

Daniel Forbes
Studio Art/Sheehan Gallery
WW Modern CDLTI

a) the workshop's success (or lack thereof) in meeting the goal of encouraging creative inquiry into the possibilities of cross-disciplinary teaching and learning.

While the group utilized local artist Ruth Fluno as its hub for conversation, the array of materials provided relating to aspects of Fluno's life and work was rich and diverse. Beyond the traditional readings which included a book on Dian Arbus, chapters from Lucy Lippard's *Lure of the Local*, and the fiction of author Shirley Jackson, the materials explored in this CDLTI also included - a field trip to visit one of Fluno's contemporary's still living and working in Walla Walla, slides shows of campus collections and local artists portfolios, materials from Penrose archives, the viewing of the documentary "American Movie" followed by group a skype interview with one of the films producers, and a slide presentation on East Asian artist, Amrita Sher-Gil, along with a lesson on the geography and history of East Pakistan in the late 1960's to early 70's.

As this CDLTI progressed, in addition to Ruth Fluno's work (and that of Jeanette Jackson Murphy and Richard Rasmussen, all Walla Walla artists with a connection to Whitman College), within all the materials provided additional exciting themes began to emerge. These included explorations of the local, constructions of community, feminism, eccentricity and the value of this in creative production and society, the significance of context, and the power of self-portraiture across multiple media.

Though the group for this CDLTI was small, the conversation was rigorous and before the workshop was even over, faculty members were discussing ways to better connect their classes and to utilize the Sheehan Gallery and the Fluno show specifically in course construction/assignments. The possibilities of new courses and opportunities for team teaching were also mentioned, as well as ways to create more crossovers between the departments represented (studio art, film and media studies, English, encounters, and art history/visual culture). The materials provided by each member of the group have given me much to think about both in terms of the course I teach, as well as exhibition construction and the College's collections/history. For these reasons, I believe this CDLTI not only met, but also exceeded its goals.

b) how each member anticipates incorporating the results of the workshop into his or her instruction-e.g., by altering the content or pedagogical framework of currently-offered courses or by developing new courses.

Jenna Terry and I discussed how many students in studio work are interested in text as a component of their developing creative practices. We're considering the possibility of creating a course that would combine book arts, or other studio processes with a writing class, perhaps focused specifically on poetry or autobiography.

Robert's contribution of a documentary for discussion has already led to shifts in my course projects. Towards the end of this semester, one of the assignments I gave asked each student to compose a three-minute video exploring a single word through the lens of their chosen semester theme. The results were very positive overall and I plan to do more video work with my foundations classes in the future.

Krista Gulbransen's presentation on South Asian artist Amrita Sher-Gil was fascinating and having knowledge of her work enables me to continue to increase the diversity of artistic examples I offer students, not just in my class, but also in my work with the senior art majors. Learning the history of East Pakistan as provided by Krista and contextualizing Fluno's experiences living there in the early 1970s, once again underlined the significance of context and gave me a whole new appreciation of this component of Fluno's work. This reminder of what a historic lens offers in terms of understanding artwork, or any creative production can easily be applied to my immediate work with the College's collections.

While I was already well aware of Diane Arbus, Kynde Kiefel's presentation of her work in relation to Fluno reminded me of what a resource Arbus is for studio courses. Kynde's compilation of materials on Fluno also highlighted the fact that artists often work, not only in studio art media but other creative processes as well (poetry in Fluno's case). Within my foundations class I already encourage students to find ways to bring creative outlets or interests they already have into the studio in combination with material practices, but seeing Fluno's poetic journals has provided some interesting ideas for new assignments along this vein.

c) any concerns each member has about how this workshop was designed, organized, and led as well as suggestions about how these concerns might be addressed in future workshops.

I have no concerns with how this CDLTI was conducted.

Kynde Kiefel
Walla Walla Modern CDLTI Report
6/6/2016

a) **The Workshop's Success (or lack thereof) in meeting the goal of encouraging creative inquiry into the possibilities of cross-disciplinary teaching and learning.**

The Walla Walla Modern CDLTI group unpacked and generated a lot of material this semester. There were exciting discussions born out of each of the five member's presentations and assigned materials that will specifically inform the exhibitions, adjoining publications, and fall classes and programming at Whitman College. The goals of this CDLTI were centered around both exploring the specific biographies, practices, and legacies of Ruth Fluno, Richard Jens Rasmussen, and Jeannette Jackson Murphy, and locating their contexts and experiences as they connect to their larger time and place. Group members drew dynamic connections between the three artists at hand and their contemporaries, who were dealing with much of the same themes and challenges. The concepts of struggling inside your context (whether that be economic limitations, gender biases, mental health issues, geographical opportunities or hindrances), the power of collective local memory, creative process laid bare, and other points all spoke in translatable ways to the programming we plan to offer next year.

My first presentation for the group focused on Ruth Fluno. We are fortunate to have a healthy amount of her paintings, drawings, writings, letters, and ephemera with the Sheehan Gallery Art Collection and Penrose Library & Northwest Archives. My involvement in the Fluno Project has been a years-long venture, and has been explored with the help of Daniel Forbes and semi-recent graduate, Clare Spatola-Knoll '13. So I offered the group some information as to what we hope to gain through exploring this artist's life, whose memory and work are still soaked into the Walla Walla citizenry. She had a small, but vibrant artist collective in her 23 years here, that included Richard Rasmussen and Jeannette Jackson Murphy. Daniel Forbes has a deep knowledge of the late Rasmussen (whom he presented on during this CDLTI) and we were lucky to involve Jeannette Jackson Murphy in this semester's explorations, as she allowed the group a studio visit and live interview: an enjoyable and incredibly informative session. Krista Gulbransen and I also took a field trip to visit some of Murphy and Fluno's art, housed in local and often unexpected places.

My second presentation looked at the meaning of self-portraiture and for that meeting, we read several essays on the subject, then specifically examined the life and work of photographer, Diane Arbus (who also shares several important timelines and eerie parallels with Ruth Fluno). The group unpacked the meaning of self-portraiture through the lenses of time, status, mental state, and physical context.

Through each meeting, clear and interesting possibilities for both the fall exhibition and ways in which we could involve several departments and classes on campus came into sharp view and it proved to be a necessary exploration of lives and material.

b) **How each member anticipates incorporating the results of the workshop into his or her instruction—e.g., by altering the content or pedagogical framework of currently-offered**

courses or by developing new courses.

The group members (Krista Gulbransen, Robert Sickels, Jenna Terry, and Daniel Forbes) have all articulated in detail the ways in which their classes and syllabi will benefit from and be informed by the subjects explored through the Walla Walla CDLTI. Members will also be part of the Sheehan Gallery Series of Events in Fall 2016 as we explore the Local and the many ways our three featured artists represented and exceeded their context. In my continuing work on the Fluno Project and Retrospective (and adjoining Walla Walla Modern Exhibition), the brainstorming and planning sessions with our CDLTI have led to very rich and concrete presentation and programming ideas.

It became clear early on that although we are focusing on Fluno, Rasmussen, and Murphy, their influences and experiences connected to the rest of the world in the 1950s and 60s should be integrated into the show text and materials, as well as the overall exhibition aesthetic—the spirit of influence, collaboration, and operating within and without your particular place will be key. There is a useful variety of process paraphernalia, including sketchbooks, writings, and other windows into their artistic practice which students will be able to observe and emulate.

Beyond the physical exhibition, former student, Clare Spatola-Knoll and I will present a comprehensive catalogue about Ruth Fluno that will include biography, timeline, and most of her life's work (paintings, drawings, and poetry), as well as an eventual website that will connect back to Archives, Whitman Collections, and student projects on Fluno (of which there are already a few). Daniel Forbes and I will also create brochures for both Rasmussen and Murphy. With Robert Sickels as a consultant, I will film a series of interviews with Fluno's peers and scholars to create a documentary to be included in the exhibition. Krista Gulbransen and I will start a podcast focusing on Local Curiosities, of which Fluno, Rasmussen, and Murphy will play a part. Jenna Terry and I plan to hold a Pop-Up Exhibition within the Exhibition at the end of Fall 2016, during which her students will present and perform their "Alt-Genre" Projects for visitors.

Past specifics already mentioned, the Sheehan Gallery will collaborate with various classes throughout the semester. In addition to the group ideas on integration, I plan to facilitate projects assigned by Lisa Uddin, Matt Reynolds, and Dennis Crockett Art History & Visual Culture Studies faculty, Katrina Roberts in and various Studio Art Faculty as they relate to the exhibitions and collections at hand.

We plan to open with a Roundtable Discussion featuring faculty and staff and their experiences in researching Ruth Fluno. The semester will also offer individual presentations by those working specifically with The Local (Rogers Miles, Melissa Salrin, Alvaro Santana-Acuna, Robert Sickels, Dennis Crockett, etc.). There has also been consideration of holding another Drawing Concert in the style of the event we offered last year in conjunction with the graphic novel show. If this were to occur, we would involve Whitman students and several professional artists and musicians to honor the collaborative spirit of the Walla Walla community, both in the past and in the present.

c) Any concerns each member has about how this workshop was designed, organized, and

led as well as suggestions about how these concerns might be addressed in future workshops.

I gained so much insight and applicable knowledge from this group—I have nothing but good things to say about the experience. The only thing that would have improved this CDLTI is the chance to meet a few more times over the Spring of 2016, but given everyone's busy schedules, this was not a possibility. In much the same way that the Graphic Novel CDLTI presented important considerations that fed into the eventual graphic novel exhibition, I see that this Walla Walla Modern CDLTI has been an important and necessary piece of the upcoming exhibition and its use in various Whitman College classes, projects, and programming.

Krista Gulbransen
CDLTI Report—Walla Walla Modern
Spring 2016

a) [The Workshop's Success \(or lack thereof\) in meeting the goal of encouraging creative inquiry into the possibilities of cross-disciplinary teaching and learning.](#)

The group's readings, presentations, and discussions all centered on themes related to the upcoming Sheehan Gallery exhibition of art by former Walla Walla resident Ruth Fluno and her contemporaries (Richard Jens Rasmussen and Jeanette Jackson Murphy). Together we explored topics such as biography, context, and the local, each bringing our particular set of disciplinary interests to the table (resulting in some very interesting conversations). I particularly enjoyed field trips to visit the home studio of Jeanette Jackson Murphy (the only living artist to be featured in the show) and the Catholic church in Waitsburg where Murphy's *Stations of the Cross* is displayed. In addition, we each presented on artists, filmmakers, and writers whose life experiences, interests, and methods of artistic production offered relevant points of comparison. My contribution was a presentation about the feminist South Asian artist Amrita Sher-Gil (working in the first half of the 20th century). I also presented on East Pakistan (now Bangladesh) to try to contextualize Fluno's experiences living there in the early 1970s. My goal here was to attempt to shed some light on both her artistic and literary output during and immediately following her time there.

The group also discussed how we might incorporate information from some of our discussions and readings into the exhibition (especially because they deal with a range of interdisciplinary topics). For example, I anticipate writing a short essay for the exhibition catalogue about Fluno's time in East Pakistan.

b) [How each member anticipates incorporating the results of the workshop into his or her instruction—e.g., by altering the content or pedagogical framework of currently-offered courses or by developing new courses.](#)

The group explored how the presence of the exhibition on campus next semester might impact our pedagogy. I anticipate bringing students from my Art History 103 class to the exhibition on multiple occasions. For example, I would like to discuss issues related to the genre of portraiture (and particularly self-portraiture) with my class—this idea is entirely the result of our CDLTI discussions. In another assignment (which is part of my museums unit in the same class), students will be asked to analyze the methods of display used in the exhibition. Because I have been a part of this group's conversations, I have insights into the reasons why certain display techniques will be utilized. (Given my own teaching and research interests, I really enjoyed the group's brainstorming of possible organizational schemes, etc.)

The lecture series that Daniel and Kynde are organizing may also factor into my Art History 103 class in the fall. The programing is designed to deal broadly with the idea of the local and the history of Whitman College (which seem to be topics of particular interest on campus as of late). I am hoping to bring my friend and colleague Leslie Cozzi (of the Hammer

Museum, Los Angeles) to campus to discuss her research on the artist Kay Nielsen who painted *The Whitman Legend* currently on display in Maxey Museum. It is possible that the first lecture in this series will be a sort of interdisciplinary roundtable presenting different approaches to Fluno's work—I plan to participate by presenting information and ideas from my essay (see above). Kynde and I have even begun to plan a podcast series that will highlight local people and places of interest!

c) Any concerns each member has about how this workshop was designed, organized, and led as well as suggestions about how these concerns might be addressed in future workshops.

None.

Jenna Terry
Walla Walla Modern CDLTI
Spring 2016

a) The Workshop's Success (or lack thereof) in meeting the goal of encouraging creative inquiry into the possibilities of cross-disciplinary teaching and learning.

This Workshop did an excellent job recognizing, and using, the disciplinary differences within the humanities – differences of material, subject matter, critical concern, and method of examination that are too often dismissed. From the first session, when we viewed a slideshow of Fluno's (and the others') work, it was clear we knew and noticed vastly different aspects of that work, and those observations led us to distinct areas of inquiry. Even in a fairly common area of inquiry such as the interplay among personality, community, and creative production, we brought distinct lenses. I tend to focus closely on a product as text (the painting, the poem, the story) to be read, literally and metaphorically but with rigid fidelity, and how form interacts with and creates meaning, whereas others also investigated cultural context, artistic lineage (discipline-specific knowledge that I don't have with the visual arts), and the means of production itself.

b) How each member anticipates incorporating the results of the workshop into his or her instruction—e.g., by altering the content or pedagogical framework of currently-offered courses or by developing new courses.

The workshop will inform my teaching in two immediate ways – perhaps more in time. First, my Fall Composition 210 course, engaged in fact-based narrative writing and the ethics of declaring something truth, will investigate the tensions of self- and community- representation. This will inform students' authorial approach as in and outside their subject matter – history of the Walla Walla region and the Whitmans' legacy – and result in a pop-up exhibit within the planned Fluno exhibit. Secondly, Fluno's work in particular has deepened my engagement with Shirley Jackson's work, and thus my teaching of her novel *We Have Always Lived In the Castle* in Spring 2017's English 178 will be richer and likely more attuned to the biographical issues raised in discussion. Though this text has been a mainstay on my syllabus – one consistently popular with students – and in 2015 I gave a Walla Walla Public Library Lecture on Jackson that involved then-recent students, I see new ways to expand my research and creative agenda thanks to this workshop.

c) Any concerns each member has about how this workshop was designed, organized, and led as well as suggestions about how these concerns might be addressed in future workshops.

I simply wish the timing had allowed me to participate in a more focused way. We had few common available times, and thus meetings occurred immediately before one of my classes, which swallowed all of my prep time for that class session and diminished my attention at the workshop, and meant I had to miss one off-campus visit.

Robert Sickels
FMS
2016 CDTLI

- a) The Workshop's Success (or lack thereof) in meeting the goal of encouraging creative inquiry into the possibilities of cross-disciplinary teaching and learning:

The workshop mixed media beautifully, so while the paintings of the Walla Walla Modernists were front and center, the other things we did, ranging from watching movies and looking at Diane Arbus pics and other painters to reading various short stories, biographical pieces, and critical essays, really brought the WW Modernists into much greater relief. As a member of an interdisciplinary program, I'm always fascinated by the ways my colleagues incorporate different resources into their teaching to help folks gain a more well rounded understanding of the text/artifact at hand and this workshop certainly allowed me the opportunity to see what my colleagues do! In particular, I'd love to see FMS have more concrete connections with AHVCS, Art, and English and I'll continue to work towards making that desire a reality. Lastly, I think I have pretty solid ideas for my next two films, one of which I'm already working on. And those ideas absolutely had their germination in this workshop!

- b) How each member anticipates incorporating the results of the workshop into his or her instruction—e.g., by altering the content or pedagogical framework of currently-offered courses or by developing new courses.

I'm not sure if a new course will come of this, but I'll definitely be modifying my Documentary Filmmaking course. In particular, I'm intrigued by the varying methods through which artists come up with ideas and or inspiration. Some of us (me!) can't just sit down and think about what we'll do next. We have to wait and be hit by the muse. We know—or hope—it will come so it's just a matter of being ready for it when it does. Conversely, other folks just spend time thinking about what comes next and plan accordingly. And then there's everything in between. When I next teach the doc course, I definitely plan on incorporating a few sessions on thinking about varying ways to go about finding our subjects and the idea to do that came from this workshop.

- c) Any concerns each member has about how this workshop was designed, organized, and led as well as suggestions about how these concerns might be addressed in future workshops.

None. Kynde and Daniel did a fantastic job and it was a pleasure to be a part of this workshop!