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Anne C. Grey
University of Central Florida



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THE COLLECTOR AS ARBITER OF ART: A PHENOMENOLOGICAL
INVESTIGATION OF COLLECTORS' CRITICAL JUDGMENT DEVELOPMENT
AND THEIR UNDERSTANDING OF ART TOWARD A THEORETICAL MODEL
FOR APPRECIATION AND CRITICISM IN ART EDUCATION

by

ANNE C. GREY
B.S. Nazareth College, 1980
M.S. Russell Sage College, 1982

A dissertation submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in the Department of Educational Research, Technology, and Leadership
in the College of Education
at the University of Central Florida
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Major Professor: Thomas M. Brewer, Ph.D.

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ABSTRACT

The purpose of this study was to investigate art collectors' specific method of developing and making critical judgments in the context of their understanding of art. Phenomenological research methods were employed to obtain data through interviews with collectors of Contemporary African American art, Latin American art, and Minimalist and Conceptual art.

Based on the findings, collectors' approaches to critical judgment can be categorized into three areas. First, critical skills are both intuitive and developed over time, through a holistic and aesthetic process set in the art world. Collectors' edification requires commitment, and intense looking enabling them to see how works of art communicate. Second, key events that marked collectors' methodological approaches were connections with artists and art, notable purchases, and exhibitions of their collection. These events resulted from an integration of the collectors' identification with the art work, manifested over time in various forms. Finally, those objects that best reflected collectors' specific development of critical judgment and understanding of art were noted either by specific artists in their collection or the collection as a whole, functioning as vital aspects of the collectors' life and at the same time contributing to culture and society in its capacity to cause conversations.

There is an opportunity to apply the information from collectors' processes as an educational model for teaching and learning about appreciation and criticism in art education by thinking about art collections more broadly, as another way to look at life and the art in life.

I dedicate this dissertation to all of my family and friends that have lifted me up throughout my life and on this journey.

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CHAPTER 1 INTRODUCTION

The study of collecting art and the collector as an arbiter of art is an overlooked and underutilized component in today's art education curriculum. Art education is, as it should be, reflective of the dynamic world of the art community; therefore, the study of appreciation and criticism in art education should be reflective of the same. "In a sense, creative expression is a social act, because society is invited through a work of art to share in the perceptions of an artist" (Lankford, 1984, p. 155). Collectors do their work in the same multifaceted world of the art community and our global society. From a historical perspective, collectors were described as connoisseurs in their practice of discerning subtle qualities in art. No doubt, according to Eisner (2002), "Connoisseurship is the art of appreciation. Connoisseurs notice in the field of their expertise what others may miss seeing. They have cultivated their ability to know what they are looking at" (p. 187). In many cases, the visual art objects that educators utilize as historical exemplars in the teaching of art education have been the object of collectors' connoisseurship in their pursuit of quality. "Awareness and comprehension of the work of a given individual as being unique to him is the cornerstone of connoisseurship" (Talley, 1989, p. 175). Nonetheless, contemporary art education requires more than the ability to discern, and comprehend art based on connoisseurship. Pursuing this further, looking to art collectors as a source of inspiration for interpretation and judgment of visual art objects provides a way of revisiting the past as connoisseurship and exploring the present as critical judgment, much in the way that Tavin (2005) discusses visual culture in art education:

On the one hand, visual culture is a new idea in part because of the current inventory of global virtual culture, new relationships between humans and their experience as

networked subjects, new levels of theorizing about visibility, and the growing number of sites/sights/cities within the field of art education (Freedman & Stuhr, 2004). On the other hand, visual culture is a newly colored old idea, in part because of previous work in art education dealing with the relationship between popular culture, new media, and social theory (for example, Chapman, 1967; Hobbs, 1977; Jagodzinski 1981; Lanier, 1966a; McFee, 1961). Thus, new and newly colored ideas about visual culture intermingle through layers of palimpsestic discourse in art education. (p. 5)

The study of appreciation and criticism in art education from a collector's point of view, rooted in the past and at the same time grounded in the present, offers an opportunity to look at art through another lens, to find meaning and significance in art, to make critical judgments, and to continue the work of understanding what is unique to art. Quantifying the phenomenon of collectors as arbiters is to learn more about what is appreciated in art of their time and why.

A replication and expansion of the pilot study, *The Art of Meaning in a Collector's Narrative: A Case Study*¹ was proposed with the following inclusion and exclusion criteria. "Whereas a narrative study reports the life of a single individual, a phenomenological study describes the meaning for several individuals of their lived experiences of a concept or a phenomenon" (Creswell, 2007, p. 57). Phenomenological research methods were employed in order to obtain critical baseline data on the phenomenon of collecting art, looking beyond connoisseurship, toward collectors' process of critical judgment as it pertains to understanding art in the context of art appreciation and criticism for art education. "The participants in the study need to be carefully chosen to be individuals who have all experienced the phenomenon in question, so that the researcher, in the end, can forge a common understanding" (Creswell, 2007,

p. 62). The researcher's goal in the final analysis is to distill the lived experience of the participants into core principles if possible so that the phenomenon can be made meaningful (Creswell, 2007). Therefore, multiple interviews were conducted with a purposive, criterion sample of subjects whose collections represent strong and diverse elements of visual art and have demonstrated a scholarly educational focus in their collecting. The sample includes: Jacqui Bradley and Clarence Otis, collectors of Contemporary African American art; Betty and Isaac Rudman, collectors of Latin American art; and Dorothy and Herb Vogel, collectors of Minimalist and Conceptual art.²

It was proposed that the research process would begin to isolate possible baseline methodological approaches to collectors' development of critical judgment. This was achieved by giving sufficient consideration to critical points in the process of acquiring visual art in the context of art collectors' development as arbiters of art and the respective perception of the phenomenon amongst art collectors. The results begin to illuminate how and why a work of art becomes an educational exemplar and what can be learned about a particular object of study from arbiters of art. The historical contextual framework is an important research element; in this case, the following collectors provided not only the historical contextual framework—Dr. Albert Barnes' (1872-1951) and Professor Louise Jordan Smiths' (1868-1928) collecting was the catalyst for the study proposal.

Historical Contextual Orientation

According to Talley (1989), in the late 15th and early 16th century, the collector-connoisseur first emerged. For this study, however, the opportunity to create a framework for better understanding of art through collection and collectors' development of critical judgment,

prompting new interpretations, insights, and potential applications for art education, was traced to and discussed 19th-century American history. Thought to be one of the pioneers in the United States to teach a class about American art, Louise Jordan Smith (1868-1928), an art professor at Randolph-Macon Women's College, viewed art as academic.

From her exposure to current artistic trends while she was in Paris both prior to 1895 and then on a leave of absence from the College from 1895-1898, Professor Smith based her teaching of art history on her understanding of contemporary art. (Schall, 1990, p. 13)

Smith revered the connoisseurship associated with art collecting and utilized it as a critical component of the art education curriculum in her classroom. "One of the most significant and lasting contributions of Professor Smith's tenure, however, was the establishment in 1911 of an annual exhibition of contemporary paintings selected from the best galleries in New York" (Schall, 1990, p. 13). From this annual tradition, a permanent collection was envisioned; then in 1920, "Under the direction of art professor Louise Jordan Smith, students put together \$200. The college came up with \$495. Townspeople and alumnae scraped up \$1,500...Talk about your glorious endings: *Men of the Docks* (George Bellows) became the cornerstone of the school's \$100-million collection of American art, including works by Edward Hopper, Georgia O'Keeffe, and William Merritt Chase" (Tucker, 2007, p. C05). What was it about George Bellows', *Men of the Docks*, Figure 1, that caused Smith and her students to pause, engage, reflect, think about, remember, and commit to the acquisition of the painting?



Figure 1. George Bellows, *Men of the Docks*, 1912, oil on canvas, 45 x 63 ½ inches. Collection of the Maier Museum of Art, Randolph College, Lynchburg, Virginia.

If people wanted to know the answer to that question in the 20th century, they might be inclined to ask Dr. Albert C. Barnes (1798-1870), a scientist, who according to art critic Emily Grenauer of the *New York Tribune*, had amassed upon his death “the finest privately owned art collection in America,” and according to *The New York Times*, “No one challenged his right to esteem as a patron of artists, as a connoisseur of paintings and a collector of outstanding moderns”

(Greenfeld, 2006, p. 1). The pursuit of art connoisseurship, not unlike that of Smith and Barnes, is reflected as educational connoisseurship in *The Qualities of Quality Understanding Excellence in Arts Education*. Seidel, Tishman, Winner, Hetland, and Palmer (2009) found the following:

Those visions, values, and purposes were shaped by the personal experiences of the artists and teachers in the learning and practicing an art. They have a passion and commitment to shape comparable quality experiences for students. And, from their personal experiences, they know that quality is a constant and persistent quest and not an

end game, a quest for ever richer personal experiences, for higher perfection in the art works they make, and for a deeper understanding of the qualities in their own art and that of others. (p. 1)

As reported by Talley (1989), “There are three types of connoissance: (1) how to distinguish between good and bad in a picture; (2) how to determine the name of the author; and (3) how to know an original from a copy” (p. 177). This research focuses on the first type of connoissance as defined by Talley (1989) in terms of collectors’ discernment of art with the addition of critical events associated with that process. For example, the backstory of Barnes’ methodological approaches to understanding art as discussed by Greenfeld (2006) reveals key events that could be considered the hallmark of Barnes’ quest for comprehension and connoisseurship. These included application of “scientific” methods to the judgment of paintings, precise planning for educational instruction, a personal passion for studio practice, the nurturing of friendships with gifted artists (in Barnes’ case, William J. Glackens). Other key events included Barnes’ decision to forgo his desire to paint and focus his efforts on collecting the works of painters, efforts to “refine” his taste by visiting galleries and museums in America and Europe, keen awareness of and attention to the responses of others to works of art he was interested in, and immersion in the life of art and artists. “At heart he was, and would always remain, a pedagogue” (Greenfeld, 2006, p. 55). Education was of the utmost importance to Barnes’ process of mastering connoisseurship; therefore, he was driven to establish a personal relationship with the noted philosopher, John Dewey (1859-1952). In order to cultivate a friendship, Barnes enrolled in Dewey’s weekly seminar at Columbia in 1917, forging a lifelong relationship that was expressed “in gratitude” by Dewey’s (1934) dedication and in the Preface, *Art as Experience*:

My greatest indebtedness is to Dr. A.C. Barnes. The chapters have been gone over by him through a period of years, many which occurred in the presence of the unrivaled collection of pictures he has assembled. The influence of these conversations, together with that of his books, has been a chief factor in shaping my own thinking about the philosophy of esthetics. Whatever is sound in this volume is due more than what I say to the great educational work carried on in the Barnes Foundation. That work is of a pioneer quality comparable to the best that has been done in any field during the present generation, that of science not excepted. (p. viii)

In the end, if there is educational merit, as Dewey states, in the connoisseurship of Barnes and the exemplars that he assembled, how might such good work be applicable to the field of art education today?

Statement of Purpose

The methods by which teachers foster and encourage students' creativity in preparation for studio work and/or critical response tends to vary. What has remained constant, however, is the individual art teacher's use of visual art exemplars as a tool for teaching and learning in art education. Hence, a model for study of visual art exemplars in the context of collectors' process of thinking about and understanding art provides for an alternative or enhanced tool for teaching and learning, informed by theory, to be utilized in any art educational environment. The relationship of theory to the praxis of art education is best described by Eisner (1997): "To the extent that research contributes to better theory it contributes to the improvement of practice in art education" (p. 239). The process of critical judgment development in the context of art collecting was explored in order to investigate its potential for practical applications in art

education. Pursuing this further, it is believed such an examination of art collecting and the practices associated with art collectors' critical judgment development will provide additional insight into meaningful understanding of art exemplars.

Collaborative opportunities with museums abound throughout the United States, and the variety of art in these institutions exists in part because of the "lifelong learning within the visual arts" (National Art Education Association, 2008) of astute collectors and their commitment to and passion for collecting. A model that uses visual art exemplars in the context of collectors' process of making critical judgments as they acquire art may provide a rich tool for art educators and educators in other disciplines.

Moreover, the collectors' process as best described by Sourton (2007) is the focus of the research:

Then the ordering or intellectual process takes over as the loose assemblage became a collection. Whether it is aesthetic or intellectual, great collecting is first and last about discrimination. And is collecting creative in itself? Great collecting extends our vision and can change our preconceptions. (p. 19).

Sourton's suggestion that the process of collecting is of itself a creative process further indicates that additional insight into the phenomenon of art appreciation and criticism through the study of collectors' development of critical judgment should be considered in art education. "Despite its importance, most examinations of collecting have appeared in the popular press, and relatively few scholarly papers have been published" (Formanek, 1994, 2006, p. 327). Therefore, descriptive research will be utilized to provide critical baseline data, informing a key component of an important historic, creative, and aesthetic resource for art and art education, critical

judgment development, and the collector's story. The purpose of this study is to investigate the phenomenon of critical judgment development in the context of art collectors' understanding of art to construct a theoretical model for appreciation and criticism in art education. Accordingly, the significance of the research is present in the specific investigation of the collector as arbiter and the process of collecting and most importantly in the opportunities and applications that may be present for the study of appreciation and criticism in art education.

Significance

The study draws on two significant fields of research, art appreciation and criticism, and collecting in the context of art education and with the inclusion and exclusion criteria as delineated. The research contributes to the body of knowledge and understanding in several areas of art education, appreciation, and criticism: the practice of visual art prompting with collectors' exemplars, narrative, or story; contextual knowledge, meaning, and understanding with implications in a broad perspective for the National Standards; assessment; and multicultural and character education. This contribution is important because as stated by Winner and Hetland (2003):

If we can identify the cognitive, and social skills taught in arts classes, especially those taught uniquely or especially well, we will have built a strong argument for the importance of arts education that does not treat the arts as handmaidens to reading, writing, and arithmetic. (p. 15)

In addition, it is suggested that the findings of this study may have applications for curricular planning in art education specifically related to art appreciation and criticism, studio practice, as well as for assessment. Indeed, each of these issues are important to art education; consequently,

the role that each plays in the teaching and learning of art education must be discussed further, beginning with the use of visual exemplars.

Visual Art Exemplars

In the course of both practice and assessment, art educators present works of visual art for (including but not limited to) study, analysis, interpretation, model, critique, and response. Visual art exemplars are incorporated as both primary and ancillary components of lessons and are a mainstay of teaching and learning in art education.

Teachers often ask students to look at works or reproductions of works of art that relate in some way to the project in which the students are engaged. Students are taught about their own relationship to the domain of art, considering the similarities between the problems explored in their own works and those explored by established artists. (Hetland, Winner, Veenema, & Sheridan, 2007, p. 79)

The age of visual culture presents students with numerous opportunities to review, reflect upon, and respond to visual art exemplars as part of a creative curricula and everyday life. “Within art education, a shift is discernable from studying the art of the institutionalized artworld to studying the inclusive category of visual culture” (Duncum, 2001, p. 101). The process of looking at visual art is a critical component of art education and of a creative contemporary culture of thinking for studio modeling, appreciation, and criticism.

Art teachers often have limited course work in art history and because that course work is usually at the survey or introductory level, many art teachers limit their own teaching largely to art historical information recall and style recognition or they use art historical

information to enhance studio projects. (Chapman & Newton as cited in Erickson, 1994, p.71).

While this is clearly not always the case, art teachers' use of visual art exemplars often represents a significant component of the visual art curriculum, which is changing at a rapid pace. Recognizing that, Freedman (2000) wrote about the importance of understanding that students are living in a hyper-connected visual world. Freedman (2000) writes:

The answer should be clear—art education is about visual culture, which is vital in a world where students of all ages are increasingly learning from visual sources ranging from television to manga. Even so, from my perspective, students need to know non-visual aspects of visual culture, if for no other reason than because greater general knowledge can reveal the importance of the visual. (p. 319)

Equally important are the contextual framework, narrative backstory, and meaning that are delivered in conjunction with the visual art exemplar in the course of a demonstration, lesson, and/or lecture.

Context, Narrative, and Meaning

While a great deal of information exists and supports the significance of providing context, narrative, and/or meaningful connections in art education, scant research exists on the addition of contextual, narrative information in art education about art collectors, their collections, and method of making critical judgments about works of art. Freedman (2000), however, reports:

Without context, a painting is just paint on the canvas. With context, a painting is a work of art. As well as its surface form and content, it is about the people who created it,

viewed it, showed it, bought it, studied it, and criticized it. As a result, both contexts of *production* and *appreciation* or use are important. (p. 318)

In the same way, might collectors' stories provide the basis for creating purposeful meaning in visual art education? What we do know, according to Hetland et al. (2007) based on their research as reported in *Studio Thinking: The Real Benefits of Visual Arts Education*, is the eighth studio habit of mind is defined as *Learning to Understand the Artist's Worlds*:

Relevance is a word often used in educational circles. What students study must be relevant to their lives—otherwise they will not become engaged. One way to make visual arts learning relevant is to connect what is being learned to the contexts throughout art history and contemporary practice. Students in the visual arts studio need to connect what they learn in art class to what practicing artists do, and to what the art world is like, now and in the past. (p. 79)

In the “art world,” collectors of art are very often the first people to see and derive meaning from paintings; their collections are evidence of their resultant experiences. Therefore, content and narrative based on collectors as arbiters of art becomes important. More so, as Talley (1989) found the following:

Works of art are, of course, also ‘things,’ but great works of art are always more than the sum total of their material components. They can be said to have a ‘soul,’ which is nothing more than their creator’s vision and mastery, which are manifested as artistic quality” (p. 209).

Due to the nature and process of collecting, the collectors may often have the unique opportunity provided by a first glimpse into the soul of the artist. The study of visual art

exemplars in the context of collectors' development as arbiters of art offers a unique perspective enhanced by rich and dynamic historically based backstories, resulting in "authentic learning in art." "Authentic learning in art implies purposeful meaningful application of relevant information, as opposed to the acquiring of factual knowledge for its own sake" (Dorn, Madeja, & Sabol, 2004, p. 98). There is little, if any, research and information to support or refute the addition of collectors' narratives in presenting works of art for study in teaching and learning. Nevertheless, what seems to be clear is that "narrative contributes to learning by fostering deeper awareness and by assisting students in their search for personal meaning and social ethics. However, in the classroom, narrative is a powerful but possibly under-utilized component of discourse" (Greene as cited in Zander, 2007, p. 189).

This research will investigate whether there is a potential model in the phenomenon of critical judgment in art collecting to inform and enhance teaching and learning with visual art exemplars in art education. As in the cases of Barnes and Smith, there is no doubt that a working knowledge of critical events surrounding the collectors' judgment offers meaningful, historical, and contextual information to augment such visual art prompts as Cezanne's *The Card Players*, Figure 2, or Bellows' *Men at the Dock*. The significance will exist in whether or not a pattern is revealed as part of a promising model within the framework of collectors' development of critical judgment. Such a model would enable art educators, whether trained in art history or not, to maximize their teaching and use art collectors' stories and visual arts exemplars in order to affect and enhance students' visual arts learning through context, meaning, and narratives in art education. "Today more than ever, young people need opportunities to authentically engage in autobiography and storytelling and to connect with issues that matter to them" (Klein, 2008, p.

52). Should it be determined that patterns exist in collectors' development of critical judgment during their acquisition of art, a resulting model may have applications for studio art, art education, museum studies, and planning for most any meaningful academic experiences with visual art. "I would suggest that unless art education is perceived as providing a body of knowledge it will remain marginalized. The issue then is not how art can be used, but what it is that we learn from art" (Siegesmund, 1998, p. 209).



Figure 2. Paul Cézanne, French, 1839–1906, Card Players (Les Joueurs de cartes), 1890–1892. Oil on canvas, 53 1/4 x 71 5/8 inches (135.3 x 181.9 cm), BF564, The Barnes Foundation, Credit line: Photograph ©2010 reproduced with the Permission of The Barnes Foundation.

Indeed, the findings of this phenomenological study may provide a better understanding of collectors as arbiters of art, a population with which art education has not dealt with in the past. Issues of understanding are viewed as critical to education as we enter the age of visual culture, and art educators continuously strive for effective and meaningful academic experiences.

Significant implications for additional research in both multicultural art education and character education exists; the importance of both aspects of education warrants a depth and breadth of study that is not attainable given the already broad scope of research. While there is no doubt that evidence of both multicultural and character aspects are inherently woven into the research, a focused study of both multicultural education and character education in the contextual framework of critical judgment and collectors' stories is recommended for future study. Therefore, this investigation of the phenomenon of critical judgment development in the context of art collectors' understanding of art adds to the knowledge base and invites structure, relevant context, and opportunities for improvement of the practice. A discussion of the theoretical constructs that support the conceptual framework is necessary. The theories that provide the foundation for the research are tied to the research questions and categorization of interview participant responses (Bloomberg & Volpe, 2008).

Theoretical Basis

The study draws on Elliot Eisner's theory of connoisseurship and on the arts-based research at Project Zero, Harvard's Graduate School of Education. Due consideration will be given to art educators such as Rene Sandell and Sun-Young Lee whose models provide a theoretical basis and create a framework for study of art appreciation and criticism in art education. The literature on Eisner's theory of connoisseurship and the arts-based research at Project Zero is extensive; therefore, this research will look at existing theories of art appreciation and criticism, Eisner's theory of connoisseurship, and Project Zero research only as they relate to implications for critical judgment development in art collectors' pursuits. While the review of literature presents an encapsulated synopsis of a complex issue, it is indicated by preliminary

research that the theory of connoisseurship, as a precursor to what might be called critical judgment today, may have applications for a postmodern consideration of collectors' process and the subject of their pursuits. Likewise, a review of the arts-based research at Harvard's Graduate School of Education, Project Zero, while involved and prodigious, also provides important groundwork for this study. Equally important are numerous other theories related to appreciation and criticism, more recently, Rene Sandell's, *Using Form + Theme + Context (FTC)* as discussed in the review of literature. "With contextual information, visual learners can perceive the intention and purpose of an artwork by identifying personal, social, cultural, historical, artistic, educational, political, spiritual, and other contexts that influence the creation and understanding of the work" (Sandell, 2009, p. 289). Research of visual art exemplars in the context of the collectors' critical judgment and their understanding of art is contributive to fill a gap in the literature for teaching and learning about art appreciation and criticism in art education.

Definition of Terms

Arbiter refers to "1: a person with power to decide a dispute: JUDGE 2: a person or agency whose judgment or opinion is considered authoritative" (Mish, 2011, p. 63).

Authentic learning in art refers to "purposeful meaningful application of relevant information, as opposed to the acquiring of factual knowledge for its own sake" (Dorn, Madeja, & Sabol, 2004, p. 98).

Connoisseurship refers to "the ability to make fine grained discriminations among complex and subtle qualities...Connoisseurship is the art of appreciation. It can be displayed in any realm in

which the character, import, or value of objects, situations, and performances is distributed and variable, including educational practice” (Eisner, 1998, p. 63).

Context refers to “the circumstances surrounding the production and reception of a work of art rather than anything physically present in the work itself” (Emslie & Fitzpatrick, 2006, p. 11).

Critical judgment refers to key circumstances under which important decisions are made and the critical thinking processes that accompany such judgments. “Five qualities of critical judgment are described: full awareness of the inherent limits of intelligence; explicitness of assumptions and procedures; deliberate analytic self-consciousness; intuition supported by knowledge; honesty and integrity in analysis and in the relationship between intelligence advisors and decision makers” (Butterfield, 1993, p. x).

Hermeneutic phenomenology refers to being “attentive to both terms of its methodology: it is *descriptive* (phenomenological) methodology because it wants to be attentive to how things appear, it wants to let things speak for themselves; it is *interpretive* (hermeneutic) methodology because it claims that there are no such things as uninterpreted phenomenon. The implied contradictions may be resolved if one acknowledges that the (phenomenological) ‘facts’ of lived experiences are always already meaningfully (hermeneutically) experienced. Moreover, even the ‘facts’ of lived experience need to be captured in language (the human science text) and this is inevitably an interpreted process” (van Manen, 1990, p. 180-181).

Qualitative Research refers to “an inquiry process of understanding based on a distinct methodological tradition of inquiry that explores a social or human problem. The researcher builds a complex, holistic picture, analyses words, reports detailed views of informants, and conducts the study in a natural setting” (Creswell, 2007, p. 249).

Phenomenon refers to “the central concept being examined by the phenomenologist. It is the concept being experienced by subjects in a study, which may include psychological concepts such as grief, anger, or love” (Creswell, 2007, p. 236).

Visual Art(s) refers to “criticism, evaluations, judgments, and statements about aesthetic properties, as well as objects and experiences with materials such as the following: painting, drawing, printmaking, collage, sculpture, including mobiles, assemblages, light, photography, films, television, theater design, videography, digital imagery, crafts—ceramics, fiber arts, jewelry, metal work, enameling, works in wood, paper, plastic and other materials, environmental arts—architecture, urban design, landscape architecture, interior design, product design, clothing design and graphic communication, in both personal and public environments, technology—computer generated graphics, multimedia design, and the use of the Internet as a resource. Quality, not the material, is the determinant of art” (National Art Education Association, 1999).

Visual Culture as defined by Duncum (2001), includes the term *visual*, which “suggests that we are concerned with substantially visual artifacts. Artifacts often involve codes other than visual ones and engage sensory modes other than sight, but we are interested in artifacts to the extent to which or when, we infer that they have meaning that is substantially visual. Secondly, the term *culture* suggests an interest in more than the artifacts themselves. It suggests an interest in the social conditions in which the artifacts have their being, including their production, distribution, and use. Images are viewed in their contextual richness, as part of an ongoing social discourse that involves their influence in social life” (p. 106-107).

Research Questions

The phenomenon of critical judgment development through the eyes of a collector and the key events surrounding collectors' understanding of art were explored in this study. The purpose of this research was to investigate art collectors' possible methods of developing and making critical judgments in the context of their understanding of the objects of their pursuits to construct a theoretical model for appreciation and criticism in art education. Multiple interviews were conducted with a purposive sample of subjects whose collections represent strong and diverse elements of visual art and have demonstrated a scholarly educational focus in their collecting. The subjects include: Jacqui Bradley and Clarence Otis, collectors of Contemporary African American art; Betty and Isaac Rudman, collectors of Latin American art; and Dorothy and Herb Vogel, collectors of Minimalist and Conceptual art. Accordingly, Glesne (2006) states, "In reporting fieldwork, postmodern researchers often work to produce a *polyvocal* text, one that has many voices and not only that of the researcher" (p. 18).

The following research questions will guide the study:

1. How do art collectors conceive of and develop critical judgment?
2. What key events mark art collectors' early pursuits of and possible methodological approaches as arbiters of art?
3. How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

The phenomenological research is targeted to reveal whether there is a pattern of behaviors or key events directly related to the phenomenon of critical judgment development in art collectors' understanding of art. The research also identifies potential applications to inform a theoretical

model for art education in the practice of teaching art appreciation and criticism. The qualitative phenomenological research method was selected to distill the essence of collectors' understanding of art.

Methodology

Having considered the research questions, qualitative phenomenological research methods with three research strands (literature review, initial interview, and follow-up research as necessary) were conducted.

The aim is to determine what an experience means for the persons who have had the experience and are able to provide a comprehensive description of it. From the individual descriptions general or universal meanings are derived, in other words the essences or structures of the experience. (Moustakas, 1994, p. 13)

Three interviews were conducted with a purposive sample of subjects whose collections represent strong and diverse elements of visual art and have demonstrated a scholarly educational focus in their collecting. Creswell (2007) states, "whereas a narrative study reports the life of a single individual, a phenomenological study describes the meaning for several individuals of their lived experiences of a concept or phenomenon" (p. 57). Data collection consisted of literature reviews, initial interviews, and member checking in follow-up. "The use of multiple data-collection methods contributes to the trustworthiness of the data. This practice of relying on multiple methods is commonly called triangulation" (Glesne, 2006. p. 36). As described by Jeffers (1993) in the review of literature, the research process was a creative attempt to secure the essence of the description, of the acquisition of critical judgment skills in

the process of collecting art beginning with the research questions, followed closely by the research protocol or more specifically the questions asked in the interview.

Conclusion

Art does not find its way to classrooms, museums, and art history books; it arrives at a destination through thoughtful evolutionary processes frequently involving individual collectors that have developed an eye and are considered arbiters in their field. The term connoisseurship has been in existence for centuries as a significant component of our history and knowledge and reflective of the culture of its creators. As a visual exemplar, however, art should be studied in the complete context of its history, advanced as a unique, creative discipline and aligned with academic and scholarly works and the meaningful culture of our time, not defended based on delivering support for other subjects. “If you share a body of positive experience with a child, you can expect to develop an aesthetic dimension in both your lives, no matter what else you decide to do” (Silberstein-Storfer & Jones, 1982, p. 14). We must avoid extraneous justifications for looking at visual art and thoroughly study it in the context of its creation and the understanding of arts’ existence. “Without contextual information our interpretation is likely to be insufficient at best and faulty at worst” (Emslie & Fitzpatrick, 2006, p. 11). This investigation of collectors’ specific methods of development of critical judgment in the context of their understanding of visual art objects presents an unexplored teaching and learning opportunity. The backstory that unfolds as a result of the acquisition of significant works of art made by individual art collectors who have mastered the skills of judgment provides the foundation for appreciation and criticism of art exemplars. An opportunity exists for a resulting theoretical model for appreciation and criticism in art education that will provide for teaching and learning

about the purposeful meaning of visual art that is deeply rooted in key events and context from collectors' specific understanding as arbiters of art.

CHAPTER 2 LITERATURE REVIEW

Introduction

A vast amount of scholarly literature is available on art collectors. A search of “art collectors” in the University of Central Florida library books resulted in 804 matching items, including compilations of collectors’ stories and biographies, such as Isabella Stewart Gardner, Peggy Guggenheim, John and Mable Ringling, the Clark brothers, and the Cone sisters. In contrast, a University of Central Florida library search in the same catalogue of “art collectors” and “art education” resulted in one matching item, *Art, Education, & African-American Culture: Albert Barnes and the Science of Philanthropy* by Mary Ann Meyers. A search for “art education” and “connoisseur” or “connoisseurship” resulted in zero matching items. Hence, it may be logical to suggest that although a plethora of information exists on art collectors, little attention has been given to the phenomenon of art collecting and its connectedness to art education, specifically with regards to a historical examination of the methodological approaches based on connoisseurship in the acquisition of art and/or critical judgment development in contemporary collectors’ processes.

Mark C. Gridley’s (2004) study, *The Meyers-Briggs Personality Types of Art Collectors* looked at 27 art collectors (13 men, 14 women, age range 37-86 yrs., mean 59.5 yr.) who completed the Myers-Briggs Type Indicator. Seventy percent were classified as Intuition types rather than Sensation types (versus its 25% incidence in the general population). These results corresponded to personality profiles of artists and the disproportionately high incidence of high scores on the related *Openness to Experience* factor in studies of creative personalities. The findings suggest that individuals creating or making art and those individuals appreciating art

have personality traits in common. The intriguing notion certainly draws into question the disposition of art collectors to possess certain aspects of creativity that may be common to artists. While this study does not explore the issue of collectors and creativity specifically, it remains to be seen whether creativity plays a role in the critical judgment development of art collectors. This particular idea calls into question the interrelatedness of artists and collecting and the role that creativity and aesthetics will play in the collectors' development of critical judgment. In the end, this information may suggest that the act of collecting is creative in nature. Any creative act as written by Gardner (1993) involves a linkage between two seemingly disparate realms:

(1) A thorough, often precocious mastery of the relevant domains of practice; and (2) a form of understanding, a variety of intuition, that is properly associated with the consciousness of human beings at an earlier point in their lives. The creative breakthrough inheres in the successful wedding of these two realms, and this fusion allows other people to apprehend the breakthrough. (p. 400)

Having given consideration to the *Meyers-Briggs Personality Types of Collectors Study* (2004) and Gardner's (1993) claim that a creative connection exists between two fields, as in the case of collector and art, or collector and connoisseurship requires a consciousness and a mastery, it is reasonable to speculate that in fact the collector of art is experiencing a creative process. In 5 *Minds for the Future*, Chapter 4, *The Creating Mind*, Howard Gardner (2008) speaks about creativity according to Mihaly Csikszentmihalyi as an interaction of elements:

A most important insight, due to psychologist Mihaly Csikszentmihalyi, is the realization that creativity is never simply the achievement of a lone individual or even a small group.

Rather, creativity is the occasional emergent from the interaction of three autonomous elements:

1. The *individual* who has mastered some discipline or domain of practice and is steadily issuing variations in that domain (e.g. the historian penning a series of history essays, a composer issuing musical scores, a software engineer writing programs, and the like).
2. The cultural *domain* in which an individual is working, with its models, prescriptions, and proscriptions (the specifications for a scholarly paper, a musical score, a program in HTML or Flash).
3. The social *field*-those individuals and institutions that provide access to relevant educational experiences as well as opportunities to perform. Representatives of the field ultimately pass judgment on the merit of the individual and/or his candidate creation(s). (Representatives of the field include admissions officers, judges of competitions, patent officers, authors of textbooks and encyclopedias, and the editors or publishers who permit or thwart publication.) Of course, in the world of commerce, the ultimate field is the consumer.

According to Csikszentmihalyi, creativity occurs when and only when an individual or group product generated in a particular domain is recognized by the relevant field as innovative and, in turn, sooner or later, exerts a genuine, detectable influence on subsequent work in that domain. (p. 80-81)

In fact, it has been said by Passantino and Scott (1999) of Duncan Phillips (1886-1966):

Phillips came to believe that works of art transcend the immediate social and historical condition of their making, that they form a universal language that can speak to attuned people in any time and place because they are triggers for emotions and feelings that lie deeper than socioeconomic conditioning. Hence their power to please, elevate, stimulate, and provoke reflection. Contemplating them, the viewer becomes a kind of artist. (p. 3)

While the purpose of the study was to investigate the phenomenon of collectors' unique method of critical judgment development in the context of their understanding of art objects to construct a theoretical model for appreciation and criticism in art education. However, it may also be reasonable to consider whether collectors' acts of development of judgment in their collecting are creative in nature.

This review of literature draws on several categories of significant fields of research in art and art education: art collectors and collecting, connoisseurship, the use of visual art exemplars, theories related to understanding art, and existing models for appreciation and criticism, alignment with multicultural and character education, as well as research associated with critical judgment. "When investigating a new or little researched problem area, you need to gather enough information to develop and establish a logical framework for your study" (Bloomberg & Volpe, 2008, p. 49). The purpose of the literature review was to substantiate the claim that a theoretical model for art appreciation and criticism can be built from the methodological approaches to critical judgment development in collectors' acquisition of art. "You need to know about the contributions that others have made relative to your topic because this prior work, as well as current research and debate, will provide you with the framework for your own work"

(Bloomberg & Volpe, 2008, p. 47). While little research in art education has been done specifically regarding the exploration of art collecting and its applications for understanding of art exemplars and in appreciation and criticism, research on collecting as a phenomenon can be found in current literature. “Much of the academic work on collecting is interdisciplinary, which makes sense, because collecting undergirds the processes of inquiry in just about every academic discipline, from biology to anthropology to art history” (Dilworth, 2003, p. 5). However, as a visible phenomenon, art educators have yet to consider just how collectors process their early acquisition of critical judgment and understanding of art and what implications this new body of knowledge will have for the field.

The sheer volume of data on art collectors in and of itself does not suggest applications to art education. “Aesthetic response, like art itself, remains in large part a great mystery” (Hope, 2002, p. 80). The inductive process and structure was applied to the literature review in order to “make a compelling case...make a contribution to our understanding of the phenomenon” (Hart, 1998, p. 174). In the review of the literature, the inductive structure for writing as outlined by Hart (1998) was utilized within the context of the role and purpose as defined by Boote and Beile (2005) who determined:

The literature review should accomplish several important objectives. It sets the broad context of the study, clearly demarcates what is and what is not within the scope of the investigation, and justifies those decisions. It also situates an existing literature in a broader scholarly and historical context. (Boote & Beile, 2005, p. 4)

From the historical perspective, the literature review continues to trace the contributions of Dr. Albert Barnes and other 19th-, 20th- and 21st-century American collectors, who, like

Barnes, have demonstrated an understanding of art through collection, connoisseurship, and/or critical judgment. The examination of collectors will explore how and why their early development of connoisseurship, or what could now be more aptly described as critical judgment, prompts new interpretations, insights, and opportunities for study of visual art exemplars in their respective collections, which, it is hoped will create potential applications toward a theoretical model for appreciation and criticism in art education. In the broad scholarly context, connoisseurship, the use of visual art exemplars, existing models for art appreciation and criticism, and contemporary theories in art education will be investigated. The literature review functions as part of the broad study of the phenomenon of what connoisseurship is through the eyes of early collectors and the key events surrounding contemporary collectors' development of critical judgment and their subsequent understanding of art. Both the historical perspective and scholarly context are offered as evidence to support the claim that a theoretical model for art appreciation and criticism can and should be built from the methodological approaches to early development of contemporary collectors' critical judgment in their acquisition of art in order to present a new perspective on the study of art appreciation and criticism in art education.

Literature Review Process

Literature Sources

In order to conduct a thorough literature review, relevant research from multiple sources was accessed from both the University of Central Florida (UCF) library and the principal investigator's personal library related to specific collections previously viewed. The information sources included books, dissertations, Internet resources, scholarly journals, and periodicals. Related sources were accessed through the UCF Library books/catalog and articles/databases,

including but not limited to: Education Full Text, Arts Full Text, Art Retrospective, Humanities Full-Text and ERIC EBSCOhost, Project Muse, and Dissertations & Thesis Full-Text. Literature was exported and saved in RefWorks. No specific time frame was used to delineate the search.

Key Words

The following key words were used to search the literature: education, art education, art study and teaching, collector, art collector(s), collecting, art collecting, collector relationships, connoisseur, connoisseurship, arbiter, judgment, critical judgment, narration, narrative, story, meaning, context, quality art exemplars, art appreciation, criticism, aesthetics, models, and theories.

Historical Perspective

Phenomenology and Bracketing

In order to maintain the integrity of the research and the ability to bracket, it was determined that the historical literature review of specific collectors should occur following the interview process. “In a phenomenological study, the literature is reviewed primarily following data collection so that the information in the literature does not preclude the researcher from being able to ‘bracket’ or suspend preconceptions” (Bloomberg & Volpe, 2008, p. 47). Therefore, so as not to compromise the integrity and trustworthiness of the interviews, the following review of select collectors was completed following the coding of the interview transcripts.

Study of Art Collectors

The approach to the historical review of art collectors was framed by references from either the pilot study data, the search of collectors in the University of Central Florida library database,

landmark texts such as *The Proud Possessors* by Aline B. Saarinen and *Great Collectors of Our Time, Art Collecting Since 1945* by James Stourton, and the many collectors and their collections that have over the years come to mind when selecting significant sources of visual art exemplars for teaching art appreciation and criticism.

Historically speaking, art collectors' continued quest for quality in the process of connoisseurship has been multifarious. "The urge to collect is as old as man himself, but the incentives and the pleasures are as varied as the appeals of art" (Saarinen, 1958, p. xxiv). It must be acknowledged that as stated by Talley (1989), "Certain arguments must never play a role in the connoisseur's judgment, e.g.: (1) the work of art has been or is highly esteemed by the arbiters of taste; (2) it has a noble provenance; (3) it is expensive; (4) it has a fancy, costly frame; or (5) it is the work of a great master" (p. 181). Accordingly, this study will not address such issues. The review of collectors is neither an exhaustive list nor an exclusionary list. The list below and subsequent review are a reflection of collectors that have in some way captured attention and influenced the direction of this research through narratives connected to objects. The collectors' narrative and the respective noteworthy exemplars that form their collections have at one time or another been viewed firsthand and/or have served as the core of an art education lesson. The review of significant collectors includes the following list: Albert C. Barnes (1872-1951), Maud (1876-1953) and Chester Dale (1883-1962), Edward Root (1884-1956), Duncan Phillips (1886-1966), Deborah and Edward Shein, and Edythe and Eli Broad.

No one can argue against the fact that many historically significant collectors possess noteworthy exemplars as part of a collection deemed to be suitable for art education. What is in question and not yet known is whether commonalities occur in the collectors' early development

of connoisseurship, critical judgment, and key events that are the hallmark of their collecting story and their methodological approaches to the acquisition of art. This review of collectors begins to explore some of the commonalities that have been illuminated.

On review and reflection of the collections visited, a brief synopsis of the following notable similarities regarding their collecting should be given consideration: focus on education, willingness to lend, appreciation for the aesthetics in nature, architecture and music, and relationships with artists and the art community. This limited review of collectors Albert C. Barnes (1872-1951), Maud (1876-1953) and Chester Dale (1883-1962), Edward Root (1884-1956), Duncan Phillips (1886-1966), Deborah and Edward Shein, and Edythe and Eli Broad barely starts to scratch the surface of the commonalities among collectors; nonetheless, it does suggest opportunities that may exist and begins to add to the baseline evidence toward a theoretical model for appreciation and criticism in art education, based on collectors' stories.

Focus on Education

The story of Dr. Albert Barnes (1872-1951) and the overarching philosophy of education relative to his collection have no doubt substantially influenced the direction of this research study. According to Wattenmaker, Distel, Cachin, Moffett, Risbel, Prather, and Hoog (2011), "What set Barnes apart from other great collectors was his conviction that these works of art could be employed as tools in an educational experiment crystalized in 1922 in the school of the Barnes Foundation" (p. 1). He believed that appreciation and criticism could be understood, at least in part, as an objective process.

Dr. Barnes had left his mark on art and education, as he had on chemistry and business. His original application of the scientific method to art had as one of its tenets the reduction of subjectivity to minimal levels, but this required determined effort and conflicted with standard historical approaches...It was Barnes' conviction that ordinary people can understand and share in the full range of aesthetic experience. His achievements in the realms of art, education, and serious aesthetic scholarship, his optimism about American values, civil rights, and race relations were substantial. (Wattenmaker et al., 2011, p. 26-27)

Barnes was a scholar of art; he took that role seriously as exemplified by his relationship with Dewey as previously discussed. In addition, he educated himself through extensive travel. "Barnes customarily made several trips abroad, both to buy and to carry out research for his books" (Wattenmaker et al., 2011, p. 10).

Maud (1876-1953) and Chester Dale (1883-1962)

Contemporaries of Barnes, and an unlikely match, Chester Dale (1883-1962) was an investment banker and his wife Maud (1876-1953) was a classically trained artist (Jones & Daniels, 2009). "The Dale collection, built on Chester's enthusiasms and business acumen and on Maud's discernment and expertise, was celebrated both for the quality of the individual works and for their combined scope and character" (Jones & Daniels, 2009, p. 1). The Dales, like Barnes, traveled for educational purposes but also to collect art.

In the autumn of 1925 the Dales traveled to Paris for the opening of an exhibition of drawings of stage sets and designs by Maud at the Galerie J. Allard, beginning a pattern

of annual excursions to France to collect art. Maud's knowledge of the Paris art scene as well as her fluency in the language provided invaluable. The couple made a number of purchases during their month-long stay. (Jones & Daniels, 2009, p. 1)

Maud was a scholar of art: "Maud's book, like the Dale collection itself, revealed distinct predilections" (Jones & Daniels, 2009, p. 8). The Dales were partners in collecting, "Maud had been more than Dale's spouse; she had been a driving force behind the collection he built, serving as a guide, arbiter, and constant supporter throughout his enterprise" (Jones & Daniels, 2009, p. 23).

Edward Wales Root (1884-1956)

Education was clearly the focus for Edward Root as revealed in this passage by Murray, Schweizer, and Somple (2007):

After graduating from Hamilton College in 1905, Edward searched for his calling in life but, because he was deaf from early childhood, he did not cultivate a career in law and public service like his father and elder brother, Elihu Root, Jr. (1881-1967). After testing his mettle as a cowboy in Texas, Edward turned to journalism in New York. It was as a newspaperman that he became acquainted with contemporary painting, which intrigued the young Root, who began to visit galleries, meet artists, and generally find his path in life. Root taught art appreciation at Hamilton College between 1920-1940, which helped focus the direction of his life's work. (p. 4)

Duncan Phillips (1886-1966)

Collector Duncan Phillips' (1886-1966) "first publication on art dates from 1906; his professional life extended to 1966. The great majority of his writings fall in the first half of his career, from his time at Yale until the thirties, the period of his increasing involvement with art and of his forging and reforming of a personal aesthetic" (Passantino & Scott, 1999, p. 9). The museum he founded and his scholarship described by Passantino and Scott (1999):

The place is set up for association and reverie. Its scholarship has always been impeccable, and Phillips himself was one of the best American critics of his day. But the collection is more dedicated to correspondences and sympathies than to hard chains of art-historical cause and effect. (p. 5)

Deborah and Edward Shein

Following this further, the Shein's Modernist collection was impacted by education, through travel and scholarly endeavors, as described by Brock, Anderson, and Cooper (2010):

The talk with the Sheins when we got to it, was about each work in detail: how and why it had been acquired, what had been sold to obtain it (for the Sheins worked with relatively limited funds), and what its particular qualities were, how it related to other works in the collection, where it ranked along various scales. Only when those subjects had been exhausted did I discover Ed's passion for tennis and Deborah's for teaching... I learned just how serious the Sheins had been in their burst of collecting over the past decade, just how well prepared they were for this effort – Ed by his mother's collecting

habit and his own career as an art dealer, Deborah thanks to a childhood in Rome followed by art history classes at Brown University. (p. ix)

Edythe and Eli Broad

Lastly, another erudite, Eli Broad started collecting with an 1888 Van Gogh drawing, and his next significant purchase was Joan Miro's, *Painting* (1933) (Stourton, 2007). The Miro "not only set the compass for the future in terms of quality but also established Broad's method of studying every book on an artist before making a purchase" (Stourton, 2007, p. 184).

Willingness to Lend

Collectors' willingness to lend is educational in nature, and their propensity to lend continues to provide an opportunity for others to study works of art in collections. In doing so, it underscores the applicability for art educators to begin to examine just how the collector understands art, an often unique, underexplored glimpse into an authentic way to learn about appreciation and criticism. Several of the collectors examined are reported to have been or continue to be generous in their lending practices. As reported by Jones and Daniels (2009):

The Dales were also frequent and generous lenders to exhibitions of modern art in New York and elsewhere...Maud played a key role in promoting the Dale collection through several innovative exhibitions that featured art she and Chester had been acquiring. Of particular note was her *Loan Exhibition of Modern French Art from the Chester Dale Collection*, presented at the Wildenstein Galleries in October 1928 to benefit the French Hospital of New York; this marked the first public presentation of the Dale works as a cogent and distinct collection. (p. 8)

In the same way, Edward Root was known as a generous lender of his works.

Root's assistance to artists included the generous loan of works from his collection to public exhibitions. He has the distinction of being one of a very small group of individuals who both loaned to and purchased from the landmark 1913 Armory Show (International Exhibition of Modern Art). (Murray, Schweizer, & Somple, 2007, p. 6)

Lastly, Eli Broad established the Broad Art Foundation in 1984, for the express purpose of lending the vast collection to museums around the world. In addition, Broad, a generous philanthropist, has been instrumental in founding the Broad Contemporary Art Museum (LACMA), MOCA, and the Walt Disney Concert Hall and in redeveloping Grand Avenue. (MacNair, Frick, & Butler, 2008). "The Broads have not only assembled one of the foremost collections of contemporary art in the world, they have consistently shared it through the lending practices of The Broad Art Foundation" (MacNair, Frick, & Butler, 2008, p. 224).

Appreciation for the Aesthetics in Music, Nature, and Architecture

Music was also a part of Barnes life: "Barnes actively maintained his lifelong interest in music, lecturing to students on music as well as painting" (Wattenmaker et al., 2011, p. 22). During Root's later years, he was able to overcome much of the deafness that plagued him, as great improvements were made in hearing aids, he then became interested in music (Murray, Schweizer, & Somple, 2007).

The Broads focus on nature is exemplified by their home. "Raised on one side of a valley, the design reflects Frank Lloyd Wright's Falling Water, complete with glorious channels of water cascading down the hillside" (Stourton, 2007, p. 185).

The interior of the home is as exciting as the exterior. A gallery dedicated to art in the house includes Anselm Kiefer's giant *Let a thousand flowers bloom* (1998) alongside works by Chuck Close, Richard Diebenkorn and two superb 1940s works by Alexander Calder. Sherman, as you would expect, is present in several spaces and the red Rauschenberg painting hangs in the entrance hall. Elsewhere the stars come thick and fast – John's *Flag* (1967) and *Watchman* (1964). Framed by the doorway, Koon's *Rabbit faces* and Elsworth Kelly, a Scott Burton and more Johns and Kiefer. The study holds the Miro, Picasso's baby *Femme Assise* (1939) and Lichtenstein's *Black Flowers* (1961)...Carl Andre, George Segal, and Sam Francis are among the many other artists represented in this astonishing house where the wonders of nature are almost as enthralling. Three hundred mature trees were brought in to frame the landscape, in which water, a great luxury in Los Angeles, brings movement and reflection to the Californian light. (Stourton, 2007, p. 185)

Barnes, like Eli Broad, seemed to have a keen interest in the aesthetics of nature, so much so that, "In 1922, Barnes bought the twelve-acre Wilson Arboretum, one of the finest collections of trees in America" (Wattenmaker et al., 2011, p. 10).

In addition, Barnes aesthetic relative to architecture and design is best represented by the following description of the attention to detail in the creation of his home and gallery:

He engaged Paul Philippe Cret, professor of architectural design at the University of Pennsylvania, to draw up plans for a gallery and adjoining residence that were constructed of French limestone in a simplified Renaissance style. The interior, with its

subtle monumentality, eschews rich embellishment that would have detracted from the impact of the works of art. Elegant in its layout, it provides an intimate setting for the paintings in Barnes' collection. (Wattenmaker et al., 2011, p. 10)

As with Barnes and Broad, Maud and Chester Dale's residence clearly reflects the same as stated in Jones and Daniels (2009), "Maud's personal tastes account for the contemporary art entering the Dale collection" (p. 4).

The preponderance of impressionist paintings among these early acquisitions can be attributed to Chester's taste as much as Maud's. In his memoirs Dale recounts how Maud took him to the Louvre to look at French paintings when they arrived in Paris, as part of her ongoing project to educate him in the history and virtues of French art. (Jones & Daniels, 2009, p. 4)

Her ability to understand how works of art interface was described by Jones and Daniels (2009):

As an artist who designed stage sets, Maud was keenly interested in presentation techniques and was willing to employ unusual devices to make her points. In one instance she superimposed the tracing of a Japanese tree drawing on a photograph of *scène de ballet* by Degas to demonstrate their formal similarities. On another occasion she placed a sixteenth-century portrait and a child's head by Renoir in matching antique frames to dramatize the visual relationship between the disparate works. (p. 128)

Yet it was only within the Dale's private residence that one could experience the collection in its glory, and a tour of their private home became a coveted invitation for any serious lover of modern art...The residence did seem to be taking on the guise of an

ad hoc museum, a likeness that became even more apparent following Chester's move to a majestic five-story house at 20 East 79th Street in 1933 with sufficient space to display their prized paintings. Here a visitor could appreciate the magnitude as well as the range and depth of the collection – and the installation was as remarkable as the works themselves. (p. 17)

Relationships with Artists and the Art Community

Barnes maintained a close relationship with the artist William J. Glackens (1870-1918) and in fact visited the Metropolitan Museum of Art together in addition to joining Barnes on visits to artists' studios and dealers (Wattenmaker et al., 2011).

Although Glackens had a free hand and the fund with which to buy the paintings, Barnes was sufficiently independent to accept or reject them on the basis of his own judgment of their individual merit, and a number of works were subsequently traded...He corresponded regularly with the major dealers and engaged Alfred Maurer to seek out potential acquisitions. (Wattenmaker et al., 2011, p. 7)

Edward Root's comrades, according to Murray, Schweizer, and Somple (2007):

Edward soon gravitated to a circle of artists known as The Eight, whose artistic ambitions and bohemian lifestyles challenged the genteel values of the waning Gilded Age. Root met one of the artists of this group, Ernest Lawson (1873-1939) late in 1909 after learning that the artist was destitute...Motivated by intellectual curiosity and a concern for Lawson's welfare, rather than by any ambition on his part to begin building an art collection, Root gave Lawson \$250 for his landscape painting, *Winter, Spuyten Duyvil*, a

work that was included in the notorious exhibition of The Eight that took place at the Macbeth Galleries nearly two years earlier. This was a watershed experience for Root and an important milestone in the story of American art patronage. (p. 5)

Root's best friend among The Eight was George B. Luks (1866-1933), who was as ebullient as Root was reserved. A close camaraderie developed between the two when Root studied painting and drawing with the artist. Together they tramped around New York, from the zoo to vaudeville shows, to sketch everything they saw, and Root became a steady patron of Luk's work. (p. 5-6)

In the 1940s Root had less money with which to purchase art so he began, as he had earlier in life, to collect the work of emerging artists. At this time, because of their mutual interest in art and nature, he developed a close friendship with Theodoros Stamos (1922-97), who started exhibiting in the early 1940s at commercial galleries and in 1946 at the Whitney Museum of American Art. (p. 19)

As reported by Jones and Daniels (2009), Chester Dale was a friend to many in the art world.

In contrast to Albert Barnes, who famously limited access to his collection, Chester delighted in welcoming visitors, connoisseurs and friends alike. He entertained a 'Who's Who' of the contemporary art world: artists Milton Avery, Marsden Hartley, and Reginald Marsh; collectors Frederick Clay Bartlett, Stephen Clark, Adolph Lewisohn, Agnes Meyer, and John Hay Whitney; dealers Charles Durand-Ruel, Marie Harriman, and Georges and Félix Wildenstein; museum curators and directors Kenneth Clark of London's National Gallery, Daniel Catton Rich of the Art Institute of Chicago, Charles

Sterling of the Louvre and the Metropolitan Museum of Art, and Alfred Barr of MoMA; and scholars Douglas Cooper, Jean-François Daulte, Gerstle Mack, and John Richardson. (p. 17)

Lastly, as stated in Passantino and Scott (1999), Duncan Phillips had many associations in the art world.

Phillips clove to artists—Bonnard, Marin, Stieglitz, Dove—through studio visits and long correspondence. He was not moved by the snobbery that wants to rope in a star painter for the dinner party. The art-star system hardly existed then. Phillips simply wanted to know more about art. (p. 4)

In addition to their association with artists, it was found that the collectors reviewed were also influenced by fellow collectors and dealers in the art community. The Dale's first purchase, a painting, *The Politicians*, by Guy Pène du Bois, came from the Kraushaar Galleries in 1920, followed by many more from the same gallery (Jones & Daniels, 2009). Referring to Chester Dale, Jones and Daniels (2009) report his associations with both galleries and dealers:

Dale had clearly grown in confidence as a collection, thanks in part to Maud's counsel and to his own greater exposure to art. His initial purchases were wide ranging, made in New York auctions or in sales at the Hôtel Drouot in Paris, and he frequented numerous prominent galleries and dealers on both sides of the Atlantic. (p. 12)

Unquestionably numerous factors have influenced the Broad collection: “‘I had a theory that the great collections of the world were made when art was contemporary,’ says Eli Broad” (Sourton,

2007, p. 182). Although Eli Broad was a stamp collector and trader, it was his wife Edythe that introduced Eli Broad to collecting (Stourton, 2007). In the final analysis, as with other collectors reviewed, he is said to have been influenced by fellow collector, Taft Schreiber and dealers Paul Rosenberg and Klaus Perls (Stourton, 2007). In stark contrast to the transcendent collection at the Broad Contemporary Art Museum in Los Angeles, California, is the Barnes Foundation in Merion, Pennsylvania.

A visit to the Barnes Foundation is like no other art experience. The rooms are dimly lit, and paintings and artifacts hang symmetrically floor to ceiling, just as Barnes intended. There is no doubt that Barnes was a visionary in many respects, and as a collector, he moved far beyond the mere acquisition of art. Barnes, as with all of the collectors researched, devoted his life to illuminating for others, his unique understanding of art, as exemplified and typified by their scholarly dedication, passionate aesthetic, generosity in lending, and immersion in the art community. “And if classification is the mirror of collective humanity’s thoughts and perceptions, then collecting is its material embodiment. Collecting is classification lived, experienced in three dimensions” (Elsner & Cardinal, 1994, p. 2). To be sure, collectors are thoughtful in their process, and the review of literature has revealed certain commonalities amongst collectors: willingness to lend, appreciation for aesthetics beyond art, and relationships with artists and the art community. In addition, preliminary research substantiates the claim that collectors’ stories have implications for multicultural art education and character education.

Multicultural Art Education

Visual art has always and continues to remain a considerable source of exemplars and an effective means of communicating culture.

McFee (1986), for instance, stresses the necessity of critiquing and expanding our understanding of definitions of art and culture in terms of the complexities encountered in cross-cultural and multicultural situations. She suggests that art educators begin questioning Western definitions of art, the role of the artist in a culture, and the criteria used for judging art. Whether they intend it or not, the way teachers think about art and aesthetics conveys specific and often implicit messages to children in art classes; these messages must be examined explicitly. (Hart, 1991, p. 146)

This was a concept also nurtured by Barnes; as previously noted, he was a man of extraordinary vision. What has not yet been revealed about Barnes was that he “imagined art for a more specific role. He thought it could help foster a ‘working alliance’ between black and white people, based on cultural identity, and the unfolding promise of his legacy is that his magnificent collection can” (Meyers, 2004, 2009, p. xxi). Barnes’ vision and mission continues today with the work of other important collectors of African American art, such as Walter O. Evans, “a distinguished Detroit surgeon, art collector, and bibliophile” (Floyd, 2002, p. 41).

What is noteworthy about Evans relative to the discussion of art collectors as arbiters and multicultural art education is the first discernable key event that seemed to have ignited his interest in collecting, specifically art by African American artists. “When Evans was young and growing up in the South, he didn’t see images of African Americans, so he wanted his own

children to have images of African Americans displayed on the walls of their house” (Floyd, 2002, p. 41). Evans understood that cultural differences are to be celebrated and revered; however, through no fault of their own, it was found by Stuhr (1992) that “many teachers lack the experience of operating within the many cultures in which their students’ participate; teachers must rely on their students and community for this information.” (p. 24). Hence, the community component in the teaching and learning of multicultural art education has become increasingly significant:

Multicultural art education has emphasized the need to diversify the art curriculum to include contents from minority cultures as a means of providing equal learning opportunities in art and respect for students from such cultures. However, the effectiveness of multicultural art education in meeting these objectives remains questionable. Art educators need to unite in finding ways to maximize the contribution of art education to the social and cultural development of all children. (Adejumo, 2002, p. 38)

Giving due consideration to the significance of the study as related to visual art exemplars, context, narrative, and meaning, the National Standards for Arts Education, multicultural art education, and character education are not unlike the statement made by John Loughery in reference to an important painting by Archibald Motley in the collection of Walter Evans. Loughery (1994) states:

So we do well to rely for the moment on discerning collectors like Dr. Evans to scout out the byways for us, setting aside what we already know too well, teaching us what we

don't know well enough, rescuing paintings like Motley's *The Plotters*, from an unfair obscurity. (p. 458) (Figure 3)

Clearly, then, in the cases of Barnes and Evans, both multicultural art education and character education are revealed in the exploration of the respective collectors and their altruistic tendencies.



Figure 3. *The Plotters*, Archibald J. Motley, Jr., 1939, oil on canvas, 36 x 40 (in). Credit line: The Walter O. Evans Collection of African American Art

Character Education

Historically, collectors are engaged in their community, and evidence reveals many are generous with their visual art possessions, creating numerous opportunities for making community connections. This concept is exemplified by Melody Milbrandt (2006) in her *Collaborative Model for Art Teacher Preparation*, which states, “Diverse partnerships such as

those between the university and galleries or museums, children's shelters or adoption agencies, and cultural or senior centers should be developed to facilitate broadening experiences of art education students within the community" (p. 19). The study of art education within the contextual framework of visual art, key events in collectors' development of critical judgment, and the resulting collectors' stories, reveal evidence to suggest benefits for character education in a broad interpretation.

One example may be drawn from the little-known collector's story of Bartlett Arkell and his gift of the Arkell Museum in Canajoharie, New York, a small town along the Mohawk River.

The story of the Arkell Museum is the story of Beech-Nut, the story of industry at its brightest, and of a man whose generosity, love of art, and fierce loyalty to his boyhood town gave Canajoharie one of small-town America's most remarkable collections of great American art. (Lange, 2004, p. 1)

The galleries of the Arkell museum are rich with paintings by such artists as Winslow Homer, George Inness, William Chase, Mary Cassatt, and Georgia O'Keeffe; it is clearly evident that the collector's story of Bartlett Arkell was and is rife with art appreciation, criticism, and altruism.

He tried to make Beech Nut's home, Canajoharie in New York's Mohawk Valley, a model town without looking like it, gave it an art museum and a library, put boxes of flowers on the village's lampposts. In the old days before the clatter-clang of modern machinery, he hired a pianist to relieve the workers' tedium. (*Time*, 1941).

Arkell was a benevolent figure in American history with a keen eye for visual art; his collector's story is replete with opportunities for character education in the framework of his critical judgments and the art of his collection. Unquestionably, no research of collectors at this point

would be complete without a requisite investigation into collecting as a process, as it is examined as a phenomenon in this research.

Study of Collecting

Many have written about the psychology of collection. It is critical to note how Belk (1995) attends to differentiating collection consumption and acquisitions; he states: “The passionate possessiveness of collecting differentiates it from ordinary consumption and from consumer acquisitions where investment is the primary motivation (in which case the objects of investment matter little)” (p. 479). This study is concerned with passionate and purely possessive collecting, where the objects are of the utmost importance. That being clear, it is virtually impossible to find any one individual who has written and edited more about collecting, museum collections, and the study of objects than Susan Pearce. Pearce (1994) writes:

Museums exist to hold particular objects and specimens which have come to us from the past (i.e., the period up to midnight yesterday), and that museums therefore constitute a specific social phenomenon with a unique and explicit role in the western scheme of things, and that material arrives in museums as a result of practice (or practices) which can be described as collecting. It is, therefore, incumbent upon the investigator to try to find ways in which, first, the social meanings of individual objects can be unraveled; second, the significance of the museum as a cultural institution can be understood; and third the process through which objects become component parts of collections, and collections themselves acquire collective significance, can be appreciated. (p. 1)

It is the final thought by Pearce (1994), specifically the process of objects becoming integral and Belk’s (1995) description of collectors as both passionate and purely covetous, that most reflects

the nature of this research. Accordingly, the purpose of this study was to investigate the phenomenon of early critical judgment development in the context of art collectors' understanding of the objects of their pursuits to construct a theoretical model for appreciation and criticism in art education. Pearce (1994) suggests that "both objects and collections can and should be studied in their own right, as part of the broader pattern of cultural studies" (p. 1).

Pearce (1994) confirms what was revealed in the initial literature search:

The meanings of objects has been the subject of a body of research, usually called material culture theory, which reaches back immediately to the 1960s and beyond that to the pioneers of archaeology (largely) in the mid- and later nineteenth century. Collection studies is a new field, which has found a place in the broader scope of cultural studies only in the course of the last decade or so, although of course individual collections and collectors have been the subjects of a huge range of publications, mostly directed either at discipline or at biographical perspectives. (p. 2)

Pearce (1994) is informed by an investigation led by Pearce and Wheeler, *The Leicester Contemporary Collecting Project*, into the study of collecting in 1993-1994 in which an extensive questionnaire was sent to 1,500 randomly chosen residents of Britain. As reported in Pearce (1994), "The questionnaire was designed to draw out information about what, why, and how people see themselves as collecting, and how this relates to personal factors like gender and social background" (p. 291). In a similar study, Ruth Formanek (1994) reviews the results of a questionnaire asking about

... how collectors added items to their collections (e.g., find, trade, auctions, gifts, buy);
how their collections are displayed; whether items are researched (e.g., in books,

magazines, journals, museums); how much money is spent annually on the collection; what got collectors started on collecting, and how many different collections they had. (p. 331)

In addition, Formanek (1994) addressed motivational issues such as why people collect, what motivates them to collect, and the importance of their collection. “What is common to all motivations to collect, and what appears to be the collector’s defining characteristic, is a passion for the particular things collected” (p. 335). It is interesting to note that Formanek’s (1994) findings suggested that “questionnaire approaches are inadequate to the study of motivations and should be followed up by introspective reports, longitudinally, and by in-depth interviews to determine changes in collecting as reflective of changes in the collector’s life and personality” (p. 335). At this point, in the review of literature, no such study of in-depth interviews with collectors has been unearthed.

In the final analysis, the research process must be informed by key scholarly theories in how we understand art, appreciation, and criticism and contemporary theories about why the understanding of art is important in the context of early critical judgment development amongst collectors. As with the review of collectors, the theoretical review is not an exhaustive study; further, omission of any related theoretical construct does not negate its significance or contribution to the vast body of literature that exists in the field of art education. As we know, according to Eisner (1976), “Theory plays a role in the cultivation of artistry, but its role is not prescriptive, it is diagnostic. Good theory in education, as in art, helps us to see more; it helps us think about more of the qualities that constitute a set of phenomena” (p. 140). Therefore, in the theoretical review of literature, consideration must first be given to the qualities that constitute

connoisseurship in the context of how we understand art, appreciation, and criticism and contemporary theories about why the study of collectors' critical judgment development is important in art education.

Theoretical Scholarly Context

Review of Connoisseurship

Connoisseurship was thought to be the mode of art historical practice in art museum practice in 20th-century America. Those origins can be traced back to Paul Sachs, associate director of the Fogg Art Museum, full professor of art history, and an astute collector with a keen eye whose class goal was based on connoisseurship (Mayer, 2006). The word connoisseur conjures up many personalities; however, no one man is more closely associated with the connoisseurship of art than Alfred H. Barr, Jr. (1902-1981), the legendary director of the Museum of Modern Art (MOMA), who came from a clerical family of modest means. Barr went to Harvard to study with Sachs following his undergraduate work at Princeton (Kantor, 2002).

The basis of the training at Harvard was the analysis of styles explored through materials and techniques with the aim of discovering universal formal principles. Epochal styles were characterized by the study of morphological conventions and confirmed by connoisseurship. Formalist practices presupposed the cultivation of Barr's exacting "eye." (Kantor, 2002, p. 38)

What is most noteworthy about Barr, relative to research in connoisseurship, is that:

Barr was teacher to his public audience, critic for artists and historian and connoisseur for patrons and collectors. Although he seemed to use archaeological methods to categorize styles, a subtext of irony and optimism remained. Barr ran his museum like a university

with a program of research, publishing, and teaching. He approached the radical avant-garde through the perspective of academic training, enabling him to document and institutionalize the efforts of these artists in the museum. But he never abandoned the romantic notion of the artist as genius. Despite his occasional temporary vacillations, his overriding guide was his belief that art reflects the multifaceted verities of life, and modern art reflects those of modern life.” (Kantor, 2002, xxii)

Barr was not a collector in the sense of Albert Barnes and Louise Jordan Smith; however, the recurrent theme of connoisseur as teacher is reflective of both Barnes and Smith’s collecting that cannot be separated from both the objects of their collecting and of their lives devoted to the education of said objects in their collections. In *The Enlightened Eye, Qualitative Inquiry and the Enhancement of Educational Practice*, Eisner (1998) suggests that connoisseurship or the skills of perception can be practiced in analysis of phenomenon of interest: “perceptual differentiation is fostered by having opportunities to compare and contrast qualities and configurations” (p. 234). In essence, Eisner (1998) defines connoisseurship as “the ability to make fine-grained discriminations among complex and subtle qualities” (p. 63). Many in the art world have opportunities to compare and contrast the virtue and form of visual art—teachers, critics, curators, students, and yes, collectors; however, it is the ability to see, understand, and then act as an arbiter that is the focus of the research.

According to Eisner (1998), “the word *connoisseurship* comes from the Latin *cognoscere*, to know. In the visual arts, to know depends upon the ability to see, not merely to look” (p. 6). Students’ ability to see, therefore, is relative to their ability to understand and ultimately to know. Eisner and Cardinal (1994) point out:

If collecting is meaningful, it is because it shuns closure and the security of received evaluations and instead opens its eyes to existence—the world around us, both cultural and natural, in all its unpredictability and contingent complexity. The narratives we have found to be most enlightening have not been those of the careers of collectors like Henry Clay Frick, J. Paul Getty, or Charles Saatchi, for whom building a collection of things is inseparable from building up wealth and prestige. (p. 5-6)

Similarly, Freedman (1991) agrees with this point to some degree in that the methods of communicating art history in schools, connoisseurship, and iconography have been reduced in schools to “attribution of works of art, based on stylistic qualities, to particular artists and periods” (p. 40). Freedman (1991) continues to point out that connoisseurship has been in existence for centuries, and during that time, it involved certain skills and sensitivities, a balance of technique and sensitivity. Freedman (1991) poses that connoisseurship today, as art historical analysis is focused on technical aspects and how the work looks, rather than why the art looks as it does, given social considerations such as artistic intent, symbolic meaning, cultural context, and appreciation. Freedman’s (1991) concern as echoed by Elsner and Cardinal “to focus the study of art history on the development of skills in connoisseurship only promotes the social differentiation that cultural capital is to overcome” (p. 45) is certainly a valid point. Freedman (1991) offers “in contrast, to broaden the study of art to take into account the social and cultural aspects of production gives the student a more complete picture of current art historical inquiry and of the art community and its relationship to society” (p. 45). Unquestionably, to study and appreciate art in the context of the art community and in relationship to society is to fully understand the meaning of the art.

The research as delineated in Chapter 1 recommends an unfiltered look at collectors' early development of critical judgment, not in the context of preconceptions and misconceptions about collectors, but a look at art from the collectors' perspective, within the context of the authentic passion of a group of people most closely associated with unearthing and understanding art. Without question, there is an implication built into the system and structure of building an art collection of significance that requires not only judgment but a certain level of expenditure. Nonetheless, the contemplation of connoisseurship or judgment in art collecting, as Eisner describes it, gives consideration to an acquired skill like knowledge acquisition in education, which can, should be, and is fostered and developed indiscriminate of social status or wealth. To illustrate this point, consider the collectors, Dorothy and Herb Vogel.

Herb was a post office clerk in Manhattan and Dorothy a librarian in Brooklyn; they lived on her salary and spent his on art. With no children and an abstemious lifestyle, they have assembled a staggering collection of mainly Minimal and Conceptual art which they gave in part to the National Gallery of Art in Washington in 1991. (Stourton, 2007, p. 156).

While this is clearly not always the case, the example illustrates that the processes of connoisseurship and/or critical judgment development in art collecting are not contingent or dependent upon wealth, formal education, and status. As confirmed by Eisner (1998), there is evidence that “connoisseurship tends to conjure up something effete or elite. I have no intention that it do so; anyone who is highly perceptive in some domain—a piano tuner, for example—is a connoisseur in that domain” (p. 7).

While Eisner has devoted considerable attention to the subject of connoisseurship, in relation to educational connoisseurship, he has given thoughtful consideration to what is required of connoisseurship in the fine arts. Eisner (2005) suggests:

When it comes to the fine arts, even more is required for connoisseurship to be exercised. Works of art have a history, develop in a social context, and frequently possess a profundity in conception and execution that supposes wine and cabinets...Such works require an ability to recognize both how and why they depart from conventional modes in their respective art forms. To recognize such departures requires an understanding not only of the forms the various arts have taken in the past but also an understanding of the intentions and leading conceptions under-lying such works. The problems the artist formulates differ from period to period: the problems of Cezanne are not those of Duccio or Bellini or Motherwell. To appreciate the work of such men requires, therefore, not only attention to the work's formal qualities, but also an understanding of the ideas that gave rise to the work in the first place. This in turn requires some understanding of the socio-cultural context in which these artists worked, the sources from which they drew, and the influence their work had upon the work of others. (p. 49)

Eisner (2002) suggests that connoisseurship in the arts is observed all the time, as well as in other aspects of life, when "someone really knows by virtue of experience and study what he or she is attending to" (p. 57). Samuel Hope (2002) presents a significantly different view of connoisseurship; he points out:

Connoisseurship is neither fashionable nor politically correct. It signifies a focus on works of art rather than issues of power and is foreign to a cultural milieu where images

are flashed too quickly to be contemplated, where mass culture and the elements thereof produce progressively shorter attention spans. (p. 69)

This is precisely why a model for teaching appreciation and criticism in art education based on the process of early development of critical judgment amongst art collectors is worthwhile. The practice of really looking at and understanding art is an important one. “Artists, critics, dealers in artifacts, and professional presenters all develop and use the critical tools of connoisseurship daily. Their livelihoods depend on it. Teachers of the arts disciplines use them because their success depends on it” (Hope, 2002, p. 69). Eisner (1976) points out that his theories of educational connoisseurship and criticism “offer some promising possibilities, not only for broadening the base of educational evaluation, but for those of us in the arts committed to the improvement of the process of education” (p. 149). In reflection and consideration of Eisner’s words, might the phenomenon of collectors’ early development of critical judgment offer promising educational possibilities, not only for broadening the base of art education, but for those of us in the arts committed to the improvement of the process of appreciation and criticism? We must always look at art, not as a tool primarily to uplift other subjects, though that can of course be the case, art must be revered and thoroughly studied to expand the depth and breadth of our understanding of life and the world in which we live, as the artist intended.

Connoisseurship and Critical Judgment in Art Appreciation and Criticism

There is a relationship between connoisseurship and appreciation. “Connoisseurs of anything—and one can have connoisseurship about anything —*appreciate* what they encounter in the proper meaning of that word. Appreciation does not necessarily mean liking something, although one might like what one experiences. Appreciation here means an awareness and an

understanding of what one has experienced. Such an awareness provides a basis for judgment” (Eisner, 1976, p. 140). The same does not necessarily hold true for connoisseurs and the practice of criticism. As stated in Feldman (1973):

I think criticism can be described as more or less informed, and more or less organized, talk about art. The result of this informed and organized talk about art is what might be called the sharing of discoveries, not only about art, but also about the human condition. I would like to go a bit further in the definition of criticism and say that it is a type of art activity in itself. It is a kind of art activity that depends, to be sure, on the existence of an audience and especially on the art object about which it presumes to discourse. (p. 30)

To underscore this point, as early as 1973, Feldman sought to look beyond the traditional notion of connoisseurship to expand the study of criticism to include “the sharing of discoveries, not only about art, but also about the human condition” (p. 30). The relationship of criticism and connoisseurship is clearly outlined by Eisner (2005) regarding a view that he shares with Dewey and was also adapted by Barnes:

The function of criticism is education. Its aim is to lift the veils that keep the eyes from seeing by providing the bridge needed by others to experience the qualities and relationships within some arena of activity. In this sense criticism requires connoisseurship but connoisseurship does not require the skills of criticism. One can function as a connoisseur without uttering a word about what has been experienced. Enjoyments can be private; one can relish or feel disdain about what has been encountered. (p.50)

The educational component to connoisseurship, appreciation, and criticism as a unit cannot be overlooked. In 1924, according to Meyers (2009), Barnes began writing a book, *The Art in Painting*, and “the collector hoped his book could provide the basis for a comprehensive science of aesthetics” (p. 90). For Barnes, *The Art in Painting* is an examination of form. It was his way of looking at art in the same manner that he listened to African American music, with foundational aesthetic qualities that were not dependent on historical context or artist’s biographical facts (Meyers, 2009). This approach was, at its core, fundamentally opposed to traditional art historical practices. According to Meyers (2009):

He sought the pleasure of sharing what he had learned over the past dozen years from visiting museums and galleries and contemplating his own collection. He believed that art is intrinsically educative. He was convinced that painting and sculpture, in particular, could lead people to an understanding of the distinctive elements in the natural world and the world of human relationships that give life value and meaning. (p. 91)

Indeed, educational connoisseurship, development of critical judgment, appreciation, and criticism of art are the foundational elements for meaningful understanding of a work of art in the process of art education. Barnes was a passionate collector, with a desire to teach about art and the art he collected, utilizing his acquired and developed skills of connoisseurship, appreciation, and criticism. While Dewey’s philosophy had significant impact on Barnes in terms of theory and structure of his foundation, Barnes’ often rigid approach to teaching was not at all in keeping with Dewey’s ideas about open inquiry (Glass, 1997). Yet, the fact remains that the goal for Barnes, meaningful understanding of the art objects in his collection, is not at all different from what happens in process of the study of exemplars in art education today.

Although the approaches or models of appreciation and criticism in art education are somewhat varied, at the core of such study however, is the object.

Models of Object Study

The reasons for and methods by which we think about and understand art objects is as varied as the disciplines from which such models originate. Models for the study of art objects come from many fields. Pearce (1992) cites six models for object study. “Four (at least) of these—Fleming at Winterthur (Delaware), Prown at Yale, Elliot at New Brunswick, Pierce at Leicester—arose more or less directly from work carried out by their authors with university graduate seminars in museum studies. Experience in these seminars shows that each model can accept a good deal of modification to bring it to a better relationship with a particular object and that the use of one model by no means necessarily precludes the use of another” (Pearce, 1992, p. 265). While these models differ, the basic premise by which we as educators look at and study objects is inherently similar. In the current practice of looking at objects, according to Pearce (1992):

Always, it can be argued, we are looking at artefacts which have been objectified in the bad sense, lifted out of the flow of experience, actual and potential, and packaged in a way which creates a particular relationship with us. The real time from which the objects came no longer exists, and lumps of time have been lifted out to be offered as commonalities, as available activities. We are offered not experience of the past, but a sequence of timeless myths abstracted from the past. (p. 208-209)

The significance of this study lies not in its difference or similarities to other theoretical and practical models for looking at and understanding art; the importance is found in the

opportunities for adding a layer of experiential meaning to the study of objects. These meanings, it is believed, will come from collectors, deeply and passionately entrenched in their process and contextually bound by the structures that exist to form their individual character, such as cultural heritage, community connections, and social convictions. The phenomenon of art collecting and its connectedness to art education, and specifically with regards to an examination of the potential methodological approaches to early critical judgment development in the acquisition of art, represents an authentic opportunity to look at art objects for study, anchored in the past and uniquely connected to the present.

The purpose of the study was to investigate the phenomenon of collectors' specific methods of early critical judgment development in the context of their understanding of art objects to construct a theoretical model for appreciation and criticism in art education. This model may function either alone or as an ancillary model for other methods of looking at and appreciating art objects in collections. Conceptually, this phenomenon may be thought of as a narrative bridge, providing enhanced meanings and understandings by connecting the object of study and the viewer with the collector to inform the learning experience. The study of collectors' specific methods of early critical judgment development relative to their connectedness to visual art objects allows for making traditional and contemporary connections from the phenomenon of connoisseurship to critical judgment, which is embedded in their process of collecting. This is achieved with a particular focus on key events that are the hallmark of their achievements as arbiters of art.

Objects, then, constitute social life and bring them into being. They carry the value which their society ascribes to them, and they help to create value. They, and the values and

meanings which are ascribed to them and which they stimulate, are constantly changing as society changes. (Pearce, 1992, p. 262)

Thus, in the same way, theories and practical applications for thinking about art and models for appreciation and criticism in art education continue to change and evolve.

Connections to Art Education

National Standards for Arts Education

The ability to understand art by making meaningful connections is an overarching goal of art education. In order to understand the significance of the research and subsequently the results, it is important that the reader is generally familiar with the MENC: National Standards for Arts Education (1994) specifically:

Content Standard 2: Using knowledge of structures and functions

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Content Standard 4: Understanding the visual arts in relation to history and culture

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Content Standard 6: Making connections between visual arts and other disciplines

(p. 34-35)

National Assessment of Educational Progress (NAEP)

It was required by *The Nation's Report Card: Arts 2008 Music and Visual Arts*, National Assessment of Educational Progress (NAEP) in visual arts, that students demonstrate their

abilities not only to understand visual art; students were to respond and make meaningful connections related to visual art exemplars.

Responding questions asked students to analyze and describe works of art and design, thereby demonstrating their knowledge of media and techniques, visual organization, the cultural context of artworks, how works of art convey meaning, and the relationship between form and function in design. (Keiper, Sandene, Persky, & Kuang, 2009, p. 20)

Data obtained from national studies is important; accordingly, Diket and Brewer (2011) write:

We must keep the NAEP in perspective and use its findings thoughtfully as we work for significant improvements in various aspects of art education based on what we have learned from theorists, practitioners, researchers, teacher educators, and teachers in the field, and most of all, from art itself. (p. 45)

NAEP Arts Education Framework

The 2008 NAEP Arts Education Framework was delineated by the National Assessment Governing Board of the U.S. Department of Education. It is important to note that the use of the word *design* is related to the importance given to “user/audience characteristics” as described in *NAEP Arts Education Framework Project*:

In the NAEP Assessment Framework for Arts Education and related documents, the term “design” is often used in conjunction with ‘visual arts’ because of an important distinction that has to do with functionality. The framework’s particular use of the term “design” refers to ways of thinking, problem-solving strategies, and criteria for evaluation commonly applied by graphic designers, industrial designers, architects, and filmmakers in which concern for function and user/audience characteristics are as

important as self-expression and aesthetic dimensions. This distinction adds emphasis to those aspects of visual arts that surround us but are often not considered products of legitimate artists. Rather than fragmenting the field, the emphasis can add to a full and robust understanding of the effects of visual arts in our everyday life. (U.S. Department of Education, National Assessment Governing Board, 2008, p. 20)

This distinction is significant because it poses yet another way to conceive of and apply knowledge gained from collectors' acquisition of critical judgment, as characteristic of user/audience with implications for understanding the visual arts that surround us in our everyday life.

NAEA Purposes, Principles, and Standards for School Arts Programs

And finally, pursuing this further, the National Art Education Association's (NAEA) *Purposes, Principles, and Standards for School Arts Programs, Visual Arts and the Individual* (1999), states:

In the production and in the contemplation and discussion of art works, we are helped to understand ourselves and the world around us. One of the traditional and unique functions of the arts has been to emphasize individual interpretation and expression. Today the visual arts continue to be a means through which we give form to our ideas and feelings and gain personal satisfaction through individual accomplishment. Also, the growing complexity of our contemporary culture and the mass media requires of every individual a capacity for visual discrimination and judgment. (p. 2)

It is important to consider these examples and recognize that as early as 1999 the ever-changing issues of visual art and culture in the media require that individual students acquire the

sensibilities to make visual discriminatory judgments. Thus, an opportunity exists to explore the judgments of collectors in the context of their early development as arbiters of art in order to inform a theoretical model for appreciation and criticism in art education. Moreover, as stated by Diket and Brewer (2011), “the effect on artistic achievement might be substantial if social, civic, and educational resources could better align to achieve common goals” (p. 45).

NAEA Visual Arts Education Research Agenda for the 21st Century

The National Art Education Association’s (NAEA) *Visual Arts Education Research Agenda for the 21st Century* promotes research:

... that not only extends our shared understanding of visual arts education within a variety of school, museum, community arts, and alternative educational environments, but also reflects our diverse backgrounds, needs, and qualities of individuals across the lifespan, who are involved in preschool to lifelong learning within the visual arts.

(National Art Education Association, 2008)

As well, the same NAEA *Visual Arts Education Research Agenda* states “Community: Focus on building a more cohesive professional community among art educators and museum art educators through enhanced communication strategies” (National Art Education Association, 2008). Although the (NAEP) (2008) suggests that students’ exposure to museums and galleries may assist learning and engagement in the visual arts, “Sixteen percent of students in 2008 reported that they had gone with their class to an art museum, gallery, or exhibit at least once in the last year, which was smaller than the 22 percent in 1997” (NAEP, 2008). While students’ exposure to authentic art experiences seems to be diminishing, Seidel et al. (2009) report an optimistic condition: “As resources for in-school arts education diminish, enterprising arts

educators have sought alternative ways of providing arts learning opportunities. Increasingly, this activity occurs outside of school walls and beyond the limits of the school day” (p. 6).

Whether in schools or museums, “the reality to which models of interpretation should be anchored in museum education is the visitors’ own lives. When inquiry models do not allow visitors to forge that link with their lived experience, meaning-making collapses in to the hyperreal” (Mayer, 2006, p. 50).

The dissertation research suggests that a tool and potential model should be guided by specific aspects of the National Standards for Arts Education, National Assessment of Educational Progress (NAEP), NAEP Arts Education Framework, NAEA Purposes, Principles, and Standards for School Arts Programs, and the NAEA Visual Arts Education Research Agenda for the 21st Century as outlined above.

As indicated, many aspects provide for a substantive and working knowledge of appreciation and criticism in art education. As a result, the teaching and learning of appreciation and criticism are critical components of art education and studio art programs. In the same way, appreciation and criticism are the two key components of connoisseurship as expressed by Eisner (2002): “Connoisseurship, the art of appreciation, is a process that can be carried on in solitude. The task of making public what someone as a connoisseur has experienced requires an act of criticism” (p. 187). It is the “making public” aspect of connoisseurship that directs this research to the collector, historically as a connoisseur and the contemporary collector as an arbiter. The phenomenological study and interview process will provide for “making public” (Eisner, 2002, p.187) the collectors’ key experiences and an opportunity to inform the study of appreciation and criticism in art education. Not only does this research have the potential to inform art

appreciation and criticism, there are several other theories and models that are related to the exploration of art collectors and their critical judgment in the acquisition of art.

Related Art Education Research, Theories, and Models

No discussion of models of appreciation and criticism, and the study of collecting as process, would be complete without a reference to discipline-based art education.

Discipline-based art education (DBAE) is of vital importance because it recognizes the fundamental significance of the study of art but also because it sees this study as encompassing the disciplines of art history, aesthetics, and art criticism along with art production. While this may seem unusual, it is the accepted practice of the study of literature, in which students write stories, study historical literature, discuss the nature of poetry and the novel, and criticize literature in terms of content and quality. This is what DBAE advocates for the study of art. (Risatti, 1987, p. 219)

What is important to consider about art criticism and the collector as arbiter of art, within the framework of DBAE:

The discipline of art criticism has the general goal, like the liberal and the fine arts, of trying to understand mankind and the human condition. However, like art history, aesthetics, and art production. And unlike any other discipline, art criticism is primarily concerned with the visual arts. It seeks to inform and educate people (including artists) about art by providing insights into its meaning so as to increase the understanding and appreciation of art and to illuminate the cultural and societal values reflected in it.

(Risatti, 1987, p. 219)

DBAE was and is a process approach to art education and thereby art appreciation and criticism. It is important to consider this process-oriented component of DBAE so that any other methodological approaches to art appreciation and criticism, such as that which may develop in the course of this study, can be considered. In *Curriculum Antecedents of Discipline-Based Art Education*, Arthur Efland (1987) points out that in considering all of the curriculum antecedents to DBAE of which there were many, they all held the same two major views, first that visual art provided a unique vantage point in a larger social context to view the larger concerns of life and second, that those aspects unique only to art be stressed. The structure and process of DBAE and that which governed the precursors to DBAE provides a basis by which the curricular models that follow can be considered. As with the list of collectors, the review of models for appreciation and criticism in art education is neither exhaustive nor is it in any way reflective of a hierarchical list. It is, however, reflective of theoretical or practical models that have included at minimum, parenthetical references to connoisseurship, critical judgment development, and/or art collectors. While numerous sources of existing exemplary models, both practical and theoretical, for appreciation and criticism have over the years provided the inspiration, depth, breadth, and creativity in context for instruction for teaching and learning in art education, none have based even theoretical constructs on either connoisseurship, critical judgment development, and/or collectors. One scholarly effort, however, the 1988 dissertation of Sun-Young Lee, Ph.D., constructs a curricular model for art criticism based on the exemplars of critics in order to improve the practice of art appreciation and criticism.

Sun-Young Lee's dissertation is conceptually the most aligned dissertation research in terms of applying the structure of art collectors' critical judgment development to the teaching of

art appreciation and criticism in art education. The purpose of study for Lee's (1988) dissertation, *A Metacritical Analysis of Contemporary Art Critics' Practices: Lawrence Alloway, Donald Kuspit, and Robert Pincus-Witten for Developing a Unit for Teaching Art Criticism*, was:

To gain a reasonable perspective on what contemporary art critics actually do, and what kinds of skills and understanding for their interpretation and evaluative criteria are used, according to their function within the context of the critical statements. This study analyzes the writings of three selected representatives of contemporary art critics. Their respective similarities and differences in their practice of art criticism will stimulate alternative approaches for teaching art criticism. This study proposes a unit of instruction which demonstrates how to use the findings. (Lee, 1988, p. 15)

Lee (1988) posed that:

By looking at what three dynamic contemporary art critics do, one can gain significant insights into art criticism, and thereby detect essential direction for teaching art criticism. Each of these three critics has a unique perception and particular subjectivity in his approach. The commonality among these three differences provides a trustworthy foundation for teaching art criticism. Their differences, therefore, are not a negative value, but are a positive asset. (p. 127)

Lee (1988) characterized Alloway, Kuspit and Pincus-Witten's critical approaches based on their writings and classified the approaches into five areas. First, each critic utilized a multi-faceted, multi-perspective, not step-by-step approach beyond ordinary description. Second, the critics' writings were dominated by context and the artist's intentions. Third, each critic had a different

perspective by which he or she looked at the artist in terms of his or her relation to society. For instance, the critic Alloway focused on the societal environment, while critics Kuspit and Pincus-Witten address issues of artists who were socially isolated. Fourth, each critic had shared concerns about judging contemporary art with preconceived aesthetic standards, and finally, their criticisms acknowledged personal biases. Lee (1988) incorporated all of the differential aspects of the critics' methodological approaches to art criticism in developing units and lessons for teaching and learning. She concluded that the critics' diverse procedures of critically analyzing art encouraged a variety of student responses and fostered looking at art from multiple perspectives. Lee continued her work and subsequently published works specific to each critic and the practice of art criticism in art education. In 1995, Lee published *The Critical Writing of Robert Pincus-Witten*, and she concludes:

Attempts to close the gap between professional practice and what teachers and students do can improve strategies for teaching and learning art criticism (Barrett, 1991). The continuing study of professional art critics' works provides subject matter to enhance the teaching of art criticism. Possibilities for students' acquisition of insight into artistic expression lie in the study of contemporary critical performance, which in turn, enhances the students' critical thinking skills. (p. 102)

As students continuously experience the world in a hyper-visual and connected state, they need to access critical thinking skills, and continue to explore alternative means to understand and process what they see. The issue is best addressed by Kindler (2008).

Kindler suggests that 21st- century art may not represent the core values and benefits that art educators have for years claimed to be unique to art and in fact warranted its place in

education. To support her claim, Kindler (2008) cites the work of four-year-old Marla Omstead, whose art was given attention by *The New York Times* and a spot on the *Late Show with David Letterman*, only to be thwarted by questions of authenticity as suspicion was raised that the works were created by her father, a Frito Lay factory worker. In a more pointed claim, Kindler (2008) challenges the reader to give consideration to the work of Guillermo Habacus Vargas, who has:

Recently achieved his moment in the spotlight when he tied a stray dog on a short leash in an art gallery placing food and water far enough so the dog could not reach it and over a period of several days starved the dog to death. (p. 8).

These and other such similar examples challenge teachers and students alike to be able to understand, appreciate, and criticize art. Kindler (2008) suggests, “What may be needed today is a new form of visual education, that allows us to develop unique sensitivities, understandings, and skills that draw on the human potential to access more fully the realm of human experience” (p. 2). Another art educator who has written extensively on the subject of art criticism is Rene Sandell. Sandell (2009) has included in her 21st-century model for appreciation and criticism giving consideration to *who* valued the artwork.

Sandell (2009) believes:

In embracing today’s standards for teaching studio art and art history in the context of contemporary visual culture, we need to help learners more fully understand art images, objects, and events, present and past, building a sense of relevance and significance in their lives. (p. 289)

According to Sandell’s (2009) model for attending to visual literacy:

As we investigate context(s), or when, where, by/for whom and why the art was created (and valued), we comprehend the authentic nature of the artwork by probing the conditions for and under which the art was created and valued as well as by considering the work under conditions from our perspectives in contemporary, foreign, or older cultures. (p. 289)

What is important relative to the study of collectors' specific method as arbiters of art in the context of their understanding of art in the objects of their pursuits is Sandell's (2009) theory that the conditions by which art is valued is linked to understanding the true nature of the artwork. Sandell's (2009) *Using Form +Theme +Context (FTC) for Rebalancing 21st Century Art Education*, stems from the "need to rebalance 21st-century art education for inclusion and integration leading to fuller art engagement in an increasingly visual world" (p. 287) and "despite how highly visual our world is, for many, art remains a mystery—people do not know how to dissect its meaning and 'own' it purposefully in our lives" (p. 288). Support for Sandell's argument that teachers need new tools to develop, foster, and prepare students for the future comes from those that have written about the place of art and creativity in 21st-century education such as: Pink (2005) *A Whole New Mind: Moving from the Information Age to the Conceptual Age*; Hetland, Winner, Veenema, and Sheridan (2007) *Studio Thinking: The Real Benefits of Visual Arts Education*; and Gardner (2006) *Five New Minds for the Future*. Sandell (2009) states:

As we investigate **context(s)**, or *when, where, by/for whom and why the art was created (and valued)*, we comprehend the authentic nature of the artwork by probing the conditions for and under which the art was created and valued as well as by considering

the work under conditions from our perspectives in contemporary, foreign, or older cultures. (p. 288)

Sandell seems to advocate for leaving no stone unturned in the quest for understanding art. Therefore, it would certainly seem that Sandell may give consideration to the inclusion of collectors' narratives, in particular, their critical judgment development as providing contextual perspectives for understanding art. In fact, as stated by Sandell (2009):

FTC enlarges the canonical 'form versus content' dichotomy in art, where revered mainstream artworks in museum settings, along with hidden stream artifacts such as African masks and women's quilts hung on walls distinct from their original purposes, often have been presented out- of- context. With contextual information, visual learners can perceive the intention and purpose of an artwork by identifying personal, social, cultural, historical, artistic, educational, political, spiritual, and other contexts that influence the creation and understanding of the work. (p. 289)

Sandell (2009) provides an *FTC Palette* that allows for the mapping of visual art according to its *formal* (composition, elements, design principles, scale, medium, etc.) *thematic* (subject, point of view, art historical references, arts connections, and other subject connections), and *contextual* (when, where, by/for whom, intention, significance, etc.) qualities, in order for students to increase engagement and understanding and make visual art speak more accessible to students. These provisions as outlined in FTC allow the learner to purposefully connect with visual art objects and make both community and global connections. Without question, no other group of researchers has studied thinking and the practice of quality teaching and learning in the context of arts as the scholars at Harvard Graduate School of Education's Project Zero.

Project Zero, Harvard Graduate School of Education

The work of Project Zero began in 1967 by philosopher Nelson Goodman and has continued to produce theoretical frameworks that most in education are very familiar with (Project Zero, 2010). Research in the area of learning and intelligence theories related to the arts is extensive at Project Zero, Harvard's Graduate School of Education where Howard Gardner was a founding research assistant and developed his theory of Multiple Intelligences. In *Intelligence Reframed*, Gardner (1999) discusses art museums and states, "art museums appear to speak most directly to those who have strengths in the visual-spatial and the aesthetic areas" (p. 189). He continues to remark that under the right circumstances, museum visitors' expertise was defined and nurtured by experiences and entry points that facilitated their cognitive abilities in this area (Gardner, 1999). Gardner asserts that the visual-spatial and aesthetic abilities are achieved through nature and nurture. Gardner defines specific entry points, aligned with specific intelligences that increase student engagement: narrational, quantitative/numerical, logical, foundational/existential, aesthetic, hands on, and social (Gardner, 1999). Of those entry points, at least four, narrational, aesthetic, hands on, and social, have direct applications for the process of looking at and studying art in an academic environment as facilitated by a teacher, as is the case of visual art prompting with exemplars. The theory contributes to a better understanding of the phenomenon of critical judgment development when it is considered as having been achieved by collectors through both "nature and nurture." For the teaching and learning of art, study of appreciation and criticism and the process of collecting as evidenced by key events and the resulting acquisitions may act as entry points for engagement in art education. Of the 14 Project Zero research studies in the arts, several have specific implications for the study of collectors and

art collecting, including but not limited to: Artful Thinking, ArtWorks for Schools, Isabella Stewart Garner Museum/Project Zero Educational Collaborative, MoMA's Visual Thinking Curriculum, Project MUSE, The Qualities of Quality: Excellence in Arts Education and How to Achieve It, REAP, and the Studio Thinking Project. *Artful Thinking*, *Studio Thinking*, and *Qualities of Quality* will be considered as they relate to the phenomenological study of art collectors' development of critical judgment.

Artful Thinking

Artful Thinking (2006) was conceived in response to a 2003 U.S. Department of Education (DOE) grant, Arts in Education Model Development and Dissemination, to fund arts integrated curricula in order to improve core skills in Traverse City Public Schools, Michigan. Shari Tishman was the principal investigator. "The program focuses on experiencing and appreciating art, rather than making art. (Other components of the overarching DOE grant focus on art making.) There are two broad goals of the program: (1) to help teachers create rich connections between works of art and curricular topics and (2) to help teachers use art as a force for developing students' thinking dispositions" (Artful Thinking, 2006, p. 4). Artful Thinking (2006) is grounded in thinking dispositions, a state of readiness that allows people to get into and enjoy demanding cognitive activities such as: curiosity, open-mindedness, and reasonableness.

Artful Thinking focuses on a set of six thinking dispositions that have special power for exploring works of art and other complex topics of the curriculum. They are: *questioning & investigating*, *observing & describing*, *reasoning*, *exploring viewpoints*, *comparing & connecting*, and *finding complexity*. (Artful Thinking, 2006, p. 9)

Accordingly, the routine engagement of behavior-specific patterns fosters the formation of dispositions (Artful Thinking, 2006). In the use of Artful Thinking (2006): “Thinking dispositions are developed through the use of *thinking routines*—short, easy to learn procedures that help students enact thinking-dispositional behavior in and across the six areas of the palate” (p. 9). Discovering new ways to think about art is integral to the phenomenological investigation into collectors’ development of critical judgment and their specific process of thinking about art.

Works of art are metaphorical, often multi-layered and ambiguous, often full of detail.

They express artists’ intentions and their un-intentions and they condense many meanings and purposes. Moreover, works of art are made with the purpose of engaging our attention. Artists generally want us to look and ponder and explore. So one deep connection between looking at art and learning to think is this: By both design and default, art naturally invites deep and extended thought. (Artful Thinking, 2006, p. 11)

If, in fact, collectors are skilled at looking at and pondering art, one might reach the conclusion that, given their proficiency and preoccupation with art, a model based on collectors’ thinking would be a useful tool in the teaching of appreciation and criticism.

Artful Thinking (2006) is in favor of any and all curricular connections, so long as students are invited to think directly and deeply about an artwork itself. Art gets shortchanged when it is used superficially merely as an illustrative aid to a set of facts, such as when a painting is used simply to illustrate the costumes of a particular era or the geography of a particular region. Artful Thinking avoids the shortfall because thinking routines—the mainstay practice of Artful Thinking—are designed to engage students in thinking deeply about the artwork or topic at hand. They allow for the ‘superficial read,’

which after all is part but not all of an artwork's meaning, but they also push students to unpack the depth and complexity of works of art by inviting them to ask creative questions, make diverse observations, explore multiple viewpoints, and seek personal connections. (p. 12)

The research proposal suggests that engaging collectors' stories also invite us in; however, the collectors' narratives as a model for critique may play a different role when considered along with Studio Thinking.

Studio Thinking

Studio Thinking, The Real Benefits of Visual Arts Education is based on the *import paradigm*, as opposed to the *export paradigm*, described in the forward by David Perkins:

Most educational practice reflects what might be called an *export paradigm*. What learners do today focuses on exporting knowledge for use in a range of envisioned futures...The history acquired might someday help to make sense of an election and to cast a vote more wisely. The specific activities-problem sets for honing skills, answering questions toward understanding principles, memorizing information toward quizzes-are blatantly exercises that target much later payoffs. What is so very odd about studio learning is its *import paradigm*. It's about using knowledge right now in a serious way for a complex and significant endeavor. Learners deploy what their instructors explain and demonstrate to produce meaningful and engaging works of art. Of course, it's not just about now, it's about later too. The world of later is well served by the kinds of projects addressed and the reflective discourse around them. (Hetland, Winner, Veenema, & Sheridan, 2007, p. v)

Studio Thinking is based on the concept of dispositions, those taught in studio classrooms, and research conducted in five quality art classrooms (Hetland et al., 2007). The framework for Studio Thinking “describes two aspects of the art classroom: (1) How these classrooms are structured, and here we describe three *studio structures*, and (2) what is taught in these classrooms, and here we describe eight *studio habits of mind*” (Hetland et al., 2007, p. 4). It is in the studio structure of what Hetland et al. (2007) refer to as *Demonstration-Lecture*, where visual exemplars are used. The eighth Studio Habit of Mind, *Understand the Art World* is defined by Hetland et al. (2007): “*Domain*: Learning about art history and current practice and *Communities*: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society” (p. 6). The use of visual art exemplars in *Demonstration-Lecture*, and the eighth Studio Habit of Mind, *Understand the Art World*, most closely bring to mind the applications of a theoretical and/or practical model evolving from the phenomenological study of visual art collectors’ development of critical judgment.

Understand the Art World has its parallels in other disciplines, in which students are asked to identify links between what they do as *students* in a particular domain and what *professionals* in that domain do, have done, and are doing. Good science, history, English, and mathematics teachers (as well as teachers of any other subject) propose problems to think about that are currently being grappled with by contemporary practitioners and engage their students in understanding how the work and thinking taught in classes operate in the world beyond the classroom. (Hetland et al., 2007, p. 7)

While at this time it is not appropriate nor is there information enough to speculate on how a theoretical model based on collectors' early acquisition of critical judgment skills may look given consideration to the Studio Thinking model, what is important to note is the fact that significant studies exist that incorporate the use of visual art exemplars and at the same time recognize and support thinking about and understanding the art world in a broad context. In accordance with this idea, the authors of Studio Thinking disclosed an interesting observation:

We also observed a “hidden curriculum” in visual arts classes, and we argue that this is their real curriculum. We came to the conclusion that, in addition to two basic arenas of learning- teaching the craft of the visual arts (e.g., techniques, tool use), and teaching about the art world beyond the classroom (e.g., art history, visual culture, the world of galleries, curators, critics), at least six other important kinds of general cognitive and attitudinal dispositions are developed in serious visual arts classes. These dispositions are central to learning in many subjects, and they may well transfer to academic subjects. The dispositions that emerged from our study bear some striking similarities to those that Elliot Eisner, in his book *The Arts and the Creation of Mind* (2002), has argued that the arts teach (e.g., learning to attend to relationships, flexibility, and the ability to shift direction, expression, and imagination). (Hetland et al., 2007, p. 4)

The final model to consider is neither a theoretical or practical model for the teaching and learning of art appreciation and criticism; it is a research study about quality arts practices and quality in relationship to traditional theories of connoisseurship.

Qualities of Quality

In consideration of the research study, *The Qualities of Quality: Understanding Excellence in Arts Education*, it must be noted that the study is extensive and that this brief review will highlight only a few key points relative to the study, including connoisseurship and development of critical judgment in the context of collectors' acquisition of art.

The study focuses on the character of excellence itself and asks three core questions:

- (1) How do arts educators in the United States, including leading practitioners, theorists, and administrators, conceive of and define high-quality arts learning and teaching?
- (2) What markers of excellence do educators and administrators look for in the actual activities of arts learning and teaching as they unfold in the classroom?
- (3) How do a program's foundational decisions, as well as its ongoing day-to-day decisions, affect the pursuit and achievement of quality?

These questions were investigated through three strands of research: Interviews with leading arts practitioners, theorists, and administrators; site visits to exemplary arts programs across a range of settings; and a review of published literature. (Seidel, Tishman, Winner, Hetland, & Palmer, 2009, p. III)

On review, perhaps the most unexpected yet certainly understandable outcomes of the research was the reporting of a pervasive and overarching need for quality amongst the study participants, described by Seidel et al. (2009):

We met many people during this study for whom this taste for quality in arts learning experiences - a rather specialized area of connoisseurship – appears to be a profound need. Indeed, for these people, creating high quality experiences for others has become a

value that informs virtually all of the decisions they make in relation to what will happen ‘in the room’. Perhaps because it could seem tautological, this rather obvious connection between valuing quality (excellence) as part of a quality (excellent) arts learning experience was not explicitly named as often as it might have been in our interviews. In a sense, it seems too obvious to state. But, it is a value that informs people’s notions of what constitutes quality.

To that end, the educators we interviewed wanted young people to have experiences *with* quality – for example, excellent materials, outstanding works of art, passionate and accomplished artist-teachers modeling their artistic processes – and experiences of quality—powerful group interactions and ensemble work, performances that make them feel proud, rewarding practice sessions, and so on. In addition, they wanted them to have experiences with the work of striving for and achieving high quality —technical excellence—and successful expressivity—in making art. (p. 14)

Therefore, if the study *Qualities of Quality* found that teachers had a strong desire to provide quality experiences for their students, why not study traditional connoisseurship and historical collectors when looking at traditional art, the same art that is being presented as exemplars in the classroom? Why not look at the phenomenon of early development of critical judgment in the practice of contemporary art collecting as an opportunity to provide both *import* and *export paradigms* for art appreciation and criticism in art education? Relative to this concept Seidel et. al. (2009) found that issues of quality for most arts educators was connected to the basic constructs of identity and meaning, “and embodied in their values as artists, educators, and citizens of the world” (p. 8).

Following this further, the study of art collectors' development of critical judgment should be inextricably linked to similar concepts. In addition, the research as indicated by Seidel et al. noted that issues of high quality were also connected to the age old question of "why we should be teaching the arts in the first place?" (p. 17). The researchers identified two separate but related ideas held by many that were interviewed. "There are multiple legitimate purposes of arts education. High-quality arts programs tend to serve multiple purposes simultaneously" (Seidel et al., 2009, p. 17). It is important to note that *Qualities of Quality's* research included all forms (dance, visual art, music, theater) and:

... though arts programs differ widely in their contexts, goals, art forms, and constituencies, a hallmark sign of high-quality arts learning in any program is that the experience is rich and complex for all learners, engaging them on many levels and helping them learn and grow in a variety of ways. (Seidel et al., 2009, p. 17).

The researchers then categorized the results of their phone interviews into seven broad goals. They also noted that these goals were also reflected in the site interviews as well as in the literature review (Seidel et al., 2009).

Seven Broad Purposes of Arts Education

- Foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections.
- Teach artistic skills and techniques without making them primary.
- Develop aesthetic awareness.
- Provide ways of pursuing understanding of the world.
- Help students engage with community, civic, and social issues.

- Provide a venue for students to express themselves.
- Help students develop as individuals. (Seidel, et al., 2009, p. 17)

In final consideration, the researchers' state:

Achieving quality involves an ongoing examination of programmatic as well as personal purposes and values, along with a continual examination of what is actually happening in 'the room.' This quest does not end. Arts educators deeply committed to quality know that this search is an essential element of what constitutes quality. It is perhaps one of the greatest lessons we can offer our students – that the pursuit of quality is both central to the achievement of excellence and a wonderful, challenging, and compelling learning experience in itself. (Seidel, et al., 2009, p. 88)

In order to understand the theories of Project Zero in practice, and the subsequent applications to objects in collections, consider this example of teaching global concepts with local objects as discussed at the Harvard Graduate School of Education, Project Zero's symposium, *Educating for Today & Tomorrow: Connecting Project Zero Research with Global Issues* in Washington, D.C., in November 2010. Project Zero Symposium provided the unique opportunity to learn from Project Zero researchers and other educators about working with visual art exemplars in academic settings and teaching with objects (visual art exemplars) specifically from a global context. Much of the conference was held either at the Washington International School and the National Gallery of Art. Lotte Lent, Assistant Director, Museum Education Program, The George Washington University, Graduate School of Education and Human Development, lectured on *Teaching Global Concepts with Local Objects*. Lent (2010) compared object-based teaching to making the abstract concrete and learning with objects to a spider web. Lent (2010)

worked within the Project Zero *Visible Thinking* model, using the thinking routine (See-Think-Wonder) where the object initially promotes student engagement, and students see what physical characteristics of the object are present and think about the object in terms of its construction, function, design, and value, etc. Then with information gathered, the object can be analyzed and interpreted according to the subject of inquiry; finally, students wonder about global concepts and issues, stories that the object could connect to, and make historical and cultural connections. Lent (2010) suggests that an object can also be opened up via multiple perspectives: How would an historian relate to the object? A statistician? A scientist? What stories could this object be a part of that might be a catalyst for learning more about the world? All of the tools recommended by Lent provide layers of meaning to enhance understanding of an object.

While similarly, description, analysis, and interpretation are also included in Feldman's 1994 *Practical Art Criticism*, the concept of taking new perspectives represents an entirely fresh way of looking at an object and is highly correlated with the current study's investigation into the phenomenon of art collectors' early development of critical judgment and as arbiters in the acquisition of art. Taking new perspectives challenges us to grow, develop, and explore what is beyond that which is already known to us. Taking new perspectives or even giving consideration to new perspectives requires an open mind and higher levels of thinking.

At the same symposium, it was recommended that during the course of the interviews for this study, collectors are asked about their need for aesthetics and beauty in their own life, outside of art collecting to determine whether or not collectors' general aesthetic was highly visible. The notion brings to mind the *Meyers-Briggs Personality Types of Art Collectors* study as previously discussed, to the degree that collectors are thought to possess the same creative

sensibilities as art collectors. This idea of the collector as creator, along with a commitment to a life devoted to the purposeful search for meaning and understanding of art, and the continual reexamination of process in order to build a collection of importance is reflected in the collecting stories of Louise Jordan Smith, Dr. Albert Barnes, Bartlett Arkell, and Dr. Walter Evans.

Barnes understood the power of words to bring about change. His overriding ambition was to engender a revival. Not a spiritual rebirth in any conventional sense, but a renewal of vigorous artistic and intellectual interest and activity that would surpass any previous high-water mark in terms of the numbers of ordinary people able to appreciate painting and sculpture. (Meyers, 2009, p. 87).

Barnes achieved this by focusing his efforts on collecting what he deemed to be important art and by continuously examining and reexamining his educational processes so that an optimum level of learning and understanding could occur in the appreciation and criticism of his collection. “Aspirations for making and understanding great art are not going to go away; neither is arts education devoted to these goals; and neither are the fear and the countering forced that flow from that fear” (Hope, 2002, p. 81). Indeed, in order to move forward, we must continue to give due consideration to the knowledge we have about object study, and appreciation and criticism and at the same time, work to discover what we might learn from collectors that may hold a key to further advance teaching and learning in art education.

Conclusion

This review of literature has drawn on several categories of significant fields of research in art and art education: art collectors and collecting, connoisseurship, the use of visual art exemplars, multicultural art education and character education, theories related to understanding

art objects, and existing models for appreciation and criticism. The purpose of the literature review was to substantiate the claim that a new theoretical model for art appreciation and criticism can be built from the potential methodological approaches to critical judgment in collectors' acquisition of art based on existing historical data, the process of collecting, object study, and research, theories and models for appreciation and criticism in art education. In the final analysis, to do this effectively, consideration must also be given to new ways of thinking, and therefore, the possibility of a new way of thinking about appreciation and criticism in art education. "The future belongs to a very different kind of person with a very different kind of mind—creators and empathizers, pattern recognizers, and meaning makers" (Pink, 2005, p. 1). Many such as Pink and Gardner suggest that students must learn to cultivate thinking associated with learning from others, abilities associated with understanding creativity, and the ability to synthesize information (Pink, 2006; Garner, 2006). Conceptually, this concept of new ways of thinking is compared by Shari Tishman (2010) specifically to the traditional versus contemporary view of looking at art in a museum. She suggests that the museum experience has changed from visitor as observer, looking through a single frame to visitor as engaged participant thinking for him or herself through multiple frames and from seeing things that others value to finding out about shared values and making connections of value. The desire for our students to develop contemporary ways of thinking at least partially is based in the need that has developed for students to be globally competent. Nurturing global competence is best accomplished, according to Veronica Boix Mansilla (2010), when students have the capacity to explore a the larger world, recognizing new perspectives, sharing ideas, and transforming the new learning

into actionable concepts to improve conditions. While these are all admittedly monumental undertakings, they can be best accomplished by unique, creative, and authentic thinking.

This vision for art education is like the vision for global competence, and according to Dilworth (2003), “In the end, wholeness, completeness, and closure are impossible, and that is the appeal of collecting, a process of continual inquiry and endless desire” (p. 13). In summary, there exists an opportunity to harness the collective understanding of those that have passionately pursued visual art objects, as arbiters of art. This opportunity also allows the study objects in collections utilized by students and educators both in and outside of the walls of classrooms, in order to discover new and purposeful meanings, make broader contextual connections, and achieve an anomalous understanding of appreciation and criticism in art.

CHAPTER 3 METHODOLOGY

Autobiographical Introduction

No singular event represents this deep interest in the phenomenon of critical judgment development in the context of art collectors' understanding of art. Rather, it is a scaffolding of life events that have converged into a research focus driven by the motivation to be able to better inform, engage, and support art education students in their quest to see, discern, understand, and judge an image. The methods described in Chapter 3 were therefore designed to move beyond the traditional concept of connoisseurship so that new consideration can be given to the phenomenon of how collectors think about, understand, and process art and its content. The teaching and learning of art education depends on fresh ideas and creative thinking. The methodology was designed to distill the essence of collectors' specific abilities to appreciate art and to apply their acquired critical judgment skills in the process of acquisition. In *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience*, Michael J. Parsons (1987) states:

Works of art are first of all aesthetic objects, and their significance is lost when they are understood as if they are just ordinary objects. Yet this latter is in general how research has treated them, as if they were everyday products like soapflakes and armchairs, even, at times, like rocks and trees. Instead, I argue we should look at the understanding of works of art as aesthetic objects, and this will be a kind of understanding different from the understanding of other kinds of objects. (p. xi-xii)

This research was an investigation into a different understanding of visual art, specific to collectors, in an effort to inform the teaching and learning of art appreciation and criticism in art education.

It is important in qualitative research to provide an autobiographical statement. As pointed out by Creswell (2007):

Researchers bring their own worldviews, paradigms, or sets of beliefs to the research project, and these inform the conduct and writing of the qualitative study. Further, in many approaches to qualitative research, the researchers use interpretive and theoretical frameworks to further shape the study. Good research requires making these assumptions, paradigms, and frameworks explicit in the writing of a study, and, at a minimum, to be aware that they influence the conduct of inquiry. (p. 15)

Accordingly, as a high school student in New York State, in a family that valued both education and arts, I viewed visits to major museums in New York City as usual and customary. Hence, then and now, the challenge to be able to discern and understand what constitutes a meaningful image was and continues to be very important to me. Today, it seems, an inordinate amount of time is spent looking at visual images on screens, not only in art education but in all aspects of life. Increasingly as members of a global community, the issue of discerning an important image and understanding why it is meaningful is more urgent.

Moreover, a recent article that highlights the critical nature of this issue of judging, understanding, and finding meaning in visual art is best expressed in Anna Kindler's *Art, Creativity, Art Education, and Civil Society*. Kindler (2008) argues that "The concept of art, the understanding of the nature of creativity, the ambitions of the educational enterprise, and the

ways in which civil societies are defined have undergone tremendous transformations” (p. 2). The changing dynamics of global education requires perhaps new ways of seeing and looking at art and calls for a contemporary restructuring of how we teach students to understand art, a concept substantiated by Kindler (2008) as cited in the review of literature. Appropriately, according to van Manen (1990), “From a phenomenological point of view, to do research is always to question the way we experience the world, to want to know the world in which we live as human beings” (p. 5).

In the current practice of a student-centered approach to teaching, at the University of Central Florida, which fosters trust, respect, modeling of professionalism, and scholarship in an academic setting that is alive with creative methods and engaged learning within a broad community, graduate and undergraduate art education students have been very responsive and amenable to the collectors’ narratives about Edward Wales Root, Albert C. Barnes, and Dorothy and Herb Vogel. These collectors’ stories have been captured in film, respectively: *Auspicious Vision: Edward Wales Root and American Modernism*; *The Art of the Steal*; and *Herb & Dorothy: You Don’t Have to be a Rockefeller to Collect Art*. Each film tells an extraordinary story and has been an ideal augmentation for teaching art appreciation and criticism. This may be due, in part, according to Seidman (2006), to the relationship between storytelling and meaning making. Seidman (2006) remarks:

Telling stories is essentially a meaning-making process. When people tell stories, they select details of their experience from their stream of consciousness...Individuals’ consciousness gives access to the most complicated social and educational issues,

because social and educational issues are abstractions based on the concrete experience of people. (p. 7)

In phenomenological research, according to van Manen (1990), “It is presumed that one comes to the human sciences with a prior interest of, for example, a teacher, a nurse, or a psychologist” (p. 1). Point in fact, as a teacher of art appreciation and criticism at the University of Central Florida, I find the development of the ability to critically judge, find meaning, and understand the critical content of art has become a most enviable skill. More than that, the students’ artistic interpretations and critical responses to the Vogel film, *Herb & Dorothy: You Don’t Have to be a Rockefeller to Collect Art*, not only appear to represent meaningful engagement to the collectors’ story; their ZINES demonstrate an understanding of *describing, analyzing, interpreting, and judging* as referred to in *Practical Art Criticism*, by Edmund Burke Feldman (1994) from the unique perspective of collectors Herb and Dorothy Vogel. The *Herb & Dorothy ZINES* (Appendix A) were created by students at the University of Central Florida (UCF) in *Teaching Art Appreciation and Criticism* (ARE 4356/6195, Fall 2010) and reprinted with students’ permission: Crystina Castiglione, J.K. Van Arsdall, Irene Culican, and Barbara Marrama. “And so when we raise questions, gather data, describe a phenomenon, and construct textual interpretations, we do so as researchers who stand in the world in a pedagogic way” (van Manen, 1990, p. 1). In the same way, the intention of this study was to investigate the phenomenon of the development of critical judgment in the context of art collectors’ understanding of art to construct a theoretical model for appreciation and criticism in art education. Accordingly, the significance of the research is present in the unique investigation of early critical judgment development in the practice of art collecting and most importantly in the

opportunities and applications that may be present for teaching art appreciation and criticism in art education. In determining what applications and unique opportunities might be present, research questions are posed. “The questions themselves and the way one understands the questions are the important starting points, not the method as such” (van Manen, 1990, p. 1).

Research Questions

In looking for an appropriate method to understand this phenomenon, the research proposal identifies three research questions that will guide the study:

1. How do art collectors conceive of and develop critical judgment?
2. What key events mark art collectors’ early pursuits of and possible methodological approaches as arbiters of art?
3. How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

This chapter describes the research methodology and includes several aspects of the study: rationale for approach to research, description of research sample, summary of information needed, overview of research design, methods of data collection, analysis and synthesis of data, and limitations of the study (Bloomberg & Volpe, 2008).

Rationale for Approach to Research

The study as proposed and completed represents a replication and expansion of the pilot study, *The Art of Meaning in a Collector’s Narrative: A Case Study*, discussed in Chapter 1. The decision to utilize qualitative phenomenological research methods for this study followed the practical application of the qualitative phenomenological methods in the pilot study and the

appropriateness of qualitative phenomenological methods based on the research questions. As stated in Glesne (2006):

A pilot study is useful for testing many aspects of your proposed research. Pilot your observations and interviews in situations with people as close to the realities of your actual study as possible...Researchers enter the pilot study with a different frame of mind from the one they have going into the real study. The idea is not to get data per se, but to learn about your research process, interview questions, observation techniques and yourself. (p. 43)

As such, the information gleaned from the pilot study *The Art of Meaning in a Collector's Narrative: A Case Study* generated a working knowledge of UCF's Institutional Review Board (IRB) submission procedure, interview protocol development, the interviewing process, data transcription, coding, and communication with interview participants. In the same way, knowledge acquired from the pilot study will be applied to the research methods for this hermeneutic phenomenological study of art collectors' early development of critical judgment and understanding of art.

An investigation into the phenomenon of critical judgment development in the context of art collectors' understanding of content to construct a theoretical model for appreciation and criticism in art education requires two items. Such investigation calls for a final determination of what the experience of early critical judgment development looks like and what it means for collectors' understanding of art. This was accomplished with consideration to the nature of art and research as reported by Lankford (1984) and Jeffers (1993).

Lankford (1984) and Jeffers (1993) provide interpretations of the qualitative phenomenological research method embedded within an art experience. The basis for Lankford's argument in support of a phenomenological method of art criticism is rooted in this very logical argument: "Some methods would have viewers artificially isolate the properties of works of art by separating form from content, feeling from the perception of form, or visual elements from a total composition" (Lankford, 1984, p. 151). Lankford's approach to using the phenomenological method presents a holistic view, arguing that:

While such exercises afford convenience when doing a detailed study of the constituent parts of a work of art, they may in fact be contrary to the holistic nature of perception, and ultimately lead to an inadequate synthesis of the work's significance." (Lankford, 1984, p. 151)

Jeffers' (1993) research is based on the question, "Why not express research as art?" (p. 12). Jeffers' article provides for the application of the phenomenological research method as a tool for teachers to implement in looking at art, specifically a painting by Jean-Francois Millet, *The Knitting Lesson (1869)*. Jeffers (1993) states in the article that the purpose of the paper was to "explore a living relationship of educational research to art and of art to educational research, while recognizing that such a relationship may not embrace all forms of educational research or art" (p. 12). It is evident that the underpinnings of the question are rooted in the concept "written products of research can be viewed not merely as narratives, but rather, as drama or created dialogue. Educational criticism, like aesthetic or literary criticism, offers us an important way of understanding educational practice" (Jeffers, 1993, p. 12). Jeffers (1993) believes that "this approach is well suited to the teacher-researcher who wishes to describe and make interpretive

sense of the things, or phenomena, of students' experience in order to see the pedagogic significance of these phenomena" (p. 13). In addition, Jeffers (1993) presents the implementation of the phenomenological method of research as it is also defined by van Manen (1984, 1990).

For van Manen, phenomenological inquiry is not unlike an artistic endeavor, a creative attempt to somehow capture a phenomenon of life in a linguistic description that is both holistic and analytical, evocative and precise, unique and universal, powerful and sensitive (1990, p. 39). (Jeffers, 1993, p. 13)

In summarizing phenomenological research methods, Moustakas (1994) states: "The empirical phenomenological approach involves a return to experience in order to obtain comprehensive descriptions that provide the basis for a reflective structural analysis that portrays the essences of the experience" (p. 13). In the end, the research provided the basis for a theoretical model of appreciation and criticism based on collectors' early development of appreciation and criticism in the pursuit and acquisition of art. The theoretical model was derived from the collectors' collective description of their experience. This rich collective description in phenomenological research is referenced by Moustakas (1994):

The aim is to determine what an experience means for the persons who have had the experience and are able to provide a comprehensive description of it. From the individual descriptions general or universal meanings are derived, in other words, the essences or structures of the experience. (p. 13)

New meaning and understanding is the desired outcome, both in phenomenological research and as a result of this study. "The understanding of meaningful concrete relations implicit in the original description of experience in the context of a particular situation is the primary target of

phenomenological knowledge” (Moustakas, 1994, p. 14). The ability to extrapolate meaning from art’s content is fundamental to the teaching of art education. Therefore, it was important that the connection is made between the opportunity to discern how collectors find meaning in art and the need for meaning making in art education. An understanding and interpretation of the essences of such a phenomenon associated with everyday life is best achieved by qualitative hermeneutic phenomenological research design.

Qualitative Research Design

This study was grounded in the personal narratives of collectors. According to Glesne (2006), “qualitative researchers seek to make sense of personal narratives and the ways in which they intersect” (p. 1). There is no doubt that this has been not only a journey into the personal lives of collectors; it was a fact-finding journey into a current practice in art education and most importantly into the unique investigation of early development of critical judgment and collecting in order to determine if opportunities and applications exist, both theoretical and practical for the study of appreciation and criticism in art education. “Qualitative inquiry is a search that leads into others’ lives, your discipline, your practice, and yourself. You cannot be sure of what you will find, but you invariably get caught up in the search and make steps forward” (Glesne, 2006, p. 220). In other words, the results of the research may be applicable as a singular theoretical model for appreciation and criticism or as an ancillary model to one of practical exemplary models previously discussed in Chapter 2.

Phenomenological Research Methods

The lived phenomenon of art collectors' early development of critical judgment and as arbiters of art represents the heart and core of the study; thus, it is appropriately suited for phenomenological research methods. As posed by van Manen (1990):

Lived experience is the starting point and end point of phenomenological research. The aim of phenomenology is to transform the lived experience into a textual expression of its essence – in such a way that the effect of the text is a once a reflexive re-living and a reflective appropriation of something meaningful: a notion by which a reader is powerfully animated in his or her own lived experience. (p. 36)

As such, the research was constructed to discover the essence of the collectors' lived experience encapsulated in their early development of their process of judgment. The discovery of the essence of collectors' experience with critical judgment development is best stated by Grbich (2007):

Phenomenology is an approach which attempts to understand the hidden meanings and the essence of an experience together with how participants make sense of these.

Essences are objects that do not necessarily exist in time and space like facts do, but can be known thorough essential or imaginative intuition involving interaction between researcher and respondents or between researcher and text. (p. 84)

In the most basic terms as stated by Creswell (2007), “a phenomenological study describes the meaning for several individuals of their lived experiences of a concept or a phenomenon” (p. 57).

As previously discussed in the review of literature, inherent in a phenomenological study is the ability to bracket. Bracketing is clearly described by Grbich (2007) as:

The putting aside of experiences of the particular phenomenon and the placing of brackets around the objective world should eventually enable a state of pure consciousness to emerge which will clarify our vision of the essence of the phenomenon and enable us to explore the structures and "truths" which have constituted it. (p. 86)

It was acknowledged that preconceptions have been established prior to this research investigation, as put forth in the literature review. No further investigations into collectors, or specific collectors in the research sample were conducted prior to the interviews in order to maintain at least some ability to bracket.

Description of Research Sample

Sampling Procedures

A purposive sampling procedure has been used to select the research participants. "This means that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study" (Creswell, 2007, p. 125). In addition, information from the pilot study has also provided for the implementation of snowball or chain sampling, defined by Creswell (2007) as the identification of "cases of interest from people who know people who know what cases are information rich" p. 127). As a purposive sample, every effort was made to locate a variety of research subjects that have a scholarly focus to their collecting practice, as exhibited by their collecting style and their efforts in sharing their collection with audiences for educational purposes. As conveyed by Seidman (2006), the goal would remain to sample purposely the widest variation of sites and people within the limits of the study (p. 53).

In addition, snowball or chain sampling strategies began during the pilot study as those research participants were asked to recommend other similar individuals whom they knew to be collectors with a scholarly focus (Bloomberg & Volpe, 2008). The collectors who were identified through snowball or chain samplings have been investigated in the literature review strand of the research.

Population

The research sample includes subjects whose collections represent strong and diverse elements of visual art and have demonstrated a scholarly educational focus in their collecting; the sample includes Jacqui Bradley and Clarence Otis, collectors of Contemporary African American art, in Florida; Betty and Isaac Rudman, collectors of Latin American art, in Florida; and Dorothy and Herb Vogel, collectors of Minimalist and Conceptual art, in New York. The subjects in the purposive sample have been listed by the editors of *Art & Antiques* and *Art News* as top collectors.¹ In addition; the research subjects provide a strong and diverse depth and breadth of collecting in their narrow focus of study. In the case of phenomenological research, a small sample is appropriate as confirmed by Grbich (2007): “Phenomenological approaches involve you in intensive sampling of a small group and the detailed exploration of particular life experiences over time” (p. 93). In phenomenological studies, a small sample is proper because, as indicated by Seidman (2007): “People’s behavior becomes meaningful and understandable when placed in the context of their lives and the lives of those around them” (p. 16-17).

Generally, the sample was thought to be appropriate; although in final consideration, sample size was confirmed as the interviews were completed and coding of data had been

finalized. The researcher determination of appropriate sample size is in accordance with Seidman's (2006) criteria for determining satiation:

But even if researchers use a purposeful sampling technique designed to gain maximum variation and then add to their sample through a snowballing process, they must know when they have interviewed enough participants. There are two criteria for enough. The first is sufficiency. Are there sufficient numbers to reflect the range of participants and sites that make up the population so that others outside the sample might have a chance to connect to the experiences of those in it? The other criteria is saturation of information.
(p. 55)

Most importantly, it is the process of deep phenomenological interviews with a small sample of research participants who have all experienced related structural and social circumstances that gives tremendous strength to the narratives of a few research subjects (Seidman, 2006). Hence, it was the strength of the purposeful sample that provided the rich, textural, and context-laden narrative that informed the basis for theoretical constructs. Prior to the interview process, however, the supportive structure for the core of the research was constructed.

Summary of Information Needed

Proposal Rights and Reproductions

This phenomenological study began by focusing on art collectors and their lived experiences with early development of connoisseurship in the process of collecting quality art. In the course of proposal development and planning to understand the essence of the phenomenon of critical judgment development as communicated by contemporary collectors in the study, historical information about significant collectors and their exemplars was explored in the

literature review. In doing so, the extensive process for obtaining rights and reproductions of important works of art collected by notable American collectors, Louise Jordan Smith, Dr. Walter Evans, Albert C. Barnes, and Dorothy and Herb Vogel, was initiated. In the end, permission was granted from Randolph College, Maier Museum of Art; Savannah College of Art and Design, SCAD Museum of Art; The Barnes Foundation, and the National Gallery of Art for the reproduction of George Bellows, *Men of the Docks*, 1912; Archibald J. Motley, Jr., *The Plotters*, 1939; Paul Cezanne, *Card Players*, 1890-1892; Donald Judd, *Untitled*, 1965; and Sol Lewitt, *Floor Structure Black*, 1965, respectively. Acknowledging that the ongoing pursuit of appropriate exemplars for teaching and learning in art appreciation and criticism presents additional demands on developing contemporary strategies for using those exemplars in the classroom where global issues have become ever present.

Overview of Research Design

The following information is a summary of the procedures used to complete the research. Initially, as previously reported, a pilot study was conducted followed by a preliminary review and discussion of the research questions. The research questions subsequently evolved with recommendations by University of Central Florida (UCF) professors, and the dissertation committee.² A proposal was completed and submitted. The IRB process involved submission of the following documents: Human Research Protocol Application, Interview Protocol (Questions), Interview Participant Recruitment E-mail, Site Approval E-mail, and Consent Form. (Bloomberg & Volpe, 2008) An exempt determination was made, and IRB approved the research as exempt from regulation (see *Approved Exempt Human Research*, Appendix B).

Methods of Data Collection

Literature Review

As stated in Bloomberg and Volpe (2008), “an ongoing and selective review of literature was conducted to inform this study” (p. 81). Several categories of significant fields of research were identified in art and art education: art collectors and collecting, historical connoisseurship, critical judgment and collectors as arbiters of art, the use of visual art exemplars, theories related to understanding art, applications for multicultural and character education, and existing models for appreciation and criticism. The literature review substantiated the claim that a theoretical model for art appreciation and criticism can be built from the early methodological approaches to critical judgment development in collectors’ acquisition of art. While little research in art education has been done specifically regarding the exploration of art collecting and its applications for understanding of art exemplars and in appreciation and criticism, research on collecting as a phenomenon was found in current literature. However, it was revealed that as a visible phenomenon, art educators have yet to consider just how contemporary collectors’ early acquisition of critical judgment may inform understanding in visual art and what implications this new body of knowledge will have for the field.

The literature review functioned as part of the broad study of the phenomenon while looking at what connoisseurship is through the eyes of a historically significant collector and the key events surrounding contemporary collectors’ understanding of art based on their process of critical judgment. Both the historical perspective and scholarly context were offered as evidence to support the claim that a theoretical model for art appreciation and criticism can and should be built from the methodological approaches to early development of critical judgment in

contemporary collectors' acquisition of art in order to present a fresh perspective on the study of art appreciation and criticism in art education. Following the review of literature, the interview process began. "At the root of in-depth interviewing is an interest in understanding the lived experience of others people and the meaning they make of that experience" (Seidman, 2006, p. 9). At the core of the interview process are the interview questions. "Therefore, designing the right interview questions is critical" (Bloomberg & Volpe, 2008, p. 73).

Interview Question Development and Interviews

The interview questions were developed in accord with the structure of the research questions; see *Interview Protocol*, Appendix C. As recommended by Bloomberg and Volpe (2008), a preliminary list of interview questions was conceptualized to engender responses that would refer directly to each research question. Then, as part of an ongoing and iterative process, and on recommendation of dissertation co-chair and committee, the interview questions were reviewed multiple times as part of continued question development in order to elicit a refined sense of the phenomenon, based on these and other such questions: What does a word mean when interfaced with a life? What are you going to learn about the experience, and why does this matter? Who are these people, and what motivates their journey? What moves collectors to do what they do? Why do they make the decisions that they make? How do collectors grow, and what do they see now? What is the collectors' perception of their collecting? What does it mean to them? How does collecting help them to make sense of their life? The interview questions represent a continuous weaving together of issues and inquiries by people that have expressed an interest in the research.³ Afterward, the interview questions selected were tested as recommended by Bloomberg and Volpe (2008) by giving consideration to probable responses that might be

elicited from each interview question and then reframing the questions until they engender the kind of responses that refer precisely to the research questions in order to be fully prepared for the interviews.

It was determined that the primary source of data collection for the study would be text from interview.

Phenomenology appeals to our immediate common experience in order to conduct a structural analysis of what is most common, most familiar, most self-evident to us. The aim is to construct an animating and evocative description (text) of human actions, behaviors, intentions, and experiences as we meet them in the lifeworld. (van Manen, 1990, p. 19)

An illustration of van Manen's (1990) suggestion that phenomenology has an appeal as it relates to common experience and the construction of the description of experiences in life can be found in Kristin Congdon's (2011) description of her meeting with Betty Ford-Smith, a Florida collector whose collection is built on Haitian, African, and African American art. According to Congdon (2011):

I quickly realized that one long day would not be enough time to see Betty's vast collection and that I didn't have the expertise and educational background to understand many of the objects. What I did understand, however, was that her artworks spoke to her about the ways in which people of African descent use objects to negotiate their spiritual space in the world. Often that negotiation focuses on establishing a participatory space of beauty. (p. 91)

Congdon (2011) continues to point out:

Betty's objects all have stories connected to them. In the process of collecting artworks, she experienced Vodou rituals in Haiti and danced to drums in various African countries. Her interest in the spiritual beliefs, embedded in objects made by people of African descent was inspired by her father, mother, and great-grandmother from South Carolina, whom she often traveled from her home in New York to visit. (p. 91)

Seemingly, the life stories of collectors are deeply embedded in their personal and unique identity and acquired through the experiential process of collecting objects. Just as Betty Ford-Smith's objects spoke to her, this research study seeks, through interviews, to determine just how objects speak to the subjects of study, and most importantly, what can be learned from those that are seriously engaged in the process of collecting.

In order to construct the necessary textual data, interviews were coordinated and conducted. In addition to the Dorothy and Herb Vogel interview previously confirmed, potential interview participants were personally contacted and then formally contacted via e-mail as outlined in the IRB: Jacqui Bradley and Clarence Otis, collectors of Contemporary African American art, and Betty and Isaac Rudman, collectors of Latin American art. "Interviewing provides access to the context of people's behavior and thereby provides a way for researchers to understand the meaning of that behavior" (Seidman, 2006, p. 10). In seeking access, the following procedure was followed, after the initial personal contact. The IRB approved e-mail requesting collectors' participation was sent. Following subjects' agreement to participate in the interview process, follow-up e-mails were sent in order to arrange a date, time, and place for the interview. "The place of the interview should be convenient to the participant, private, yet if at all possible familiar to him or her. It should be one in which the participant feels comfortable and

secure” (Seidman, 2006, p. 49). Once the date, time, and place of the interview had been confirmed, confirmation e-mails were then sent along with the IRB Approved Exempt Consent and interaction with research participants continued throughout the study (Glesne, 2006).

The interviews with Dorothy and Herb Vogel took place May 26, 2011 at the National Gallery of Art, Washington, D.C.; with Betty and Isaac Rudman, May 27, 2011 at their residence in Aventura, Florida; and Jacqui Bradley and Clarence Otis, May 31, 2011 at their residence in Windermere, Florida. Each of the interviews was conducted in person, and the interviews were both audio taped and filmed by Sharon J. Weaver, photojournalist and filmmaker. Open-ended questions were used by the interviewer; see *Interview Protocol*, Appendix C. The interviewer’s task as described by Seidman (2006) “is to build upon and explore their participants’ responses to those questions. The goal is to have the participant reconstruct his or her experience within the topic under study” (p. 15). The Interview Protocol was adhered to for each participant with minimal variation, and as follow-up questions only. “As a method of inquiry, interviewing is most consistent with people’s ability to make meaning through language” (Seidman, 2006, p. 14).

Analysis and Synthesis of Data

Following the transcription of data (text) from the interviews, the text was arranged thematically, according to the research question, as described in van Manen (1990):

First, one may use the emerging themes as generative guides for writing the research study. In other words, the entire study – or at least the main body of the study – is divided in chapters, parts, or sections which elaborate on an essential aspect of the phenomenon under study. Each section heading articulates the theme that is being described in that

section. And of course, complex phenomena would be further subdivided in subsuming themes. (p. 168)

Then, just as in the practice of art appreciation and criticism, following numerous iterations of the data analysis and coding process, word/phrase/concept type coding, possible interpretations were made. “This then is the task of phenomenological research and writing: *to construct a possible interpretation of the nature of a certain human experience*” (van Manen, 1990, p. 41). The interpretive process requires both a richness of data and sufficient level of heavily textured descriptions in order to gain a deeper understanding of the phenomenon, the idea captured by van Manen (1990): “Human science strives for precision and exactness by aiming for interpretive descriptions that exact fullness and completeness of detail, and that explore to a degree of perfection the fundamental nature of the nation being addressed in the text” (p. 17). Following the coding and synthesis of data, the phenomenon was communicated in writing, first in the *Interview Data Summary Table*, Appendix D, with secondary coding verification, and then in the Findings Chapter, *Interpretive Outline*, Appendix E, and finally in the Analysis and Results Chapter. As simply stated by van Manen (1990), “writing fixes thought on paper” (p. 125). In the end, it is the cohesive thoughts of the interview subjects that will have created the theoretical framework for a unique study of appreciation and criticism based on their collective process. “The object of human science research is essentially a linguistic project: to make some aspect of our lived world, our lived experience, reflectively understandable and intelligible” (van Manen, 1990, p. 125-126).

Limitations of the Study

Inherent in this study are the following limitations, specifically and primarily researcher bias in terms of topic selection. According to Kleinman (1991), “our attitudes affect what we choose to study, what we concentrate on, who we hang around with or interview, our interpretation of events, and even our investment of time and effort in the field” (p. 185). In addition, the research did not include either collectors of art outside of the United States or an exhaustive study of collectors in general or specifically within the United States, thus creating an issue of population validity. Any necessary demographic and interview data was obtained from the research subjects, therefore limiting the comparability and/or generalizability to the general population of art collectors.

In addition, the study excluded any discussion of art from a purely aesthetic perspective, without the requisite contextual information from collectors. Acknowledging that according to Eisner:

It should be reemphasized here that it is possible for students to have deep and meaningful encounters with a visual form and not be able to articulate its qualities in discursive language. Children can feel without being able to say, and to the extent that this is true, verbal evidence will not be a valid indicator of such experience. (Eisner, 1997, p. 225)

The same holds true for adults.

Ethical Considerations

While it is understood that as stated in Bloomberg and Volpe (2008) that an ethical design for research should be given the same consideration as the intellectual and impelling quality of the study, “ethical codes certainly guide your behavior, but the degree to which your research is ethical depends on your continual communications and interaction with research participants throughout the study” (Glesne, 2006, p. 146). Once the initial personal contact and e-mail is sent requesting an interview, continuous connection and interchange with the interview participants will be maintained.

Issues of Trustworthiness

As with all qualitative research, there are several issues related to the trustworthiness of the data associated with this study. Generally, this study was limited by the researcher’s pedagogic orientation. As previously stated, the research was in part an educator’s fact-finding journey, into the practice of art education and most importantly into the unique investigation of early development of critical judgment and art collecting. The research determined if opportunities and applications exist, both theoretical and practical for the study of appreciation and criticism in art education. In agreement with van Manen (1990):

A researcher who sees himself or herself as educator and who wants to arrive at better pedagogic understandings of questions concerning children’s experiences – children reading, children at play, children learning in classrooms, children experiencing family break-up, children having difficulties, children experiencing loss, and so on – needs to inquire (reflect, speak, and write) in a manner that is both *oriented* and *strong* in a pedagogic sense. In other words, as we speak, or write (produce text), we need to see that

the textuality of our text is also a demonstration of the way we stand pedagogically in life. It is a sign of our preoccupation with a certain question or notion, a demonstration of the strength of our exclusive commitment to the pedagogy that animates our interest in text (speaking and writing) in the first place. (p. 138)

Also inherent in the phenomenological research process is the researcher's capacity to bracket. According to Creswell (2007) bracketing is a concept "in which investigators set aside their experiences, as much as possible, to take a fresh perspective toward the phenomenon under examination" (p.60). As reported by van Manen (1990):

The methodology of phenomenology is such that it posits an approach toward research that aims at being presuppositionless; in other words, this is a methodology that tries to ward off any tendency toward constructing a predetermined set of fixed procedures, techniques and concepts that would rule-govern the research project. (p. 29)

Bracketing can and was managed by the researcher; for instance, in this study, as previously stated, the historical literature review of collectors occurred following the interview process in order to maintain the integrity of the research and the ability to bracket. Furthermore, there are limitations associated with the interviewing process and the interviewer's skill. In line with Bloomberg and Volpe (2008, p.82):

Although interviews have certain strengths, there are various limitations associated with interviewing. First, not all people are equally cooperative, articulate, and perceptive. Second, interviews require researcher skill. Third, interviews are not neutral tools of data gathering; they are the result of the interaction between the interviewer and the

interviewee and the context in which they take place (Fontana & Frey, 2003; Rubin & Rubin, 2005; Schwandt, 1997).

The text from interviews was the most important data obtained from the research process. As such, it must be noted that the dynamics of the interview itself were critical. “The job of an in-depth interviewer is to go to such depth in the interviews that surface considerations of representativeness and generalizability are replaced by a compelling evocation of an individual’s experience” (Seidman, 2006, p. 51). So many factors were at play during any given interview, particularly with multiple subject interviews and the interaction between subject or subjects and interviewer.

Although the interviewer can strive to have the meaning being made in the interview as much a function of the participant’s reconstruction and reflection as possible, the interviewer must nevertheless recognize that the meaning is, to some degree, a function of the participant’s interaction with the interviewer. (Seidman, 2006, p. 23)

That being said, the Rudman interview may have been enhanced, had the Interview Protocol been translated.

Finally, the research study was limited to three interviews, and the sample was purposive and not random.

In interview studies, however, it is not possible to employ random sampling or even a stratified random-sampling approach. Randomness is a statistical concept that depends on a very large number of participants. True randomness would be prohibitive in an in-depth interview study. Furthermore, interview participants must consent to be interviewed, so there is always an element of self-selection in an interview study. (Seidman, 2006, p. 51)

In addition, consider the questions asked by (Seidman) 2006 regarding all qualitative studies:

How do we know that what the participant is telling us is true? And if it is true for this participant, is it true for anyone else? And if another person were doing the interview, would we get a different meaning? Or if we were to do the interview at a different time of year, would the participant reconstruct his or her experience differently? Or if we had picked different participants to interview, would we get an entirely dissimilar and perhaps contradictory sense of the issue at hand? These are some of the questions underlying the issues of validity, reliability, and generalizability that researchers confront. (p. 23)

In qualitative research, issues of validity, reliability, and generalizability are most commonly associated with quality studies. For research to be considered valid, it must be reflective of the world being investigated, and for research to be considered reliable, two researchers studying the same phenomenon will have comparable results (Bloomberg & Volpe, 2008). Due to the simple fact that qualitative research is different from quantitative research, current thinking has compelled some researchers to consider the use of alternative language to more appropriately reflect the nature of the research. Guba and Lincoln (1998) refer to validity as credibility and reliability as dependability (Bloomberg & Vople, 2008). Accordingly, credibility “refers to whether the participants’ perceptions match up with the researcher’s portrayal of them” (Bloomberg & Volpe, 2008, p. 77). In this situation, issues of credibility, dependability, and transferability were addressed by qualitative researcher’s tools that manage the issues of trustworthiness, regardless of the language used to define the nature of the concern.

Credibility

As stated in Bloomberg and Volpe (2008), “this criterion refers to whether the participants’ perceptions match up with the researcher’s portrayal of them” (p. 77). Issues of credibility in the study will be address with member checking. Regarding member checking, Creswell (2007) notes, “This approach writ large in most qualitative studies, involves taking data, analyses, interpretations, and conclusions back to the participants so that they can judge the accuracy and credibility of the account” (p. 208). This issue was addressed with extensive and detailed follow-up. A letter of clarification was sent to each participant along with a highlighted transcript for their review. Equally important according to Bloomberg and Volpe (2008) are other measures that can and will be implemented: clarification of researcher bias, collecting and corroborating multiple sources of data (triangulation), and finally, peers were asked to examine the assumptions, to verify the consistency of interpretations and to avoid researcher bias.

Dependability

In Bloomberg and Volpe (2008), “dependability refers to whether one can track the processes and procedures used to collect and interpret the data” (p. 78). According to Creswell (2007), “reliability can be enhanced if the researcher obtains detailed fieldnotes by employing a good-quality tape for recording and by transcribing the tape. Also the tape needs to be transcribed to indicate the trivial, but often crucial, pauses and overlaps” (p. 209). In addition to audio tape, the interviews in this study were video recorded to be sure that specific, detailed variations in body language can be observed, accordingly, as in Seidman (2006), “recognizing the limits on our understanding of others, we can still strive to comprehend them by understanding their actions” (p. 9). In this case, both audio and video recordings of the

interviews were completed. Additionally, dependability can be enhanced by providing detailed descriptions of data collection and analysis, as well as colleague coding of interviews to establish inter-rater reliability (Bloomberg & Volpe, 2008).

Verification of Research

As a verification process, an outside person, Julie W. Pepe, Ph.D. was recruited to independently code the transcripts. Display of data from coding can be found in summary form on the *Interview Summary Data Tables* (Appendix D). Qualitative research relies on dependability as measured by inter-rater reliability. Percentage agreement was used as the measure of reliability. Independent coding of the interview transcripts resulted in agreement rates for the Vogel interview 74%, Otis and Bradley 68%, and Rudman 53%, see Table 1 below. This agreement percentage was based on using the Interview Summary Data Tables as the reference point. The agreement percentage was within predetermined limits as stated by Marques and McCall (2005), accordingly reported:

Through multiple reviews of accepted reliability rates in various studies, this research finally concluded that the acceptance rate for interrater reliability varies between 50% and 90% depending on the considerations mentioned above in the citation of McMillan and Schumacher (1977). The researcher did not succeed in finding a fixed percentage for interrater reliability in general and definitely not for phenomenological research. (p. 449)

In addition, Marques and McCall (2005) found, “With creativeness and the appropriate calculation approach, the researcher of the here reviewed qualitative study managed to apply this verification tool and found that the establishment of interrater reliability served as a great solidification to the research findings” (p. 439). As evidenced by the results, consistent coding

categories were verified; this conclusion was based on research regarding reliability rates for qualitative studies. Table 1 values are calculated based on the researcher-generated total (Appendix D) as the reference value or denominator and independent total value as the numerator.

Calculations are summarized in the following table.

Table 1

Interview Transcript Inter-Rater Reliability

<u>Interviewees</u>	<u>Classification total</u>	<u>Classification total</u>	<u>Percentage agreement</u>
Vogel	Researcher=54	Independent=40	74% agreement
Otis and Bradley	Researcher=68	Independent=46	68% agreement
Rudman	Researcher=38	Independent=20	53% agreement

Although it is not expected in qualitative research that findings are generalizable to all settings, it is probable that evidence gleaned in one setting might be applicable in other settings (Bloomberg & Volpe, 2008).

Transferability

Transferability is not whether the study includes a representative sample. Rather it is about how well the study has made it possible for the reader to decide whether similar processes will be at work in their own settings and communities by understanding in depth how they occur at the research site. (Bloomberg & Volpe, 2008, p. 78)

Transferability can be best achieved according to Bloomberg and Volpe (2008) by providing a rich, realistic, and detailed description, which includes context and background. In the final analysis of trustworthiness of the research, it must be acknowledged that as pointed out

by van Manen (1990), “A phenomenological description is always *one* interpretation, and no single interpretation of human experience will ever exhaust the possibility of yet another complementary, or even potentially *richer* or *deeper* description” (p. 31). Extensive excerpts from the rich detailed transcripts of the interviews are included in Chapter 4, *Findings*. While there is no doubt that other collectors’ responses could and should in fact be explored, this issue is addressed in *Future Research*, Chapter 5, *Analysis and Results*.

Conclusion

The process of serious collecting of objects, in this case visual art objects, is not at all unlike the demand of phenomenological research as described by van Manen (1990):

To establish a strong relation with a certain question, phenomenon, or notion, the researcher cannot afford to adopt an attitude of so-called scientific disinterestedness. To be oriented to an object means that we are animated by the object to a full and human sense. To be strong in our orientation means that we will not settle for superficialities and falsities. (p. 33)

In order to get beyond the superficialities of an object, the research proposes that the viewer should consider the social perspectives in art education, specifically contexts, and the importance of people as described by Freeman (2000) as referred to in the literature review. The methodological approaches to the research study were carefully crafted to unearth the collectors’ lived experiences, to investigate the phenomenon of critical judgment development in the context of art collectors’ understanding of art to construct a theoretical model for appreciation and criticism in art education. Accordingly, the significance of the research is present in the specific investigation of the function of critical judgment in and collecting and most importantly in the

opportunities and applications that may be present for the study of appreciation and criticism in art education. These applications and opportunities have become increasingly critical given the current direction of education and most specifically art education, as illustrated by Freedman (2000) in the review of literature, when discussing why social perspectives in art education are not social studies.

The significance of this research may fall into two areas. It could uncover the body of knowledge and understanding of the phenomenon of the art of appreciation in art collecting. And, the research could offer broad-reaching implications for several areas of art education, appreciation, and criticism, the practice of visual art prompting with collectors' exemplars, narrative, or story, contextual knowledge, meaning and understanding with implications in a broad perspective for the National Standards, assessment, multicultural, and character education and visual culture. However, the fact remains that the collectors' stories and the methodological processes associated with examining their phenomenon of critical judgment development are no longer an unexamined component of a key contextual feature connected to many significant works of art. The methodological approaches to this research provided for the resulting, thick, rich textural description and detailed information about what collectors in a global society value, as arbiters of art, and why.

CHAPTER 4 RESEARCH FINDINGS

Introduction

The research findings in this chapter begin to illuminate how and why a work of art becomes an educational exemplar and what can be learned about a particular object of study from arbiters of art. The art collector interviews were conducted in close succession. All of the interview subjects elected to be interviewed in the presence of their art. Dorothy and Herb Vogel were interviewed at the National Gallery of Art in Washington D.C. on May 26, 2011, Betty and Isaac Rudman were interviewed on May 27, 2011 and Jacqui Bradley and Clarence Otis were interviewed on May 31, 2011 at their respective homes. The interviews were audio and video recorded by Sharon Weaver, documentarian/photojournalist with the assistance of Marco Cordaro for lighting and sound.

In-depth interviewing's strength is that through it, we can come to understand the details of people's experience from their point of view. We can see how their individual experience interacts with powerful social and organizational forces that pervade the context in which they live and work, and we can discover the interconnectedness among people who live and work in a shared context. (Seidman, 2006, p. 130)

All of the interview participants responded openly and honestly to the questions about their development of critical judgment in the context of collecting story. In fact, Dorothy Vogel stated about the interview, "You wound him [Herb Vogel] up. I haven't heard him talk like this in years. Everyone would be shocked to know he talked that much."

Review of the Research Questions

To review, it was proposed that the research process would begin to isolate potential methodological approaches to collectors' development of critical judgment. This was accomplished by giving sufficient consideration to critical points in the process of acquiring visual art in the context of art collectors' development as arbiters of art and the respective perception of the phenomenon amongst art collectors.

People often suppose that there is some secret about art, some password which must be divulged before they can discover its purpose or meaning. Absurd as such an idea is, it contains the important truth that seeing is something which must be learned, and not something which we all do as naturally as we breathe. (Barnes, 1925, p. 5)

The purpose of this study was to investigate art collectors' specific method of developing and making critical judgments based on their understanding of visual art objects to construct a theoretical model for appreciation and criticism in art education.

The following research questions guided the study:

1. How do art collectors conceive of and develop critical judgment?
2. What key events mark art collectors' early pursuits of and possible methodological approaches as arbiters of art?
3. How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

The phenomenological research and specifically the interviews were targeted to reveal whether a pattern of behaviors or key events were directly related to the phenomenon of critical judgment development in art collectors' understandings of art. Transcript data from interviews was studied

to determine whether potential applications exist to inform a model for art education in the practice of teaching art education, and in particular, appreciation and criticism.

Major Findings

1. All of the interview participants indicated that educational opportunities such as attending galleries, exhibitions, workshops, lectures, and museums as well as knowing a dealer were defining moments of their early collecting. All of the collectors noted that as part of their conception and development of critical skills, they had an inherent disposition to taste and/or an aesthetic interest in other aspects of their life relative to nature, literature, and the performing arts. All of the collectors began to develop their early critical judgment as they started collecting, as part of a process.
2. All of the collectors described “liking the works,” purchasing specific works and connecting with the art as key events that marked their pursuits of and methodological approaches to their development of critical judgment. In addition, all of the interview participants noted that the development of critical judgment was related to their sense of self.
3. All of the collectors remarked that individual artists in their collections reflect their specific development of critical judgment and understanding of art. Collecting is a participatory activity—they work at it, and they are inspired to continue to collect because of the art, the work, and responsibilities involved with the collection.

The research findings in this chapter have been organized according to the research questions and subsequently follow the interview protocol. According to Bloomberg & Volpe (2008), “The most common means of organizing a findings chapter...is through a discussion of

the research questions one by one and the evidence you have from the data about how they might be answered” (p. 109). Textual data from the interviews follows each finding. “The emphasis throughout is on letting participants speak for themselves. Illustrative quotations taken from interview transcripts attempt to portray multiple participant perspectives and capture some of the richness and complexity of the subject matter” (Bloomberg & Volpe, 2008, p. 111). In addition, it is important to note that as indicated in Bloomberg and Volpe (2008), “In reporting the findings, what we are not doing is reporting what every individual said, but rather how various individuals, even though they are expressing it in a slightly different way, are making the same point” (p.110). The following is a discussion of findings from the interviews that includes excerpts from interview transcript data.

Display of Data in Summary Form

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Research Question 1: How do art collectors conceive of and develop critical skills?

Interview Question 1: What moment or moments define your early collecting? (RQ1IQ1)

Finding 1 (RQ1IQ1)

All of the interview participants indicated that educational opportunities such as attending galleries, exhibitions, workshops, lectures, and museums and knowing a dealer were defining moments of their early collecting. Further, all of the interview participants revealed either an interest in art or a propensity for collecting. In addition, two out of three couples identified being engaged in the art community, associations with artists, and an actual first purchase as moments

that defined their early collecting. Dorothy Vogel, among other participants, reflected on her early collecting and emphasized the defining moments in the following ways:

That's a hard question because everything happened gradually. We got married ... we didn't decide to have a big collection. When we got married, my husband [Herb Vogel] was painting; he wanted to be an artist. So, my first instinct was to take courses in what he was doing in painting. So, I took courses in drawing and painting as well, and I wanted to be an artist. That was what we wanted to do. In fact, I was in an outdoor art exhibit once and, uh, one time we had a dealer come and look at his work. So, we were interested in being artists ourselves. And because my husband knew a lot of the artists, uh, because he, uh, took courses in art history and then he started going to galleries and knew a lot of artists, he was part of the artist community, and he knew a lot of people.

Isaac Rudman revealed:

Well, I had been collecting many things. She [Betty Rudman] always complained that what I collect was sitting on the bank or something like that, and she wouldn't enjoy it. We have some paintings at home, but suddenly a friend of ours that is a dealer in Dominican Republic, he shows a catalog for one of the auction houses, and he said he was going there and if we were interested in buying something. So, I marked six, seven things, and he came back with most of them. And then we say, well, why we have to send somebody? We can go ourself. So, we started going to the auctions that they have twice a year, Latin America, auctions in May and November. So we went to the first one and we start buying some better things. Well, fortunately, at that time, we didn't have really—I don't mean we have a lot of knowledge now—but at that time, we didn't really have even

an idea. And, that was about 25 years ago. Many good things were coming to the market at that time, at very good prices. But, we didn't have the idea; we start buying, we start going to galleries; we start going to museums. And, little by little, we were developing the idea more or less what we want. And, this is what we have been doing since then.

Jacqui Bradley and Clarence Otis also discussed their early collecting:

Well, we, ah, the first was a show actually at the Schomburg Museum in Harlem. We were living in New York; in fact, living in Harlem, up town. And this must have been the early '80s, probably '83 or '84. We went to a show at the Schomburg, which is basically a library that centers on, public library, New York City library system, that centers on African American literature and memorabilia, and they were having a show of prints from the printmaker's workshop—Bob Blackburn's Printmaking Workshop downtown. Bob, as we found out later, was a master printer who ran a not-for-profit workshop where a lot of artists who didn't work primarily in the printmaking media would come and try their hand at printmaking. And, these were artists, all ethnicities, really global artists. Bob was African American, had grown up in Harlem, and a lot of the artists were African American. And, they had a collection of works by African American artists from the printmaking workshop at the Schomburg. It was a fabulous exhibit, and it was the first time—it triggered our interest enough, I guess, for us to go down to the workshop and visit with Bob. And, so that was the beginning of our collecting cause we ran across this guy, Blackburn, master printer, had done prints for Jasper Johns and Robert Rauschenberg, had grown up with Jacob Lawrence. And so, we went to Bob's workshop, and he showed us all this work that he had by various artists, and we realized it was

affordable; it was all works on paper. There were works for \$200, \$300 by major artists like Elizabeth Catlin. So, we realized that collecting was something that was within our reach financially. I think that was the first “a-ha” moment. (Clarence Otis)

And then he was also great in terms of giving some direction, in terms of, how do you cultivate your eye? How do you continue to learn more about this range of artists?

Because while we were very familiar and fluent with regards to African Americans as it related to literature and music, less so in terms of their mark in history as it related to the visual arts. And so, through him, we learned about a dealer that we continue to have a very strong relationship with, June Kelly, who is of African descent, and she’s actually from the Bahamas, and she was the first black dealer to part of the Association of American Art Dealers, AADA, and through her, we learned a lot. We also went down to those Sunday lectures at Camille Billops, who would have artists in for a salon at her space down in SoHo. So, we became very passionate rather quickly to learn more about African American artists, and we’re just driven to learn more, read more over the course of time. (Jacqui Bradley)

We were fortunate ‘cause these early encounters were with really with very, very well-connected and knowledgeable people. So, Bob, as I said, was a master printer, had grown up with Jacob Lawrence. June Kelly had been the representative for Romare Bearden. Camille Billops and Jim Hatch, her husband, ran something called the Hatch-Billops Collection. And, George C. Wolfe, the Broadway producer, was her intern at the time. So, it was really (laughs), it was really quite an interesting time in New York. (Clarence Otis)

Interview Question 2: Were you also interested in the aesthetics of other aspects of life?

(RQ1IQ2)

Finding 2 (RQ1IQ2)

All of the interview participants described either a specific interest in the aesthetics of other aspects of their lives and/or a general disposition to having an aesthetic or “taste.” Isaac Rudman remarked about his wife Betty: “Well she always had good taste, so I guess that’s helped.” Dorothy Vogel also remarked on aesthetics:

You develop a...like with me, it came more naturally. Sometimes, it’s an aesthetic; I think I always had a good taste in things, good taste, I think, in clothes (you can’t tell the way I’m dressed) or in furniture or in design; I think that comes naturally—your taste in things comes naturally. And, I think a good taste in other things led into maybe the aesthetic in looking at art.

The other specific sources of aesthetic interests were varied and included clothes, furniture, design, nature, the performing arts, and music (see Appendix D). Dorothy Vogel noted: “So, my husband’s aesthetic came from nature, actually. And, we think, this is my theory, that his love of nature was before the love of art, and I think somehow the aesthetics transferred from nature into art.” Herb Vogel underscored the significance of his aesthetic relative to nature by adding: “I was a nature freak,” and Clarence Otis described in depth their interest in the performing arts:

Well, I would say more in the arts, so not just the visual arts, but also performing arts. So, in New York at that time, we were going to see a lot of theater when George Wolfe was just getting started. He’d come from New York to California, so he was doing early work at the public theater downtown. He eventually became the artistic director and ultimately

executive director of the public theater, and this was long before all this Broadway stuff, so *Jelly's Last Jam*, *Angels in America*—he was doing really small, one-act kind of things. And so, a lot of downtown art, ah, visual art as much as anything else and dance. Garth Fagan, who was then just sort of coming down from Rochester, I think that's where he was headquartered, with his dance company, the Joyce Theater. Garth went on to become the choreographer for *The Lion King* (laughs), a couple of decades later, but at that time, he was really trying to get his troupe starting.

Interview Question 3: In your early collecting, who if anyone guided you, and if so, how?
(RQ1IQ3)

Finding 3 (RQ1IQ3)

The majority of the research participants were guided by someone in the art world, specifically, artists, dealers, collectors, and each other. The guidance took many forms. Dorothy Vogel spoke about the relationship: “I think we shared the sensibility they had, and they realized it, so they were able to push us in the right direction.” The participants described being guided predominately by specific artists, specific shows, and a pervasive sense of heritage and self. Other forms of guidance included inspiration, encouragement, direction, shared sensibilities, history of art, and a specific museum. Dorothy Vogel reflected as follows:

I wouldn't say we had someone who guided us, but we had some influences. One was Sol LeWitt because he had a collection that he gathered by trading with other artists, and his aesthetics were similar to ours. And also, Dan Graham. And when we met Dan Graham, he actually was a dealer at a gallery off Madison Avenue. He became an artist himself. But, he used to come and visit us a lot, and we had many conversations about the art

scene at the time. So, between Dan Graham and Sol LeWitt, and we met a lot of people through those two – they also knew each other – so, it was like a certain circle of artists that we entered. And, uh, people like the Mangolds [Robert and Sylvia Plimack Mangold] are in it and Carl Andre and Pat Steir, ah, a certain circle, everybody knew each other, and we were sorta part of that circle.

It was more inspiration than saying “go buy this.” Sol actually told us to go to see certain artists, not that you had to buy their work or get it; he wanted us to see it. He’s the one who sent us to the January show, which was a show that was put on by Seth Siegelaub and was the first time the conceptual artists showed their work together with the four main conceptual artists like Bob Barry, Larry Weiner, Douglas Huebler, and, uh, Joseph Kosuth. So, Sol [LeWitt] did send us to a lot of places, and also we met people through Dan Graham. Not that they, as I said, they said “go and buy this; don’t buy that;” we did that on our own. But, uh, I have to admit that those two were very influential for us in early life.

Isaac Rudman discussed guidance for his collection:

Well, we have good friends that were also collectors that we met during those, say, auctions. One is a very big collector of Cuban art, and as I am Cuban; she’s Venezuelan. So, we tend always like a little bit more of this particular area of Latin America. He’s a very good Cuban collector; now, he has become a dealer. He like it so much; he wrote his business, and he’s a dealer. So, he was very wise, has many good ideas.

Well, you go by your own test, you like something. Sometimes, I have been offered things as investments; we have been unbelievable, great investment. But, painting that

you can live with because they really, for example, they were selling me a Frida Kahlo. She was sitting in a wheelchair, painting his daughter. The painting was maybe \$60,000, something like that; now, it's worth 5, 6 million. But, I say, (pauses) I cannot live with this painting; I'm not going to watch it. So, depends on what is the...the...that's important also. Sometimes, you really don't like it.

Jacqui Bradley and Clarence Otis also discussed guidance they received:

I'd say June Kelly was very influential in the sense of...it was interesting and what lent great credibility to us was that she encouraged us to go very slow. Just to read a lot, go to museums, and what a wonderful place to live and get started, to live in Manhattan that we could go to the major museums and just start seeing a lot of work. And, we started our collecting with works on paper and then progressed over time to oils and other mediums. But, it was just really reading a lot, getting subscriptions to *Art News*, *Art in America*, buying catalogs. That's always and continues to be one of the best gifts people can give us, you know, great catalogs or books. But, I think we just took it slow. (Jacqui Bradley)

But, I would say Bob for sure, Blackburn, and June. And also, we were involved with—the Studio Museum in Harlem. They had a group, they had trustees, but they also had a group of younger sort of folks that were friends of the Studio Art Museum, and in that group, we ran across Thelma Golden. Thelma had just graduated, actually, from Smith. Thelma is now the director of the Studio Museum and, you know, she had a number of stops along the way. So, she had been associate curator at the Whitney and before that, she was director of a community arts program and museum, the Jamaica Arts Center, out in Queens. So, Thelma was definitely a guiding force because she was so passionate, and

she would get involved with the artists and introduce us to a lot of artists. And, one of those artists she introduced us to was a guy named Lyle Ashton Harris. And, we've got a lot of Lyle's work, and he's a good friend, and he teaches at NYU and University of Ghana, it's a joint at both of those. And, Lyle was a major influence. And, Lyle and Thelma continue to be. Bob has since passed away. And, June does, too. (Clarence Otis)

And, then, also Renee Cox, was a Whitney artist in residence, and Renee Cox, who's work we collect, and developed a relationship with, um, also introduced us to a wide range of artists. (Jacqui Bradley)

Yeah, so, a lot of the artists themselves. Cause we through Thelma [Thelma Golden], I think it was, we got to meet Betty Saar—and you know, you ask Betty who does she like, and she'll tell you who her favorite artists are and put you in contact with them. (Clarence Otis)

And, I'm just looking—the work behind us, Thelma's part of that story with Sam Gilliam. When I was working, I always made it a point of during my lunch hour to call a dealer or gallery and set up a time to look at different shows. And, one artist we were very interested in was Sam Gilliam, and so the work behind us, I saw during one of my business trips to Washington D.C., and it was a big price point with us back then, and we had Thelma go down and validate (Clarence Otis laughs) that this is worthwhile to add to your collection. So, she has been part of our lives for a long time. (Jacqui Bradley)

Interview Question 4: When and how did you first begin to develop your eye or critical judgment? (RQ1IQ4)

Finding 4 (RQ1IQ4)

In response to the question about critical judgment, Dorothy Vogel stated:

We never referred to what we had as a collection ‘till other people started asking to come and see it. We didn’t say we had a collection; people came and said they wanted to come over and see what we had. So, it was really other people who did that, not us. Other people saw that in us. I don’t remember ever saying I have a good eye.

She continued, “Ah, I don’t know that what we saw was different than anybody else. I...all I know what we liked and what we felt.” In addition, Dorothy Vogel noted regarding the development of critical judgment:

Well, we started having exhibitions; articles started coming out. To this day, I don’t think my eye’s any special to anybody else. What I do have, I cultivated by seriously looking and concentrating—I think I lost it; I don’t have it anymore. It’s something you have to keep up; it’s not something you pick up and put down. Ah, you get involved and it’s, uh, you concentrate on it, and you develop it. It’s...for me, it came naturally; my husband really had to work at it... You really have to be at the top of your ability brain wise.

All of the participants expressed that they first began to develop their eye or critical judgment when they started collecting and that the development of critical judgment was related to their sense of self, described as coming naturally, on its own, and something inside. In addition, the majority of the participants noted that the process of changing direction from either figurative to abstract or surrealism also fostered the development of their critical judgment.

Clarence Otis remarked:

I would say pretty early on as we started to collect paintings for sure and began to move in the direction of abstractions, so away from a lot of the work on paper was started as figurative and then...I guess the first couple paintings we had were figurative but eventually became abstractions. And, we were looking beyond just African American artists to modern art in general, starting with the late 19th century, the impressionists, and going through to the abstract impressionists, the New York School, and then contemporary art after that.

The idea of process and sense of self was underscored by Betty Rudman who stated: “I think it’s a process. We didn’t have that much, eh, knowledge of that, but with the time, we get involved, and we read about a painter and everything” and “I think it’s something inside us that you like a paint, you like the way it’s painted, the subject.

Other aspects of the development of critical judgment included: process, seriously looking, relationships, how works communicate, impulse, and the need to make a fast decision.

Isaac Rudman reflected on development of critical judgment as follows:

Well, there are a lot of limitations; you see things you really like, but you cannot afford to buy them. I mean, you cannot buy everything, so you have to try to get a...a...whatever you like better is. Maybe they sell 10 things you like; at the end, you buy one or two that you think is better.

Jacqui Bradley responded as follows:

And, I’d say we kind of nailed it from the beginning with our first work, which was the Hughie Lee-Smith. Work on paper, and Clarence had gone to the gallery after work and came home to tell me, oh I saw this amazing artist that we had been unfamiliar with

before. And, that weekend, we went down to the gallery and, he's just a master painter, so, I think we were blessed that—we really haven't made any missteps that I consider.

Through all our 20-odd years of collecting, there's only one piece that we've sold. So, we've really embraced pretty much everything that's been added to the collection.

What's wonderful is that over time, you start seeing the relationship between I'll say kind of artists and pupil, if you will, you can see younger artists who had been influenced by more mature artists in our collection and how those works communicate with one another, use of color or style, you see those kind of influences. So, it's made it quite an exciting journey for us.

Interview Question 5: When you look at a work for the first time, is this an experience that has changed since you started collecting, how? (RQ1IQ5)

Finding 5 (RQ1IQ5)

There was a dichotomy in the responses to Interview Question 5. Dorothy Vogel and Jacqui Bradley suggested that the process has developed over time. Dorothy added that she was guided in that area by Richard Tuttle and the process of looking, whereas Isaac Rudman stated that “Sometimes, it's a...it's like an impulse.” Jacqui Bradley and Clarence Otis conversely stated:

Today I am much more adept or aware of the historic and contemporary artistic influences of the artists. This sensibility is a function of having viewed literally hundreds (if not a thousand) more works over our collecting period. I have also begun to dissect the picture plane more than view the canvas at first blush in its entirety. The journey of collecting is richer and more fun with time. (Jacqui Bradley)

When we look at a work for the first time, it is a very different experience than it when we started collecting. Today, we're not just aware of the artistic periods that may have influenced the artist and the work, we're much more aware of the specific artists a particular work may reference. In other words, we understand specific "pupil and teacher" relationships among specific artists, especially among specific African American artists. (Clarence Otis)

Dorothy Vogel reported:

You know what helped me a lot was Richard Tuttle because looking at his work, looking at work with him really helped develop what I had because with his work you have to concentrate on the smallest item; every little detail is important. And, uh, after looking at his work, you go outside in the street and look at cracks on the sidewalk that become beautiful. I mean, so, it's, uh..uh, I guess that was because it was developed by a master showman (laughs). We really learned a lot from Richard Tuttle.

Betty and Isaac Rudman discussed looking at work for the first time:

Sometimes, it's a...it's like an impulse. We have been sitting in an auction and not even an idea of buying something. Suddenly, for example, this...this...sculpture from a...Soto [Jesus Rafael Soto]. It was against a black wall; they were showing it. And it looked like it was hanging from nowhere, I mean, just hanging in the space. And, say, look how nice is that thing. And, they start auctioning it, and we buy it. I mean, we didn't even have an idea to buy it, but it really was so nice. It looked so good. (Isaac Rudman)

It has a light on the underneath...(Betty Rudman)

It needs light. It looks beautiful during the day...during the night. But, it's something...sometimes it is just an impulse and not that you were thinking to buy it.

(Isaac Rudman)

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Research Question 2: What key events mark collectors' pursuits of and possible methodological approaches as arbiters of art?

Interview Question 6: What are the most significant moments that have occurred during your collecting story? (RQ2IQ6)

Finding 6 (RQ2IQ6)

All of the participants described connection with the art as a significant moment in their collecting story, either through artists, museums, or galleries, or through the "hunting spirit" described by Isaac Rudman. In addition, all of the interview subjects identified specific purchases as being a most significant moment that has occurred during their collecting story.

Dorothy Vogel reflected on significant moments:

The biggest, the first, uh, influence actually came when we got married, and we came to Washington on our honeymoon, and the first place we came was the National Gallery.

And I got my first art lesson at the National Gallery 'cause I didn't know anything about art when I met him [Herb Vogel]. And we went through the various rooms in the West Building; the East Building didn't exist in those days, and I learned about art from him.

And, uh, we came back to New York, and we started going to galleries and museums

together and, uh, he really wanted to be a painter, so I started taking courses in drawing and painting myself.

Isaac Rudman stated:

This is impossible to tell you. I mean, every time you buy something that you really like, that is a very important moment. (BR laughs) So, that repeats a lot. It's impossible to tell you it's a moment or something particular that will make it like that. I mean, it's a...if you buy something that you were really looking for, anytime you get it, you are extremely happy. But, there is something with collectors, and the chasing, the hunting sometimes is more important than the possession. Once you have it, it goes to a second level. When you're hunting for it—and I say collectors, we have the hunting spirit—we go after something until we get it. With art, it's difficult because they are not unique...I mean, everyone is unique. It's not like coins, for example, there may be hundreds of the same one, even if it's a particular date or type of coin. But, with art, each one is different, so it's a little different.

Clarence Otis stated:

I would say after the first visit with Bob [Robert Blackburn], cause that was a big moment, Bob Blackburn early on, when we started collecting works on paper. The next was probably when we moved to painting because the prices went up dramatically from there (laughs). So, you had to be really committed cause then, you know, there was really an opportunity, collecting versus doing some other things. And so, that would have been a piece by Hughie Lee-Smith, as Jacqui said. June was representing him, Hughie was a late-career artists, so he had been painting for a long time. And at that time, probably was

in his 70s. Just a fabulous painter who was born here in Florida—I think in Ocala, actually, cause there was an exhibit that the University of Florida did that was a retrospective of Hughie’s work that we lent the work to. So, that was really the first, ‘cause that was a big step up in price. Um, then after that, I think it was getting to know, ah, Sam Gilliam.

During two of three of the interviews, an exhibition of their collection was also noted as a most significant moment. In addition getting to know specific artists was identified as a significant moment, as noted by Clarence Otis and Jacqui Bradley, who said: “And then, another one was, we were asked to host a birthday party for Elizabeth Catlin at her house”...“That was her 80th birthday.” In addition, participants expressed significant moments as follows. Dorothy Vogel stated:

The first big jolt was coming to the National Gallery, and then the second one was, we bought um, 1965, we bought the Judd [Donald Judd], Figure 4. and a LeWitt [Sol LeWitt], Figure 5. and I think it was LeWitt that set the tone of the collection—when we bought our first Sol LeWitt.¹ And from there on, we went into the minimal conceptual. So, it took a big direction when we bought Sol LeWitt, and then it went on from there. And, then the highlights came when we had different exhibitions.



Figure 4. Donald Judd, *Untitled*, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel. Image courtesy of the National Gallery of Art, Washington, 1965, galvanized iron and PLEXIGLAS acrylic sheet overall: 15.2 x 68.6 x 61 cm (6 x 27 x 24 in.) 1991.241.49



Figure 5. Sol LeWitt, *Floor Structure Black*, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel. Image courtesy of the National Gallery of Art, Washington, 1965, painted wood overall: 47 x 45.7 x 208.3 cm (18 1/2 x 18 x 82 in.) 1991.241.53

Jacqui Bradley and Clarence Otis reflected on influential moments:

But, it was really moving into abstraction. And, it was Sam who first attracted us. And, then it started to talk to artists about the process of making the work cause that's so important in the more conceptual art. It was interesting talking to him. He was also pretty late career; he was probably in his 60s then and had been exhibiting in major museums since 1969, and so, he was well-established, and that was an important period. We went to Sam's studio, and he didn't have any art there. He had slides of it. He was very successful, so everything he made, he sold. So, the one piece he had available was at his house, over his dining room table (laughs). That's the one we got. Um, so that was

monumental. And then after that, it was beginning to collect artists who were not accessible because they were deceased, so artists who passed away and who were historically important, that was another milestone. And, the first big major piece there was an artist from Detroit, um, Bob Thompson, and that was, so we had to go to Detroit cause that was the only place that had a lot of his works available for sale; the rest of them were really in museums. And go to a gallery in Birmingham, so the first time we really went that far to see a piece. And, it was a significant expenditure too, so that was important. (Clarence Otis)

And that was the first time, just from a very practical perspective, to realize that you could have extended payments. (laughter) Because, we're like, OK, we'll get our bonus in a year, to realize, OK, now we can step up and make a commitment to purchase a piece over two years rather than having to plunk down everything at one time. So, that was an eye opener because we didn't realize at that point you could do that, and then we thought, oh boy, we should've gotten a lot of Bearden's [Romare Bearden] earlier on (laughter), if only we'd known that. So, that was also part of the process. (Jacqui Bradley)

It was her 80th birthday. Liz [Elizabeth] Catlin is a major artist; she's still alive; she's in her 90s. In fact, one of her works on paper—and she did a lot of work on paper, she's a sculptor, ultimately, that's one she does—was one of the first that we collected. And so, we had Liz over at our house with a group of people; that was the first time we'd done anything like that. (Clarence Otis)

And Lowery Stokes Sims, I remember was one of the people who came. So we were quite fortunate just to make all these connections over time with people who had a great

eye, great vision, and their willingness to be open and share that with us too. (Jacqui Bradley)

And Lowery was, she had been an associate curator at the Metropolitan Museum of Art and then executive director at the Studio Museum. So, a lot of people came cause Liz Catlin was a major figure in the art world. (pauses) And then after that, I would say, ah, we worked here with the Rollins Museum, so Rollins College with...(Clarence Otis) Luanne McKinnen,² who was the, um, executive director, and helped to formulate a show that we had for our work, which really was important in terms of causing us to pause, step back, and kind of think about the journey we had taken and be reflective about how the work really fit together. And, it was quite interesting to see in a museum setting how someone else would curate your collection, how she hung the show. Some things, in the process of collecting, you're a little unaware of or there's another interpretation, so one of the things that she really focused on from our figurative works were the gaze and the way that the eye looks at the viewer, very directed, very confident for most of the work that we have in the collection, which was something I was a little bit unaware of, but she focused on that. And the way she paired some of the abstractions; it was illuminating for us. When the works came back, we even re-curated how we hung the works in our home. (Jacqui Bradley)

I think it was an important lesson to see a real curatorial professional hang it because the work had never looked as good, so you know Luanne's professionalism reminds us that we're dilettantes, this is not what we do for a living. She really hung the show to great effect, yeah. (laughter) (Clarence Otis)

Interview Question 7: What key factors have guided your collecting decisions? (RQ2IQ7)

Finding 7 (RQ2IQ7)

All participants noted that liking the work was a key factor that guided their collecting decisions. One of the comments noted was by Dorothy Vogel, who said: “You felt right away what we liked, we felt it. I think we would go into an exhibition not to buy, but we would pick the one we liked the best and usually pick the same one.” Jacqui Bradley stated: “Everything’s joint, that’s for sure. Isaac Rudman remarked:

You know, it’s not something you can just program. ..I say 90 percent of buying...I mean, you can buy because you like it, or you can buy it because you think you’re making a good investment. We never were guided by the investment...maybe we should.

During two of the interviews, it was noted that size, the historical significance, and the story behind the work was also a key factor that guided the collection decisions of the participants. Other issues of importance were affordability, durability, and art that is currently shaping the scene and resonates more than other works. The historical significance factor was expressed by Isaac Rudman, who stated: “Sometimes, you get these paintings that are very rare, not because it’s a period of a painting, they make very few, and it’s a very important period. So, this is very important for you.” Dorothy Vogel talked about the following:

First of all, we have to be able to afford it. Uh, we bought some things on time by making arrangements with the dealer or the artists, but we always lived within our means. Uh, always paid our bills, we never got into debt. So, uh, that was a big consideration—there were a lot of things we would have liked to have gotten, but they were too expensive. And, some things were too big to put into our apartment, so that was another

consideration. Later on, when we started working with the National Gallery, we realized we had a place to put something big—not that we got that many big things at that time either—but we had more options. But, when we first started collecting, we had to think about where we were gonna put it—like you do when you buy anything, when you buy something—furniture, whatever—you got to figure out where you’re gonna put it. And then...that was the only criteria: we had to be able to afford it, and we had to be able to put it some place. Other than that, we had no criteria; we didn’t have any, uh, type of artist or, uh, we just naturally went to certain directions naturally.

We lean towards drawings many times because drawings are more affordable and in the drawings, you get really the crux of the artist’s work; you get their ideas and you get their aesthetic and, uh, usually most artists do drawings. When there’s painting, sculpture. Sometimes, they do working drawings, which is interesting, or they do completed drawings. But, uh, we started early collecting drawings before drawings became so popular; so, uh, now they became important.

Jacqui Bradley and Clarence Otis stated:

Yeah. I would say you want to have artists that work you like and that either are significant historically or that you think are really shaping the scene currently. And, you know, you don’t want to chase the names; you want the best work from those artists, not mediocre work from well-known artists. I think that’s one. (Clarence Otis)

Yeah, I think it’s important to be networked. So, it’s important to be networked among the dealers and the museum curators because they talk to each other. And have a dealer, or several, that you have ongoing relationships with because they’ll make you aware,

they'll make the other dealers aware. And, then it's important to be networked with the artists cause the artists will just call you, tell you I'm working on this show. (laughs) So, that's important. (Clarence Otis)

And, it's also important to share your work. Right now we have about six or seven works that are out at museum shows, and that's one of the commitments that the artist will request. If I sell you this work, are you going to be willing to share it, or are you gonna mothball it in your house? So, we have made a point of, you know, unless something's very fragile, that we're willing to share so that others can see the work we enjoy ourselves. (Jacqui Bradley)

And I think you also have to look at the work and try to make an assessment about how durable it is. Because these works have to last over time. And, some are not durable enough and some are. (Clarence Otis)

Yeah, I think that the works that you, that really strike you the ones that you feel cause you're gonna live with it for a long time, they resonate more than the others. And, even some of the ones that do resonate that you don't collect, either they're too expensive or they're too big. There are a lot of works that are just too big for private collections—they're museum sized—that are powerful works. (Clarence Otis)

And then, you know, also, it's important, if it's a living artist, to really hear the story behind the work because there are multiple interpretations that a work can have. So, I always find it interesting to be able to talk to the artist and say, kind of, well, what were you thinking when you created this work? What's the story behind it? And, that story can

be just as important as the physical object itself. So, that's important as well. (Jacqui Bradley)

Interview Question 8: What information is most useful to your understanding of the work you collect? (RQ2IQ8)

Finding 8 (RQ2IQ8)

In response to this question, participants' numerous responses were as varied as the collections themselves (see Appendix D). For Isaac Rudman, the information that was most helpful was educational in nature and reflective of the period. Rudman states: "There is not such a thing, I would say. The only information you get is just going to exhibits or museums, is the only, or maybe the catalogues, there are books, something like that." Among the comments noted about the reflection of the period was a statement by Rudman, who said:

Well, eh, you see...those are early paintings...he was a Spanish painter; he moved to Cuba. And, he was just painting the customs of the time. So, he was representing the...the...you see...black maid talking with the police or a wedding or something like that that will show you something of that period. And, the way he made them, the way he painted is so natural, so nice. It was like photograph of the time; they didn't have it, so it's the most accurate expression of the time. So, this is what I like of that one.

In the course of the conversation, Herb Vogel stated, "To me, it came natural. I didn't have to...worry about it or search for it or play with it...it just, it just flowed right in. I don't know how, but it did. (pause) The same for you, too?" In response, Dorothy Vogel replied:

It wasn't that easy; we make it sound like easy, but we'd go to an artist's studio, and they show us a lot of work, and we'd narrow it down and spend a whole afternoon narrowing

things down with the artist. We worked at it. It wasn't something you just went in, bought something you liked, and walked out. We spent time examining it and picking the one that we thought was right for us.

Jacqui Bradley and Clarence Otis responded specifically with a focus on the artist and art work, to the question in the following dialogue:

Well, I like to know from the artists, kind of who's influenced them the most when they are creating work, what is their source of inspiration would be important. What else do I think...? (Jacqui Bradley)

Well, when the work was done is very important. So, this work behind us is 1984, and it's cause you've got him working in, and there are things that he's doing that other people are doing, have done as well. So, the question is, who did it first? So, the projections off the canvas that he's got, Frank Stella does that too, so the question is, let's look at the timeline as to when they arrived at that. (Clarence Otis)

And, a lot of them are very cutting edge. What's interesting, people can walk in and see our Larry Potters that were done in the 1960s, and they think, oh, was that done like five years ago? To see who's cutting edge, or Romare Bearden, who created the whole use of collage and really pushed that forward, to see how people are cutting edge in many respects. (Jacqui Bradley)

Yeah, so the time that it was done. How old the artist is, you know, (pauses) cause artists mature over time, and you can see a late-career artists that's synthesized all the things that they've done before. The younger artist, it's more, you know, sort of...(laughs)
(Clarence Otis)

Trying a lot of new things...(Jacqui Bradley)

Trying a lot of different things. The styles change dramatically from one five-year period to another, whereas by the time it's a late-career artist, they really are sort of diving deeper and deeper into a specific sort of approach. (Clarence Otis)

And, that is something that we do look at, is, if we're going to continue to collect—I like to have multiple works by an artist because I do think, um, if they're good that they should grow and evolve over time. And, if we see an artist that's doing the same thing 10 years later, that's a disappointment. So, you do, in fact, want to see this continuum that they're continuing to grow and experiment, that they have a dealer that they can work with and maybe something that they try just doesn't work, and that happens, but at least they tried something new and they're not repetitive, so that's important to us, to see an evolution over time. (Jacqui Bradley)

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

Interview Question 9: What key objects best represent your strongest collecting decisions, why?

(RQ3IQ9)

Finding 9 (RQ3IQ9)

This interview question garnered two types of responses: either specific artists were mentioned, i.e., Sol LeWitt, Bob Thompson, Lyle Ashton Harris, and Wifredo Lam, or it was

noted that no one object was key and the paintings are referred to as “family.” The following reasons were given as to why the identified objects represented the strongest collecting decisions: Designed the collection, inspired the collection, understood the work, served as a prominent artist of the period, was cutting edge, was an interesting work, represented the power of the female image, was a major influence for young artists, worked in multiple mediums, and represented the best African American artist. The idea of the paintings being referred to as “family” is reflected in the following discussion by Betty and Isaac Rudman:

No, you, you want to tell me something particular. But, this is like children. I mean, you have...instead of four, three children, you have a couple of hundred of children. You buy them because—well, you cannot buy children (laughs)—but you buy them because you like them, and you keep them because you like them. If you don’t like them, you just get rid of them. We did that very few times. From whatever we bought in the beginning in the first purchase we make with the fellow that I told you, I would say we have nothing left because they were very simple, very minor works. And, what’s...maybe we have by sale, 10 or 15 paintings during 25 or 30 years of buying. (Isaac Rudman)

We kept collecting and collecting. (Betty Rudman)

We bought hundreds of them at the same time. So, it’s just like family; you enjoy them.

Fortunately, to show everything, we will need a museum. (Isaac Rudman)

When asked if there was one artist that is a favorite, however, Betty Rudman remarks,

“We like very much Lam [Wifredo Lam]”.

Yes, I like Lam, and we have a very nice group of Lams. And...(pauses) I like very much Ameilia Peláez , that she’s the foremost Cuban painter in this area. And, I have to tell

you, I went to Cuba, I went to the Amelia Peláez museum, and when I saw that the modern art gallery was named to her, I say “Oh, she must be very important.” Then, I paid more attention to her works, and I really liked them. And...eh...very colorful, very nice, beautiful work, and she makes some nice things. (Isaac Rudman)

Dorothy and Herb Vogel responded to the interview question, “What key objects best represent your strongest collecting decisions, why?” as follows:

Well, Dorothy, I think, uh, for me and Dorothy, especially me, um, I think Sol LeWitt was one of the early key people as artists that I and Dorothy went for, and he, um, designed the collection in a way. I would give credit...I would give credit to Sol. (Herb Vogel)

He inspired the collection. (Dorothy Vogel)

Well, not only inspired, but played an important part besides inspiring. That’s how I look at it...I don’t know. (Herb Vogel)

But, you haven’t picked a specific work of art; you picked an artist. So, I don’t know if I could pick a specific work of art, either, um, because I wouldn’t want to say we had any favorites, and we don’t. But, I agree that Sol LeWitt was really a huge, a huge, played a huge role, um, in our collection. Not that he wanted to, but he did. (Dorothy Vogel)

His work did. (Herb Vogel)

His work did, and himself. (Dorothy Vogel)

Not him. His work did, not him. (Herb Vogel)

His work did too because he, ah, did sort of, we saw some of the work first time in his studio. Looking at work with him, we bought the LeWitt drawings; we bought it with

him, he was there, and we selected it with him. So, we got to understand what he was doing. So, uh, his work and him were both important. (Dorothy Vogel)

The following is a discussion about specific artists represented in the Clarence Otis and Jacqui Bradley collection, in response to the same question:

Well, we, ah (pauses)...I would say (pauses)...we talked about the artist that did a lot of work in Detroit, Bob Thompson. And, Bob was an artist who died young, so he was, he died 30 years old, but he produced a lot of work. (Clarence Otis)

He was prolific. (Jacqui Bradley)

He was very prolific. And, he was a major artist in the period between pop art and abstract art. So, in between the (pauses), in between that New York School of the '40s and '50s and Andy Warhol and all of those was this period. And, so he's, he's probably one of the most prominent artists from that period. And, we got (pauses) maybe one of his best works of his entire life cause they had a big show at the Whitney, a retrospective of Bob Thompson. (Clarence Otis)

And, it traveled the world. (Jacqui Bradley)

It was a huge show; it had a lot of pieces. And ours was written up in the book, so that's probably one for sure. (Clarence Otis)

And, you know who I also think, Lyle Ashton Harris, amazing photographer, who has, we talked earlier about how important it is for an artist to grow and change. And, he has been so cutting edge on all fronts, from his bodies of works that he did with front and back of heads to his current work in Ghana where he has chronicled physical spaces and

how the decay and change of these physical spaces over time as he travels to Ghana every year evolve and change, has been quite interesting work. (Jacqui Bradley)

And, we collected Lyle right out of college; he was right out of college, and now Lyle's almost 50. And, he's a major influence for the most important young artists working today, African American. That's important cause Lyle's an important artist. We have a lot of Lyle's work; we have at least 10 of them...(laughs) (Clarence Otis)

And then I'd say Mickalene Thomas, who's a new artist to our collection, but I think she's doing amazing work, the power of female image in her work, and she works with multiple mediums, both painting, photography, and she has proven to be very cutting edge and influenced within this contemporary context today. (Jacqui Bradley)

And, I would say the last one would be William H. Johnson. We have two works by him. William H. Johnson is a guy who worked in the early part of the 20th century; basically, from the '20s, well, the early '30s to World War II. A lot of his work was a foundation called Harmon Foundation that was sponsoring a lot of African American artists. And, he was institutionalized with mental illness early in life, and all his work for the most part wound up at the Harmon. And, all the Harmon's work was donated to the National Gallery, so it's owned by the government. And, William Johnson, for a lot of people, would be considered the best African American artist, pretty clear. He's had several retrospectives; the National Gallery organized a huge, full-page review in *The New York Times* maybe 15, or 20 years ago. And, he married a woman from Scandinavia, and when the family died, her parents I guess, they discovered several works, quite a few works, of Johnson's, so those are the only works on the private market cause the government really

owns almost everything he ever produced. So, we were able to get two of those; those would be considered the two most important works in our collection by most outside observers. And, one of those is my favorite work in the whole collection; this guy is really quite an artist. (Clarence Otis)

Interview Question 10: How is your collection important to you? (RQ3IQ10)

Finding 10 (RQ3IQ10)

In response to the question, two of the interviews revealed that the collection was important because of the historical influences, as part of the art historic continuum, their identity, and the fact that the collections engage and influence their children. Other responses included the issue of the collection being the collectors' "whole life," the collection "respecting and honoring African American tradition," the major contributions of African Americans, and that the collection causes conversations to happen. Dorothy and Herb Vogel discussed:

Oh, it's, ah, our whole life; it's our whole identity. (Dorothy Vogel)

I remember it coming naturally. I had no knowledge that it was good or bad. All I knew that I was doing it, and I enjoyed doing it at that time, more so than now. (Herb Vogel)

Betty and Isaac Rudman stated:

Well, it gives us a lot of joy. Eh...it's not merely the decorative part of it.

It's...eh...many of them have a history for them and for also how we were able to buy it and how we were to get it and things like that. So, it's a lot of joy from different aspects of them. And, and...it's part of the family. (Isaac Rudman)

Uh huh. We like it. (Betty Rudman)

Our daughters like it very much. (Isaac Rudman)

We enjoy it very much, and we are trying to take our daughters to the auctions but they are very, very expensive so...but they like it very much. (Betty Rudman)

Jacqui Bradley and Clarence Otis reported the following:

Oh, I think it's important because it, um, shows respect and honors African American tradition in terms of its contribution to the visual arts and that so many of the artists in our collection are very important or part of the whole, for example, Sam Gilliam, the whole color-field³ movement. Shakia Booker and her use of materials. So, it, to me, is a representation of the major contribution of African Americans to the art historic continuum, if you will. (Jacqui Bradley)

I think it's important just to be around works that are interesting and beautiful and see them every day and engage you. I think that's important. (Clarence Otis)

And then, I think it's also influenced our children, I think, to be thoughtful—our daughter's now an art history major. So, it's important to live with art because it causes conversations to happen that wouldn't otherwise happen, and aesthetically, it's beautiful. (Jacqui Bradley)

Interview Question 11: Do you hope that it means something for others, if so, what? (RQ3IQ11)

Finding 11 (RQ3IQ11)

None of the interview participants used the same words, i.e., inspires, encourages, sharing, awareness, and pride. Clearly, it was noted in terms of modeling that collecting is a participatory activity—you work at it, and it requires an open mind and motivation and allows the seeing and describing of what is extraordinarily unique and fosters dialogue among “thoughtful people.” Nonetheless, all of the words are reflective of engagement with art and

quite possibly harken back to Feldman's (1994) definition of criticism: "Criticism is spoken or written 'talk' about art" (p. 1). Dorothy and Herb Vogel stated:

Well, I hope it inspires people, if you like something, to go ahead and get it or encourage you to paint yourself, but you don't have to be rich, or you don't have to, ah, have a PhD in painting. You know, I think it encourages people to follow what they want to do. But, I think the key is you have to want to. And, if you don't want to, then don't do it because it is a lot of work. I mean, it came...it sort of fell in our lap, but as I said, when you get a lemon, you make lemonade. We worked at it. And, you have to put in the time. You have to, like he [Herb Vogel] read the articles, we had to go to the galleries, we had to go to studios and, ah, it was a very time-consuming activity, giving up so many other things. Like, we didn't do much travel except for art. We didn't buy much of anything else except for art. So, you have to really want to, but the key is want to. And, if you really have to do it badly, you'll do it, but it's not gonna sit back and say, oh, I'd like to have a collection, and it's going to drop in your lap. It's not that way; you really have to work at it. So, a lot of it is motivation and hard work. (Dorothy Vogel)

And participation. (Herb Vogel)

Keep an open mind. A lot of it is keeping an open mind. (Dorothy Vogel)

Um, seeing and describing is extraordinarily unique, I think. Particularly in the arts because the arts are very hard when it's so new that nothing else was saying about it before. And, I, I remember seeing and being with those people. And, I must say, now it's...it's...it's traditional, where in those days, it was innovative. And there's a big

description between innovation and description. Although, both may be being used, it was how they were used that I think makes the difference. (Herb Vogel)

Isaac Rudman stated:

Well, it makes you very happy when they request something from your collection...because, you see, when they ask for something for an exhibit, it's because this is a masterpiece. They are paintings, good ones, regular ones, medium ones; when a museum is interested in something, and every time there is an exhibit of, let's say, Lam [Wifredo Lam], and you have a few Lams [Wifredo Lam], and they always ask for that, so it makes you proud. Say, well, you make a good decision adding this painting to the collection.

Jacqui Bradley and Clarence Otis discussed:

I think it's part of a, uh, a dialogue that goes on among very thoughtful people, and that's why it's important for pieces to travel and part of those shows. And, it'll be important for it to...for the collection to be in the right hands when we're no longer around so it can complete the conversation, I guess. (Clarence Otis)

With new media, you hope, what we probably need to make a commitment to do, is to make it available on the Internet. That people can look up these artists' names and see their work, and maybe we write something about them. Because there are so many ways to exchange and share now than there used to be. You don't necessarily have to go to a gallery or a museum but to make it more widely accessible, but I do think it's important to share and make other people aware. (Jacqui Bradley)

Interview Question 12: Have you considered your ability to think about art as collectors in relation to art education? If so, in what ways? (RQ3IQ12)

Finding 12 (RQ3IQ12)

Both the Vogels and the Otis-Bradleys discussed this issue in terms of “understanding the artists and the art.” While the Vogels seem to consider their abilities to function as a model for others, understandably so, the Otis-Bradleys and the Rudmans perceive their abilities as collectors in relation to art education in a collaborative, community-centered, purposeful art education role. Betty and Isaac Rudman specifically refer to issues of importance for young people, helping “young people to have an eye for art.” In addition, other issues discussed by the collectors in relation to art education were: the importance of giving students access to the collections, the spirituality of art, art helping develop personality, art as part of the cultural education in the art community, again, part of a larger dialogue, and promotion of the arts. The Vogels discussed:

I was never an educator. I looked at art and I talked about it and enjoyed it. And, that’s why I still look at it. (Herb Vogel)

I think we were more by example and influence than ourselves. (Dorothy Vogel)

Now, art is history. (Herb Vogel)

But, ah, almost half of our 50x50⁴ ah, gifts to the different museums throughout the United States went to colleges and universities, so we did give a lot to, ah, students who eventually have access to the collection. (Dorothy Vogel)

But, you know, art or any other subject if it has any meaning doesn't remain the same for any length of time. It grows or it doesn't grow—or goes dead. But with art, it has grown to a very public degree as I see it now. (Herb Vogel)

But, in those days, I felt; I knew some of those innovators myself... And, I learned from some of them, I have to admit. (Herb Vogel)

When I started, the hole was small, but they were brilliant. (Herb Vogel)

I like when there were people that come out as students and teachers in a very, very new way. I'm not involved anymore; at my age, at almost 90 years old, I think I've done my share. (Herb Vogel)

The Rudmans remarked:

I think it helps a lot young people to have an eye for art because it's...we are living in such a materialistic world now that they...they like nice clothing, they like a nice car, they like some things that they can use that will show off with them. Art is more spiritual. So, really, because for us you are doing in order to give an appreciation of what is art, and one day we have the meanings to start getting some, and really it doesn't have to be something expensive because you can get art for any price. So, it's really, I think it develops a lot of their personality if they can just get into appreciating something else that just, these things that they can just show off. (Isaac Rudman)

We would like to have a museum, and we can show all the people the...(Betty Rudman)

Jacqui Bradley and Clarence Otis stated:

Yeah, I think it's important to educate, to make sure that, ah, the people who have major influence in the art world, so influence about the, um, the cultural education in the

community, understand the artists that we collect and how they fit and how they match up to each other and other people. So, it's important to educate the art community. And so, that's why we're involved with the Whitney and LA County Museum, which is a major influence. So, they understand these artists in the context of how they fit with their contemporaries who are not African American. And so they are included in the larger dialogue, conversation. (Clarence Otis)

And then also just to try to influence your local community in terms of educating young people about art broadly because it's something that's unknown to people for so long. And then, as a community, we try to promote the arts, but you have to have that foundational base. So, we need to make sure that younger people are aware of art, the artists we have, to be a part of this conversation. (Jacqui Bradley)

Interview Question 13: What art inspires you to continue to collect, why? (RQ3IQ13)

Finding 13 (RQ3IQ13)

All of the collectors are inspired to continue to collect because of the art, the work, and responsibilities involved with the collection; for example, the Vogels work to manage their collection, now substantially gifted to museums, and the Otis-Bradleys are concerned with the large issues related to the meaning of their art, the art communicating a message, and providing glimpse into the future, appreciating the context that the artists' work and its ability to "communicate the human condition." The Rudmans are inspired to continue to collect not only because they enjoy it; they too are concerned with the managerial aspects of the collection, in terms of adding to the collection what is appropriate historically. Dorothy Vogel stated:

I'm involved in taking care of the collection. We're not collectors anymore; we're managers. We've given works to 50 different museums, so dealing it's uh, sort of dealing with them and dealing with the collection, it's not actively adding to the collection.

Isaac Rudman discussed:

Well, because you like it, I guess, that's the main reason is just because you like it. Or, it's maybe missing in what you try to develop. For example, with Lam, that is the one where we have maybe 15 Lams [Wifredo Lam] of different periods, still, there are some periods that we for one reason or the other, we didn't buy it at the time or we tried to buy it in the auction and we couldn't. And, so, we tried just to get those things.

Jacqui Bradley and Clarence Otis reflected:

Oh, I, ah (pauses), I think all the masters of Western art. You look at it, and you see how they can give you a glimpse of the future. (Clarence Otis)

And then we just came back from London, and we got to see this great mural show at the Tate. And, you know, it was so well curated, where you really got to see the work and how the war and different events had impacted the work he [Frank Bowling] created. So, you can appreciate the context in which artists work and how they're able to communicate how that impacts the human condition. And, so I think with so much going on now, you realize, boy the artists have a lot to talk about, between the war and scarce resources, that there's a message there to be communicated. And, so, that's important.

(Jacqui Bradley)

Interview Question 14: Can you provide any additional comments that you feel may assist art educators in learning about how collectors understand art? (RQ3IQ14)

Finding 14 (RQ3IQ14)

The findings from the last question can be categorized as follows:

Herb Vogel's response may be interpreted as intellectual; he reported the following:

Art should be personal...When I started out, I didn't know anything about art, and I still know very little about it now, but on the other hand, I was not only involved, but I looked at it in a fresh way...Well, for me, I learn art from the artist.

For Isaac Rudman, the assistance may be described as emotional, he stated:

Well, art is expression of people with gift to produce something, something new, something most of the time, beautiful—sometimes, they are ugly, still, they are very much appreciated for some people. Fortunately, not all of us have the same taste. And, for us, has been great, collecting has been a very good experience. Has been part of our life, has been something we can share and... It's something to look forward for. And becomes part of your life.

For Clarence Otis, the contribution may be analytical in nature; he remarked:

Well, I think (pauses) I think they can see the connections between, um, the different artists working at the same time and between the different influences that aren't obvious, aren't historical references. So, can see the connections. And, as consequence, have a pretty good feel for which artists are really working on something important and which are sort of idiosyncratic.

Findings from the interview follow-up questions are reported below.

Follow-Up Question Transcript Data

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Research Question 1: How do art collectors conceive of and develop critical skills?

Interview Question 2: Were you also interested in the aesthetics of other aspects of life?

(RQ1IQ2)

Follow-up Question Rudman Interview: Isaac Rudman had shared with me that he was interested in those other things, too, and that was for the same sort of idea, their beauty, their form, all of that?

Betty and Isaac Rudman reflected as follows:

Yes, of course—and also, many times is the history involved in many of the paintings. Here, I'm looking at two of them that have a nice story with them. For example, the Tamayo [Rufino Tamayo] that is there, first was the name. The painting is called La Perla, The Pearl, and that was the name of my mother. So, I was very interested in that thing, and I followed the painting, and it's a very nice Tamayo painting. And it's more of the...I mean, was the idea has the same name as my mother, so this is why I follow it, and I really like it. The other one is the Lam [Wifredo Lam] that you see back there, and that painting has a very interesting idea...story. That was his mistress. At the time, he was living in Barcelona; she was married. Then, came Civil War, and he told her to go to the train station that they were leaving Spain to Paris, and she showed up with six children. And, he say "I cannot support them." So, she didn't go with him. But, she has

this painting and in order to take the painting to her house because the husband would see...(Isaac Rudman)

That he painted. (Betty Rudman)

For what is coming. So, it has veil on the face. They put this on the painting, and it was like having a veil on the face. And, even in the catalog, you see the painting with that.

After we bought it and we find the story, they just took it off, and now in the second look that is coming from Lam, it will be the way it is. And, this is interesting...he make a pair of painting: it was a portrait of him and her. Interesting story...looked like a Matisse [Henri Matisse 1869-1954] painting. (Isaac Rudman)

Interview Question 3: In your early collecting, who if anyone guided you, and if so, how?

(RQ1IQ3)

Follow-up Question Otis and Bradley Interview: So, all of that association with quality artists and quality visits—did it happen from the very beginning for you?

Jacqui Bradley and Clarence Otis discussed the following:

Yeah, yeah, pretty much from the beginning. We would go to all the little community, cause that's mostly where African American artists were at that time, they were in community galleries; now, they're in major galleries and major museums. But, at that time, it was really Hatch-Billops collection, there was another one down...(Clarence Otis)

Ken Kealba. (Jacqui Bradley)

Ken Kealba, down in the Lower East Side, East Village. Bob's place, there was a group of artists working as a cooperative in Westchester County, so Mount Vernon, NY,

Associated Community-Based Artists of Westchester County. So, we would go all over looking at these different places. Jamaica Art Center which was out in Queens, as I said, Thelma [Golden] was the executive director. The woman following her, I can't think of her name, the dad is (pauses) I don't want to say the wrong name, it was Leroy Jones before he changed it, the poet, the writer. (Clarence Otis)

Interview Question 4: When and how did you first begin to develop your eye or critical judgment? (RQ1IQ4)

Follow-up Question Vogel Interview: You never had a feeling that you saw something different? Dorothy Vogel reported the following:

We really weren't interested in what other people felt because a lot of the work we bought were kind of radical and, uh, even a lot of other collectors weren't buying it, so that, uh, some of the artists had to go to Europe to sell their work because the other collectors in the United States were not interested. So, we had no competitors; they just were not interested. When Sol LeWitt had his first big show at the Museum of Modern Art, the big loaners were us and Gilman Paper Company, and this was, I don't remember how many years ago, but people weren't buying it. So, uh, we just did what we wanted to do on our own; the recognition came from other people.

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Research Question 2: What key events mark collectors' pursuits of and possible methodological approaches as arbiters of art?

Interview Question 6: What are the most significant moments that have occurred during your collecting story? (RQ2IQ6)

Follow-up Question Rudman Interview: Would you say that there is study involved in hunting?

The Rudman discussion as follows:

Sometimes. (Betty Rudman)

Yes, of course. I mean, in coins, for example, let's say, buy first the book, the catalog, and then the coin, because then you know what you are looking for and what it is. In art, it's a little bit different, but you have to have some idea. I mean, sometimes, you get these paintings that are very rare, not because it's a period of a painter, they make very few, and it's a very important period of him. So, this is very important for you. Some other times, they make 20 of the same one, and this is just not something so interesting... Yes, yes, you need to, you need to...you have to make your homework. (Isaac Rudman)

Interview Question 7: What key factors have guided your collecting decisions? (RQ2IQ7)

Follow-up Question Vogel Interview: Did you ever feel that any art ever spoke to you? Or, do you believe in that?

Dorothy Vogel stated:

He [Herb Vogel] tended for the more flamboyant, and I tended more for the more cerebral. But, I think our aesthetics blended, and, um, neither of us contested the other's viewpoint or what they wanted. I bought a few things on my own, and he bought some things on his own. So, it was a combination of a lot of different things.

Follow-up Question Otis and Bradley Interview: You mentioned that word "the best." How do you know you're there? When you have found that one work?

Jacqui Bradley and Clarence Otis reported the following:

Well, usually, it's more than one. I mean, there's a...if an artist is having a show, and there's 20 pieces. If it's a really strong artist, half of them are gonna be really good. And then, it's a question among those 10, of preference. What do you like versus what somebody else likes. For us, for a period there, there were a couple of folks, collectors, who liked the same artists we liked and liked the same works that we liked. One was Bernard King, he was a professional basketball player, played for the Knicks at the time, but Bernard's a major collector, and he liked the same artists we liked, and he liked the same work we liked. So, we always had to get to a show before Bernard (laughs)...and he knew it. I mean, we knew him, he knew us, and he was like "Oh God, I gotta get there before you guys get there." (Clarence Otis)

But, if it's painting, I mean, the painting quality, you look for, um, use of color. If it's, let's take Shakia Booker, the construction—how well constructed is the work? I don't know; it just kind of happens now. (Jacqui Bradley)

Follow-up Question Otis and Bradley Interview: Is there a process that directs your study of art that you can define?

Jacqui Bradley and Clarence Otis discussed as follows:

Yeah, it's basically, it's a walk through history, so it's very (pauses) you know, it is pretty linear cause most art work is built upon the work that comes before it. And, so, the artists that we collect are African American, but some are abstractions, some are figurative, um, they're dealing with different kinds of issues, but they're always antecedents in art history that are influencing, that they're building on. So, you have to

know art from the beginning, and so, it really is connecting the dots between prehistoric, you know, to (pauses) medieval art to Renaissance through to the academic stuff into the impressionists and all the way through. Because these artists, that's the path that they've been on. They're all trained, for the most part, they're all BFAs, MFAs, and so, that's what they've done. So, their work is always colored by that. So, it really is art historical journey, and there are periods that you—or us as artists or collectors—like more than other periods since we tend to like the artists that are working out of that tradition as much as anything else. So, there's that, there's just a linear progression of art, um, and there, as a result, are different eras when different parts of the world were dominant. Generally, it reflects when that part of the world, you know, had the biggest empire, I guess (laughs). (Clarence Otis)

Yeah, and you realize...artists are probably the most thoughtful people, so they really are, particularly the contemporary artists that we have now, that are producing right now, that are thinking very deeply and thoughtfully about current events, what's happening in the world. I mean, I'm looking at this work [The Unnatural Movement of Blackness, 2006] here, and how he's [Fred Wilson] dealing with migration patterns, oil, exportation, commodities. So, you can see how they're influenced by the time and how they're responding to a set of events that are taking place today. And, they have historic references within that work. (Jacqui Bradley)

So, art history, but world history in general. (Clarence Otis)

Interview Question 8: What information is most useful to your understanding of the work you collect? (RQ2IQ8)

Follow-up Question Vogel Interview: Were there any times when you went to visit artists or looked at works of art that there were any similarities of things may have occurred while you were looking?

Dorothy Vogel stated:

I think there's subconsciously because when you look at the collection, you see a lot of consistencies. Because there were like two eyes, or four eyes, now we have two eyes—he has one eye, and I have one eye. But...because there was chosen just by two people, not by a committee and not by a group of people, just by us, you do see trends; you do see consistencies. But they developed on their own; you notice that later; it's nothing we consciously thought of.

Follow-up Question Vogel Interview: So, are you able to share with me what maybe one or two of those sort of consistencies might be?

Dorothy Vogel indicated:

A lot of things had to do with geometry; you see a lot of things with, uh, different geometric shapes. Uh, (pause) a lot of things were in black and white; they're more subtle. Um (pause)...I don't know; it just seemed to me...I think when you see an exhibition, you see, uh...everything sort of fits in, but subconsciously, it's nothing we did purposefully.

Follow-up Question Vogel Interview: So, what I'm hearing you say is when you went, you weren't looking for that to happen. Is that correct?

Dorothy Vogel responded:

No, no. That's right—it happened. Ah, I believe in destiny, so I believe that everything was fated. I just went along with it. I didn't fight it.

But, we did work at it, though. I mean, it's a combination; it fell in our lap, but we... it's like when you get lemons and make lemonade. We work with what we had, but it came easy to us. But, we worked at it. I mean, it was a lot of time consuming going to galleries, going to museum, all our spare time. Sometimes, you went into a loft, and there's no light, and you had to carry a flashlight. Sometimes, you know they live...artists live in such shabby conditions, and you went into strange neighborhoods. So, you know, it wasn't that easy, but we enjoyed it; and, ah, that's the way we did it.

No, but, you have to go with your instinct, and you have to go with what you like.

Somehow...ah, just looking at work, I can see I like right away. When you're looking at the Gaugin, there are certain ones that popped out right at me. I remember...I think with you [Herb Vogel] they popped out too, the same ones. We like the same works.

That was the problem that Megumi Sasaki had because, ah, when she started working on the film, she wanted us to explain why we bought certain things, what we saw. And I never learned the vocabulary of art history 'cause I never took a course in art history. So, I couldn't verbalize what she wanted to hear. So, she spoke to Lucio Pozzi, one of the artists, and he said, well, collectors didn't have to look how we're looking. And it's, ah...she tried to capture looking at art as the key, is looking. I don't know if looking is the right word, but, ah, it's absorbing the work. You can look at something and not really see it. But, I think it's really...um...developing your eye and looking at something. So, uh...I don't know (laughs).

You develop a...like with me, it came more naturally. Sometimes, it's an aesthetic; I think I always had a good taste in things, good taste, I think, in clothes (you can't tell the way I'm dressed) or in furniture or in design; I think that comes naturally—your taste in things comes naturally. And, I think a good taste in other things led into maybe the aesthetic in looking at art. His [Herb Vogel] came from nature.

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism and understanding of art?

Interview Question 9: What key objects best represent your strongest collecting decisions, why? (RQ3IQ9)

Herb Vogel stated, "That's a collector's point of view." A discussion and difference of opinion about whether it was the artist or the artist's work that best reflected their achievement as an arbiter of art (See Finding 9, RQ3IQ9).

Follow-up Question Vogel Interview: Can you tell me why you feel that way?

Herb Vogel stated:

We liked it. We were interested in it, and we liked it. I think that's putting it more simply, but it was more than that. You have to have a feeling for it because that kind of art, or any kind of art that's new, is very difficult until a lot of people get it, and you're one of them (chuckles).

Interview Question 12: Have you considered your ability to think about art as collectors in relation to art education? If so, in what ways? (RQ3IQ12)

Follow-up Question Vogel Interview: Is it an issue of quality then for you?

Herb and Dorothy Vogel discussed as follows:

Absolutely. Art historians...art history is quality. Because, he or she is giving you something that's new in art or at least it should be new or newer than not. That's important. (Herb Vogel)

The quality in art itself or art history? Quality of the works themselves? (Dorothy Vogel)

Both. Can't have one without the other. That's worthwhile. (Herb Vogel)

It's hard to define quality, can you discern? Also, I think isn't it too new to define it now?

Isn't it test of time prove with quality? I think the certain quality of something that's being done now...just like in literature, sometimes it needs the test of time to see what stays on top and which goes by the wayside. (Dorothy Vogel)

Interview Question 14: Can you provide any additional comments that you feel may assist art educators in learning about how collectors understand art? (RQ3IQ14)

Follow-up Question Otis and Bradley Interview: There's some research that substantiates the claim that collectors and artists have similar creative thoughts. What do you think about that in terms of the two of you?

Jacqui Bradley and Clarence Otis reflected as follows:

They think on a whole different plane, I think. Don't you? But I enjoy the conversation and camaraderie, but they're very different people. (Jacqui Bradley)

Yeah, I think the...any similarities would be potentially in how you process things visually, so how you see color, how you can, you know, see abstraction in the natural, so there's that, but in terms of the weight that they put on certain colors and certain figures, that reflects even another level of observing of the world around them that I don't know I'm that observant. (laughs) (Clarence Otis)

Supplemental Transcript Data

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Research Question 1: How do art collectors conceive of and develop critical judgment?

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Research Question 2: What key events mark collectors' pursuits of and possible methodological approaches as arbiters of art?

Interview Question 7: What key factors have guided your collecting decisions? (RQ2IQ7)

Otis and Bradley Interview: Durability of Work, Artists as Craftsman

And that lesson came (pauses) at the museum in Oakland, the Oakland Museum of Art.

And so, had a good friend I went to college with who was a deputy city attorney in Oakland. So, there was a show of an artist we were interested in that was gonna open there, but it was gonna open after we left town. And so, Vincent was able because he was representing the city to get the guy who was in charge of the work physically, so he wasn't the curator, but he was in charge of hanging the work and any kind of restoration

that would be done on museum work. So, he let us in, and he was opening the crates and he was telling us what was important for durability, and some of the work was going to be challenged from a durability perspective, and others weren't. And that was the first time I sort of realized how important that was, when you see the works that are collected, and they're 5, 6, 7, 800 years old, it's because those artists were working around the science of art and doing things that would last. And, some artists, they're stronger craftsmen from that perspective than others. (Clarence Otis)

That's true. And, that was Raymond Saunders' show. (Jacqui Bradley)

Otis and Bradley Interview: The Business of Collecting

Jacqui Bradley and Clarence Otis discussed:

So, you have to get to shows early because the best work gets committed early or even before a show opens. That's important (laughs). (Clarence Otis)

That's very true. (Jacqui Bradley)

Cause they're really good works; the ones that aren't as good, there's no real difference in price. So, really, it's just getting there early. (Clarence Otis)

And, one thing you realize, you have to get recommended to get the call that the show is opening. That is a disadvantage of not living in New York, that you have to be much more aggressive because people assume you're a non-New Yorker, you're either uninformed, not that interested, or not important. And, so, artists, it is a business, so they are very concerned about where does their work reside, so getting letters of recommendation or a phone call from someone to say this is a legitimate couple, and you should give them a call. Um, to make appointments. I mean, I make it a point of at least

twice a year to do the rounds of the galleries that represent artists that I'm interested in, to show up, demonstrate that we're interested, have a conversation so then we'll get the phone call, the show's going to open in two months, I want to give you a heads up, come see the slides before, or send you some slides or JPEGs so that you can make those kind of choices. (Jacqui Bradley)

Interview Question 8: What information is most useful to your understanding of the work you collect? (RQ2IQ8)

Vogel Interview: Mike Wallace *60 Minutes*

Dorothy Vogel reflected:

When we were on *60 Minutes*, um, people got the idea that they can send us work, which is not true. I think, uh, who was it that interviewed us? Can't think of his name... Mike Wallace, he said that we were buying for you and me and he made it sound like you can send us a work, and we will take it. I ended up having to take back work that was mailed to us. They said...people sent us work I had to take back. And, CBS got works that they sent back; the National Gallery got works they sent back. And there's another man by the name of Herbert Vogel who also got works, so we met him through a mutual friend, and I took the works and sent them all back. We don't like to collect that way. Even to this day, we get phone calls, people want us to look at their work. I say, we can't look at work anymore. So...it's not like um, people got the idea that they can give us work and it'll end up in the National Gallery, that kind of thing, which is not true. So...sometimes sticky maneuvering all of these misconceptions. But, basically, the collection is chosen

by us, the things we liked. And, um, a lot of it ended at the National Gallery, and some ended up in the 50x50 project. (Dorothy Vogel)

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

Interview Question 11: Do you hope that it means something for others, if so, what? (RQ3IQ11)

Vogel Interview: Art History

Herb Vogel discusses his study of art history, as reflected in the following:

Whereas me, I studied art. I studied art, and I studied art history. And, I studied art history, at that time, with the best historians that were available... Yeah, I knew them. And, ah, I adored 'em. And, I thought they were great. I still think they're great... I remember it coming naturally. I had no knowledge that it was good or bad. All I knew that I was doing it, and I enjoyed doing it at that time, more so than now... The type of art that's now popular, and it didn't happen overnight. It happened over nights. I remember some of the great art historians of that day and that they went a little bit out of their way to be innovative, they were laughed at by the students. I remember that... But, one of the greats I remember, one of the greatest art historians that we ever, *ever* had was Piotrovsky [Mikhail Piotrovsky].⁵ When he spoke, you listened. He had a way of putting words together that I've never seen anyone do like he did. He had to make his own

description of what he wanted to tell you, and he did. No one else was able to do that, as I remember. He put it into his own words. And, I think...to me...that's art.

Interview Question 12: Have you considered your ability to think about art as collectors in relation to art education? If so, in what ways? (RQ3IQ12)

Vogel Interview: Art History Continued

Herb Vogel continues this line of discussion about art history, as noted in the following:

By art education, are you talking about art history? Because that has to be included... Now, we look for ourselves, but we're lost because there's so much there that is hard to pick up—what's good, what's less good and no good. But, in those days, it was different. In fact, it has grown so much that today it's growing because the students are not always very visual or serious. They want to do what everybody else is doing, and I like what someone was doing because they liked it or tried to understand it and didn't. So, uh, I was one of the lucky ones... And, I think that people today that I know get mixed up and think a follower is an innovator.

Vogel Interview: Relationship between Art History and Art Collecting

There was a difference of opinion and discussion about the relationship between art collecting and art history between Dorothy and Herb Vogel, as follows:

We're not really concerned about art history from our perspective. We're interested in the art itself and the artists. We weren't really into art history per se...I never studied it.

(Dorothy Vogel)

You never did, but I did. (Herb Vogel)

But, that was never our concern in collecting of art history. I think his art history background was helpful, but it had nothing to do with the art itself. Because a lot of the art itself that we were collecting was too new to have even be discussed in art history courses. Art history had nothing to do with art collecting. (Dorothy Vogel)

That's your opinion, that's not mine. (Herb Vogel)

No, because it was too new to be taught in art history courses. It was just—we were at the right time at the right place where the work was being done. And, there were...it was too new to be in art history courses. And, ah, it had nothing to do with art history...we were getting...it was art of our time, and we were there when art was being done in art of our time. And, it was not a history thing; it was our time; we're living it. It became history later, but while we're doing it, was not history. We were just living it at the present time. Then, it became maybe later history when you studied it, looked backward. When we were buying art, it was nothing to do with art history. He...because of his art history background...he knew the value of keeping records; he knew the value of keeping documentation. And, that was important because we kept, from the very first piece of paper, we kept that and given to the Archives of American Art. But, other than that, buying a work of art had nothing to do I think with art history. (Dorothy Vogel)

Vogel Interview: Actively Looking at Art and Feeling the Importance of Art

There was a difference of opinion about relationship between actively looking at art and feeling the importance of art between Dorothy and Herb Vogel, as follows:

We're not active in art world at all right now. We don't go to galleries; we don't go to museums; he doesn't read anything about art right now. We're...we're just...this is all

our past. We're not actively looking at art; we're not actively writing about art, reading about art. (Dorothy Vogel)

I don't have to know because I can feel it. I have enough background that I can go by a feeling and get more out of that than reading an article that's important or unimportant.

(Herb Vogel)

Interview Question 14: Can you provide any additional comments that you feel may assist art educators in learning about how collectors understand art? (RQ3IQ14)

Rudman Interview: Investment Point of View

The Rudmans discussed as follows:

If they see it from the investment point of view, it has been unbelievable. The prices are crazy. (Isaac Rudman)

We go, and we cannot imagine how that can be so high. And we bought it...20 years ago, very low prices. (Betty Rudman)

You see for example, this Frida Kahlo. We were sitting in a sale; it sold; we didn't buy it. Then, three years after, it sold again for double amount of money; we didn't buy it. Then, about three years later, we paid 10 times as much as the first time. Why I didn't buy it the first one, why I didn't buy it the second...well, the reason was simple: Not that I didn't like it, the Frida Kahlo, they are not so many; it's not something you can just go, I have the money, I want to buy it. There was another one in the sale that sold for one and a half million dollars, and I said let me grab this one before I get any other one. And I...they were offering me one like this, I mean, the same type of this because...what I like from her is when she is the author or the self-portrait of herself. And, some of them are really,

very, very, very nice, but the price is impossible. But, they offered me one like this one, and the price was 20 times what they paid for this one. And this is in what, 10 years, 15 years? So, as an investment it's crazy; the prices keep going up. I don't know...when we sell, I hope they stay this high. (Isaac Rudman)

Follow-up Question Rudman Interview: Did you keep thinking about that painting?

The Rudmans reflected as follows:

Some things, I get remorse for years. You see, I get remorse. We went to New York, and a dealer in Miami offered me a painting. And, then she moved to New York; we were in New York, the auctions were coming, and so she took me to a house of a gentleman that he has about 7, 8 of these paintings of Remedios Varo. And, they were beautiful, beautiful, but I didn't know who she was; I didn't know how much it was worth. He asked me \$100,000 for the painting. Say, well, let's wait tomorrow, they are coming to for sale, let's see how they sell. So, they sell...I mean, this was much nicer...and they sell for 120, 150. So, I call the fellow and say \$150,000, that was two days after. I say...well, OK. That was in May. We came back in November; I call the fellow, \$150,000. Let's wait; they are going to sell a lot of them tonight; they might sell for \$190,000. So, one year after, they put it for sale and said for \$385,000 now sell for 2 million. So, I didn't buy any Remedios Varo for years...(Isaac Rudman)

He had a lot of regret. (Betty Rudman)

For years. Finally, I bought the one that I showed you there and this one here, and I paid a bundle of money for them. So, of course, I cannot forget that. (laughs) (Isaac Rudman)

Conclusion

Collectors were first asked to reconstruct their early experiences with collecting and how they conceived of and developed their critical judgment. They reported early experiences as something they could do together, making an actual first purchase, change in preference from figurative to abstraction or surrealism, and having exhibitions and articles written about them. Collectors recounted having an interest in art, wanting to be artists, or a having a propensity for collecting. Collecting came naturally; participants stated being guided by identification with the art work and/or their heritage. It was noted that the collectors generally had taste and/or a sense of aesthetics. Their aesthetic interests included clothes, furniture, design, nature, performing arts, and music, and the collectors made similar connections in the performing arts with knowledgeable people. It was suggested that the aesthetics transferred from nature to art. While collectors had the ability to act on impulse, and they sometimes needed to make a fast decision, their development of critical judgment occurred through educational opportunities in the community arts. Collectors explained that the process develops over time and that they thoroughly studied all aspects, such as concentrating on the smallest items, like details in Minimal Conceptual art. Collectors cultivated their eye or critical judgment by seriously looking, concentrating, seeing how works communicate, and seeing relationships between artist and pupil. Critical judgment, according to collectors, is something you have to keep up. Collectors received direction from artists and associations with artists and knowledgeable people; they were connected to the art world, and all of the collectors knew a dealer early in their collecting process. They were also guided by someone in the art world, artists, dealers or other collectors, they formed lifelong relationships, and their associations became part of their collecting story

and part of their lives. The guidance they received took the form of shared sensibility, conversations about the art scene, influence, direction, encouragement, validation, becoming part of a circle, and their connections lent credibility to their collecting process.

Pursuing this further, collectors were asked to identify key or critical events that marked their pursuits of and methodological approaches to their development of critical judgment during their lifetime. Collectors specified that every purchase is important and/or they were able to identify specific purchases as critical events. In addition, connecting with the art and/or artists, getting to know specific artists, and displaying exhibitions of their work were described as critical events that marked development of critical judgment. The collectors reported as evidence of the significance of these events, the impact of the process of critical judgment development on the collectors as individuals, and their understanding of the work's importance. As collectors, the key or critical events that marked their pursuits of and methodological approaches to development during their lifetime were reflected by their abilities to going naturally in certain directions, liking the work, and that some works resonate more than others, possessing the "hunting spirit," making commitments, including financial expenditures, and ultimately having to live with the work. So to, their collecting reflected a joint decision; it was noted that the collectors usually picked the same art work, and it is important that they are willing to share the work. As part of their life with art, networking among dealers and artists provides the backdrop for their work of collecting as did educational/academic experiences such as those that occur in museums and galleries and through connections with people over time, people with great vision and openness. Their respective collections function as a living testament of their abilities to critically judge work.

From a practical standpoint, collectors were concerned with issues of size, affordability, when the work was created, and the art work's durability. What was identified as significant to collectors specifically related to art in their collections was the idea of uniqueness; that is, each work of art is a little different, historical significance of the period, work that shows something of the period, customs of the time, and the story behind the work. In addition, the findings indicated that collectors' critical judgment was filtered by art that was shaping the art scene, artist's ideas, aesthetics, the crux of the artist's work, relationships with the artist, best work from the artist, determining what the artist is thinking, who conceptualized it first, cutting edge work, and continuum and growth of the artist. For late-career artists, collectors looked for works exemplifying their life's work, who the artist has been influenced by, source of inspiration, and whether the artist was diving deeper into a specific approach and had evolved over time.

Finally, the collectors were asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art and respond to the question, "What key objects best represent their strongest collecting decisions and why?" The findings revealed that collectors identified specific artists and/or referred to the collection as "family." As the collectors responded to why, they noted that specific artists in the collection, and/or their entire collection represented their specific achievement as arbiters of art as it relates to themselves and the collection as it relates to others. For the collectors, the art that best reflects their achievement as arbiters is art that is beautiful, they enjoy it. Art is part of their life, something they can share, something to look forward to. Collectors like the art; they are concerned with their responsibilities of managing their respective collections, finishing developing the collection, adding to different periods, and providing access to the collection. The collectors expressed that

they are proud to lend and make the commitment to have the work be available and that it was important for the collection to be in the right hands when they are no longer around. Collectors described collecting as a participatory activity and noted you have to work at it. For the collectors, the process, looking at art is their identity, whole life, spiritual connection, and joy, and they enjoyed doing it. Understanding artists and art, collectors learn from artists, and lead by example, making connections is part of collectors' life. It is important for them to see how the artists fit with each other and their contemporaries, and for their collection to become part of a larger dialogue and conversation. Findings revealed that their respective collections represented their specific achievement as arbiters of art as it relates to others in the following ways: helps young people to have an eye for art, develops their personality, encourages and influences children, and causes conversations to happen. The collectors expressed that their collections serve as a model for motivation, inspiration, and an open mind and enable others to see connections between different influences that are not obvious, raises awareness, and engenders dialogue among thoughtful people.

In addition, findings indicate that collectors explain their collection's importance in the following ways: Having historical influence and tradition, honoring African American tradition and contributions to the visual arts and to the art historic continuum, representing a prominent artist of the period, serving as a major influence for young artists, being the best African American artists, being innovative, being extraordinarily unique, being cutting edge, interesting and an important work, using multiple mediums, and understanding the life work of the artist. Collectors were conscious of their collections' ability to promote the arts and be a part of the cultural education of the community. Collectors stated that artists have a gift to produce

something special and important and that they are looking at art in a “fresh” way. Artists are communicating a message, and it is part of the process of critical judgment to have an appreciation for the context that the artist is working in. Collecting art and the artwork itself provides glimpse of the future and impacts the human condition. Collectors’ understanding of art is multifaceted. No one linear process defines a collector’s ability to gravitate toward one work in a gallery that is “the best.” Lankford (1984) stated:

It must be realized that art criticism is not a simple matter of knowing what one likes, nor is it simply one opinion against another. An experienced art critic is knowledgeable and adept at discovering the significance of works of art; one person’s taste is not really as good as the next. Still, no critic is the final arbiter of aesthetic decisions. But in order to support any claim about what a work of art communicates, an individual must be able to make a case. (p.155)

Art collecting is a symphony or synthesis of thoughts and focused looking all lifted up by the hunting spirit. However, discernable patterns and critical points can be detected in collecting stories that can be identified as part of a holistic and aesthetic process, related to the phenomenon of critical judgment development in the collectors’ pursuit of purposeful meaning in the assemblage that is their collection.

CHAPTER 5 INTERPRETATIONS AND CONCLUSIONS

Introduction

For the collectors in this study, art is not about buying and selling. Their collections appear to be the embodiment of their hunting spirit and a deep connectedness to the art world. The collections are likely the personification of the collectors' lives, the result of a lifelong, holistic, critical process, the conscious and subconscious mind understanding art with unique skill, creativity, and vision. Collectors live to collect, and collecting is an important part of their life. The resulting assemblage of art is part of their family, specific to the collectors, and tells the collectors' story as only they have envisioned and nurtured it. It has been written that Chester Dale had a similar deep connection to the artwork in his collection; he was "deeply attached to his art throughout his life. Otherwise childless, he referred to his paintings as his children" (Jones & Daniels, 2009, p. 129).

Collectors' approaches to critical judgment can be categorized into three areas. First, the early development of critical skills is both intuitive and developed over time, through a holistic and aesthetic process that is grounded in the art world. Collectors' edification requires hard work, commitment, and intense looking. It enables them to see relationships between works and how works of art communicate across time, and between pieces. Second, the key events that marked collectors' pursuits of and methodological approaches to their development of critical judgment were their connections with art and artists, specific purchases, their subsets, and requested exhibitions of their collection. These paramount events resulted from a process that was an integration of the collectors' identification with the art work, manifested over time in

various forms. Finally, those objects that best reflected collectors' development of critical judgment and understanding of art were identified either by specific artists in their collection or the collection as a whole. The artists and their collection in its entirety were critical as both vital aspects of the collectors' life and at the same time collectors' hoped that their collection would contribute to culture and society in its capacity to encourage change. This is in consonance with Duncan Phillips' perception of art collecting as a discovery of human experience and self, as reported in the review of literature by Passantino and Scott (1999). The art collectors' assemblage of works tells the story they want it to tell, in the same way as a researcher reports the study outcomes, described by Bloomberg & Volpe (2008): "Although committed to empathy and multiple realities, the researcher decides what story will be reported" (p. 98). This dissertation study began earnestly looking for answers to questions, such as to how and why a work of art becomes a part of a collection and an educational exemplar. It also identified what can be learned from collectors as arbiters of art.

Review of the Research Questions

The research process for this dissertation began by isolating possible methodological approaches to collectors' development of critical judgment. This was accomplished by giving sufficient consideration to critical points in the process of acquiring visual art in the context of art collectors' development as arbiters of art and the respective perception of the phenomenon amongst art collectors. As found by Rosenstiel, Morison, Silverman, and Gardner (1978):

Descriptions of the 'ideal' critic or judge differ markedly from one authority to another; yet it is generally agreed that, at the very least, the competent judge must take into

account a variety of dimensions, make a judicious weighing among these, and arrive at an overall evaluation in a clear and logical fashion. (p. 95)

The purpose of this study was to investigate art collectors' specific method of developing and making critical judgments based on their understanding of visual art objects to construct a theoretical model for appreciation and criticism in art education.

The following research questions guided the study:

1. How do art collectors conceive of and develop critical judgment?
2. What key events mark art collectors' early pursuits of and possible methodological approaches as arbiters of art?
3. How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

The phenomenological research was targeted to reveal whether a pattern of behaviors or key events directly related to the phenomenon of critical judgment development in art collectors' understanding of art existed. The research also determined if potential applications exist to inform a model for art education in the practice of teaching art education, and in particular, appreciation and criticism. It was suggested that a new model for appreciation and criticism in art education may offer choices and opportunities, based on collectors' development of critical judgment and life experiences. This new model would focus on the importance of art education while, at the same time, deliver other values beyond the traditional to the mainstream.

Applications for a developmental model of critical judgment among art collectors has the potential to impact the study of visual exemplars from many perspectives—historical contextual, continued, and expanded use of narrative and story, multicultural and character education,

collaborative opportunities with community arts, visual culture, and social and global issues.

These issues provided the framework for how collectors in the study find purposeful meaning in their particular world. Accordingly, art collectors and their collections may provide a rich, deep source of inspiration for a teaching and learning model with implications for understanding our visual world for the following reasons.

Review of Major Interpretations with Educational Implications

1. First, collectors' early development of critical skills is both intuitive and developed over time, through a holistic and aesthetic process that is set in the art world. Collectors' edification requires hard work, commitment, and intense looking. It enables them to see relationships and how works of art communicate.
2. Second, the key events that marked collectors' pursuits of and methodological approaches to their development of critical judgment were connections with art and artists, specific purchases, their subsets (historical contextual, narrative and backstory, evolution and change, development, synthesis and innovation, social, cultural and global considerations), and exhibitions of their collection. These paramount events resulted from a process that was an integration of the collectors' identification with the art work, manifested over time in various forms.
3. Finally, those objects that best reflected collectors' unique development of critical judgment and understanding of art were identified either by specific artists in their collection or the collection as a whole. The artists and their collections in their entirety were critical as both vital aspects of the collectors' life and at the same time contributed to culture and society in its capacity to cause conversations to happen and effect change.

The research interpretations in this chapter have been organized according to the research questions, which subsequently followed the interview protocol. Then, as suggested by Bloomberg & Volpe (2008), an *Interpretive Outline* (Appendix E) was completed in order to illuminate the reasonable progression and review of the analytical and reductive progression of interpretive thinking. The task of the interpretation and analysis was to deconstruct the circumstances under which the works were perceived and subsequently collected in order to reveal how collectors understand art, moving toward a model for appreciation and criticism in art education. The analysis and conclusions are presented through a discussion of the research questions, followed by summative analysis and interpretation from findings, integrated with literature and practice. Hence, the following is a discussion of the analysis and interpretation, summary, and conclusions from the research in its entirety.

Review of Major Findings

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Research Question 1: How do art collectors conceive of and develop critical judgment?

All of the interview participants indicated that educational opportunities such as attending galleries, exhibitions, workshops, lectures, and museums and knowing a dealer were defining moments of their early collecting. All of the collectors noted that as part of their conception and development of critical skills, they had an inherent disposition to taste and/or an aesthetic interest in other aspects of their life relative to nature, literature, and the performing arts. All the

collectors first began to develop their critical judgment as they started collecting, as part of a process.

Analysis and Interpretation

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Research Question 1: How do art collectors conceive of and develop critical skills?

The collectors' approaches to their early development of critical judgment were, for the most part, developed over time. That being said, an intuitive element appears to explain their propensity for collecting as well. While the collectors seemed to possess the confidence and ability to act on impulse, their early collecting and development of critical judgment was nurtured over time by a deep connection to artists and the art world. A reflection about an impulse purchase, in a conversation between Betty and Isaac Rudman, follows:

Sometimes, it's a...it's like an impulse. We have been sitting in an auction and not even an idea of buying something. Suddenly, for example, this...this...sculpture from a...Soto [Jesus Rafael Soto]. It was against a black wall; they were showing it. And it looked like it was hanging from nowhere, I mean, just hanging in the space. And, say, look how nice is that thing. And, they start auctioning it, and we buy it. I mean, we didn't even have an idea to buy it, but it really was so nice. It looked so good. (I. Rudman, personal communication, May 27, 2011)

It has a light on the underneath. (B. Rudman, personal communication, May 27, 2011)

It needs light. It looks beautiful during the day...during the night. But, it's something...sometimes it is just an impulse and not that you were thinking to buy it. (I. Rudman, personal communication, May 27, 2011)

In spite of the occasional impulse decision, the process of collecting to this degree required hard work and commitment. The great likelihood a substantive portion of collectors' learning resulted from immersion in the art community, from serious study and intense looking at art, thus enabling the collectors to see relationships among works and how art works communicated. Each interview revealed that collectors have the ability to connect initially with art because of a naturally heightened aesthetic, but their critical judgment seems to have been developed holistically over time. The suggestion that collectors develop an understanding of art through an aggregated process of authentic learning supports a more holistic approach to art appreciation and criticism as suggested by Lankford (1984):

Some methods would have viewers artificially isolate the properties of works of art by separating form from content, feeling from the perception of form, or visual elements from a total composition. While such exercises afford convenience when doing a detailed study of the constituent parts of a work of art, they may in fact be contrary to the holistic nature of perception, and ultimately lead to an inadequate synthesis of the works significance. (p. 151)

Purposively the collectors in the study are predominately self-taught in collecting; they have grown to trust their own judgment, and given the opportunity, both members of a couple often like the same things. As well, they have spent their adult lives together immersed in what they describe as the art world; the collection grows and changes as they evolve as co-collectors

and life partners. As with the other collectors who have been explored, education and taste were key factors as well in Maud and Chester Dale's collecting, as substantiated by Jones and Daniels (2009) in the review of literature.

The first major interpretation states that the early development of critical skills is both intuitive and develops over time, through a holistic and aesthetic process that is set in the art world. The significance of the art world in these processes is expressed by collectors in the following way:

So, between Dan Graham and Sol LeWitt, and we met a lot of people through those two – they also knew each other – so, it was like a certain circle of artists that we entered. And, uh, people like the Mangolds [Robert and Sylvia Plimack Mangold] are in it and Carl Andre and Pat Steir, ah, a certain circle, everybody knew each other, and we were sorta part of that circle. (D. Vogel, personal communication, May 26, 2011).

It is important to consider art world connections in the early development of collectors' critical skills, because connections provided the platform for their education. As a result of collectors' natural flow and serious looking, in concert with influences upon them, collectors were first able to see relationships and how works of art communicate. From a historical perspective, the essence of natural flow with the ability to see how works communicate is illustrated by these statements about Maud Dale, reported by Jones and Daniels (2009) in the second overlay and review of literature.

The ability to see how artworks communicate was described in interviews as follows:

What's wonderful is that over time, you start seeing the relationship between I'll say kind of artists and pupil, if you will, you can see younger artists who had been influenced

by more mature artists in our collection and how those works communicate with one another, use of color or style, you see those kind of influences. (J. Bradley, personal communication, May 31, 2011)

Herb Vogel reflects on innovation and the role it played in their collecting story:

Um, seeing and describing is extraordinarily unique, I think. Particularly in the arts because the arts are very hard when it's so new that nothing else was saying about it before. And, I, I remember seeing and being with those people. And, I must say, now it's...it's...it's traditional, where in those days, it was innovative. And there's a big description between innovation and description. Although, both may be being used, it was how they were used that I think makes the difference. (H. Vogel, personal communication, May 26, 2011)

Collecting may be considered a creative endeavor—suggesting that perhaps collectors have a need to collect with the same passion that artists paint. Collectors select the art. It is an extension of what is important to them, and their respective collections reflect the intensity of their work and are the result of “the occasional emergent from the interaction of three autonomous elements” as stated by Csikszentmihalyi, in Gardner (2008, p.80). The elements are the individual, the domain, and the field (Gardner, 2008). In the same way an artist's work might evolve, collectors described influences and elements that are the hallmark of their pursuits of and methodological approaches to development of critical judgment. In this line of thinking, might we consider the building of a collection an artistic creation?

Review of Major Findings

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Research Question 2: What key events mark collectors' early pursuits of and possible methodological approaches as arbiters of art?

All of the collectors described "liking the works," purchasing specific works, and connecting with the art as key events that marked their pursuits of and methodological approaches to their development of critical judgment. In addition, all of the interview participants noted that the development of critical judgment was related to their identification with the art work.

Analysis and Interpretation

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Research Question 2: What key events mark collectors' pursuits of and possible methodological approaches as arbiters of art?

The second research question sought to determine the key or critical events that marked collectors' pursuits of and methodological approaches to their development of critical judgment. Collectors' interviews revealed three key events in their collecting story relative to their approaches to and development of critical judgment. In the first place, looking at art and connecting with artists were essential.

In a sense, creative expression is a social act, because society is invited through a work of art to share in the perception of an artist. A new world, generated by the imagination and experience of and artist, may appear in a work of art. (Lankford, 1984, p. 155)

Looking at art and connecting with artists took time and were manifested in various forms including, but not limited to, going to museums and galleries and being engaged in conversations with people in the art world. Also, specific purchases and subsets were identified as pivotal points in the collectors' journeys. Lastly, it was revealed that an exhibition of the collection was a critical event in the process. It is important to note that both the collectors and the art itself played an integrated role in the process. For the collectors, the pursuit became an important factor in their life, in addition to intrinsic factors such as having the "hunting spirit" and the process occurring naturally, collectors expressed making a commitment to the work of collecting. In the same way, the art itself was assuredly of vital importance for its historical importance, backstory, development, changes in preference from figurative to abstract, synthesis, and innovation, and issues of social, cultural, and global nature. For collectors, uniqueness is valued. What is the best and rare is coveted. This aligns with Barnes (1925), as he describes seeing what is important, referred to in the review of literature.

The second major interpretation states, the key events that marked collectors' pursuits of art and methodological approaches to development of critical judgment were looking at art, making connections with artists, specific purchases, and exhibitions of their collection. These paramount events resulted from a process that was an integration of the collectors' identification with the artwork and its subsets, manifested over time in various forms. Identification was expressed by Herb Vogel, "To me, it came natural. I didn't have to...worry about it or search for it or play with it...it just, it just flowed right in. I don't know how, but it did" (H. Vogel, personal communication, May 26, 2011). This was a process for collectors, described by Dorothy Vogel:

It wasn't that easy; we make it sound like easy, but we'd go to an artist's studio, and they show us a lot of work, and we'd narrow it down and spend a whole afternoon narrowing things down with the artist. We worked at it. It wasn't something you just went in, bought something you liked, and walked out. We spent time examining it and picking the one that we thought was right for us. (D. Vogel, personal communication, May 26, 2011)

In the same way, Betty Rudman discussed the idea of process and identification with the art work: "I think it's a process. We didn't have that much, eh, knowledge of that, but with the time, we get involved, and we read about a painter and everything" and "I think it's something inside us that you like a paint, you like the way it's painted, the subject" (B. Rudman, personal communication, May 27, 2011).

Specific connections with art and artists were described by collectors: "The biggest, the first, uh, influence actually came when we got married, and we came to Washington on our honeymoon, and the first place we came was the National Gallery" (D. Vogel, personal communication, May 26, 2011). "I would say after the first visit with Bob [Robert Blackburn], cause that was a big moment, Bob Blackburn early on, when we started collecting works on paper" (C. Otis, personal communication, May 31, 2011). Isaac Rudman also reflected on his connections:

For example, the Tamayo [Rufino Tamayo] that is there, first was the name. The painting is called La Perla, The Pearl, and that was the name of my mother. So, I was very interested in that thing, and I followed the painting, and it's a very nice Tamayo painting. And it's more of the...I mean, was the idea has the same name as my mother, so this is why I follow it, and I really like it. (I. Rudman, personal communication, May 27, 2011)

While collectors' art is sometimes referred to in its entirety, as a collection, it is also a reflection of the sum of its parts. The following subset of elements important to collectors were reported: historical contextual, narrative and story, evolution and change, development, synthesis, and innovation, social, cultural and global considerations, requests to loan, and an exhibition of the collection.

Subsets of Collectors' Data

Interview Part II

As previously noted, the interviews resulted in rich, textural and content-laden data. Therefore, nonetheless important, are the subsets of data that resulted from the process. Subsets of data resulting from Interview Part II, Research Question 2, were historical contextual, narrative and backstory, evolution and change, development, synthesis, and innovation, social, cultural and global considerations, and exhibition of the collection.

Historical Contextual

Subsets of importance as reflected in specific purchases were highlighted by collectors in the following ways: As evidence of a key purchase of significance, the historical contextual subset was discussed in the interview with Betty and Isaac Rudman.

The other one is the Lam [Wifredo Lam] that you see back there, and that painting has a very interesting idea...story. That was his mistress. At the time, he was living in Barcelona; she was married. Then, came Civil War, and he told her to go to the train station that they were leaving Spain to Paris, and she showed up with six children. And, he say "I cannot support them." So, she didn't go with him. But, she has this painting and

in order to take the painting to her house because the husband would see, (I.Rudman, personal communication, May 27, 2011).

That he painted. (B. Rudman, personal communication, May 27, 2011)

For what is coming. So, it has veil on the face. They put this on the painting, and it was like having a veil on the face. And, even in the catalog, you see the painting with that.

After we bought it and we find the story, they just took it off, and now in the second book that is coming from Lam, it will be the way it is. And, this is interesting...he make a pair of painting: it was a portrait of him and her. Interesting story...looked like a Matisse painting. (I.Rudman, personal communication, May 27, 2011)

Narrative and Backstory

The element of backstory as illustrated above in addition to the historical context, also story in general, were noted as an important subset, described by Bradley.

And then, you know, also, it's important, if it's a living artist, to really hear the story behind the work because there are multiple interpretations that a work can have. So, I always find it interesting to be able to talk to the artist and say, kind of, well, what were you thinking when you created this work? What's the story behind it? And, that story can be just as important as the physical object itself. So, that's important as well. (J. Bradley, personal communication, May 31, 2011)

Evolution and Change

Change in preference for selections of art, such as from figurative to abstract, was described by Edward Root, as a factor in the evolution of his collecting.

Although Root's burgeoning interest in abstract art in the mid-1940's parallels the historical record, it was not inevitable that he would follow this trend. A more conservative collector might have shunned these works because the relatively radical set of principles that abstract American art embodied represented a repudiation of the figurative works he collected up to this point. Roots embrace of abstract art at this time is all the more striking when one considers that he was approaching sixty, his health was declining, and the artists who created these works were considerably younger than he. (Murray, Schweizer, & Somple, 2007, p. 39).

So, too, this evolution was noted by Clarence Otis as another pivotal subset of a specific purchase.

But, it was really moving into abstraction. And, it was Sam who first attracted us. And, then we started to talk to artists about the process of making the work cause that's so important in the more conceptual art. It was interesting talking to him. He was also pretty late career; he was probably in his 60's then and had been exhibiting in major museums since 1969, and so, he was well-established, and that was an important period. We went to Sam's studio, and he didn't have any art there. He had slides of it. He was very successful, so everything he made, he sold. So, the one piece he had available was at his house, over his dining room table (laughs). That's the one we got. Um, so that was monumental. (C. Otis, personal communication, May 31, 2011).

Development, Synthesis, and Innovation

Development, synthesis, and innovation in art were discussed by collectors Jacqui Bradley and Clarence Otis as being essential subsets of the specific artwork they identified as

marking their pursuits of and methodological approaches to the development of critical judgment. The interview discussion was as follows:

Well, I like to know from the artists, kind of who's influenced them the most when they are creating work, what is their source of inspiration would be important. What else do I think...? (J. Bradley, personal communication, May 31, 2011)

Well, when the work was done is very important. So, this work behind us is 1984, and it's cause you've got him working in, and there are things that he's doing that other people are doing, have done as well. So, the question is, who did it first? So, the projections off the canvas that he's got, Frank Stella does that too, so the question is, let's look at the timeline as to when they arrived at that. (C. Otis, personal communication, May 31, 2011)

And, a lot of them are very cutting edge. What's interesting, people can walk in and see our Larry Potters that were done in the 1960s, and they think, oh, was that done like five years ago? To see who's cutting edge, or Romare Bearden, who created the whole use of collage and really pushed that forward, to see how people are cutting edge in many respects. (J. Bradley, personal communication, May 31, 2011).

Yeah, so the time that it was done. How old the artist is, you know, (pauses) cause artists mature over time, and you can see a late-career artists that's synthesized all the things that they've done before. The younger artist, it's more, you know, sort of...(laughs)." (C. Otis, personal communication, May 31, 2011)

Trying a lot of new things...(J. Bradley, personal communication, May 31, 2011).

"Trying a lot of different things. The styles change dramatically from one five-year

period to another, whereas by the time it's a late-career artist, they really are sort of diving deeper and deeper into a specific sort of approach. (C. Otis, personal communication, May 31, 2011).

The collectors' pursuits of and methodological approaches to their development were not necessarily repetitive, yet were evolving over time, seeming to culminate with an exhibition of the whole collection of work. This allowed them to see through another lens how their art was related.

Social, Cultural, and Global Considerations

For collectors Jacqui Bradley and Clarence Otis, social, cultural, and global concerns affected their critical judgment. This is described by them in this discussion of their work by Fred Wilson.

Yeah, and you realize...artists are probably the most thoughtful people, so they really are, particularly the contemporary artists that we have now, that are producing right now, that are thinking very deeply and thoughtfully about current events, what's happening in the world. I mean, I'm looking at this work here, and how he's [Fred Wilson] dealing with migration patterns, oil, exportation, commodities. So, you can see how they're influenced by the time and how they're responding to a set of events that are taking place today.

And, they have historic references within that work. (J. Bradley, personal communication, May 31, 2011)

So, art history, but world history in general. (C. Otis, personal communication, May 31, 2011)

As if to synthesize all of the subsets of art in their collection, the exhibition of work was thought to be a critical point in their development of critical judgment. Dorothy Vogel reflects, “Well, we started having exhibitions; articles started coming out” (D. Vogel, personal communication, May 26, 2011).

Requests to Exhibit Their Collection

An exhibition of their collection was significant to Bradley:

And, it was quite interesting to see in a museum setting how someone else would curate your collection, how she [E. Luanne McKinnon] hung the show. Some things, in the process of collecting, you’re a little unaware of or there’s another interpretation, so one of the things that she really focused on from our figurative works were the gaze and the way that the eye looks at the viewer, very directed, very confident for most of the work that we have in the collection, which was something I was a little bit unaware of, but she focused on that. And the way she paired some of the abstractions; it was illuminating for us. When the works came back, we even re-curated how we hung the works in our home.

(J. Bradley, personal communication, May 31, 2011)

Ultimately, as a collection, in the final part of the interviews, the collectors identified reasons why and areas where they felt that study of the works may have the ability to cause conversations to happen and contribute to change.

Review of Major Findings

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Findings: Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

All the collectors remarked that specific artists in their collections contributed to their critical judgment and understanding of art. Collecting is a participatory activity—they work at it, and they are inspired to continue to collect because of the art, the work, and the responsibilities involved with the collection.

Analysis and Interpretation

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

In the end, collectors were asked to focus on those visual art objects that best reflect their critical judgment and understanding of art. The collectors identified specific artists in their collection and/or the collection in its entirety (part of the family) as being reflective of their critical judgment. Either the specific artists in the collection and/or the collection as a whole functioned as a vital aspect of the collectors' lives and their life's work, bringing them joy and nurturing their soul. Moreover, it appeared that those visual art objects that best reflected collectors' specific achievements as arbiters of art were those that were thought to contribute to culture and society as a means to begin a conversation. Collectors reflected on the art that they have collected and its capacity to effect change and nurture the appreciation of art and promote

art and cultural education. Collectors' understanding of art collecting in terms of those visual art objects that best reflect their achievements as arbiters of art was multifaceted and included art's significance as part of the art historic continuum and a vision for the future. Collectors' unique understanding of art was embedded in art's capacity to cause conversations and communicate a message about multicultural issues and issues that impact the human condition, in addition to serving as an example for motivation and an open mind.

To see as the artist sees is an accomplishment to which there is no short cut, which cannot be acquired by any magic formula or trick; it requires not only the best energies of which we are capable, but a methodological direction of those energies, based upon scientific understanding of the meaning of art and its relation to human nature. (Barnes, 1925, p. 7)

The research offers many opportunities for study of textural data in this area. Subsets were offered as critical elements of art that typified specific purchases as marking key or critical events in the collectors' journey toward critical judgment development. In the same way, areas of focus, fundamental to either the collection as a whole or specific artists in their collections, were thought to contribute to culture and society through art's capacity to cause conversations about change, and nurture the appreciation of art and promote art and cultural education. The third and last major interpretation states: those objects that best reflected collectors' development of critical judgment and understanding of art were identified either by specific artists in their collection or by the collection as a whole. The artists and their collection were critical as both vital aspects of the collectors' life and at the same time reflective of their desire to contribute to culture and society in a positive capacity.

In the final analysis, collectors' art was critically important to them, as a potential vehicle for causing conversations about change, for the collectors and for culture and society. Collectors' perceptions of this aspect of their collecting were reflected as areas of focus in their process as arbiters of art. The layers include, but are not limited to, cultivating art appreciation, inspiring and creating awareness, and supporting multicultural and character education and educational capacity.

Cultivating Art Appreciation

Isaac Rudman discusses the aspect of objects in their collection and their ability to cultivate art appreciation.

I think it helps a lot young people to have an eye for art because it's...we are living in such a materialistic world now that they...they like nice clothing, they like a nice car, they like some things that they can use that will show off with them. Art is more spiritual. So, really, because for us you are doing in order to give an appreciation of what is art, and one day we have the meanings to start getting some, and really it doesn't have to be something expensive because you can get art for any price. So, it's really, I think it develops a lot of their personality if they can just get into appreciating something else that just, these things that they can just show off. (I. Rudman, personal communication, May 27, 2011)

Inspiration and Awareness

Art collecting as a process and its capacity to nurture, inspire, and generate awareness was reported by Dorothy Vogel:

Well, I hope it inspires people, if you like something, to go ahead and get it or encourage you to paint yourself, but you don't have to be rich, or you don't have to, ah, have a PhD in painting. You know, I think it encourages people to follow what they want to do. But, I think the key is you have to want to. And, if you don't want to, then don't do it because it is a lot of work. (D. Vogel, personal communication, May 26, 2011)

In a broad capacity, and with new literacies in mind, Jacqui Bradley states:

With new media, you hope, what we probably need to make a commitment to do, is to make it available on the Internet. That people can look up these artists' names and see their work, and maybe we write something about them. Because there are so many ways to exchange and share now than there used to be. You don't necessarily have to go to a gallery or a museum but to make it more widely accessible, but I do think it's important to share and make other people aware. (J. Bradley, personal communication, May 31, 2011)

Multicultural Art Education

In addition, art educators must continue to examine issues of diversity and multicultural art education. Opportunities exist to explore art in collections and its ability to contribute to the dialogue and conversation about issues of importance to the collectors, as reflected by Jacqui Bradley:

Oh, I think it's important because it, um, shows respect and honors African American tradition in terms of its contribution to the visual arts and that so many of the artists in our collection are very important or part of the whole, for example, Sam Gilliam, the whole color field movement. Shakia Booker and her use of materials. So, it, to me, is a

representation of the major contribution of African Americans to the art historic continuum, if you will. (J. Bradley, personal communication, May 31, 2011)

Character Education

Another dimension of collections as multifaceted mediums for communicating messages is altruism, as indicated by Dorothy Vogel, in her discussion of their gift of art, “But, ah, almost half of our 50x50, ah, gifts to the different museums throughout the United States went to colleges and universities, so we did give a lot to, ah, students who eventually have access to the collection” (D. Vogel, personal communication, May 26, 2011). This is also supported by collectors’ willingness to lend.

Educational Capacity

In final consideration and review, collecting and the collector should be further examined as models for appreciation and criticism in art education for their capacity to educate, as described by Herb Vogel:

Art should be personal...When I started out, I didn’t know anything about art, and I still know very little about it now, but on the other hand, I was not only involved, but I looked at it in a fresh way...Well, for me, I learn art from the artist. (H. Vogel, personal communication, May 26, 2011)

Suggestions for Future Research

Based on the research, the following recommendations should be considered. There should be continued review of art education standards, assessments, and research such as the NAEP and *Critical Judgment: A Developmental Study*, Rosenstiel, Morison, Silverman, and Gardner (1978). These researchers found “In conclusion, a confirmation of the generally low

degree of aesthetic sensitivity among school children in this country” (p. 106). Future research will require review of supplemental information from collectors, as well as continued follow-up research about collectors, collecting, and the creative process. As well, interviews with additional collectors should be conducted, in the United States and in other countries, such as that in the *Museo Thyssen-Bornemisza*¹ and *La Collection Jean Walter et Paul Guillaume*,² to unearth similarities, differences, and in order to generalize data. Further study should also include continued examination of additional models for appreciation and criticism in art education and begin to formulate questions to engage students with collections of art based on data from this study, followed by development, testing, and implementation of a model for curriculum and instruction. Hamblen (1994) refers to *An Art Criticism Questioning Strategy Within the Framework of Bloom’s Taxonomy*, “Art criticism is neither a recreation of nor a substitution for artistic experience. Art criticism can, however, offer the student heightened and directed experience in the analysis and evaluation of a variety of designed artifacts” (p.49).

Implications for Art Education

Based on the review of literature and research, the rich and textural information that resulted from this study as reviewed in terms of applications for all of the data, subsets, and/or areas of focus provide numerous possibilities for creating the framework of a theoretical model for art education based on collectors’ development of critical judgment and their understanding of art. The study continues to fill a gap, a gap that is of course ever changing, in the literature as reported by Fairchild (1991):

Not much research has been carried out on how people respond to works of art. A more recent conception of art teaching relies on new models of behavior: specifically, art

curricula should embody not only the model of working artist but also that of art historian, art critic, and aesthete. (p. 267)

The following information, based on the results of this study could be fundamental to a model based on the collector as aesthete. There is an opportunity to examine collectors and their collections with the following in mind:

The **collector is creative/creator**, engaged in a holistic and aesthetic process set in the art world; the integration of collector and art, with subsets of data (historical contextual; narrative and story; evolution and change; development, synthesis, and innovation; social, cultural and global considerations; and exhibitions of work), and the **collection as a vehicle for change**, with collectors' focus areas (cultivating art appreciation; diversity, inspiration and awareness; exemplars of altruism; and educational capacity). The dissertation study provided for significant baseline data that will continue to emerge and the articulation of a theoretical model based on findings and interpretations. While Fairchild (1991) states, "Although we can only respond to an art work with the material we bring to the encounter, apparently naive viewers can also have rich and fulfilling experiences to the extent of their potential and their openness to art" (p. 272). The fact remains nonetheless, as Terry Barrett (2004) points out, "when faced with art that is foreign to me, I am awestruck by the amount of knowledge and experience it takes to comprehend and appreciate such work" (p. 745). The addition of collectors' understanding of art based on the theoretical model as envisioned appears to support art education grounded in three components collectively, described by Stankiewicz (2000):

Defining 'art education' is a challenging task. Who are we and how did we come to be?
Elliot Eisner has described a 'triadic relationship' of orientations to art education:

society-centered, subject-centered, and child-centered (1972, p.58). Karen Hamblen (1984) traced the learner-subject-society triad back to Ralph Tyler who argued that all educational theories and programs must address three components of the educational process: the learners, subject matter, and society. Although Hamblen reports that Laura Chapman (1978) suggested a balance of goals related to all three components, both Hamblen and Eisner argue that most art educational theories emphasize one point of the triangle over the other two. (p.301)

A model for teaching art appreciation and criticism based on collectors' critical judgments in the context of their understanding of their pursuits seems to support this perspective of art education. Stankiewicz (2000) similarly concludes, "Rather than viewing the learner, subject matter or content, and the social context as three *competing* orientations to art teaching and learning. I agree with Chapman that all three elements are necessary to art education" (p. 301). Thinking about art education that is based on collections and collecting stories from this perspective and grounded in the results of this study is exciting and thought provoking. Therefore, what might the study of a collection of art, not unlike that in the Vogel, Rudman, and/or Otis and Bradley collections, look like given this research into the phenomenon of collectors as arbiters of art? Consider the short film, *Arbiters of Art: How Collectors Think* that was created as an extended feature of the dissertation research (see Appendix F). Painting or paintings could be appreciated and criticized from collectors' multidimensional perspectives, including layers of issues important to art education and our global society. For example, the research suggests that meaning and understanding can be achieved by intensely, seriously, looking at art as the collectors do in this study; how the works of art communicate, how the collectors' identification

with art work defines or influences the collection; and how the art in their collection may contribute to culture and society in its capacity to effect change.

Summary and Conclusions

The purpose of this study was to investigate art collectors' specific method of developing and making critical judgments in order to construct a theoretical model for appreciation and criticism in art education. The major findings of the research were, first, that educational opportunities such as attending galleries, exhibitions, workshops, lectures, and museums and knowing a dealer were defining moments of collectors' early collecting. All the collectors noted their inherent disposition to taste and/or an aesthetic in nature, literature, and the performing arts. All the collectors first began to develop their critical judgment as they started collecting, as part of a process. Second, all of the collectors described "liking the works," making specific purchases, and connecting with the art as key events in their development of critical judgment. In addition, all the interview participants noted that critical judgment was related to their identification with the art work. Finally, all of the collectors remarked that specific artists in their collections reflect their own development of critical judgment and understanding of art. Collecting is a participatory activity, collectors work at it, and they are inspired to collect because of the art, and their responsibilities involved with their collections.

The findings revealed how art collectors developed and made critical judgments based on their understanding of art. Generally, collectors' developed critical skills both intuitively and over time, through a holistic and aesthetic process that is set in what they describe as the art world. Collectors' edification requires hard work, commitment, and intense looking. It enables

them to see improvement, relationships, and how works of art communicate. Furthermore, the key events that marked their pursuits were connections with art and artists, specific purchases, and exhibitions of their collection. These paramount events resulted from the collectors' identification with the artwork, manifested over time in various forms. Finally, those objects that best reflected collectors' critical judgment and understanding of art were evidenced either by specific artists in their collection or the collection as a whole. The artists and their collection were critical aspects of the collectors' life and contributed to culture and society in their capacity to cause conversations about change.

Almost a year ago, when this research was in development, a respected scholar remarked, "Oh, so, you're interviewing rich people?" While this is an indeterminate description of all collectors, it would also be naïve to dismiss any one aspect of the business of collecting as its primary purpose for some collectors. Dorothy Vogel addressed this same issue, when asked, "Well, I'm about done, but I wanted to know if you had any comments that you might feel would assist art educators in learning about how collectors understand art?" She stated, "I don't know if collectors understand art. I think...ah, people collect for different reasons. Some collect to make money; some collect for prestige. There's different motivations for collecting art" (D. Vogel, personal communication, May 26, 2011). Then as follow-up, the question was rephrased, "Well, let then me clarify. Those people that collect the way you collect—so, we'll just speak about you, personally, how you understand art, is there anything that you feel that you could say to art educators about how you understand art?" Dorothy Vogel replied, "I can't say I really understood it" (Dorothy Vogel, personal communication, May 26, 2011), and Herb Vogel concluded, "Art should be personal. The question is now, it's too impersonal. You pick up a

book, read about it, but you don't necessarily see it. You read about it" (Herb Vogel, personal communication, May 26, 2011). This final observation is the essence of collecting for Jacqui Bradley and Clarence Otis, Betty and Isaac Rudman, and Dorothy and Herb Vogel. Their interviews exceeded expectations; these collectors do see art, and their depth and breadth of understanding is worthy of continued study. They were honest, open, and sincere in their responses, revealing interesting, thought-provoking facts about their collecting process. They have a genuine respect for artists and art. The data generated from the conversations ranged from the depths of their soul to the edges of the human condition in a global society.

The collectors in this study are serious about the business of art, not as a commodity, for these collectors do not sell for the most part. They are committed to the process of building what is distinctly theirs, a joint shared vision. Their collecting is a synthesis of self-discovery, creativity, and innovation. It is nurtured, cultivated, and inspired by similarly passionate people, who occupy the art world. The art community is their sphere of influence. It provides a supportive educational environment for serious looking, thinking, and talking about art.

Fortunately, the collectors are serious, focused, and driven in pursuit of their passion as arbiters, and they share generously the collections they have so intently labored over. How art educators benefit depends largely on determining the most appropriate ways to survey and deliver the collectors' stories. There is an opportunity to apply the information gained from collectors and their process as an educational model, and to explore community on different levels. While there may be as many differences as similarities among collectors, at the heart of these collectors' stories is a self-studied and aesthetic approach to critical thinking toward making judgments about art. The prospect for teaching and learning about appreciation and

criticism in art education by thinking about art collections more broadly is another way to look at life and the art in life.

APPENDIX A
HERB AND DOROTHY ZINES

Herb & Dorothy ZINE by Crystina Castiglione

... in the end, money was not important. Even though offered millions for their collection, they did not settle until their beloved artworks had a permanent home (1,000+ of purchase in D.C.) and they didn't want a dime, only to give them as a gift.



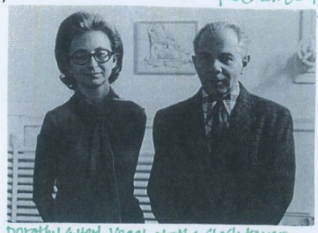
DARYL TRIVIERI, "PORTRAIT OF HERB & DOROTHY," 1988. Acrylic on canvas. Museum of Contemporary Art Los Angeles.

CRISTINA CASTIGLIONE

THE VOGELS "mascota of the Art World"

"Most of us go through the world, never seeing anything. Then you meet somebody like HERB & DOROTHY, who have eyes that SEE."

-Richard Tuttle, artist



Dorothy & Herb Vogel at the Clock Tower with a drawing by Philip Pearlstein behind them, 1975. Photograph by Nathaniel Tellez.

The Vogels became MINIMAL ART 1st piece collector as married couple on horseback...

"Untitled," 1962; CAR metal crunched sculpture; JOHN CHAMBERLAIN (National Gallery of Art)



"I either think it's visually interesting, or I don't. It's as simple as that." [INTERPRET]

MINIMALISM 1960's CONCEPTUAL ART Reduces artist's subjectivity. Bare MINIMUM. "Absence" of an object. "Tough Art". "Informational Art". ART AS AN IDEA. The subject = the work itself. Pure, geometric, industrial forms. Nothing.

The Vogels liked the idea of art that had never before been done; they had no collecting competitors because no one knew it would be a huge movement on art history.

- SOL LEWITT
 - DONALD JUDD
 - JOSEPH KOSUTH
 - RICHARD TUTTLE
 - CHRISTO & JEANNE CLAUDE
 - LYNDA BENNETT
 - ROBERT MANGOLD
 - CARL ANDRE
 - PAT STEIR
 - CHUCK CLOSE
 - JAMES SIENA
 - LYCLO POZZI
- ... just to name a few of the artists the Vogels collected from.

"Today these works constitute one of the most remarkable collections of contemporary art in America" (vogel5050.org)



CHRISTO & JEANNE CLAUDE, "Valley Curtain Project for Colorado Grand Hogback Collage," 1971. (conceptual / Environmental Art)

In exchange for babysitting the Claude's cat for the summer, the Vogels obtained this collage of an upcoming art plan.

... even in (1990) when they began well into their elder age, they were there for the "Drawing of the Gates" in N.Y.C. by the Claudes. (unvoiced Feb. 2005)

"Not even a toothpick could be squeezed into the Apartment" - Dorothy Vogel



JOHN SALT, "Untitled (Vogel Living Room Drawn from Memory)," 1973. colored pencil, ink & graphite. Akron Art Museum



RICHARD TUTTLE,
"Chicago, No. 14 (1)"
watercolor on lined paper
in wood frame. 1982
New Orleans
Museum of Art



EDDA RENOUF,
"Memory Song-6,"
1985. Ink & pastel
on Arches
paper. Oklahoma
City Museum of
Art.



LUCIO POZZI,
"Three Memories in a
Red Storm," 1982.
Oil on canvas, Portland
Museum of Art (Maine)



MICHAEL LUCERO, "Untitled"
1987. Watercolor on paper.
Columbia Museum of Art



RICHARD FRANCISCO,
"Wire Drawings"
1986, wire & wood.
Albright-Knox
Art Gallery



CHARLES CLOUGH,
"Avenue Plexus #3,"
1983. enamel collage on
Masonite.





CONCEPTUAL ART 1940's-80's

ABSTRACT - EXPRESSION - POP - KIT

"uses words as forms for itself" - ROBERT BARKY
"you live your life through objects & around them and art allows you to understand your life through them"

JEFF KOONS • ANDY GOLDSWORTHY • WILL BARNETT • VITO ACONCCI • RICHARD FRANCISCO • MICHAEL LUCERO • SYDNEY GORDON • ROBERT & SYLVIA MANGOLD • JOEL PERLMAN • DARYL TRIVIERI

★ GOAL WAS NOT TO COLLECT ART THAT WAS FAMOUS, IT WAS A COLLECTION BUILT ON THE GENEROSITY & FRIENDSHIPS OF THE ARTISTS

MINIMALIST SCULPTURE SOL LEWITT 1965

My interpretation of a floor black structure 1965


TASTE of the VOYAL COLLECTION

(pieces from their 50 state donation project)

My drawing of RICHARD FRANCISCO'S 1978 balsa wood sculpture entitled "Happy Birthday Herb"

ALTOGETHER... the vogels accumulated artworks and continues to grow, most of which resides in the National Gallery of Art in D.C. and the rest distributed as gifts to museums & galleries across the country!

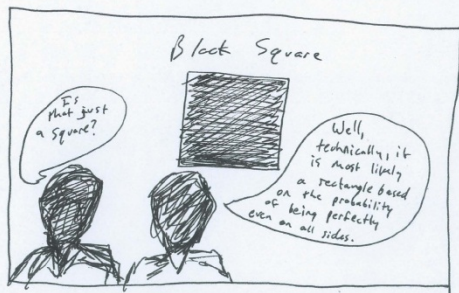
abstract expressionism



CHARLES CLOUGH, "Days of Our Lives," 1980. Miami Art Museum

Herb & Dorothy ZINE by J.K. Van Arsdall

J.K. Van Arsdall



The wonders of art...

Herb + Dorothy...

and Their Cat(s)...

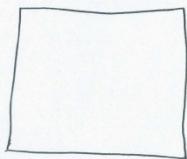
and Their Turtles...

and Their Fishes...

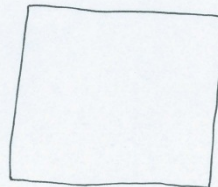
: A Minimalist Approach

(and perhaps a little art.)

What plain works you have



It is squarish and white.



(Describe)

(Analyze)

Sold! for one hundred forty million and one dollars.



I think it's a pony riding a magic carpet. The artist is trying to convey a sense of political corruption.



Wow, this piece is fantastic!

(Interpret)

(Judge)



- John Chamberlain
- Sol LeWitt
- Robert Mangold
- Carl Andre
- Donald Judd
- Luccio Pozzi
- James Siena
- Chuck Close — "Mascots of the art world"
- Will Barnett
- Richard Tuttle
- Cristo + Jean-Claude
- Joseph Kosuth
- Lawrence Weiner
- Robert Barry
- Andy Goldsworthy
- Jeff Koons



(Big Names)

MONEY MATTER \$...
(or does it!?)

→ Post-modern
theorists say that in our in-herently capitalist society, things lose their value when they are given a monetary value. They say we live in a world of false-truths in which information and knowledge have been commodified.

← Herb & Dorothy
seem to know better than to fall for this. Their true LOVE of ART lead them to donate their entire collection... for FREE! Even their art buying process was PURE! I say..... Thanks, H&D!

The Vogels Give back to their beloved country → 50 WORKS FOR 50 States!

Herb

M

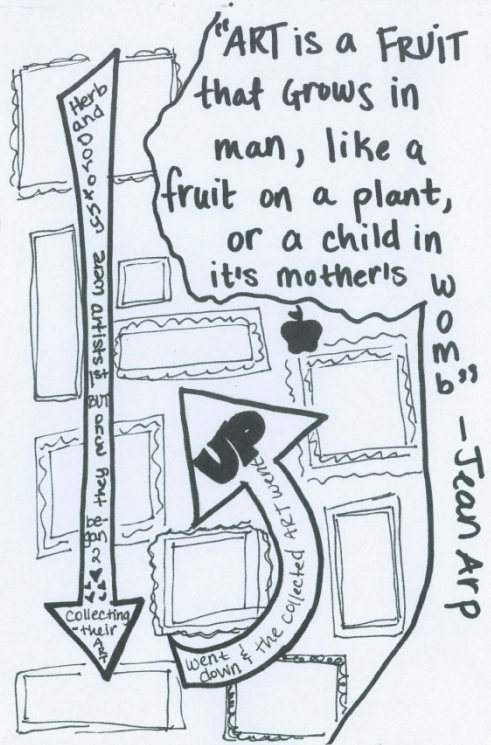
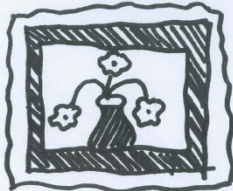
MEDW!

Dorothy

By: Irene Culican!

THE STORY

1. Herb & Dorothy are artists!
2. Art Buying... H&D style!
3. Minimalism & Conceptual Art!
4. The Selection Process....
5. The House that Art Built... (or almost tore down!)
6. Money Matters... ..or does it ???



SO WHAT MADE THE VOGELS ... THE VOGELS?

1. They talk to the artists and became their friends.
2. Intuition - the Vogels collected with adventure.
3. A sense of true was thoughtful and Herb made a move!
4. They chose the most challenging pieces.
5. They were "greedy" and seemed to starve for art!

ABOVE ALL... They were a perfect Balance!

It was said that HERB pointed at art work like a HOUND sniffing for TRUFFLES!



Once upon a time in a very small apartment in a very big city...

The two people lived two very nice people ♀♂ who were very in love & some cats... and even fish tanks!

The two people loved art so much they bought a lot...

So much that they filled up their tiny apartment until it was packed!



Everyone thought they might be unhappy in such a crowded place... but they loved the art and the loved their home... THE END

(and almost tore down...)=

The HOUSE that ART b u i l t!

ART buying Rules of The ROAD

1. ALL art MUST FIT IN EITHER TAXI OR ON SUBWAY.

TWO: ART must FIT IN THE Apartment!!! - # 3 - art must SPEAK

2. the NOT the HEAD

Remember to - STOP - and follow Feldman's Steps for Critiquing Art!



Home-made Minimalism PIE!

- Step 1: Pre-heat oven to late 10's-early 70's.
- Step 2: Clear the Kitchen of all abstract Expressionism.
- Step 3: Mix in a square bowl, one part geometric shapes, one part repetition of pattern, one part reduction and materials. Stir well.
- Step 4: Do Not over-bake's. Enjoy!

herb and dorothy's Recipe Corner

CONCEPTUAL ART STEW

step 1: Before cooking, make sure to have a good idea of how you want your stew to taste. Step 2: In whatever way you can, using whatever ingredients necessary, create your stew. *Chef's note: Be sure to record your steps so that fellow cooks may also replicate this recipe. Culinary expertise is not necessary. Remember, fancy-shamancy Gourmet is so yesterday. Have Fun and Enjoy! ..

Herb & Dorothy ZINE by Barbara Marrama

2000 → PREMIERE OF "HERB & DOROTHY" WINS - BEST OF FESTIVAL AUDIENCE AWARD

JUNE 2006 → PREMIERE OF "HERB & DOROTHY" WINS - BEST OF FESTIVAL AUDIENCE AWARD

2007 - NEA + IMLS JOIN NGA TO PROVED SUPPORT FOR "THE DOROTHY + HERBERT VOGEL COLLECTION: 50 WORKS FOR 50 STATES"

APRIL 2009 → Vogel5050.org launched

JUDGE!

The works that the Vogels collected were very much like the Vogels themselves.

The art was collected using Herb's salary while Dorothy's went to the household expenses. Together they amassed a collection that would exceed 4000 pieces in 50 years. This collection has been mainly gifted to the NGA, but also given generously to 50 states. The Vogels are a very simple and lovely couple that are everyday people doing what they love to do. They still live simply with cats, fish and turtles and they are very amazing!

Dorothy & Herbert Vogel

Juliana 9 Marrama '09

1922 HERBERT VOGEL BORN NY NY

1935 DOROTHY FAYE HOFFMAN B. ELMIRA NY

1940's (?)

1950's HERBY GOES TO COLLEGE

1958 DOROTHY EARNS LIBRARY SCIENCE DEGREE

1960's MEETS HERB

1961 ENGAGED

1962 MARRIED

1963 HERB WORKS FOR US POSTAL SERVICE

1963 BOUGHT PICASSO VASE

1963 BOTH TAKE ART CLASSES

1963 RENT STUDIO

1963 MOVE TO MANHATTAN → 1 BDRM

1963 1st purchase = John CHAMBERLAIN SCULPTURE

1963 TRAVEL TO EUROPE

1965

1970

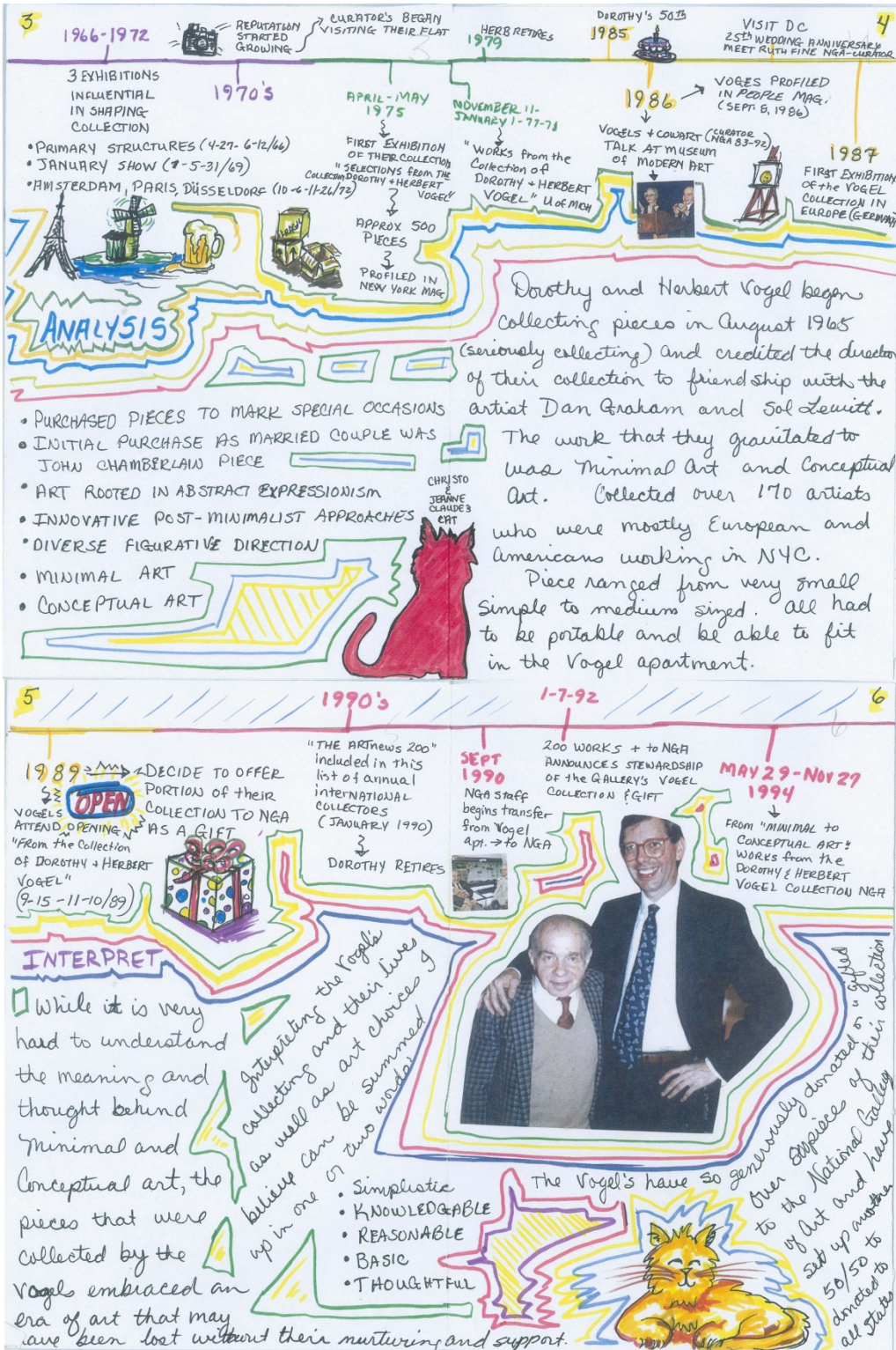
1979 → RETIRES

DESCRIBE:

- SQUARE SHAPES
- STRAIGHT LINES
- CURVED LINES
- COLOR
- PORTABLE SIZED
- OVER 4000
- MINIMAL ART
- CONCEPTUAL ART
- TEXTURE

Herbert & Dorothy Vogel started purchasing art from little known artists so the work was reasonable in price. The work was minimal in technique and they also collected abstract expressionist inspired work. Art became a passion beginning in August 1965. "Art was Herb's only interest, except for animals."

Herb was originally from Harlem which was rich with culture and alive with sounds. Herb was always interested in art and took a great interest in art instead of other subjects. Dorothy was never interested in art but had graduated in library science and liked to do research. After meeting Herb, Dorothy not only fell in love with him, but also took an interest and love for art. They would befriend and nurture their interest in art & artists.



APPENDIX B
IRB APPROVED EXEMPT CONSENT



Sample

EXPLANATION OF RESEARCH

Working Title of Project: A Phenomenological Study of Connoisseurship and the Art of Collecting

Principal Investigator: Anne C. Grey, Ph.D. Candidate, University of Central Florida Department of Art Education, College of Education, School of Teaching, Learning and Leadership.

Faculty Supervisor: Thomas M. Brewer, Ph.D., Major Professor, Department of Art Education, College of Education, School of Teaching, Learning and Leadership.

You are being invited to take part in a research study. Whether you take part is up to you.

- **Research Purpose.** The purpose of this study is investigating the phenomenon of connoisseurship in the context of art collector's unique understanding of quality to inform the construction of a model for appreciation and criticism in art education.

It is proposed that the research process will begin to isolate the methodological approaches to collector's development of connoisseurship by giving sufficient consideration to the critical points in the process of acquiring quality visual art in the context of collector's amelioration of connoisseurship and the respective perception of the phenomenon amongst art collectors. The results will begin to illuminate how and why a particular work of art becomes an educational exemplar and what can be learned about a particular object of study from connoisseurs of art.

- **Procedures.** The research procedures include your participation in a personal interview and a possible follow up interview. Assistance with document collection related to the research may be required. Interviews will be audio recorded and or video tape recorded. You do not have to answer every question. Note that the researcher will go to the participant (meet in an agreed upon public place, to the participant's home, museum etc.)

This study is not anonymous. The study and results will be submitted for publication including but not limited to scholarly journals, and educational conferences.

- **Expected Duration of the Participation.** We expect that you will be in this research study for approximately 2 hours. I will be conducting interviews and will be collecting documents between January 10, 2011 and August 6, 2011. As a research participant you will be asked to participate in a 1-2 hour interview session, and in the event that this research study involves two phases of data collection, a possible 1-2 hour follow-up interview session.

IRB Protocol No.

Date:

Study contact for questions about the study or to report a problem: Should you have any questions, concerns, or complaints, the name and contact information for the investigator: Anne C. Grey, Graduate Student, Ph.D., Candidate, Education Program, College of Education, Department of Art Education cell phone (407) 257-4676 or by email at acgrey@knights.ucf.edu and or Dr. Thomas M. Brewer, Major Professor, Faculty Supervisor, Department of Art Education, College of Education, School of Teaching, Learning and Leadership at (407) 000-0000 or by email at tbrewer@mail.ucf.edu

IRB contact about your rights in the study or to report a complaint: Research at the University of Central Florida involving human participants is carried out under the oversight of the Institutional Review Board (UCF IRB). This research has been reviewed and approved by the IRB. For information about the rights of people who take part in research, please contact: Institutional Review Board, University of Central Florida, Office of Research & Commercialization, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at (407) 823-2901.

APPENDIX C
INTERVIEW PROTOCOL



Hello Mr. and Mrs. Vogel (Dorothy and Herb),

First let me say that it is such an honor to have this conversation with you. This interview will take about 60 minutes. Our discussion will be audio-taped and filmed so that I do not miss anything that you have to say.

Do you have any questions?

Interview Part I

During the first part of the interview, I will be asking you to reconstruct your early experiences with collecting and how you have developed your critical skills.

1. What moment or moments define your early collecting?
2. Were you also interested in the aesthetics of other aspects of life?
3. In your early collecting, who if anyone guided you, and if so, how?

Follow up on issues of quality and relationship between artist's creativity and collectors' creativity.

4. When and how did you first begin to develop your eye or critical judgment?
5. When you look at a work of art for the first time, is this an experience that has changed since you first started collecting? How?

Interview Part II

This part of the interview will focus on the key or critical events that have marked your collecting.

6. What are the most significant moments that have occurred during your collecting story?
7. What key factors have guided your collecting decisions?
8. What information is most useful to your understanding of the art work that you collect?

Follow-up on process that directs collectors' study of art.

Interview Part III

For this last part of the interview, I am going to ask you to focus on those visual art objects that best reflect your specific achievement as an arbiter of art.

9. What key objects best represent your strongest collecting decisions, why?
10. How is your art collection important to you?
11. Do you hope that it means something for others? If so, what?
12. Have you considered your ability to think about art as collectors in relation to art education? If so, in what ways?
13. What art inspires you to continue to collect, why?

Well, I am about done now.

14. Can you provide any additional comments that you feel may assist art educators in learning about how collectors understand art?

APPENDIX D
INTERVIEW DATA SUMMARY TABLES

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Findings: Research Question 1: How do art collectors conceive of and develop critical skills?

Interview Question 1: What moment or moments define your early collecting? (RQ1IQ1)

Table 2

Interview Question 1 Results

<u>Defining Moment</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Artists	X	X	
Instinct	X		
Interest in Art	X	X	
Knew Artists	X		
Courses in Art History	X		
Going to Galleries	X		
Part of Artistic Community	X		
Knew Dealer	X	X	X
Art Exhibition		X	
Workshop		X	
Attended Lectures		X	
Buying Art		X	X
Reading About Art		X	
Collected Other Objects			X
Attending Auctions			X
Going to Museums			X
<u>Something to Share</u>			X

**Interview Question 2: Were you also interested in the aesthetics of other aspects of life?
(RQ1IQ2)**

Table 3

Interview Question 2 Results

<u>Aesthetic</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Nature	X		
Animals	X		
Taste	X		X
Clothes	X		
Furniture	X		
Design	X		
Music		X	
Literature		X	
<u>Performing Arts</u>		X	

Interview Question 3: In your early collecting, who if anyone guided you, and if so, how? (RQ1IQ3)

Table 4

Interview Question 3 Results

<u>Guided by Whom</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Specific Artists	X	X	
Dealer		X	
Collector			X
Someone in the Art World		X	
<u>Self</u>			<u>X</u>

Table 5

Interview Question 3 Results

<u>If so, how?</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Inspiration	X		
Encouragement		X	
Direction	X		
Specific Shows	X	X	
Specific Artists	X	X	
Shared Sensibility	X		
History of Art			X
<u>Specific Museum</u>		<u>X</u>	

Interview Question 4: When and how did you first begin to develop your eye or critical judgment? (RQ1IQ4)

Table 6

Interview Question 4 Results

Critical Eye	Vogels	Otis and Bradley	Rudmans
Seriously Looking	X		
Came Naturally	X		
Started Collecting	X	X	X
On Own	X		
Early On		X	
Relationships		X	
How Works Communicate		X	
Figurative to Abstract		X	
Figurative to Surrealists			X
Process			X
Something Inside			X
Impulse			X
Fast Decisions			X

Interview Question 5: When you look at a work for the first time, is this an experience that has changed since you started collecting, how? (RQ1IQ5)

Table 7

Interview Question 5 Results

<u>First Experience (View)</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Concentrate on Smallest Item	X		
Every Detail	X	X	
Awareness of Artistic Influences		X	
Richer Experience		X	
Understand Pupil/Teacher Relationships		X	
Looked Good			X
Impulse			X

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Findings: Research Question 2: What key events mark collectors' pursuits of and possible methodological approaches as arbiters of art?

Interview Question 6: What are the most significant moments that have occurred during your collecting story? (RQ2IQ6)

Table 8

Interview Question 6 Results

<u>Most Significant Moments</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Gallery or Studio Visit	X	X	
Specific Purchases	X	X	X
Getting to Know Artists		X	
Exhibition of Collection	X	X	

Interview Question 7: What key factors have guided your collecting decisions? (RQ2IQ7)

Table 9

Interview Question 7 Results

<u>Key Factors</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Affordable	X		
Size	X	X	
Comes Naturally	X		
Study of Art History	X		
You Like the Work	X	X	X
Joint Decision		X	
Historically Significant		X	X
Durability		X	
Story Behind the Work		X	
<u>Opportunity</u>			<u>X</u>

Interview Question 8: What information is most useful to your understanding of the work you collect? (RQ2IQ8)

Table 10

Interview Question 8 Results

<u>Most Useful Information</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Naturally Occurring	X		
Subconscious	X		
Consistencies	X		
Elements of Design	X		
Instinct	X		
Artist's Influences		X	
Source of Inspiration		X	
Date		X	
Cutting Edge		X	
Age of Artist		X	
Trying New Things		X	
Multiple Works to See Progression		X	
Continuum		X	
Evolution		X	
Catalogues and Books			X
Exhibits and Museums			X
<u>Reflection of the Period</u>			<u>X</u>

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Findings: Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

Interview Question 9: What key objects best represent your strongest collecting decisions, why? (RQ3IQ9)

Table 11

Interview Question 9 Results

<u>Key Objects</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Sol Lewitt	X		
Bob Thompson	X	X	
Lyle Ashton Harris		X	
Mickalene Thomas		X	
William H. Johnson		X	
<u>Like Your Children, No One Object</u>			X

Interview Question 10: How is your collection important to you? (RQ3IQ10)

Table 12

Interview Question 10 Results

<u>Collection Importance</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Whole Life	X		
Identity	X	X	
Respect/Honors African Americans		X	
Historical Influences		X	X
<u>Engages and Influences Our Children</u>		X	X

**Interview Question 11: Do you hope that it means something for others, if so, what?
(RQ3IQ11)**

Table 13

Interview Question 11 Results

Meaning for Others	Vogels	Otis and Bradley	Rudmans
Inspires	X		
Encourages	X		
Seeing Extraordinarily Unique	X		
Part of a Dialogue		X	
Sharing and Awareness		X	
Pride			X

Interview Question 12: Have you considered your ability to think about art as collectors in relation to art education? If so, in what ways? (RQ3IQ12)

Table 14

Interview Question 12 Results

<u>Relation to Art Education</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Led by Example	X		
Value of Keeping Records	X		
Represents Art of Our Time	X		
Understand the Artists		X	
Part of Larger Conversation		X	
Educate Art Community		X	
Creates Awareness		X	
Fosters Eye for Art Appreciation			X
<u>Spiritual</u>			X

Interview Question 13: What art inspires you to continue to collect, why? (RQ3IQ13)

Table 15

Interview Question 13 Results

<u>Art Inspires</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
In Your Head	X		
Taking Care of the Collection	X		
Masters of Western Art		X	
Project the Future		X	
Context of Artists' Work		X	
Communicate Human Condition		X	
Message		X	
You Like It			X
Missing Component of Culture			X
<u>History</u>			<u>X</u>

Interview Question 14: Can you provide any additional comments that you feel may assist art educators in learning about how collectors understand art? (RQ3IQ14)

Table 16

Interview Question 14 Results

<u>How Collectors Understand Art</u>	<u>Vogels</u>	<u>Otis and Bradley</u>	<u>Rudmans</u>
Should be Personal	X		
Look at It Free	X		
Learn a lot from Artists	X		
Connections Between Artists		X	
Different Influences		X	
Important Work		X	
Art is Expression			X
Experience			X
Part of Life			X
<u>Beauty in Painting</u>			X

APPENDIX E
INTERPRETIVE OUTLINE

Interview Part I

Collectors are asked to reconstruct their early experiences with collecting and how they developed their critical skills.

Findings: Research Question 1: How do art collectors conceive of and develop critical judgment?

Interview Question 1: What moment or moments define your early collecting? (RQ1IQ1)

Finding 1 (RQ1IQ1):

All of the interview participants indicated that educational opportunities such as attending galleries, exhibitions, workshops, lectures, and museums and knowing a dealer were defining moments of their early collecting. Further, all of the interview participants revealed either an interest in art or a propensity for collecting. In addition, two out of three couples identified being engaged in the art community, associations with artists, and an actual first purchase as moments that defined their early collecting.

- Thoroughly studied all aspects
- Interest in art, wanted to be artists
- Propensity for collecting
- Educational opportunities in the community arts
- Direction from artists and associations with artists, knowledgeable people, connected to the art world, knew a dealer
- Actual first purchase, something they could do together

Interview Question 2: Were you also interested in the aesthetics of other aspects of life? (RQ1IQ2)

Finding 2 (RQ1IQ2):

All of the interview participants described either a specific interest in the aesthetics of other aspects of their lives and or a general disposition to having an aesthetic or “taste.” The other specific sources of aesthetic interests were varied and included clothes, furniture, design, nature, the performing arts, and music.

- Generally having taste and/or an aesthetic that comes naturally
- Aesthetic interests included, clothes, furniture, design, nature, performing arts, and music

- Made similar connections with performing arts, knowledgeable people
- Aesthetics transferred from nature to art

Interview Question 3: In your early collecting, who if anyone guided you, and if so, how? (RQ1IQ3)

Finding 3 (RQ1IQ3):

The majority of the research participants were guided by someone in the art world, specifically, artists, dealers, collectors, and themselves. The guidance took many forms. The participants described being guided predominately by specific artists, specific shows, and a pervasive sense of heritage and self. Others forms of guidance included inspiration, encouragement, direction, shared sensibilities, history of art, and a specific museum.

- Guided by themselves, sense of self, heritage, their own test. and being self- educated
- Guided by someone in the art world, artists, dealers or other collectors, formed relationships, part of their collecting story, part of their lives
- Guidance took the form of shared sensibility, influence, direction, encouragement, validation, part of a circle, lent credibility, and/or conversations about the art scene

Interview Question 4: When and how did you first begin to develop your eye or critical judgment? (RQ1IQ4)

Finding 4 (RQ1IQ4):

All of the participants expressed that they first began to develop their eye or critical judgment when they started collecting and that the development of critical judgment was related to their sense of self, described as coming naturally, on its own, and something inside. In addition, the majority of the participants noted that the process of changing direction from either figurative to abstract or surrealism also fostered the development of their critical judgment. Other aspects of the development of critical judgment included: process, seriously looking, relationships, how works communicate, impulse, and the need to make a fast decision.

- Participants knew what they liked and what they felt, something inside, came naturally

- Cultivated their eye or critical judgment by seriously looking, concentrating, process, getting involved, seeing how works communicate, seeing relationships between artist and pupil
- Eye or critical judgment is something you have to keep up, get involved, develop
- Having exhibitions and articles written about them
- Changing direction from figurative to abstraction or surrealism
- Impulse, need to make a fast decision

Interview Question 5: When you look at a work for the first time, is this an experience that has changed since you started collecting, how? (RQ1IQ5)

Finding 5 (RQ1IQ5):

There was a dichotomy in the responses to Interview Question 5, either the process develops over time, is guided or directed by looking, and/or it is like an impulse.

- Process develops over time, richer experience
- Concentrating on the smallest items/details
- Ability to dissect picture plane and understand pupil/teacher relationships
- Impulse

Interview Part II

Collectors are asked to focus on the key or critical events that marked their collecting.

Findings: Research Question 2: What key events mark collectors' early pursuits of and possible methodological approaches as arbiters of art?

Interview Question 6: What are the most significant moments that have occurred during your collecting story? (RQ2IQ6)

Finding 6 (RQ2IQ6):

All of the participants described connection with the art as a significant moment in their collecting story, either through artists, museums, or galleries or through the "hunting spirit." In addition, all of the interview subjects identified specific purchases as being a most significant moment that has occurred during their collecting story. During two of three of the interviews, an exhibition of their collection was also noted as a most significant moment. In addition, the process of getting to know specific artists and moving from collecting figurative works to abstraction were identified as significant moments.

- Collecting together
- Collectors noted the "hunting spirit," wanting to be a painter, making a commitment to collecting, and making financial expenditures

- Specific purchases, every purchase is important
- Connecting with the art and/or artists, getting to know specific artists
- Connections with people over time, people with great vision and openness
- Idea of uniqueness, each work of art is a little different
- Making a commitment, direction
- Exhibitions of their work
- Getting to know specific artists and moving from collecting figurative works to abstraction

Interview Question 7: What key factors have guided your collecting decisions? (RQ2IQ7)

Finding 7 (RQ2IQ7):

All participants noted that liking the work was a key factor that guided their collecting decisions. During two of the interviews, it was noted that size, the historical significance, and the story behind the work was also a key factor that guided the collection decisions of the participants. Other issues of importance were affordability, durability, art that is currently shaping the scene, and art that resonates more than other works.

- Liking the work was noted as being important, some works resonate more than others, collectors usually picked the same work, joint decision
- Going naturally to certain directions, collectors have to live with the work
- Historical significance of the period, story behind the work, shaping the art scene
- Size, affordability, work's ability to last over time
- Network among dealers and artists
- Artist's ideas, aesthetics, crux of the artist's work, relationship with the artist, best work from the artist, find out what the artist is thinking
- Willingness to share the work

Interview Question 8: What information is most useful to your understanding of the work you collect? (RQ2IQ8)

Finding 8 (RQ2IQ8):

In response to this question, participants' numerous responses were as varied as the collections themselves. The information that was most helpful was educational in nature and reflective of the period with specific focus on the artist and artwork.

- Comes naturally, have to work at it, examining the work
- Educational/academic such as museums and galleries
- Work that shows something of the period, customs of the time

- Who did it first, cutting edge work, when the work was created, continuum and growth
- Late career artists, synthesized all things done, who the artist has been influenced by, source of inspiration, diving deeper into a specific approach, and evolve over time

Interview Part III

Collectors are asked to focus on those visual art objects that best reflect their specific achievement as an arbiter of art.

Findings: Research Question 3: How do the visual art objects in their collection reflect their specific achievement of appreciation, criticism, and understanding of art?

Interview Question 9: What key objects best represent your strongest collecting decisions, why? (RQ3IQ9)

Finding 9 (RQ3IQ9):

This interview question garnered two types of responses, either specific artists were mentioned, or it was noted that no one object was key and the paintings are referred to as “family.” The following reasons were given as to why the identified objects represented the strongest collecting decisions: designed the collection, inspired the collection, understood the work, prominent artist of the period, cutting edge, interesting work, power of the female image, major influence for young artists, working in multiple mediums, and the best African American artist.

- Specific artists or collection as “family” to enjoy
- Designed or inspired the collection
- Prominent artist of the period, major influence for young artists, best African American artists
- Cutting edge, interesting and important work, multiple mediums, understanding of what the artist is doing,

Interview Question 10: How is your collection important to you? (RQ3IQ10)

Finding 10 (RQ3IQ10):

In response to the question, two of the interviews revealed that the collection was important because of the historical influences, as part of the art historic continuum, their identity, and the fact that the collections engage and influence their children. Other responses included the issue of the collection being the collectors’ “whole life,” the collection “respecting and honoring

African American tradition,” the major contributions of African Americans, and that the collection causes conversations to happen.

- Collectors’ identity, whole life, joy, and enjoyed doing it
- Historical influence, tradition, honors African American tradition and contributions to the visual arts, and to the art historic continuum
- Encourages and influences children, causes conversations to happen
- It is beautiful

Interview Question 11: Do you hope that it means something for others, if so, what? (RQ3IQ11)

Finding 11 (RQ3IQ11):

None of the interview participants used the same words, i.e., inspires, encourages, sharing, awareness, and pride. Clearly, it was noted in terms of modeling that collecting is a participatory activity, you work at it, and it requires an open mind and motivation, allows the seeing and describing of what is extraordinarily unique, and fosters dialogue among “thoughtful people.”

- Model for motivation, inspiration, and open mind
- Participatory activity, have to work at it
- Innovative and what is extraordinarily unique
- Raises awareness and engenders dialogue among thoughtful people
- Makes you happy and proud, make a commitment to have the work be available
- Important for the collection to be in the right hands when collectors are no longer around

Interview Question 12: Have you considered your ability to think about art as collectors in relation to art education? If so, in what ways? (RQ3IQ12)

Finding 12 (RQ3IQ12):

This issue was addressed by collectors in terms of “understanding the artists and the art.” Collectors considered their abilities to function as a model for others, and understandably so, they perceived their abilities as collectors in relation to art education in a collaborative, community-centered, purposeful art education role. Collectors specifically referred to issues of importance for young people, helping “young people to have an eye for art.” In addition, other

issues discussed by the collectors in relation to art education were: the importance of providing students access to the collections, the spirituality of art, art helping develop personality, art as part of the cultural education in the art community, again, part of a larger dialogue, and promotion of the arts.

- Understanding artists and art, learning from them
- Spiritual connection, looking at art, enjoying art, leading by example
- Helping young people to have an eye for art, develops their personality
- Providing access to the collection, would like to have a museum, part of a larger dialogue and conversation, see how the artists fit with each other and their contemporaries
- Promote the arts and educate, cultural education of the community

Interview Question 13: What art inspires you to continue to collect, why? (RQ3IQ13)

Finding 13 (RQ3IQ13):

All of the collectors are inspired to continue to collect because of the art, the work, and responsibilities involved with the collection. They stated as examples, managing their collection, concern with large issues related to the meaning of their art, the art communicating a message, and providing glimpse into the future, appreciating the context that the artists' work, and arts ability to "communicate the human condition.". Additionally, collectors are inspired to continue to collect not only because they enjoy it and are interested in adding to the collection what is appropriate historically.

- Collectors like the art, they are concerned with their responsibilities of managing their respective collections, finish developing the collection, adding to different periods
- Collecting art and the art work itself provides glimpse of the future and impacts the human condition
- Artists are communicating a message, appreciation for the context that the artist is working in

Interview Question 14: Can you provide any additional comments that you feel may assist art educators in learning about how collectors understand art? (RQ3IQ14)

Finding 14 (RQ3IQ14):

The findings from the last question can be categorized as follows: intellectual (art should be personal, involved, looked at it in a fresh way, and learning art from the artist); emotional (art is expression of people with gift to produce something, something new, something most of the time, beautiful—sometimes, they are ugly, still, they are very much appreciated for some people, great, collecting has been a very good experience, part of our life, and has been something we can share); and analytical (see the connections between the different artists working at the same time and between the different influences that aren't obvious, aren't historical references and, as consequence, have a pretty good feel for which artists are really working on something important and which are sort of idiosyncratic).

- Learn from artists and expressions of people, making connections, part of collectors' life
- Artists have a gift to produce something special and important, looking at art in a “fresh” way
- Art is part of their life, something they can share, something to look forward to
- See connections between different influences that aren't obvious

APPENDIX F
ARBITERS OF ART: HOW COLLECTORS THINK



ENDNOTES

Chapter 1

1. This case study of a discerning and convincing woman, Marilyn Logsdon Mennello (1925-2006), and the obscure and reclusive visionary artist Earl Cunningham (1893-1977) began to illuminate how and why meaningful art appreciation and criticism teaching and learning opportunities exist for art education in the context of a collector's narrative. Using document collection and interviews, the data collection resulted in over 100 documents, and the narrative was extremely visible, suggesting that his paintings may not be fully appreciated in isolation. As a collector, Mennello understood that the narrative story of their chance meeting over 40 years ago provided the framework for study and appreciation of Cunningham.

2. "A group of sculptors emerged in the early 1960s who generally composed their work using a mathematical or conceptual premise, paralleling in sculpture what Stella was doing in painting. The reliance upon geometry in this new work emphasized conceptual rather than emotional content and favored the means and materials of mass production. Their sculpture became known as *Minimal art*...Furthermore, the artists used unconventional nonart materials to make art – Plexiglas, fluorescent tubes, galvanized steel, magnesium tiles – continuing the exploration of new materials that characterized so much of the art making of the late 1950s and 1960s" (Davies, Denny, Hofrichter, Jacobs, Roberts & Simon, 2007, p.1058).

"The term Conceptual art did not become commonplace until the 1960s, when a large number of artists started producing art that emphasized ideas rather than the aesthetics of style...In Conceptual Art, the art generally exists solely as an idea, with no visual manifestation other than

words. Or the idea can or information can appear as a graph, chart, map, or documentary photograph” (Davies, Denny, Hofrichter, Jacobs, Roberts & Simon, 2007, p.1063)

Chapter 3

1. Jacqui Bradley and Clarence Otis, collectors of Contemporary African American art, listed in *Arts & Antiques, America's Top 100 Private Collectors*, March 2007; Isaac and Betty Rudman, collectors of Latin American art, listed in *Art News, The World's 200 Top Collectors*, Summer 2009, 2010, and 2011; and Herb and Dorothy Vogel, collectors of Minimalist and Conceptual art, listed in *Art News, The World's Top 200 Collectors*, Summer 1996.

2. UCF professors and the dissertation committee recommended exploring the connection with Eisner's theory of educational connoisseurship, investigating collectors' early development of connoisseurship; critical events or key points in collectors' early development of connoisseurship; and subsequently that critical judgment be explored due to the contemporary nature and focus of the interview research.

3. Issues regarding the research questions have been raised by others, in addition to what has been previously mentioned. Judson Green, board member of the Field Museum, Chicago, suggested that consideration be given to what he termed a collector's "bucket list" (J. Green, personal communication, December 4, 2010). Green identified this term according to items in a given collection that are part of certain subsets of a given collection and questioned what qualifies the individual works of art to exist in each group. Judy Albertson, chair of UCF's Education Programs Committee, suggested that questions about the art collectors' education be asked, and Sharon Weaver, photojournalist and filmmaker, recommended that questions be asked about art collectors' "growing up" and whether or not their families appreciated art.

Chapter 4

1. The first LeWitt piece to which Herb and Dorothy referred was a gold-painted one, which was eventually destroyed. LeWitt requested an exchange of that gold piece for another work. The Vogels agreed, but the exchange was a piece that didn't fit into the apartment: an eight-foot tall black structure. This piece is featured in their film and was too large for their apartment. They exchanged that work for *Floor Structure Black* (caption info follows,) and LeWitt later destroyed the first piece. At about the 12-minute mark of the film “Herb and Dorothy,” you can see an explanation of the “first Lewitt.” The floor module structure (now in the NGA’s collection) is: Sol LeWitt, *Floor Structure Black*, 1965, painted wood, overall: 18 1/2 x 18 x 82 in. The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons’ Permanent Fund and Gift of Dorothy and Herbert Vogel. 1991.241.53 (K. Rose, personal communication, *Permanent Collections Assistant, Department of Modern and Contemporary Art, National Gallery of Art*, June 13, 2011).
2. E. Luanne McKinnon, Acting Director and Curator of Exhibitions, Cornell Fine Arts Museum, Rollins College, *Crossing the Line, African American Artist in the Jacqueline Bradley and Clarence Otis, Jr. Collection*, January 19 – May 20, 2007.
3. Color-field Painting according to Davies, Denny, Hofrichter, Jacobs, Roberts & Simon (2007) is “A technique of Abstract painting in which thinned paints are spread onto an unprimed canvas and allowed to soak in with minimal control by the artist”. (Glossary, p.3)
4. “*Fifty Works for Fifty States* encompasses 2,500 drawings, paintings, objects, prints, and photographs by 177 artists. The Vogels selected participating institutions using a range of personal criteria. Some venues had already exhibited works from the collection or had invited the

collectors to speak; others were staffed by professionals the couple had worked with over the years; still others were in cities significant to one or both of them, such as Buffalo, where Dorothy attended school. For some states, they based decisions on research that identified institutions with an interest in contemporary art. The Vogel's goal was to bring work by contemporary artists to institutions that might otherwise not have been able to acquire them.” Vogel 50 X 50. (1992). *The Vogel Collection and fifty works for fifty states*. Retrieved from: <http://vogel5050.org/#about&page=2&image=1>

5. Dr. Mikhail Piotrovsky, Director of the State Hermitage Museum, St. Petersburg, Russia

Chapter 5

1. “Encouraged by Baron Hans Heinrich Thyssen-Bornemisza (1921-2002), Baroness Carmen Cervera began to acquire works of art around 1987, but it was in 1993 that she became fully aware of her role as a collector. The Museo Thyssen had opened for the first time in October of the previous year and in June 1993 the Spanish State agreed to purchase the collection. Having secured the long-term future of the core of the collection, the Baron then divided the rest of his paintings and other possessions between his family members. To avoid the risk of another division of the collection, as had taken place following the death of the 1st Baron Thyssen, it was decided that most of the works would pass into the ownership of the Baroness, by then closely involved in the new Museum and in the new acquisitions being made by the Baron. This group, comprising works by Canaletto, Fragonard, Constable, Courbet, Boudin, Monet, Sisley, Renoir, Degas, Gauguin, Rodin, Matisse, Picasso, Kirchner and other artists, today comprises the nucleus of the Carmen Thyssen-Bornemisza Collection, in Madrid” Retrieved from:

<http://www.museothyssen.org/en/thyssen/cctb>

2. “The term "Collection Jean Walter and Paul Guillaume" refers to the magnificent collection formed by the dealer and collector Paul Guillaume and his widow, Domenica, married his second wife, the architect and industrial Jean Walter, housed at the Paris, Musée de L’Orangerie. The 144 works were from the collection by Cezanne, Renoir, Rousseau, Matisse, Derain, Picasso, Soutine, Modigliani, Utrillo ..., are a testimony prestigious fifty years of artistic creation in Paris of the late XIXth century beginning of the XXth century.” Retrieved from: <http://www.musee-orangerie.fr/collection.html>

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