



GEO Faculty-led and Customized Programs Proposal Form

Faculty from a GEO partner institution or University of Oregon may propose a faculty-led study abroad program at one or more of the GEO Centers abroad by completing this proposal form. University of Oregon faculty may also use this form to propose a faculty-led study abroad program at any location outside of GEO Centers. This form is meant to guide you through details of your proposed program. Please provide as more details as possible. Once the proposal is submitted to GEO, a GEO Program Coordinator will contact you to further discuss your proposal. All program proposals that require the University of Oregon to issue academic credits must go through the Study Abroad Programs Committee (SAPC) approval process at the University of Oregon.

I. CONTACT INFORMATION

Name of Proposer or Faculty Member: Lisa Abia-Smith

Current Position: Senior Instructor

Name of Institution: University of Oregon

Department: Arts and Administration/School of Architecture and Allied Arts

Office mailing address: 1430 Johnson Lane

Office phone: 541 346 0966 Cell phone: 541 912 9529

Email: abia@uoregon.edu

Skype: lisaabiasmith

Dean: Christoph Linder

Office phone: 6-3631

Email: cpl@uoregon.edu

Faculty/Department Chair : Richard Margerum

Office phone: _____

Email rdm@uoregon.edu_____

Campus Study Abroad Contact (if not from University of Oregon): Click or tap here to enter text._____

Office phone: Click or tap here to enter text._____

Email: Click or tap here to enter text._____

II. FACULTY BACKGROUND

Brief background and bio (please also attach your CV):

See attached

International experience (please also include prior experience with leading study abroad programs or faculty participation in programs overseas, etc.):

- College Study Abroad participant undergraduate at American Institute of Universities and Leo Marchutz School of Art 1988
- Lead tours and programs for art museum docent nationally and internationally.

Foreign languages spoken and proficiency:

French, proficient

III. PROGRAM PARAMETERS

At what site or GEO Center location(s) would you like to teach? _

If program location(s) will not be at a GEO Center, please provide information about the proposed location providers, in- country contacts, and what services will be provided.
Aix-en-Provence, France - Marchutz School of Art (Institute of American Universities)

Length of program: 9 days.

Length of program should include the program arrival date to the program departure date.

Proposed dates or term: Summer School, Zero Week June 2018. June 15-23, 2018

Proposed dates should include the program arrival date to the program departure date.

Is this program offered on a onetime or ongoing basis? Ongoing each summer_

Please describe the housing available for students participating in this program (if you are able to provide these details):

IAU has recommended a few student apartments in Aix which are available during the course. An additional option is a block of rooms at the Marriott Renaissance hotel near the Cours Mirabeau and they will provide a group discount and block of rooms for students.

Will classroom space be required? Please describe the classroom space available for this program (if you are able to provide these details):

Some classroom space is required and identified spaces include the IAU main classroom on Rue de Bon Pasteur in the center of Aix-en-Provence.

A dedicated 1500 square foot art studio at the IAU Leo Marchutz School of Art is proposed for 6/19 and 6/21. The remaining classes and bulk of the classes will be held at outside locations outside of Aix for painting and drawing.

Student Enrollment

After the program fee is finalized, GEO will contact you with a minimum enrollment number which must be met by the GEO student application deadline. 10

If there is a *maximum enrollment* for the program, please list it here: 18

Does this program accept lifelong learners (non-degree seeking students)?

No

Is this program open to students from the GEO network of campus partners or only open to students from your home campus?

Only UO students

What efforts will be made to make this program inclusive or any equally accessible to students of color, low income students, students with disabilities, LGBTQ students, and students from other groups underrepresented in study abroad programs? Please speak to the accessibility of this program to students in the underrepresented groups listed above:

The majority of the student athletes (football and men and women's basketball) who have enrolled in AAD408 Art of the Athlete have been students of color. This is based on the demographic composition of student athletes from multiple sports which have representation of African American and Polynesian descent. (75% African American 20% Polynesian, 5% Caucasian)

Over 50 percent of students enrolled in this course have self-identified as low income the past 5 years. The on campus AAD 408 class each summer has included students with a documented learning disability (a few students each year were on IEPs in high school) and the course is structured with universal design. The Instructor is an affiliated faculty member of the Disabilities Studies minor and teaches courses on pedagogy, access and inclusion. Over the past 5 years, a few students have requested alternative formats for processing and responding to assignments, including oral presentations and discussions, but the course accommodates all learning styles and abilities.

It should be noted that multiple meetings with the UO Athletics AD, Assistant AD/Compliance director and coaches from football and basketball have resulted in full support and endorsement of this opportunity for their student athletes. The opportunity to study abroad during the academic year or 4 week summer school is not practical for these student athletes given their practice and game schedules. Offering this course during Zero Week accommodates their practice and training schedule. In addition, this course which focuses on identity and representation aligns well with the Athletic department's initiatives for individual developmental growth.

Financial support from Athletics has also been committed and donor support is anticipated to supplement student costs since the majority of these students have limited financial capacity and are on Pell grants.

To what group of students (e.g. undergraduate business majors) will this program be targeted?

Students who have enrolled in the AAD 408 on campus from 2015-2017 will be targeted. The overall composition of student athletes in the on campus workshop have historically been from men's basketball, football, women's volleyball, women's basketball, and men's and women's golf. Student participating in these sports will be targeted because of their traditional schedule of non-season participation during summer season and required presence on campus for summer school and workouts.

By what criteria will participants be selected?

The AAD 408 Art of the Athlete course is a pre-requisite for this program. Applicants who are student athletes will also need to receive clearance and approval by their Academic Advisor in the John E Jaqua Services for Student Athletes. Students who have enrolled in AAD 408 are eligible to apply for the study abroad program in Aix. Students will be identified from past enrollments (2015-2016), including current summer 2017 students. The Associate Athletics Director/ NCAA Compliance director Jody Sykes will review all applicants for additional clearance criteria.

Additional Student Requirements (if applicable)

Minimum cumulative GPA requirement (if different than 2.5): 2.5 _____

Minimum university standing (sophomore, junior, etc.): Sophomore

Minimum language requirement: None_____

Pre-requisite course(s):
AAD 408 Art of the Athlete

Additional requirements:

Click or tap here to enter text.

Does this program have an internship component)? No

If yes, please explain below:

Click or tap here to enter text.

IV. PROGRAM DESIGN

Program Theme/Title: Exploring Identity, Place and Representation Through the Arts: Aix-en-Provence. The course will address thematic content areas such as representation, belonging, and place as illustrated through the arts.

Course(s) Title(s): Art of the Athlete: Exploring Identity and Place Through the Arts: Aix-en-Provence

Applicable disciplines: Visual arts, multicultural education, and art education

Contact hours: 24 Direct Contact Hours. 60 hours total _____

Language of instruction: English_____

Brief description of the course(s):

This new study abroad course will introduce students to post-impressionists Cezanne and Van Gogh, who both retreated to the South of France. Here, rejected, in isolation and at the end of their lives, they produced their best work in prolific quantity. Provence offered a momentary sanctuary for these major artists to express notions of place, identity and representation. Through travel as well as artistic appreciation and art production, these University of Oregon undergraduates, most who have no background in visual art, will experience an oasis to artistically and historically reflect upon autonomy, social construction and power relations in their personal lives.

In addition to creating oil paintings of landscapes, self-portraits, and the city of Aix and environs, students will be required to keep a sketchbook/journal and will use it to document their trip, respond to writing and drawing prompts and use for processing and drafting final paintings.

Because most of these students have had very little training and exposure to visual art, I will use a teaching approach called Visual Thinking Strategies (VTS). VTS is a research-based teaching method that improves critical thinking, writing and language skills through discussions of visual images. VTS encourages participation and self-confidence, especially among students who struggle.

By reading, observing, discussing, writing and producing art, students will improve their critical thinking and communication skills. Fine art will become the vehicle for improving these skills.

COURSE OBJECTIVES:

- Discover how artists have used their written and visual work to express racism, misogyny, bias, and misperceptions.
- Use the study of art to develop critical thinking, communication and visual literacy skills
- Ask students to facilitate learner-centered discussions of visual art

- Engage learners in a rigorous process of examination and meaning-making through visual art
- Measurably increase observation skills, evidential reasoning, and speculative abilities
- Create facilitated discussions to enable students to practice respectful, democratic, collaborative problem solving skills that over time transfer to other classroom interactions, and beyond
- Emphasize connections to art and the integral role of museums as a valuable resource in students' lives
- Encourage thoughtful participation to nurture verbal language skills, and writing assignments to assist transfer from oral to written ability

COURSE GOALS

After participation in this course, students will:

- Gain confidence in their writing and improve writing and communication skills.
- Develop skills for interpreting and critiquing art through reading, writing, discussing, and making art.
- Create a body of works of art and a journal documenting their experience and responses to the prompts and themes introduced during the course.

Potential course related excursions:

The program will begin in Aix-en-Provence and trace the landscapes and subject matter created by artists Paul Cezanne and Vincent Van Gogh and explore writings of James Baldwin.

The program will have 2 excursions to Tholonet, outside of Aix-en-Provence to paint from the location Cezanne encountered for months capturing Mt. Sainte Victoire, and excursion to Arles excursion to paint scenes from Van Gogh's travels and similar subject matter.

The program will end in Paris, where we will use the museum galleries and collections at the Cezanne Museum, Musee Granet and Louvre for observations, VTS discussions and sketching.

Additional details (local contacts, other program activities etc.):

Alan Roberts, Director Ecole Marchutz
Institute American Universite
Aix en Provence

Will this course be approved for credit on your campus? Yes
2 credit P/NP

If yes, in which department would this course be approved for credit by and at what level?
If multiple departments, please list all.
AAD 408

What requirement(s) does this course satisfy in your or other departments?
Elective

Will this course fulfill a General Education requirement(s) on your campus? Click or tap here to enter text.

If yes, please list what requirement(s) this would fulfill:
Click or tap here to enter text.

•Please submit a draft syllabus for each course you are proposing•

Note: if the program will be in a non-English speaking country, a language course may be recommended.

Would you like to request additional courses to be taught by local faculty (optional, but may include language courses, or other academic courses)? Click or tap here to enter text.

If yes, please list course titles and the language of instruction for each course:

Click or tap here to enter text.

V. Financial and Budget Information

Please provide any known cost estimates below.

Program Student Budget	
Estimated Program Fee	\$450 UO Study Abroad Fee + Program Fee TBD
Estimated Round-trip Airfare	\$1800
Estimated Meals (if not included in program fee)	\$540
Estimated Books & Supplies (art supplies)	\$150
Estimated Personal Expenses	\$100
Total	\$TBD

VI. ENDORSEMENTS

Faculty Proposer

Printed name

Title

Signature

Date

Department Chair

Printed name

Title

Signature

Date

Dean or Associate Dean

Printed name

Title

Signature

Date

GEO Study Abroad Director

Printed name

Title

Signature

Date

Vice Provost for International Affairs

Printed name

Title

Signature

Date

Thank you for completing the GEO Customized and Faculty-led Programs Proposal Form. If you have questions or to submit the proposal form, please email:

- *For Institutions in the Northwest - Sam Bethel* bethel@uoregon.edu
- *For Institutions in the Midwest - Lisa Calevi* lar@uoregon.edu

GEO (Global Education Oregon)
5209 University of Oregon
Eugene, OR 97403 USA
800-654-2051
geo.uoregon.edu



SYLLABUS

Exploring Identity, Place and Representation through the Arts: Aix-en-Provence

Instructor: Lisa Abia-Smith

Language of Instruction: English

UO Credits:2

Contact Hours*:22

Total Hours of Student Engagement (THSE) in all course activities*:60

Aix-en-Provence, France

COURSE DESCRIPTION

This new study abroad course will introduce students to post-impressionists Cezanne and Van Gogh, who both retreated to the South of France. Here, rejected, in isolation and at the end of their lives, they produced their best work in prolific quantity. Provence offered a momentary sanctuary for these major artists to express notions of place, identity and representation. Through travel as well as artistic appreciation and creation, these University of Oregon undergraduates, with little to no background in art, will experience an oasis to artistically and historically reflect upon autonomy, social construction and power relations in their personal lives.

COURSE OBJECTIVES

The course will:

1. Familiarize students with the diverse content and processes of contemporary and established visual artists.
2. Facilitate discussion to enable students to practice respectful, democratic and collaborative problem solving skills that over time transfer to other classroom interactions and beyond.
3. Examine the role artists play in considering individualism, cultural determinism and the creation of a personal point of view on these issues.
4. Provide students with the opportunity to work with visual media and explore vehicles for creative expression from the standpoints of marginalization, isolation and identity.
5. Introduce the art museum as a source for social learning and engagement.
6. Encourage a deeper appreciation of the critical role visual art can play in interdisciplinary curricula.

7. Use personal and artistic narrative to develop critical thinking, communication and visual literacy skills.
8. Consider the idea that artistic creativity is sometimes the result of adversity.

OUTCOMES:

1. From orientation sessions on campus prior to travel, students will study excerpts from biographies and discuss the major themes present at the most productive time in the lives of Cezannè and Van Gogh.
2. Sketch book assignment: Students will be required to keep a sketchbook and will use it to document their trip, respond to writing and drawing prompts and use for processing and drafting final paintings.
3. Each student will create series of paintings during the week, including a self-portrait and 2 landscapes as final projects for inclusion in the Art of the Athlete exhibition at the Jordan Schnitzer Museum of Art. (September 2018-January 2019).
4. Each student will be required to attend daily sessions at IAU, the art school studio and excursions and work on projects during the term, leading towards the final piece.
5. Each student will prepare a written reflection (artist's statement) that presents the intention of the art work produced. This narrative will be descriptive in nature and also read orally for a cell phone audio tour used as interpretive material in the museum exhibition. The students will each record their own 3-4 minute statement.
6. Class members will keep a formal daily record (sketchbook/journal) of their experiences, which will be submitted for assessment. Writing prompts and sketching prompts.

INSTRUCTIONAL METHODOLOGY

Students will prepare for this program by considering the biographies of Cezanne and Van Gogh. Subsequently they will travel to the South of France in Aix-en-Provence to view and reflect upon works of Cezanne and Van Gogh, among others, in terms of the assigned reading and video materials. Students will participate in outdoor town and country excursions, plein air painting and local museum trips. At the Marchutz School of Art, class members will meet daily for discussion and to create art inspired by their experience. Further, they will compose formal diaries that express their learnings and personal outcomes from taking this course.

Cezanne believed that everything, especially in art, is theory developed and applied in contact with nature. Therefore, students will immerse themselves in painting outside in nature capturing the buildings in Aix, the terrain, the landscape, and the light, which is distinct to the south of France.

By reading, observing, discussing, writing and producing art, students will improve their critical thinking and communication skills. Fine art will become the vehicle for improving these skills using Visual Thinking Strategies (VTS). VTS is a research-based teaching method that improves critical thinking, writing and language skills through discussions of

visual images. VTS encourages participation and self-confidence, especially among students who struggle.

ART PROJECTS AND DESCRIPTIONS

- Project #1: Self-portrait (watercolor)* Due: June 18
- Project #2 Model painting watercolor (water color) Due: June 18
- Project #3 Landscape of the Self Painting (oil)* Due: June 22
- Project #4: Provence Landscape Painting (oil)* Due: June 22
- Project #5: Sketchbook/Journal. Daily writing and drawing prompts and documentation of trip. lessons focusing on the course themes of identity, representation, and place. (mixed media) Due: June 23
- Project #6 Artist's Statement and Didactics Due: June 23

** Final works for inclusion in museum exhibition*

ASSESSMENT AND EVALUATION

Student assessment will be based upon scope and sequence of art production and demonstrated growth and self-reflection.

Assessment Tools:

- Completion of painting and drawing assignments
- Discussion of the reading materials, responses to writing and drawing prompt. Reflection from museum excursions and site visits and completion of the daily studio assignments to be included in student sketchbook.
- Participation in critiques of student work on Thursday, June 21.
- Artist's Statement (Written and oral) and development of art didactics.
- Final project: 5 Art Production pieces
- Daily creative exercises

METHOD OF EVALUATION (GRADING)

Class Participation: 20%

Students are expected to actively participate in all excursions, lectures, site visits and projects engaged in during the course.

Sketchbook/Journal 20%

Students are expected to maintain a sketchbook/journal in which they will respond to writing and drawing prompts given by the instructor, record daily observations, and notes from the lectures/excursions and collected ephemera.

Daily Studio Projects 20%: Paintings and drawings created and rough drafts for final paintings.

Recorded Artist's Statement: 5%

Students will present their final project with a 3-minute recording for Guide By Cell, audio tour to accompany their artwork on display at the museum Fall 2018.

Final Visual Arts Project: 20%:

3 completed paintings for display September 8, 2018- January 14, 2019.

Artist's Statement and Supportive Didactics: 15%

A two-page paper providing an overview of the artist's process, intention, and ethnography.
Due June 23, 2018

CONTACT HOURS

Course Day	Contact Hours
IAU Main Classroom in Aix (Sunday)	2
Marchutz Studio (Monday)	4
Tholonet lectures & painting (Tuesday-Thursday, 4 hours each day)	12
Paris museum and discussion section (Friday)	3
Atelier Cezanne Studio excursion	1
Total hours:	22

ITINERARY/SCHEDULE

0700 LV Eugene. Friday, June 15

1130 AR Marseille. Saturday, June 16 (Marseille Provence Airport)

Bus to Aix-en-Provence (30 minutes)

Arrive: Aix 1:30 pm

Check into Accommodations

1700-1800: Welcome Remarks and Check in

Writing Prompt: *How does not knowing the language affect you? How will you attempt to communicate?*

1800-1930 Dinner as a group

Sunday, June 17 The Artistic Process

Day #1

- 1000-1200** First day of Class: Orientation and Overview of the Week
IAU Classroom Rue d Bon Pasteur
- Guest Speaker: Michael Scott. "Student Athletes: Fear of Failure and the role of Art in Learning How to Make Mistakes"
- 12:15-1315** Lunch in Aix city centre courtyard. Sketching and journal
- 1330-1530** Excursion to Atelier Cezanne's Studio/Museum (Walking)
Guided tour of the studio, the artists process for still life and painting, by professor, Lisa Abia-Smith.
- 1700** *First journal entry:* Writing prompts concerning first impressions.
Sketching Prompt: Using Cezanne's process for painting still life, document a meal you had today, a latte or table setting you witnessed today.

Monday, June 18: Beauty, Light, and Responding to the Environment

Day #2

- 0900-1300** Art Studio, Marchutz School of Art: Model drawing and experimenting with oil paints and self-portraits.
(Guest professor teaching with Lisa Abia-Smith, Alan Roberts.)
- 1200-1230** Lunch and Sketching
- 1700** *Writing Prompt:* How is this location/environment different from what I have previously known? How is Aix visually different in terms of color, building materials, architectural structures, and neighborhoods?
- Sketching Prompt:* Drawing upon our discussion in class today, I ask that you document something you observe as beauty today. Capture a scene or object found in Aix today which illustrates your writing response.

Tuesday, June 19 Processing the Notion of Place

Day #3

- 0900-1400** Painting in the footsteps of artist Paul Cezanne: Mt Sainte Victoire.
Shuttle to Tholonet for plein air painting class, discussion of landscape and landscape of the self.
- 1700** *Writing Prompt:* Describing the light and warmth of Provence. Reflection on why this region attracted so many artists.

Where do you go in your own life to find "light" and a place for quiet and productivity? Do you feel like you "fit in" here or are you perceived as an outsider?

Sketchbook: Cezanne drew inspiration from the fruits and vegetables in Provence. Capture the color and forms as he did by visiting the Markets in the Centre Ville: (Use Watercolor)

Wednesday, June 20 Responding to the Landscape and Place

Day #4

0900-1400 Shuttle to Tholonet to paint plein air. Continue to work on paintings and revisions to work. (Mt Sainte Victoire and environs)

1700 *Fourth journal entry:* How have I been affected by the landscape, the language, the food, the history of Aix and surrounding area?

Sketching Prompt: Aix is known as the city of a Thousand Fountains. Locate three today as you explore the city and sketch each of them. Capture the color and detail of the fountains and their unique designs.

Thursday, June 21 How Artists Represent Identity

Day #5

1000-1200 Art Studio, Marchutz School of Art: Landscape of the Self, experimenting with oil paints and self-portraits.

1300-1500 Art Studio, continued. Critiques and finalizing.

1600 Paintings due

Friday, June 22 City of Light: Another Perspective on France

Day #6

0700 Leave for train station

0830-1130 TGV high speed train to Paris. Journal work, responses and sketching.

1400-1700 Excursion: Louvre Museum. Investigation and discussion of paintings by Delacroix, Artemisia Gentileschi, and Caravaggio.

Writing and Sketching Response: Power and Representation in Art.

1800-1900 Boat tour of Paris on the Seine. Sketching Paris and skyline

2000-2100 Culminating dinner and closing discussion seminar

(Lisa Abia-Smith facilitates with Chris Young and Michael Scott)

Last Sketchbook and journal entry:

What were your perceptions, thoughts and images of France before your trip? Did the "Real France" meet your expectations or fall below?

What challenges did you overcome on this trip? How did the process of creating works of art aid or assist in addressing those challenges?

Saturday, June 23 Day of Departure and Re-Entry

0900 Depart for Charles de Gaulle Airport

1230 Flight for Eugene

France sketchbook/journal entries due prior to arrival in Eugene.

1630 Arrive Eugene

COURSE READINGS

REQUIRED READING AND MATERIALS:

1. Danchev, Alex (2012) Cezanne: A Life (New York: Pantheon). Required reading: section on Cezanne's return to Provence. Available at: <https://www.amazon.com/Cezanne-Life-Alex-Danchev/dp/0307377075>
2. Manson, D. (2016) The Post Impressionists: Cezanne, Full Documentary Films, BBC (48 minutes). <https://www.youtube.com/watch?v=zAXc-OpkZe4> Required pre-trip viewing and discussion.
3. Molijn, P. Director (2014) The complete life of the artist Vincent van Gogh, full documentary Source 1 media (59 minutes) <https://www.youtube.com/watch?v=upbXc6HgVh0> Required pre-trip viewing and discussion.
4. Naifeh, S. & Smith, G.W. (2012) Van Gogh: the Life. (New York, Random House) Sections on Van Gogh 1888-1890. Available at: <https://www.amazon.com/Van-Gogh-Life-Sтивен-Naifeh/dp/0375758976>
5. Laptop or iPad for electronic submission of assignments.
6. Sketchbook, journal, drawing pencils, and painting supplies*. (*All painting supplies including brushes, oil paints, and canvas board will be provided upon arrival in Aix)

BIBLIOGRAPHY

1. Conisbee, Philip (2006) Cezanne in Provence, Yale University Press.
2. Minnelli, Vincente: Director (1956) "Lust for Life." Biographical Fiction, Metro-Goldwyn-Mayer, (122 minutes). Available at <https://www.amazon.com/Lust-Life-Kirk-Douglas/dp/B000P491YM>

3. Peck, Raoul:Director (2017) "I Am Not Your Negro." Film documentary. Magnolia Pictures, written by James Baldwin and Raoul Peck, (93 minutes). DVD released date: May 3, 2017.
4. Stone, Irving (1984) *Lust for Life* (New York: Penguin Random House, Inc. Available at <https://www.amazon.com/Lust-Life-Irving-Stone/dp/0452262496>
5. Wright, Richard (1954) *Black Power: Three Books from Exile: Black Power; The Color Curtain and White Man, Listen!* available at <https://www.amazon.com/Black-Power-Three-Curtain-Listen/dp/0061449458>
6. James Baldwin, *Stranger in the Village* <http://swc2.hccs.edu/kindle/baldwin.pdf>

Guest Speakers

Alan Roberts is the Director of the IAU Marchutz School of Art and former painting professor of Lisa Abia-Smith's from 1988. Alan oversees the study abroad program at Marchutz and leads painting excursions for his students and adults.

Michael Scott is a former college student athlete who lectures on the role of art in student athlete development, particularly for students of color. He consults on the curriculum development for the AofA program and leads workshops for high school student athletes.

Chris Young is the Academic Advisor at the Jaqua Services for Student Athletes and mentor in the AofA program.

LISA ABIA-SMITH

3496 Chaucer Way
Eugene, Oregon 97405

(541) 912-9529
abia@uoregon.edu

EDUCATION

M.A.	John F. Kennedy University <i>Orinda, California</i>	1992	Museum Studies
B.A.	St. Mary's College of California <i>Moraga, California</i>	1989	Art
Study Abroad	American Institute of Universities <i>Aix-en-Provence, France</i>	1988	Painting / Art History

PROFESSIONAL EXPERIENCE

1997- present

Director of Education and Outreach, Jordan Schnitzer Museum of Art at the University of Oregon, Eugene, Oregon

Senior Instructor, Arts and Administration University of Oregon, Eugene, Oregon (1999-present)

- Administer all aspects of the Museum of Art's public programming including developing, implementing and evaluating scholarly symposia, lecture series, gallery talks, family days, tours, workshops, and studio classes for diverse audiences including adults, university students, families, and children.
- Serve as a lead team member with curatorial staff and exhibition designer to plan exhibitions and re-installations of temporary and permanent works of art. Write interpretive labels, and create supportive education and outreach programs to accompany exhibitions.
- Develop tours and train a corps of 50 docents to lead interpretive and dynamic tours for the public.
- Create and evaluate outreach programs and traveling kits for audiences of all ages.
- Contribute to the Oregon State Department of Education development of arts and culture standards.
- Develop and evaluate university programs for UO students based on museum exhibitions.
- Write curriculum materials for K-12 teachers aligning content with the museum's collections.
- Curate exhibitions in the museum's interactive gallery for families
- Teach courses undergraduate and graduate in the arts and administration program, youth arts curriculum methods and museum studies.
- PI and Co-PI on multiple Intervention Projects using the visual arts for literacy and K-12 student growth. US Department of Education (2012-2019)

1995-97

Visiting Assistant Professor of Art Education/Curator of Education, State University College at Buffalo, New York (Joint appointment)/Burchfield-Penney Art Center

- Responsible for establishing and directing the nation's first graduate concentration program in museum education for visitors with disabilities for the Master of Science Degree in Art Education.
- Developed and taught graduate and undergraduate courses in museum studies and art education
- Created the art museum's first interactive exhibition space, Useum, dedicated to multi-sensory learning.
- Managed the university museum's public programs and outreach program.
- Trained pre-service teachers in art education to use the art museum as a resource for curricular enhancement.
- Collaborated with regional arts organizations to complement educational programs.
- Trained and managed docent corps.
- Published curriculum and gallery guides which fulfill New York State Standards for Learning.
- Served as project director for museum/school curriculum projects, artists-in-schools residencies, and student exhibitions.
 - Served as a liaison between the museum and other college departments for the purpose of program development and cross-discipline resources.

1993-95 **Independent Museum Consultant** (San Francisco, CA)

- Evaluated temporary and permanent exhibits and educational programs for the purpose of improving accessibility for blind and visually impaired visitors (California Academy of Sciences Museum, San Francisco)
- Designed and created education programs, outreach kits and curriculum to accompany educational exhibits. (Museum of Ophthalmology, San Francisco)

1993-1995 **Community Program Coordinator**, Gap Inc. Foundation/Community Affairs, (San Francisco, CA)

- Administered the corporate headquarter's employee volunteer program (450+ employees)
- Organized lectures, scheduled speakers, organized community events
- Reviewed all incoming grants for foundation director and board.
- Lead tours of corporate art collection

1991-93 **Art Educator**, Rose Resnick Center for the Blind and Handicapped (San Francisco)

- Taught art to clients with visual and developmental disabilities.
- Organized museum accessibility programs
- Created lesson plans, outreach kits, pre and post museum visit materials for clients
- Served as a liaison between the Center and museums for the purpose of creating accessible museum programs and tours for visitors with disabilities.

1990-91 **Museum teacher**, Oakland Museum (Oakland, California)

- Taught natural science to children 6-12 within the galleries of the museum

1991-1992 Volunteer, San Francisco African American Historical and Cultural Museum, Fort Mason

Assisted with cataloguing African art objects, assisted with accession reports, and entering collection information on new database.

UNIVERSITY COURSES TAUGHT

AAD 199 Writing for Art: Art of Writing*
ARH 411/511 Museology
AAD 250 Art and Human Values
AAD 252 Art and Gender
AAD 420/520 Youth Arts Curriculum
AAD 429/529 Museum Education
AED 501 Visual Communication
AED 505 Foundations in Museum Studies*
AED 603 Museum Education Internship*
AED 604 Fundamentals of Museum Education Programs for Visitors with Disabilities*
AED 591 Independent Study in Museum Education*
ATS 25 Art and Special Needs Populations
AAD 429 Access and Lifelong Learning in the Arts*

*Courses designed by Lisa Abia-Smith

PROFESSIONAL ACTIVITIES/AWARDS

- Nominated to Co-Chair Renaming of Dunn and Deady Hall Interpretive Exhibitions
- UO Disabilities Studies Minor, Executive Board Member and affiliated faculty
- Oregon Museum Educator of the Year, 2014, Oregon Art Education Association
- Writing Team for Oregon Standards for the Visual Arts (Sept 2013)
- Nominated Delegate: Oregon Congress on Art Education, November 2008
- Accepted Fellowship, Smithsonian Center for Museum Studies, "Writing for Publication" Orinda, California, November 2001.

Current Professional and Academic Association Memberships

American Association of Museums, member
EdCom: National Association of Museum Educators, member
National Art Education Association, member
Oregon Art Education Association, member
Western Museums Association, member

PUBLICATIONS

Contributing author: Managing Arts Programs in Healthcare. (Dr. Patricia Dewey) Chapter: "Preparing the Mind and Learning to See: Art Museums as Training Grounds for Medical Students and Residents" Routledge Press (2015)

“Teaching Asian Art for K-12 Students” Anthology, National Art Education Association, September 2010.

“Historical and Contemporary Approaches to Museum Education and Visitors with Disabilities,” Chapter from *Remembering Others: Making Invisible Histories of Art Education Visible*, National Art Education Association (2000)

K-12 Teacher’s Curriculum Packets:

- Exploring Identity and Race: The Work of Kara Walker (2014)
- *Cuba Avant-Garde: Understanding Cuban Art for Classroom Connections*, (2008)
- *Seeking Symbols in Asian Art, A Guide for K-12 Teachers* (2007)
- *Who’s Afraid of Contemporary Art?*, *Art for Classroom Connections*, (2006)
- *Art of the Northwest: Painters and Sculptors: Curriculum Guide for Grades 1-12 Teachers*, University of Oregon Museum of Art, (2001)
- *Guide to Photography at the UO Museum of Art, Curriculum Guide for Grades 1-12 Teachers*, University of Oregon Museum of Art (2000)
- *C.S. Price and Artists of the Pacific Northwest: K-12 Teacher’s Guide*, University of Oregon Museum of Art, (1998)
- *A Teacher’s Guide to Japanese Prints from the Meiji Era*, University of Oregon Museum of Art, (1998)
- *Art and Culture of Japan*, Curriculum Guide for Grades 1-12 Teachers, University of Oregon Museum of Art, (1999)
- *Art and Culture of China*, Curriculum Guide for Grades 1-12 Teachers, University of Oregon Museum of Art, (1999)

Reviewer, *Visual Literacy*, Susan Barnes, St. Martins Press, NY 2001

INTERNATIONAL PRESENTATIONS

2017 Arts in Society Conference, Sorbonne Universite. Paris. June 14-16,

NATIONAL PRESENTATIONS:

- 2017 American Association of University Museums. “Museums as Training Grounds for Medical Students.” June 23, 2017
- 2017 UCSF Medical School. Californian Consortium of Arts and Healthcare “Art of the Athlete: Student Athletes Embracing the Arts for Expression and Well-Being” March 18, 2017.
- 2015 TIES: Regional Occupational Therapists Association “Arts in Healing: Museums as Community Support and Program Enhancement” April 21, 2015.
- 2014: American Alliance for Museums. “Art of the Athlete: Creating Engagement for University Student Athletes Through the Art Museum (Seattle, WA. May 18, 2014)

- 2013 NCAA Athletic Advisors Regional Conference: "Art of the Athlete: Using the Visual Arts to Improve 21st Century Skills"
- 2011 National Art Education Association "Best Practices: Revising and Building Docent Programs in Art Museums for the 21st Century"
- 2004 Western Museum Association. "Creating Interactive Learning Exhibitions for Families: A Look at the IDG at the UO Museum of Art"
- 2003 Accepted panel chair and presenter, "Redirecting Docent Programs: Strategies for Designing a Program for the 21st Century." American Association of Museums, Portland, Oregon
- 2001 Accepted presenter, "Teacher Training and Collaborative Partnerships between Schools and Museums" Western Museums Association conference; Palm Springs, California October 14, 2001.
- 2001 Moderator and presenter, "Developing Effective Teen Docent Program," Western Museums Association conference; Palm Springs, California.
- 2001 Presenter, "True Needs, True Partners: Meeting the Art Standards through Museum Programming," National Art Education Association, New York City, New York.
- 1999 Presenter, "Developing Innovative Adult Programs for Art Museums," AAM and US Department of Education Learning in Museums Conference ; Bozeman, Montana.
- 1997 "Turning Theory Into Practice: A Look at Collaboration Between the College and Museum," American Association of Museums; Atlanta, Georgia.
- 1997 "Developing a Training Program in Museum Education for Visitors with Disabilities," National Art Education Association; New Orleans, LA.
- 1996 "Techniques for Accessible Museum Programming," American Association of Museums; Minneapolis, MN
- 1995 "Teaching Teachers to Use the Art Museum as a Resource for Curriculum Enhancement" Learning in Museums Conference; Chicago, IL.

EXHIBITIONS CURATED (Family and Youth Audiences)

- 2009 Creating Comics: Interacting with Word and Image
- 2008 Interacting with Louise Nevelson:
- 2007 Seeking Symbols in Asian Art
- 2006 Inside Roy Lichtenstein's Livingroom
- 2005 Pop In, Pop Out: Exploring the Art of Andy Warhol
- 1999 Explore C.S. Price and the Elements of Art, University of Oregon Museum of Art

- 1998 Discover Meiji and Japanese Prints, University of Oregon Museum of Art
- 1997 The Art of Water, University of Oregon Museum of Art
- 1997 Artreach: Outreach Programs and At Risk Youth, Burchfield-Penney Art Center
- 1997 Art in Motion: Burchfield-Penney Art Center
- 1998 Spectrum Human Services: Art by Clients with Mental Illness
- 1996 Community Unity, Burchfield-Penney Art Center
- 1996 Western New York Folk Art: Exploring Community Connections” A curriculum-based exhibitions for the Kenmore School District, Burchfield-Penney Art Center
- 1996 Elements: The Art of Burchfield and New York Photographers, Burchfield-Penney Art Center
- 1996 Art from the Tower Program for Special Needs, Burchfield-Penney Art Center
- 1997 We Are Unity Through Diversity, Burchfield-Penney Art Center