbished light tower and keeper's home on Southern Island just off the coast at Tenants Harbor, Maine. Like other members of his family James Wyeth owns a home in Chadds Ford, Pennsylvania. Places and spaces located close to nature were often mentioned by participants in this research as essential to their well-being and for reference in their paintings.

Those who studied at Yale often spoke of William Bailey and Bernard Chaet. Barry Nemett's recollections, typical of others in this study, recalled the mentorship that he received while a student at Yale and also a Teacher's Assistant to Chaet:

> William Bailey … he lives summers and good part of the fall in Umbertide in Umbria and then he returns to New Haven. I went from Pratt to Yale. Bailey was very influential. He really probably taught me more about representational painting than anyone. The other teacher at Yale with Bill Bailey was Bernie Chaet. I was probably socially even closer to Bernie; now I'm closer to Bill. Bernie was recently put into a nursing home; he's not in good shape anymore (Chaet died in October of 2012). Bill's probably about 85. The other pivotal teacher I had at Pratt during my freshman year was Herbert Beerman who was a classmate of Bill Bailey's and studied with Chaet. He scared the shit out of me, but I liked how demanding he was … just really brilliant and difficult as a teacher. I remember him very positively. Franklin Faust, who mentioned rhythm to me … John Pai, a Korean was my sculpture teacher, and I was a

> sculpture major at Pratt. The sculpture outside of the house [Nemett's home] I did with John Pai. And, let's see … Philip Pearlstein. Jacob Lawrence was at Skowhegan, and I taught next door to him when I was at Pratt. It was a neighborhood sponsored thing, and he taught a figure painting class right next to mine. My class was all African Americans, and he spent a lot of time in my class and would tell me to change his model. Roy Lichtenstein was at Skowhegan when I was there and Ben Shawn. With teaching at MICA (The Maryland Institute College of Art) — if there's somebody I want to know I invite them to come. I've been in that position, Chair (of painting) since 1990. Gregory Gillespie, for instance, or whoever I wanted the students to meet. Either I knew the person or could invite them because I had a connection, or I would meet them because I invited them to come. I have an Od Nerdrum (painting). I invited him (to MICA) and we hit it off. On the basis of that, I send two students to his home in Norway, and they did an internship with him. That's a nice perk from teaching at MICA all these years. Howie Weiss was my student in 1972 [Howie is now a painting teacher at MICA], and he comes to mind as a significant friend and colleague. It's a community of practicing artists and teachers that have been there a long time. Mark [Karnes, also in the artist teacher cohort in this research study] and I and his wife Karen and Diane [Nemett's wife] lived there [Brittany] 1980. Several of my former students I've hired, and now they are full-time teachers. Eli Friendensen called me from Queens College to come there for more pay, but I turned it down because I had such great layered relationships with people at MICA: Laberdie, Stinchcomb [other MICA faculty] … people who were my students and now are my friends. We've shared so many experiences, personal experiences over the years. My son was about four or five … 25 years ago I'm talking about [when Barry began teaching at MICA] … for my quality of life. I'd make more money in New York, and I might do better professionally, but I had what I wanted here at MICA on more important levels. It's not one person … Christine Neill [MICA painting faculty who paints landscapes and natural objects], and I have shared so many nice things. My family is more Diane's family than mine: it's MICA that's really my family. They're like relatives. You hang out with family because they're built into your tissues.

In a conversation that I had with Barry at his home and studio several months after our interview, he told me of an instance when he had taken students and several other painting faculty on a trip to New York City to visit practicing artists' studios and several sales galleries. Barry frequently does this in his role as Chair of Painting for MICA to introduce students to painters who are currently working in New York City. He told me that on that day they had visited several galleries in the Chelsea district, and then boarded the bus and taken off to visit a gallery that was hosting a contemporary

show of paintings on the lower east side of Manhattan. They walked through the show, and when they were done, the students re-boarded the bus as Barry ran back upstairs for what he thought would be a quick visit to see another show that he'd just been told was there. While upstairs, he ran into his former teacher, Bernard Chaet, whose work was on exhibition. He asked Chaet if he'd talk to the students about his exhibition, but was met with reluctance. Mrs. Chaet, who was also present, signaled to Barry that it wouldn't be a good idea. Her concern was based upon her husband's health and waning memory.

Nonetheless, Barry followed through. He got the students off the bus, and they came up the stairs to see Chaet's show. Barry told me that Chaet immediately came to life, and that he spoke to the students for almost an hour. At one point during the gallery talk, Barry noticed something click in the eyes of a young male student in the audience. He raised his hand, and Chaet called on him. He said, "Mr. Chaet, we use a drawing text that was written by someone …," and Chaet nodded his head indicating that the text in question had indeed been written by him. By Barry's account, the young man was startled and tongue-tied. He stuttered and stammered, and he could not even put words together because he had realized that he was in the presence of a teacher who had influenced so many of the practicing artists and artist teachers at the higher education level whom he admired. Chaet was extremely flattered. The audience laughed. The next day, Mrs. Chaet called Barry to say that her husband was so rejuvenated; the talk that he'd given to the students had significantly re-energized him.

This story was relayed to me months after my interview with Barry Nemett for this research had concluded, and after his responses had been member checked by him.

Yet these instances, these stories, and these memories continue to play important roles in the lives of those who have been mentored to become successful practicing artists, artist teachers at the higher education level, and K–12 art teachers. These are the types of stimulating experiences that continue to resonate in both the lives and minds of those who are affected. Watching Barry light up as he told this story clearly demonstrated to me that memories were also a powerful residual gift given to students by their teachers.

Advice That Might Be Given to a Young Teacher or Painter

All three groups of participants in this research study reached an overwhelming consensus regarding the importance of:

- practicing and mastering drawing skills
- knowing how to utilize related processes and tools
- steeping oneself in foundational skill practice and preserving through failures
- learning to draw from observation
- figuration that includes more than just using the figure as subject matter.

The groups agreed that students should be encouraged to allow a painting to happen and to learn to know when it's done. Respondents thought that following through on these directions with passion would result in creative revelations for teachers and practicing artists. All agreed that remaining open to the testing of ideas and taking the risk of trying things that went beyond what was accepted, assigned, or safe for potential audiences was essential.

Experiments that were logged and recorded in a sketchbook/journal offered a valuable record that could be referenced in reflection. All thought that artmaking should be regarded as a quest. Working within an established community of support,

among those who shared similar values, showed both students and peers the value of trust. Phil Koch relayed the following:

> It's funny, there was an offhand comment by one of the instructors while I was in grad school. I was doing imaginary landscape paintings, and a guy (a teacher other than mine) poked his head into my studio space and said, "Hey, why don't you try painting outside sometime?" What he was really saying was that he didn't like what I was doing, and that I really needed more information. He was trying to be helpful, show me a path. He delivered the advice so casually.
>
> In 1996, I taught a class in Drawing, Level I, that was below average. Even though no one could draw well, they insisted on working in bright colors. So I made a deal with them that if they first drew in charcoal they could layer the pastel after. They ended up doing pastel drawings that had charcoal mixed up in them. Their drawings ranged from flaming red with some subtleties to those that had grays. That got me to use pastels for the first time, and I owe that class a great debt of gratitude. I said to my grad assistant at the end of the course, "The color in this work is really nice." The result was that I tried it too. They were really stubborn, but their stubbornness taught me something.

The practicing artists group singled out the need to preserve time for working. They recommended building a life schedule around the time that was necessary for painting. They reported that maintaining such a focus helped them to identify constraints that could inhibit goal achievements, especially the goal of recognition, which could lead to invitations to exhibit personal artwork.

Ways Advice and Personal Perspectives Aligned or Differed. All groups noted that curiosity about landscape subject matter and painting evolved into a passion to produce and exhibit their work. Some in the practicing artists' group spoke about working odd jobs and unusual hours to provide time for painting. Sometimes jobs were taken to accumulate savings to travel along the coast and paint. All learned from these kinds of experiences that commitment and dedication allowed them to find their personal voice, and enhanced their trust in their observational and perceptive skills.

Dialogues with friends and colleagues, as well as self-talk[25] about artistic behaviors, led to their cultivation of mentors. These actions were deliberate decisions to impose the high standards that steered K–12 art teachers to a symbiosis between studio teaching and painting and conversely artist teachers at the higher education level and practicing artists from teaching to *plein air* painting. As K–12 art teachers matured, they spoke of a decline in self-importance that was accompanied by less desire for celebrity or recognition. Joe Fontinha was quoted earlier about being mindful of balancing his time between family, work, and painting. He attributed becoming a father to helping him recognize the need for balance in his life between self and others.

Practicing artists George Nick and Paul Niemiec differed from other members in their cohort in one important aspect. Each spoke in his own way about still trying to figure things out and the ways in which they might repay the legacy that they'd inherited from their teachers. Robert Andriulli, who was among the members of the artist teacher cohort, gave an answer that was contrary to their responses:

> I could never beat the speed of my brush with my mind, but I've gotten to the point that it doesn't get in my way. Being a teacher has really helped because I've developed a curriculum with strategies that sustain my work and have helped me to become an independent thinker. Now I have enough strategies in place to maintain my ability to be an independent thinker and to help me get to work. Sometimes I have trouble starting, but I've done enough work in the past that keeps informing me. I get students to keep a sketchbook as a visual diary to gather information. I look through my own work to pursue lots of sources. I tell my students not to wait for the muses but to actively look for them. I tell my students to turn their various ideas into creative acts. I read history, listen to music, and turn to other sources. As a way of engaging with artmaking and initiating the act of drawing, I go out and work from life as a way to respond to the things that I encounter and see.
>
> I have paintings in progress now that require more information or the development of skills that I never take for granted. And I know that, but I try

[25] Self-talk may be defined in this context as the internal mental dialogue that can provide personal encouragement.

> to put strategies in place to overcome that obstacle. I tell students that you don't need to know everything to keep working, but if you keep working you will probably overcome things at some point if you keep going. It was the same with the architects of Gothic cathedrals. I'm working on a couple of paintings now that I don't have answers for but hopefully as I keep working some answers will be revealed.
>
> I think my undergraduate education was OK; it was probably the strongest in the art history department. I think part of that was because I went to a school close to New York City, and we were constantly sent into the city to study things first-hand. Looking at the work of practicing artists with whom you have an affinity … and there were individuals in graduate school who spurred me on because of their dedication. I look to the work and habits of other practicing artists primarily from history. I'm interested in the people down the street doing art and what they do, and I think that everyone who does it honestly has the potential to influence others. They have particular visions too, and I can learn from them.
>
> I would have to say that a pivotal point in my developing interest in particular subject matter, finding direction, developing strategies … that was when I realized that my work wasn't informed enough. And then I went outside and started painting *en plein air*. That reinforced my strategy for making paintings, and it became a bridge to so many other aspects of art and ideas and other subject matter. It fed my self-directed need to be informed in a visceral way.
>
> Other things have helped such as residencies, grants, and so on, but nothing comes near to the importance of being outside in helping me in my career.

Importance of Contacts in the Field, When to Establish Identity, and Working with Leading Organizations

Members of the artist teachers at the higher education level group differed from the other two groups in answering questions related to the importance of working with leading organizations. The opinions of artist teachers at the higher education level about affiliations with leading organizations carried the caution of knowing how to manage the politics of relationships. Their opinions, on this topic, were somewhat similar to those in the practicing artists cohort.

Plein air landscape painters work alone for the most part. However, their abilities to reach goals and attain self-satisfaction and/or success as practicing artists, K–12 art teachers, or artist teachers at the higher education level is, in part, dependent

upon their contacts in the field and relationships with those maintained in the domain.

Al Hurwitz (1983; w/Day, 2007; w/El-Bassiouny, 1994; w/Madeja, 1977; w/ Wilson & Wilson, 1987), a participant in the art teacher cohort for this research study, talked to me about the value of making and maintaining contacts in the field:

> Have as many contacts as possible because something different is learned from each person that you meet. Margaret Glace[26] was Head of Art Education at the Maryland Institute College of Art (MICA) while I was being professionally prepared there. Kenneth Beitel[27] was head of my doctoral program at Penn State and was another mentor. Frank Bevan[28], taught the costume design courses, and Alois Nagler[29], who was professor of theatre history, were both at Yale School of Drama while I was there.

Those of us who knew Al Hurwitz had no doubt that his Masters of Fine Arts in drama from Yale University was a great asset, for himself and all of his students and colleagues, all through his long and admirable career as an art teacher, then an arts administrator, a teacher educator, and an art teacher once again. His mention of various prominent teachers indicates the careful choices he made about where and with whom to study.

Jon Imber (Greenleaf, 2012; Stomberg, 1999) had the good fortune to be

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[26] "Margaret Glace became the first female dean at an art school when named MICA's academic dean in 1952. As dean and acting director, she was instrumental in the Institute's evolution into an accredited, degree-granting institution, and the foundation program for freshmen was also created under her tenure" (July 22, 2013; MICA Communications).

[27] Kenneth Beitel (1972) authored an influential text entitled Mind and Context in the Art of Drawing that described an empirical and speculative account of the drawing process and contexts in which it may occur.

[28] Frank Bevan's Broadway credits include Rhapsody, Knickerbocker Holiday, and the Greatest Show on Earth (Frank Bevan, Designer; Playbill Vault).

[29] Alois Nagler taught theatre history at Yale for thirty years, wrote extensively about playwrights and the theatre, and served as curator for the Yale-Rockefeller Collection of Theatre Memorabilia (Alois M. Nagler, Theatre Historian, 85; April 28, 1993). He co-founded and chaired both the International Federation for Theatre Research and the American Society for Theatre Research.

considered 'as son', by Phillip Guston[30], his graduate painting teacher and mentor. Jon honored both Guston and George Nick, also a member of the artist teacher cohort for this study, calling them his friends and mentors. Jon also warmly acknowledged his wife, Jill Hoy, who participated in this research as a member of the practicing artists group, for adding day-to-day excitement to his life and his art.

> Phillip was extremely encouraging about my own work. He shared with me his knowledge of art and his knowledge of life. He shared his enthusiasm about his own work with me and with all of his students. He treated me as an adult and as an equal and as a painter who had accomplished something. He took me seriously. He had a crazy sense of humor and a sense of the absurd that I really responded to. He had an incredible mind that was on non-stop. I've never met anyone like him nor has anyone else who knew him.
>
> His daughter is a little older than me. At the time when I studied with him, he didn't appear to be a devoted father. I did feel guilty for being showered with so much attention.
>
> Guston seemed to put his painting and his own private world before everything else, including his daughter. I had a very different reaction to becoming a parent. Once I had a kid, my agenda followed his needs. It just seemed that that was the way things should be.
>
> Life with my wife, Jill, has lots of excitements, daily! Another significant friend is George Nick. I feel so lucky to have met him. Like Guston, George is a brilliant, driven, irreverent, totally dedicated, wonderful painter. Although not an international celebrity, he commands great respect in the art world. He has wild enthusiasms for all sorts of things. And, unlike Guston seemed to be, he has been a devoted father and husband. I've learned a lot from him about that and art and everything. And his wife, Assya, is terrific too.
>
> Guston told me don't expect any rewards from the 'Art World' with a capital A. And, if you decide that you really want to be an artist, be warned that a great danger is success. When you're young, the pursuit of art and being creative is exciting and provocative, and a source of self-revelation and knowledge. It should stay that way. Success often leads one away from the daily excitement and challenge of coming up with something new. When practicing artists get successful, maintaining success becomes the goal. I find very few examples of practicing artists these days who have maintained a real quest throughout their careers.

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[30] Philip Guston (1913–1980) was a contemporary of Jackson Pollack and Willem de Kooning, an abstract expressionist painter, and former Graduate Director of Painting at Boston University. Those interested in more information may enjoy looking at the following web video of Guston painting: http://www.sfmoma.org/explore/multimedia/videos/178

These stories speak of the importance of good choices in friends, mentors, partners, and teachers with whom one may establish emotional bonds and who may exert significant influence over one's artistic development.

Practicing artists talked about having both the courage and strength to undertake the role of painter. They characterized their positions as living on a precipice, and they reported that they overcame fear simply by starting to paint. Practicing artists advised those who were interested in painting to mine their curiosities, follow their instincts, and most importantly to just decide to do the work. Well-regarded artist teachers at the higher education level advised their student painters to play to their strengths and focus upon subject matter that was of interest to them. They believed that it was important to allow yourself to take the time to mature in order to develop an honest direction.

Like the K–12 art teachers, artist teachers at the higher education level encouraged trying all forms of art because existence precedes essence. In other words, specialization in media or subject matter should be tempered by self-knowledge and becoming familiar with the history of painting. It should occur after years of development and reflection. Practicing artists cautioned that galleries often prefer that practicing artists they represent be specialists in one area in order to help them brand their work for sale. Practicing artists advised those who asked to avoid such branding, as it could limit one's ability to maintain a personal voice as a painter.

Painting and/or Teaching for Intrinsic or Extrinsic Reasons

All three groups concurred that it was important to keep one's work personal, to paint what you know, and to allow the process to become the subject of dialogues with colleagues, peers, and students. The consensus among all respondents was that the decision to paint and the selection of subject matter should be intrinsic: choosing this path had to be about yourself rather than about things operating on the periphery. They agreed that aligning work to personal values provided a pathway for finding truth in professional work. Lois Dodd laughed at this question and, in response, said to me, "Gee, Caravaggio[31] murdered someone, so I guess his reasons were extrinsic." She went on to say that one's values became evident by association. All agreed that intrinsic and professional values were strongest when they were congruent.

It's important to note that in answering questions about the kinds of advice one might give to young practicing artists, several participants in the practicing artists group expressed reluctance to advise others because they thought that decision-making should be regarded as a very individual and personal process. The apparent message from such responses was that one could not presume to speak for anyone else if they could not speak for themselves.

Choosing to Become an Art Teacher or Painter

All respondents cautioned that neither teaching nor painting were professions to choose lightly. Both the artist teachers at the higher education level and practicing artists spoke of the need to enjoy the ambiance of places. Jill Hoy told me, "You become one with the environment and that's about as close to God as you can get." Artist teachers

[31] Caravaggio (1571–1610) was a Baroque painter known for his use of contrasting lights and darks with few intervening values. This technique is called chiaroscuro or tenebrism.

at the higher education level and practicing artists also spoke of the need to observe subjects with a balance between sharp focus and perceptual openness and to choose to be a landscape painter because it was a calling: one must want to do it like nothing else.

K–12 art teachers were acutely aware of the social value of teaching and learning art. They waxed philosophical about art providing a means for students to understand themselves and their worlds. They spoke about studio engagement in artistic processes as a path to self-discovery. This group of art teacher respondents emphasized the need to instill strong drawing skills that could be used to convey students' personal ideas and inventions. They wanted others who chose the profession of studio teaching to share their passions for advocacy efforts that could influence arts education policies on a large scale.

The Personal Importance of Listening to Inner Voice

All respondents agreed that listening to the pull of one's inner voice to pursue one's passion was of paramount importance. Without making this choice, one could never experience joy or passionate engagement because one's heart would not be in the work. K–12 art teachers spoke of overcoming extrinsically imposed limitations and wanting students to experience a sense of breakthrough to new heights and self-knowledge through the production of good work. In essence, they thought that students who built skills were better enabled to pursue ideas.

Artist teachers at the higher education level and practicing artists spoke in more sensual terms. They expressed fascination with, in Richard Raiselis's words, "the goo" or the sensory properties of materials. Practicing artists warned that too much attention given to mastery could kill a rebellious art spirit. They spoke of an affinity at

a young age for engaging in talk about art. Approval from master teachers and following the path of heroes was also a factor for practicing artists when they made their choices to become figurative or representational painters.

Becoming and Staying Involved in the Profession(s)

Responses to questions about the ways in which K–12 art teachers, artist teachers at the higher education level, and practicing artists became involved in their work were extremely diverse. Jon Imber spoke to me about his love for painting, but he was clear: "I would still choose to do things with my son first, even though I love painting." Practicing artists testified to their love of studying light and its effects upon the landscape. Color and light were catalysts for them in choosing to become landscape painters.

Aside from art teacher Jaye Ayres's account of her high school art teacher advising her parents that she should not pursue studio practices, all groups spoke of the support of family in making and maintaining their decisions. For example, Alexandra Tyng, an artist in this research study, shared the following:

> The main thing is that having them (children and spouse) in my life has made me a much happier and fulfilled person. I feel more focused and have more energy and support to keep going. My husband has steady income. It gives us a certain degree of security. We're not rich at all, but it's secure and steady. He's also very emotionally supportive, and that enables me to focus on what I want to. Having children … I wouldn't be without them. It means a lot to me to have the things that I always wanted. They are supportive. I love being around them and talking to them. I see ways through them or maybe ways to have been more focused as a young person. They're very inspiring, and I love using them in my paintings. It's inspiring to have them in my life. I feel grounded in my life - fulfilled and inspired I would say.

Respondents mentioned early, positive experiences at home and in school, parents not getting in the way, teachers who had a positive influence, immediately

discovering endless interests in art activities, and the significance of being identified by teachers as practicing artists or painters. Al Hurwtiz, like other K–12 art teacher participants in this research, spoke of his abiding passion of the value of art to children. Al also wanted to be a mediator of K–12 art education practices to those he admired in higher education:

> As a child of the Depression, my father enrolled me in a program for art education at the Maryland Institute College of Art, and once I met Margaret Glace, she felt I was superior to her other students. She served, for me, as a mentor at the right time in my life. Umm — let's see … I've always wanted to demonstrate that a public school personality could hold his or her own with those in higher education. I wanted to write and to show that I could also be an administrator and teacher that I could be the middle person between the theorist and what happens in the classroom.

All three groups liked the solitude that came with landscape painting. They spoke of the enormity and wonder of nature and a love for working out-of-doors that provided them with freedom and a sense of what was special about a place. The identification of the pleasure of solitude was also associated with being able to seek challenges that were personal and that would allow for artistic development and an individual response to subject matter.

K–12 art teachers and artist teachers at the higher education level talked about their initial experiments with other studio disciplines, such as sculpture. They attributed their eventual choice of painting to lessons provided by teachers, attentiveness to the perception of structures, and reading practicing artists' monographs that told of the stories of their lives and pursuits of landscape painting.

Circumstances Surrounding the Intensity of Professional Involvement. Common to all groups, including the practicing artists, was the notion that teaching was a consuming profession that required continuous and ongoing study. While the

pace, places, and foci of teaching careers changed, the intensity of self-imposed responsibilities remained consistent. Both the context of working and the audience were identified as factors that could impact the choice of subject matter if one was not careful to control working circumstances. K–12 art teachers and practicing artists spoke to me of the cyclical demands of arranging, preparing for, and in some cases mounting exhibitions. Artist teachers at the higher education level and practicing artists reiterated the significance of finding good teachers. Many who had studied at Yale were a part of the teaching lineage that followed Josef Albers after he taught and served in the role of Chair of the Department of Design that, at the time, included both painting and sculpture (personal conversation with Patricia A. DeChiara).

K–12 art teachers spoke of times in their careers when a change in school assignment caused a decline in *plein air* painting due to their need to adjust to new work circumstances. Members of this group often told me about postponing time to paint until the summer break and the joy of unexpected snow days that permitted either painting out-of-doors or out their windows. Some K–12 art teachers shared their puzzling encounters with technical media, and they were quick to note their appreciation of artist teachers at the higher education level who could clarify painting techniques for them.

Artist teachers at the higher education level and practicing artists attributed the wax and wane of involvement in their work to the ebb and flow of life. They both humorously and matter-of-factly told me about the challenges of dealing with animals, insects, traffic, and weather when they went on-site to paint. They shared the dangers of becoming overconfident and the need to be attentive to and maintain the business of

art. Some mentioned working on several images at once so as not to lose their painting momentum.

Ed Stitt, also a colleague of mine at BU in the School of Visual Arts, talked to me about his need to be both a painter and a proprietor of his paintings. He recalled going up and down Newbury Street in Boston and looking in all of the galleries, learning who the owners of the galleries were, coming to know the names of those who sat behind the various gallery desks, noticing which galleries were busy and which were not, and taking note of which paintings sold. Ed characterized the importance of other life skills for students in this way:

> I would tell them to take a class on starting a small business and to read books on how to make sales, how to balance a checkbook and handle money and time. You need to set goals and meet them and to take steps towards reaching those goals. I found something called a pert chart that I learned in seminary. Start with your goal: let's say successful open studio. So you work backwards from that and sell work. So people have to come and see it to buy it. You have to advertise, keep a receipt book, have the ability to accept credit cards, prepare a price list, take framing costs and cleaning the studio into account. You work back to where you are a month or two out and think about what you can achieve a day or so a week moving toward the goal.

In this regard, Ed was more attentive than his peers to the milieu of the art world and audience that could influence those who managed galleries, his sales, and his choices of subject matter.

Al Hurwitz recalled an intense time in his life as a leader of an arts education organization and the ways in which he used his influence for social justice. When asked if he ever felt less involved in his work at any time, Al said conclusively to me:

> Never. If you're good at what you do you get and give pleasure or satisfaction to others that keeps you going. Umm, one time that stands out — yes. I was responsible for a national conference for art education in South Africa, and the government waved its' apartheid policy. Zulu, Indian, Colored — all of us met together for two days, and then all of us went back to the apartheid system. But

> I was the motivation to get apartheid waived and to see what it was like to live as equals for two or three days.
>
> As President of INSEA (The International Society for Education through Art), I received a lot of invitations. INSEA is a UNESCO (United Nations Educational, Scientific and Cultural Organization) -NGO or non-governmental organization, and South Africa was not allowed into these types of professional circles because they had apartheid. I shouldn't have allowed them [South Africans] to attend INSEA conferences because it was illegal, but I allowed them to come without publishing their names in the program. I could have been asked to relinquish the Presidency but any other solution was unthinkable for me. How can one art teacher turn away from another?
>
> It was no breakthrough because nobody knew it was happening. But the East German K–12 art teachers … they came to me … and I lied about admitting South African teachers. The only ones that objected were the Communists and maybe a couple from the Netherlands. When I was President, I invited a lot of educators from Iron Curtain countries because UNESCO had much more prestige there than it does in the United States. These people could get out of their countries to attend an international conference. Without my invitation to present papers, they could never have gotten out of such countries such as Bulgaria and Yugoslavia. I was responsible for a number of K–12 art teachers being able to attend conferences in the West.

Regardless of periods of stasis that were attributed to the need to increase involvement with family or attending to the business of art to balance their financial stability, practicing artists were strident in relaying their belief that giving up their art work would be tantamount to giving their lives away. For them, it was a matter of maintaining their self-identity in order to know who they were before they could relate adequately to others.

Relationships

It takes time to learn things, and all time spent on art is in competition with life's other demands. Certain places or locations may offer a surplus of time for paying attention. That may be, in part, why many practicing artists have chosen Maine as a place to live and work and why they identify Maine as a soulful place. It may allow them more time to pay attention to the things that matter most and that affect or influence their artistic

production. By comparison to other locations, the population density is lower and distractions are fewer than in other states because of its' size. This may leave more time for practicing artists' introspection, observation, and for their relationships with nature and other living beings (Csikszentmihalyi, 1996).

New York is often noted as the center of culture for the twentieth century. Outside of the levels of independent support extended, it is worth considering other factors that may have given practicing artists the opportunity to thrive. Self-confidence, pre-occupation with dignity and the visual appearances that honor identity, and favorable governments are among the factors that have enabled art and culture to succeed (Baynes, 1975; Honour & Fleming, 1982; Lucie-Smith, 1992). The section that follows takes a closer look at the relationships between K–12 art teachers, artist teachers at the higher education level, and practicing artists and also at their relationships with significant persons who may have had an influence on their thinking and attitudes.

Significant Influencers

Common among all respondents was the positive influence of their supportive colleagues, families, friends, mentors, and teachers. I was told stories about some prominent architects, practicing artists, illustrators, and teachers I've previously mentioned: William Bailey; Bernard Chaet; Edwin Dickinson; the heritage handed along from the groups at Brooklyn College that followed the teachings of the Bauhaus, the Maine College of Art, and Yale; the architects Louis I. Kahn and Anne Tyng; Alex

Katz; Don Kunz[32] and Neil Welliver at Cooper Union; Victor Lara[33] at the Rhode Island School of Design (RISD); Helen Terry Marshall who was former art teacher at Central High School in Little Rock, Arkansas; Barry Moser, high school art teacher at the Williston Northampton School; the nature illustrators who were important to Clare Walker Leslie, including John Busby[34] and Eric Ennion[35]; Fairfield Porter's influence as critic, painter, and teacher; both Neil Welliver and Yvonne Jacquette as teachers at U Penn; Andrew and Jamie Wyeth; and Paco Young[36]. Career connections occurred through leadership opportunities, both high school and graduate school, marriage, working at museums, and also through social situations.

George Nick, in his interview with me as an artist teacher participant for this study, agreed that practicing artists designate expertise; they identify for themselves

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[32] Don Kunz enjoyed a long tenure as a professor at the Cooper Union School of Art. He was a painter, a calligrapher, and an art historian.

[33] Victor Lara is a Professor of Foundation Studies at RISD. Lara received his B.F.A. from the University of Texas, Houston and his M.F.A. from Yale University.

[34] John Busby studied at Leeds and Edinburgh Colleges of Art and taught at the Edinburgh College of Art from 1956 to 1988, when he retired to return to his life as a full-time artist. He is a member of the Royal Scottish Academy and the Royal Scottish Society of Painters in Watercolour, Past President of the Society of Scottish Practicing artists, and a founding member of the Society of Wildlife Practicing artists. (http://www.zoominfor.com/s/#!search/profile/person?personId =391616011&targetid=profile).

[35] Eric Ennion (1900–1981) studied medicine and joined his father's practice after becoming a doctor. At the end of WWII, he sold the medical practice and became the first warden of the pioneer Field Studies Centre at Flatford Mill in Suffolk to pursue his love of birds and other wildlife. He later established the Field Centre and Bird Observatory at Monks' House with his wife Dorothy, in Northumberland. In 1961 they retired to Shalbourne in Wiltshire where Eric organized his own private courses on landscape and wildlife painting. Ennion was a prolific wildlife author and illustrator (http://www.ericennion.com/Eric_Ennion_Biography.html).

[36] Paco Young (1958–2005) was founder, owner, and teacher at the Bear Tooth School of Art in Montana. He graduated from the Memphis College of Art in 1981.

who is best among the lineage of practicing artists, both past and present. In this quotation, even though he was in the company of one of America's most prominent art critics, Clement Greenberg, as well as his friend and renowned American painter Alex Katz, George describes how his personal radar signaled to him when his work held quality and was done. He shared that radar sometimes operates in conflicting ways. This quotation begins with some context:

> I was working on this one painting in the summer time, and from the beginning it was a dog [i.e.: bad]. I struggled with it for the whole summer. I didn't like the organization of the landscape. I remember telling my wife that I couldn't stand it; she said give it up. That's my attitude: that things are a stepping stone. The last day I worked on it, I said to myself I'm signing it today – it's done. Someone bought it, and I lost track of it. And later I saw it, and I thought to myself it was the best painting. And my wife said to me she knew that and wondered when I would know it.
>
> You have this involvement. Your evaluation is not clear. Painters are not critics; they're makers. They don't have to evaluate it they just have to do it.
>
> I don't trust critics and don't read them anymore. I look at how much … how many pictures they include of my work.
>
> I had lunch with Clement Greenberg[37] and Alex Katz[38], and he [Greenberg] told me that art cannot be made out of any subject. I went back to making my 17thC Spanish portrait that I was working on. If I could live to be as old as Methuselah I might figure it out. [I tell him lots of people think he's figured it out, and he says to me,] What do they know? It's all my stuff that I have to work out … figure out, and no one knows about that except me.

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[37] Clement Greenberg (1909–1994) took classes at the Art Students League in NYC and as a result of his training in writing at Syracuse University became a well known critic of modern art.

[38] Alex Katz is a painter living in Lincolnville, ME and a contemporary and friend of Lois Dodd. Katz attended Woodrow Wilson High School for its unique program that allowed him to devote his mornings to academics and his afternoons to the arts. In 1946, Katz entered the Cooper Union Art School in Manhattan where he studied painting under Morris Kantor and was trained in modern art theories and techniques. Katz graduated in 1949, and was awarded a scholarship for summer study at the Skowhegan School for Painting and Sculpture in Maine that was renewed for the following summer. At Cooper Union, Katz was taught to paint from drawings. The Skowhegan School showed him another approach, painting from life, which remains a staple of his artistic practices today. Katz is frequently quoted as saying that Skowhegan's en plein air approach to painting gave him a reason to devote his life to painting.

A common theme among the respondents across the three groups of people who were interviewed for this study was influencers. In all cases, respondents to this research study identified either gatekeepers or strong teachers who had a positive impact or provided significant pathways that enabled them to develop artistic behaviors and to attain fulfillment and success in their careers.

Connie Hayes and I first became acquainted at the time when she had just completed an artist's residency at Bentley College in Boston. Connie had bartered her residency time working on campus with students for several paintings that resulted from her on-site painting in exchange for the development of a business plan that could enable her to move her career forward. Alexandra Tyng, also in the practicing artists group for this research, shared with me the importance of services that she sought from a marketing consultant for much the same reasons as Connie. This quotation from Alex begins with recognition of the influence of her parents, renowned architects Louis I. Kahn[39] and Anne Tyng[40]:

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[39] Louis I. Kahn was a professor at Yale University where in 1951 he won his first major commission, an extension to the Yale Art Gallery. His legacy as an architect includes the Richards Medical Research Laboratories at the University of Pennsylvania; the Salk Institute in La Jolla, California; the Indian Institute of Management in Ahmedabad, the National Assembly Building of Bangladesh in Dhaka; and the Kimbell Art Museum in Fort Worth, TX. He was married to Esther, with whom he had a daughter, Sue Ann. He also had children with two different women outside of his marriage with whom he engaged in long affairs. Daughter Alexandra was born in 1954, with Anne Tyng who was an architect and worked for Kahn in Philadelphia. Son Nathaniel, was born in 1962 with another collaborator, the landscape architect Harriet Pattison. Kahn died when Nathaniel was 11. In order to come to know more about his father and his work, Nathaniel made a film about Louis I. Kahn by traveling the world to visit Kahn's buildings, and also to meet his father's contemporaries, colleagues, students, wives, and children to hear their stories about his dad. Nathaniel's film is entitled My Architect: A Son's Journey (2003).

[40] After graduating from Radcliffe College in 1942, Anne Tyng was among the first women admitted to the Harvard Graduate School of Design, where she studied architecture under

> I have to say my parents were significant. My parents were highly motivated themselves, and I learned from their example. They were driven in their own work. They took me seriously, and they believed in me. The person who stands out in my mind, Calvin Goodman was an art marketing expert. [Alex digresses] I was trying to figure out how many years we worked together before he died last year. It was several years, definitely. He was recommended to me, and I called him and asked him if he would consult with me on a bi-monthly basis. A friend had used him and really liked him. She was right. I was bad at marketing and great at working. I needed to get myself out there. I didn't like the idea of marketing. My parents poo-pooed architects who advertised their work; it was considered crass. It's a different world today. He made me realize that marketing could be fun if you were sincere about what you do and if how you present yourself is consistent with who you are. This is someone who in some ways helps you figure out how to make a success of yourself. It's not a short-term thing. You pay them a consulting fee and you do the work. They don't put out ads for you. They tell you how to deal with certain things. I ended up enjoying the process and realized that if it was intrinsic to who I am then it would not be hard to project myself and communicate things to other people if those things were true and consistent with your personality and product.
>
> He was a teacher and a friend. He really believed in me and understood my work. He knew his subject and what he was doing. The personal relationship between us was really important to me. He was incredibly encouraging, and he believed in me. It wasn't just his job. He would tell me how proud he was of others who he worked with (*sic*). They loved him too. That was the way he was and probably why he was so successful.

Alex told me that Calvin Goodman died a year or so before our interview took place. She reports that she now tries to channel his suggestions.

Also germane to this discussion is the story told to me by Lois Dodd during our interview about the establishment of the Tanager Gallery in New York City:

Walter Gropius and Marcel Breuer. Tyng went on to work in the New York offices of the architect Konrad Wachsmann; the industrial design firms of Van Doren, Nowland & Schladermundt; and Knoll Associates. In 1945 she moved to Philadelphia to work at Stonorov & Kahn, where her projects included a redevelopment plan for the city of Philadelphia. Louis I. Kahn left the firm of Oscar Stonorov in 1947, but Tyng continued to work with Kahn at his own atelier as a member of his staff where she made important contributions to Kahn's 1950s and early 1960s buildings before leaving in 1964. Tyng is known for her contributions as an architectural theorist. She wrote extensively about geometric architecture, exploring ways to apply natural and numeric systems to buildings and urban design. In 1975, Tyng received her doctorate from the University of Pennsylvania, where she taught for almost 30 years at the School of Design (http://www.nytimes.com/2012/01/07/arts/design/anne-tyng-architect-and-partner-of-louis-kahn-dies-at-91.html?_r=0).

> I think that those relationships were very important to my accomplishments because it set the atmosphere of my life. My son was born in 1952 in NYC. It was the year that we started the Tanager Gallery, and his birth coincided with the opening of the Gallery.
>
> There were five of us. Bill King [Lois's former husband] and I met Angelo Ippolito and Fred Mitchell (who were both on the GI Bill) in Italy during Bill's Fulbright. Charles Cajori had been at Skowhegan with Bill, and that's how they met. Angelo and Cajori were sharing a studio in NYC at the time. We'd get together and talk. We wanted to show – not just ourselves – but also the other art that was going on in NYC that interested us in the 50's. We found a little place on 4th Street for a year. Philip Pavia came by and said that there were places on 10th Street that were larger and cheaper. de Kooning and Milton Resnick had studios there. The street had vacant storefronts, and later on it became a block of galleries. You'd never know it now; it's all been gentrified.
>
> The initial members of the gallery were Angelo Ippolito, Fred Mitchell, Charles Cajori, Bill King, and myself. A year later we moved to 10th Street. We wouldn't have been invited to show in the uptown NYC galleries at that time in our careers.
>
> Tanager was a cooperative gallery. We all took turns [gallery] sitting to keep the place open. Irving Sandler, who was a friend of Angelo's, appeared in NYC, and he sat. He became the gallery director for a while. We took turns: "Did you get there on time – did you get the door open?" We did everything. It lasted for ten years. Some of our members had moved into commercial uptown galleries by then. In '62 we saw that Pop Art was coming onto the scene and well received, so we decided we didn't need a place like our gallery any more ('52–'62). Currently, there are some co-op galleries that have lasted longer – the next generation of co-op galleries.

Lois told me that the gallery got its name from an orange transom in the old storefront that the gallery occupied – thus the name Tanager. The Tanager Gallery hosted large shows at Christmas that at one time included the works of Jasper Johns and Robert Rauschenberg. Louis Castelli, who had hung the Ninth Street Show[41] in 1951, was mulling a decision about how to proceed with his career when he helped Lois and the other practicing artists in the cooperative hang their first Christmas exhibition in 1952 at the Tanager Gallery.

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[41] The Ninth Street Show (in Greenwich Village, New York City) was the first exhibition of post war art from the New York School of painters and sculptors, and it included practicing artists whose work was considered avant garde. Leo Castelli (who would go on to open The Leo Castelli Gallery and feature the work of Jasper Johns in his first show on the upper east side of NYC in 1957) organized and hung the show (Archives of American Art, n.d.).

Interest in Significant Persons and Their Influence Upon Attitudes

For participants in this study, seeing the artwork of practicing artists they admired was the first step toward getting to know them. Some spoke of leaving one school for another in order to study with selected teachers. Others talked to me about the evolution of student teacher relationships to collegial friendships with former professors. Still others talked about the importance of forming hypothetical relationships with those who were deceased or otherwise inaccessible, thus enabling those who were not reachable to become their teachers. The most amusing answer was the one that I received from Phil Koch in speaking of the appreciation that he held for his wife as his most trusted critic: "How did you come to meet her," I asked. Phil replied with off-handed conviction, "Oh, it was lust."

Significant persons shaped respondents' personal and professional values and work ethics in a variety of ways. The most common thread regarded the necessity of being true to oneself and honest about the work and the impulse to make marks. This was recognized as key to finding one's natural voice as an artist.

I heard from all three groups about learning to preserve time for painting, almost to the degree of selfishness, in order for it to be isolated from outside demands. All respondents spoke to me about their desires to provide service to others through teaching or professional development opportunities, and in so doing teach others to correctly choose and improve the handling of materials and supplies, as well as impart wisdom regarding ways in which gallery representation might be obtained. Substantial for all respondents was the belief that even though these mentors were responsible for teaching them the basics and housekeeping of the work, that what was most important

was being surrounded by the enthusiasm that teachers held for what they were doing, their wisdom, the sharing of entertaining and funny stories, and the ways in which that contagion of enthusiasm served to convey to their students a fearless and inventive nature.

Influencers as Teachers. Respondents for this research spoke to me about the ways in which the advice received from colleagues, family, friends, mentors, peers, or teachers was handed along so positively. Participants were decisive in describing work habits that were modeled as priorities by their significant influencers: balance home and work, develop business plans, and demonstrate entrepreneurship. Additional advice passed along to respondents by influencers and worthy for consideration when painting and/or teaching included:

- devote time to your personal voice in making artwork
- honor both yourself and your students as practicing artists
- share both your work and theirs as masterful products
- show compassion and encouragement
- aspire to mastery of technical skills
- provide students with repeated demonstrations
- hand along the best from the great masters
- work from observation and perception
- be concerned with quality over innovation
- know how to teach
- build confidence.

These types of supports were evident and present, and provided structures for teachers and painters to help them follow their dreams.

Whether good friend or admired teacher, the participants' role models clearly conveyed to them that work was more than just a job. Conversations that were shared between participants and their mentors and supporters were about what the profession was, why it was that way, what it might be, and how to plan to get where they wanted to go. Bold visions for the future were shared between teachers and students. Prospects for ways to achieve satisfying careers and happy lives were discussed. Advice was not limited to compositional approaches, choice of colors for paint mixing and application, work habits, and other general insights about painting or teaching. Those who influenced participants in this research were characterized as open to talking about almost anything that could help them to reach their goals and to achieve happiness.

Adages of Learning

Show courage. Speak the truth. Follow through and be persistent. Exhibit confidence even when faced with adversarial situations. Cultivate the trust of others. Show passion for your subject matter. These were among the answers that were provided to me and that were common to all three groups in this research when they were asked to identify what words of wisdom they had heard from those who had influenced their work. In addition, they reported that their mentors cautioned them about the ways in which collegial recognition might be compromised by attaining celebrity.

As a result, respondents tended to listen carefully to advice given to them about ways to successfully navigate through sales and establish associations with galleries. Many told of being advised that it was more important to demonstrate a dignified

wonderment about the beauty of art and build an audience for their work through their community of practicing artists and teachers than it was to focus on connections with galleries. In other words, their devotion to producing quality work and their genuine conversations with colleagues about their products brought with it recognition from colleagues that could open doors for their representation by the best galleries.

The Importance of Teaching and Working with Young People

A few practicing artists who participated in this research study could not answer this question, because they rarely found themselves in teaching situations. Lucette White told me that as she got older she wanted to paint as much as she possibly could and that working with young people would take up a great deal of time if done well. Lucette said very honestly, "That energy and time are now too precious to me." All three groups of respondents told of learning as much from students as they taught to them. They spoke of an exchange of energy that accelerated rates of discovery and growth for both students and teachers.

Along with general intrinsic joys and frustrations affected by extrinsic forces, I heard about great rewards that included helping others to see things in different ways, witnessing the students' growth that took place along their journey of learning, and seeing the seriousness with which work was regarded and undertaken by students. Oftentimes friendships developed between teachers and young people, and the learning that took place was reciprocated from the student to the teacher.

When asked why they chose to work with young people, K–12 art teachers, artist teachers at the higher education level, and practicing artists agreed that it stemmed, in the words of Margaret Burns, a member of the K–12 art teachers group,

from a sense of "noblesse oblige." Reasons included the contributions made to the lives of students, better equipping students to handle their lives in the world, making their paths as practicing artists a little easier, and providing a focus to students that could help them get where they wanted to go.

I also heard from K–12 art teachers and artist teachers at the higher education level bout the benefits of being able to practice and do their work while they were teaching. A very few respondents, artist teachers at the higher education level and practicing artists, spoke about the need to teach as a means for making a living, for sustenance, and to maintain dependable cash flow. Answers such as these, altogether from three among the thirty-two respondents for this study, were rare. The overwhelming majority of participants wanted to provide young people with a means for connecting them to the larger brother- and sister-hood of painters. I was told several times that it was almost mystical to be able to combine painting and teaching processes with those outside of yourself. Respondents worked with young people, they told me, in order to shape lives in addition to the production of art.

Goals for Working with Young People. K–12 art teachers reported a desire to instill the value of the arts in education among their goals for working with young people. Like members of the other two groups for this research, K–12 art teachers spoke about wanting to support independent thinking, risk taking, self-awareness, an appreciation for the natural world, and enthusiasm for the work of painting. For those students who aspired to become K–12 art teachers, they hoped to instill similar enthusiasm about teaching and learning.

I sensed among all respondents the joy that resulted from applying integrity to

their work. They simply wanted to offer a path to this joy by showing young people that it was right to follow your heart. Taking such a direction resulted in a passion for the whole of the enterprise. Both K–12 art teachers and artist teachers at the higher education level wanted young people to know that the arts were among the world's oldest languages, and that drawing and painting could not be used responsibly without adequate study.

How Lessons Might Be Conveyed to Young People. There was agreement among all three groups of participants in this research that both experimentation and mastery of the basics were important factors in teaching young people. All agreed that students learn best from example, by working alongside a teacher who demonstrates necessary skills, and models artistic behaviors, such as working from memory and experience, a narrative, masterworks, observation, and imagination. Respondents characterized the best lessons as those that allowed students to think abstractly about connections between life and painting. Grounding the importance of intuition for young people was mentioned because it provided a starting point for them to respond to places and spaces and helped to enable their abilities to select appropriate compositions. Establishing disciplined imagination fostered the ability of students to balance form and content with abstraction and representation (Feibleman, 1945).

I was also told that young people learned from the art that was shared with them, since what they looked at shaped their beliefs and values about art. All agreed that it was important to make subtle inquires of students about their reactions to works of art and practicing artists' handling of media. They suggested asking them, "How do you feel about that" rather than pushing students to apply logic and defend the 'why' of a choice. The need for calm and deliberate actions was described as an important factor in developing leadership and significant relationships with young people. Promoting

trust in one's emotions was linked to the quality of one's artistic character. Camaraderie between teachers and students was the result of talking, teaching, demonstrating, and sometimes sharing an informal discussion over lunch. Respondents told me that they believed that best teachers let students develop their portfolios by determining their own choices of content and subject matter. This allowed students to develop accountability for their own work and to demonstrate integrity regarding the ways in which personal work was conceived and made.

Predicting Who Will Be Successful

Qualities offered by respondents across groups as predictors of success included:

- enjoyment gained from the process
- friendly competitiveness with peers or drive
- independence
- openness and humility
- rigor
- stamina.

Teachers and practicing artists spoke of giftedness and talent as easy to spot. Artist teachers at the higher education level framed their responses to this question in terms of variables: parents who might intervene to impose other expectations and the student's sense of self-identity that might result from their parents' endurance of their rebellion. Therefore, artist teachers at the higher education level considered luck among factors that could lead to success.

Recognizing Who Will Be Creative in the Future

There was agreement that recognition of those who may be creative in the future could be guided by the following characteristics:

- Introspective thinking
- Drawing skills
- The ability to talk about art work
- The personal and responsive qualities of artwork that young people produced
- Dressing for individual and personal character
- Animation and spirit shown in personal artworks
- Actual success rather than talk about being successful
- The application of intense involvement that, in some cases, overcame insecurities
- An understanding of process that contributed to compositional ordering
- An inquisitive and sometimes aloof nature
- Enthusiasm, excitement, and passion for the work that was not easily discouraged
- Problem solving abilities
- Humor, silliness, non-linear thinking,
- A happy personality
- Investment in a student/teacher relationship
- Calmness, flexibility, and patience
- Curiosity
- Extrasensory perception skills.

A few practicing artists said that talent was a myth. One artist was puzzled by the question, and she said that it was too hard to follow someone for that length of time or witness the consistent application of behaviors that might allow for identification of those who might be creative in the future.

Differences Between Females and Males

All respondents speculated that women were probably more interested in social issues than men. Girls were seen as wanting to please teachers, as more socially mature, and as early bloomers. These characteristics were also attributed to their early affinity for social behaviors. It was mentioned by some that women had to consider both the constraints and opportunities of motherhood and ways in which they might balance parenting with a career. Others disagreed and said that both men and women were equally responsible for parenting.

Boys were identified as suffering more from self-doubt; yet males, by everyone's observations, tended not to "sweat the small stuff." The scarcity of men in both higher education and specifically males who pursued art in college or for training as studio teachers was noted. This was attributed, perhaps, to males' perception of the discursive critiques that studio teachers used to assess their work as criticism. Acknowledgement was made across groups that females and males had inherently different points of view of the world. Men reported being less politically active, particularly at the university level.

Almost all participants reported a belief that the professional 'playing' field was level for both practicing artists and teachers, and that males and females equally strove to demonstrate self-identity through their work. It was also agreed that both genders

were equally capable and driven by their desires to learn. In summary, introspection was said to defy sexual stereotyping because competition with oneself ultimately provides a large degree of the drive that brings about success.

The older respondents to this study attributed their success to the consistent and long lasting pursuit of one's passions. They reported that once professional accomplishment was attained, success was less about technique and more about concern with personal expression and responsiveness to content and subject matter. Focus on these concerns seemed to increase with both age/maturity and personal security.

Advice to Young People on Balancing Private and Professional Lives

There was recognition by members of all three groups of their reluctance to give advice because painting was regarded to be such a singular profession. Some fretted about mundane conditions that could affect painting *en plein air* such as the weather. Several participants simply responded that the best advice was to do the best that you could, use each day to the fullest, and accomplish as much as you can because it is hard to know what may be around the corner or what the future may hold.

Nonetheless, members of all three groups offered the following advice about ways to attempt to balance private and professional lives:

- Establish a synergy between family and work; let the energy from one energize the other.
- Seek a partner who shows empathy for work of a painter and/or studio teacher, and be aware of the dynamics within a partner relationship.
- Gain support from others to protect time for processing ideas and doing the work.

- Be honest with yourself; expect some conflict, disorder, and frustration as endemic to the process of balancing the tension between personal and professional commitments.

- Prioritize family first.

- Practice shifting gears to make the most of time in each facet of life.

- Let both your aspirations and problems into your work in order to become more self-aware and responsive to your circumstances and situations.

Members of the practicing artists' group offered outlying responses to this question. They advised insulation from negative criticism and training in business as a way to assist one's career. The most entertaining answer that I received came both from Lois Dodd and her former student Jeff Epstein. Their advice was relayed to me in identical words: "Everyone should have an artist's wife," in other words, a caretaker.

Achieving Balance & the Importance of Other Life Skills

Members of all three groups were quick to remind me that art was about the pursuit and being open to life's journey, rather than the product. They reminded me that what one did everyday was noticed. I heard again about:

- accepting mistakes and embracing trial and error

- the application of balance among life's spheres

- developing skills in marketing and sales while refusing the inclination to perseverate over commercial stability

- dedication to the daily habit of observational drawing

- learning to prioritize

- maintaining good health and a sense of humor

- the benefits of self-forgiveness

- the value of good work habits
- the value of patience and listening skills.

Some advised pursuit of a career later in life in order to first see the world, and be better able to navigate life's terrain so as to allow for self-discovery and the charting of a personal path that could provide satisfaction. Others advised working on exhibition opportunities and developing an exhibition record. They said to me that it was important to "get the work out" in order to get established and to be in the running.

George Nick emphatically said to me, "Barry, dumb practicing artists don't make money." He was referring to circumstances that could enhance an artist's abilities to achieve balance and to realize a successful life.

The location where an artist or teacher establishes a home can be important. One artist spoke to me about the unique pulse of life for practicing artists living in New York City. One's home may be selected for access to subject matter that is used to inform the content of artwork as well as local connections to colleagues and galleries. George Nick also referred to the pragmatic needs of everyday life. Carpentry, cooking, and plumbing skills were associated with artistic freedom and the ability to live an independent and self-reliant existence.

There were some amusing and sarcastic replies to this question regarding ways to achieve balance between personal and professional lives, and the importance of other life conditions, across all groups. These included: be born with a trust fund; just keep people at bay; and either get a divorce or marry an art teacher. This research, in fact, included two husband and wife pairs as participants: Jill Hoy and Jon Imber among the

practicing artists group, and Michael Bare and Joanne Hicks among the K–12 art teachers group.

Peers and Colleagues

When asked at what time in life peers were particularly influential in shaping their personal and professional identities, practicing artists promptly reported mothers during childhood, both girl-friends and girls as friends during early adulthood, parents during both childhood and adulthood, spouses after marriage, and family friends ongoing and throughout the course of their lives. Practicing artists also spoke of the value of these people in helping make connections with galleries and gaining professional representation.

Julia von Metzsch said to me that graduate school provided her with a 'painting' mother and father: BU faculty members John Walker and Dana Frankfort. Julia's response was, in essence, also reported to me by members of all groups. The consensus was that an artist's personal reflection is enhanced by his or her supporters, and the identification of close friends and mentors could translate to others who could be found among both personal and professional circles.

The choice of graduate school was also identified as significant. Al Hurwitz was quoted earlier about making valuable contacts during his time at Yale, and he also told me about the value of peer connections while studying for his doctoral degree at Penn State.

The participants considered interactions with other *plein air* landscape painters to be important. Maine was once again singled out as a place that supported connections between art and family. Participants reported that commiserating with

landscape painters reinforced the importance of practicing both perceptive and technical skills and it challenged them to improve their professional practices. All groups agreed that working with other *plein air* landscape painters bolstered their belief that contemporary approaches to art and studio teaching were based on misinformation and false premises if acknowledgement of the need for practicing artists to be able to create significant form was not realized.

Several respondents spoke of groups or individuals who had helped them achieve a degree of self-satisfaction and success. Connie Hayes and Tina Ingraham acknowledged the value of gallery directors who had shown interest in their work and helped them identify an audience for their paintings. Alexandra Tyng formed a like-minded group called the Maine Landscape Guild that travels to Monhegan Island every summer to paint from the landscape *en plein air*. Colin Page told me about a group of guys with whom he painted that gathered periodically on Cape Cod to strike out to capture both landscapes and seascapes *en plein air*. In other words, colleagues offered significant support.

Ways Colleagues Shaped Identity

K–12 art teachers, in particular, reported the value of colleagues who had encouraged their curiosity, provided criticism, and emphasized the importance of the pursuit of painting the landscape *en plein air*, as well as the value of that encouragement in helping them to realize that their demonstration of expert artistic practices to students provided them with affirmation as skilled studio teachers. Both by design and selection criteria for participation in this study, landscape was the common denominator among all colleagues and respondents to this research.

Everyone in each group concurred that people and content merged when communities of painters enabled one's understanding of the bigger picture: the pursuit of painting itself. The chance to verbalize with others what one was doing and opportunities for feedback were reported to be important to shaping the landscape painter's identity. The participants found that focusing upon goal orientation rather than business more often led to gallery representation. Networking was associated with achieving satisfaction for both self and others, be it gallery representation for both artist teachers at the higher education level and practicing artists or establishing and refining a strong curriculum as reported by both K–12 art teachers and artist teachers at the higher education level.

Ways Family Backgrounds Were Beneficial

Unique to both artist teachers at the higher education level and practicing artists was the time spent outside that allowed them to build a focus on nature and both home and outdoor environments. Both K–12 art teachers and practicing artists singled out the sense of freedom associated with artmaking, the ethics and morals associated with artistic behaviors, and the value demonstrated by parents who set aside a little money each week to buy finished artwork for the family and home.

All participants in the research agreed that family instilled an appreciation for learning, taught them the value of good teachers, gave them the security they needed to find their self-expression and spend time alone, infused them with a sense of responsibility and moral fortitude, and they recalled trips taken with family to museums as well as gifts of books and supplies that encouraged their artistic endeavors. Some, like Alexandra Tyng, recalled drawing with their parents. Others praised their family

members' work ethic and Yankee inventiveness. All agreed that their families valued a life in the arts. Respondents reported the formation of a conscience as a result of having parents who valued opportunities for their children to engage in free play. In turn, those experiences translated to their desires to return the feelings of freedom and support to others who chose to pursue the arts.

Ways Free Time Was Spent as a Child

As might be expected from this research, all participants reported spending time outside observing nature, playing with friends, and planting in their backyards. Time was spent with both family and neighborhood friends, yet many reported that although they were given the freedom to test their limitations much of their time was spent alone. Some reported wandering off to forage for salamanders or to collect bouquets in the fields. Others talked about the value of movement and rhythm: hitting a ball, practicing the cello, or playing guitar. All of these activities involved time that was spent alone, and sometimes it included the invention of play, the enacting of dreams, staring out the window at the colors and the lights, and simply making things up. Some participants in this research built forts in the woods. Many reported an obsession with drawing and keeping sketchbooks or journals, and others spoke of painting with watercolors. Rather than being entertained, participants reported occupying themselves.

A few among the practicing artists group reported going on trips with family and friends. One remembered a relatively local visit to the Museum of Modern Art in New York City to see Chagall's stained glass windows. Alexandra Tyng spoke of travelling to Europe with her mother and siblings to visit cathedrals, the ruins of

castles, and all sorts of historical sites. She also reported drawing side-by-side with her father.

Ways Children and Spouses Influenced Careers and Goals

Characteristic of all groups were the ways in which help was provided by both children and spouses to combine the values from both personal and professional worlds. They credited family members with helping them come to terms with ways to conserve time by increasing the efficiency and speed of their work. In this way, pleasant distractions could be accommodated and enhance the lives of all who were affected by the careers of painters and/or studio teachers. Some actually enlisted willing family members as characters within their landscape paintings to establish narrative storylines in their work.

Connie Hayes reported that her spouse served as an archivist for her work. George Terrien, Connie's husband and an accomplished architect and draftsman, has developed and maintained an up-to-date virtual catalogue raisonné of Connie's paintings that begins with artwork that Connie made during her childhood.

Trust in critical comments provided by family members was also considered important. If a spouse told a participant that his or her work looked good, he or she knew that to be the truth. David Diaz, a member of the K–12 art teachers' group for this research study, recalled the influence of his parents, and he described the value that he placed on his wife's observations about his landscape paintings.

> I look back at my dad. He built things; he had a good eye for that. Mom would tint photos and use her little set of oils, and she drew little figures. She probably had talent, but it probably didn't occur to her to pursue it. Instead she got married and had a family as opposed to being person of professional independence. She wasn't one of those women who was independent and outgoing; she was shy and unassuming. She probably had talent and didn't

> know it. Ardis [David's wife] on the other hand, well she obviously appreciates and comments on everything I do: "That's good." I don't rely on people to tell me about my work, but I use her opinion. She'll say dryly, "Well, …" and I'll wipe it off and say to myself, "If she had to think about it, it wasn't successful." She provides me with that particular insight. She can see something that's not right with a simple, "Well … It's ok." I use her opinion that way.

Others credited their spouses with instilling self-trust, being the breadwinner so that "I could paint," and helping them to feel happy and fulfilled.

Sustenance and encouragement were important forms of support received by participants, from children as well as spouses. Lois Dodd recalled her son drawing a streetscape in correct perspective and her luck at having a child who had amused himself and allowed her to accomplish her work. When asked about the influence of children on her career, Lois replied:

> That's interesting – well, it's yeah … my son is very supportive. Even as a little boy he was tolerant and able to do things independently. He was also very shy until high school; then he was organizing social events. He'd have one friend. He was able to play by himself, and he was full of ideas. So, for me, it was easy; he could do what I was doing more or less. He became an architect. He probably saw the horrors of being an artist watching me and his father [Lois's former husband, the sculptor Bill King]. In Lincolnville he did a drawing with all of the telephone poles lined up into correct perspective. He was too young to be aware of perspective, I thought.

Rogers (1954) considered environmental conditions that could make an environment psychologically safe for the freedom to work (Hennessey & Amabile, 1988). These reports of support extended by colleagues, family, friends, peers, and teachers attest to the delicate balance that is often struck by practicing artists in their need to remain productive despite the competition for time that comes from those who care deeply about their success.

In the next section of the reporting of the results across participant groups, discussion is centered upon where practicing artists find ideas and how they are

interpreted, the roles of both rationality and intuition in the conception and production of art, insights that may occur about work during off times, and the ways in which the development of ideas may affect the intensity of involvement in studio teaching and/or painting the landscape.

Working Habits and Insights

Background and Context

In 1976, Getzels and Csikszentmihalyi chose thirty-five art students at the Art Institute of Chicago to generate pastel drawings from a large selection of objects placed on tables before them. Students who were identified by Getzels and Csikszentmihalyi as problem solvers were found to examine fewer objects than problem finders in making their selections, composing their images, and beginning their drawings (Sawyer, 2012). Practicing artists who took a problem solving approach were said to dwell more on the various aspects of craftsmanship.

This section of the reporting of results begins with a discussion of the origin of ideas among K–12 art teachers, artist teachers from higher education, and practicing artists who work from the landscape *en plein air*. All thirty-two respondents to this research study reported observation and perception of the landscape as the source of ideas for their work.

The Origin of Ideas

When asked about where their ideas generally came from, members of the K–12 art teachers cohort for this study reported wanting to add personally-developed instructional strategies to the profession of art education. By comparison, artist teachers at the higher education level and practicing artists concurred on several points

of origin for their work, including observation and perception, the aesthetic qualities of light, the experience of being present in nature, the work of other practicing artists, previous personal work, and general life experiences. They also mentioned that they kept mental lists of things that they wanted to try. A few practicing artists talked about the value of periodically weeding the products of their work to both clear the mind's cobwebs and to prevent others from associating them with a painting for which they did not want to be remembered.

Sources Attributed to Idea Generation

Participants in all three groups reported reading articles and monographs of practicing artists' biographies, as stories about practicing artists resonated with them. This topic was a part of conversations with colleagues, as was the discussion of their own lives as contemporary practicing artists. The content of these conversations often included a discussion of masterworks done by painters both past and present. In their answers, there is evidence that one's avocation and professional choices may work to better advantage when they overlap.

Members of all three groups also reported that their paintings were often completed in a series that mined the content of a single subject or location. They were as interested in looking at new landscapes as they were in revisiting earlier subjects and themes, and the effects of color and light changes between day and night and between the various seasons also interested them. Night light attracted special curiosity. I heard once again about being able to breathe and smell the landscape. A desire for travel was mentioned in every group. In all cases, the significant source for subject matter was life. Artist teachers at the higher education level called their students'

attention to the juxtaposition of forms within compositions. They encouraged their students to use paintings as ways to call up memories that could be used to enhance their responsiveness to subject matter.

Joanne Hicks Bare of the K–12 art teachers' cohort described observation as her primary source for ideas:

> As a painter, I tend to work from observation, so a particular place evokes an idea for a painting. I like to look at the work of other painters, both past and contemporary for inspiration. A sense of place is an important aspect of what I'm trying to convey. I was trained at the Schuler School[42], and maybe I tend to be too realistic. Something in the place speaks to me; maybe it's the composition, sometimes it's changes in the light. You can see color better when you're out-of-doors. [Michael, her husband, interrupts to tease her that she's ADHD and much better off when away from distractions. Joanne continued in response to Mike's teasing…] Yeah, I've traveled and painted several places – to Greece for instance. Boy what I might be able to do if I could do it everyday!

Michael's kidding aside, Joanne may be aware that interruptions to her artistic production could be an inherent part of her process (Gruber, 1989).

What Happens Next

Joe Giordano in the K–12 art teachers group reacted to the association of the term 'projects' with artmaking in a way that is respected by many K–12 art teachers:

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[42] The Schuler School of Fine Arts came into being as a direct result of the life work of two prolific practicing artists: Hans Schuler, Sr. (1874 – 1951) and Jacques Maroger (1884 – 1962). Their respect for the old masters and dedication to excellence became the hallmark of their lives and continues to be the hallmark of the Schuler School of Fine Arts. Hans Schuler, Sr. was a renowned sculptor who did traditional, monumental work as well as portrait busts memorials and medallions. All of his work was created in the studio that he built in 1906 at 7 E. Lafayette Avenue. Today, his former studio houses the Schuler School of Fine Arts. Jacques Maroger's quest for the mediums and techniques of the masters of the 16th century continued when he came to the United States and to his teaching position at the Maryland Institute College of Art. As Maroger's teaching and technical assistant for the next 18 years, Ann Schuler learned and helped to develop these techniques, which remain central to the curriculum of the Schuler School of Fine Arts. As with Hans Schuler, Sr., the legacy of Maroger has continued through the teachings of Ann Schuler, her daughter, and her grandsons, and it forms the basis of the painting discipline at the Schuler School of Fine Art.
(http://www.schulerschool.com/legacy.php)

> Projects don't interest me. I think of my work as a continuum that moves on naturally and without effort from one series to the next. A series might come about by a visual observation either in the work or in the environment that I can't ignore. Environment plays a big part in what I paint.

There was consensus across all three groups about four ways to frame the answer to the question, what determines the next project or problem when current work is finished? Respondents first framed their comments around the notion that they may work on one image at a time, but their works were either completed in a series or works in series were underway at staggered intervals. In other words, some had many landscape paintings underway in various states of completion at once, with similar content problems being addressed, and work on a variety of images overlapped and stopped and started as practicing artists moved from one image to another and back again. Images, according to research participants, seemed to serially suggest the next one from others that had been completed prior. The choice of location or motif was also a consideration. Some series were based upon a motif at a particular location. Some practicing artists mentioned choosing forms that were exciting and that provided them with the impetus to begin a painting.

The second set of notions in answer to this question was the solitude that was indicative of painting alone and on-site. Practicing artists talked about achieving a state of total concentration because they were away from distractions such as the phone, refrigerator, reference books, etc. Yet their choice of locations was often unplanned, and many participants spoke of interest in finding or identifying new challenges or problems as subjects for landscape paintings. Yet, rather than spending inordinate time finding problems, K–12 art teachers and artist teachers from higher education in this study reported plodding along and noticing in serendipitous ways new environments that

provided intriguing places to concentrate on painting the landscape. The choice of location was often the result of random inevitability.

The third set of conditions that impacted respondents' determination of what to do next related to balance and timing. Simple givens, such as weather conditions that would allow one to survive and paint out-of-doors, were important considerations in beginning new work.

The fourth set of responses to this inquiry centered upon decision-making that occurred prior to painting. Some respondents described their processes for finding locations: for one artist, the place had to have both intrigue and mystery; for another, just being out-of-doors was sufficient; and another enjoyed cruising around in a truck until a location struck a chord. All of these responses were extensions of what had been alluded to in the prior cluster of responses.

Changes in light and the effect of light on natural forms were reiterated as factors that attracted interest to a site. But unique to this fourth set of responses was the notion of banking or planning content for painting. Artist teachers at the higher education level reported keeping a list of location ideas, and often recording those instances through photography in order to easily return to a location and a composition. Some choose the most interesting idea on their list as their next challenge.

Practicing artists reported that winters were spent in the studio enlarging premier coup[43] paintings done during the summer times, and some spoke of turning to natural forms, such as flowers, to paint still lives in winter. Winter was also identified as a good time to catch up on relationships and commiserate with their heroes.

[43] One sitting or one-strike paintings are often referred to by practicing artists as done 'premier coup' or in the first strike.

In response to the question about whether it was difficult to decide what to do next, participants talked about the ways in which they found and solved problems, dealt with extrinsic conditions, and courses of action that were taken when temperatures and weather conditions did not support working out-of-doors. As noted above, many artist teachers at the higher education level and practicing artists, such as artist teacher Tom Higgins, spoke to me about mining a motif several times and working in series: "Often I try to work in a series. I may paint the same locale a number of times in different light, under different weather conditions, or during different seasons."

Rationality vs. Intuition in Personal Artwork

All respondents agreed that both intuition and rationality were important to their work. Rationality was associated with conservation of energy, as well as the management of working conditions. While perceptive responses to subject matter and the processes of studio teaching factored into rational behaviors, painters feared that dependence upon rationality could lead to predictable results.

Balance between these two forms of knowing, intuition and rationality, was identified as important. Some respondents described progress in painting as moving from rationality to intuition. Others said that intuition helped them arrive at the problem and rationality pulled them over the finish line. These opinions, associated with both idea processing and ways of working, were irregularly scattered across all three groups of respondents to this research. What became apparent was the combination of perceptive senses with visceral responses. Intuition was associated with emotional reactions to content, yet once painting began, rational intellect often took over.

Rationality was employed by some to assess spontaneous reactions. What was evidently required was a productive tension between the methodologies for making and the application of personal voice or technique. For instance, once colors and the composition were determined, focus could turn to intuition. Intelligent approaches to work were characterized as encompassing both dimensions of knowing. Rationality offered a means to confront what existed and was known; intuition fostered artistry and imagination, enhanced trust in feelings, and resulted in telling the truth about a subject.

Among those in the K–12 art teachers group, Mark Coates provided a comprehensive summary of the ways in which both rationality and intuition were applied in teaching and painting:

> In my business as an educator and administrator, both rationality and intuition are equally important. Many of the decisions that I make involve staff members and protocol must be followed, but at the same time you really need to go with your intuition. One of the things about having quite a few years of experience is that it provides you with knowledge to draw upon when assessing a situation. It really helps to know policy and procedure, but it also helps to be able to trust your gut feelings. I have learned, over time, that I should trust my intuition about most situations. In regards to painting, I believe that there is a balance of both rationality and intuition. The rationality comes in with all of the processes that you have to go through to make a painting: size, orientation, placement, lighting, key, etc. These are all things that you consciously decide. But I have found that the minute you let rationality rule that you don't make a very good painting. I know that in the instance of painting that I need to go with my intuition, and if I let myself go and work quickly without too much second-guessing, really interesting things happen. I know things are working on the canvas when time goes by quickly and the painting comes together effortlessly. Unfortunately, most of the time that doesn't happen, and I have to resist the urge to be too cerebral. In both instances with my day job and painting, I feel I need to have a balance between the two but let intuition lead.

Intuitive and Rational Styles in Personal Artwork

When asked if his artwork reflected the presence of two different styles, Tom Higgins, a member of the practicing artists cohort for this study replied:

> It's really mostly a blend or perhaps a dichotomy. I'm focused on perception of atmosphere, space, texture, naturalistic color, etc., and at the same time the abstract relationships of patterns, gestures of paint, and the process of developing an interesting painterly surface.

His answer differed in several ways in comparison to art teacher Joe Giordano's descriptions of the contrast between landscape and studio painting. Joe, like Tom Higgins, expressed the need to breathe in and experience and feel the landscape environment, and he indicated that in order to successfully respond to what was seen, his subject matter had to be reported accurately. Yet, he approached his studio work with a different intention. The balance between intuition and rationality shifted when the work came into the studio:

> Both exist in every work. I do feel a lot more rational when I paint the landscape, and I am much more intuitive when I am working in the studio. The landscape asks to be true to its light, time of day, color etc. When I go out to paint the landscape I start with that in mind. I approach the landscape in a way similar to going to an Italian restaurant. I want to paint what the landscape is about, and I want to eat a meal that tastes Italian. I go to the studio because that is what I do. I go to the studio to paint, and anything can happen in the studio.

Respondents across all three groups emphasized the value of intuition. They thought that use of intuition might be seen as self-indulgent, but that the two forms of knowledge — rationality and intuition — were really inseparable in making strong works of art. Credit was given to the accumulation of experience; in other words, knowing how to work with both intuition and rationality in tandem, to evoke both emotions and narratives in landscape paintings, was most beneficial. Almost everyone reported that it was important to keep the appearance of observational studies fresh; rule-following was said to lead to soulless works. In the end, good paintings were the result of a positive tension between perception and serendipity.

To Trust Hunches or Not?

Tom Higgins also talked about the importance of going with hunches:

> I definitely trust my instincts and try not to intellectualize too much. Otherwise, for instance, I'd miss the silvery quality of ice forming on the edge of ponds in the late fall and early winter. You have to breathe it and smell it to be able to paint it. In the early spring there's this wonderful and brief period of budding…sometimes you just have to get started. You have to go out and look.

Respondents qualified hunches as intuition informed by quiet internal voices. All participants in the research for this study trusted their instincts. Time and experience were said to sharpen hunches and instill greater trust in intuition. Gut reactions to subject matter were important to painters who described mark-making[44] as their signatures. They also added that it was equally important to stand back from their canvases to analyze and reflect upon results. Psychical distance[45] also served to clarify the work.

Jon Imber and his colleague George Nick had slightly different opinions about following hunches. George described any good results from painting as a gift, although he didn't qualify from whom the gift was received. Jon, on the other hand, valued the paintings of Willem de Kooning, and in comparison to his own approach to painting he offered that most times his instincts were rooted in academic answers or solutions. "I have to challenge them, or they become things that are preconceived by others as good." Peers describe Jon Imber as a fearless artist. Jon told me that he'll often begin a painting and then turn it upside down and continue to work while painting from the

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[44] For the purposes of this research, mark-making may be defined as the unique characteristic calligraphic, cryptic personal style and traits of brushstrokes used by the artist to apply media.

[45] Psychical distance is an aesthetic theory, discussed by Sparshott (1966), that imbues sensory perceptions with truth.

same landscape or subject. For Jon, his emotional intuition works in tandem with rational impulses, which he regards with suspicion.

Enabling Success Through Method and Rigor

Participants came to a unique consensus in response to the question, "Is success stronger when a methodical and rigorous approach is taken in your work?" All agreed, in a stream of consciousness that concurred with and extended from answers given to the previous question, that challenges were met with success for those who were prepared. Respondents' answers were individual, but all concurred that attention to methodologies informed the handling of subject matter in ways that showed the rigor of the hand or mark of the artist. Methodological analyses were also sometimes used by respondents to inform intuition and enhance the processing of perception and the interpretation of subject matter. Direct painting on location enhanced these practicing artists' confidence and led to a momentum that signaled things were going well. Thus, the broad structure provided by both experience and preparation tended to accommodate whimsy, and thoughtful preparation permitted changes of mind when working on-site. Rigor trumped method, and led to an artistic or personal response to subject matter. Knowledge was said to permit the painter to fly by the seat of her or his pants. Value was placed upon being caught up in the act and in the moments of painting on-site. Phil Koch told me that, "The wings of the muse don't touch until the brush is in your hand."

Work Insights That Occur During Leisure

Respondents agreed upon the value of gaining distance from situations to achieve clarity, although several were quick to point out that leisure time was a luxury.

Participants spoke of carrying paintings in their heads to work them out or mulling over painting approaches during a lack of sleep in the middle of the night. As a new father, Colin Page talked about the darkness and silence of his baby's room at night as he put her to sleep. He said that helped him contemplate solutions to compositions.

Memories were often mentioned as a significant source for insights. Memories and recall were identified as factors that helped practicing artists refine the principles of design and relationships among the formal qualities of art that could be used to inform both imagery and perception. Sleep duration and sleep patterns also had an impact on participants' insights.

The Duration of Sleep, Work Patterns, and Dreams

Colin Page had an interesting answer about the amount of sleep that he was be able to get now that he was a new father.

> I used to get about 8 hours of sleep most nights, but with the baby, it is closer to 5–6 hours of broken sleep. I have always found myself feeling more productive later in the day. Morning is good for getting things done around the house, but I feel like I usually hit my stride for painting in the afternoon and can happily work through dinner until midnight or so. But that is no longer an option with new family responsibilities.

Even though she's in the same cohort of practicing artists for this research study, Lucette White is of another generation, and has raised her family and is now a grandmother. When asked about her work schedule and habits, Lucette said the following:

> I sleep 5 or 6 hours (not enough I know), and I do my best work in the morning. I start in the studio at nine and work until one. It used to be that I'd go home and come back from 2–6 pm. I'd do some paintings out the window and work later. I don't have the time to do that now that Harold [her husband] needs me at home.

Although applicable only to the respondents in this research study, K–12 art teachers

reported sleeping for six hours and doing their best work in the morning. Artist teachers at the higher education level reported sleeping for seven hours at night, completing their best work in the morning, and using the afternoon and evening to plan and prepare for the next day.

However, there was little agreement among those in the three groups about the duration of sleep and the times that were most conducive to productive work. The majority of practicing artists reported sleeping for seven and half hours. Five of twelve in this cohort reported that they did their best work in the afternoon; three of the twelve in the group agreed that their best times for work occurred in the morning. Others' answers were individual. Some said that their best work could be accomplished at all times during the day, and some said that they felt most productive when painting at night. Others reported irregular sleep patterns that were punctuated by naps. And, one person reported little need for sleep because he always exhibited "boundless energy."

When asked if useful ideas for art making resulted from lying in bed or from dreams, respondents agreed that daydreaming was critical to imagination. Allowing for something that was on one's mind to have a life and psychology of its own simulated a dream-like state for the study's participants. The subconscious also factored into the self-talk that practicing artists applied to continually assess whether paintings "felt good or were working." Such assessments were identified as subconscious reactions to logical thoughts.

Some respondents could not recall any instances of dreaming while asleep. They tended not to question differences in conception between conscious and subconscious

states of mind. Dreams were most often credited with affording a clearer vision of what was produced and dogged scrutiny of work was credited with informing clarity the least. Some connected dreams to the responsive qualities of mark-making that were used by practicing artists to express emotions. Therefore, reflective moments, even if not fully realized as dream states, were identified as important for gaining clarity through contemplation of work that was under production.

Developing an Idea

As previously discussed, both organized list-keeping and serendipity factored into the development of ideas by practicing artists, artist teachers at the higher education level, and art teachers K–12. All participants spoke of the value of beginning an image after preliminary pencil drawings had been completed as a part of the planning stage for artwork. Paintings began by drawing on surfaces with paint and sketching in preliminary lines and shapes with paint and brush. This approach to oil painting is known as working wet into wet or alla prima. Practicing artists used planning processes to avoid corny and sentimental compositions. Art teachers K–12, higher education artist teachers, and practicing artists kept lists and looked back at earlier work to rediscover previous ideas. The urge to repaint sections of a landscape usually signaled to participants that things were not going well enough to keep.

Alexandra Tyng has recently begun to incorporate figures into her landscape paintings. To begin those paintings, she told me:

> I let it sit in my head for a long time. Images or photos are used to form a concept or theme. I might have a conversation over time about that with friends. I collect reference materials: *plein air* paintings and photos of my subjects. I make sketches. I lay all of that out around me and map it out in my head. I start painting and block out the composition. The materials are there to refer to when I need them.

Producing Drafts

Thumbnails or working studies were prevalent in beginning, planning, or practicing skills that might be needed for a landscape painting. Artist teachers at the higher education level and practicing artists referred to these images as drawings of record. Some K–12 art teachers described making preliminary studies from cut-up paper, and others scanned their drawings to enable further manipulation through Photoshop on the screen of a technology device. K–12 art teachers laughed about their reliance on Post-It notes to keep track of evolving ideas, plans, and progress for a variety of purposes in addition to compositional studies for painting. Planning tended to be serial rather than sequential.

Artist teacher Barry Nemett's identification of work in progress and drafts included his output as both painter and author. I asked him if he produced drafts of his work.

> No. Both for painting and writing I'm a big editor although I don't see them as rough drafts. Well, maybe the answer is yes. For writing what I just wrote and what I spent time dealing with I guess you would call that a rough draft. I never knew what was going to happen in the novel until it was done. I don't see the sketchbooks of artworks as rough drafts; those are finished products. I didn't really see them as rough drafts either.

Like Alexandra Tyng, practicing artists mentioned jotting down words or even making value studies and recording notes about color.

Some participants in this study spoke of combining the drafting processes with production processes. They reported using a viewfinder to select and frame the composition for a scene so that they would have a clear idea of what they wanted to paint. If viewfinders and drafts were not made, pre-drawing directly onto the canvas was used as a way of editing what was seen. Therefore revisions mainly occurred in the

planning stages. Paint diluted with turpentine and applied as a wash drawing, or vine charcoal sprayed with fixative were often described as approaches used by those who collapsed both the drafting and production processes into one stage of preparation.

When Artwork is Shown

Lucette White, an artist who maintains a studio in Gloucester, Massachusetts told me about how the decision is made to move her work from storage in her home or studio to the Mercury Gallery in the neighboring town of Rockport, where she exhibits and sells her work.

> Well that happens when Amnon [Goldman – Director and Owner of the Mercury Gallery that represents Lucette White's artwork] comes strolling around here to see the new work. He might just go over to the house and take things. He'll tell Vicki, my secretary. It's done when you can't put another brush stroke on there that would make it better; when there's no place to put your brush down to make a stroke.

Most respondents answered this question by describing the calendar cycle used for planning shows in galleries that represented their work. A two-year cycle was the norm; participants told me that galleries liked to rotate exhibitions by practicing artists in their stable.

Others answered this question from the perspective of having just finished a painting. In those cases I was told that periods of reflection provided time for the fog of infatuation with an image to lift. Most practicing artists talked about reworking images in-process rather than making changes or attempting to 'fix' them after the on-site painting was done. Some practicing artists worked right up to deadlines and hung wet work in exhibitions. Others told me that they put their work away for a couple of years, sprayed it with varnish, attended to its framing, and kept it around to stare at it. Those who were involved in mounting one-person shows told stories about selecting works

that were sympathetic to one another. K–12 art teachers mentioned affiliation with *plein air* painting groups and participation in paint outs that required the immediate framing and hanging of wet paintings for exhibitions and sales.

Working Methods

The variety of approaches used by *plein air* painters for recording the landscape shared some similarities, yet approaches were as individual as the painters themselves. Common among replies to this question were the ways in which *plein air* landscape painters planned for combatting the elements as they prepared for going on-site.

Stories shared included careful packing to include appropriate clothing, prepared food and painting surfaces, vehicles that may offer shelter, colors for their painting palettes, brushes appropriate for painting certain natural forms, and even outlines and webs to construct plans. One person told me that it was simply a matter of grab and go: "I work alla prima or wet-into-wet." Others talked about the rhythm of their workdays: "In the morning I pack up and go paint. In the afternoon I return to the studio and stare at what I've painted, eat, and maybe retouch." Connie Hayes told me that when on location she thinks about how to invent compositions: "You ask yourself what's going on. It's a process of self-talk: you brainstorm, draft, and begin. It's the same way that I arrange my life."

Other responses to this question addressed the sequence of painting as a process. Lois Dodd talked to me about preparing one-eighth inch thick birch plywood panels that were thickly coated twice with acrylic gesso, sanded, and then given a third coat of gesso. Jill Hoy volunteered that she started her paintings as solid shapes or color fields and worked the whole canvas rather than part to whole in order to achieve vibrancy

among colors.

> The lines start to identify forms. They enter and leave, and return to weave and flip the negative and positive spaces. I often look for subtext colors to make the anchor colors vibrate. My husband [Jon Imber] tells me that grey releases color, and I think about that. I begin abstract and loose, and then pull back.

Like Jill, some among the respondents in the artist teachers at the higher education level group scrub a thin patchwork of colors on the canvas to build up the painting, and they sometimes utilize the gestures that occurred as paints were scrubbed onto the canvas began to build forms. All participants in this study use both prepared grounds and color-selected palettes and rely on observation and perception to record subject matter. They begin their paintings by arranging colors and constructing shapes, and note or record light effects by applying values to forms. Compositional layouts are adjusted early in the painting process by adjusting flat shapes and silhouettes. Color is often subordinated to the balance of lights and darks in order to establish atmosphere. Such an approach, as previously indicated by Jill Hoy, moves from whole to part.

Richard Raiselis also shared his very individual and thoughtful process used to prepare for painting a landscape:

> I make measurements for landscape paintings on-site. I begin with small ink drawings. I stretch the canvas to the correct size. I work from smaller to larger surfaces. I'm interested in having the surface reveal the process.

No matter the chosen method, each approach allows the artist to study the world, observe, select, and draw to record what is felt, perceived, and seen.

Responding to Mail and Requests for Interviews

As one might expect, in answer to the question inquiring how decisions are made to answer mail and grant interviews, all respondents agreed that their work was their

focus. Work dictated when attention and time could be diverted to other professional matters. Some chose rainy days to answer email; some set aside a specific hour at night or early in the morning to respond to inquiries.

Moral reasons characterized the tenor of participants' responses about responding to inquiries. They thought that requests were driven by both genuine and mutual investments in goals and relationships; responding was a matter of service rather than marketing and promotion. Their stated purpose for answering inquiries was to allow practicing artists to drive the discourse rather than have it be driven by art critics. They found the interaction that occurred during these requests stimulated their abilities to articulate their process. Alexandra Tyng stated that she was naturally interested in responding to the inquiries about her parents' work as architects, and to serve as an informed and responsible spokesperson since they were no longer around to do so.

Working Alone or in a Team

All *plein air* painting is a solitary venture, so all respondents reported working alone. However, some enjoyed going out on-site with their spouses or with a merry band of colleagues who were interested in attaining similar, though individual goals.

Chris Osgood shared the following sentiments about how he went about his work as a painter:

> I work mostly alone, yet I love to go out painting with friends or work in model drawing/painting groups. I'm now getting requests from other painters to join me on the trips. Sometimes I'll take the outboard with my buddies across the way to the island, and we paint for the day.
>
> I suppose I'm more confident or at ease now than when I first started. The stress of how to support the painting time was a big deal with a young child at home. I've also gradually become more disciplined over the years. Just learning

> from mistakes was helpful. One of the last things dad said to me before he died was, "I want you to relax and enjoy your life."

K–12 art teachers qualified their curriculum writing as teamwork, yet teaching is also most times a social endeavor. Lois Dodd, like Chris Osgood and some others in this study, socialized and worked with groups in personal ways. She spoke fondly of her adventures with colleagues who employed models to pose in the landscape, as well as of former students who had now become colleagues and friends.

Changes in the Past Twenty Years

When asked about changes in his work over the past twenty years, Michael Bare a member of the K–12 art teachers cohort, volunteered:

> Twenty years ago I was more influenced by the Impressionists, and I worked almost directly from nature all of the time. I was more energetic and intuitive. Looking at that work now, I feel that most of it is careless and sloppy. There was too much shooting from the hip. In the past I directly recorded what I observed. Now I feel that my work is an accumulation of years of experience, and I draw on that constantly. I think about everything more and the ways in which those experiences play into the work. I'm much more critical and judgmental of my work and much less accepting. I have much more patience. I'm actually surprised now when I finish something and let it go. Before, I was done in a day, and I moved on. I don't think that the intensity has diminished, but it has shifted. I'm less brazen and more cautious than I was twenty years ago.

Like Michael, other respondents believed age to be an advantage for reaching better understandings about method, applying patience to the process, and developing the will to persevere. This "dance of the rhythms," as Jill Hoy characterized it, reflected the conclusions of others. They had learned to relax, be less impulsive, and had acquired the discipline needed to support the deliberate application of skills. What had been haphazard in youth was now organized in maturity. Older participants talked about driving shorter distances to identify landscapes for painting or allowing on-site painting to become more seasonal as they deferred to the constraints of both age and

weather.

However, no one reported a decline in enthusiasm for work. Paintings may have become looser and regarded as less precious, yet those who painted the landscape *en plein air* still derived enjoyment from its personal and singular qualities that often offered surprises. Each person in this study continues to pay attention to the basic structures of anatomy, composition, color, and value, and each person persists and strives to excel.

Changes in Intensity

Responses about their current intensity of involvement in painting tended to be framed in contrast to other responsibilities. Art teachers K–12 identified teaching as a deterrent to painting on-site. Likewise, those who were responsible for both administrating and/or teaching characterized those demands as distractions from both painting and teaching.

Artist teachers at the higher education level and practicing artists talked about the demands of family and the ways in which their involvement in *plein air* landscape painting waxed and waned due to familial responsibilities. Tina Ingraham told me, "Twenty years ago I was parenting, managing two houses, teaching, writing books, doing housework. It was exhausting, but I didn't know it."

In contrast, Matt Schultz, a participant in the practicing artists cohort for this research, now revels in the freedom that comes with his responsibilities as a painter, freedoms he did not enjoy while enrolled as a student:

> Now it's my work – my hours of work – doing something because it's the first thing that I think about when I get up in the morning – regarding myself as a professional – not second place to anything else. My understanding of composition has changed. I'd get some things right and other things wrong,

> and I didn't understand why. I saw some things come out right, but I didn't know why. Your ability to execute and draw – and my perception of color – the amount of color that I see – from the experience of viewing … all of those things have deepened.

Changes in Thoughts and Feelings About the Work

Respondents' answers to this inquiry were cast in a very positive light. Common among all participants, the habit of *plein air* landscape painting continues to provide personal satisfaction. Participants were steadfast in their beliefs that landscape painting continues to nurture their growth. The work continues to be very fulfilling. For some, the practice was described as a calling: "I wouldn't be happy if I wasn't doing it."

The habit of working from the landscape on-site was credited for sharpening both observation and painting skills; i.e., habit developed focus. Interestingly, current and refined approaches to painting by members of all three groups were considered to be less precious, more deliberate, and now confidently based upon feeling more than rationality, unlike when the practice of landscape painting was first undertaken.

Passion remains for the practices of both studio teaching and painting. The majority of respondents reported that, if anything, they were now more critical of the quality of their work. One participant told me, "I'm OK if one in ten comes out all right. I now live up to my own standards and impose those standards on myself." Attention given to the impressions and responses of audience members had changed across the course of most participants' careers. Ideas for paintings were now derived from personal judgments and knowledge about the process. The fulcrum and balance of focus had shifted: what was now most important to each of them was their personal assessment of work and engagement in the practice, rather than what others may think about the results.

Paradigm Changes

While there were a few common changes in patterns of practice across all groups, responses to this inquiry were primarily unique to each group. K–12 art teachers were concerned about the third wave of educational reform[46] and the constraints that it imposed upon risk taking, its effect upon creativity in schools, and the diminishing time allocated to arts classes for students. The teachers' desires to accelerate and enrich their students are compromised by the fact that their evaluations are now tied to student performance in both language arts and mathematics. However, many in this group were steadfast in the value of visual arts education as a component of the education of all children. The strength of one respondent is worth repeating: "I still have a messianic feeling about what art can do for kids."

The members of the group of artist teachers at the higher education level who had been assigned responsibilities for teaching a variety of studio content to both undergraduate and graduate students spoke to me of their relief upon having reached a point in their careers where they were able, due to seniority, to request and receive assignments to teach courses where the content focused upon figuration. They said they believed that the effect of being assigned courses where content extended beyond and even excluded their primary expertise had compromised their personal voices as both teachers and practicing artists: "I was glad to be able to return to the landscape."

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[46] The first wave of school reform occurred in the 1980s and increased teachers' salaries, core subject requirements, and, in some cases, expanded the academic calendar. The second wave of school reform occurred in the 1990s and included both improved conditions for teaching and better professional development, improvements aimed at increasing teacher retention. The third wave (Church, 2000) of school reform or federal program known as comprehensive school reform demonstration (CSRD) aims to induce systemic changes in schools by redesigning curriculum and instruction to increase the achievement of disadvantaged students through data-driven decision making.

The members of the practicing artists cohort for this research study experienced few unique changes. All groups reported that their abstract perception abilities were better, and as a result, the realistic qualities of their work were more robust. Use of the palette knife to scrape down areas of wet paint happened less as experience was gained. Simplicity in recording images and the use of fewer brush strokes to do so was now important. Concern for letting the process of painting show in the final product had increased: "I try not to fuss as much," and, "I allow over-painted areas to show evidence of the process," were sentiments common among respondents. Their interests in conveying the sensations felt in the moment and at a particular location were now more important as they documented the places that they painted: "I'm painting feelings and perceptions."

Many participants told me that they had branched out from the landscape to work with other subject matter, although their primary involvement continued to be with the landscape as subject. A connection between landscapes and figures had led to landscapes that included figures. Landscapes and figures had not previously connected in their work. The model of working, for some practicing artists, had evolved as a process of revealing oneself and determining how others might read narratives. The challenge was to simply make suggestions. In short, they had gained confidence from both experience and practice, and the process remains intriguing to all involved.

Attentional Structures and Dynamics

Sternberg (1988, p. 139) noted that one's intellectual style and dispositions toward self-governance can affect one's creative capacities. He thinks that these factors are not discrete, and instead present themselves along a continuum or spectrum. His

descriptions of self-governance and its affect upon intelligence imply that individuals' dispositions and styles can affect creativity. Those with a "legislative style" may prefer to establish personal rules for determining challenges. Those with an "executive style" may prefer to adapt content to existing structures, and those whose nature it is to adjudicate prefer to critique and evaluate circumstances that affect their choice and pursuit of subject matter. While this study did not assess or investigate respondents' psychological or personality profiles (Engen, 2005), each respondent's answers to the questions on the protocol, developed by Csikszentmihalyi (1996), offered individual perspectives and provided information about sources of artistic inspiration.

In this last section of the reporting of the results across groups, participants' responses are shared regarding the importance of their work, how their time is spent and what their priorities may say about their choices, whether the driving force for their professional engagement was responsibility or joy, and changes anticipated or experienced within the context of their world views over the past thirty years.

Most Important Task or Challenge Now

All respondents fretted over time. I was told about finding times and places to paint and the need to set aside time to keep painting and finish what was underway before natural forms and qualities of light were affected by seasonal changes. Some participants described distractions associated with practice, such as preparing panels, handling requests, and the packing and unpacking of work that had been on a circuit of exhibitions. K–12 art teachers told me that they'd come to terms with time by rebalancing their focus on service to others to include and accommodate service to self.

Lois Dodd and Tom Higgins, in the practicing artists cohort, told me of just

having completed retrospective shows of their work. Lois told me that, of course, she had "chores and work in the gardens, too." She was grateful that she had never needed to seek gallery representation following her cooperative association with the practicing artists at the Tanager Gallery in New York: "I'm lucky that galleries approached me. It takes up so much valuable time and energy to create your own shows." Most practicing artists reported that they continued to show new work on a two-year cycle.

Barry Nemett, artist teacher at MICA, shared his desire to publish a book of poetry and fiction essays about visual images that both he and others had painted. Paul Niemiec shared the stress he was experiencing in trying to paint "a good portrait" of his daughter. Lucette White had just sold her studio building in Gloucester, and she shared with me that she was weeding her work: "I call that strategic art destruction. I don't want the dogs around after I'm gone!"

Artist teachers at the higher education level and practicing artists spent some time trying to keep abreast of the developments of the figurative or realist art world. Their guards remained in place for those who tended to marginalize painters whose work didn't look like the work of their abstract or conceptual contemporaries: "Those who pigeonhole you also marginalize you." The sentiment was that fashion did not need to be the rule.

Use of Time

K–12 art teachers and artist teachers at the higher education level told me that teaching assignments weighed heavily upon their demands for time. Art teachers K–12 and artist teachers at the higher education level talked about finding ways to continue to develop and grow as painters through grants, community art center organizations, and

critiques. Some artist teachers at the higher education level and practicing artists remained concerned about making a living, and the concerns of everyday life. The majority of both groups said to me that painting took up most of their energy and time. Some reported making three or four paintings a day.

Actions Taken

When asked about current constraints and opportunities, both K–12 art teachers and practicing artists agreed that searching for an element of surprise in nature infused joy into their work. All three groups, in describing how they were able to set aside consistent time for painting in their busy lives, noted that they exercised patience, addressed personal concerns about stress, engaged in journaling to reset their priorities, and continued to study and experiment while they struggled with the organization that was required when attending to the everyday details of their lives.

Paul Niemiec reported that he was taking lessons with Bo Bartlett[47] to address his individual concerns about a gap in skill in drawing the figure. Phil Koch told me that he was trying to convince his granddaughters to begin a catalogue raisonné of his work. A few participants told me that they were trying to upgrade their websites. Barry Nemett told me about taking turns between painting and writing.

Responsibility or Enjoyment?

Many respondents talked to me about the joy of painting, embracing the opportunity to be a landscape painter, and just needing to do it. Artist teacher Barry Nemett contextualized whether work was done for enjoyment or responsibility in potent yet

[47] Bo Bartlett was educated at the Pennsylvania Academy of the Fine Arts, where realist principles must be mastered before modernist ventures are encouraged (Butler in Harris-Fernandez & Yount, 2003).

contrasting ways.

> Both … primarily enjoyment, but responsibility is part of it. I tend to avoid things that I don't enjoy. I don't do those well. In terms of teaching, I'm not one who thinks about the 'should' principle; it's not a big thing with me. I had an argument with Richard Kendall, curator at the Clark, one time about indulgence. I had him down to Baltimore about two months ago, and we had a pleasant argument about indulgence. I told him I saw that as a positive, but like Mark [MICA colleague Mark Karnes] he didn't see it as a positive thing … to indulge. You know what? If one medicine tastes bad a lot of people would take the one that tastes bad thinking it would do better. Yet, I would take the one that tastes good because I'd tend to keep taking it. I'm conscious that I try to find things to do that are a turn on for me. For instance, when I was doing the books I had a 'should' in my head that caused me to be uncreative and repeat myself. But, I got a lot out of doing that.
>
> I've had this argument with Mark [Karnes], too. You can learn these lessons within the context of fun and doing what you want, or you can practice the scales. As I teacher I want to make things fun and something you are inclined to do.

Thus the relationship between enjoyment and responsibility as a reason for doing work is symbiotic. Enjoyment drives choice, and in turn, choice drives responsibility.

Changes Over the Years

At the time that our interview was taking place, Michael Bare had just learned that his part-time high school studio teaching position would be eliminated due to budgetary constraints:

> I love my teaching job. Unfortunately my position will be cut next year due to budgetary restraints. I will have more time, and morning time, to paint. I'll miss the teaching and will most likely look for similar work. Faced with the prospect of losing my teaching position has forced me to think about my age. I'm looking over my shoulder more. Teaching has allowed me to feel that I have contributed to the social good. That has always been important to me, so I doubt that I will sequester myself in the studio eight hours a day. Over the years I feel that I have been lucky because I'm still learning as a teacher and a painter. Thirty years ago, I didn't know much. There's a quote from Hokusai that says he didn't know anything about painting until he was in his 60's or 70's. So I'm looking forward to that.

Michael's sentiments are in accord with previous comments by art teachers K–12 about the impact of the third wave of educational reform on elective subjects at the secondary

level. K–12 art teachers continue to characterize their work as civic duty. Colleagues seek them out for their studio teaching expertise.

A few artist teachers at the higher education level were either in the process or had just had the opportunity to retire from their appointments in colleges and universities. They reported greater appreciation for what their teachers had done for them, and some testified about the contributions of former teachers on their art blogs.

Practicing artists responded to inquiries about changes over the years with humor: "Nah, I've always had to get up and get moving." The more energy that they invested in their work, the more energy was returned to them. I heard again about greater discipline and focus. Some participants who were of my generation spoke about being proud that they'd established websites: "I have an online presence now." Budgeting time and weather were mentioned as ongoing concerns. Those that had become well known in their fields were less concerned with sales.

Plans for Continuing Active Participation

Few respondents reported dramatic plans for changing their degree of involvement in painting. K–12 art teachers expressed a desire to travel. They talked to me about working within given financial constraints. All K–12 art teachers expressed continuing interest in the quality of arts education in schools.

Artist teachers at the higher education level were thankful that their teaching positions provided a wonderful fit to accommodate painting. They looked forward to having the freedom to paint more, and they expressed hope that physical concerns did not get in the way.

Practicing artists' enthusiasm for what they were doing was undaunted: "I want

to paint harder and wilder," and, "I want to make them better." Along with their desire to keep trying to do a better job at it, I heard again about the joy of solitude. Older respondents among the practicing artists group talked about building bigger studios so that as they aged they would have a more commodious space in which to engage in painting.

Comparisons of Worldviews of Thirty Years Ago to Those of Today

When asked about worldview comparisons, from thirty years ago to today, all respondents relayed steadfast and socially just views about tolerance and concern for the environment. Artist teachers at the higher education level expressed concern for those who chose to study art, and they described a compression that was taking place in higher education. They thought this condition would make it increasingly difficult for students to find a place in the art world. All groups found that their arrogance abated as their development/maturation and professional growth increased; with the mellowing of age, participants reported carrying less anger, mistrust, and resentment. Those who were formerly conservative with their emotions expressed a desire to open themselves up to others. Although artist teachers at the higher education level and practicing artists continued to visit museums and commercial galleries, fewer were concerned about the celebrity climb.

I was told by artist participants about how they'd learned to improve their paintings by squinting, trying to keep things loose, reducing their thumbnail sketches into shapes that were defined by values, and studying with people they considered to be masterful. Practicing artists were also now secure in their life styles and roles. They told me that earlier in their lives they would have been more cautious and proper in

dealing with others, yet now they readily shared their views.

Especially Meaningful Goals

Margaret Burns, an art teacher at Weston Middle School in suburban Boston, shared her thoughts about what constituted the best situation for practicing artists in educational structures:

> I can say that school and painting are work, and my personal goal is to integrate it as much as possible so that one supports the other. If I can accomplish that it will make me very happy. Teachers are seen as working practicing artists in that [Weston Pubic School] system. When they say to me that they're surprised that we are [working practicing artists] it alarms me. To become more visible is a goal. How can a kid take you seriously as an art teacher if they don't think that you're doing [studio] work?

All respondents reported aiming for, and having achieved, personal satisfaction. Some wanted to be good parents, and all credited their own parents for instilling a degree of self-confidence.

Clare Walker Leslie attributed her success, in part, to serendipity:

> I'd been asked to teach in a school where the curriculum was based on the environment. I switched from abstract work to working from the environment and drawing from nature. I don't know if that was really a goal. It was a matter of loving what I was doing, and I could do that and raise a family.

Others wanted to be good painters, and some had attained a degree of meaningful recognition for their paintings. The younger artist teachers at the higher education level in this study continued to aim for full-time teaching positions. Julia von Metzsch told me that her goal had been to attend graduate school and study with John Walker, and she'd done that, and had served as John's teaching assistant as well. Similarly, Jon Imber said to me that receiving Philip Guston's encouragement was significant. That encouragement, in combination with his own very strong personal drive and the support of his family, had given Jon the life momentum that he needed to

continue to propel him forward even while confronting physical adversities.

When Interest Began in Studio Teaching or in Becoming an Artist

K–12 art teachers reported a desire to become a role model for students and present themselves as teachers-as-practicing artists. Joe Fontinha, a participant among the K–12 art teachers' group, shared with me his unexpected story about becoming an art teacher and how his beliefs about the value of teaching have evolved from his first years in the studio classroom.

> I wasn't really interested in teaching until I'd been doing it for five years. Then I thought to myself, "I can teach kids something." Until then it was about paying bills. When I saw that teaching was a craft comparative to the craft of painting, I could understand the skill involved.
>
> I think that at one point when I was first teaching there were classes that I had to take to become a teacher. People said you have to take this and this, and I took an entire class about backward design. And I thought to myself, "No way! Is everything in teaching this obvious?" My sensibilities as an artist made me feel this way. That's how I think about the allocation of resources and time. It's pragmatic. How complicated can it be?
>
> I just made teaching and painting important, and I used my work to redefine things for myself. When I tell a kid how she or he could benefit, it's from the hip and heart. I don't have to think about it initially, but it always causes me to think about it more.

Participants reported being attracted to programs of study in settings where everyone worked hard to be able to do what they were doing. Thus, people who painted were better equipped to look at paintings and engage in dialogues with others about the qualities of artwork. A mentorship environment was also a significant concern of participants in selecting a program of study.

Development of the Interest Over Time. Matt Schultz shared with me the impressions he had about the paintings done by American painters who were from the Hudson River School such as those by Fredric Edwin Church, a former student of

Thomas Cole's. Church's enormous landscapes were originally shown to the public for a charge, as movies are today. The curtains would be pulled back for viewers to behold in stadium seating.

> When I went to the Met and saw those works in the American section I was stunned that a human being could create something like that. I realized that those could be broken down into little paintings. And that made it approachable for me. But as a whole, it's a tremendous accomplishment and almost unattainable.

Research participants told me that by becoming K–12 art teachers, artist teachers at the higher education level, and practicing artists that they had overcome long professional odds. Dedication to the profession brought with it invigoration.

However, attention to the professional challenges of studio teaching could also obscure the pleasure of the work for K–12 art teachers. Although some school systems and states tend to marginalize the arts, the community in which Margaret Burns teaches (Weston, Massachusetts) holds the arts in high esteem. Margaret said to me that her dedication to what she did was always there, regardless of those who may not value the arts in the education of the whole child, and eventually "you realize that this is your job and real life, and you become realistic about it. You can actually believe that it's real." Art teachers K–12 reported that the school communities in which they chose to establish their careers of service was an important factor that affected their potential impact upon students. When the community's attitude toward art education was less positive, not only could it compromise K–12 art teachers' abilities to effectively teach students, it could also stand in the way of them attaining the personal self-satisfaction that had been a decisive factor in their choice of a career in studio teaching.

Everyone credited his or her fulfillment to perseverance, stamina, presenting themselves with challenges, and releasing their ego. Artist teachers at the higher education level credited high school K–12 art teachers for pushing them to go on to study studio art in graduate school. Achieving gallery representation meant renewed vigor for practicing artists and their works as painters. Art teachers K–12 and practicing artists reported to me that as others witnessed their personal growth, colleagues and peers stepped in to help them advance even further.

Importance to Creative Accomplishments

Jaye Ayres said to me, "When you do a good painting it takes you out of yourself, and you step back and say, "Jeez, did I do that?" Realizing creative accomplishments brought both personal and professional fulfillment. Achieving an opportunity to work in their chosen professions was identified as a burning desire and top priority that was of utmost importance to their success. "If you're going to be an artist, nothing can get in the way. You're going to do it, no matter what." They'd been able to follow and achieve their dreams.

Artistic production was accompanied by the happiness that it brought to participants' lives. Everyone continues to want to be among the best practicing artists and studio teachers. Artist Alexandra Tyng told me: "It's important to be recognized by other people because that feeds fulfillment and contentment. It provides happiness and excitement, and shows where the chord is struck."

As Csikszentmihalyi (1996, p. 29) reported in his study "products of novelty that get included by the field into the domain may be the result of serendipity or chance, perseverance, or being at the right place at the right time," but learning for learning's

sake can be rewarding without resulting in celebrity. Respondents' informed me that practicing artists often ignored assessments made by critics. While paintings may remain invisible to the larger public if there is not a large enough audience to recognize their value, knowledgeable social networks of practicing artists spread the best of what is produced.

A Summary of the Results Across Groups

Career and Life Priorities

Research participants spoke of the pride that they felt in their teachers and families as well as the heritage that they'd acquired from both the professional and personal spheres of life. Family and teachers were credited with shaping temperaments to tolerate failure. The alignment of personal relationships and professional practices enabled greater harmony between both important of areas of life. Mentors were identified through close relationships. While luck was mentioned as a factor in achieving success, it was only credited by a very few research participants. Memories of childhood play were associated with freedom of choice, and the locations for such play was always out-of-doors and involved exploring nature. Rather than being entertained, participants reported occupying themselves.

Self-doubt was consistently described as something that had to be overcome. The majority of participants identified teachers who had helped them find their personal voice. However, a few respondents shared stories of being stymied by K–12 art teachers or graduate programs that pushed, if not imposed, their own philosophical approaches to artmaking and stylistic constraints.

All participants attributed their motivation to intrinsic origins. Health along

with both financial and job stability, were mentioned as concerns at various stages in participants' lives, yet self-reliance was identified as a key source of intrinsic motivation. The ability of respondents to take risks increased as a result of the confidence imbued in them by their supportive peers.

Ongoing dedication to the arts became stronger as art teachers K–12, artist teachers at the higher education level, and practicing artists associated with their community of peers. The generosity of their support resulted in the responsibility felt by participants to 'hand it along.' Terms such as joy, surprise, and wonder were commonly used to describe both the pride and satisfaction that resulted from respondents' recognition by colleagues, family, friends, and their heroes.

This study was limited in reach from the mid-Atlantic to New England states, and Maine was mentioned many times as a special place, due to its breathtaking environs, as well as its community of support. The Skowhegan School was mentioned as an important place for nurturing emerging practicing artists. Lincolnville was a mid-century home to many painters who went on to achieve recognition for both their painting and teaching. Yvonne Jacquette[48], Alex Katz, and Chris Osgood continue to reside in and around that same area today. Several islands off the coast of Maine were mentioned as significant locations for supporting both higher education artist teachers' and practicing artists' development. The Yale School of Art and its heritage of teaching draftsmen and painters was accorded with both training and spawning the careers of

[48] Yvonne Jacquette is a renowned painter best known for her aerial landscapes. Her work is held in numerous private and public collections. She studied at the Rhode Island School of Design. Jacquette taught at Moore College of Art in Philadelphia, was a visiting artist at the University of Pennsylvania from 1972–1976, taught at Parsons School of Design from 1975–1978, and again at the University of Pennsylvania from 1979–1984. Jacquette was Chris Osgood's painting teacher.

artist teachers at the higher education level and practicing artists who would become well known. Environments of various kinds, therefore, were important to the respondents' career, personal, and professional growth.

Atmosphere, color, and light were natural conditions that painters mentioned as intriguing to them. Personal voice was aligned with the pull of passion that called respondents to engage in painting. The production of good work led to the production of better work; however cautions were shared about the dangers of preoccupation with mastery when compared to the value of paying attention to information gained through sensory perception.

Relationships

The retention of self-identity was noted as an important factor in balancing relationships with family and colleagues. Making adequate time for work, and finding a balance between work and family, were mentioned as stressors in the participants' attempts' to maintain a balance between the two spheres of life. Significant influencers included family, and in particular, parents, spouses, and children; teachers were named who had shaped philosophical and working approaches as well as skill sets. The challenges of developing relationships with galleries was an area of concern for artist teachers at the higher education level and practicing artists, and some respondents spoke of employing consultants to advise them on approaches to marketing and sales of their work.

Professional and social relationships often naturally converged and, in one instance, led to the founding of a cooperative gallery. Genuine friendships often brought the benefit of networking and, with it, professional growth. Teachers were

frequently regarded as advisors for both art and business matters. Cultivating trust by speaking the truth proved valuable. Cautions were extended to emerging practicing artists about dwelling on sales, rather than building a community of support among those who invested in the contributions and service of art and practicing artists to society.

The participants recognized creativity amongst those who exhibited a number of characteristics, including curiosity, drawing and introspective thinking skills, enthusiasm and intense involvement, the ability to problem solve, and a good sense of humor. Males and females differed in a variety of ways in their views of factors that affected the study and work of art. Females tended to express concern about being a responsible parent as an artist, while males tended to express concern about the paucity of young men who were choosing to study the visual arts in higher education. Respondents thought that the playing fields for both painting and studio teaching were level for both females and males.

Strategies that might be used to establish a balance between personal and professional lives were offered as advice to young people who had chosen to pursue painting and/or studio teaching. Light-hearted recommendations by practicing artists and artist teachers at the higher education level implored them to "get an artist's wife." Respondents agreed that the destination was outweighed by the journey when considering involvement in painting and/or teaching. Engaging in trial and error and accepting mistakes were held to promote self-confidence and lead to forward motion.

Working Habits and Insights

K–12 art teacher respondents associated individual approaches to studio pedagogy with

contributions that might be made to the profession of art education. While many of them indicated that their studio practices informed their studio teaching, Margaret Burns specifically said to me that she sought to meld painting and teaching as a means to demonstrate that those who practice the arts are best equipped to teach the arts. By comparison, the artist teacher and artist cohort in this research study named the artistic behaviors of observation and perception, the work of other practicing artists, past personal work, and general life experiences as factors that provided insights to them about their working habits.

Participants also gained insights about practice by reviewing monographs and the biographies of practicing artists and discussing artistic lives with peers. Work was often produced in series that addressed changes in light conditions including night light, motifs, and seasons. Everyone chose life as the source for subject matter, and all senses were accessed to experience and record places and spaces from direct observation. Memories were also identified as reference sources. These behaviors amounted to a sophisticated awareness of conditions, and that awareness was then banked to inform the participants' intuition. Solitude enabled the concentration required for these circumstances to occur. Balance and timing, along with decisions made prior to painting also affected painters' approaches and processes for engaging in work.

Perceptions and visceral responses affected the flow of creativity from intuition to rationality or vice-versa. The participants reported that the interaction between these two states of mind, along with access to one or the other at various times in the process, affected the quality of their paintings. Rationality was linked to accuracy in

reporting, and intuition was associated with artistry, imagination, and truth. Those who were prepared with both met their challenges.

Distance from the work promoted clarity. Respondents thought about their work as they went through the tasks of their daily lives. Most agreed that daydreaming was critical to imagination. One artist reported finding a solution to landscape imagery in dreams. Contemplation of compositional choices afforded a clearer vision of what might be produced. Times of day associated with the most productive work varied among respondents.

Work began with preliminary plans of various sorts, including thumbnail sketches or wash drawings done in paint directly on prepared painting surfaces. Lists and journals were used to record information for future reference, along with collections of related ephemera. Previous work also provided a source for ideas. Those who were affiliated with galleries typically exhibited their work on a two-year cycle. Working methods were varied; some moved forward in very sequential ways and others worked alla prima or wet-into-wet. Painting the landscape *en plein air* is a solitary venture; everyone reported working alone, with the proviso that some painted with colleagues in proximity.

Responses to mail or requests for interviews were perceived as a moral responsibility that was associated with the field. Participants believed the interest shown by outsiders in their work to be genuine and responded in-kind.

The experience that came with age was acknowledged to be an advantageous factor in knowing more about method, materials, and techniques as well as in having the patience to persevere. Commitment, enthusiasm, and passion for teaching and painting

remained constant throughout careers, as did the personal satisfaction derived. Involvement was more intense when outside conditions did not require compromising time on other tasks.

Changes in teaching practices were attributed to the third wave of educational reform, i.e., the connection of student performance to teacher evaluation. Higher education artist teachers' studio teaching flourished when course content complemented their artistic expertise and interests. Practicing artists expressed comfort with their development and a progression from concern with documentation to sensation. For many *plein air* landscape painters, storytelling came to the fore as a goal of picture making.

Attentional Structures and Dynamics

All constituent groups in this study fretted over the best ways to manage time. The dynamics of exhibitions and gallery representation weighed on artist teachers at the higher education level and practicing artists. Individuals' interests took them in a variety of directions in addition to painting, including writing and housekeeping, as well as other activities necessary to both life and figurative painting. Participants guarded against work being subsumed by abstract and conceptual approaches to artmaking. Several respondents expressed concerns about finances and their abilities to earn a living.

Both K–12 art teachers and practicing artists identified surprise as an element that affected their choice of subject matter. I would concur with Csikszentmihalyi (1996) and Sawyer (in collaboration with Csikszentmihalyi 2003) that genuinely creative accomplishments rarely come from momentary flashes of insight, but rather

after years of hard work. Colin Page (2012; Wilkes, 2013), a member of the practicing artists group for this research, alludes to the same fact:

> There are usually little signifiers that a student is more serious about improving. Either I hear them say things that show me how carefully they are listening, or I can see from their comfort working with the materials that they are putting a lot of time in. The best way to improve as a painter is to put in a lot of hours, and some people are obviously doing that more than others. I'm not sure if it's a sign of future commitment to the arts, or if I am imposing that because of a personal connection I end up making, but it always seems to me that the students who show the most potential and growth are like sponges for information and are more open, humble, receptive and down to earth. They recognize that it's a struggle, but are ok with that and enjoy the process of struggling to improve their paintings.

Likewise Phil Koch (Allen, 2004), an artist teacher at the Maryland Institute College of Art, spoke of his need to be surrounded by lots of his own work in order to both impart motivation to his students and to ignite his own motivation as a painter. Phil talked to his students in regard to stimulating interest:

> One way is to work on a lot of projects simultaneously. There are some practicing artists who work straight through on a piece in a logical way. I do much better hopping between projects back and forth and picking up something else. It's mother's milk to me. One other thing I find really helpful is to leave stuff lying around all over the house where you're going to stumble into it while you're thinking about something else. You'll see a possibility; one of the worst things I can do is put all of my work away and have everything neat and in order. It's good to have things around so that you can encounter it as you go around the house. The living room is the studio. I do need a certain amount of privacy rather than a studio space at MICA; I need the solitude – in some ways that drives me crazy. But I'm free to fail with no one looking. There are painters who historically painted in very public ways – Sargent. It blows my mind that they could tolerate and work like that. *Plein air* painters are really the spokespeople for the art world. I always try to remember that when I get accosted on the outside; I remember that I'm representing all the painters. We benefit by not being foreign to our society.

Perhaps Bartlett's (1928) assimilative and constructive notions regarding imagination are operating on some level in each of these research participants and in their work.

Appreciation for their teachers grew stronger with the length of participants' careers. Practicing artists characterized the discipline and focus that they applied to

their work as stronger because it was now enhanced by the calm that came from experience. None anticipated dramatic changes in the intensity of their engagement; enthusiasm remained undaunted. Worldviews were now more liberal among respondents than they had been thirty years ago. Artist teachers at the higher education level voiced concerns about the ways in which students might find a place for themselves in a shrinking art world. Yet the same participants shared diminishing concerns over the course of time about both recognition and security with their chosen life styles.

K–12 art teachers reported realizing the goal to become role models for their students through their painting. Careful consideration was given to the selection of where to study by examining programs that addressed pedagogy, studio practices, or a combination of both. The sense of community among students and teachers as well as the quality of instruction were prominent factors in making decisions about where to study. The personal fulfillment realized through creative accomplishments was credited to accepting challenges, perseverance, release of ego, and stamina. In contrast to this reporting of comparisons among groups, what follows is a closer look within each group of participants to identify findings specific to each cohort.

Results Within Groups: K–12 Art Teachers

Among the K–12 art teachers group for this study, three participants were retired. Michael Bare retired during the study, and David Diaz and Linda Newton had retired prior to the study. Michael, David, and Linda taught art for a lengthy period of time at the elementary level; David was the sole participant whose teaching career was spent entirely at the elementary level.

Mark Coates had moved from K–12 studio teaching to district-wide art program administration, and once his oversight of visual arts was expanded to include dance, drama, and music programs, he relinquished his prior association with The National Gallery of Art as a teacher in the museum's high school enrichment Saturday seminar program.

Al Hurwitz continued to serve in a long-distance capacity as Chair Emeritus of the Center for Art Education at the Maryland Institute College of Art from his homes on both Martha's Vineyard and in Hollywood, and he continued to teach school-aged students until his death in 2012 at 91.

Joe Fontinha and Margaret Burns are active teaching art at the middle school level. All others in the group of K–12 art teachers who contributed to this research were public school studio teachers at the high school level, although several had completed lengthy spans teaching art at the middle school level before transferring to the high school level.

Career and Life Priorities

Pride and Success

K–12 art teachers thought that personal pride and genuine success were attributable to caring for students and teaching them to work with others. Alignment of personal lives and professional careers or practices was both achieved and supported by the love of partners and relationships with students, colleagues, peers, and other professionals, as well as the opportunities that were handed along from these contacts through the natural networking that was part of their daily lives.

Obstacles

When asked to identify their lives' most difficult obstacles, the participants' responses centered on two areas. One obstacle addressed the personal concerns of health and family. The other concerned impediments to professional growth that occurred either through slow understanding of the license to take risks or as a result of the need to overcome self-doubts that were instilled by teachers who had made a negative impact on their progress as art students. Some art teacher respondents reported the need to continue to address the ways in which personal neuroses and time management affected their self-reliance. In regard to neuroses and obstacles, Jaye Ayres said:

> I think I'm still working on them all. I haven't gotten through them yet. I haven't given up. Ask me when I'm dead. My own neurosis … I still try to be a better artist or painter – learn things – maybe they're just learning curves and not obstacles.
>
> I think that the course of my career has been so gradual that it's been incremental. I don't think that there's ever been just one event; all the conferences and classes are a continuum, I think. Teaching or transferring to the high school level, that was a turning point. I just love it so much. I'm so lucky at this school; I have to admit. It really made me ramp up my game; I was coasting a little bit at middle school. I could really talk with them and interact with them, but it didn't force me to think about things to the same degree.

Obstacles were also sometimes addressed and effectively overcome by way of advice from colleagues that led to increased self-confidence. This, in turn, led to a stronger work ethic and goal orientation that enabled K–12 teachers to offer better support to their students. K–12 art teachers attributed the pursuit of either study and/or advanced degrees, in part, to the good feelings that resulted from the encouragement that they had given to their students. Momentum or synergy from this encouragement spurred on K–12 art teachers' desire for professional growth. Some participants reported gaining confidence from invitations by either colleagues or

supervisors to take on leadership or service positions within art educational organizations. Respondents also reported that the accomplishment of these pursuits was the result of support that originated at home from family members.

Stimulating Experiences

When asked about significant events that had influenced their careers, art teachers K–12 reported that meeting the right people at the right time had played an important role in the trajectories of their professional development. K–12 art teachers' colleagues and supervisors often provided them with incentives to stretch their abilities and push individual boundaries. The roots of these challenging boundaries were traced to past teachers or unmotivated peers who did not share a similar motivation to both teach art and produce art. Successful work undertaken to address these challenges resulted in a renewed reverence for students, curiosity for study, and stimulation to continue personal studio practices.

Mark Coates recalled his association with the National Gallery of Art as a teacher of Saturday classes for high school students:

> Up until a few years ago, I was teaching at the National Gallery of Art, and I often had the freedom to come up with creative things to do with the kids. Sadly, as that program became more packaged, there was little freedom to deviate from the script. As far as art making goes, the most stimulating experiences for me are when I participate in paint-outs with other practicing artists, go on painting trips with a group, or when I lead the Painting Institute summer in-service course that is offered for teachers in my district. I also often get a creative boost from my colleague in the art office when planning professional development for teachers, developing exhibitions, and working on curriculum.

The importance of such occurrences to K–12 art teachers' accomplishments was significant. Besides receiving reaffirmation of the importance of focusing on students as individual learners, K–12 art teachers spoke of identifying personal studio spaces and

becoming aware of the broader field as a result of the influence of respected peers or supervisory professionals. These were people whom they now included among the teachers they regarded as influential.

The effects of these influences proved to be lasting. Some art teachers K–12 reported that such experiences and the professional development that they had gained as a result provided them with deeper expertise in their respective studio areas, as well as a broader array of expertise in other studio areas that was valuable to them for teaching at advanced levels. Other K–12 art teachers spoke of the increased energy and excitement for their personal artistic pursuits that they had gained after sharing their studio work with their students. Taking the risk to follow the advice of trusted colleagues had allowed them to move from painting on-site with colleagues to sharing their artistic progress with their students and had served to solidify their roles as teachers-as-practicing artists.

Al Hurwitz was an anomaly of sorts within this group because he had taught K–12 studio art, worked as an actor, supervised art programs in both Massachusetts and Florida, taught art pedagogy and theory at Harvard University, and served as an art teacher trainer as the Chair of the Department of Art Education at the Maryland Institute College of Art. His enthusiasm for prospects within all of these career realms was boundless, and when asked what stimulating experiences results from his experiences with teachers and colleagues, he spoke of his eagerness to continue to publish books for the art education field. He was working on an art education chronology as well as a book on museum education strategies, at the time of his death.

Career Trajectory Advice Given to Young People

When asked about what advice they may give to young people who either aspired to teach or who were starting out in teaching and painting, the K–12 group indicated the need to practice and master drawing. Also identified as important was the need to remain open to suggestions while having the passion to discover self-truths by following one's heart. This group spoke of the need to be positive, to press forward, to go beyond what was assigned as basic, and to develop students' trust.

When asked about the ways in which this advice compared to paths that they had taken, art teachers K–12 described a curiosity about studio teaching and *plein air* painting that had evolved into a passion. K–12 art teachers told me of the value of learning from experience, as well as establishing a symbiosis between teaching practices and the personal pursuit of painting. As reported in the constant comparisons among groups, this group in particular reported a decline in arrogance and interest in celebrity or recognition, and increased focus upon the profession of teaching while practicing as *plein air* landscape painters. Michael Bare spoke to me about these notions and shared the following:

> As a teacher I had the opportunity to work with some outstanding educators when I began teaching. None of them were K–12 art teachers; I taught elementary school. I was very lucky because they were great teachers, and I could learn from them. I remember an experience after I had been teaching for about 10 years having lunch in a restaurant, discussing doing something else with a teacher friend. We were at the point of no return for teachers, and we were feeling we should do more with our lives. A woman recognized us and walked up and said that we had taught her daughter a while ago and that we had left a strong impression and that her daughter was planning on being a teacher. That stuck with me. A friend who I taught with (*sic*) was very good at breaking down learning in to little steps and sequences. That good friend was a phys-ed teacher. It was back to school week, and we were sitting in a restaurant facing the prospect of starting a new year.

The special subjects were consistent, and that's why the kids came to school. My friend had an ability to take what a kid did and break it down skill-wise into simple components, and I applied that to teaching drawing. We would spend many of our lunchtimes sitting around talking about how we could make things better and be more efficient. I was lucky to have worked with him and with the music teacher as well. She made it fun for kids. Some of the older boys in music weren't necessarily interested but because she was fun they learned. I also had a great Principal; she left a strong impact on me – compassionate – prioritized the person's situation above work or the rule book or guidelines – incredibly empathetic. Her name was Mary Jack Brauer. She became the Deputy Superintendent's, Tony Marchione's wife; relationships with our spouses started for both us in education.

Later, when I taught high school, I became interested in developing skill sequences. I'd say to the kids, "If you can do this, then the next logical step is…" I'm still interested in that, but less so in skill development because I've figured out a good sequence. Now I'm interested in emotional and communicative development when the student becomes vested in his or her work. How complex skill development becomes will follow as an expressive component of the artwork.

This transition, from an emphasis on skill to an emphasis on personal voice, took place partly because I was able to get kids to recognize that art was about the idea and not necessarily about the skill. When I went to the high school level, the kids thought if they could draw a head, well that was the upper echelon of art. You build a little bit onto that skill set and build a little bit on to the ideas that kids would imagine and show through their personal voices. I think that it came about because the first high school where I taught never had a kid do an AP portfolio. And, of course, it's greater now, teaching high-schoolers than it was when I was teaching elementary art.

I advise students to follow their hearts and intuitive sides, but to work very hard and work every day even if you think you have nothing to say. Don't wait for the muse to come knocking on the door. Chuck Close says the same thing – have you ever heard him talk? He says that inspiration is overrated and that working hard each and everyday is what it's about: Find inspiration through the work; thus the importance of work ethic.

That's not how I did it, but I figured that out after having some time to create work along with the demands of exhibiting. I think of exhibiting as a demand because there's the judgmental side of it: it's the work to get it done. You're trying to paint to get an exhibit up. That's why I would use the word demand.

I think everyone is different, and I think you can work in an isolated environment but I wouldn't advise it. I believe art comes from art so whether it's peers, mentors, colleagues, whatever works for you, go for it. I'm talking about understanding how to create art. We went to the museum today to look at art. That experience translates to what you produce.

Don't live in a vacuum; it's counter productive. People tend to settle with like-minded people and that works well for practicing artists. The problem with too many influences is that the work can become fashionable.

I think you specialize in your interest and then learn from the best that are good at what interests you. I think, in high school that the kids will come in and have a picture of the rock star band that they like and try and draw them. It's trying to get them, as a teacher, to look at higher-level work and to be discretionary about what they do. If they're going to use somebody as a mentor there have to be qualifiers; they had to have work in a museum for instance.

It's easy to find a direction with the access to artwork on the Internet. Follow a direction, and see where it takes you. In high school and probably in college, the dialogue that kids have with each other in a good program becomes self-perpetuating; that's hugely important. They have to have somebody else: a teacher or mentor that shows them how to up it to become more sophisticated. The kids that we have that can carry on a great dialogue as [part of] a group is a huge factor in making them better. And, it's motivational.

I feel strongly that the work needs to be personal. I'd follow the writer's adage: Write what you know.

I think that it's important for young people to become involved in art to understand themselves and their world. It's the best me-search that you can do. I'm thinking about that because we were talking about going out to Ellicott City to paint, and what interests me is that I used to go there a long time ago. And I would compare the experiences … tending to paint the same thing over again. Most people would look at it as a landscape; I would look at it as a personal journey. I might get excited about painting something up here, but it would just be an exercise. If I go to Italy with Jo [his wife], it reflects a personal experience that I had at that place and time. I have a lot of respect for Wyeth: the way that he paints the same place over and over, that farm, and they're so good. When the kids start doing their work on their concentration in AP, the classic picture would be them with the paint brush in the hands at the easel but from there it could go anywhere. They start to deal with their past, friends, childhood, and explore what's going on with them as young practicing artists. And there's a highly personal reason for them to do it. High school kids start sharing that through their work; they reveal what they're thinking. All kids are dealing with some of the same stuff; it's another way to communicate about what's important to them.

I believe that the arts are the best way that one can understand life. This is still true for me in painting, but I also learn as much through other art forms, especially literature and the movies. There's some spiritual connection to landscape painting: no doubt, it can become your religion. It's very spiritual just being out there.

K–12 art teachers spoke of advising new students or prospective teachers to be voracious in their approach to living, to make significant contacts in their fields, and to keep company with those who shared a similar work ethic and values as a way to nurture their personal voices as studio teachers or teachers-as-practicing practicing artists and *plein air* painters. In other words, work informs work and reputations are built over time. They advised against following educational bandwagons, or contemporary artistic fashions, but cautioned new entrants to be familiar with both contemporary and past practicing artists and their works. This, they advised, could be pleasantly accomplished by socializing with colleagues, mentors, and peers, and by seeking important and respected teachers as they moved forward with further studies. Additionally, affiliation with organized groups was another suggestion that might introduce new and prospective studio teachers to positive service roles, while providing them with professional sustenance.

Advice on the Importance of Teaching and Painting

K–12 art teachers advised both new and potential studio teachers that developing grounded careers would involve both visceral reactions and thoughtful reflections about studio teaching and painting. Ultimately, making the decision to become a studio teacher has to be individual and personal. According to art teachers K–12, this decision should be determined carefully, because they believe that having experience in both studio teaching as well as with studio practices is a necessary precedent to gaining the self-knowledge to make such a career choice. They believe that the career holds joy, that it can be consuming, and that some understanding of ways to balance its challenges and rewards was important to achieving success. K–12 art teachers also indicated that

it is important to know the history of art and, in particular, to deepen their knowledge about painting. This knowledge and these interests, K–12 art teachers reported, should be pursued early in one's career. Acknowledgement of these opportunities and constraints could allow new teachers to be in control of their life's work: painting and teaching.

This sort of critical self-reflection, looking beyond oneself to gain knowledge, was a means suggested by art teachers K–12 to "find oneself" in the work of both studio teaching and painting. This caution was given to prospective teachers so that they would be sure to temper specialization with self-knowledge.

Positive self-dialogue was said to be self-perpetuating and could lead to a rise in personal and professional standards. K–12 art teachers suggested that keeping individual studio work personal, painting what one knew, would allow personal processes to enter into daily dialogues with students' processes. In other words, the process of developing as a studio teacher and *plein air* painter is a journey, and the journey should be permitted to inform the result. Coupling work with professional values offered a pathway to truth. Engaging in teaching while engaging in studio practice for personal satisfaction could spill over and deepen the pedagogical care and regard for their students. Therefore, intrinsic and professional values were best and strongest when they were congruent.

Congruency between intrinsic and professional values resulted from being sensitive to others' feelings, being a good listener and instilling in students good listening practices. This congruency could lead to joy – a joy that could not in any way be assessed by a rubric. The importance for being a teacher-as-artist, or studio teacher

and *plein air* painter, was met by many answers from various K–12 art teachers in this group. Some teachers expressed platitudes, such as the ability of art to provide a means for students to understand themselves and the worlds around them. Others said that teaching and painting offered a process for self-discovery. One art teacher talked about the importance of instilling the value of the invention of new forms. Two respondents spoke of their incentive as the need to be a part of the lineage and tradition of landscape painters and to keep a record of what was here and what is now. Mark Coates, Al Hurwitz, and Linda Newton identified their larger purpose for entering studio teaching as making an impact on arts education policies at the local, state, and national levels. All respondents concluded their answers in this area of the questioning by returning to the importance of mastering strong drawing skills in order to model for their students such artistic behaviors as working from memory and experience, the use of narratives, working from art, careful observation and perception, and the application of one's imagination.

Differences between Current and Initial Perspectives

Several K–12 art teachers spoke of the important difference between giving students a specific project and engaging students in studio practices that enabled their search for personal voices. The implication was that a project-based approach to studio teaching was a deterrent to teaching students ways in which to personally respond to art's content, stimuli, or subject matter. The latter route provided a means to engage students in the pursuit of personal problem solving. The participants indicated that both peers and superiors had instilled in them the need to emphasize the search for individual ideas and to exceed their perceived personal limitations.

Jaye Ayres spoke of how the emphasis placed on the importance of the search led her to overcome being told what she could not do. She reiterated the need to allow students to build their individual ideas after building their skills. The pursuit of good work led to being a good teacher and being a good artist. Several participants in this group made note of the sacrifice of family time that came with dedication to studio teaching and painting. Joe Fontinha, as quoted, talked about the need to mediate his time between family, painting, and teaching. Mark Coates and Joe Giordano are not married. Two art teacher respondents were divorced; one has remarried. One respondent's spouse died several years before this study was undertaken. Al Hurwitz saw the challenge of moving his family to State College, Pennsylvania while he studied for his doctoral degree as a great adventure, an opportunity, for his children and his wife. One participant spoke of the regret of not having children. Therefore, many among this group had felt, at one time or another, pressure in mediating the joys and demands of teaching and painting with the joys and demands of family.

Becoming Involved in Teaching and Painting *En Plein Air*

Al Hurwitz, as previously mentioned, held a strong desire to demonstrate ways to bridge the everyday experience of the studio classroom with the theoretical best practices of higher education. First and foremost, K–12 art teachers spoke of early and positive art experiences both at home and in school as crucial for instilling an abiding passion for the value of art in the lives of children. Some respondents spoke of their desire to share the interest in building and working with sensual art materials; for them, art making and studio practices were 'feel good' endeavors and processes. One teacher spoke about holding a teaching assistant position while studying at the Rhode Island

School of Design as the instigation for her interest in studio teaching; a significant teacher had modeled great enthusiasm for the work. All respondents noted that they eventually narrowed down the focus of their personal studio practices to *plein air* landscape painting. The danger of teaching becoming all-consuming was met with either a change of pace or focus, or finding times for landscape painting during holidays, snow days, or summer vacations from teaching.

Relationships

Significant Influencers

Those identified as having made a significant impact upon the lives of K–12 art teachers included people who had or currently held a variety of roles: colleagues, peers, parents, current and former students, teachers, and spouses. The influence of these individuals upon K–12 art teachers came at various times in their lives as both students and teachers. Collegial relationships developed after the respondents found jobs in studio teaching.

Teachers made significant contributions to the studio instruction and teacher training of respondents during both undergraduate and graduate studies. Some, in this group referred to seasoned colleagues as their current teachers.

Those who taught in Howard County, Maryland, made note of the relationships that they'd developed through the Leadership Cadre, a group selected to inform both the Coordinator of Art and the Resource Teacher for Visual Arts about visual arts curriculum and the various content specific programs and services that are offered to both students and teachers. Participants came to know their significant influencers through former friends and professors, happenstance, and mentoring; these

relationships were made with those who were integral to their work, rather than sought out, as was the case for those among the artist teacher cohort for this research.

K–12 art teachers built their attitudes toward their profession upon their significant influencers' advice to be flexible and proactive in seeking professional development, rather than waiting for it to land on the doorstep. At the same time, significant influencers advised K–12 art teachers to be selfish in preserving the time, apart from the demands of students, to develop professional relationships.

One respondent attributed the development of work ethic to family, and particularly to the impact of the father upon all members of the family. K–12 art teachers agreed that such good advice provoked thoughtful ways for them to balance the demands and joys of work with the demands and joys of home.

K–12 art teachers reported the importance of honoring oneself as a student and as a teacher-as-artist. These qualities combined to give credence to the perceived need to balance teaching and studio practice in order to honor the personal artistic voice of the teacher, thus honoring both self and students as practicing artists.

Another factor that K–12 art teachers identified as helpful in the analysis of students' works was: distilling the storytelling or messaging; this in addition to the compositional and technical approaches aided both students and teachers in mastering both processes and techniques. Significant influencers, therefore, offered opportunities to discuss what was the case and why, what could be, and how to get there.

These lessons, gained through conversations and the modeling of best practices, enabled the K–12 art teachers who participated in this research to develop an understanding of the value of persistence. Sometimes they applied this lesson of

persistence in their planning of school art programs that could demonstrate the value of studio teaching within the lives of students, and also used this lesson as a basis for promoting art to the school and surrounding community of parents and program stakeholders.

The Importance of Working with Students

All K–12 art teachers concurred that it was important to teach and work with young people. Reciprocal learning was identified as a strong benefit that students provided to all art teacher respondents in this study. K–12 art teachers reported the value of the bidirectional exchange between teachers and students, which helps them hone their personal artistic skills and keeps them current while teaching. Art teachers K–12 described this sort of exchange of energy as going beyond lessons in art creation and production to the level of making a contribution to the lives of young people as they developed as human beings. Margaret Burns, as previously mentioned, spoke of the notion of noblesse oblige, the need to give back because to those to whom much is given, much is expected in return. That sum of giving, for K–12 art teachers, extended beyond the teaching and learning of art content alone.

K–12 art teachers were interested in conveying to students grand ideas about the lifelong personal value of education in the arts. This group of respondents also spoke of designing interactions with students with the aim of presenting problems or situations, the resolution of which would promote their abilities as visual thinkers. K–12 art teachers accomplished this by:

- offering students the license to experiment
- teaching them as individuals

- modeling their own self-worth as K–12 art teachers to teach students to value themselves
- providing opportunities to practice artistic behaviors alongside their teachers, especially in observational drawing.

K–12 art teachers valued telling stories about their own artistic journeys, and they perceived these opportunities for storytelling as one way to demonstrate the importance of choice along life's pathways.

Identifying Students who may be Successful in the Future

Both giftedness and stamina were identified as characteristics of students who may become successful in the future. These students were also recognized for their abilities to be:

- good observational and perceptive draftspeople
- creators of quality art products that resulted from problem solving
- introspective thinkers who were discursive about their artwork
- passionate about art and not easily discouraged
- humorous and intellectually silly, happy, inquisitive, personable, and non-linear in their approaches to thinking.

Differences Between Female and Male Students

K–12 art teachers were of various minds about gender differences in relation to students' abilities, approaches to learning, creativity, definitions of success, interactions with others, interests, and personal and professional goals and values. There was general agreement among K–12 art teachers that girls were more interested than boys in social issues and girls strove to please their teachers, were more socially mature than boys, and tended to develop or mature earlier than boys. Respondents considered males

as more prone to suffer from self-doubt, less likely to perseverate over details, and more likely than to perceive the discussion of artworks as direct criticism rather than analytical dialogue.

As a result of the combinations of these factors, males were found to be less likely than females to pursue art school or studio teaching as career directions. One respondent in this group, like another respondent in the practicing artists cohort, thought that the professional playing field was level for both genders, and attributed attitudes regarding chosen careers as the driving forces for what people ultimately chose to pursue, rather than gender. Yet, no differences could be determined between boys and girls in regard to which gender may be more serious about their work.

Ways to Balance Private Lives with Teaching/Painting

Respondents within this group were reluctant to provide advice to others about balancing private lives with teaching and painting. Members of the K–12 art teachers group who offered advice about balancing private and professional lives suggested that their experiences had taught them the importance of prioritizing and sharing strategies with colleagues for organizing for teaching.

Joe Fontinha had this to say about professional choices, the compromises and rewards of studio teaching for family, and maintaining his studio practices:

> What I like about it is the lineage and tradition involved in painting. I especially feel, in this contemporary time, it's like a time machine. I'm using traditional tools. It hasn't changed for hundreds of years and there's not much like that. And, in old age you just get better … like George [Nick]. They are not making things like that. It requires that you be conscious of your values. I would equate becoming a painter with becoming a better person. I have some students who take art because they tell me that it addresses their anxieties, and it gives them inner peace.
>
> I felt like with my Dad … in a way because he was a poet I appreciated the unclear picture and the reverence given to the audience … not telling them too

> much about what your work is about. I feel like I have much more hope in my painting world. I'm very optimistic in that world, and sometimes I'm not in others. It's a sense of accomplishment.
>
> Yeah well my perspective now in valuing art – because I'm a Dad and have kids and all … it's easy to say that I think it's OK to be an artist. Now that I have kids, I have to come up with more than it's great to make beautiful things. I don't have the same kind of worry about getting well known.
>
> In my family we talk openly about the sacrifice that is made by my family. Each painting is time away from my kids, and it cuts deep. It makes each time I paint critical and important; it's important that I'm productive. I think that my kids do know that. My studio is a small building about twenty feet from the house in the backyard, and I'm in there as much as I'm in the house.

Joe's explanation provides a window for understanding the decisions made by K–12 art teachers who paint. When one attempts to construct new understandings, it can be helpful to suspend commonly accepted beliefs. Joe has chosen a path that serves both his family and his students as he navigates a course for himself on his journey to be the best teacher-as-artist that he can be. Justifications for behaviors and habits that normally receive their authority from socially accepted norms may need to be set aside to allow inspiration to happen. Doubting or questioning what is normally observed or perceived as real invites one to challenge the basis of conventional knowledge (Smart, 1973; Gergen, 1985), and the unique pathways that can result from uncommonly chosen directions may enable the artist's personal voice and, in turn, enhance the abilities of those who teach art to enable children's and students' voices.

The general consensus among K–12 art teachers was that families took priority over work, and support for one's partner loomed large as a factor in determining the priority of family. Some members of the group spoke of ongoing concerns with balancing family and work; some members volunteered that establishing a synergy or rhythm between private and professional demands had offered them a path towards balance and harmony. Rather than accumulating commissions or professional awards,

this group tended to follow the notion that what one does everyday gets noticed. Most important was the pursuit of lifelong goals between both spheres of life: family and work.

Peers and Colleagues

K–12 art teachers identified times working with student teachers, watching master teachers, pursuing graduate degrees, and teaching in proximity to respected colleagues as the periods in life when peers were particularly influential in shaping both their personal and professional identities. These times and relationships resulted in K–12 art teachers learning better ways to guide students so that they could experience affirmation in their studio practices, value curiosity, develop effective skills in both critiquing and curriculum writing, and establish a sense of community among learners in their studio classrooms.

Because the landscape was a common denominator among their artistic pursuits, interactions with other *plein air* painters were also significant in shaping the practices of these K–12 art teachers. Painting colleagues were credited with emphasizing the continued pursuit of painting, developing perceptive skills that extended beyond slavish representation and, in general, seeing the bigger picture that the practice of painting offered to them as studio teachers. People, professional challenges, and artistic problems merged; the landscape was their common denominator.

Family

K–12 art teachers credited family backgrounds as the basis for establishing their codes of ethics and morals, as well as for helping them to establish an appreciation for the opportunity to be educated and for helping them to translate their knowledge to those

who aspired to teach. K–12 art teachers' childhoods were characterized by time spent freely exploring and testing personal limits with family, friends, and neighborhood acquaintances. Outside playtime was a factor in their development of observational skills. Those that either had children and/or spouses spoke of the ways in which nuclear family members helped them to weave together the values that they had gained from both their personal and their professional worlds.

Working Habits and Insights

K–12 art teachers credited their desires to add something new to the profession as the reason for continuing to develop new ideas for their teaching. The origins of those ideas ranged from individuals' thoughts, to their conversations with colleagues about their personal painting, to reading about current issues in art education periodicals.

Ideas for landscape painting were credited by the majority of K–12 art teachers to their review of practicing artists' monographs, periodical articles that addressed painting *en plein air*, and threading thematic ideas through the development of a series of paintings. All in this group reiterated to me that their most important source for subject matter was life.

Specific mention was made of the changes in color and light between day and night. Many respondents spoke of their enjoyment in discovering new spots for painting and observing nature. A few recounted their adventures in traveling and the opportunities that far horizons had presented to them for landscape painting. These circumstances and reasons were also cited when K–12 art teachers were asked how they made determinations about what problem to pursue when the current image was completed. K–12 art teachers repeated the value that they found in working in a series

to thoroughly pursue the extant challenges that could be presented by both context and subject matter.

Many K–12 art teachers told me that finding new problems to solve involved identifying the location of an intriguing new environment to paint. Balance and timing were cited as factors in moving from one subject to another. Some K–12 art teachers characterized their pursuit of landscape content as simply plodding along, while others told me that new choices for content were thrust upon them serendipitously. When a logjam was reached in their painting progress, members of this group continued to work through their problems and tried as best that they could to prioritize the time needed for planning and teaching with their on-going progress as painters.

Rationality Versus Intuition

While K–12 art teachers believed both rationality and intuition to be important factors in both painting and teaching, they volunteered more about intuition than they did about rationality. Rationality was a factor that was identified as helping confront what could readily be known about teaching. Intuition was associated with both painting and teaching, and it was credited as the source that enabled the display of feelings and truth in both areas of work: painting and teaching.

Intuition informed both artistry and imagination for members of this group. When asked if one or the other dominated either painting or teaching, K–12 art teachers declared the application of intuition and rationality in both areas of work as situational; in addition, they said that both could be applied in tandem to painting and teaching in balanced ways.

When asked if they placed trust in hunches, K–12 art teachers gave a temporal

response. Art teachers K–12 tended to trust intuition to lead the way for rationality over time; they gambled on hunches more during the early years of their careers, and sharpened their intuitions over the course of life experiences, believing that increased sharpness brought with it increased trust.

Likewise, trust in a method that had been developed and mastered over time was the reason that K–12 art teachers used their technical process to guide their responsiveness to subject matter. Methodological approaches or techniques informed and shaped their responses to subject matter and, in turn, provided form for the various characters, conditions, and contents of their artwork.

For K–12 art teachers, distance from their method could lead to clarity in their responses to subjects, but insights were ascribed to those who took the time to prepare. Respondents in this group managed to get an average of six hours of sleep and did their best work in the early hours of the day or mornings. Daydreaming was deemed critical for imagination to occur, although dreams were either not remembered or were associated with the hazy twilight that occurred during awakening.

Developing Ideas

K–12 art teachers equated the alignment of skills and concepts as the sources that, when matched well, produce good art. Art teachers K–12 also recounted their mundane preparatory tasks for painting, such as preparing canvases and sketching the content using pencil or paint, to plan and prepare for an image.

Thumbnail sketches were sometimes used as working studies, and in other cases *plein air* painters sometimes extended their preliminary drawing practices to capture forms in perspective. A few K–12 art teachers reported using technology to scan their

thumbnails for reworking in Photoshop; some took their drawings and cut them up to rearrange compositional plans. A few respondents in this group reported reworking images that had been done on-site once they were back in their homes or studios.

Clarity in their paintings was attributed to careful observation of subject matter on-site. Direct observation drives content for these *plein air* painters. For work on curriculum or for planning lessons, K–12 art teachers unpacked and tracked their thinking by enlisting charts and Post-It™ notes.

The exhibition of paintings by K–12 art teachers often followed periods of reflection after the fog of infatuation with an image had faded. A clearer mind offered them better judgments regarding quality. Sometimes images were abandoned rather than reworked.

In contrast to taking a reflective stance and waiting for the muse to light on their shoulders, K–12 art teachers mentioned taking professional development courses that offered opportunities to engage in *plein air* painting, or participating in paint-outs sponsored by *plein air* painting groups. In cases where exhibitions were tied to these kinds of experiences, K–12 art teachers said that they would show work right away, sometimes even framing their images when wet, if an exhibition was looming or planned as a closing event for a paint-out.

Requests for interviews were dictated by the time constraints of work. K–12 art teachers utilized opportunities for interviews to accomplish goals or build relationships with others.

Teaching was considered by K–12 art teacher respondents to be a social undertaking; curriculum development was described as something that was

accomplished through the work of writing teams. Painting was described as a solitary endeavor with the caveat that, in some cases, groups of teacher-painters would go out together and paint the landscape singly, although in proximity to one another.

David Diaz, who was serving as the President for the Mid-Atlantic *Plein Air* Painters Association (MAPAPA) when interviewed for this study, shared the following comments about developing ideas and associating with groups:

> I just went to a retirement thing for one lady, and she said, "I just really love to teach." I asked her, "Then, why would you stop?" I also asked her about making her art. She said that she could never go out and paint because she didn't make art. Curious… isn't it? I've always been a maker. I'm out everyday now, though in a studio classroom you are always demonstrating. I would do that actively. People would ask me for things [when I was a studio teacher], and I would produce work for them. I wish that they'd let you teach for four days and work as an artist the fifth day.
>
> I advise young people who come into the MAPAPA gallery. I think it's like when they required you to take classes but it can only be in your field. I encourage them to do what you do in your field, but you should be working, I think, in a more open approach: taking classes and developing friends and acquaintances who are in other professions. Not just one thing — you are that one thing, but you're better at it if you can bat ideas back and forth. People who are not necessarily practicing artists all the time; maybe they're appreciators rather than producers. Viewpoints from them are essential. If you have only a tight group it becomes incestuous. You're constantly agreeing; it's too tight a small group. A small group may be good as a go-to group but you need a wider base. Some who paint in the MAPAPA group are not even in this field, but their love is painting.

David's statement offers two important insights: 1) Why become a teacher of art if you don't make art, and 2) insular connections can only provide filtered and insulated, rather than critical, commentary about ones' studio production.

Differences Across the Past Twenty Years

The K–12 art teachers' group of respondents noted that they'd begun their careers around twenty years ago, and that their organizational skills along with their abilities to apply craftsmen-like responses to subject matter had significantly developed along the

way. Better organizational skills increased K–12 art teachers' confidence and freedom in both teaching and painting. Enhanced skills also provided a sense of knowing when to stop and trust in the looseness of marks, rather than overworking a drawing or applying paint as if it were precious. Such skills enhanced their enjoyment in the sense of surprise that accompanied the unknowns in the process of painting. Habitual practice had provided enhanced focus.

While K–12 art teachers described themselves as less brazen, less high-strung, and more thoughtful in their approaches to their work over time, they qualified their commitments to their work as being more intense than they had originally been. Teaching was identified as the reason for not producing much artwork during the academic year. Teachers said that attention given to lesson delivery demanded that planning and pedagogy drive their focus during school year instructional periods.

Those participants who were late-middle aged described the impact of age upon stamina, and they acknowledged that painting the landscape out-of-doors was done more often with deference to seasonal changes. Yet, K–12 art teachers were quick to say that their educational imaginations remained quite engaged, and they were still quite passionate about both painting and teaching.

Paradigm Changes in the Work

As previously stated, K–12 art teachers expressed genuine reserve about the impact of the third wave of educational reform on creativity as it may be applied to teaching, and the ways in which the rote demands of school reform curtailed time that could be allocated to a teacher's personal artistic practices. All K–12 art teacher respondents described strong, almost messianic, feelings about the positive influences of the visual

arts when it was included in the educational lives of students.

In attending to their painting practices, K–12 art teachers spoke of being less fussy about allowing painterly qualities to remain in their finished products. Overpainted areas were left in to show evidence of progress, or pentimento, to viewers. Their descriptions of abstraction, which in response to this question could be equated to looseness, provided a bridge to what they believed to be a stronger quality of realism in depicting the landscape *en plein air*. These subtle changes or developments in their approaches enabled K–12 art teacher landscape painters to evolve over time in ways that they thought to be both positive and progressive.

Attentional Structures and Dynamics

K–12 art teachers described their most important current challenge as time: balancing family and work time, and simply finding the times and places for painting. Most respondents, in few words, directly described their career choice of studio teaching as a commitment to the service of others. They had chosen the profession, in part, by a sense of civic responsibility.

When asked about the work that he does with his middle school students, Joe Fontinha told me:

> I tell them to try everything – try it all. I think that people do have a natural point of view that they stumble upon, and that's more likely for them than to have an epiphany – maybe in the studio or on-site. Whatever it is that brings you to the painting process is the thing that you should do. My work is representational; it's done from life.
>
> I guess from my own perspective, for me, from Motherwell there's a quote about Kafka: the more subjective that you become to your own truth, the more objective you become to an historical truth. I can get really caught up in specific details in my life, and really I'm becoming closer to the history of painting. I have to ask myself … if I paint a picture of my backyard, kitchen, or child not many people are going to be interested in that. But, I do think that

> making sure that I'm doing it for the right reasons is important … to connect with others because of the level of commitment or authenticity, you know? The last thing I want is someone to respect my work for skill level.
>
> I think that teaching's become more important recently. During the past couple of years I've started to come into my own as a teacher, and I'm really improving. Now I really … it's weird … there are some connections between teaching and painting. Once you've studied the visual arts for 20 or 30 years, you do get this natural idea that you should teach people. That's something that is really new to me. It informs my work at home; there's a constant dialogue between work and home. I don't teach painting at school - not just exclusively painting. That separation has proven to help me out a lot. It helps me; I draw with my students a lot. I make sure that it informs both them and my work at home. I tell them, "I'm going home and put this into my painting."
>
> The connection between the two [painting and teaching] and the balancing act … I've gotten good at that. And the practical schedule: I know how many hours I need in the studio a week. I didn't used to know what I needed to move ahead.
>
> I started jogging 30 miles a week. I try to find things like that; jogging is a lot like painting. When I'm doing it the right way, I'm not thinking about anything at all. And the same with teaching: when I'm doing it the right way I'm not thinking about it. Someone told me that they escape from art by painting. I escape from education by teaching. The quality of my kids' work is dramatic, and I see that improvement in my kids' work as well. It doesn't feel like a novelty; it feels real. I've standardized my curriculum or semi-standardized it, and this is the first couple of years that I've done that. Partially, it was because I didn't know what to do. I'd try everything; now I have a handle on what an excellent teacher should be able to do. The IB [International Baccalaureate] curriculum coordination too … and in a semi-charter school … no dependency on the MCAS. I fight for everything in the school: quality, funding. You can't just teach art; the program itself is more important than the class. I spend more time designing curriculum than I do the program. I probably need more of that. I hope to stay in IB until I teach college. One of the pillars of our philosophy is that art is as important as the other seven subjects, and they don't just give that lip service. I get common planning time - that's unheard of, and I'm part of a steering committee. I am the only art teacher there, and I have all kids three years in a row. Others seek out my opinion; I am not marginalized. They have a waiting list to get in; it's ten times more work but worth it.

Demands from instruction caused interruptions in painting practices and general stress for K–12 art teachers; some identified these as reasons for stunting their potential growth as painters. The qualifier for these explanations was the notion that their enjoyment of painting and choice to be teachers-as-practicing artists brought with it a

sense of responsibility to be good teachers. The enjoyment of teaching drove K–12 art teachers' sense of responsibility to continue to pursue studio practices.

K–12 art teachers reported that the need to continue their search for joy had not changed across the years, and this group described a greater appreciation for the good times that they have enjoyed in both the studio classroom and painting *en plein air*. Those who had retired from K–12 studio teaching reported that they were sought out for their experience, in order to advise K–12 art teachers who thought that students face unfair challenges as a result of the competition of the visual arts with both elective and required content areas.

The demands of teaching impeded K–12 art teachers' abilities to find their ways as painters on a continuum of consistent practice. Yet, this group remained committed and vitally interested in the quality of arts education in public schooling. Their views had been broadened by their professional experiences and their beliefs in the value of art education, and their studio practices had remained steadfast and grown broader and stronger. Mediating time between teaching and painting continued to be problematic for respondents in this group, and so they tended, for the most part, to identify themselves not as practicing artists, but as teachers who behaved as practicing artists. Colleagues who helped them to advance understood their commitments and struggles to maintain their dual roles, and shared their belief that those who practiced what they taught were stronger teachers.

Results Within Groups: Artist Teachers at the Higher Education Level

Among the artist teacher participants in this study, two have retired from painting positions at universities in New England. Tom Higgins retired from the University of Maine, Farmington (UMF) in 2012 as Professor Emeritus, and he was honored at that occasion with a retrospective exhibition of his work. Tom also taught at Marietta College, Colby College, and the University of Southern Maine. His work is represented in numerous corporate and private collections including Art Bank, United States Department of State, Washington, DC; American Council on Education, Washington, DC; and Bates College Museum of Art, in Lewiston, Maine.

George Nick retired from Massachusetts College of Art in 1993 after more than thirty years teaching courses in color, painting, and painting techniques. After interrupted study in both Rochester and Cleveland, George studied in Brooklyn and at the Art Students League with Edwin Dickinson. From 1961 to 1963, he studied at the Yale School of Art with Neil Welliver who had been brought in by Josef Albers when Albers retired. Neil Welliver introduced George to Fairfield Porter, and they became friends. Among other museums, George's work is included in the collections of the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; and both the Hirschhorn Museum and the Corcoran Gallery of Art, in Washington D.C.

Julia von Metzsch, who earned her M.F.A. at Boston University while studying under John Walker, moved on from a rotating two-year visiting instructor position at Boston University to a position teaching painting for one year at Milton Academy in

Milton, Massachusetts. Both Mercury Gallery[49] in Rockport and NAGA Gallery in Boston represent Julia's work.

Seven artist teachers from higher education in this study are teaching full time at the college or university levels. Robert Andriulli is a Professor of Art at Millersville University in Millersville, Pennsylvania. He received a B.A. from William Paterson College of New Jersey in 1975 and an M.F.A. in Painting from Pennsylvania State University in 1978. Robert also attended summer fellowship programs at Yale University and Oxbow School of Art in Michigan. He has formerly taught at Bowdoin College in Maine, Seton Hall University in New Jersey, and Pennsylvania State University in University Park, Pennsylvania. Robert's work is included in museum collections in Lancaster, Pennsylvania; Lewiston, Maine; Greensboro, North Carolina; and Williamsburg, Virginia, as well as numerous corporate and non-profit collections.

Jeff Epstein teaches painting and drawing at Suffolk County Community College in New York. Jeff resides in Brooklyn, and summers at his home in Cushing, Maine. He holds an M.F.A. in Painting from Brooklyn College, where he studied with Lennart Anderson[50], Lois Dodd, and John Walker[51]. His work is included in the museum collection of Mercer County Community College.

Mark Karnes lives in Baltimore, Maryland where he teaches drawing and painting at the Maryland Institute College of Art. Mark received his M.F.A. in

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[49] Mercury Gallery also represents Lucette White.

[50] Lennart Anderson was painting Professor to Tina Ingraham and former colleague of Lois Dodd and John Walker at Brooklyn College.

[51] John Walker led the graduate painting program at Boston University, and was a visiting critic at Yale University.

Painting from Yale University in 1972 and his B.F.A. in painting from Philadelphia College of Art. His work can be found in numerous private and museum collections, including the permanent collection of the National Gallery of Art, Washington D.C.

Phil Koch earned his M.F.A. in Painting at Indiana University, in Bloomington, Indiana, in 1972 after completing his B.A. in Liberal Arts at Oberlin College in Ohio. Since 1973, Phil has taught fine art at the Maryland Institute College of Art. His work is included in numerous corporate and public collections, including the Butler Institute of American Art in Youngstown, Ohio, and the Cape Cod Museum of Art in Dennis, Massachusetts. Phil travels frequently to paint in New England, and he has spent fourteen residencies working in the studio that Edward Hopper built on the shore of Cape Cod Bay in South Truro, Massachusetts.

Barry Nemett[52], Chair of the Painting Department at Maryland Institute College of Art since 1992, studied at the Skowhegan School of Painting and Sculpture, received his B.F.A. at Pratt Institute in Brooklyn, and his M.F.A. at Yale University. Barry's work is in the permanent collections of Bates College Museum of Art, Lewiston, Maine; Skowhegan School of Painting and Sculpture, Skowhegan, Maine; and Yale University Art Gallery, New Haven, Connecticut.

Richard Raiselis is Associate Professor at the Boston University College of Fine Arts where he teaches painting and color courses to undergraduates and graduates in the professional degree programs in the School of Visual Arts. Richard earned his B.A. at Yale University and his M.F.A. at Tyler School of Art, Temple University in Philadelphia. He is the recipient of prizes from the National Academy of Arts and

[52] Barry Nemett was teaching assistant to William Bailey during his studies at Yale.

Letters in New York, and the Louis Comfort Tiffany Foundation. Gallery NAGA, in Boston, represents Richard's paintings.

Ed Stitt is an adjunct instructor at Boston University. Ed earned his M.F.A. at the Massachusetts College of Art (Mass Art) after studying under the tutelage of Paul Rahilly and George Nick from 1985 to 1987. He and his wife purchased a studio residence at Fenway Studios in 1987, and Ed continues to paint and teach private lessons in that studio. Ed teaches at Mass Art in the Continuing Education department in an adjunct capacity. Ed's work is in the collections of the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts as well as Wellington Management Company in Boston.

Career and Life Priorities

Artist teachers at the higher education level described pride in family. Sometimes they mentioned family members who were also involved in art and credited them as sustaining factors for their practices. They were also proud of their conscious and particular choices for mentors and schooling.

This group attributed their success to childhood encouragement and play, as well as their abilities to balance painting and teaching. The hardest obstacle to overcome was concern for finances. Barriers to achieving success were identified as anxieties that related to self-doubts and their personal capabilities to prioritize rather than procrastinate. These obstacles were overcome by artist teachers at the higher education level who networked with peers and applied their personal values for making art to teaching at the higher education level.

Family support fueled personal growth and allowed artist teachers at the higher education level to follow their personal artistic voices. Artist teachers at the higher education level reported at the time of their interviews that they still needed to overcome their concerns about financial stability. Their search for skills and techniques that would help them embody what it was that they wanted to express in their paintings was ongoing. Artist teachers at the higher education level spoke of seeking out others who had experiences and groundings similar to theirs to address questions about technical approaches.

Significant Events that Influenced Careers

Artist teachers at the higher education level linked productivity in both painting and teaching to working in academia. Their pathways to teaching in academia began with careful and deliberate choices to attend the right schools and study with the right teachers. For them, it was a matter of challenge and spirit: finding the people and places that embodied the spirit to help them pursue training as painters. Several had not tried painting the landscape out-of-doors prior to college, and the mere invitation to work *en plein air* and to be able to zestfully embrace the landscape outside of the studio was a revelation for them.

Some respondents mentioned learning from colleagues and peers about the ways in which they went about the work of setting up palettes, readying canvases, or preparing boards for painting, preparation that provided them with the freedom to pursue their chosen, personal directions. Some mentioned curricula in foundations programs that engaged them in copying masterworks as a way to learn to refine their uses of media.

In that regard, Mark Karnes shared the following about the need to practice drawing and master perceptual skills:

> I think that what I really did was copy so many things as an undergraduate that it really affected the way that I thought about things. It created a certain kind of demand about what you should expect about things as opposed or compared to the expectations of peers. I did interesting figure drawings that came out of that. I still look at them even though I don't draw like that any more –to be disciplined– to get something from that. I recently read an interview with a poet, and he said, "I write for my heroes." That's an interesting way to say it –
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> I still copy from the masters –more wash drawings. I would say that there are fifteen or so copies that I've done in the past five years. I think it relates to what I said about Ingres. I got interested in wash drawings and did a lot of copies again … being able to work from something fixed and being able to work with the material. You do that a lot - pursue something you know nothing about. It's probably the third different way that I've thought about drawing. But I do it very periodically. I will sometimes do it for 3–4 months and not touch it for a year.
>
> I think the one thing I always feel is that in some ways, well a couple of things: you ought to look at nature and come to some sort of realization of what it's about. It's like when you ponder a drawing or painting –to pay attention– not to be caught up in ways of doing things, but to try and find out how your experience can always be rich and always think about ways to get at that experience.

Artist teachers' associations with serious peers and important teachers provided them with opportunities to exhibit their work alongside that of renowned practicing artists, and engaged the energy that they believed helped fuel their productivity. Participants in this group mentioned seeing the work of their teachers and teachers' peers in museum settings and museum collections as something that spurred their motivation to succeed. Opportunities to work alongside teachers with these qualifications led to invitations to participate in important group and solo exhibitions, as well as opportunities to curate exhibitions. Artist teachers at the higher education level described these opportunities as a kind of positive pressure, or eustress that they experienced while working with their fine arts professors who were artist teachers at

the higher education level themselves.

The accessibility of these teachers to their students was identified as a key factor in establishing a positive and productive atmosphere for learning. Most attributed the network of colleagues, peers, and teachers that resulted from their careful choices of places for studying painting as helpful for obtaining teaching positions and subsequent commissions, grants, and residencies. Teacher-student relationships often developed into friendships between teachers who now regarded their former students as peers. Higher education artist teachers' successful students helped to broaden their own connections with other practicing artists and other artist teachers at the higher education level.

This particular set of respondents specifically mentioned peers and teachers who were associated with The Cooper Union for the Advancement of Science and Art, a privately funded school in Manhattan; the Skowhegan School of Painting and Sculpture in Skowhegan, Maine; and, in particular, the painting program at Yale University. It's important to reiterate that this study was limited in its geographical reach to the region between the mid-Atlantic and New England. Being able to experience the cycle of the change of seasons was mentioned by members of this group as a circumstance that stimulated their interests in *plein air* landscape painting. I found that there was mutual and strong support among practicing artists in Maine. In addition to the previous mention of the influence of the Skowhegan School, comments about living in, working in, and the artistic community in Maine came up several times.

In conversations with respondents Mark Karnes (MICA), Barry Nemett (MICA), and Richard Raiselis (BU), the notion that careful observation leads to

perception, and in turn leads to a felt response, was credited as a reason for expanding their conceptions or definitions of figurative or realistic approaches to painting. All three artist teachers at the higher education level and former Yale students were quick to qualify the fact that they considered realistic painting as very abstract in approach and technique. They believed that to get to the truth of an image and/or record what was being seen required that one build or construct forms by moving from simple shapes to complex shapes. Complex shapes could be constructed from simple shapes to define the structure of forms. After shapes had been arranged, defining and separating light and shadow where the lines met shapes' edges was the means that they used to articulate contours. Viewing the component parts of an image as abstract shapes served to simplify the form in the eyes and minds of these artist teachers at the higher education level.

This approach to painting was substantiated in subsequent conversations that I sought out with Richard Lytle and William Bailey, who had both earned their B.F.A. and M.F.A. degrees at Yale, had worked with Josef Albers, were invited by Albers to teach painting at Yale, enjoyed long tenures at Yale as painting professors, and for short periods served at Yale as acting or interim Dean of the School of Art. William Bailey is represented by Alpha Gallery on Newbury Street in Boston. The work he included in his recent show at Alpha Gallery was consistent with the descriptions of his work that were provided to me by Mark Karnes, Barry Nemett, and Richard Raiselis.

Advice for Young Artist Teachers in Higher Education

In looking back upon their experiences, this group of respondents thought that it was important to figure out ways to identify constraints that could inhibit attaining

professional goals. They advised young artist teachers at the higher education level to find colleagues who shared similar values, to master the processes of painting, and to build genuine relationships that would enable them to establish a community of support beyond parents and partners.

Jeff Epstein's replies to these inquiries underscored the same ideas:

> I would say again that Lois Dodd was a big influence … the whole coming to Maine and having the summer life be something. The whole Maine connection is something that I got from Lois. The whole idea of it and the actual place to go to – that's important – yup … arriving and being welcomed into that artistic community. The time that I spend in Maine is important to how I feel; it's restorative, and it's a nice antidote to New York. People are more relaxed and approach you as if you're good at what you do and accomplished at what you do, whereas in New York it's more cynical and less welcoming. I feel like an artist everywhere, but especially in Maine I feel in touch with my practice and artistic self. Partly it's because that's where I get to do most of my work. I have more artistic friends in Maine. What do you call a summer person who's still in Maine in October? Retired!
>
> My art colleagues support me in my politics; I don't turn to them as my spiritual advisers. I seek out people who have had similar values.
>
> I would say Lois and Mel Leipzig, the artist in New Jersey, have been important in shaping my personal and professional identity and my success. Here and there different people curate a group show and put you in. But Lois and Mel have done that more than once. You sort of make a network of friends who keep you in mind for things.

It's worth recalling that Lois Dodd was Jeff Epstein's teacher at Brooklyn College, although she was not his principal teacher while he was there; John Walker served in that role for Jeff. John Walker also had an affiliation with Yale; he served as an intermittent, visiting critic for several years during the tenures of William Bailey and Richard Lytle.

I heard from several respondents about the nature of politics among colleagues in higher education. Artist teachers' answers to me about learning ways to manage the

politics of programs were cautionary tales informed by experience that had been collected over time.

Trust

Artist teachers at the higher education level reported finding their ways in the profession by trusting their own perceptions and by following their personal voices as painters. Frequent mention was also made of imposing high standards for the discipline of painting. Artist teachers at the higher education level identified family trust and/or the trust of a partner as helpful support systems. When asked about establishing an identity as a painter, establishing contacts, or working with leading organizations, artist teachers at the higher education level often attributed their contacts in the field to the duration of time spent in one's career: a new contact could lead to another who handed one along to another and so on.

Artist teachers at the higher education level reported that while it was important to be culturally aware of the field, associations with leading organizations should occur only if there were some direct and mutual benefit between the organization and the artist teacher. They believed that a tension could exist between image and brand, but the pursuit of a personal voice and the embrace of a spiritual life that could be attained through painting were more important goals than organizational memberships.

Just as I advised the teacher interns in both the under and graduate art education and studio teaching programs that I directed at BU, artist teachers at the higher education level often mentioned that sickness could take a toll on painting and teaching. They advised those new to the profession to be both grounded and open, to think with their hands, and to be present and accessible to their students. Their advice

included identifying what nourished one's personal thought processes as well as their individual and personal streams of consciousness, and continuing one's development by being true to oneself and seeking a variety of experiences to broaden knowledge through study.

Specialization

As far as specializing or following current or leading ideas in painting, all higher education artist teacher respondents agreed that practicing artists should play to their personal strengths, focus on their sincere interests, and take the time to mature and to develop an honest direction as both a teacher and a painter. Work, this group believed, should be congruent and in harmony with personal values.

Choices to engage in the work should be made for intrinsic rather than extrinsic reasons. If one held the expectation that work could be pleasure, the idea should be to please oneself by letting the ideas reveal themselves through practice. Lois Dodd, Jeff Epstein's teacher and mentor, offered the following when asked about whether she produced paintings for extrinsic or intrinsic reasons, as well as whether it was appropriate to tie artwork to personal values:

> You can't be thinking about outside stuff; it's gotta be about yourself. Otherwise no one would look at it and make any sense of it. You won't speak to anyone else if you're not speaking to yourself.
>
> Huh [laughs heartily] that's a funny one – whether to tie work to personal values. I don't see how you can separate work from personal values can you? Would you say that Caravaggio separated his paintings from his personal values? Maybe … he murdered someone.

As the interview progressed, Lois emphasized to me that working with a community of like-minded practicing artists simply reinforced the notion of connecting the individual's artwork to his or her personal values.

Beliefs About the Importance of the Artist Teacher's Role

No one answer surfaced among artist teachers at the higher education level when they were asked to describe why it was important for K–12 art teachers to be practicing artists. Agreement was reached on the need (1) to be focused on the work in both education and artistic practice, and (2) to remain open to possibilities to grow in both directions. I was told by the respondents in this group that it was OK to live with uncertainty while living a life that celebrated art: neither education nor studio practice was something to engage in lightly.

Robert Andriulli told me:

> I think the ongoing struggle with how your mind can work so much faster than your hand or physical being and how to not get frustrated by that condition, which is ever present of course, has a lot to do with the external things that get in your way … how to fight through all that to prioritize things in your life.
>
> I could never match the speed of my brush with my mind, but I've gotten to the point that it doesn't get in my way. Being a teacher has really helped because I've developed a curriculum with strategies that have helped me sustain my work and become an independent thinker. Now I have enough strategies in place to maintain my ability to be an independent thinker and to help me get to work. Sometimes I have trouble starting, but I've done enough work in the past that keeps informing me. I get students to do a sketchbook, a visual diary to gather information, and I look through my own work to pursue lots of muses. But I tell my students not to wait for the muses and rather to actively look for them. I tell my students to turn their various ideas into creative acts.

Robert also told me that "working from life as a way of responding and initiating the act of drawing" was his way of engaging with artmaking. He went on to explain:

> I have paintings in progress now that require more information or the development of skills that I never take for granted, that I know, but I try to put strategies in place to overcome them. I tell students that you don't need to know everything to keep working, but if you keep working you will probably overcome them at some point if you keep going the same as with the architects of Gothic cathedrals. I'm working on a couple of paintings now that I don't have answers for, but hopefully as I keep working some answers will be revealed.

Artist teachers' passion for artistic practices was enhanced by the ambiance of places. This group of respondents developed greater abilities, interests in, and stronger responses to the sensory properties of materials as their careers developed. Likewise, members of this higher education group were very curious to know more about the lives of practicing artists. Several offered that they made it a practice to read practicing artists' biographies and monographs in an attempt to seek out further lessons that could learned from those who had passed, in addition to those who were working today. In general, they sought out personal challenges that would allow for both personal development and personal responses to their chosen subject matter.

Mark Karnes described to me his approach to being an artist teacher:

> I think, if anything, I try to convey that it's important that they take the class because they're excited about it. This is what I liked about those people that I mentioned; you get across your passion to them. You get them to think about the importance about it, and then comes some talk about the skills and discipline that you need. What they get is your excitement about doing it; then you have to speak about the basic skills that are necessary. And, then things begin to sort of fall in place for them. Even if they get out of that class and go in different directions they can begin to imagine themselves; that's what you kind of get across. Some people don't get it or are not interested, but not at the Institute. At the Foundation level you get a different population, but by the end of the semester they understand some of the things that painting can do. Basically I talk about working from life, and that changes it for me as opposed to other classes I think … for me.
>
> I always give them a sense of what the class is going to be about: a slide talk that addresses the concerns that they're going to be having. I talk about and show them the work both past and contemporary, and it's important to get going – doing a lot of copies – working from life – that balance – getting a sense of what the possibilities are for working from life. It could be as different as Frank Auerbach[53] or Antonio Lopez-Garcia[54]. The approach can be very

[53] Frank Auerbach is a British citizen born in Germany in 1931, who was sent to England for boarding school at age 8 to escape the Nazis. Both of his parents died in concentration camps. He is a figurative painter, known for his portraits of females and expressionistic English cityscapes. Auerbach's unique style uses bold colors and roughly applied impasto. He consistently uses three models in his works: Julia, his wife; Juliet Yardley Mills, a professional model; and Stella West, his close friend. (http://www.artnet.com/practicing artists/frank-auerbach/)

different but the language is similar. I try to make them aware of the ways that different people have thought about it. But I've always thought that if you show people art that they learn from it. They pick something up that you can't convey otherwise – not what color to use. And the students at the Institute are good. They're not avisual. They're attentive. My students are usually sophomores to seniors, mostly juniors, and almost always painting majors. We go out into the field, paint for six hours, take a break, and then come back and I lecture. Last night it was about Constable[55]. It is a class that spends a lot of time looking at art. It's from life, and the painters that I talk about work like that. It may be from photos or imagination but they're in front of the thing. Those are more limited sources; nature is more rich. I make a point about being out there and trying to sort out your experience with nature rather than taking a photo into your studio. It's kind of a philosophical notion about painting or experience that I think is at the bottom of it: being in front of it and trying to decide what to do – that way …

I think I'd have to say honestly that the central thing is that teaching is how I make my living, and it's how I am able to paint. It's not like I'm working some horrible job; it's a symbiotic relationship, and I have knowledge to share, but it's not altruistic. If someone wants to do something important or key to people's development … well, those people who cross your path seek that out like I did I think. I think I have the attitude that you try to do what you do the best that you can. It's the same way that I approach most things, not cutting my lawn, but what I take seriously. I take seriously what I say to people about painting. I don't know of people who teach something that they're not involved in … if you're teaching what you're involved in … My son is a graphic designer, and he taught graphic design for a couple of years at the Institute. When he got out of graduate school, he got offered a couple of jobs but he didn't take them because he had a fear that if he took them he'd stop designing and just be a teacher. I think that's one of the things at the Institute that Bud [Leake][56]

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[54] Antonio Lopez-Garcia (b. 1936) is both a figurative, plein air painter and sculptor living and working in Madrid. The following quotation offers a glimpse into his approach to painting: "I believe that something else, the substance of your spirit, stays incorporated in the work. The work is made to transmit emotion. The starting point of the artist, if they are figurative, is the world. ... The material with which you work is the objective world, but you incorporate some of your soul, and that is art" (Klein & Gurpide, 2011).

[55] John Constable (1776–1837) was an English landscape painter who worked in his father's windmills. This experience sharpened his observation of the skies. Constable studied at the Royal Academy in London, and is remembered for a letter in which he described his frustration with Italian painters, whose styles he considered overworked rather than natural (Read & Stangos, 1985).

[56] Eugene 'Bud' Leake (1911–2005) was enrolled in the early 30s in the traditional five-year baccalaureate program at the Yale School of Fine Arts. He became disillusioned with its traditional art curriculum after four years, and he dropped out. After travel, marriage, and starting a family, Leake returned to Yale and found that the influence of Josef Albers, who had recently retired as Chair of the department, had reinvigorated the School and its approaches to

> understood. If you got a job there you didn't have to think about that so much. I think it's really important that you're doing what you're teaching.

An appreciation for the wonder of nature, combined with a love of painting, caused this group to seek out-of-doors places to work. Members of this group expressed specific interest in the structure of places and the ways in which this informed their perception. It was also important to members of this group to make a contribution to their field.

Challenges or interruptions came to their work when others advised them to switch up media in an attempt to evolve their artistic practices. In this case, respondents reported that they would flounder and their art would become repetitious. Some spoke about maintaining the business practices of art a chore. A few respondents, those who identified themselves as closer to retirement than the others in this group, shared that they were finding ways to shift their artistic practices from *plein air* to studio spaces as they aged. Animals, insects, traffic, and weather were reported as factors that disrupted painting *en plein air*, and had caused them to reappraise ways in which to depict landscapes. To address the challenges of working on-site, artist teachers at the higher education level told me that they would sometimes make larger

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both art and teaching. Although Albers had retired from Yale seven or eight years before Leake returned to complete his degree programs of study, he continued to make weekly visits to talk with the students at Yale. Albers visited Leake in his painting studio to discuss his work and progress while he was a student at Yale (Hankin, 1986).

Upon completion of his B.F.A. and M.F.A. in Painting from Yale, Leake was hired as President of the Maryland Institute College of Art, and he served in that capacity from 1961 to1974. He restored the college's standing as a great art school by rebuilding its foundation and painting programs. While Leake was well regarded for his skills as an administrator, his staff also held him in high esteem because he continued to paint while President. Upon his retirement as President of MICA, Bud moved his home and studio from Garrison to Monkton, Maryland, and continued his career as a figurative and *plein air* landscape painter until his death in 2005.

paintings from studies done *en plein air*, and work on several images at once in order to keep their memories of places and spaces fresh.

Relationships

Artist teachers at the higher education level attributed significance to a variety of influential people. Children, childhood neighbors, graduate school friends, parents, spouses, and teachers were all mentioned as important at various stages in their personal lives and professional careers. Some mentioned K–12 teachers; in fact, one respondent credited his first grade teacher as being influential in his later choices.

The qualities shared by these influencers included a sense of directness, tending toward harshness in criticism, administrative acumen, and strong connections to gallery owners and museum directors. Influencers showed artist teachers at the higher education level ways to:

- hone skills for teaching and public speaking
- overcome natural laziness to develop a professional work ethic and the values to go with it
- develop processes for handling materials and supplies
- refine strategies for associating with a sales gallery or connecting with a museum to be included in an exhibition
- be fearless and inventive when attempting to find a personal artistic voice
- become storytellers in order to translate their wise ideas with a sense of humor.

Business savvy, an emphasis on quality rather than innovation, the courage to offer strong yet compassionate encouragement, gallery relationships, joyful motivation and perseverance, role modeling, and technical support were benefits associated with

mentoring over time that artist teachers at the higher education level received from their significant influencers.

Why Teaching Remained Important

It has been stated that artist teachers at the higher education level were interested in the practices of independent painters or practicing artists from both the past and contemporary times that could help them be better painters or teachers, or both, and to accelerate their rates of discovery and growth. Artist teachers at the higher education level who participated in this research were engaged in studio teaching, but also curious to know what they might learn from their students.

Members of this group were devoted to painting, and some spoke of studio teaching as a means of providing a consistent income to support their families while continuing to pursue *plein air* landscape painting. Yet all of the members of this cohort were quick to tell me that they wanted help their students to become independent as painters. They wanted to convey to their students, through their studio teaching, the psychological mindset that they thought accompanied the life of a landscape painter: both the joys and frustrations of taking a journey, discovering mysteries, and why the trust in the process was a serious choice to make as a painter. These respondents thought that such aims instilled in potential painters a sense of joy and wonder about art, and demonstrated that the hyphenated career of artist teacher could provide a viable life source while allowing them to make a living.

Artist teachers at the higher education level established symbolic relationships with the practicing artists they researched. They were on a quest to seek out those who were important to helping them reach their goal to be better equipped for a life in the

art world.

When asked what they were trying to convey to their students, how they did it, and if they could talent-spot those who would be successful, artist teachers at the higher education level responded in various ways. Jeff Epstein digressed in describing his role as important for "laying a good foundation for whatever they'll do later on."

Jeff characterized his community college students as, more often than not, first generation college attendees. "Helping them learn how to be students" was, for Jeff, an important task as he helped bring students along the path of higher education. He conceived of his role as a painting teacher as producing a niche of art workers. Jeff described his conception of teaching as helping students to:

> become more successful, more equipped for life in the world. I try to convey to them that it's important to work hard. I suppose that it could be considered ironic, but it makes total sense: work hard for what they want.

However, Jeff hedged his answer when asked if he could predict who would leave the field or become successful. He reminded me that because his students were among the first in their families to attend college, their abilities to adapt and change across his years of contact with them could easily ebb and flow based upon the challenges that they may face in their lives beyond school. He believes that those who begin with less than regular attendance can develop an ethic for study and work after years of trial and error. He added, "Even in even very extreme cases, I wouldn't presume to label."

Tom Higgins's answer shared the same lack of presumption that was characteristic of the answer given by Jeff Epstein in relation to knowing who might follow painting as a career or achieve success. Tom stated: "I have my hunches, but I know that even the most skilled and creative students will probably choose another

career path. They may continue to make art as an avocation by having art around them." As far as identifying those who may be creative in their future work, Tom said: "I think so. They show personal initiative and expand upon the ideas and concepts presented. They don't have to be constantly pushed and coached."

When asked these same questions about identifying who among her students would be successful, Julia von Metzsch answered, "You never really know; you're really surprised. I'm always taken by the groups that end up being successful. It's never good to push anyone away. It's hard to be told to focus in a field that demands individualized attention."

Although most landscape painters who taught at the higher education level thought that females and males were equally driven and talented, this group of respondents attributed the differences in world views among males and females as a possible reason that there were fewer male than female students pursuing either painting and/or studio teaching at the tertiary level. Disregarding gender, artist teachers at the higher education level also thought that as people grew older the more they were inclined to follow their passions rather than be influenced by outside forces.

The longer the careers of members of this cohort, the more they indicated solid beliefs that family and painting should be symbiotic. They often advised that it was important to seek a partner who showed empathy for the habits and work of a painter, as it was more often than not a singular profession. Additionally artist teachers at the higher education level noted that self-knowledge was an important ingredient for maintaining keen intuition and a balance between personal life and work. Both aspirations and problems were everyday factors that this group accommodated within

their work as *plein air* landscape painters. Day-to-day ambitions and difficulties helped these respondents chart both their career and personal life pathways. Artist teachers at the higher education level learned to prioritize time for both family and friends while handling that demand with self-forgiveness and a sense of humor. Advice for achieving symbiosis in what could become a dichotomy included:

- marry an art teacher
- learn to cook for yourself
- be born with a trust fund
- maintain good health
- prize family and children
- learn to market and advertise your own work
- become comfortable with yourself
- be open to life's journey
- continue to draw, and draw, and draw.

Peers and Colleagues

These artist teachers at the higher education level reported a range of peer influences, from what they thought to be the misinformed approaches of contemporary practicing artists, to the more highly-thought of devotion to the practice of perceptive and technical skills as a means to step up the quality of personal practices. The timing of these significant influences varied; some respondents credited peers in graduate school, while others spoke of a teacher's mentorship in graduate school evolving into a peer relationship and friendship.

Julia von Metzsch credited graduate school with providing her "a painting mother and father." These types of relationships also helped shape the students' future professional identities. Networking led to the development of a larger community of those who pursued artistic practices while teaching. This group often mentioned connections to galleries that could possibly represent their paintings as an important ancillary benefit of being a member of such an artistic community.

Family

Particular to the higher education artist teacher participants in this research was the mention of the influence of both parents and grandparents. Richard Raiselis's stories, in response to my inquiry about the ways in which family background helped him become the person who he is, perhaps best characterize artist teachers' feelings about family influences.

> Some of my earliest memories are of painting. I think that I'm hard-wired to push liquid around with a brush. I love the tools and equipment of painters — even those of house painters and sign painters. My parents, grandparents, and great grandparents were laborers who made things by hand. They were barrel-makers, tool and die makers, farmers, coal miners, gardeners, bakers and cake decorators. At home there was a lot of talk about building. My father built his own house, and my grandfather was building one when I was young. Everybody always seemed to be painting a house, and I fondly remember the smell of white linseed oil housepaint and black enamel shutter paint. All of my relatives seemed to work hard all of the time, and it seemed that no one ever had much interest in vacations, or even weekend relaxation. So, I inherited a curious sort of work ethic, and I'm still painting houses, even if in miniature.

Richard (Raiselis, 1999) also shared a statement that he'd prepared upon the occasion of Open Studios' exhibition of New American Paintings, held in 1999. In his statement, Richard recalled:

> I must have been in the terrible twos when my mother, trying to get a moment's peace, gave me a coffee can of water and an old paintbrush, and sent me outside to paint. I started painting the white shingles of the house, but I soon discovered the rectangular panels of the concrete driveway. The water

> would darken the cement drawing surface, which never ran out. Before I could reach the end of the driveway, the sun would evaporate my paintings and provide fresh new rectangles for my artwork. I could paint all day. Since then, I've always felt more at home with a brush than with a pencil. And, as you can see from my work, I'm still painting cement.

Family, including spouses and children, instilled in this group a sense of freedom, and security, in their support of artist teachers at the higher education level spending time outside, alone, and in museums.

Working Habits and Insights

Artist teachers at the higher education level attributed their artistic ideas to the aesthetic qualities of places and subjects, experiences associated with special places and subjects, imagination, master artworks, and observation and perception. This group credited the qualities of their paintings to:

- the biographies of practicing artists
- the application of color theory combined with careful compositional studies of
- the juxtaposition of forms
- temporary exhibitions and master artworks
- life experiences and personal memories that included revisiting previous themes
- used as subjects for earlier paintings
- looking at new landscapes that may have been discovered while hiking around.

Time spent outdoors was considered significant; being able to simply breathe the air of a place, experience its smell, and observe the qualities of light as it changed throughout the day or time of year helped them determine, while working on-site, what might be painted next.

Phil Koch emphasized to me that life experiences and previous work were his main sources for ideas:

> Art is visual and it starts visual; it becomes many other things. You have to see something to get the wheels rolling. I always make a point of having a lot of things in progress … easily 20 or 25 things. That's always worked very well for me. It's just a feeling of excitement that comes unbidden into your head, and I don't care or know why; it just seems right to work on that now. It's not that hard to know what to turn to next; how to do it is hard. Figuring out how to make it work … sometimes I get stuck.

What to turn to next for *plein air* painters could be problematic, due to weather conditions or changes in the light, and as a result many artist teachers at the higher education level in this study told me that they had several things going on at once. They spoke of working in a series and mining motifs based upon their locations, rather than randomly relying on finding a new location to paint. Some participants in this group told me that they kept a list of subjects and took photos to document places that they'd like to return to for painting. For all involved, the subjects of current paintings often suggested the subjects for the next few canvases.

The Importance of Intuition Versus Rationality

In general, this group believed that rationality was mostly associated with management tasks, and intuition affected the approaches that they took to both painting and teaching. Although artist teachers at the higher education level carefully assessed spontaneous reactions, they attributed the best decisions to their unconscious; intuition got them where they wanted to go, and rationality helped them to finish. Balance between the two was important for both conserving and expending energy, and for managing the work.

Csikszentmihalyi (1996) indicated the relevance of participants' views about the ways in which convergent and divergent thinking processes may serve to support the activation of breakthrough and the transformative processing of ideas in their work. When asked about the importance of rationality versus intuition in her work, the artist teacher Julia von Metzsch replied:

> I feel like you know what … that's kind of a measure. I feel like the balance for that is very important –super important. Each painting that I've made has a different balance between rationality and intuition. You have to have some freedom in this process as you go from freedom to drawing to final thing. The process is wild and you have to trust your intuition that you'll get there. You have to apply rationality in the end to check to see if you've been true to your idea, and maybe at that point open it up again to intuition.

When asked if she believed if there were two different styles in her work, one based on intuition and the other on reality, Julia said:

> Yeah, I do. The more rational paintings could benefit from being more intuitive. My landscapes probably come across as more rational … certain amounts of time and space constraints … wrapped up in the same way, but they have a lot of intuition rolled into them.

Here Julia makes the point that the two frames of mind, intuition and rationality, work in tandem serendipity. Each frame of mind is applied appropriate to the situation and, for *plein air* painters, both frames of mind must work with one another in a balanced and harmonious way that sometimes must accommodate unpredictability.

Where Ideas Come From

Whether one can conjure inspiration is debatable. Many people describe transcendent reactions prompted by the momentary recognition of stirring achievements, natural beauty, or human compassion and heroism that move us to be reminded of what is important, and inspire us to higher planes of behavior or consciousness.

Such instances are infrequent, yet they are not reserved to practicing artists. Everyone has experienced events that could be described as inspirational. Therefore, rationality is not the only way of knowing. While it may occur in a waking state, inspiration does not originate only in those who trust empirical knowledge. There are other viable ways of being, knowing, and perceiving that are affected by a variety of factors.

George Nick (Naar, 2011; Stomberg & Cohen, 2004; Jarzombek, 2003), an artist teacher and one of the prominent senior participants in this research study, talked to me about the ways in which his eye is constantly selecting things to draw:

> When I'm cutting the grass or driving the car, I feel like I'm drawing. It's more important now than ever in my life. There's ways of doing it that I find all the time, but drawing's very crucial. Everybody who I knew could draw better than me. I learned one-sitting paintings from Dickinson. Pearlstein's *Mickey* (referring to a painting done by Phillip Pearlstein of a figurine of Mickey Mouse) is like that. Dickinson[57] taught me drawing. He would dance in; he was the most optimistic, happy person who I ever knew. We would have a model in the same pose all semester. And, if you wanted a different pose, you'd have to build a scaffold. He'd say, "Let's have a drawing lesson. Draw an elbow or arm in one line." He believed that if you could do that you could draw anything. He checked proportions; you'd have a plumb line and use it to check angles. He'd have you squint and check the relationships of values in order to see the world … very basic things. I asked him where he learned to teach. He said he never went to school.
>
> The morning before I taught my first class, I remembered that he'd told me that he recited to himself the things that he'd done as an artist that morning. Charles [William Merritt] Chase was Dickinson's teacher – his first. His teachers were like my Grandparents. I felt as if they were my relatives.

[57] The painter Edwin Dickinson studied at Pratt Institute and the Art Students League. He later taught at both places as well as Cooper Union. Dickinson (Kuh, 1960) credited the environment and his surroundings in Wellfleet on Cape Cod as areas of artistic inspiration. In his interview with Kuh (1960), he also revealed that for all of his landscapes he made drawings for the details in a painting right on the scene. Dickinson believed in the premier coup approach as being a great teacher. If one landscape was not good, he painted another the next day.

> [Charles] Hawthorne[58] was his most recent teacher. That was out in PTown [Provincetown, Massachusetts]. They brought me in to teach a workshop at the school. There's a photo on the wall of him teaching where there's a lumberyard now.

George raises several notions pertinent to this study, however what is germane to this discussion is the way in which he describes his reflexive response and his behavior of constantly drawing the things that he is seeing with his mind's eye as he goes through his daily life. He is clearly speaking about the passion that he holds for what he's chosen as his life's work.

The other factors that have had an impact on George's ability (Naar, 2011; Stomberg & Cohen, 2004; Jarzombek, 2003) to respond to stimuli in the world around him include the role modeling of his teacher(s) and peers, and the habits taught to him for engaging in art making. George's approaches to drawing and painting have also been sharpened by his experiences over the years, and those experiences have led him to deeply trust his intuition.

George uses self-talk to ready himself as he prepares to work. When he moves between the rational and the intuitive frames of mind, intuition becomes important to him for depicting feelings and truth in his work: out of intuition comes artistry and imagination. Rationality helps George to confront what he already knows, but both frames of mind serve a purpose in helping him to find and interpret ideas. Artist teachers' approaches and methods to painting paved a way for them to understand that both frames of mind serve a purpose; less deliberation about how and what to paint, and

[58] The approaches, techniques, and thoughts of painter Charles Hawthorne were the focus of a book compiled by his wife that is often referenced by those who paint or teach painting: Hawthorne on Painting (Hawthorne, 1960).

more trust in one's personal responsiveness to subject matter, can often lead them to the best results.

Methodical Work and Useful Ideas

Work is always on the minds of artist teachers at the higher education level; they live their lives as practicing artists by practicing what they teach. Their memories and recall of learned principles and relationships inform both their perceptions and imagery. Robert Andriulli, artist teacher at Millersville University in Pennsylvania, told me this about contemplating his work:

> If I look at my body of work, I have more success when I work more intuitively responding to something as opposed to analytical. But maybe the verdict is still out; it could be a matter of comfort, yet that doesn't stop me from doing the uncomfortable work. Maybe it inspires me to look more closely.

When I asked Robert if he dwelled on his work, he told me:

> It's always popping up. Absolutely, I do! I sometimes put myself to sleep that way or just rest. I'll think about painting and possible combinations of things. I rarely remember dreams, but recently I had one about counting the trees.

Artist teachers at the higher education level averaged seven hours of sleep, and they reported that they did their best painting and teaching in the morning. The afternoons and evenings were best used for planning to teach and preparation for painting.

When asked if they'd ever had a useful idea while lying in bed or as the result of a dream, artist teachers at the higher education level recounted waking up, taking a second look at work produced, and gaining a clearer perspective about what they had painted. Some didn't question differences in the conception of ideas whether they occurred while awake, asleep, or in some cases during states of half sleep.

Phil Koch's report of dreams and their usefulness for painting follows:

> A lot of times I think that the world of dreams … well, it's more the emotion that comes with them that can be very useful to put into your paintings. I think that paintings and dreams often stem from the same part of the personally. In a way making a painting is like making a dream you would like to have become real. Paintings that are really well done have a very commanding feel that the artist makes you feel, just like a dream, totally convincing.

Reflection about themselves as well as what they had painted, regardless of the origins of their ideas for their paintings, was a part of the artmaking process for artist teachers at the higher education level.

Idea Development and Process

Artist teachers at the higher education level who paint *en plein air* develop their ideas by reviewing lists of places and subjects that they have yet to paint and that they hold onto through their observation of everyday life. Their ideas may be rekindled by memories of places they have visited to accomplish everyday tasks, such as going to the store, or by rediscovering previous ideas. Bodies of work are usually produced to satisfy a two-year exhibition cycle that is determined by the galleries where they show their paintings.

Drawings of record are made by artist teachers at the higher education level and used as preliminary sketches for paintings. Many in this group have learned to measure relationships, review proportional forms, and prepare canvases to specially suit subject matter. Richard Raiselis told me that he makes measurements for landscape paintings on-site: "I begin with small ink drawings. Drawing is reporting. I stretch the canvas to the correct size. I work from smaller to larger surfaces. I'm interested in having the surface reveal the process." Pre-drawing, more often than not, frees these painters to work directly as a way to edit what is seen in order to record the scene alla prima.

"How does it start?" Jeff Epstein told me that he "gathers, packs, puts the right clothing on, gets food, puts it in the car and goes, paints, and comes home." Readying becomes a science; like others in the artist teachers at the higher education level group, Jeff can now literally "grab and go." In most cases, mornings were used for painting. In the afternoons, these *plein air* painters returned to their studios, stared at what they had produced, and maybe retouched their work.

Work is produced alone or when working alone while on-site with other *plein air* painters in scattered proximity. Tom Higgins reported:

> I go to an apartment in Millinocket. It's an intense way to work, but I get to know the environment. I paint in inclement weather under the cap of the truck. I'm able to look at record different qualities of light.

These painters use certain brushes for specific subjects. Many use panels of eighth-inch birch plywood that are thickly coated twice with acrylic gesso, sanded, and then given a third coat. Some respondents in this group reported using no set palette; others reported that they tended to use the same palette of colors and use them differently depending upon the season. Many scrub on a thin patchwork of colors and build up the painting from these early gestural strokes.

The progression generally moves from observation, to color arrangement, to shape constructions, to recording the light with values. Phil Koch selects some images that are done on-site to enlarge in the studio in a progression of sizes. In those cases, he told me that:

> I stand up and walk back from the work, moving from small-sized to larger paintings. I spend a lot of time drawing the paintings to readjust the design of flat shapes and silhouettes, that's 90% of it for me. It's about the shapes and lines. Color is subordinate to the balance of lights and darks.

Interviews. Artist teachers at the higher education level engage in conversations with reporters or researchers to reveal working knowledge and processes so that they can drive the general discourse about their works, rather than critics. Responding to requests for interviews is regarded as a matter of service, rather than for purposes of marketing and promotion.

The decision to do the work is deliberate, and engagement in the process results in happiness and joy for the makers. Experience and practice have sharpened their coordination and improved both the looking and painting of artist teachers at the higher education level.

Attentional Structures and Dynamics

When asked about any adverse affects of graduate school, Colin Page, who attended Rhode Island School of Design and spoke with me about the good teachers that he had experienced, reported that the prevailing styles and tastes of the art world can sometimes influence suggestions that are passed along from teachers to students: "Grad schooling imposed the values of teachers who were outsiders to what I believed was my personal voice. I was glad [to graduate and be able] to return to the landscape."

This underscores the importance of careful selection in both undergraduate and graduate programs, taking into account people and environments when choosing programs for advanced study. Julia von Metzsch agreed, yet found positives in the advice that she had received:

> Yeah – I think that I have experienced some paradigm changes in my work. In college it was rigid abstraction – almost Cubism. After college I had a big sigh of relief … back to the landscape. In Grad school it became thick and thin paint, large and small, no rules, and things really shifted.

Artist teachers' at the higher education level most immediate concerns related to the balance of painting and teaching in their personal and professional lives. Two participants had just finished retrospective shows that required dedication and energy. That process, as was also reported to me by others in this group, included the need to weed work, or prevent "having the dogs remain," as Lucette White characterized the process, when they're gone.

Ed Stitt told me that the most important thing for him now was "making that image that I'll be remembered for – if you think Andrew Wyeth you think Christina's World. That's what I hope to achieve and contribute." Ed speculated to me about whether his subway overpass painting of the Boston T, *Dover Station*, was it. He talked about works that he sees in museums by practicing artists who are not famous, and he feels that's who he is at this point in his career. One of Ed's paintings is in the permanent collection of the DeCordova Museum and Sculpture Park. A collector has purchased one of Ed's paintings, and has indicated when he dies he'll leave it to the Museum of Fine Arts, Boston. Ed believes that particular painting is a grade 'C' painting, and he remembers that this person bought it at an auction. He weeds his paintings, and calls the process "strategic art destruction." Ed told me that Robert Henri's street urchin subjects were paintings that he was happy to sell for a couple of dollars. According to Ed, Henri's parents didn't know that he had a houseful of those things. His sisters got them, and they took them to the dumpster. Ed told me that Henri never threw stuff away. "As an artist you have a say. Well, once they're sold you don't have a say. And, I try to do that [weed] once a year but I don't get to it."

Legacy, Time, and Earning a Living

Most important to *plein air* landscape artist teachers at the higher education level was having the time to keep painting and the ability to maintain appropriate gallery representation. Some engaged the services of an arts consultant to help them advance their careers as *plein air* painters. Websites were upgraded.

They spoke of exercising patience until any given semester was over and, to the degree that was possible, tried to stay up to their ears in painting. If they were contractually employed with a full-time faculty appointment, rather than having part-time or adjunct status they were mostly able to earn a living. Some artist teachers at the higher education level sought grants to supplement their incomes. Their focus was on painting; that was what took up most of their time.

Much like Ed Stitt, members of this group spent time wondering what people would think about their work. As has been stated, Phil Koch told me that he was twisting his granddaughters' arms to start his catalogue raisonné.

Enjoyment or Responsibility?

Artist teachers at the higher education level thought that the reasons for engaging in painting and teaching involved a combination of enjoyment and responsibility. As skill sets improved, the responsibility grew to doing both well, and doing both well brought self-satisfaction.

Barry Nemett implied that indulgence, in that sense, was a positive thing:

> Both … primarily enjoyment … but responsibility is part of it. I tend to avoid things that I don't enjoy; I don't do those well. In terms of teaching, I'm not one who thinks about the 'should' principle; it's not a big thing with me. I had an argument with Richard Kendall, a curator from the Clark [the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts]. I had him down one time, and I spoke to him about indulgence. We had a pleasant

> argument about indulgence. I told him I saw that as a positive, but like Mark [Karnes] he didn't see it as a positive thing, to indulge. If one medicine tastes bad, a lot of people would take the one that tastes bad thinking it would do better. I would take the one that tastes good, because I'd tend to keep taking it. I'm conscious that I try to find things to do that are a turn on for me. Now the books, when I was painting them, I had a 'should' in my head. It was uncreative, and I was repeating myself, but I got a lot out of doing that.

Teaching held less priority for artist teachers at the higher education level as they neared the ends of their careers, although they now held even greater appreciation for what their teachers had done for them, as Nemett went on to explain:

> I've had this argument with Mark [Karnes], too. You can learn these lessons within the context of fun and doing what you want or you can practice the scales. As a teacher I want to make things fun – something you are inclined to do.

In other words, their commitment to practicing painting as a way to teach painting had only gotten stronger the longer they taught at the higher education level. Their abilities to endure the politics of the workplace had grown more tolerant; arrogance lessened with the mellowing of age. Strong political feelings were now in the democratic and socialistic ranges of beliefs. The older respondents among this group expressed the hope that personal physical challenges would not get in the way of their abilities to paint on-site.

Several worried for their graduate students who were seeking Masters of Fine Arts degrees in painting, because views of the art world and art schooling had changed dramatically since they had been graduate students. Opportunities for positions similar to theirs were fewer, because the number of graduate painting major programs had diminished in favor of contemporary approaches to hybrid or new forms of art.

For members of this group, finding a place in the art world today seemed to be a daunting task. Julia von Metzsch recounted for me why she was attracted to the

graduate painting program at BU, the people who influenced that decision-making process for her, and she spoke about where she might seek a position after her time in her adjunct position at BU had elapsed:

> I guess for grad school it was how unique that the program was and how hard everyone worked. I thought that there was something missing in my work ethic, and I knew that I would get that here.
>
> Everyone in high school pushed me towards BU, yet no one was supportive of me going back to grad school at BU except my parents. It was up to me – and I had good relationships with the faculty and that was pretty good.
>
> Hmm … I'd probably go to New York City if I was without any competition, and if I had a supportive community. I have to start researching jobs. That's always been a goal [to teach at the higher education level], but every time I've thought about it, BU has called me back. Now I'm facing a different playing field of imagination and creativity.
>
> I guess that I'll just be spending lots of time by myself, thinking with the paint brush in my hand, seeing how spontaneous I can be and seeing how I could take that spontaneity and use it to manifest an idea that I have.

The process of painting informed higher education artist teachers' thinking about teaching painting. In addition to cautions expressed about their work environments, all concurred that across the course of their careers, regardless of their duration, changes in the natural, out-of-doors environment had been pronounced.

Career Pathways and Goals

Artist teachers at the higher education level thought that people who paint are better equipped to look at paintings. All members of this group trusted that somehow everything would work out in their lives because it meant everything to them to be able to realize their creative accomplishments. They'd always believed that painting and having a job that complemented their painting practices would materialize, that perseverance and stamina would win out, and that gaining gallery representation would

increase their vigor for painting. For all artist teachers at the higher education level in this study, everything seems to have worked out.

Results Within Groups: Practicing Artists

Twelve respondents for this research comprised the third category of those interviewed: practicing artists. Two of these participants had significant former associations with colleges or universities. The first of those participants, Lois Dodd, was 87 years old at the time of this writing. Lois studied at The Cooper Union from 1945 to 1948. In 1952 she was one of the five founding members of the notable Tanager Gallery that operated for ten years. The Tanager was the first artist-run cooperative gallery in New York. Dodd was an elected member of the American Academy of Arts and Letters and of the National Academy of Design. Since 1954 her work has been the subject of over 50 solo exhibitions. In 1992, she retired after twenty-one years from teaching at Brooklyn College. Her previous non-tenured teaching appointments included Philadelphia College of Art, Pennsylvania (1962–1963); Wagner College, New York (1964–1965); Brooklyn College, New York (1965–1969), and Queens College, New York (1969–1971). In May 2012, her work was the subject of a retrospective exhibition that travelled from the Kemper Museum of Contemporary Art in Kansas City to the Portland Museum of Art in Maine.

Connie Hayes is the other participant that had a significant association with a college or university. Connie is a painter living in Rockland, Maine. She received her B.A. from the University of Maine, her B.F.A. from the Maine College of Art in Portland, Maine, and her M.F.A. from Tyler School of Art at Temple University in Philadelphia and Rome. Connie received a fellowship to attend the Skowhegan School

of Painting and Sculpture in 1989. In her own words, Connie is a "Mainer" who was born in Gardiner, Maine. She taught at the Maine College of Art for ten years, and was also active in arts administration there for fifteen years, including time spent as the interim Dean of Faculty. In 2003, she was awarded an honorary doctorate in fine arts from the College. Connie lived in New York City from 1992 to 1998 (http://www.connniehayes.com/bio.html). Since 1990, she has been painting on location through her *Borrowed Views* endeavors, and developing figurative work in the Rockland home and studio that she shares with her husband, architect George Terrien. Connie was also a member of the Board of Trustees for the Farnsworth Art Museum (http://www. farnsworthmuseum.org/board-trustees).

Two participants in this group of respondents were married to one another. Jill Hoy studied printmaking at the University of California at Irvine, and she earned her B.F.A. at the University of California, Santa Cruz. Her work is included in the collections of the Boston Public Library and Fidelity Investments, Boston. Thomas Moser of Freeport, Maine and Art Collector Maine represent Jill's paintings. Jill also maintains her own sales gallery, Hoy Gallery, in Stonington, Maine where she and her husband, Jon Imber, live and work during the late spring, summer, and early fall seasons. Both Jon and Jill maintain a live/work space in Somerville, Massachusetts.

Jon Imber's paintings are in the collections of the Fogg Art Museum of Harvard University, Massachusetts; the Museum of Fine Arts, Boston; Bowdoin College and the Farnsworth Museum, Maine; the Currier Gallery of American Art, New Hampshire, and in numerous private and corporate collections. In addition, Jon has been the recipient of numerous awards from the National Endowment for the Arts. Born in

1950, Jon earned his a B.F.A. from Cornell University and his M.F.A. from Boston University. In the mid-seventies, Jon was a student and protégé of Philip Guston, the celebrated postwar painter who shifted between figurative and abstract styles, and who led the graduate painting program at Boston University while Jon's was his student. Jon's paintings are frequently shown by his professional representatives at Alpha Gallery on Newbury Street in Boston. He is also represented by G. Watson Gallery in Stonington, Maine.

Tina Ingraham is an independent painter who maintains a personal studio with an adjacent classroom where she teaches small classes and provides private lessons in Bath, Maine. Tina earned her M.F.A. from Brooklyn College, where she studied with Lennart Anderson. Tina has been an Instructor at the Maine College of Art in Portland (1989–1994); Graduate Teaching Instructor at Brooklyn College (1996); and Visiting Assistant Professor at Bowdoin College (1997–1998). In addition, Tina has received a fellowship from the John Simon Guggenheim Foundation in New York and a Pollack-Krasner Foundation grant from the Pollack-Krasner Foundation, Inc., in New York.

Clare Walker Leslie lives and works in Cambridge, Massachusetts and Granville, Vermont. She has taught part-time at numerous colleges and universities in New England, including Antioch College, College of the Atlantic, the landscape design program at Harvard, and at Williams College. Clare holds a B.A. in Art History from Carleton College, and she has studied with some of the top wildlife practicing artists in Europe. She has written over ten books about the study of nature and drawing. Clare maintains a record of what she sees in nature, and her extensive nature journals now number well over forty.

Paul Niemiec is a descendant of the tradition of painting on Monhegan Island, Maine, former home to painters James Fitzgerald and Rockwell Kent; former destination for painters George Bellows, Robert Henri, Edward Hopper, Leon Kroll, Edward Redfield, and Andrew Wyeth; and current home to painters Jamie Wyeth and Don Stone. After negative experiences in art classes in public school, Paul earned an undergraduate degree in pharmacy from Albany College of Pharmacy, New York, and a doctorate in pharmacy from Duquesne University in Pennsylvania. Unfulfilled by his career in medicine, Paul started his own artistic practice at his home in Baldwinsville, New York, called Running Wind Studio. Paul spends the month of July on Monhegan Island painting alone each year, and the Lupine Gallery on Monhegan Island, and Wiscasset Bay Gallery, Wiscasset, Maine, represent his work. Paul has taken master classes to study the figure with artist Bo Bartlett.

Chris Osgood is a resident of Lincolnville, Maine, and the Caldbeck Gallery in Rockland, Maine represents his work. Prior to earning his B.F.A. from the University of Pennsylvania in 1980, Chris studied at George Washington University with Bill Woodward[59]. He found his way to the Corcoran School of Art and became a fine art major there after studying with renowned engraver Barry Moser[60] at the Williston

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[59] William Woodward is Professor Emeritus of Fine Art at The George Washington University where he taught and directed the painting program for graduate students. Woodward earned his B.A. and M.A. from American University in D.C. He also studied at the Corcoran College of Art and Design. Woodward is a painter who is best known for murals (http://www.williamwoodward.com/William_Woodward/Background.html).

[60] Barry Moser is the author, designer, and illustrator of numerous books, an essayist, painter, printer, printmaker, and teacher. He is on the faculty of the Illustration Department at the Rhode Island School of Design, and he has been the recipient of numerous honorary degrees and artist residencies. As is noted on his website, Barry's "work is represented in numerous collections, museums, and libraries in the United States and abroad, including The National

Northampton School, a secondary boarding school in Easthampton, Massachusetts. Chris's father had served in the military, so Chris had attended a military academy for elementary schooling, and his needs as a secondary student presented the structure of Williston, and the art teacher and printmaker Barry Moser, as a particularly good fit for him. In 1982, Chris graduated with his M.F.A. in painting from the University of Pennsylvania. His teachers at Penn were Neil Welliver[61] and Yvonne Jacquette, who taught there as a visiting artist from 1972 to 1976, and again from 1979 to 1984.

Colin Page studied at the Baltimore School for the Arts (1995), Rhode Island School of Design (1997), and transferred to the Cooper Union for the Advancement of Science and Art where he earned his B.F.A. in painting (2000). The Dowling Walsh Gallery in Rockland, the Courthouse Gallery in Ellsworth, and the Greenhut Gallery in Portland, Maine handle his work.

Matt Schultz maintains his home, gallery, and studio in Osterville, Massachusetts. Matt holds a B.A. from the University of New Hampshire in studio arts. Matt also studied with John Serry Lester[62] and Paco Young at the Bear Tooth School of

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Gallery of Art, Washington, The Metropolitan Museum, The British Museum, The Library of Congress, The National Library of Australia, The London College of Printing, The Pierpont Morgan Library, The Vatican Library, Harvard University, Yale University, Dartmouth College, Cambridge University, the Israel Museum, and Princeton University" among others (http://www.moser-pennyroyal.com/moser-pennyroyal/Biography.html.).

[61] Neil Welliver earned his M.F.A. at Yale where he studied with Josef Albers. He went on to teach at Cooper Union, Yale University, and after a few years as professor he became chairman of the University of Pennsylvania Graduate School of Fine Art. Welliver (1929–2005), like Chris Osgood and as previously noted, made his home in Lincolnville, Maine along with Alex Katz, Yvonne Jacquette and her husband, the painter and photographer, Rudy Burkhardt.

[62] John Seerey-Lester is an award-winning wildlife artist whose collection of fine art prints is represented by Mill Pond Press.

Art in Montana, and with Joseph McGurl[63] on Cape Cod. Matt's work is included in the permanent collection of the Cape Cod Museum of Art, and he is a member of the Salmagundi Art Club[64] located in New York City.

Alexandra Tyng lives with her family and works on-site and from her home studio near Philadelphia, Pennsylvania. Alex holds a B.A. from Harvard College and an M.S. from the University of Pennsylvania. She learned to draw and paint sitting at the elbows of her parents, Louis I. Kahn and Anne Tyng. Her work is included in the collections of the National Portrait Gallery, Washington, D.C.; Springfield Art Museum, Springfield, Missouri; and both Drexel and Temple Universities in Philadelphia, among others. She is represented by Dowling Walsh Gallery in Rockland, Maine; Fischbach Gallery in New York; G. Watson Gallery in Stonington, Maine; and Gross McCleaf Gallery in Philadelphia.

Lucette White painted from her historic studio building at Fort Point in Gloucester, Massachusetts. Lucette grew up in Little Rock, Arkansas, and she attended Central High School, where her art teacher was Helen Terry Marshall[65]. Lucette

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[63] Joseph McGurl is acknowledged as an accomplished American landscape painter. He was born in Massachusetts in 1958, and he grew up working with his father, James who was a muralist and his teacher. He graduated from Massachusetts College of Art with a dual major in painting and education. He has also studied in England and Italy, and he chose to refine his figure drawing skills by working with Robert Cormier, a devotee of the French Academy's art methodologies (http://www.josephmcgurl.com/bio.html).

[64] The Salmagundi Club was founded in 1871, and it is among the oldest art organizations in the United States. Its members have included representational practicing artists such as Thomas Moran, William Merritt Chase, Louis Comfort Tiffany, N.C. Wyeth, and Childe Hassam.

[65] Helen Terry Marshall (1908–2007) received her Baccalaureate Degree from the Arkansas State Teacher's College, and earned Master's Degrees in both art and humanities from the University of Arkansas in Fayetteville. She also attended the American Academy of Art in Chicago, New York University, Columbia University, and the University of Puerto Rico. Marshall also served as the president of the K–12 art teachers of Arkansas. Mrs. Marshall held

studied art at Newcomb College in New Orleans, however, after two years, at her father's bidding, transferred to the University of Arkansas to study business though she never stopped painting. After marrying and moving to Gloucester, Lucette studied drawing and sculpture with George Demetrios[66] for more than a decade in Folly Cove near Lanesville in Gloucester, and she attended drawing classes at the Institute for Contemporary Art in Boston. Lucette is represented by the Mercury Gallery in Rockport, Massachusetts.

Career and Life Priorities

The professional practicing artists in this research study reported that they were most proud of:

- Painting, mention of their work in publications, and former or occasional
- teaching
- Upholding the American lineage of practicing artists and painters
- Having a good life
- Living in their own ways
- Raising children and seeing them become successful
- Earning a living from their painting
- Their love of the out-of-doors
- Having found good teachers

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teaching positions at Little Rock High School, now known as Little Rock Central High School, Henderson State Teacher's College, now Henderson State University, Arkansas Polytechnic College, now Arkansas Tech University, and Vanderbilt University's Peabody College of Education and Human Development (http://assuredpeace.com/services.asp?page=odetail &id=8667&locid=).

[66] George Demetrios (1896–1974) was husband to famed children's book author and illustrator and printmaker Virginia Lee Burton.

- The courage to change careers to become full-time painters
- Being able to temper failure as a part of the process of painting.

These professional *plein air* landscape painters thought that their roles as practicing artists informed those who were either K–12 art teachers or artist teachers at the higher education level. They attributed their success to:

- the encouraging teachers they'd had from grade school on, and the close relationships that they'd enjoyed with them
- the subsequent skills that they'd developed both with those teachers and on their own to augment their imaginations
- own to augment their imaginations
- intelligence and talent
- personal optimism
- work ethic and tenacity.

All members of this group spoke to me about their families and neighborhood environments, a love of nature and outdoors, and being in Maine as important factors that sustained their will to paint. Jill Hoy told me that, "Maine is a soulful place."

Choosing to Become a Painter

I asked George Nick (Naar, 2011; Stomberg & Cohen, 2004) what advice he'd give to a young person starting out in painting, and George replied that he'd tell them to "learn to draw." When asked if that was how he did it, and if his current perspective was different from the perspective that he held about painting when he started, George said, "I'm still trying to figure it out." He was effectively saying that each new encounter provided him with an opportunity to continue to learn and practice seeing, perceiving,

and painting.

Alexandra Tyng's responses to questions about the connection of painting to values, purposefully choosing a direction for study, advice that may be given to those studying art, and the implications of those ideas for the roles of practicing artists were fairly representative of all professional practicing artists in this study. Alex told me that:

> both skill and ideas are important. If you don't have cohesive ideas as a college student, that's fine. Don't force yourself early on to appear as if you have great ideas. Allow yourself time to discover them genuinely. It can get really gimmicky if you pretend that you do. Take time to realize patterns and themes in your life that will become clearer as you grow. And be persistent; don't give up.

Purposefully Choosing a Direction for Study

More Alex:

> I avoided going to art school because, first of all, I wanted a really top-notch academic program that would give me the choice to study the subjects that really interested me, and second of all because most art schools didn't teach traditional methods of painting. I wanted to know the methods, in detail, but the art schools were mostly emphasizing conceptual, non-representational art. I had a horrible fear of being told to make a splash and make something clever. I didn't want to do that or go there. I didn't want to waste time or play a game. I could have gotten my undergraduate degree and then gone to Pennsylvania Academy of the Fine Arts [PAFA], but I didn't think of that. I was too impatient and too nervous about making a living.
>
> As a result, I developed skills slowly. I figured a lot out myself. My academic degree was in art history, and I learned a lot that way, going to museums and studying about the old masters. Later, when representational art started to make more of a comeback, I found practicing artists who painted the way that I wanted to paint, and I learned a little bit from watching them and talking to them. The one thing I regret was that I was not more focused and more determined when I was young. People would say to me, "If I had your talent, I'd be …" The implication was that I was wasting time, and I was. But I am sympathetic to young adults, because to be persistent in reaching your goals, you first have to know where you're going, and sometimes it takes a while to figure that out, or at least to figure out how to get there.

As a child, Alex lived with and drew alongside her mom. During her childhood, Tyng drew alongside her mother, architect Anne Tyng. Her father, architect Louis I.

Kahn, visited frequently, and she drew with him as well. The proportions, symmetry, and rhythm that she saw in her parents' architectural and geometric structures offered her an opportunity to learn about the formal elements of art and principles of design that had informed the composition and structure of fine arts up to that time.

The influence of the ideas of the progenitors of the Bauhaus was becoming more prevalent at the same time that Alex was developing as a young artist. Instead of looking singularly at how line or shape or color may affect a subject, the Bauhaus notion of pairs of contrasting ideas took hold as a way to conceptually understand and construe the meaning of aesthetic concepts in holistic terms. Josef Albers and his colleagues were now conceiving the formal elements of art as pairs of opposites such as open and closed, separated and touching, background and object, empty and full, light and dark, sun and shadow, singular and grouped, and so on. Thus, the gestalt of the whole became a larger part of the pedagogical dialogue about the aesthetic qualities of art.

Alex's parents supported her interests in artistic endeavors, and provided her with the lessons and best qualities of materials that she needed. Her father enjoyed a long association with Yale University while Albers taught there, and her mother studied architecture with Marcel Breuer and Walter Gropius, who had worked with Albers at the Bauhaus in Germany before the Nazis deemed it radical, dissolved it, and the majority of its staff relocated to the United States.[67] Therefore, the critical dialogue

[67] Marcel Breuer and Walter Gropius relocated to Boston when the Bauhaus closed due to pressure from the Nazis. Gropius eventually built a home in Lincoln, Massachusetts that remains open to the public as a part of the National Historic Register. Breuer eventually moved onto to Chicago and ran a successful architectural firm. Josef Albers emigrated to Black Mountain, North Carolina in 1933, and he established Black Mountain College (BMC). He invited William de Kooning to teach painting during BMC's summer seminars. When BMC

and role modeling about artmaking that took place in Alex's home was a strong influence upon her aesthetic and, ultimately, career choices.

Professional practicing artists in this study gave careful consideration to who might best serve as their mentors. While such consideration carries no guarantees, it does strengthen the opportunities for the student to realize their potential to gain the knowledge and skill required for self-satisfaction, success, and other factors that may affect an artist's personal reality in artmaking.

The Connection of Painting to Values

Alex Tyng continues,

> I'm not sure if you could actually separate your art from personal, moral, or political values — any of those things, even if the art you make does not express them overtly. Throughout the 20th century, there has been an emphasis on art with obvious political and social themes to the degree that art was not considered relevant or important if it did not have an obvious message. I don't think that it has to be obvious, but you can't avoid expressing those things in your art.

In this quotation, Alex opens an important dialogue about what constitutes the 'real' in art. The significance of artwork lies in an artist's ability to manage the forces that are inherent to its development. The artist's technical problem, when engaged in artmaking, becomes how to transform the content or subject matter by using his or her technical facilities to retain the spirit of the moment or place (Weeks and Hayes, 1967). Alex continued:

> I don't think that it's possible to separate your personal values from your work, and it may not even be conscious to the artist. Sometimes the unconscious things can be really interesting. A certain amount of unconsciousness about it can make it more profound, more interesting … the things unintended. It would be impossible for everything to be conscious. There wouldn't be shadows if we brought them to light. Something will come out in color choice,

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dissolved in 1950, Albers and his wife left North Carolina for New Haven, Connecticut, and he became the Head of the Department of Design at Yale University.

> compositional choice; something unintended will come out. Art wouldn't be interesting otherwise.
>
> There are always parts of the ideas that are unconscious. People read things into your work that you didn't intend, things that make it much richer than if you controlled everything. This is why I don't want to paint allegorical themes: I don't want to tell you what to think. I give my paintings slightly ambiguous names that suggest the meaning, but I leave something open so that others can read their own interpretations into them. It kind of just happens, and makes art more interesting. It's not just non-verbal; it's almost non-visual.

Alexandra Tyng's paintings of landscapes that include figures may be included in the body of figurative *plein air* paintings. One may look at her most recent work to see the incorporation of signs and symbols that carry universal messages about life experiences and relationships. In her work shown for *The Unseen Aspect*, an exhibition of Tyng's paintings held at Dowling Walsh Gallery (Rockland, ME) in September of 2013, she aims "to suggest many possible viewpoints and interpretations so that the viewer becomes involved with what is happening in the painting and can generate a narrative that may possibly connect" (May, np, 2013) with hers.

Beauty, the Narrative, and Symbolism

Alex Tyng said she believes that her personal choices of symbols for her paintings can be compared to the metaphorical and universal meanings of symbols that were described by Jung (1928, 1966) as archetypes.

> The New Realism movement is obviously a reaction against non-representational, conceptual, contemporary art. Many realist practicing artists were told in art school to just paint what you feel and express yourself, when what they really craved at that point was a strong foundation in skill. Some feel that much of contemporary art is ugly, and they are advocating for a return to beauty. They think that beauty is all they are concerned with, that beauty is concept enough. But, although I understand that there has to be a reaction, there are attitudes in the realism movement that make me uncomfortable. For example, I don't think beauty is enough. And you can go too far with the pursuit of beauty, sacrificing strength, and content, and ideas. Even the practicing artists who say they are only painting what's beautiful are actually expressing more than that. They express their personal values in some way –

> maybe unintentionally. I want to be more conscious about what I'm saying than that.
>
> We all have stories to tell, themes to explore that become more conscious to us as we become more aware of what is most important to us in life. What are your stories? What's your symbolism, and how do you use it? I think of symbolism from a Jungian perspective, because I was practically brought up on Jung and his theories. Jung noticed that different cultures, in their religions and folklore and mythology, used similar symbols to express certain very consistent constellations of meanings, and he called these archetypal images. The symbols that I use are personal to me and also universal in this way. Everybody has their own way of saying things and how to say it. Your language, your way of communicating something in art, does not have to be shocking to be effective. If it's shocking it may turn people off, and if it's sappy it could turn others off.

This wish for distillation of ideas to their essence — to create scenes that appear real although they never took place (May, 2013) — addresses the role of the artist as a spiritual filter for a larger audience. The artist becomes interpreter, reactor, and, maybe most importantly if trained in expert ways, an astute technical responder. Thus, what had been non-verbal as well as non-visual for the viewer is given a universal narrative.

Advice That may be Given to Those Studying Art

Alex's responses continue to accurately represent those of the group:

> I would only advise a young person to be an artist if they simply had to do it, if they were driven to do it. There is no point in devoting your life to art if you are ambivalent to any degree, because it's not an easy life.
>
> I have a passion for it; it's become my life's work. I even put up with the office work involved. I was always like this. I drew all the time, from the early, early age of one year old or less. I still have that work because my parents gave me blank books, and my mother saved them. I was her only child. I was always interested in the same subjects, people, buildings, and scenes with interesting perspectives. I started drawing in perspective when I was three: babies in cribs and tables and chairs going back in space, and houses in perspective, and patchwork quilts with squares that changed direction as they went over the edges of the beds. Later, when my kids were very little and I wasn't able to paint, I made quilts. And I paint a lot of people and architecture and unusual perspectives. I bet that if you looked at early interests of practicing artists you could track where they end up. Those are probably the themes that they're exploring in their work; if not they should be. Those themes are the deepest sources of expression.

Like many other participants in this study, Alex attributes her childhood experiences and relationships with family and friends to her pursuit of reality and storytelling in painting.

Relationships

Colleagues, communities of practicing artists in higher education, family, gallery affiliations, heroes, neighbors, parents, spousal ties, and teachers were described as the people who had most influenced the attitudes and thinking of the professional practicing artists in this study. Jeff Epstein reported to me that Brooklyn College followed the Bauhaus curriculum for foundational design. His recollection offers insight into the reach of the influence of the philosophies of Josef Albers and his colleagues on the teaching that was occurring mid-century in the United States in schools of art, colleges, and universities. Artist participants in this research were apt to have studied someone's work so closely and been so influenced by the direction of their thinking that, hypothetically, if not in person, they felt they had had them for a teacher.

Peers and Colleagues

Jon Imber recounted his relationship with Philip Guston:

> I was twenty-five when I met him. I considered myself a serious artist, but I had never had anyone, except my parents, pat me on the back and say, 'You're doing great, sonny.' The story I heard was that when he saw my work during the admission review process, he said, 'I want you to hire a truck and go out and get Imber.' That certainly made for a great introduction. When we first met the following September, he seemed to light up and that continued the whole time that we spent together. I suppose I was just talented enough and just intelligent enough at the time to keep up with him and be a sounding board. He was clearly looking for someone to talk to about his exciting adventures in painting. We got together for three of four hours a month for the next several years.
>
> I've had many important friendships with other painters, but having him as a friend was a fantastic experience. We kept up our friendship until he died in 1980. A month before his death, a major retrospective of his work opened at the

> San Francisco Museum of Art, and I was able to attend the opening. When Philip saw me there, he acted genuinely thrilled to see me. He sat me down next to him and introduced me to all the curators and gallery owners that were assembled at his feet. I was really flabbergasted and flattered. The show, of course, blew me away!

Jon's purposeful selection of a mentor in Guston served to teach him lessons simply through Guston's actions, both as teacher and friend. Guston's optimism and happiness translated into a love for his students. Therefore, in addition to teaching Jon about the behaviors of practicing artists and the housekeeping of painting, he had an impact upon Jon's personal and professional values, conveying both the basics about painting and his enthusiasm for teaching.

Philip Guston, in both his studio and classroom, communicated the personal value inherent to artmaking to his student Jon Imber. Teaching wasn't a job for Guston; by explaining ways to work from observation and perception he provided the support structure and confidence for Jon and potentially for all of his students to follow their dreams. Jon recalled:

> Before I met him, I didn't know anything about him as a person; his work was the attraction as well as his reputation as a great teacher. I thought his paintings were incredibly moving and challenging. I thought Guston was the most challenging painter working in America, maybe the world, who also happened to be a teacher, and he was in Boston where I lived.
>
> His paintings from '69–'74 were a revolution for others and me. In the late 60s, in response to the political climate in America and the growing formalism of abstract art, he turned his back on abstract art and returned to painting figuratively. In a way that was totally compelling … painting figures with incredible raw power. He did it almost as Goya had, and it turned the art world upside down. de Kooning was also doing that. If he had been teaching in Boston, I would have had quite a dilemma choosing which one to study with. Guston was primarily painting narratives: political, historical, social, and personal. Paintings had to have meaning or tell a story. Occasionally, however, like Chardin, he would paint a bowl of cherries.

Jon married the painter Jill Hoy, and they eventually established a live/work space in Somerville, Massachusetts that could and has served both their career needs to this day. While many other factors were involved in Jill and Jon's decision to build out their home and studios as a live/work space, this was in part due to the role-modeling that Jon had received from Guston. Guston taught that blending living and work environments as well as by engaging in conversations about color, composition, paint application, work habits, insights about painting, goals, and what to do next could transform possibilities into bold, individual, and personal visions. Dignity, wonderment, and the beauty of art, as realized through the qualities of markmaking, ignited these practicing artists' passions for the practice of painting.

Teachers and mentors had shown these practicing artists a path to follow: ways to work quickly to capture the effects of light, and the ways one might consider to use drawing skills and painting sequences and apply them to compositional elements to capture what was essential in a scene. Once these abilities were mastered, students had the habits and skills that enabled them to persevere. Subsequently, trust in the processes of painting and optimism about their work increased for the practicing artists in this study.

The lessons demonstrated to practicing artists by colleagues, peers, and teachers elucidated what could be given as well as received when working with others. Subjects could be seen in new and different ways. Prized friendships were developed, and the mystical quality of being able to assimilate or combine artistic processes with those beyond oneself was one of the great rewards of reciprocal teaching and learning. As Lois Dodd said to me, "The reflection of you next to your colleagues and close friends

gives you an idea of who you are." For practicing artists, their peers and colleagues provided a sense of professional identity.

Family

One of the memorable exchanges for me with an artist during this research took place with Jill Hoy, Jon Imber's wife. When I asked Jill how her family background had helped her to become the person that she was, she told me a story, and it began with a description of her mother as inventive and sensual:

> She was always making amazing visual environments; there was kind of an Italian lushness to her. She really did everything to keep us together. My dad has always been more a dreamer, but he was also very critical. But they both very much valued art and loved art. Even when my mom had no money, if she fell in love with a painting, she bought it on time because it was so important to her as a form of sustenance. My dad always collected art, and both parents always collected antiques. I grew up in households where form and beauty were intrinsic. There was interesting stuff visually all of the time; it was a primary event! And … also my mom opening up her antique shop and figuring it out and just going for it … and the man that she married who was a great antique dealer … the negotiating and figuring out the market. I think that I took in all of these components from them. Everyone in my family became self-employed as practicing artists, writers, a chef, a mason, an oceanographer …

Jon Imber also told me about the heartfelt support that he had received, in this instance, from his father, who encouraged Jon's dreams to become a painter and a teacher:

> On several occasions in the 70s, I went to visit de Kooning at his Long Island studio just like a young awe-struck groupie. He was never home or, he never came to the door. Once, I went with my father, who wasn't a painter but was the same age as de Kooning. I thought my father would enjoy meeting him, and that he might have things in common with him like New York in the 20's that could make for some real juicy conversation and make up for me not knowing what to say. I loved my father and thought it would be a great thing for me if he and de Kooning met. We knocked on the studio door, looked through the windows at all the paintings, but alas no one was home.

When asked if he still had exciting experiences such as this, Jon didn't hesitate to joyously identify his mate: "I hope so. Life with my wife Jill has lots of excitements -

daily!"

Alex Tyng has used family members as characters in her landscape paintings. She credited her husband with providing her with sustenance, encouragement, and time to work. George Terrien, husband to Connie Hayes, serves as archivist for his wife's paintings. Paul Niemiec thanked his wife for being the breadwinner of the family so that he could pursue painting. Lois Dodd credited her son for being an easy child as well as providing support for her all throughout her life. Just as teachers had provided those who had become professional practicing artists with grounding for working habits as well as insights regarding the interpretation of subject matter, family was credited as responsible for providing those in this study who became professional practicing artists with happiness and fulfillment. Although their support was of another kind, it was reported to be just as important to their well-being and success.

Working Habits/Insights

The practicing artists in this group depend upon their observational and perceptive skills to enable them both to be present within the spaces and places that they paint, and to interpret those natural settings. Training of the eyes to perceive edges, light and shadow, background and object areas, as well as the gestalt of the whole, has qualified them to see, understand, and re-construe nature in order to tell stories through their *plein air* landscape paintings.

Csikszentmihalyi (1996) described the transformative processing of ideas that takes place with practicing artists, and it is relevant to what practicing artists in this study shared with me about their work. The ways in which convergent and divergent thinking processes may serve to support the activation of artistic breakthroughs was

akin to the opening and closing processes used by practicing artists in this study to find and interpret ideas (Osborn, 1963).

The artist first opens the artmaking process by choosing subject matter, and closes it while absorbing information about the content. The process continues with the artist recording the chosen scene in pen, pencil, or s/he directly sketches it with paint in order to consider the potential of the media for depicting the image *en plein air*. This stage of the process closes with the selection of several manageable ways to make the work.

The investigation continues with further experimentation, in order to test and compare various approaches and ideas for depicting the scene in context. While the artist experiments, s/he keeps in mind which methods are best suited for an interpretation that is accurate, honest, and original in both its markmaking and responsive qualities. As the artist weighs the results of the experimentation, s/he considers various options, along with possible obstacles and the ways in which intentions or purposes for the image may best be depicted. At this point, the artist is ready, the painting is undertaken, and the work of completing the image proceeds.

Idea Sources and Their Variables

Lucette White told me that the sources of her ideas for her work and the ways in which she processed her ideas were dependent upon variables:

> All of my ideas come from what I see. I have many ideas, but the trick is to decide on what is best and how to paint it. Because I like to travel to other places, I always have ideas in my head. Yes … that's true … I always have a mental list in my head, and I know what I want to paint this summer if I can get to it. I'm going back to that quarry; I hadn't gotten it enough, but I think now I do – maybe.

> You become a more complete artist when you can look at a bunch of stuff and throw it away. You can look at it and say, 'I learned a lot,' and let it go. It gives you a sense of, 'OK, that's over with, and I'm going to start something else.'
>
> There's a continuation from paintings to paintings. You could, I guess, classify that as an idea. But you'll get completely out of that and into something else. I do work in series, not all the time, but I have something I call the Atlantic rock series; I walked along the road and stopped at a different place each day. And, I have this quarry series, a bridge series … I've painted a lot of bridges. That's just a part of all of what I do … the works in gold. They all sold; maybe I should do some more!
>
> And from life experiences? Well, yeah, I mean you don't just … if you went to the circus, that's an experience, and I've gotten many ideas from circuses. I could go to a baseball game and get no ideas. I'm subconsciously selective in choosing what to do; I might love to go to football games but they are not sources for my ideas. My work rarely has people in it. I don't like to put people in there; I want these thoughts people-free. If you're looking at a big painting of mine and you look at the quarry and say to yourself, 'I want to go there,' or say, 'I want to see what's inside of that house,' … well, I think that I want you to relate to the painting. I don't analyze it; it's just like the paintings that I buy. I buy them because I like them.

Intuition Versus Rationality

When asked about the importance of rationality vs. intuition in an artist's work, Paul Niemiec pondered before he answered:

> That's a tough question. My whole person and background is born of the sciences. The first time that you and I spoke, I described a constant tug of war in planning the technical aspects of painting … the right side or intuitive side. I use a balance; I have to make sure that the more that I learn of methodology and technique it can cause me to become imbalanced. It becomes harder for me as I evolve as a painter. I had a lot of fun as a painter when I began: feeling my way to it. I'd ruin a lot, but one would come out and have a wow affect. Now I think of color and composition, so it's easier for me to fall into the rational and planned side. I have to say to myself, 'OK you've been in the rational realm, get off of it. What do you want to say? Don't overthink it.' I'm 50/50. I have to include the impulse or flash. Am I a split personality? I have that scientific background and an art spirit.

When asked if he believed that there were two different styles in his work, one based on intuition and the other on reality, Paul replied:

> Absolutely! My best work is when I shift into the intuitive mode. I experience this more on Monhegan Island than any other place. I'm able to move into another world on the island more than any other place. When it comes down to

> the rational versus intuitive, I may have just seen something: a seagull flare in front of me or an on-coming storm. I throw paper on the ground and get out my paints to record what just happened. Some really neat work happens during those times during no more than 20–30 minutes of painting. But all of my previous efforts, my rational efforts, are operating behind the scenes.
>
> Whistler responded to how long a painting takes by saying a lifetime. Those intuitive paintings turn out, and you don't want to risk slogging around with them later in the studio. I sometimes wonder why I don't work like that more often.
>
> My preparatory studies I allow to be intuitive in terms of working methods, and I work both on location and in the studio. There's a great overlap; some of the small pieces that you bought, like the one from Fish Beach, those were loose *plein air* types of works. I take those into the studio, and they become the basis for more refined and planned paintings that are designed and harmonized. It's both the intuitive and not overthought, made on location, sensitive to the location and time of day, cool or warm light. I'm sensitive at the moment to feel and see those things, and then in a more controlled environment, in the studio, a more rational sense of mind kicks in. A lot of times the freshness or more satisfying part of it for me is the on location unplanned thing. It's much more satisfying, but the rational person is behind the scenes and wants to go there. One of my strong future goals is to delve into the intuitive more in the future.

As he stated, Paul works both on-site and in the studio. He regards some of his *plein air* paintings as finished pictures, and others as studies for works that he plans to develop more fully as studio paintings.

Alexandra Tyng described a similar process for picturemaking. She sketches, collects related ephemera, and surrounds herself with those artifacts as she plans large paintings that aim to tell stories with complex storylines. Both of these practicing artists take these related, yet individual approaches to conceiving imagery, in part because they are seeking to develop paintings with layered messages or stories that they hope someday may become a part of the historic canon of art.

The Notion of Surprise

Jerome Bruner suggests that, at a minimum, one would expect that creativity occurs as a result of an act producing an "effective surprise" (Bruner in Gruber, Terrell,

Wertheimer; 1962, p. 3). While an effective surprise may signify recognition via the wonderment that can accompany discovery, for painters it may occur as finding or perceiving something interesting in the moment, such as the quality of light or a special sense of place.

Colin Page (2012; Wilkes, 2013), whose quotation was previously shared in relation to the ways his new family has affected the opportunities that he can now use to reflect upon his work, also spoke to me about the effect of surprise on his painting:

> Sometimes it's hard to figure out what the next step should be. In the summer, I just go out exploring until I find a scene that jumps out at me for some reason, and I stop to paint it. It is more a process of trying to find inspiration in the world around me.
>
> But in the winter I am a little more introspective and will do a lot of drawings and smaller paintings, and look through tons of photos, trying to find a visual idea that stirs some kind of excitement. I don't feel like I can sit around and wait for inspiration to hit. I have also found that I have trouble when I try to come up with an idea, and then look for images to fit that idea. I like to be surprised by something visually and then use the energy and excitement of that impulse to make a painting or series of paintings from there.

This type of surprise, which engages practicing artists beyond planned and predictable ways of experiencing the world, may come from intuitive insights or from the evolution of artistic approaches, processes (Simonton, 2012), and the cumulative effects of experiences and learning.

Surprise and its relationship to imagination, insight, and inspiration also concerned Carl Jung (1966) who referred to this kind of experience as visionary. Bruner (1962, p. 5) refers to it as "metaphorical effectiveness." Paul Niemiec, from this study's group of professional painters, recounted the following about impressions of his work and the meanings held by the images, subjects, and symbols in his paintings:

> Practicing artists have different motivations for doing what they do. Some are interested in political statements. Last time we spoke about Bo Bartlett's[68] work and not having any insights about what's driving his work. But there are probably meanings in his narratives from the deep South. I'm not so much a narrative person. My subjects revolve around nature and the homestead. When I say, nature, family, metaphor, it ultimately comes down to nature … seasons, a weather condition, especially light, and the beauty of life. I've never taken for granted what's on the ground out in the woods or on the beach … seashells, leaves turning colors in the fall. I'm sitting looking out into the woods noting the light falling on the leaves and the trees. It often comes back to light, and it's the same thing on Monhegan Island for me. The light out there is so unique. It's constantly evolving and changing during the day, and the weather can change so dramatically. That's a lot of inspiration for me. It has to do with nature. Sometimes, like from our trip to Seattle, it's a combination between nature and our loved ones. It harkens back to putting a human figure into nature. That resounds to my admiration for Winslow Homer. He put figures into massive landscapes.
>
> We have two grandsons and travel from Seattle to Snoqualmie in Washington to the mountain and drive around for about an hour searching out a Christmas tree farm. Cut our first tree this year. The oldest boy is about two and half. We found it out in the mountains near a stream on this farm. It was just like a postcard. There were thousands of trees to choose from. It was visually inspiring, but to be doing it with your grandchildren for the first time was magical. I took photos and did some quick sketches and painted in my head. Every year I try to do a small painting that will be a family Christmas card. I just ordered them last night, and eventually we'll put that image up on my website on the front page.
>
> I go into a situation blank-brained without overanalyzing and not especially looking for a subject. It's a matter of living and experiencing and letting a trigger take place. That's what works for me. I consciously put myself in environments where something may happen. Wyeth has written about this. He says put yourself out there and wait; eventually something will happen. You have to be a good observer to know. And when and if it has enough meaning it evolves into something. I believe that too: a painting happens. You don't force it. If so, it comes out contrived and looks empty. I try to put myself in places where something can happen, and the starting point is in nature. That aspect of letting something happen … Wyeth said that the hair on the back of his neck would go up … the special moments …

As might be deduced from Paul's account, the creative process moves from dissatisfaction with the present order to contentment with a new order, or from

[68] Bo Bartlett is a successful contemporary figurative and landscape painter who grew up in Georgia, and maintains a summer home on an island in Maine, a home in Pennsylvania, and his studio and residence in Washington State. Further information on Bartlett can be found at his website: http://www.bobartlett.com

unrealized to realized potential (Gheslin, 1952). In such cases, a willing mind is necessary for creativity to occur. It also requires mastery of one's field and a willingness to evaluate the experience for both its satisfaction and usefulness.

States of Mind

When practicing artists can connect their conscious and preconscious states of mind, they can access the kind of intuitive understanding that can be informed by both active thought and passive reflection. Respondent Lucette White (Towner & Oaks, 2011) affirms this supposition:

> I very frequently have dreams that I turn into paintings, or I go to the place as a result, or I'll dream of the quarries and go there and have a painting. Dreams are very important to artistic creation; that's how I first got the idea to put stars in a painting. I did the big painting that's right in the studio, and the next day I put the stars in it. And from stars to snowdrops to rain drops … that became a whole series from that dream.

Howard Gruber thought that it was shortsighted to deny the unconscious processing of ideas. He thought that as someone struggled with an idea or problem, rather than being divided against himself, "waking thoughts will shape his imagery and pervade his dreams" (Gruber, 1981, p. 246). For Gruber, as well as for the practicing artists in this study, ideas processed while dreaming served to inform and shape intuition. Yet, some evidence indicates that genuinely creative accomplishments rarely come solely from flashes of insight; instead, they are attributed to years of hard work (Csikszentmihalyi, 1996, p. 5).

Attentional Structures and Dynamics

Connie Hayes, the established artist who graciously participated in both the pilot and final studies for this research, recounted a humorous story to me that she had told on the occasion of presenting an address to the attendees at the national conference of the

National Art Education Association that was held in Boston in 2005. The story was about a conversation she'd overheard at a reception for a project that she continues to pursue, called *Borrowed Views* (Hayes, 2004).

She began her comments (Hayes, 2005) with some context (one will note references to slides being shown as she gave her keynote address):

> At that point I started paying off some of my loans. I got a scholarship to attend Skowhegan. I continued my interest in figure work. And now I move along to this point, because these two slides begin in 1990, when I invented a project that I have called *Borrowed Views*. At that time I had some experience working in arts administration. I understood patrons and systems, and I thought, 'Here I am working in administration and I have some time off. How am I going to use that? How can I be really efficient about it?' I sent a postcard out to some of the board members of the Maine College of Art, where I worked. I would like to read it to you quickly. It's titled: *Borrowed Views, Summer 1990*. You can hear the sales pitch in this post card. I sent it to about fifty people.
>
> "Occasionally I have stayed at friends' or acquaintances' cottages with interesting views from porches, decks, and windows and paid for my lodging with a painting or pastel garnered from that experience. This summer and fall I am looking for views I might borrow. I find it ideal to stay a weekend or a week, staying by myself for the best concentration. I enjoy the full range of very rustic to very elegant. Currently I show and sell most of my work through Greenhut Gallery in Portland, but I am able to offer special arrangements for special circumstances such as bartering. (This was one of the few years I bartered.) Since I have a one-person show scheduled September 1990, it would be exciting to include some very current work from various Maine locations where I have borrowed views.
>
> Here's the paragraph: If you know of a vacancy this summer in cottages, on the coast, on islands, on lakes, in the countryside, mountains, or just with interesting views, I would like to discuss the possibility of a trade arrangement.
>
> I was swamped. That first summer I did fifteen sites in my little Honda car. I would put my L. L. Bean bags in the car, throw in cans of food, drive off, paint my little tail off, bring back the wet paintings, dump them in the warehouse studio space. I itched to have the wonderful outdoor space, load up, do laundry, go out, do it again. I did this fifteen times, and was fried by the end of the summer. I turned around and looked at my studio, and I said wow, I did a lot of work. I have some real choices to make for this gallery show.
>
> I will show you some work over the next 15 years as I have continued this project. It caught on like a snowball … just went downhill like crazy. These are some of the early pieces that I did. At that opening I had fifteen different families with fifteen different sets of friends looking at fifteen groups of

> paintings in one gallery, and the place was jampacked. It was abuzz. And they were all saying, 'Do you think she will do my place next?' And the paintings started to hang in homes, and I decided I didn't need a gallery. I was selling directly to the patrons. The people would say to each other, at cocktail parties (people that had expendable incomes), 'Hasn't Connie done you yet?' I thought to myself, look what's happening. I can't believe this. I immediately had a three-year waiting list for me to do *Borrowed Views*, and that list has continued for fifteen years. I cannot get to them all, and I have been blessed with the amazing places I have been able to visit.
>
> I'm extremely grateful that when I walk into these places, they have prepared them for me. It is quiet. I'm alone. My husband comes with me now and then, and he is very supportive. And … I would be able to feel the spirits of the house. I would be able to sense what was going on and what was special about the place. I would have this exhilarating feeling of freedom. I could do a garden series. I could do a water series. I'm an artist that can change. I don't have to be just a person who does trees. I was like, 'Wow, I really have found a free space to be.'

Connie came to realize that opportunities could either present themselves or be activated by the painter herself. She described her application of skills that she had gained through hard work, as a result of study, practice, and the opportunities presented to her through recognition of her work. She (2005) also gives a nod to the unconscious dimensions that she believes factor into her sensibilities when painting on location: "I would be able to feel the spirits of the house. I would be able to sense what was going on and what was special about the place. And I would have this exhilarating feeling of freedom." This dichotomy of modes of thinking is worth noting. It bears resemblance, as was mentioned, to the convergent and divergent ways of solving a problem, and recognizes the input by the artist in both conscious and preconscious realms of thinking. Connie is describing a factor that influences sources of artistic inspiration for landscape painters.

Summary

Findings such as those reported in this research study are often possible because the artist is interested in the work for its own sake rather than trying to prove a theory or make a name. Though those goals may be of interest, the artist subjugates them to the search for inspiration. Participants' interviews allowed immersion into details (Csikszentmihalyi, 1996) of their careers, as revealed through dialogues about career and life priorities; relationships with family, peers, and colleagues; insights about work habits and the generation of ideas, as well as technical approaches; and the dynamics of how challenges and structures affect the ways in which K–12 art teachers, artist teachers at the higher education level, and practicing artists discover and invent imagery.

In order to push past the cliché to the truth of the experience and understand what astonishes those who practice what they teach and who paint the landscape *en plein air*, it's important to consider research participants' stories as told by them in their own words. Components of the interviews of participants in this study may be compared to excerpts from case studies that have been embedded or nested to demonstrate the power of what may affect and influence sources of artistic inspiration.

What follows in Chapter Five are some conclusions derived from these results, determined by comparing the responses within and among groups in order to extract both the particular conditions and specific corollaries that emerged as factors of artistic inspiration. Additionally, suggestions are shared for further research with the potential to shed further light on this topic.

CHAPTER FIVE: CONCLUSIONS, FINDINGS, AND DIRECTIONS FOR FURTHER RESEARCH

Conclusions and Findings

Csikszentmihalyi (1996) reported the behaviors and beliefs of ninety-one creative persons who had been widely recognized as exceptionally high achievers in their various fields. Likewise, the study completed in 2013 by Glaveanu, Lubart, Bonnardel, Botella, de Biaisi, Desainte-Catherine, Georgsdottir, Guillou, Kurtag, Mouchiroud, Storme, Wojtczuk, and Zenasni looked closely at the commonalities of sixty highly recognized French creators in domains such as art, design, science, scriptwriting, and music. Although some of the conversations and interviews, as well as the questions asked of research participants in this dissertation, considered the notion of creativity, instead its primary intent was to discover the impact of significant influencers who may have affected their approaches to drawing, painting, observation, and perception in order to discover the ways in which their responses to subject matter affected *re-presenting* content in their *plein air* paintings and studio teaching. Therefore I do not suggest that findings are meant to apply to other creators or that conclusions can be extrapolated to other types of artists such as architects, craftsmen, and sculptors, among others.

This study attempted to identify factors that may affect sources of inspiration for *plein air* landscape painters. The qualitative data produced for this study reflects the participants' various points of view regarding intense interaction with others in their fields of studio teaching and *plein air* landscape painting over their considerable careers.

The sections that follow include a close look at conclusions unique to each group, after that conclusions common among K–12 art teachers and artist teachers at

the higher education level, next higher education artist teachers and practicing artists, and subsequently K–12 art teachers and practicing artists (Hart in Hart, Nelson, & Puhakka, 2000). Finally, I look at conclusions common to participants in all groups.

Conclusions and Findings Unique for K–12 Art Teacher Participants

Art teachers K–12 talked about their personal neuroses, although they did not identify them as related to the profession of studio teaching. For all but one participant's case in this study, parents supported their pursuit of studio art and teaching as a career. They attributed career advancement to further education, internships, mentors, and to the good feelings that resulted from the encouragement that they had given to their students. K–12 art teachers reported a desire to become a role model for students and present themselves as teachers-as-artists. This group was deeply aware of the value of art as a part of the education of children and young adults, and they were persistent in promoting their belief that all students had the right to expect a comprehensive and sequential curricular program in the visual arts. When the community's attitude toward art education was positive, it could elevate K–12 art teachers' abilities to effectively teach students, and, through the reciprocal learning that often happens during instruction, help them attain the personal self-satisfaction that had been a decisive factor in their choice of a career in the studio teaching of visual arts.

Art teachers K–12 admitted that the demands of teaching could easily be a deterrent to continuing their chosen artistic practice of painting on-site. Attention given to lesson planning and delivery for students during the academic year often meant that art teachers produced more paintings during the summer vacation. While the enjoyment of teaching drove K–12 art teachers' sense of responsibility to continue to

pursue studio practices, their responsibilities as teachers compromised their consistent pursuit of painting during the school year.

Still, advice from colleagues and opportunities for leadership increased K–12 art teacher participants' self-confidence as teachers-as-artists. Likewise, those who were responsible for both administration and teaching characterized the administrative demands as distractions from both painting and teaching. Yet, successful work undertaken to address these challenges resulted in a renewed reverence for students, curiosity for study that could be enhanced by affiliation with organized groups, and stimulation to continue personal studio practices. Much like Csikszentmihalyi's (1996) concept of flow, Joe Fontinha reported that for either painting or teaching, "When I'm doing it the right way, I'm not thinking about anything at all."

These circumstances and conditions are consistent with Feldman's (1994) autobiographical descriptions of his career as an art educator. His family had supported his interests. His high school teacher had provided him with a path for enriching (Gordon, 1961) his studio studies. His night class teachers at the Art Students League were affiliated with Robert Henri, a prominent art teacher and artist of New York's Ash Can circle of painters. His studies included extensive reviews of the history of art. His aim was to share his enthusiasm for art, its social dimensions, and combine those with his studio skills to prove that K–12 art teachers were not failed artists, as well as to share aesthetic and critical insights — "a pleasure that was simultaneously social and pedagogical" (Feldman, 1994, p. 16) — while satiating his intellectual curiosity.

Significant influencers were integral to Robert Henri's work and passion, and he used the opportunities he was given to tell students about his artistic journey to

demonstrate the important role of teachers in the artist's choice-making. On the basis of these findings, it appears that the support of family, along with the advice and role modeling of respected teachers and trusted colleagues, allowed the art teachers in this study to move from painting on-site to sharing their artistic progress with their students while nourishing their roles as teachers-as-artists. This finding is consistent with the description of practices for the Provincetown art colony and the work of Hans Hoffman and Edwin Dickinson (Hans Hoffman – legacy section, 2003), both practicing artists and teachers there. It is also consistent with the practices of many of the artist teachers at the higher education level who participated in this study, including Josef Albers, in all of the locations where he engaged in studio teaching: the Bauhaus at its various locations in Germany, Black Mountain College in North Carolina, and later Yale University (Boncompagni, 2013; Horowtitz and Danilowitz, 2006; Weber and DeChirico, 2013). This finding is therefore common to both groups of participants, and is consistent with the description provided by Boncompagni (2013) about the legacy and lineage derived by Albers from his father, a house painter and decorator, and his teacher at the Königlichen Kunstschule in Berlin, Phillip Franck. His father had instilled respect for fine craftsmanship, and his teacher had demonstrated that all students could benefit from consistent and thorough art education in grade school.

Each K–12 art teacher respondent developed personal instructional strategies to contribute to the profession of art education. Those who taught in Howard County, Maryland reminded me of the feed-forward professional development process that had been put into place during my tenure as program leader. K–12 art teachers were provided with resources and workshops during their early fall in-service day that were

intended to spark ideas for studio strategies that would result in student products for an exhibition during the following spring.

Art teachers K–12 shared a keen interest in the ways that both contemporary and past artists found and interpreted ideas. Their approaches to developing personal instructional strategies were also attributed to their childhood experiences in play, and with family and others as it had offered them a path for understanding themselves and how they belonged in their worlds. As a consequence of these beliefs and experiences, intrinsic and personal values were best served and strongest when they were congruent with professional values developed in connection with art history and their colleagues. David Diaz firmly believes that those who teach art should make art; in their interviews for this study, other members of the K–12 art teachers group reported the same sentiment. The habit of artistic practice sharpened their perceptual skills.

All of the *plein air* art teacher painters in this study also underscored the need for teaching observational and perceptive drawing skills that students could use to depict what they saw, and tell their own stories. Taking this into consideration, the results of this study are consistent with approaches to studio teaching that value finding solutions rather than completing projects in predictable ways (Boncompagni, 2013; Burton, 1981; Carroll, 1998; Hurwitz & Madeja, 1977). This outcome is consistent with the teachings of other prominent educators:

- Josef Albers (Boncompagni, 2013; Horowtitz and Danilowitz, 2006; Weber and DeChirico, 2013);
- Ken Beitel's (1972) discussion of mindfulness in connection with the art of drawing;
- Judy Burton's series of articles for *School Arts* magazine about

development of drawing skills in children (1980, 1981);

- Bernard Chaet's discussion of strategies that he used to teach drawing at the Yale School of Art in his text *The Art of Drawing* (1978);
- Dow's emphasis of color, line, and notan in his book *Composition* (1903);
- Al Hurwitz and Mahmoud El-Bassiouny's research on the thematic drawings of children (1994);
- Hurwitz & Madeja's ideas in their book *The Joyous Vision* (1977);
- Brent Wilson, Al Hurwitz, and Margorie Wilson (1988) in their text *Drawing from Art*; and
- Brent and Marjorie Wilson's ideas about children and storytelling in their text, *Teaching Children to Draw* (2010).

Al Hurwitz believed so strongly in these notions that he chose to be the "middle person between the theorist and what happens in the [studio] classroom," and strove to cross the boundaries of K–12 art teacher and higher education artist teacher at various stages in his career. Based on the ideas of these writers, and Al's convictions, it appears that K–12 art teachers who are *plein air* painters believe that art students who build observational and perceptual skills and who are presented with situations that offer open-ended paths for resolution are better able to pursue personal artistic and creative ideas in series or thematically. Opportunities to aesthetically and critically discuss what was in process, among their diverse peers, further enabled them to move forward in refining their artistic practices.

As I stated in Chapter Four, I found that amongst the participants in my study, people, professional challenges, and artistic problems merged; the landscape was their

common denominator. Method or rationality influenced their intuitive choices and provided clarity (Hart, 2000) in choosing expressive responses to subject matter.

Conclusions and Findings Unique to Higher Education Artist Teacher Participants

Artist teachers at the higher education level spoke of concerns in establishing financial stability. They considered their life work to be painting and the development of a body of work that could contribute to the history of *plein air* painting, a discipline that has helped shaped the broad concept of art. Obstacles to financial security were, in part, overcome by artist teachers in higher education who networked with peers and applied their personal values for making art as they assumed responsibilities for teaching at the higher education level.

Higher education artist teachers, in particular, talked about the legacy that they had inherited from their teachers' instructions about observation, perception, and the landscape — such as knowing the qualities of atmosphere, ways to use oil paint, and the skill of figurative painting. Many of them expressed relief at reaching seniority at their institutions and being able to choose to teach courses whose content focused upon figuration. Attributable to their expert and focused studio visual arts education and training, they called their college and university students' attention to the juxtaposition of forms within compositions and encouraged their students to use paintings as ways to call up memories that could be used to enhance their responsiveness to subject matter. While this was a consistent finding among higher education artist teachers, it was a described by K–12 art teachers as the realization of a concept that developed as their studio teaching careers matured.

Owing to these factors, which are congruent with the artistic behaviors of working from observation, perception, and memory (Kuh; 1962; Rodman, 1961), as well as after the masters, it appears that the processes and structures of *plein air* painters consistently align with the ways in which practicing artists implement practices to accomplish their goals. These modes of working are employed to reduce, to the point that it is possible, and hopefully eliminate any distance between the artist and the subject that media may obstruct. Experimentation still characterizes their search for the ways in which their paintings might best express their ideas.

Three schools figured prominently in the training of the artist teachers in my study: Cooper Union in Manhattan, Skowhegan School in Maine, and Yale School of Art in Connecticut. All schools have professional programs that train visual artists; each has an extensive list of honored, committed alumni who lecture, support, and have advised on the administration of the school. Those who had attended the Yale School of Art referred repeatedly to the teaching and paintings of William Bailey and Bernard Chaet. These higher education artist teachers, who trained those who would go on to be significant teachers to those in my generation, as well as artists in their own right, were colleagues of Josef Albers, who hired them to teach while he led the art program at Yale[69] (see Appendix P: Figure 16 found on p. 352).

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[69] Appendix P: Figure 16, found on p. 352, lists the Deans of the Yale School of Art (YSA) provided to me by Patricia DeChiara, YSA Director of Academic Affairs (personal communication, September 23, 2013). It does not list Josef Albers because in the 1950s the title Chair was given instead of Dean, and the person who held the position of Chair was Josef Albers. From the 1950s–1980s, the chairmanship rotated about every 3 years, and some persons served as Chair more than once. From the 1990s to the present, the chairmanship has tended to be a long-term appointment. In 1957, the Yale School of Fine Arts became the Yale School of Art & Architecture. Thus, the School of Fine Arts at Yale University also included architecture, and Albers was the Chair of the Department known as Design, which included

Although *plein air* painters in the higher education artist teachers group reported that it could be difficult to identify colleagues at the colleges or universities where they taught who also painted the landscape, they were proud of their conscious and particular choices for mentors and schooling. They acknowledged that this problem, identifying colleagues with whose artistic practices they could align, was a barrier to establishing day-to-day peer relationships. Their opinions about whether or not to affiliate with leading organizations (Dewey, 1934) carried the caution of having to know how to manage the politics of relationships. Ways to manage the politics of programs were learned from experiences amassed over time.

Conclusions and Findings Unique to Practicing Artist Participants

The practicing artists in this study thought that if they could not speak for themselves, they could not presume to speak for anyone else. They valued freedom (Hart, 2000) and independence, warned that obsession with mastery of process could inhibit personal expression, and indulged in their affinity for talking about art. Practicing artists were proud to be living their lives according to their own choices, to be participating in what they identified as a long-standing lineage of American painters, and to be following the paths of their heroes and master teachers.

Several artists engaged the services of art marketing experts. Achieving gallery representation meant renewed vigor for artists and their works as painters. They also spoke of broken trust with gallery representatives at early points in their careers. Artists shared the desire to produce memorable paintings that the public audience would readily accept as worthy additions to the pantheon of great artists across the

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painting and sculpture. In 1972, the discipline of architecture was separated, and painting and sculpture were the areas of study that comprised the Yale School of Art.

history of art. They told me that winters were used to revisit, enlarge, and thereby refine premier coup paintings done while the weather was conducive to painting out-of-doors. They shared concerns about the ways in which the politics of relationships could be genuinely navigated while managing career goals.

Taking pride in being able to earn a living from painting, and developing a temperament for failure as a part of the painting process, were characteristics particular to the professional painters in this study. An interest in color and light was the catalyst for their choice of landscape painting as a discipline. These accomplished painters enjoyed the good lives that they'd established by following their individual and personal paths. Self-determination was an important freedom that was valued by this group of practicing artists.

Artists spoke with concern about the need to preserve time for working. Giving up their art work would be tantamount to giving their lives away (Firestone, 1987). Artists said that some places or locations offered a surplus of time for various aspects of their work, and was the reason some gave for choosing to live and work in Maine. They recommended building a life schedule around the time that was necessary for painting, and reported that maintaining such a focus helped them to identify constraints that could inhibit goal achievements, especially the goal of recognition, which could lead to invitations to exhibit personal artwork.

Conclusions and Findings Common for Respondents in both the K–12 Art Teacher and Higher Education Artist Teacher Groups

K–12 art teachers and artist teachers at the higher education level in this study spoke to me about their problems related to managing time and establishing financial stability.

However, most common among the art teachers and the artist teachers I interviewed was the identification of neuroses, or ever present concern and assiduous worry, that could be characterized by the inability to find artists with similar interests and grounding, a community (Ahern & Tuller, 2007; Allen & Allen, 1972; Atkinson & Cikovsky, 1988; Curtis, 2008; Davies, 2001; Deci, Ferris, Houten, & Wein, 1998; Deneberg, Lansing, & Danly, 2009; Hayward & McCloy, 1966; Leard-Coolidge, 2010; Little, 2004; Mason, 1992; Michaelis, 1998; Noelle, 2011; Peterson, 2002) of artists who might help them maintain positive and ongoing self-analyses of both their teaching and their artwork.

Art teachers K–12 and higher education artist teachers encouraged their students to try all forms of art before specializing in media or subject matter, and noted that knowledge of the art history of painting would also be an asset to young painters. Some in these groups had experimented with other studio disciplines, such as sculpture, but had eventually turned to landscape painting. K–12 art teachers and artist teachers at the higher education level learned to be persistent in seeking to refine their skills because their teachers encouraged them to experiment, and taught them that work done from direct experience (Ericsson; 2006) and observation was the best way to record information. It was their belief that that the arts were among the world's oldest languages, and that drawing and painting could not be used responsibly without adequate study. They reported an increased willingness to take risks as a result of gaining confidence from colleagues and teachers, which improved their abilities to capture the essence of a place and time, and enhance the work's expressive qualities, through the reduction of details. They attributed their eventual choice of painting to

lessons provided by expert teachers who pursued the muse themselves, attentiveness to the perception of structures, and reading artists' monographs that told of the stories of their lives and quests of landscape painting.

Conclusions and Findings Common for Artist Teachers at the Higher Education Level and Practicing Artists in this Study

Higher education artist teachers and practicing artists concurred on several points of origin for their work, including observation and perception, the aesthetic qualities of light, the experience of being present in nature, the work of other artists, previous personal work, and general life experiences. Interviewees in both the artist teacher and practicing artist groups reported that location was an important factor in professional growth. They described light specific to geographic areas and affected by the temporal atmosphere both on and between forms as a source of spirit for painting that led to increased levels of productivity when painting on-site. The joy experienced from the ambiance of places was tempered by their belief that painting and teaching were professions undertaken as a calling for intrinsic, rather than extrinsic, rewards.

Artist teachers at the higher education level and practicing artists reported good results from the positive pressure that was exerted upon them by their teachers, and noted the impact of seeing the work of their teachers in prominent galleries and museums. Recognition of the ways in which prominent artists and teachers chose to apply paint, either thinly or thickly, and knowing when to stop and to realize that little more could be done to improve a painting, were lessons that improved the practices of artist teachers and artists.

These two groups of respondents appear to confirm Carl Jung's (1928, 1966)

idea that the force of the collective unconscious fosters success. Members of both groups expressed caution about the distractions that could result from involvement with professional art associations, and encouraged finding ways to maintain honest, personal connections (Wilber, 1996) that did not compromise time for painting and self-reflection about work. Jon Imber's words ring very true in this regard (Stein & Heinze, 1960):

> …if you decide that you really want to be an artist, be warned that a great danger is success. When you're young, the pursuit of art and being creative is exciting and provocative, and a source of self-revelation and knowledge. It should stay that way. Success often leads one away from the daily excitement and challenge of coming up with something new. When artists get successful, maintaining success becomes the goal. I find very few examples of artists these days who have maintained a real quest throughout their careers.

Galleries that preferred specialization were considered a constraint to the pursuit of artistic practice. Intrinsic and professional values were strongest when congruent.

In view of these influences and lessons, the choices of friends, mentors, and peer groups, as well as the emotional bonds forged through shared experiences (Goleman, 1994, 2011), seems to hold significance for the artistic development of artist teachers at the higher education level and practicing artists. Aligning work to personal values provided a pathway for finding truth in painting; strength came from integrity in the work. Those who enabled the personal voices (Bruner as cited in Gruber, Terrell, Wertheimer, 1962; Dewey, 1934; Kris, 1953; Stein, 1953) of *plein air* painters enhanced personal investment (Stein, 1970) in the field, the process, and the product. However, the challenges of developing relationships with galleries was an area of concern for higher education artist teachers as well as practicing artists.

Conclusions and Findings Common to K–12 Art Teachers and Practicing Artists

Both art teachers K–12 and practicing artists reported to me that as colleagues and peers witnessed their personal growth, these people stepped in to help them advance even further. Art teachers K–12 and practicing artists agreed that searching for an element of surprise in nature infused joy into their work.

Conclusions and Findings Common to All Participants in this Study

As stated in Chapter Four, Henle (1962, pp. 34–35) believes that the psychology of creative behaviors is characterized by systemic conditions of "receptivity" to ideas, "immersion" in the content or subject, "seeing questions" that help reformulate problems at hand, "using errors" as a means to strengthen one's motivation (Rourke, 1984) to find better solutions, and a position of "detached devotion" that allows ideas to incubate. As abstract perception (Kris, 1964) abilities improve, the realistic qualities of artists' work become more robust. All respondents agreed that both intuition (Adams, 2001; DeBono, 1990; Osborn, 1963; Piirto, 2011) and rationality were important to their work. Everyone noted three factors that affected their choices about what to paint: 1) that work was often done in staggered intervals, 2) the sense of calm and concentration provided by the solitude that they enjoyed by painting alone and on-site, and 3) what to do next was dependent upon the balance and timing of painting out-of-doors. These decisions, both reflective and spur of the moment, centered upon decision making that occurred prior to painting and were the result of these three determinant factors. This is consistent with Henle's attribution of creative actions to "harmony, novelty, and freedom" (1962, pp. 34–45): intuition was associated with emotional reactions to

content, yet once painting began, rational intellect often took over.

Opportunities for childhood play were a common factor to which all three groups attributed success (Elkind, 2007). Perhaps creativity can thrive in a playful environment because play does not carry the fear of making mistakes (Graham & Zwirm, 2010). Respondents associated gut reactions to subject matter with their signatures as painters; the quality of their mark-making or paint application resulted in good paintings when there was positive tension between perception and serendipity. Yet this serendipity was, in part, the product of attention to methodologies that informed the handling of subject matter. Members of all three groups reported that as their work evolved (Hoffman, 2003; Hoffman, n.d.; Weeks & Hayes, 1967), they handled the application of paint in more deliberate and less precious ways. Their fulcrum of confidence had shifted; it was now based upon feeling more than rationality, as it had been when they first engaged in the practice of landscape painting. Participants thought that trust in intuition favored those who were prepared, well-trained, and/or thoughtful experimenters.

Gruber and Wallace (1989) think that the characteristics of those who exhibit creative behaviors are as unique as the individuals themselves and their favorable relationships with others in the world. All respondents enjoyed learning more about the lives of artists past (Simon and Chase, 1973) and present, including the ways in which their colleagues conducted their lives as contemporary artists. They also thought that currency in the art world was not necessarily dependent upon contemporary art world trends. The creative thinkers invited to participate in this study valued and responded to such qualities as freedom, harmony, novelty, and socialization as was

apparent from their answers to the interview questions. Their rule was truth to personal voice rather than artistic fashion.

K–12 art teachers, artist teachers at the higher education level, and practicing artists agreed that significant relationships with colleagues, family, peers, and teachers contributed to their success. Making an assertion based one participant's response has had its credibility corroborated in the case study analyses produced by the team of researchers led by Wallace and Gruber (1989) in their studies of the work of creative people. Wallace and Gruber credit Wittkower and Wittkower (1963, p. 293) with providing them a foundation on which to build the assertion that there is no "timeless constitutional type of artist."

All respondents cautioned that neither teaching nor painting were professions to choose lightly. There is evidence, through responses, that one's avocation and professional choices may work to better advantage when they overlap. They characterized teaching as a consuming profession that required continuous and ongoing study. The biggest obstacle identified by participants in all three groups was self-doubt. On the basis of these findings, it appears that self-doubts were counteracted whenever they aligned their personal and professional practices. As a result, they were better able to enjoy greater harmony in their lives with children, family, and spouses. Most important to each of them, as they matured as professionals, was their personal assessment of work and engagement in the practice, rather than what others may think about the results.

Education and Family

Likewise, all three groups of participants in this study agreed that they were most

proud of their education, the genuineness with which they approached their artistic heritage, and the relationships that were associated with both their families and work. Success was attributed to love of family and others and being loved in return. Participants reported that these things, as well as significant relationships with their best teachers, made them fulfilled, grounded, and happy. Therefore, what seems likely to be true is that participants in all groups in this study depended upon the strong foundations of relationships with family and/or educational choices relating to programs for study or with whom to study. Such relationships tended to alleviate their concerns about the ways in which their personal voice was supported by choice and use of media (and vice-versa), contributed to their self-confidence, fostered a sense of self-reliance, and helped them to build financial stability and determine the best ways to allocate time.

The career and life priorities that the participants shared helped shape their choices regarding appropriate studio pedagogies or personal approaches to landscape painting. The only respondent who was an outlier in this respect was art teacher Jaye Ayres. Jaye's parents followed the recommendation of her art teacher and encouraged her to pursue art history rather than studio teaching. After earning her BA in art history from Wilson College in Chambersburg, Pennsylvania, Jaye decided to become a chef, and apprenticed with a number of people in the greater metropolitan Baltimore area. But Jaye's passion for art and teaching did not subside. As a consequence, she left her job as a chef, pursued an MA in Art Education at Towson University, and became an art teacher. When I asked Jaye if it was too personal to share the residual effects from that long-ago conversation between her parents and high school art teacher, she

told me (Burton, 1980 & 1981; Kerlavage, 1998; Lowenfeld, 1947):

> No it's not too personal. I really don't think my parents think that much about it now. Nor do I believe they thought too much about it then. The teacher was the expert, and his word, while not law, was to be taken seriously. To them my desire to make art was and is a mystery. They were not modern parents. It was understood I was going to college, and as long as I went that was all that mattered, other than that you did what you the teacher told you and dealt with it. Of course I was also one of the first in either family to go to college; college was enough of an unknown, let alone studying art. Today, I am sure they are proud of my accomplishments, but they would be just as proud if I was a nurse or taught social studies.
>
> Looking back on my experience in high school and earlier, I don't believe any of my art teachers understood the developmental crisis of realism, nor did they know how to teach perceptual drawing. Even more importantly I believe that they did not know how to instill the concepts of practice and perseverance as an essential element, nor any of the artistic behaviors I have so come to appreciate. To all of my teachers, talent was they only arbiter of success or even the possibility of success.
>
> How I feel about it now, I can't say that I don't wish it were different in some ways. And at times I still feel that I have many gaps in my education, and I still have many strong doubts regarding anything I do, particularly when I work with those coming out of art colleges.

Jaye's response is telling on several levels. First, while all other participants in the study had family who helped provide support for their studio practices, I suspect that there are other students who would have liked to attempt to study at an art school or pursue studio teaching but who may have encountered push-back from parents who thought that a career must be predictably more stable than following the path of an independent artist. Second, Jaye's response suggests that a lack of parental support may induce lingering doubts and questions about capabilities, choice and responsibility, and future career directions within prospective artists and studio teachers. One wonders if the social ether or milieu has changed over the past thirty or so years since Jaye completed her undergraduate degree. There is no doubt that her strong background in art history has strengthened her role as an art teacher; she's implemented an Advanced

Placement Art History course at her high school with successful results. It might be interesting to conduct a study that compares K–12 visual art program offerings in schools in the late 1970s and early 1980s to those of the 2010s, taking into consideration educational reforms over the past thirty years, demographic changes in the U.S., and pubic regard for the visual arts in American society. Were Jaye's parents reacting solely to her inclinations to study visual arts out of personal care for their daughter's future stability, or were prevailing beliefs about the worth of the visual arts in the lives of American citizens also an influential factor in their outlook and subsequent decision of supporting Jaye's major in college? Jaye Ayres's response clearly indicates that she's moved on from consideration of such issues regarding her parents, yet, in her own words, when she holds herself in comparison to contemporary graduates in her field, doubts linger about the strength of her path and preparation to be the best art teacher that she can be. Pondering our conversation, Jaye added,

> I don't think it is so much about my ability to teach art as it is in the quality and depth of my own art making process. Also, I think my parents would have supported my desire to make art IF the teacher had.

This further qualifies the finding that teachers who practice what they teach may be the best teachers.

Choices of Programs and Identifying Mentors

Those who painted in Maine used personal and soulful (Allen, 1959; May, 1975) terms to describe their attachment to the state as a great neighborhood for artists and a green environment that offered the best choices for *plein air* painters. Several had attended The Skowhegan School of Painting & Sculpture, located in Skowhegan, Maine, and found it to be a place that supported the incubation of ideas while learning from the best

contemporary artists. The introduction to *plein air* painting provided members of all three groups of respondents with personal momentum for their careers and, in turn, offered them opportunities to meet the painters or teachers who facilitated their associations with peers. Both the context of working and the audience were identified as factors that could impact the choice of subject matter if one was not careful to control study, teaching, and working circumstances in order to preserve the personal voice of the artist.

Neighborhoods of Peers

MFA degrees at the college level have evolved over the past twenty years and become increasingly interdisciplinary. A search for concentrated and traditional MFA painting major programs reveals that few are left; Boston University, The Maryland Institute College of Art, Tyler School of Art, and Yale University remain prominent. Many contemporary programs tend to emphasize hybrid or new forms in art such as digital media, installation, performance, and video, rather than the traditional art forms of drawing, painting, printmaking, and sculpture.

Living and working among a neighborhood of associates or peers can foster dialogue about work and its conception, although the making of a painting and the qualities pursuant to the artist's response to the mind's conception of the artistic, painting problem may also depend upon discovery and invention (Austin, 2003; Kuh, 1962). Gruber's notion of network of enterprise accommodated moving from an idea that may become blocked to another that could feasibly be used to reach the same goal, and the success that stems from a theme by generating new tasks to continue it. In light of descriptions by participants of the ways that they worked in series or had many

images underway at once, it makes sense to deduce that associates or peers who are working in proximity naturally foster the rhythm of production and mining of motifs, processes, or themes in the work of their fellow painters. This is consistent with the description of networks of enterprise by Gruber (1989).

Furthermore, Joe Fontinha's quotation, found in Chapter Four, about the ways in which lineage and tradition foster inspiration (Gould, 1972; Kris, 1964; Neumann, 1971) is worth a second glance:

> What I like about it is the lineage and tradition involved in painting. I especially feel, in this contemporary time, it's like a time machine. I'm using traditional tools. It hasn't changed for hundreds of years and there's not much like that. And, in old age you just get better … like George [Nick]. They are not making things like that. It requires that you be conscious of your values. I would equate becoming a painter with becoming a better person. I have some students who take art because they tell me that it addresses their anxieties, and it gives them inner peace.
>
> I felt like with my Dad … in a way because he was a poet I appreciated the unclear picture and the reverence given to the audience … not telling them too much about what your work is about. I feel like I have much more hope in my painting world. I'm very optimistic in that world, and sometimes I'm not in others. It's a sense of accomplishment.
>
> Yeah well my perspective now in valuing art – because I'm a Dad and have kids and all … it's easy to say that I think it's OK to be an artist. Now that I have kids, I have to come up with more than it's great to make beautiful things. I don't have the same kind of worry about getting well known.
>
> In my family we talk openly about the sacrifice that is made by my family. Each painting is time away from my kids, and it cuts deep. It makes each time I paint critical and important; it's important that I'm productive. I think that my kids do know that. My studio is a small building about twenty feet from the house in the backyard, and I'm in there as much as I'm in the house.

His description confirms the influences from multiple sources and their value: family, peers, mentors, students, and teachers. As previously stated, doubting or questioning what is normally observed or perceived as real (Csikszentmihalyi, 1996; Gergen, 1985;

Smart, 1973) invites one to challenge the basis of conventional knowledge (Smart, 1973; Gergen, 1985), and the unique pathways that can result from uncommonly chosen directions may enable the artist's personal voice and, in turn, enhance the abilities of those who teach art to enable children's and students' voices.

All participants attributed their motivation to intrinsic origins. Still, the inability to find artists with similar interests and grounding who could help the participants' maintain positive and ongoing self-analyses of their teaching and/or artwork prolonged their self-doubts (Cytowic, 1995; Merleau-Ponty, 1962). Conversely, the ability of respondents to take risks increased as a result of the confidence imbued in them by their supportive peers. Ongoing dedication to the arts became stronger as art teachers, artist teachers, and artists associated with their community of peers.

Results from this study align with Sternberg's (1988, 1966) acknowledgement that a complete model of creativity needs to consider both the environmental as well as the internal factors of intelligence, style, and personality in order to fully describe creative functioning. Common to all three groups of participants in this research was a sense of self-reliance that could be shaken by the inability to identify the skills and techniques (Greenberg, 1965) that could help them embody messages in their artwork.

The participants' memories of their best teachers were of those who regarded recognition as more than an entitlement and felt that along with the recognition came social responsibility to serve as a teacher-leader to hand along their knowledge to students. Their intent was genuine; they wanted to help their students get where they wanted to go and assist them in shaping their lives in the process. This was the joy that

resulted from applying integrity to their work.

Recognition

Galenson's (2001, 2006) proposition is that conceptual innovators conceive new ideas suddenly and early in their careers, while experimental artists innovate gradually, and their achievements peak in a crescendo. Members of the first group resemble the problem finders described by Csikszentmihalyi (1996), while those in the latter group are said to proceed through trial and error, or to problem solve (Getzels & Csikszentmihalyi, 1975; Kay, 1989), in an attempt to express what they see (Galenson, 2006). As a consequence of their constant pursuit of new content and subject matter, most contemporary conceptualists choose not to work in thematic series. Instead ideas are pursued independent of related content, unlike the pursuits of experimentalists in the case of this research study, *plein air* landscape painters.

In his discussion of the frequency, magnitude, and sustained duration of insights, Gruber (1989, p. 17) suggests that a steady pattern of insights is characteristic of the "creative person at work." One could subscribe to the notion that a disruption in the order of insights offers the artist a way to alter the functioning of artistic processes that depend upon connections to the past. Yet, older respondents reported that once professional accomplishment was attained, success was less about technique. Instead, concern with personal expression and responsiveness to content and subject matter that were retained from previous practice strengthened the focus of their work. As training and relationships developed for the respondents in this study, there was a time for every purpose (Goleman, Kaufman, & Ray, 1992) in their experimentation. Gruber (1989) describes this effect as dependent upon the duration of disruption, and one's ability to

monitor the insights (McCrea, 2010) that result. Using the notebooks of Darwin and his accounts of reading Malthus as an example, Gruber (1989, p. 18), suggests, like Galenson (2001, 2006) in his description of experimentalists' trajectory of work, that ideas can remain out of reach for some time: "no instantaneous transformation of his point of view" took place. Insights experienced may be sudden, but the transformation of ideas and processes occurs over time (Campbell, 1960; Csikszentmihalyi, 1999; Gruber, 1989; Ericsson, 1996; Ericsson, Krampe, & Tesch-Romer, 1993; Simonton, 1999).

Participants across all groups acknowledged that a lack of recognition often preceded the achievement of career advancement as a painter. They reported that they came to realize that the value of taking advice from colleagues was connected to their abilities to become socially oriented, and they also recognized that positive pressure from colleagues helped them to maintain a productive work ethic, in turn enabling them to strengthen their beliefs in themselves.

In so many words, they paraphrased Connie Hayes's observation that growth often occurs in a spiral, both descending and/or diverging as well as ascending and/or converging. These actions reflect the opening phase of the creative problem-solving process, which involves the divergent processes of choosing facts and working with information in order to compare and consider possible ways in which to find and interpret (Arnheim, 1989; Bromiesler in Kaplan, 2007; Broudy, 1989; Dow, 1903; Duke, 1999 & 1990; Eisner, 1988; Harris, 1987; Hurwitz and Madeja, 1977; Lowenfeld, 1947; Newman, 1970; Parsons, 1976; Sawyer, 2012; Simpson, 1999; Smith, 2000; Stein, 1969; Townley, 1978) ideas as possibilities for artmaking. All participants reported making

preliminary studies before engaging in their final work. Some reported making color notations, refining compositions with viewfinders, and using both processes and means to edit what was seen. Paintings were often completed in a series that mined the content of a single subject or location. They were as interested in looking at new landscapes as they were in revisiting earlier subjects and themes.

Further actions also reflect the closing phase of that same process, including obtaining data, making selections regarding the means of production, and applying criteria to achieve purposeful results. When there "was no place to put another stroke," the work, that had been refined in-process, was considered done. Given their descriptions of their work processes, it appears that participants in this study moved from divergent to convergent ways to creatively solve problems. This finding is consistent with the creative problem solving model offered by Alex Osborn (Fraley, nd; Osborn, 1963; Parnes, 1967; Piirto, 2011) and subsequent descriptions of the characteristics of both phases of the creative problem solving process. Joe Fontinha, a participant in the K–12 art teacher cohort for this research reported that he makes numerous charcoal drawings (Gruber, 1985; Kuh, 1962) of subject matter before determining a final composition that is realized in paint. Richard Raiselis, a member of the higher education artist teacher group for this research, begins his realistic landscape paintings with the application of abstract shapes of color that selectively come into focus as the image changes and advances to a final stage. Both Colin Page, and Alexandra Tyng who were members of the practicing artists group for this research spoke about the ways in which one-shot or *premier coup* paintings were employed as preliminary studies for enlarged versions of similar images often done in the studio. Therefore, all

participants in their own unique ways found a path to an inner vision for an image by finding a problem based upon gathering information, experimenting with the handling of media in order to portray the scene, and finally selecting both compositional and media constraints, opportunities, and parameters to produce a landscape painting.

Mythical qualities associated with magic or unrealistic, superhuman powers, combined with preconceptions about talent, were often identified as factors that diluted and, in some cases, extinguished the personal voice of the artist. If careful consideration was given in making decisions about where to study, the sense of community among students and teachers as well as the quality of instruction was often revealed by taking a close look at both the approaches to pedagogy and studio practices of a program. What emerges from participants' accounts of their educational experiences is that those who arrived on the scene of an art school or college having relied solely on the reputation of the institution by its name, encountered disappointing and uneven learning experiences (May, 1975) from professors with whom they happened to study.

Negative teachers were mentioned in a several cases by both females and males, and the unfortunate teaching and learning atmosphere fostered by dispiriting teachers did not provide encouragement or promote studio learning. Such an atmosphere delayed students' opportunities to master painting skills and limited the distinctly individual and personal artistic development that is necessary for finding one's own voice as an artist. This research depended upon accurate descriptions of student/teacher relationships as recounted by participants, and respondents narrated relationships with negative teachers. As a consequence of the interview process, there was no way to extract participants' bias from their storytelling about their teaching and

learning experiences.

Their Best Teachers

All three groups attributed success to significant relationships with their best teachers. They spoke of the encouragement that was received from their best teachers at both the grade school and college levels and the ways in which their teachers offered models for their roles as practicing artists. In turn, their best teachers' behaviors served also as a model for the ways in which they might do the same, in their own ways, for their own students through their studio teaching. All thirty-two respondents to this research study reported observation and perception of the landscape as the source of ideas for their work. Correspondingly, all three groups of participants in this research study reached an overwhelming consensus regarding the importance of:

- practicing and mastering drawing skills;
- knowing how to utilize related processes and tools;
- steeping oneself in foundational skill practice and preserving through failures;
- learning to draw from observation; and
- figuration that includes more than just using the figure as subject matter.

The best lessons were those that allowed students to think abstractly about connections between life and painting. The development of intuition, informed by knowledge from both personal experiences and instruction, provided a starting point for students to respond to places and spaces and helped to enable their abilities to select appropriate compositions. Likewise, disciplined imagination fostered the ability of students to balance form and content with abstraction and representation (Feibleman, 1945; Newell, A., Shaw, J. C., Simon, H., 1962).

Robert Andriulli's quotation models participants' strong endorsement of these notions:

> I would have to say that a pivotal point in my developing interest in particular subject matter, finding direction, developing strategies … that was when I realized that my work wasn't informed enough. And then I went outside and started painting *en plein air*. That reinforced my strategy for making paintings, and it became a bridge to so many other aspects of art and ideas and other subject matter. It fed my self-directed need to be informed in a visceral way.

Participants cited their close relationships with significant teachers when identifying them as mentors. Those who had chosen programs of study based upon word of mouth, recommendations made by former teachers, and/or careful looking and reflective thought, emerged from their programs of study having developed lasting and sometimes personal relationships with teachers who they had come identify as their mentors.

Gruber reports on his studies of creative individuals in his forward to *Notebooks of the Mind* (1985, p. x), that:

> a long, and well-worked-through apprenticeship is vital to the development of a creative life. Teachers and mentors may be imposed upon the young person, or sought out, or discovered in a lucky accident. They may be physically present or far away, living or long dead models. But models and mentors there must be, as well as the disciplined work necessary to profit from them.

His claim seems to corroborated by the findings of this research study of *plein air* painters and teachers: What was important to all participants in this study was the opportunity to grow while maintaining one's personal voice as an artist. On the basis of these findings, it appears that those who carefully choose mentors and programs of study grew because their artistic voices were able to flourish, leading them to fulfillment, and larger degrees of both personal and professional success by holding onto confidence (Hart, 2000), courage, passion, persistence, trust (Hart, 2000), and truth.

Summary of Conclusions and Findings of Factors that can Affect Sources of Inspiration for *Plein Air* Painters

Consistent across all three groups was the notion that with the generosity shown to them by others comes from responsibility. Respondents recognized that receiving the best in-kind benefits from collegiality, mentorship, and networking helped to instill in them the values of supporting others in their common pursuits of painting and teaching in order to hand one another along (Coles, 2000). The importance of choosing a school with the goal of forming friendships with colleagues who held similar interests, as well as learning under the guidance of teachers who focused on students as individuals, was confirmed through respondents' tales about obtaining an education (Amabile, 1996; Feldman, 1982) from teachers whose work sparked interest in the landscape as subject matter.

Degrees of Separation

As a consequence of previous support from colleagues, the respondents continued to experience residual benefits in their careers. The heritage or lineage that played a part in handing along the teachings of the Bauhaus to those who would become art teachers, artist teachers, and artists who paint the landscape *en plein air* may be of significance as a finding from this study. Just as all respondents cited the positive influence of family (Rowe, 1994) and friends in their development as artists, they also cited the support of colleagues, mentors, and teachers. Those cells of influence can be traced back to the teachings of Bauhaus masters and to the teachings of Josef Albers in Berlin and Weimar at the locations of the Bauhaus in Germany, his years at Black Mountain in North Carolina, and at Yale in New Haven, Connecticut. Therefore, for participants in this

research, master teachers had a profound affect upon them as sources of inspiration for painting from life and producing art resulting from working *en plein air*.

In light of this finding, it may be of consequence to look at both the connections and separations among and across the three groups of research participants for this study. Some may be loosely aligned, as those who choose to paint together form a natural bond, and find their spiritual homes in historic art colonies founded in neighboring regions from the mid-Atlantic to New England. Grounding their connection was a belief that it was really important to practice what you taught, and this belief had a direct effect on their inspiration to pursue both teaching and painting *en plein air*. Despite this belief, a separation across groups was caused by the compromise of time that could have been devoted to painting because of the demands of teaching.

Art teachers K–12 in the group directly or indirectly knew of Albers's ideas and teachings. The structure of curricula that were developed to guide their practices in local school systems was based upon the formal qualities of art, as outlined by Dow (1903) and strategized by Albers as pedagogy for learning structures (Townley, 1978) of art. Albers's teachings strongly affected their approaches to both studio teaching and personal artistic practices.

Artist teachers from higher education in this study were, in many cases, trained by those who were colleagues of or worked alongside or under Albers while he was at Yale. Richard Lytle (personal conversation, October 7, 2013) recalled the following about Albers, his colleagues, and his philosophical approach to leadership at the Yale School of Art:

> As one who believed that close and accurate observation was a key to clear and accurate articulation, Albers was of equal help to the development of both

abstract and representational artists. His approach to teaching drawing included both conceptual problems as well as drawing objects in space. He was most intrigued by the problems of foreshortening because as with the study of color and its interactions there is often a discrepancy between what one perceives and physical fact.

His teaching of advanced painting revolved around critiques and weekly gatherings of all advanced students where he selected a few examples of work to make his points. He often referenced master painters to drive home his ideas, and quite often those historical references included figurative artists such as Corot or Rubens. Even though he often disparaged abstract expressionists contemporary to his time, he made a point of hiring a visiting critic for a year of weekly, one-day visits who was an established New York expressionist such as James Brooks. Thus, the theme of competing ideologies, wherein Albers was not afraid to spar, though never one on one in person as the visitor always came on a Friday when Albers was absent.

That practice became central to the Yale School of Art for many years, and so artists like Al Held, John Walker, and Mel Bochner were appointed as Visiting Professors to balance the presence of full-time faculty like William Bailey, Bernard Chaet, Andrew Forge, Lester Johnson, and Richard Lytle. When it came to selecting students for admission close attention was paid to admitting a class that had a variety of sensibilities and the whole faculty including visitors participated in the process. Thus, the differing students stimulated discussion and critical views.

There were also a few courses designed around painting and drawing from observation for graduate students. Bailey had a figure painting class; John Walker and Richard Lytle had landscape classes for several years. It turned out that the experiences in drawing and painting the landscape often provided breakthroughs for students (Danielson book) who were forced to confront something that they didn't set up in the studio, and it didn't matter if their main studio practice was non-representational; those who taught at Yale believed that all serious painting is abstract. Just as Albers gave equal time to representational painters as to others, so did other faculty members treat all students with concern for their ambitions.

Practicing artists in this study were also influenced by the enduring concepts and premises of the preliminary course, entitled *Vorkurs* (Boncompagni, 2013), taught by Albers during his time as an educator at the Bauhaus. Introductory student experiences included specific exercises that considered the qualities of materials, reasons for their use, and the impacts of visual perception.

The group at Brooklyn College, as was shared with me by Lois Dodd, followed

the teachings of the Bauhaus. John Walker worked at Yale, where William Bailey and Bernard Chaet were his colleagues. Walker would later assume responsibilities for directing the graduate painting program at Boston University, across the Charles River from Harvard University, where Walter Gropius, former Director of the Bauhaus (in Germany) would resettle to teach architecture at the Graduate School of Design. Neil Welliver attended Yale, studied with Albers, and was hired by him to teach at Yale. As previously stated, Welliver was roommate to John Silber, who became President of Boston University, and hired John Walker to run the graduate painting program. Yvonne Jacquette worked with Welliver[70] at the University of Pennsylvania, where he chaired the Graduate School of Fine Art. Each of these painters' approaches to teaching were influenced by Albers's[71] notion that foundational experiences, relative to both his own ideas and the ideas of Arthur Wesley Dow, provided an important grounding for the education of artists.

Connections and separations among respondents, have been uncovered (though not by the researcher's conjuring, choice, or design) through closer examination, and can sometimes be traced in degrees. Some participants in this study shared (Csikszentmihalyi, 1996) collegial or peer relationships with artists whose work was shown in the same galleries or lived and worked in close proximity. George Nick calls

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[70] "In 1962, at the urging of his friends the painters Alex Katz and Lois Dodd, Mr. Welliver visited Maine and soon bought a 106-acre farm" (Johnson, 2005). After eight years of living between Philadelphia, Pennsylvania and Lincolnville, Maine, Welliver moved to Lincolnville permanently, but continued to commute to his teaching job at U Penn.

[71] After 1923, students newly admitted to the Bauhaus were required to attend Saturday classes taught by Johannes Itten, a colorist who was responsible for the curriculum of the introductory course. Gropius's respect for Albers's teaching caused him to revise the curriculum of the introductory course to include a portion, authored by Albers, entitled *Werklehre* or learning by doing (Boncompagni, 2013).

Alex Katz a friend. Alexandra Tyng's parents offered both a heritage connection and the influence that came through their collegial relationship with Albers at Yale. Each participant can be tracked to trace their personal, professional, and/or teacher, student, and mentor connections to one another.

These associations offer various ways of viewing the groups of research respondents: art teachers K–12, artist teachers at the higher education level, and practicing artists, and their connections and separations to and from one another and other groups by way of professional relationships, school/university ties, K–12 school system bonds, or common links to professional associations and/or galleries. The lineage across and among groups includes central figures and places, such as both the Baltimore and Howard County Pubic School Systems, Mark Coates and the Bare/Hicks partnership; Brooklyn College, Lois Dodd, her student, Jeff Epstein, and the Caldbeck Gallery; Massachusetts College of Art, George Nick, and his student, Joe Fontinha; John Walker, Jon Imber, Richard Raiselis, Julia von Metzsch, NAGA Gallery, and Boston University. One also sees both descent and educational pedigree traced to and from the Maryland Institute College of Art, Barry Nemett and Mark Karnes, and the seminal influence upon all participants from Josef Albers, Yale University, and Albers' students and colleagues at Yale, William Bailey and Bernard Chaet.

No tracking of connections or degrees of separations such as those discovered through this research is finite. I suspect that as colleagues and students of participants learn of the degree of influence uncovered through this research, other links will surface and come to light. However, on the basis of these (preliminary) findings, it appears that personal, professional, student/teacher, teacher/student, and mentor relationships,

grounded in common interests and training in aesthetic ideology, significantly affect the sources of inspiration of artists, opening their eyes to broadly and deeply perceive and see the world around them, especially the landscape. This finding is, in artistic terms, bi-symmetrically congruent with the findings of those who have studied lineage among scientists to determine social constructions and training within scientific communities. Perhaps artists and their art are best fostered when bred or taught in cells, colonies, or communities with common interests and mutual support. While this, as yet, has not been found among communities of artists, some conventional accounts of the networks and training of scientists note that scientific knowledge is both political and social (Holmes, 1986; Shapin & Barnes, 1979; Rouse, 1987) and managed by consensual communities.

Residual Gifts

Significant persons shaped respondents' personal and professional values (Getzels & Csikszentmihalyi, 1975) and work ethics in a variety of ways. The most common thread regarded the necessity of being (Hart, 2000) true to oneself and honest about the work and the impulse to make marks. This was recognized as key to finding one's natural voice as an artist.

Memories were also a powerful residual gift given to students by their teachers. Significant friendships were formed between students and teachers. Central to all respondents was the belief that even though these mentors were responsible for teaching them the basics of the work, the enthusiasm that teachers held for what they were doing, their wisdom, the sharing of entertaining and funny stories was almost more important. Surrounding their students with enthusiasm served to encourage in

them a fearless and inventive nature. What mattered was being given a license to follow their dreams, reach their goals, and achieve happiness.

Students who became successful expanded connections among artists and their respective networks, and these associations had an impact upon their sources of inspiration. The successful artists acquiesced to interviews in order to allow artists to drive the discourse rather than have it be driven by art critics. They found the interaction that occurred in responses to requests for interviews stimulated their abilities to articulate their process.

The research undertaken for this study revealed that dialogues with friends and colleagues, as well as self-talk about artistic behaviors, led to the cultivation of mentors consistent with the discussion of the cultivation of character strengths by Park & Peterson (2008). The mentors' support and training of the next generation of painters and teachers provided by mentors strengthened their protegés' capacities to be flexible, learn from experience, and to adapt to their environment (Sternberg, Jarvin, & Grigorenko, 2009). It also allowed their work to endure by handing along a legacy of artistic practice. Robert Andriulli summed that up nicely:

> I think part of that was because I went to a school close to New York City, and we were constantly sent into the city to study things first-hand. Looking at the work of artists with whom you have an affinity … and there were individuals in graduate school who spurred me on because of their dedication.

Therefore, mentorships occurred with the living and were reinforced by recognized artists, both living and past.

Places and spaces located close to nature were often mentioned by participants in this research as essential to their well-being and for reference in their paintings. Solitude and reverence for nature were given as reasons for the choice of landscape as

subject matter. Solitude was associated with being able to seek challenges that were personal and that would allow for artistic development and an individual response to subject matter. Therefore both connections with like-minded colleagues who shared belief in the power of perceptive skills as well as a separateness that could foster personal interpretation of subject matter affected the sources of inspiration for the participants of this research.

Participants noted that curiosity about landscape painting evolved into a passion to produce and exhibit their work. Passionate engagement was of paramount importance; without joy in the work one's heart would not be in it.

Suggestions for Further Research

Those interested in looking further into the impact of Dow, Albers, and the impact of the language and structure of art as they defined and taught it may want to consider taking a closer look at prominent twentieth-century art schools or universities to learn how their MFA curricular programs were determined and shaped. The curricula and programs of study at institutions such as Boston University, Cooper Union, the Tyler School of Art, and Rhode Island School of Design, places that were known for training painters, might hold further clues about the forces that conditioned the training of artists. Such a research question might ask, in what ways, if any, were modernist notions about the structure of art and design important in shaping the training of artists?

Taking into consideration the lineage of the Wyeth family, it might be interesting to look further and learn if those who trained and worked with N.C. Wyeth and Howard Pyle, who were the product of both private and academy art training, were

provided a foundation by those who came to influence both Dow and Albers. There is an association between Dow and Fennelosa at the Museum of Fine Arts (MFA), Boston, and Dow's summer school for the professional development of art teachers in Ipswich, and certainly Dow's structure was a product of the aesthetic qualities that he'd seen in prints from the Far East at the MFA. Could there have been an east-west connection, beginning in the late 1800s, that spurred similar dialogues on both sides of the Atlantic? Could the impact of seeing and studying eastern art have impressed Dow and/or Albers to consider modern ways to structure the language of art?

Some may be intrigued by the mention of the use of self-talk: in addition to a community of peers and the networks established with colleagues, many respondents in this study noted their use of self-talk to brainstorm, produce drafts, and decide on best ways to begin paintings. The origin of self-talk and its purpose (John-Steiner, 1985; Gruber, 1985; Gruber, 1999) may be neurological and related to triggering thinking mechanisms that affect production, or it may be psychological and related to motivation. The result of its use is clear to artists, yet it remains unclear where self-talk may originate, and how an artist decides when to employ it. Perhaps this is an area that deserves a closer look.

Others may be intrigued to know if the notion of artistic expertise in practice and program leadership affects the quality of art teacher training and job performance. Some urban school systems have staffs of art teachers in large enough numbers to justify and sustain employment of a content-expert leader; smaller systems may not have the capacity to do so for art teachers but do justify the provision of content-expert leadership in other content areas such as language arts or mathematics. What is the

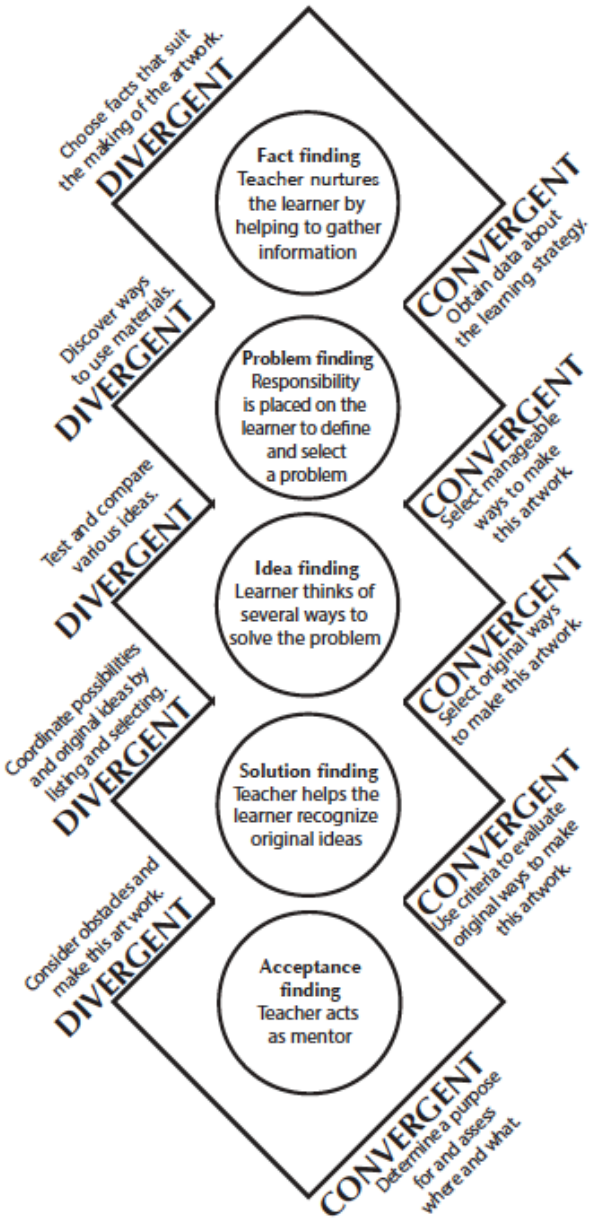
impact upon art specialists who teach in districts that do not have the capacity to provide leadership for a teacher-as-artist model? Does such a lack of support affect art students' learning? How might such shortcomings be remedied? Could the school day or art teachers' pedagogical responsibilities be structured in such a way to promote ongoing studio practices? These are questions worth asking because they affect the quality of visual arts experiences of the students in America's schools.

APPENDIXES

Appendix A

Figure 1

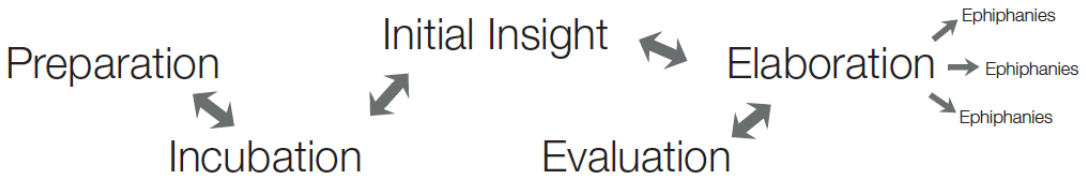
A Model of the Stages of the Creative Problem Solving Process Adapted from Alex Osborn:



Appendix B

Figure 2

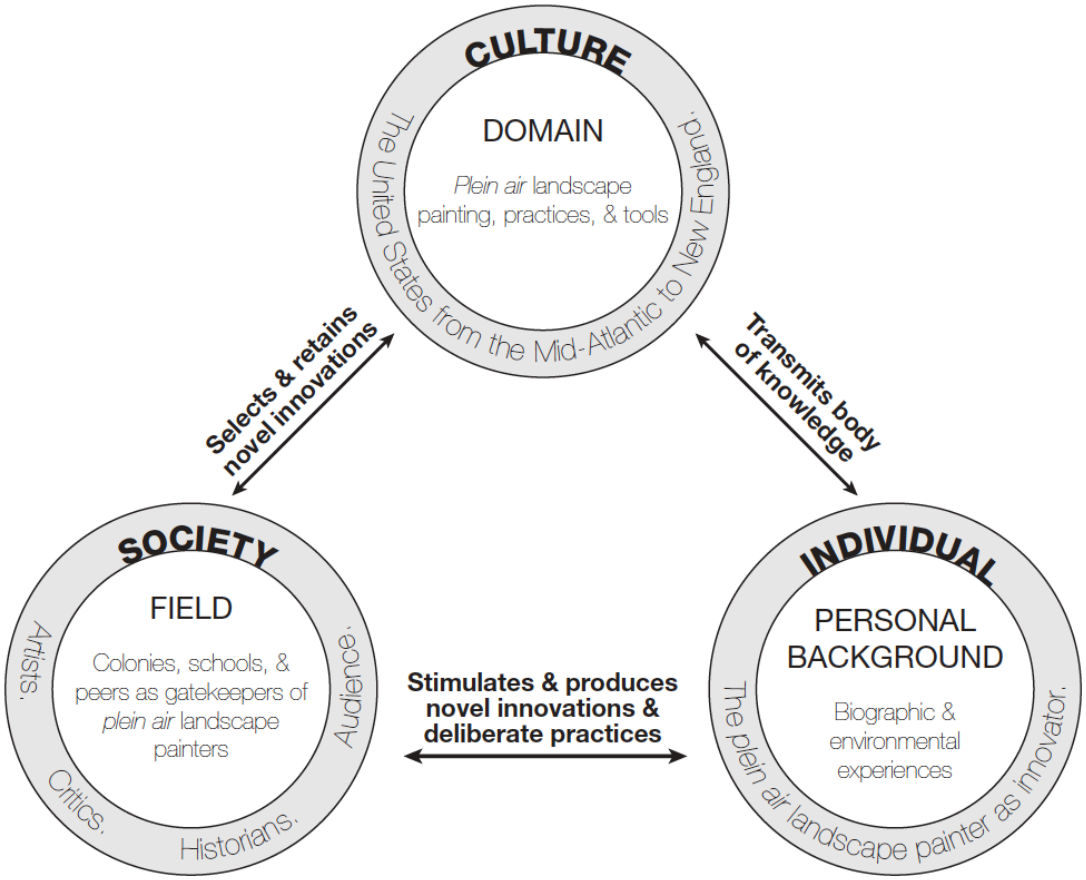
A Sample of the Five Steps of the Creative Thinking Process:



Appendix C

Figure 3

A Systems Model of Creativity for Plein Air Landscape Painters Adapted from Csikszentmihalyi (1999, p. 315):



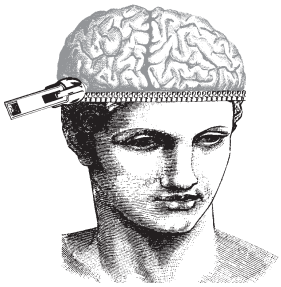
Appendix D

Figure 4

Traits of the Creative Personality:

Traits of the Creative Personality

- Fluent thinking distinguished by the ability to generate possibilities and consequences, or related ideas
- Flexibility exemplified by the ability to use various routes to solve complex problems
- Originality or seeking new and unusual analogies or combinations
- Elaboration that produces new ideas or responses
- Emotional sensitivity
- Intellectual curiosity, playfulness, and involvement
- Tendency to fantasize and imagine
- Willingness to express opinions and ideas
- Sensitivity to beauty and objects of aesthetic value



Appendix E

Figure 5

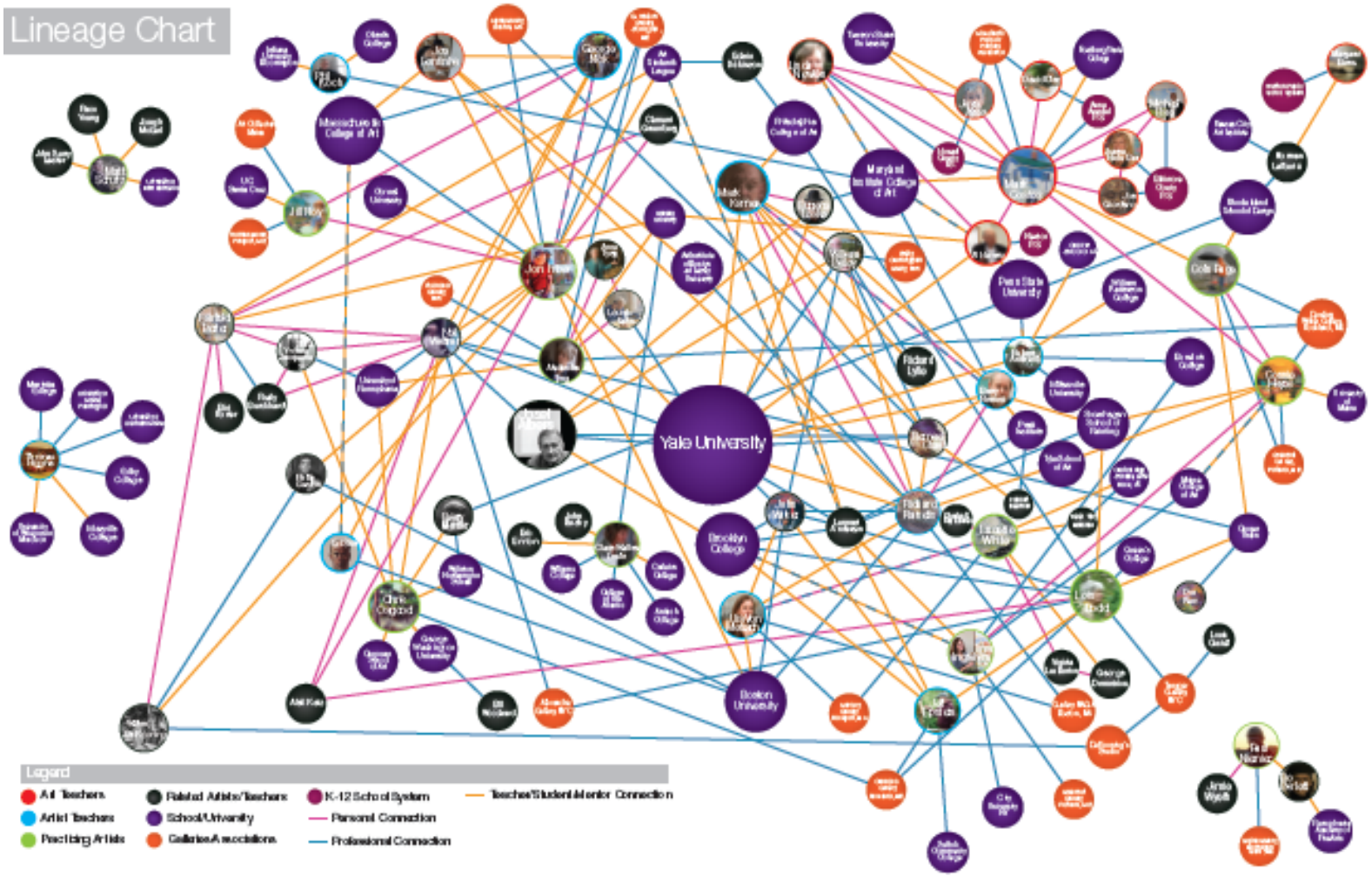
Characteristics of Climate and Environment that Foster Inspiration:

Characteristics of Climate and Environment that Foster Inspiration

- Challenge to seek an inventive spirit
- Support for personal interests
- Inspiration from involvement and role modeling
- Creating in an atmosphere of fun and freedom
- Recognition for process-based accomplishments
- Encouragement to embrace diversity in people and approaches
- The provision of problem-based learning strategies
- Autonomy
- Encouragement of the learning method of trial and error
- Recognition of failure as an opportunity
- De-emphasis on competition and extrinsic rewards
- Focus on intrinsic goals

Appendix F

Figure 6: *Lineage Chart:*



Appendix G

Figure 7

A Qualitative Review of the Literature of Emergent Themes:

SOURCE/ DOMAIN	1. Assumptions & Constraints	2. Imagination	3. Conscious & Unconscious	4. Creativity as a Model	5. Sequencing of Processes
Amsler, M. (Ed). (1987). Creativity and the imagination: Case studies from the classical age to the twentieth century. *Studies in science and culture. Volume 3.* Newark, DE: University of Delaware Press.	•Notion that the dominance of metaphor rests in humanities depts. (Eng, history, classics, philosophy) •"But to associate metaphor with the humanities alone would be to deny the very argument these essays collectively put forth-that metaphor, frames, scenarios, and schemata are crucial to human cognition, not just to poetry or aesthetic play, and that one of the strongest links between the sciences and the humanities…is that metaphor and discourse are the basis of the kinds of knowledge both disciplines produce" (p. 7). •"…that rules or procedures must be devised (or assumed) for connecting mathematical variables with aspects of experience, that is, an empirical interpretation must be given to the abstract mathematical forms. This act of interpretation is an informal act of judgment" (p.	•In the public mind, art is the result of unfettered imagination and free invention, and what is invented is held to be purely fictional. Since it is unfettered, little attention need be paid to impetus and environment" (p. 198).			

	201). •See p. 203 for what might offer a similar analogy of physics to art/experience. •"Since (art) is fictional, justification is not a question. Accordingly, this stereotype of art, a legacy of romanticism, emphasizes innovation, unconstrained expression, and play, it minimizes the other features of the creative process…" (p. 199). •Archetypes as mediators between society and the natural world who are greatly respected for offering a 'shamanlike' sense of security at a time when conceptual ordering has overtaken (p. 79)				
Austin, J.H. (2003). Chase, chance, and creativity: The lucky art of novelty. Cambridge, MA: The MIT Press.	•Quotation from Claude Bernard: "Experimental ideas are very often born by chance as a result of fortuitous observations. Nothing is more common, and it really is the simplest way to begin a piece of scientific work. We walk, so to speak, in the realm of science, and we pursue what happens to present itself, accidentally to our eyes" (p. 1).	•Imagination dramatizes issues and sets people into motion (p. 4). Minds often retrieve best after participation in a dramatic issue (p. 5). •Monod as quoted in Austin (p. 57): "Since mutations constitute the only possible source of modifications in the genetic text, itself the sole repository of the	•Altamirage (pp. 84–85): "…the facility for encountering unexpected good luck as the result of highly individualized action." •There are conceptual mistakes of commission or omission (p. 95). •Quotation from Claude Bernard (p. 15): "New medical	•The notion of something happening to set things into motion (pp. 3–5). •Chance is the root source of mutations (p. 57). •"Since the creative process and creativity itself are recognizable only through the creative product, the creative product must be original, and	•"There are other elements of the search taking shape long before the instigator comes to maturity. It is from the chase that, years later, the quest evolves. Even now, it is still possible to perceive the earlier behavior patterns, but you have to know where and

		organism's hereditary structures, it necessarily follows that chance alone is the source of every innovation, of all creation in the biosphere." (p. 110). [Monod, J. (1972). Chance and necessity. London: Collins.]	observations are generally made by chance. If a patient with a hitherto unknown illness enters a hospital where a physician comes for a consultation, it is surely by luck that the doctor encounters this patient."	useful, and if the creative product is an idea, it must be communicated or implemented" (p. 99). [Quotation from H. Herbert Fox included at the beginning of Chapter One in Austin.] •In Austin (pp. 100 & 101): …	how to look" (p. 41). •Types of chance (pp. 70–77): Chance I: good luck is completely accidental, Chance II: deals with the element of consistent centrifugal motion which allows random elements to combine because of inherent qualities (Kettering – auto- …

Appendix H

Figure 8

The Questioning Protocol Adapted from Csikszentmihalyi (1996) Including the Informed Consent Form:

AN INTERVIEW WITH

THAT OCCURRED ON

CONDUCTED BY R. BARRY SHAUCK

BASED ON
THE INTERVIEW PROTOCOL
USED BY
MIHALY CSIKSZENTMIHALYI
FOR HIS BOOK

CREATIVITY:
FLOW AND THE PSYCHOLOGY OF DISCOVERY AND INVENTION

PART A: CAREER AND LIFE PRIORITIES

1. *Of the things you have done in life, of what are you most proud?*

    a. *To what do you attribute your success in this endeavor? Any personal qualities?*

2. *Of the obstacles you have encountered in your life, which was the hardest to overcome?*

    a. *How did you do it?*

    b. *Any that you did not overcome?*

3. *Has there been a particular project or event that has significantly influenced the direction of your career? If so, could you talk a little about it?*

    a. *How did it stimulate your interest?*

    b. *How did it develop over time?*

    c. *How important was this project/event to your creative accomplishments?*

    d. *Do you still have interesting, stimulating experiences like this?*

4. *What advice would you give to a young person starting out in [subject area]?*

    a. *Is that how you did it? If not how is your current perspective different from the way you started?*

    b. *Would you advise [concerning the importance of the field]:*
        -few social contacts or many? Mentors, peers, colleagues?

        -establish your own identity early or late?

        -work with leading organizations?

    c. *Would you advise [concerning the importance of the domain]:*
        -specialize early or late?

        -focus on leading ideas or work on the periphery?

    d. *Would you advise [concerning the importance of the person]:*

        -intrinsic vs. extrinsic reasons?

        -tie work to personal values or separate?

5. *How would you advise a young person on why it is important to get involved in [subject area]?*

    a. *Is that why it was important to you? If not, how is your current perspective different?*

6. *How did you initially become involved or interested in [subject's area]? What has kept you involved for so long?*

7. *Have there been points when what you were doing became less intensely involving-seemed less interesting or important to you? Can you describe a time that stands out?*

    a. *What were the circumstances?*

    b. *What did you do?*

PART B. RELATIONSHIPS

1. *If there has been a significant person (or persons) in your life who has influenced or stimulated your thinking and attitudes about your work…*

    a. *When did you know them?*

    b. *How did you become interested in them (e.g., did you actively pursue them)?*

    c. *How did they influence your work and/or attitudes (e.g., motivation, personal or professional values)?*

    d. *In what ways was he/she a good and/or bad teacher?*

    e. *What kinds of things did you talk to this person about (e.g., personal, general career-related, specific problems)?*

    f. *What did you learn from them? How to choose what problems to pursue? Field politics and marketing yourself?*

2. *Is it important for you to teach and work with young people?*

    a. *Why?*

    b. *What are you interested in trying to convey to them? Why?*

    c. *How do you do this?*

3. *When you interact or work with a young student, can you assess whether they will be likely to leave the field or become successful in the field?*

a. *Do you recognize people who are likely to be creative in their future work? How? What characteristics do they have?*

4. *Do you notice differences between men and women students/young people and male and female colleagues in the field? If so,*
   -in interests?
   -in ability? Creativity?
   -in the way they approach learning?
   -in the way they interact with other people/colleagues?
   -in how they define success and achievement?
   -in their personal goals and values?
   -in their professional goals and values?

5. *What advice would you give a young person on how to balance their private life (i.e., family, other concerns not related to work) with [subject's area]?*

   a. *Is that how you did it? If not, how is your current perspective different?*

      -importance of other kinds of life skills?

      -relative importance of career in early or later life?

PEERS AND COLLEAGUES

1. *At any time in your life, have your peers been particularly influential in shaping your personal and professional identity?*

2. *In what way(s) have colleagues been important for your personal and professional identity and success?*

FAMILY

1. *In what way(s) do you think your family background was special in helping you to become the person you are?*

2. *How did you spend most of your free time as a child? What kinds of activities did you like to do? With peers? parents? siblings? alone?*

3. *In what way(s) have your spouse and children influenced your goals and career?*

PART C: WORKING HABITS/INSIGHTS

1. *Where do the ideas for your work generally come from?*
   a. *From:*
      -reading?

-others?
-your own previous work?
-life experiences?

b. *What determines (how you decide) what project or problem you turn to when one is completed?*

c. *Have there been times when it's been difficult to decide what to do next? What do you do?*

2. *How important is rationality versus intuition in your work? Describe.*

a. *Are there two different styles in your work (e.g., one more "rational" and the other more "intuitive")?*

b. *Do you think it's important to "go with your hunches" or "trust your instincts"? Or are these usually wrong/misleading?*

c. *Do you have better success with a methodical, rigorous approach to your work?*

d. *Do you think about work during leisure time? e.g., did you ever have any important insights during this "off" time?*

e. *How many hours of sleep do you usually get? Do you tend to do your best work early in the morning or late at night?*

f. *Have you ever had a useful idea while lying in bed, or in a dream?*

3. *How do you go about developing an idea/project?*

a. *Do you write rough drafts? Outlines? How often do you rewrite?*

b. *Do you publish your work right away or wait awhile?*

4. *Can you describe your working methods?*

a. *How do you decide what mail to answer, interviews to do, etc.?*

b. *Do you prefer to work alone or in a team?*

5. *Overall, how is the way you go about your work different now from the way you worked twenty years ago?*

a. *What if any changes have there been over the years in the intensity of your involvement in [subject's area]?*

b. *What about changes in the way you think and feel about it?*

6. *Have you experienced a paradigm change in your work? Describe.*

PART D: ATTENTIONAL STRUCTURES AND DYNAMICS

1. *At present, what task or challenge do you see as the most important for you?*

    a. *Is that what takes up most of your time and energy? If not, what does?*

2. *What do you do about this? [probe for field/domain/reflection]*

3. *Do you do this primarily because of a sense of responsibility, or because you enjoy doing this? Describe.*

    a. *How has this changed over the years?*

4. *Are you planning to make any changes in how actively you work in [subject's area]?*

5. *If we had spoken to you thirty years ago, what different views of the world and yourself would you have had?*

6. *Have there been some personal goals that have been especially meaningful to you over your career? If yes, could we talk about some of the most significant?*

    a. *How did your interest in this goal begin?*

    b. *How did it develop over time? (Now?)*

    c. *How important was this goal to your creative accomplishments?*

(Figure 8 continued)

Informed Consent Form:

To:

Fr: R. Barry Shauck, Assistant Professor of Art Education/Boston University

Date:

RE: **QUALITATIVE RESEARCH STUDY**

PURPOSE The purpose of this memo is to request your participation in a qualitative research study done as partial requirement for completion of the doctoral program at Boston University.

QUESTION The study will attempt to answer the question, "Through what sources do artists find inspiration?"

METHODOLOGY The study will include a review of relevant literature as well as conversational and written responses from invited participants based upon the interview protocol (please see attached) used by Milhaly Csikszentmihalyi for the study on which his book, *Creativity: Flow and the Psychology of Discovery and Invention* (1996) is based.

INTENT The study will result in an analysis, synthesis, commentary and critique of outcomes. Results may be presented to other students in the doctoral cohort, and will be used for the dissertation and to further inform future research and writing.

BENEFITS
RISKS
CONFIDENTIALITY

Sharing artistic sources of inspiration and providing insights about influential processes, teachers, and art works will serve to broaden and deepen the understanding brought to potential and practicing visual studio artists and arts educators about the nature of artistic behaviors and origins of creativity. The researcher foresees no risks to participants for this limited study. If further and broader publication of results is anticipated, permission will be sought from participants at that time.

TIMELINE The interview protocol that invited participants need to answer is attached in hard copy as it is shown in *Creativity: Flow…* . Within two weeks of sending this mailing I will contact you by phone to follow up on this invitation, seek your acceptance of the invitation, and discuss expedient ways to complete your response. A copy of the interview protocol can be emailed to you to alleviate the need to respond in long-hand. Interviews will conclude within one year from this date.

CONTACT INFORMATION

[redacted]

Cell phone: [redacted]
Condo phone: [redacted]
Email: [redacted]

INFORMED CONSENT A second copy of this form is provided for your records.
I certify understanding of the nature of the study, conditions, and agree to participate:

Signed _____

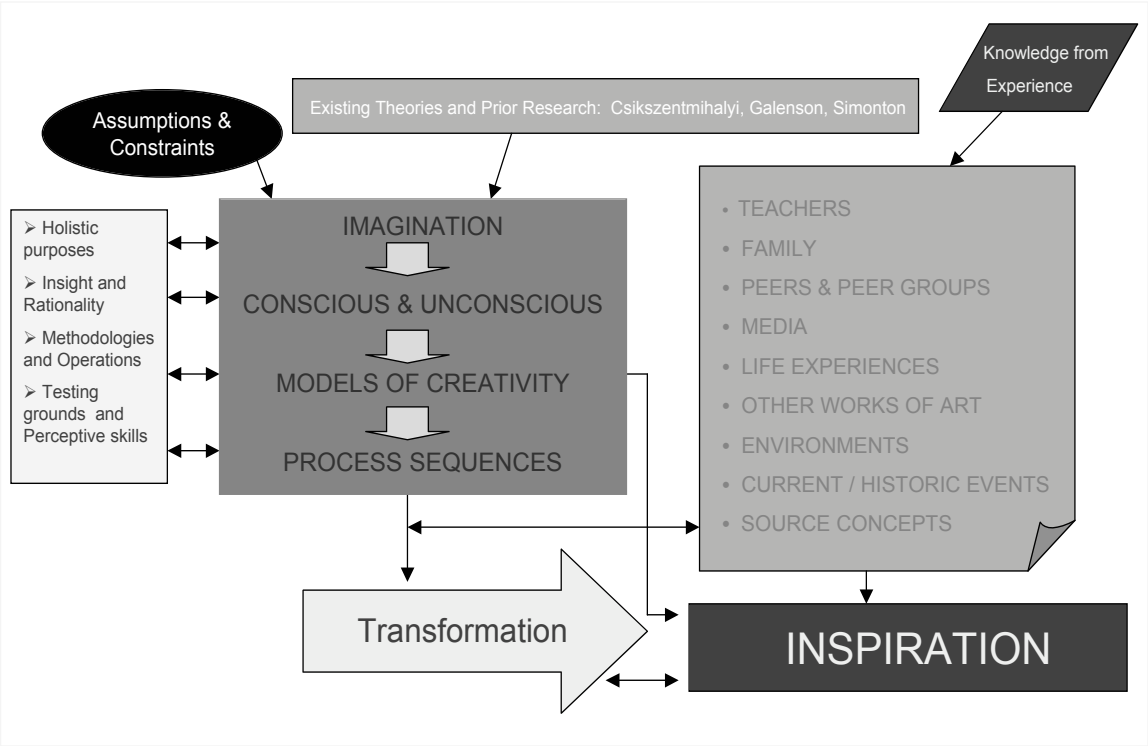
Date _____

Thanks very much for taking the time to be a part of this research and study.

Appendix I

Figure 9

A Conceptual Framework Proposed for the Study:



Appendix J

Figure 10

Isolating Evidence:

ISOLATING EVIDENCE

PORTIONS IN THE DOCUMENT BEING ANALYZED FOR FACTORS THAT MAY AFFECT …	PROOF CITED IN RESEARCH
CONNIE HAYES 4TH GENERAL SESSION—BOSTON	
I want to thank the NAEA organization for making this invitation to me. I will show you slides of my artwork, ranging from 1960 to the present.	
I grew up in Maine and went to a public school that had no art in grades K through 12. However, if you look to your right you will see the results of one day when one teacher from - I must have been in third grade - turned us loose with construction paper. I was not too good at a lot of other subjects, but when that art teacher came and gave me public feedback, it was eternally memorable to me. I don't care if it's one student for one day of their lives and you say something positive to them, it can last.	Heller (1993) in Howe et al discusses talent, gifts, & natural ability. The lack of public school training would indicate an innate propensity to excel. Recognition through public feedback is corroborated by Gardner (1995).
On the other side is a piece I did when I was about 6 years old. At that point I knew the importance of validating what you do by framing it. That's something that I think you all know very well.	In their research, Howe (1998), Winner & Martino (1993), Sosniak

Appendix K

Figure 11

Potential Participants: (Note that column header SM indicates primary subject matter and C denotes profession as art teacher, artist teacher, or artist. Redacted areas include personal contact information.)

ARTIST INTERVIEW CANDIDATES (DISSERTATION STUDY)

#	ARTIST	SM*	C	CONTACT INFORMATION	REFERRED BY (W/CONTACT INFORMATION) … AND BECAUSE (QUOTES)		SOURCE
1.	Janet Fish	SL	AT		Connie Hayes [redacted]	for their unique voices	Email exchange 9/6/07 7:56 PM
2.	Lois Dodd	L	A				
3.	Lisa Yuskavage	L	A				
4.	Ben Aronson	F	AT			for his sense of light and strong drawing within the paintings and for his energetic delivery of the brush strokes	
5.	Emily Eveleth	L	A			for her sensuality with paint and her ability to simplify essences in poetic and sometimes humorous ways	
6.	Charles Reid	L	A			for his clarity of language used to	

Appendix L

Figure 12

Research Participants:

RESEARCH PARTICIPANTS

ART TEACHERS

01. Jaye Ayres
02. Michael Bare
03. Joanne Hicks Bare
04. Margaret Burns
05. Mark Coates
06. David Diaz
07. Joe Fontinha
08. Joe Giordano
09. Al Hurwitz
10. Linda Newton

ARTIST TEACHERS

01. Robert Andreuilli
02. Jeff Epstein
03. Thomas Higgins
04. Mark Karnes
05. Phil Koch
06. Julia Von Mentzsch
07. Barry Nemett
08. George Nick
09. Richard Raiselis
10. Ed Stitt

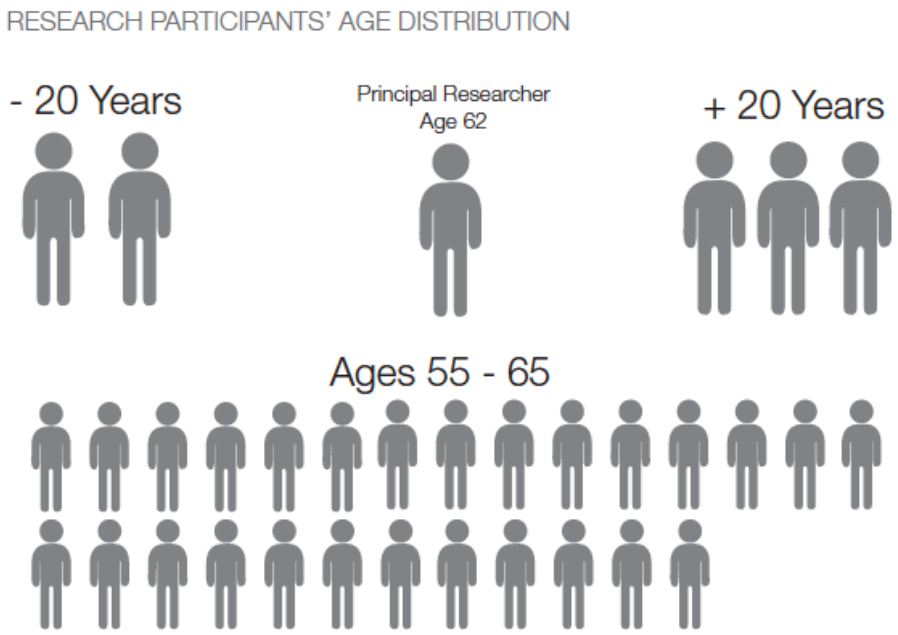
PRACTICING ARTISTS

01. Lois Dodd
02. Connie Hayes
03. Jill Hoy
04. Jon Imber
05. Tina Ingraham
06. Paul Niemiec
07. Chris Osgood
08. Colin Page
09. Clare Walker Leslie
10. Matt Schultz
11. Alexandra Tyng
12. Lucette White

Appendix M

Figure 13

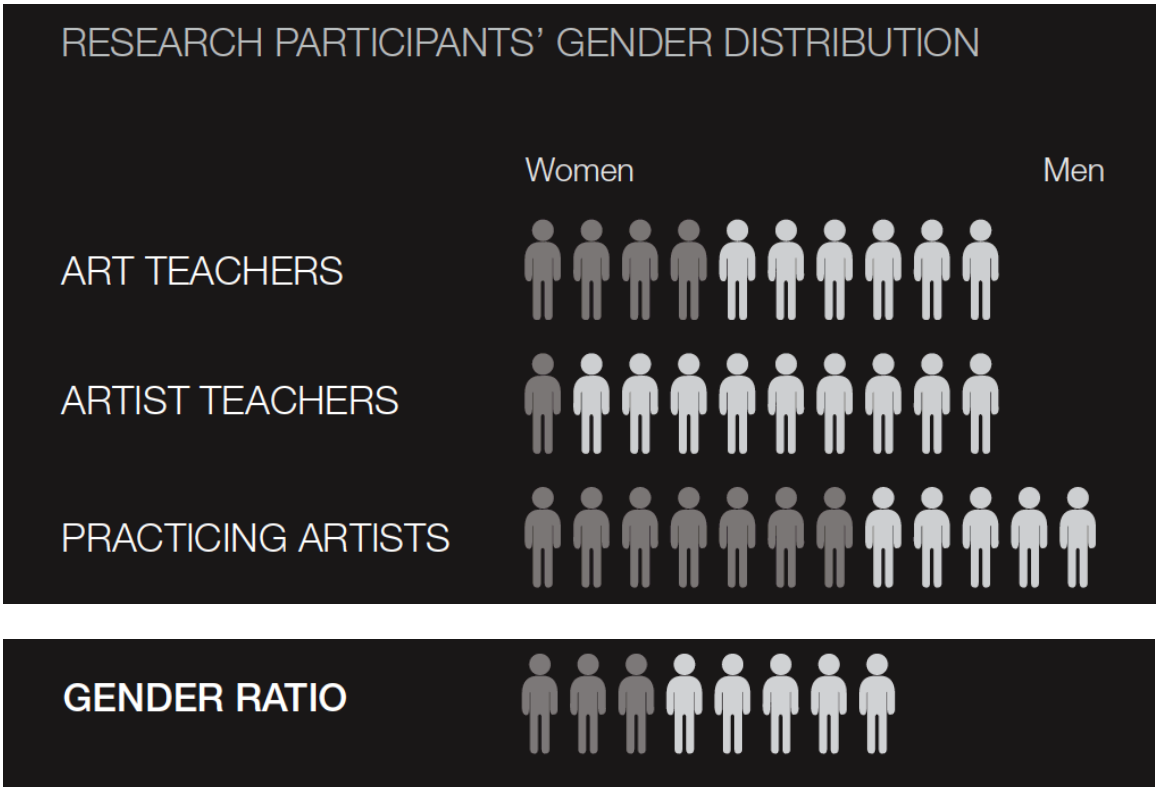
Research Participants' Age Distribution:



Appendix N

Figure 14

Research Participants' Gender Distribution:



Appendix O

Figure 15

Comparison of Responses to both Ancillary and Protocol Questions Given by Participants in each of the Groups Interviewed:

Questions from the Protocol	K-12 Responses	Higher Ed Responses	Professional Responses
A. Career and Life Priorities			
1. …most proud	• Care for students • Genuineness • Alignment of personal and professional practices	• Work (painting) • Family • Schooling • A particular body of work (painting) • Teaching • Having a family that is involved in art	• Teaching, books, painting • Upholding my lineage as an artist and an painter • Having a good life • Living my own way • Raising my children and seeing them be successful • Earning a living from my painting • A love of the outdoors • To have found good teachers • Changing careers to become a full-time artist • Being able to temper failure as a part of the painting

Appendix P

Figure 16

Deans of the Yale School of Art:

Yale University School of Art New Haven, Connecticut 06520

Office of the Registrar

DEANS OF THE YALE SCHOOL OF ART

1869 - 1913	John Ferguson Weir
1913 - 1922	William Sergeant Kendall
1922 - 1947	Everett Meeks
1947 - 1957	Charles Sawyer
1957 - 1958	Boyd Smith
1958 - 1968	Gibson Danes
1968 - 1974	Howard Weaver
1974 - 1975	William Bailey
1975 - 1983	Andrew Forge
1983 - 1996	David Pease
1996 - 2006	Richard Benson
2006 -	ROBERT STOKR

Taken from the Historical Register of Yale University,
Office of Alumni Records, 149 York Street.

pdl 2-3-84

Post Office Box number: 1605 Telephone: 203-436-4381

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