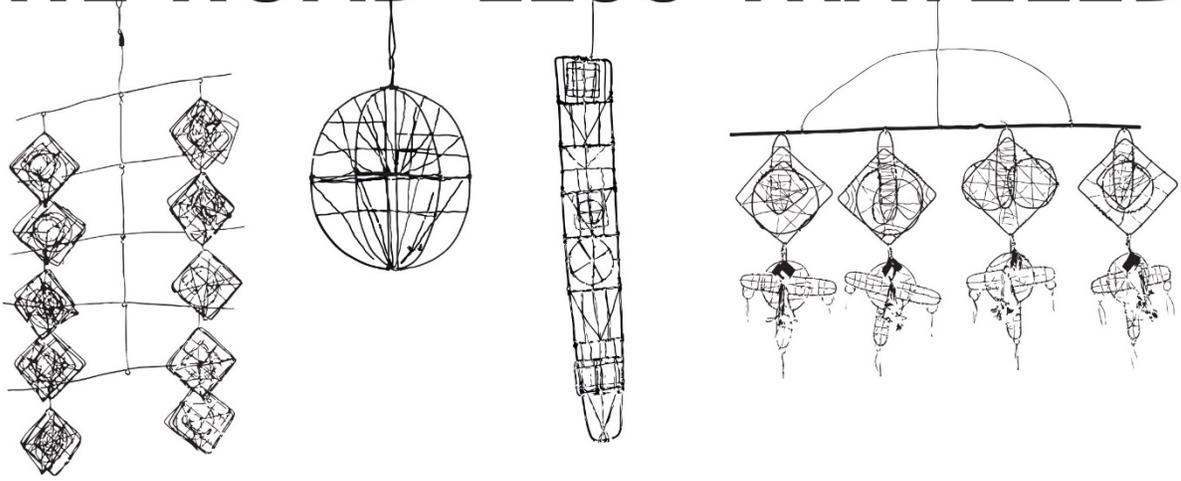


THE ROAD LESS TRAVELED



Sheboygan, WI September 27–29, 2017

School X'ing Session

Ann Brusky:

Good afternoon. I'm Ann Brusky. I'm the Senior Manager of Public Programs here at the Art Center, which means I get to work with amazing and very creative colleagues, many sitting right there, in creating programming for the Art Center in our performing arts, our community arts, our education in our arts-based preschool. We're trying to reach diverse constituencies all while fulfilling the mission of the Art Center.

Just welcome to all of you and to this panel. This panel is School X'ing: Art Education and Environments. It explores the processes for creating and disseminating relevant programming and curricula inspired by art environments to enrich student learning and inspire future generations to connect with these art forms. Additionally, the panelists will discuss ideas for creating learning experiences for community shaped by art environment sites.

On the panel, we are pleased to welcome Dr. Liz Rex, and Art Center Education Specialist Jen Balge, who will talk about their work developing curricula here at the Art Center with along the education department here at the Art Center. Jarrod Roll, who is with the Wegner Grotto, and Marilyn Rolfsmeyer with Nick Engelbert's Grandview in Hollandale, Wisconsin.

Each will have a little bit of time to talk about the incredible work they're doing. Then, we'll dive into a deeper discussion where you can ask all your burning questions. Here we go.

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Dr. Liz Rex is a lecturer in art education at the University of Wisconsin-Milwaukee. Through experience teaching college, K through 12, and community art classes, she has arrived at her current work, which includes researching, creating, and implementing curricula that broaden traditional definitions of art. Her goal is to enable diverse learners to make meaningful connections between art and everyday life. Rex has worked with the John Michael Kohler Arts Center on education projects over the years and most recently collaborated with the education department to develop and document contemporary art curricula using art environments as the focus and inspiration.

Liz is co-presenting with Art Center Education Specialist Jen Balge, a visual artist and educator from Sheboygan who holds degrees in art and education from Cardinal Stritch University. She strives to use universal accessibility points of artist-built environments to engage learners of all ages and abilities. She's the museum representative on the Professional Development Community on the Wisconsin Art Education Association board and currently serves as president-elect on the Dementia Care Network of Sheboygan County. We'll give it over to Liz and Jen.

Jen Balge: Thank you, Ann.

Dr. Liz Rex: Okay, great. Thank you.

Ann Brusky: Yeah.

Dr. Liz Rex: I have to say I was really excited when Ann and the education crew, who I've worked closely with for a number of years, as Ann mentioned, invited me or asked if I would like to help them-

Ann Brusky: Of course.

Dr. Liz Rex: ... help them create some curriculum in relation to these exciting artists. I have a hard time saying no to Kohler anytime they ask me to do anything. Just don't tell them that. This was a fantastic journey that we've been on for about a year, and hope to continue to grow. We're looking to create innovative art curricula in relation to the Art Environment Builders, and make that available to teachers. As someone who is in the schools a lot in Milwaukee, I work with our education students, and I get to be in the classrooms quite a bit. This group of artists is, I would say, underrepresented, except for perhaps by any educators in this room, or perhaps on this panel, but it's rare that I see them as a focus in classrooms.

Our challenge was to develop curriculum that could demonstrate how the personal stories and the artistic processes of this group of artists can be relevant to young people, and perhaps create bridges between art and their everyday lives, as we mentioned.

We took a breath as we start this project to really think about what we wanted to do, what our goals would be, and how we would achieve them. The art center wanted to highlight and advocate nationally for their permanent collection of Art Environment Builders, which I was really excited about because in my work here, I've always been like, "You should be publishing. You should be presenting," as the graduate student in me or the doctoral student in me. Knowing that that was a goal was exciting to me.

Then, also, as I mentioned, to develop innovative art curricula that would be accessible to teachers. We have busy teachers in mind, and that taking the time to learn new artists, and they'll develop new lessons and PowerPoints is probably part of their pleasure, but also given the demands of teaching is not always reasonable. We want this to be as-

Jen Balge: Easy use as possible. We wanted it to be like a plug and play where we could unload on them, and they could just grab it and go. We understand people don't have a lot of time to do things. We wanted to take the time to do it for them.

Dr. Liz Rex: Right. Then, also, this idea of relevance to student learning and their experience. Often, art teachers, as makers, we go for the product. What's that shiny thing that students are going to make? When you're looking at artists who work in concrete, glass, this becomes impractical. Is that the right word?

Jen Balge: Yeah.

Dr. Liz Rex: Okay, with little ones. The ideas, and stories, and experiences of these artists are highly relevant, despite the materials chosen. We want to really focus on that as we develop curriculum.

Quality art curricula to us was to provide opportunities for personal community and world connections through art. Ignite excitement and curiosity, and create a problem-solving. Very much about open-ended exploration. Then, also use themes, and materials, and processes that would allow multiple points of access. These are very place-based artists. How could we use themes or other processes that are actually relevant to humans and young people wherever they are?

I'll talk a little bit about using big ideas, but we decided that we would utilize big ideas and essential questions to frame student learning, incorporate contemporary art practices and processes. Then, also, the National Visual Arts Standards has recently been revised. We wanted to make sure that we are aligning with some of those goals as well, and keeping that in mind.

Getting to how we actually constructed the curriculum, we were using Understanding by Design by Wiggins and McTighe, which, essentially, asks, "What is that you want students to understand?" This goes beyond discrete facts and skills, and gets to larger ideas that are very enduring over time, and

that young people can engage with. This is a lifelong component to it. Students may forget those artists that they learned about, or the dates, or the materials of the times, or even the processes, but there's probably something that they can learn from these artists that will create lifelong engagement with the arts. We want to seize that out.

These are one-word snippets of big ideas, but if you're unfamiliar with this way of constructing curriculum, it might be thinking about something like relationships, aging, power, ritual. We used the artist as a starting point for developing those.

Jen Balge: We felt like with the big ideas, we could have so many different students of different class, and race, and gender able to look at it, and really access it from whatever that they were personally experiencing. I feel like, for me, that's when I really make a personal connection with an artist, and that's what I remember, and really understand our work better.

Dr. Liz Rex: Just to reinforce this idea, why we use big ideas, helps students organize knowledge around conceptual ideas that are connected to the real world. A lot of potential for integration. If you're working with an idea like power or aging, it can actually be looked at through the lens of art, but also through literature, math, and scientists.

Really, when we're talking about how people learn, young people, I know, learn much better when they can see knowledge is connected, even though as human beings, we like to create neat categories for how we learn things. Have a lifelong potential as I've mentioned. Then, also, the new visual arts standards are actually organized by what we want students to understand. There was a nice alignment between what's going on in our field today.

We began with the artists, and really researched, and read about them. Obviously, we have a lot of familiarity with the artists to know and love them. From there, we looked to tease out what big ideas we thought would work for us, and also be relevant to students. We actually had some themes that the curators had also pulled out from these works, and had read, and looked at those. Some of those, there were some overlap there. Then, also some that were distinct to what young people might engage with. Then, we were able to identify art lessons from that. Then, also, start to think about parallel lessons. There's more work to do right here.

One thing I like about this is the flexibility of it. We generated, I think, eight big ideas that we could work with but-

Jen Balge: Nine.

Dr. Liz Rex: Nine, sorry. From there, we could develop these many art lessons as we wanted. Also, in addition to the Art Environment Builders, the displays and exhibitions at

Kohler are also connected by themes, which makes my work as an educator so much easier. In terms of developing curriculum, they've done a lot of work for me. This opportunity to continue to plug in more ways of looking at this work.

Jen Balge: If you want to go to the next slide. My favorite part about this process was when we really teasing out all these big ideas. It was a group of professors who were very familiar with the artists. Then, we had some interns on staff as well that were participating in it, and it was really interesting to see how even though they didn't know the artists very well, and we were very familiar with them, how we all came to the conclusion of these same big ideas. We took ... How many big ideas? That's why you have eight. Okay.

Dr. Liz Rex: Yeah.

Jen Balge: With the post-its, we stuck them all over the wall. It was a kaleidoscope of all these different colors and ideas. Then, from there, we nailed them down into these eight big ideas that we felt had a lot of potential and a lot of different possibilities within them.

Dr. Liz Rex: Including transformation, which we saw both of self, but then also of places, and identities, devotion, the idea of objects perhaps through like a material of culture lens in which thinking about these as meaningful objects, materials, identity, of course story, nature, healing and wellbeing, and then the idea of place.

The coming slides actually demonstrate what we created for, and is available to our teachers on the website. I'll just walk you through one example from the curriculum we developed. One of the big ideas we're looking at is place. We wrote a rationale for each of these ideas. It's when people connect to identify with a sense of place. For Art Environment Builders, often an ordinary place is transformed into a place unlike any other. Through these ideas, learners can expand their understanding of the connection between the construction of place, and individuals, and communities.

Thinking about why is this an enduring idea, how does it connect to the Art Environment Builders, but then, why is this relevant to learners was the rhythm that we took. Then, always writing essential questions in relation to that as well would become philosophical frameworks.

Jen Balge: You'll notice the essential questions don't have anything to do with art or have to do with art environments because we wanted it to be cross curricular, so that teachers could take this idea of place, and to create a curriculum around even just that big idea. I mean and I'm sure you'll agree that place makes so much sense with the Environment Builders because many of them use whatever they had around. It was their materials, and their inspiration, and of course where art was located.

Dr. Liz Rex: Look how happy we are. We have a what? 3:00 or 4:00 bewitching hour where things-

Jen Balge: Yeah. Yeah, yeah.

Dr. Liz Rex: Anyway, finally, now, we get to the part where we're actually thinking about, "Well, what will we have students make?" We did some curriculum mapping around these big ideas that we had developed, trying to think about, "Well, what would we have students do to demonstrate their understanding of these ideas through art production?"

For each of our lessons then, we created some lesson plans that include the big idea, include information about the artists, include how we might discuss both the big idea and the artists in relation to the idea. Then, also, provide an idea for art production in the classroom.

Jen and I presented this at a state conference, and nearly did not get pass that slide when a teacher was like, "Do we get to keep those?" We felt like we were on the right track like, "Okay, this want this stuff."

Jen Balge: What Liz is launching into right now is actually we made PowerPoint presentations that accompany each lesson, so that teachers can download the lesson plan, and then download the presentation, just pop it up in their classroom, and they can tailor it to fit whatever they needed to fit.

Dr. Liz Rex: An example might be let's talk about the idea of place. Often, we would start with the concrete. Young people can enter into these big ideas, perhaps, best by thinking about what they know and experience. What places are important to you? Why are they important? How do people create place? Why did they alter their places? We didn't have a classroom to study, just us in a dark room talking to each other.

Jen Balge: It was [crosstalk 00:16:37].

Dr. Liz Rex: Give us some light, but lockers. Often, these places are hard for students to connect with because their parents are in charge of their home, but they have their bedroom, they have their locker, high school parking places. Obviously, this would need to be altered based on the teacher and any generational mishaps.

In this lesson, we are particularly interested in the idea of gateways as well as indicators of place. We moved into the questions then about, what can you tell about a place from its gateway? What can gateways symbolize? Looking at connections they might be able to make to broaden world context. Always trying to tap into popular culture to get them hooked. Then, again, can you identify gateways and their significance in your community?

Then, of course, our connection to the Art Environment Builders, the kinds of questions we might ask students as they look at our grottoes, prairie moon sculpture garden. We're able to identify a number of gateways within these pieces as well.

Then, the last slide is just then an indicator for what students might begin doing in their classroom, creating a mock gateway with this kind of knowledge under their belt now, thus understanding and thinking about their personal and community spaces.

The work now, of course, is dissemination and trying to get this out into classrooms, so teachers can be using it. On the website, and actually over in that counter over there, are all of the lesson plans. Then, on our website, we've included our big ideas, the lesson plans, but then also, as Jen mentioned, the PowerPoints for teachers. Then, this past summer, we also had an Innovative Educators Institute in which we shared, and discussed the work, and got some feedback from teachers, and what they think of the work as well.

Jen Balge:

Yeah. The Art School of Educators Institute is something the Art Center has been doing for a long time. Then, we took a year off. This year, we wanted to revamp it and do something a little new. When we're working on all this curriculum, it made sense that we would wander Wisconsin, and take it around in different places. We were able to go to Nick Engelbert's Grandview and we went to the concrete park up in Phillips. Then, we did one here in the Art Center at the time.

It was really exciting to see how all the educators just responded, not only to the curriculum that we wrote, but also being in the spaces, and having them come up with ideas, and their response to that. That was really fascinating. Then, there's going to be this slide. Thanks for being in here.

Then, now, this is from the Educators Institute that was here. If you had a chance to go into the Stella Waitzkin Gallery, Louis has developed this alginate wax casting workshop. It was dental alginate. People were able to make a wax casting out of it. For our school tourists, they can make a wax casting, and then dip this notebook into wax. It looks a lot like these resin books that Stella would make. Then, you're able to attach this body part, whatever you cast, on to the book.

It's not only are you exploring through this aesthetic approach to how Stella had her work look, but, also, you're seeing this assemblage where we're taking the different parts that you put it together. I thought that was a really awesome concept, and really though the teachers got to explore that as well. You can see those two educators are carving out their castings. Then, we were able to go to the galleries, of course, which is a really wonderful opportunity, and all the educators got to go and see all the different areas of arts and our interests. Fantastic. There's a couple of work.

Now, for my little five-minute spiel about education, I don't just focus on being an education specialist here. We focus on all ages. We have preschool, obviously, in the art center. Then, we go all the way up, and we have a program for people with Alzheimer's and dementia. A lot of senior citizens and their caregivers come as well for the programming. We're given the opportunity to provide these access points for all these people to understand more, not only about themselves through the art, but the artist that created it. I think it's just a beautiful thing to see. All these people really feel like they understand artists a little bit more.

The program that I run for people with memory loss is called SPARK!. Recently, we went into the EVP gallery, and we're really talking about all the different crowns. Then, we also looked at the mark making that he does when he uses nontraditional tools. The picture in the top-right corner is we used the side of cardboard in this workshop to create this image. It's really fantastic to see them explore this thing that they've never done before. When you tell someone they're going to paint, and you have them a piece of cardboard, the response is not, "Okay, I know how to do this. Let's go." You have to walk them through it.

Then, last week, we're investigating the crowns and the gallery, we then went and made our own crowns out of clay. You'll see how they come up with the crown. We'll see how it happens. They're a little fragile. Then, we also did the alginate casting with them as well.

Then, this was a 2010 Dr. Charles Smith focused SPARK! Program, which we are going to be doing again this year around Veteran's Day. I'm really looking forward to bringing that historical aspect into our SPARK! Program. That's, again, the program for people with memory loss.

During Arts Day Camp in 2017, and this is an example of what we do with school tours as well, which are developed mostly by my colleague, Louis Bern. We did heal mobile. They're given a bicycle wheel. Each class has a bicycle wheel. Then, the students can make components that all attach on to the bicycle wheel. Then, they can go back to their school with the healing machine. It's just really cool. There even was a school, they brought many, many students here. They hung all their healing machines into a hallway, and had a healing hallway that people could walk down underneath all their heal mobiles, which I thought was a really cool idea.

Then, with our younger learners, we have Keely Phippen, who's a preschool administrator. She does a fantastic job not only of having the students connect with each of the artists, but also synthesizing artists together. Right here, we have, during our Mini Arts Day Camp, they're painting driftwood inspired by Mary Nohl, but they're using brightly colored paints, also Mary Nohl, but then they're using glitter with Loy Bowlin in the Rhinestone Cowboy House, which I think is a fantastic little combination of the two.

Something else that she's really been fostering a lot with this early childhood and these younger learners is our Literacy Links to the Arts. You can see those around the counter as well near the lesson plans. Those would really take all these different children's books and connect them to the different art sites, so that parents that maybe don't know how to talk as much about art or the different exhibitions can take this book, and use it as a spring point where they can take the sheet that's in there, and talk to their children through it, and really begin to get that investment while they're young.

Then, I also work a lot with the James Tellen Woodland Sculpture Garden. I've been trying to do more and more workshops out there to get more community members to know about this site because not many people do know about this site. They're walking and they're like, "What is this place?" I'm like, "Well, you're in for a ride." It's really fun to see them come in, and I get to take them on a tour. Then, they get to explore the materials of concrete. It is a paver, so it's not as exciting as maybe making a huge log fence, but they get to do something, which is cool.

As another part of the working with the James Tellen Woodland Sculpture Garden is that I get to work with some lovely people and do these Wandering Wisconsin events. This is called the Chair City Cookout. Sheboygan has been known as Chair City because we have all these furniture companies. A lot of the well-made furniture back in the day was made at Sheboygan. We're known as the four Cs. We had children, churches, chairs, and?

Dr. Liz Rex: Cheese.

Jen Balge: Cheese, the most important one. Just kidding. You can make your own decision, which is the most important one. At the Chair City Cookout, when it first started, it was a rainy weekend. It was a plein air thing. We had 12 people show up. It was wonderful because they had never been there before, but it was also a little disheartening because it was only 12 people, but 12 people is a far jump from zero people, which is what we had when we didn't have the program. I'm really excited to share with you that last year, we had over 300 people come to the event. I'm really, really excited about that.

These are some images from that. We do still have the plein air painting within the program because we do have people that come, and they expect that now, which I think is really great. We have plein air painters that come, the practiced plein air painters. They'll go in. it's really, I think, fun for people not only to discover this site itself, but also to interact with these artists and these painters that they don't know really how it's done. They've never seen a painting be painted before. It's really cool that we get to experience that and see that step-by-step process.

Then, we have mini chair making. This is a picture of that. It's all ages that go and do that, which is really cool. Then, we also have music and food as well. This is one of my colleagues that works with the Art Center. He has a band. They will

play. They played this past year, which is really cool. I was excited to share that with them. I think that's it for me.

Ann Brusky:

Jarrold Roll graduated with a Bachelor of Arts a Bachelor of Arts in History from the University of Wisconsin-Madison, and received his Master's in History Museum Studies from the Cooperstown Graduate Program. After working as a curator in Maine for two years, in 2012, he moved back to his home state of Wisconsin to accept the position of Director and County Historian of the Monroe County Local History Room and Museum in Sparta. As director, he oversees the use and preservation of the Wegner Grotto County Park, a grassroots art site located nine miles north of Sparta.

Jarrold Roll:

All right. Thank you for the introduction. What I hope to do is just be really practice in what I could share with you. I'll share with you how we let people who live in our area know about this wonderful place called the Wegner Grotto County Park, and how do we help them become inspired by what they find there.

As I was introduced, my name is Jarrold. I work here at this building. This is our county's history museum on the first floor. On the second floor is a separate museum. It's the Dick Slayton Space and Bicycle Museum. We have two museums in one building. One full-time employee, that's me. I do hire someone to be there when I'm not there like today. Just a correction, I've been here for 15 years. Part of my job is I run the county's history museum. Then, we also are the site stewards for the Wegner Grotto County Park.

What is the grotto? If you haven't seen it before, this is one of those beautiful, wonderful, inspired outsider art sites. It's located about 15 minutes, a 15-minute drive north of Sparta, Wisconsin. It's a small track of land. What you would find there is a collection of sculptures. It's called the Glass Church. It's what you see on the right-hand side. It is an assemblage of sculpture. The structure is made out of concrete and broken glass and other found objects.

I'll tell you just a little bit about the history. I know that when we talk about our sites, we get distracted. We want to focus so much on what makes them special. I can't do that as much today as I'd like to because I want to talk to you more about programming, but I'll just let you know what it is. It's actually a grotto. That's where you'll find, this is over on that side of the state.

What is this place? Back in 1929, there's a German immigrant couple who visited another site, one of these fantastic sites. This one is down in Dickeyville. You've heard of it before. It's the Holy Ghost Park. Just a little bit about these two folks, because they weren't artists. In fact, they came to America in 1885, Paul and Matilda lived with their son, Ewald. They bought a farm in Lacrosse first. Then, they ended up farming in an attractive land just north of Sparta where the grotto is today. Then, they kept that land, but then ended up buying a Ford business in the town on Bangor. They were in the used car business for several years.

When they retired, they would spend their summers at their farm residence, which is in Little Falls. Here are these two folks. They're not trained artists at all, but they visit this site, and they come back, and they have to create. That's what they did. From 1929 up through about 1937, they created a series of sculptures on their property made out of concrete, broken glass, and other found magical little items.

This is just a picture of their farm where the grotto is today. This is an early postcard. What's fascinating about their site is that as they were building it, I people back in those days, people did something called Sunday drives. They would stop, and they check out what's going on at the Wegner Residence. Locally, they were called the Glassworks. Later, it became the Glass Church. They would call it because of the church that's there, but it became known by the locals and others living within an hour drive.

The Wegners didn't not sell admission to it, but they would sell postcards and soda pop. It was known locally for a long time. Unfortunately, though, Paul, the husband of the team, he passed away in 1937. It was only eight years that he was working on it. Then, his wife Matilda and their oldest son Charles, who lived nearby, two of them finished up some projects that were unfinished when Paul got sick and passed away. Then, Matilda passed away in '42.

They didn't work on it for very long, but there it was. After they passed away, their son, Charles, who shared their vision from the best of our knowledge, he tried to keep it going, fixing what he could here and there, but nothing more was really added to the site, and there it stood. Unfortunately, like all these sites, they're like sand castles. Every freeze, and fall, and the hardest storm that we get, little pieces of it fall down. In 1986, this is what you would find out there. It looked like the ruins of some battle that occurred as some magical city somewhere.

Thankfully, what happened, of course all, like of us, the Kohler Foundation learned of the site, stepped in, rescued it. They purchased the property from the family. They immediately began to hire a group to come, and fix it up, and restore it. The hired Preservation Services Inc. Lisa Stone and team came in. They fixed it up over the course of the year and brought it back to life.

In September of '87, they gift it to Monroe County. It's not associated with the college. It's associated with a county, which brings with it ... I'm going to go between and between because ... I'm sorry. What happened is we've got county government. They said, "Okay, we have this county park. It's not like our other parks where we just basically mow the lawn. It's got some other things there that need to be taken care off. Why don't we have our history museum take care of it?", and that made good sense. We have been doing this since 1987. I've worked here since 2002. That is the story, the relationship of this wonderful site to the History Room.

Now, in terms of how do people use the grotto, a couple of things you need to know is that it's in an unstaffed site. Nobody is out there. We don't know exactly how many people visit. We do have a protected side in book that you can open up, and we encourage you. It's a little sign that says, "Please sign in." We ask you to record where you came from, and how did you learn your party, how did you learn about it.

From that, the estimate is about 2000 people, about 2000 people. From that, a quarter of them are from our county. Then, about 40% from outside of our county. Then, what's really neat is that 35% are from outside of Wisconsin. We get people from different countries come each year and visit the site.

Again, it's like you're driving out. You always feel like you missed it, like, "Did I miss it or something?", because you're driving 10 minutes pass. You're driving in Monroe County. Then, you see that brown sign pointing, you take a left here, and you're pulling, and there it is. This amazing off-the-beaten track places that surprises people.

The other thing is we have it open seasonally. We say Memorial Day through Labor Day, that's when we hire a portable toilet to be out there. That's when we place them on the lawn. That's when we stuck it with brochures. That's basically how the grotto is used. Sometime people do get married out there. There have been over 70 weddings out there. Now and then, maybe once a year, we have someone that get married out there.

What is inspiring about this site, I can go on and on about this, but what's amazing about this place is that, again, it's so unexpected. It doesn't fit in the landscape. It sits like a jewel on the landscape though. When you walk in there, your eye is just drawn all around to these different colors and these different materials. You can't help to play eye spy as you run your eyes down this fence, this glass and crusted fence. You're like, "Look at that. They put a little figurine's head in there," or "There's an arrow head right there." It's just so whimsical and magical. I'm so glad that we have this special thing in our county. I'm not an artist or anything at all. I'm not an art educator. I'm a material culture guy. It was a good fit for us that way. That's just a neat place.

A couple of challenges we have, just in general, about our programming. I'll be honest with you, it's only been the last five years we've really done any programming out there since I've been on board. One of the biggest challenges of that it's 15 minutes outside of town. When I'm not in the office, I need to have someone there for me that can be in charge because it got to be open to the public. That's probably the biggest challenge is that it's so remote. It's one of those things where the grotto's out there, but yet I know it can't be just out there.

The good news is that starting five years ago, approximately five years ago, I've attended the meeting of the Wandering Wisconsin Consortium. We met. It was the year after the first plein air event was done. We did not participate in that

because that seemed like too much work. Everybody has to tell your story, so I'm going to tell mine. They're all sitting there. Terry turns to me with a big smile. She says, "Jarrod, we would really like the grotto to participate in plein air this year." I said "We'll do it." We did. We did it.

What made it easy is that it has such a wonderful team of people to work with like Bob Tirelli came out, and helped supply everything for us. He made it easy. That was our first four inch. At the same time what happened is that I get a call from an area teacher who says, "Jarrod, I grew up in Sparta. I always thought the grotto was a neat place, but I like to take my students out there. Can I do that?"

Now, just a little background. I do programming. I develop curriculum with teachers and do programming with over 2000 kids a year at my museum. I have a great relationship with the teachers. We work with them all the time, but not with the grotto, because, again, it's out of sight, out of mind. When she said this, I said, "Yeah, we can do this." There's another reason why I was always hesitant about doing programming out there. It has to do with what's colorful and glittering on the concrete. I said, "Yes, let's do it," because you never say no to a teacher.

What we ended up doing is that we developed a way for students to just ... Basically, it's an introduction to this site that's in their community. It's in their county. The kids arrive on a bus because they have to arrange transportation out there. They're off the bus. You basically three classrooms' worth of kids coming. We break them up into three smaller groups because we have to. The site is small. You can't have them just running all over the place because it's dangerous.

We break them up into three groups. Group one gets a walking tour that we just basically give them an overview. What is this place, because how are you supposed to really map your brain around it? We tell them, what is this place? What is it made out of? How long has it been here? Then, the second part of that time is that we give them a scavenger hunt where they are encouraged to go around to the sculptures, and find little things hidden because it's one of the best things about the site anyhow. It, also, is training them to look carefully and closely, and find the magic in each one of these sculptures. That's the first station that they go to.

The second station investigates how did they make this place. Now, ideally, I'd love to have some slurry. There's some concrete. Then, have them embed glass into it, but it wasn't practical. What we ended up doing is we got some quick drying clay, and we have this big flat tub of quick dry clay, like in the shape of a rectangle. We have the kids each take a piece of glass, not sharp stuff, but some glass pieces. We talk about this process of how a piece of glass on its own isn't all that inspiring. You start making patterns with them, and you step back, and you look, you've got something beautiful there. They all participated in creating that. At the end, they have something really neat that reminds them and ties

them back to this site. It gives them an idea of how are is made from found objects like that.

Then, the third station they go to is more creating art on their own. Now, what they do is they sketch. They get a clipboard, a pencil, and they're to sketch something that they just connect to, that they enjoy, that they think is neat. They are to draw it. Then, when they go back to their classroom, they color it. We tried to have them color it in the field. After a couple of years of trying that, it didn't work out very well because they run out of time, and there wasn't enough ... It was just clumsy to try to share those resources.

That's what they do in a general way just to get an introduction to the grotto. What are some of the benefits of this program we do at this age group? By the way, these are second and third graders that we're doing this with. The biggest thing is they're getting site awareness. I mean, these kids didn't know it existed. They have to know that that exists because, eventually, they're going to be the ones in this community, and we're going to want them on our board. We're going to want them to care about this place. Site awareness is so essential.

Also, this whole idea about the whole idea of the outsider artist. You don't have to be famous. You don't have to be too professionally trained to create something beautiful and inspiring. I mean, Paul and Matilda, when I showed them the picture of Paul and Matilda, they giggled a little bit because that's incongruent to their idea of what an artist looks like, I guess. That is a wonderful thing to introduce them to, I think, is that an artist doesn't have a certain look or certain idea. An artist is somebody who creates art.

Then, we want them to come away with this idea that my surroundings can inspire me to create art. This place it lends itself to it because it's colorful, it's unusual, it's whimsical. As they leave this site, I hope that they have this little seed planted that as they look around them in their world that there's something else in the world that can inspire them to create something.

Challenges, I just caught that kid right there. He's on the right-hand side. He's running right there. This is a problem we have on the site is that you have, at least, 70 kids there at one time. It's not a big site. The stares are uneven. When it's damp, it's slippery. Some of the challenges we face is transportation coming out there. They have to get bused in. With school districts, that's always an issue. It's weather-permitting. Thankfully that every time we've been there, it's been either a nice day or there's a light drizzle enough that the teachers were like, "We're doing it anyhow. " They're a tough bunch.

Jen Balge: Smart.

Jarrold Roll: Yeah. We have a limited space for a group like this. Honestly, I'm nervous when we're out there because I'm just waiting for a kid to touch glass. That kid in the upper left-hand corner, I caught him too. He's so tempted. He wants to touch

that glass. Thankfully, we've never had anybody cut themselves because there's opportunities everywhere. That's why we also do the hands-on part where they each get to touch some glass that isn't sharp. We make it clear, this is the one thing you can touch because they want to touch. We want to feed that itch for them or scratch that itch for them because I have that too.

Some of what we like to do in the future. Again, this is Jarrod dreaming. Some of you have really inspired me today and yesterday. We would like to partner with some older students who can hopefully, like I would love if we could get them to study more of the creation process. How did Paul and Matilda create these things on a concrete and broken glass? Have them make their own art from that, the concrete and broken glass.

Then, just work with teachers. I mean, as I mentioned before, the teachers may not have the opportunity to just talk about this whole idea of outsider art. What a great opportunity to do because you have an example of it in your own county. We can partner with teachers to get them to be able to teach more about this whole idea of outsider art. I personally, I love it as well.

Quickly wrapping it up, the other program we do inspired by plein air was Art Outdoors. This is general. This is one thing we do one day. It's just one day that we do it. It started as plein air painting, but we expanded it because what we end up doing now is that we added. We have three artists come on site. One of them is a plein air artist. One of them is mosaic artist. The third works with clay. Basically, we provide these materials to the general public for free, and they create art. They can get as much instruction as they want. Then, they can take that art home. It's all inspired by what they see around them.

It's just been wonderful. What we found when we first did plein air is that we're torn in two directions. We're targeting professional plein air artists because we need them to give it legitimacy. Also, we're torn because I wanted it to be a family thing as well because that's the majority of our public. As part of Wisconsin, it's pretty blue collar. We're pretty humble people out there, I guess. I knew I want it to be accessible to everybody.

It was interesting. We have professional artists, and we had this person who said, "I haven't painted since I was in high school." She's there with his six-year-old kid thinking, "My six-year-old is going to be doing this. I'm not going to do it." I'm like, "No, no, no. You're going to do it too." She does, and she's excited about the whole process.

We added these other things. It's been very, very successful for us. We have artist demonstrations out there. The first year we did it, we had 54 people show up over the weekend. That was good. We were excited about that. The next year, we had a little bit more. We had 160 something. Then, the third year, we had over 200. Now, this past year, we just did it last month, it rained all day, all day until 2:30. This is heartbreaking with anybody who does any sort of outdoor programming as you all do, but we still had 185 people show up.

I don't understand. People pulled in with their windshield wipers on eager to do art outside. It's like, "I would turn around, but they didn't." Just with the kids, we're creating site awareness. We're introducing this idea of outsider artists. We're giving opportunity to make and take art. Again, I love hearing these people saying, "I haven't done art since I was in school." They're 40, 50-years-old. It's like, "This is your chance." They light up. It's for all ages. Those are our stats.

Wrapping up, challenges. Obviously, this picture sums it up well. It's from this year. Thankfully, we had enough canopies. When it rains, it can ruin everything. Thankfully, it didn't. Rain is an issue. It's weather-permitting. Then, we also have to deal with an uneven terrain when slippery. We got glass. We have issues there. We have to truck in everything to the site, and take it back out again, and that is a lot of effort. It's really hard to do.

Plus, this is the other thing, we're at the mercy of ... I mean, we're trapped with land. What you see there is just a little beyond there. It's a very small site. We can't expand. We basically run out of space for what we're doing. I don't know how we would accommodate more than this. We want to because we want something successful to grow. We're at the mercy of the landowners who own the land across that street from that dirt road you see there. They let us park cars there, at least, that day.

Now, they could change their mind one day and say, "You know what, you can't park in our field this year. We're going to be doing something there." That would really throw a wrench into our plans. I have approached them to see, "Would you sell it to us? Would sell this land to us?" Some of the family is for it, some of the family is against it, but we're working on that one because those are all big challenges to the site.

Our future, we're going to deliver more to the site. We're going to increase sponsorships, so that we can rent tables and chairs instead of hauling it from our museum. Pursue that adjacent land. We can grow this thing, and bring in some increasing variety of art activities because we get a lot of repeat visitation, have some live music, join art creations among the people that are there. The big thing for us is going to figure out how we physically expand because we're really land-locked in that spot. We're grateful for how its grown. The people in our county are hungry for art. That is a wonderful encouraging thing.

Ann Brusky:

Marilyn Rolfsmeyer is an award-winning teacher with Bachelor of Science in Art Education and a Master of Science in Education. Recently retired from the Monroe School District with 30 years of teaching experience, she's been the Grandview Academy Education Director since its origin in 1997. She has also served on the boards for Wisconsin Arts Educators Association, Pecatonica. Is that right?

Marilyn Rolfsmeyer:

You got it, yeah.

Ann Brusky: Oh my goodness, I was nervous about that one. Pecatonica, it's fun. Pecatonica School District, United Fund of Iowa County, and the Argyle School District Leadership Council. Marilyn.

Marilyn Rolfsmeyer: In 1981, my husband and I moved into a house up the road from whatever one referred to as the Statue House. For many years, we just knew it is that, and it was falling into ruin. It looked really, really, unkept. Over the years, as we watched it fall apart, we wondered, does anyone else know anything about this place? We found out a few people did. Over the years, we have learned a lot more about the artist.

I think what I'm going to do is just tell you a little bit about their story. His name is Engelbert Koletnik. He was born on 1881 in Austria in a little farm, a little dairy farm, and decided, as a young teen, he wanted to go out and see the world. He got on a steamship. He traveled for many years seeing all sorts of continents, and seeing lots of experiences, and discovered that maybe he didn't want to go back to his home country.

When he came to America, he fell in love with a young woman by the name of Katherine Thoni who was also an immigrant, but from Switzerland. The two of them hooked up, got married, and decided to settle down in South Western Park Wisconsin in a little town called Hollandale.

Now, Nick had a lot of skills, but his primary profession ended up being farming. He was a dairy farmer. As he delivered the milk every day down to the little village of Hollandale, his children grew and realized quickly that that was not what they wanted for themselves. They grew up, and went on into their world of doing very successful things.

However, Nick had an injury in the mid '50s, in his mid-50s. That ankle injury gave him a little extra time on his hands. He begun to play in concrete and glass. From there, 20 years later, he had over 40 statues in his front yard, including, as you can see in the picture, the house, which is completely covered in concrete, glass, and stone.

What is Hollandale? It's a little town in the driftless region of Wisconsin. There's about 280 folks that lived in that little area. It's in a very rural setting, similar to what Jarrod explained about the grotto. Nick too was influenced by the Dickeyville grotto. His house and some of the pieces around it definitely reflect that.

I just want to talk a little bit about we are national register site. Right now, our battle is trying to keep that 290-foot tower that US Cellular wants to put up behind it. That's going to be, hopefully, to our favor. We'll see if that helps because it certainly won't improve Grandview's view. We also are conducting lots of community programs. I'll talk about those shortly.

We started out pretty small where we just had the folks who were within driving range within a few miles who would come to some of our classes. Now, we've expanded all the way from Dubuque, to Milwaukee, Madison. Teachers, families all come and visit us. Then, finally, we have this big idea of, "Well, do you have something you want to do? You have a plan of some creative thing that you would like to have a place or form to do this? Well, Grandview, we might be your place for that."

Our cornerstones are pretty basic. We want to be more than just that place you come and visit or the tourist place attraction. We want to bring our local folks in, so that unlike when I first moved into the area, and I didn't know who that artist was in that rundown, sad, little spot, we would know about Nick Engelbert.

By the way, in 1991, 30 years after Nick died, we were fortunate enough that the Kohler Foundation discovered the site, who was able to purchase it. In 1997, it was gifted to the county, but the county didn't want it because they had no county parts. Then, they said, "Maybe the school will take it," and the school said, "We just don't know what we would do with a site like that." Fortunately, my husband and a few other local folks in the community said, "We're going to make a nonprofit. This nonprofit is going to do a lot of educational things with the schools and Grandview. " It's called Pecatonica Educational Charitable Foundation. I'll just refer to it as a Pec Foundation because it is a mouthful.

I didn't come up with these plans certainly on my own. This board really put a lot of people, a lot of hardworking individuals, and experts of sorts, like teachers and administrators in on the planning in what would be a good cornerstone for Grandview. We've decided early on that the arts really should be for everyone, so let's make them affordable. Let's find grants, so that if you don't have the 14 or the \$100 for a class, you can come to ours for \$2. Anyone, adult or children, all ages.

We support and augment our public education through after school programs. We invite teachers on to Grandview. It is their studio space. We embrace others to come there. We, also, are pretty close with our community organizations, so that if they have an idea, or an event they want to create, or they need some inspiration, or a partner in things that they want to do, we're there for them. Most importantly, learning should be fun, and that art experience is fun. We invite people out to Grandview to experience that.

Our objectives, well, those are pretty easy. Create partnerships, which we have done. We look forward for opportunities to bring the world to Grandview. I like that one. We bring many artist, and I'll talk about that shortly. We conduct workshops in the fine arts, but we also celebrate local talent. Our students really got to know who the artists are in our community.

We operate the Grandview historic site. We make sure that if anyone wants a tour, we would be there for that, and that the place will look as good as it

possibly can. We try to be good stewards to that land and to those sculptures. That's a hard one sometimes. To be a place for community members to have educational staff who can seek their own personal growth, so that they can go to a place and know that they don't have to go into a university, or maybe they don't have to go a hundred miles to some other art center, but they can actually get that from Grandview.

Here are some examples of the audience, the people who come to Grandview. Now, typically, you think it's rural children. Yes, but when the children come, of course, they bring their grandparents, or their babysitter, or their family. That's a nice addition to what makes that place special. People who might not usually attend an art event come to Grandview.

Sports are really big in our community. We offer them an alternative. So often, they don't see themselves as artists, but they want to see themselves as someone who can enjoy time within a few minutes of their home, do something quick with the children, and they really have fun at Grandview and understanding these artists really are interesting people. They really do have an interesting story to share similar to what Nick may have.

Lower income folks, single parents, a lot of home school families all come to our classes. Of course, schools, that's a natural one. We really partner a lot with about three very close schools geographically, so that they can bus the kids there quite easily during summer programs, or they can bring the kids to an after-school program. Family members, well, you know how that works. The kids bring the grandparents, and they bring the elders back to Grandview, and the teachers and the artists.

Programming through the years. I'll just go through this really quickly. We've had a theater project out there where it was performed on the grounds at Grandview by our middle school students at the Pecatonica School. They did something called the Open Window. We've also had our sixth-grade class who created stories about the sculptures in Grandview's yard reflecting the immigrants that Nick Engelbert was pretty proud about his neighbors. They did this really interesting videotape about who these people were in our community, a lot about local culture. The kids learned about our history, of who we are as a neighborhood, knew more about their neighbors as a result of that.

Then, Artists in Residencies. I'll talk a little bit more about that, but Liz Rex was one of them who came in, and she talked about the artist within. We brought in some of the old farmers from our community, and said, "You know something, you've got some really cool airplanes that are big gigs out in your yard. You are an artist." They go, "No, I'm not," "But in did you are because you are creating art. You just don't recognize yourself as someone that special."

20-years of summer school classes. We call it the Grandview Summer Academy. Over those years, I've learned a lot about what to do and what not to do with context. People who are really excited about being at Grandview, and able to

work with kids from three years of age to 80-year-olds who come in in walkers. We have a very broad range for all our classes. I'll discuss that in a couple of minutes.

I'd like to spend just a minute talking about our Great Grandview parade and that started in 1997 with Molly Ross who was an artist in residence. When she came to Grandview from the Chicago Art Institute, she put up a 16-foot-tall Paul Bunyan, but it wasn't concrete as Nick had done. This Pau Bunyan was a lantern. All the students, and 300 students, and staff up the road, which we're down the highway, they come up to Grandview.

Similar to what Jarrod was saying, we have stations. One station might be with an artist. Another station would be Mud the Shed where they bring memorabilia from home, and they get to stick it in this old ... Well, not so old, but it's a very interesting storage shed because the things that children have put into the concrete and the stories behind what they chose to put into that concrete.

Then, another station would be cookies, and graham crackers with strawberries with a whipped cream that Katherine and Engelbert would have done because Katherine was all about feeding anyone who visited Grandview. We had to make sure that she was included in this lesson about Nick as well. You have to have a tour. We would have some of the local folks that would come up who knew Nick and his children give a tour of Grandview.

The other thing I want to tell you about is what you're seeing right there. It's our most popular brochure that we still use many years later. It was a brochure not designed by any artist, but by many sixth-grade artists in Mr. Perry's sixth grade class at Pecatonica. The kids wanted to learn about Nick. After they found out more about each statue and what it meant, they decided, "How can we make that information available to more kids?"

They did a children's walking tour brochure. It looks like this. It opens up. It's a very bright, colorful brochure that everyone enjoys, whoever goes to Grandview to learn more about who Nick was and why he did the things that he did.

Our current venue or our menu that we have in Grandview is the academy, which is the Summer Academy, after school programs. We go into several school districts, and we offer free programming for students from 3:30 when school is out until 5:00. Four different school districts have had the benefits of this after school program. These last two years, we've offered it, not for \$2 per student, but for free.

We also have the Wandering Wisconsin tour. I just want to make sure that if you haven't seen these, these are really cool. They're maps of all the different unusual vernacular sites in Wisconsin. This is our roadmap. I, as a teacher, who helps from having a background of having a passion for these places, get an opportunity to take other teachers on a tour around the state.

Then, we have the Artists in Residencies. Current one right now is with Eric Friedericks. He's going to build us a wood-fired kiln. We have Mud the Shed. I'll talk about that in a few minutes. Then, outdoors events such as the plein air event, which Wegner also has, and the Arts Fun Day, which is bringing families to Grandview to enjoy art together.

Here's our after-school program. Here are the students both in Monroe in the middle school who have gone all the way up to eighth grade with the after-school program. Primarily, it's between kindergarten and sixth grade students. Here, you see some of the students probably presenting what the artists has taught them for that afternoon.

One of my students that was working with me at the Monroe event said, "These are only \$2 a class. How can we possibly make all of this stuff for only \$2 when you bring an artist in too?" I said, "It's because of people who are kind enough to give us money to do these things." They wanted to make a sign. I thought that was really neat. They said, "Can you tell them how much we appreciate this, or we can do cards?" They made a nice little note to say how much they do appreciate it. Affordable art is something that really makes a difference in these programs. Local artists lead the classes, and students learn always. We want to make sure they know about who Nick is.

Grandview Summer Academy, we have between 20 and 30 classes each summer, and have been doing this. This is our 20th year. This is a program that always brings in lots of local teachers because they can take it for university credit. It brings in, not only art teachers, but classroom teachers. They can create their own curriculum, lesson plans, and use what they've learned from these artists at Grandview in their own teaching. It's filling their well again with creative ideas. We really have had as many as 20 teachers take it for credit per year. Typically, though, it's between 5 and 10. They do come back, and they can continue to grow from it because each time, it's a different artist.

Wandering Wisconsin is always oriented toward usually teachers, classroom teachers and high school teachers. Sometimes, middle school. It's an extensive field study that we go around the state, maybe five to seven different local art sites. We visit historic outsider sites such as Wegner Grotto, Prairie Moon, the Rudolph Grotto. Of course, on that second night, the first night going into the second day, we end up here at the John Michael Kohler Arts Center where we collaborate and get the opportunity to either be an innovative teachers institute or use the resources that are here to inspire these teachers to go back and use the outsider or vernacular art in their own teaching.

Our Artists in Residency Program has been really something that has bloomed in the last few years. It started in 1997 with Molly Ross. I mentioned that Liz also has done some things there. We've had a ceramicist come and in. He looked at the Viking and the boat, which is in the yard that Nick did for all the Norwegian artists or Norwegian families around us. He wanted to make something that would be gifted back to school. The children worked with this artist to create a

duct Viking and a boat with all the seals that had their ideas put on the seals on the side of the boat.

There's a story about how that actually got broken into a lot of pieces by accident sitting in the back porch because we've just taken it out of the kiln. We happened to have a friendly snake that was in that [inaudible 01:05:02] room that was trapped to the wharf of that sculpture and knocked it over. That project that was once a three-week project turned into a five-week project because the artist said, "I have to glue it back together. Too many children have been counting on me to make sure that this art is theirs as well."

As we started gluing it back together one piece after another, we started thinking about Nick. Nick did the same thing. I mean, well, maybe he didn't put them back together in pieces, but isn't that what we're doing with restoration? All the pieces that have broken down into his yard bit by bit were found and put back together, and created a beautiful place that is today. It was a nice story to tell to the kids. I think it made them understand a little better about what it took to keep Grandview looking the way it does today.

Currently, we have Eric in the center. He is busy working on a kiln. The first thing he wanted to do was create a way to bring people. We need people to build a wood-fired kiln, and food always works. The pizza oven was built because we couldn't get anyone to come on a wheeled or affordable pizza oven. He said, "We can do this. I can just create it." We did. Within three weeks, he had the oven done, and it works remarkably well. He's right, it does bring people to Grandview.

Mud the Shed, that's that storage shed that sits right outside the grounds. It was rather bland, pretty gray initially, but it needed to be something that was going to bring people to Grandview, more than just maybe to visit the art. We decided to let the community have a hand in changing its appearance. We would use Nick's work as inspiration.

You can see the students, when they came up for the Great Grandview Parade. On the upper left, you could see where they're lined up with their memorabilia. One of my students who had a baby spoon in his hand said, "Well, I was going out the door, and I forgot what to bring, so I pulled it out of my little brother's hand, and this is going in the wall." He said, "When I'm 85, I'm going to bring him back and we're going to look for that spoon."

It does bring people back. These events really make our community feel like they have ownership in Grandview, and that this is their place to shape and to add things to the art, and that some of it doesn't always have to go home with them. It can stay at Grandview, and it can be a constant reminder that we, like Nick, can make masterpieces, and know that there's something that other people will come, and photograph, and enjoy.

Just a quick story. I'll make it very short. My high school students wanted to know what mosaic was. We brought up on Google search all these different mosaic patterns and the art that people have made. Lo and behold, there was the window of that shed on one of the primary Google searches at the very top. I was thrilled to see it. I was excited to tell my kids, "That's why we do art because other people appreciate, and they want to enjoy what you have."

We've had some very sweet moments in our history. Of course, Governor's Awards are also appreciated. We've got standing up for Rural Wisconsin Award from Libby Burmaster, our State Superintendent. There, my husband is accepting from Tommy Thompson the Top Rural initiatives or the Top Rural Development Award. Others have looked at what Grandview is doing, and have said, "Keep it up. We want to encourage you to do more."

Finally, what do we want from our kids or in our adults in our community when they leave Grandview? Well, we want them to know about local cultural arts because Nick's yard is filled with immigrants, whether it's the Habsburg Castle, or if it's the Viking and the boat, or if it's the Swiss Patriots he built for his wife who is from Switzerland, or the double-headed Austrian Eagle that he was so proud of his own country for. Most importantly, the largest and the most important statue in his yard is of the American Eagle and the United States Flag because that's home to him now, his new home. Maybe our students need to know that same appreciation. We might be from all parts of the world, but the United States is a place to be proud of as well.

Then Wandering Wisconsin in service, it's nice to know that when you cast these seeds out to a few teachers, they take this back with them, and they teach it to their children. They want them to understand how important this outsider or vernacular art is, and give our students that same permission that you can create art. Even if doesn't look perfect, even if it isn't the prettiest thing you think it could be, it's yours.

It gives added voice to Nick. We've got many voices telling what we're doing here and how important vernacular art is. The parade, well, that's all about learning about Nick, and why he's an immigrant that we want to look at as our own local hero, and then create partnerships. You can't do it alone. You've got to get other people in your community fired up about who you are and what you're doing. You can't just say we're the Grandview people. We want it to go beyond Grandview, beyond Hollandale, out into the whole state and the Midwest, if possible.

I'm realizing that today and yesterday, that's what these conferences is all about. That's why we're here together, and to keep these things alive. The picture that you're seeing at the bottom corner is done by Doug Hanes. It's his master piece that was created in one of our plein art events. That's Grandview. There we have it. Thank you.

Ann Brusky: Thank you to our panel. We have a few minutes. Peter has a microphone. Yes, if you have questions, we'll come over to you. If you could say who you are, where you're from, that would be really helpful for us.

Liz Hamilton: Hi. My name is Liz Hamilton. I teach in the Foundation Art Program at the University of Kentucky. I was wondering, I have all 18, 19, 20-year-olds who have no concept of art outside of the incredibly narrow view of their art history classes. I wasn't sure if you had any strategies or suggestions to bring art that we not only don't have geographic access to, but that we don't have any academic access to really, and how you would approach that.

Ann Brusky: Wonderful. Thank you. Who wants to tackle that? Jen.

Jen Balge: One thing that we found successful with some of our students is making comparison to artists that they may know. Like Mary Nohl and Alex Calder, for example, is a really good one. Some of Alex Calder last known works that he did this really whimsical fish that was filled with a bunch of different pieces of glass. When you see things like that, you can really make a much more apparent connection. Then, the education probably has developed these history links to the arts too. Those have been sort of the vehicle in which we can make that connection as well.

I honestly feel like if there's any way that you can give your students a more immersive experience through, I don't know, virtual reality perhaps. I think that the Art Center just did a virtual reality thing for Nutella where they did a 3D panel view. Hopefully, we'll be able to see that at some point soon. I think that would be the best way to do it if you can actually go to a site. Yeah. Do you have any?

Dr. Liz Rex: I guess, I could add to that. Part of my research work was about adults how identify as non-artist and looking at why. That sprung from ... I mean I was studio-trained. My bachelor's degree is in Fine Arts. I left there feeling disjointed because the places where I felt art that was most exciting was in everyday life celebrations and circumstances. The how, it may be difficult, but I think the why is really important because it really does allow a broader range of entry points into art and meaning making that's really important for a range of people, including young budding artists.

Sister Caroline: I'm Sister Caroline. I teach both high school, but I did grade school. I think we have to be much more brave teachers to tell our history classes that we don't have to model in Europe anymore. Every curriculum seems to start there, and never get to the present. That's one problem. Secondly, we have such a wealth. We may have to help those art history teachers find it. That was true when I was at school almost 30 years ago, and it still going on. We have to have courage folks.

Ann Brusky: Thank you.

Jerry Stefl: I'm Jerry Stefl. I teach in the Art Education Program at the School of the Art Institute of Chicago. I'm the Education Chair at Intuit, the Center of Outsider Art in Chicago. We deal with a lot of stuff with self-taught artists. Something to do with your classroom is literally have every one of the students look all over the world for sites, site-specific work, have them present on it. All of a sudden, there's 20 different models. Then, you have 20 models in your classroom that you can use later on. It's really wonderful

In Intuit, we have a teacher fellowship program for 12 Chicago public schools, two teachers per school. Once a month in the fall to January, we take them on field trips. We'll be coming to Kohler in November. They write curriculum around using self-taught artists' catalyst for their curriculum. They teach it in the spring. We have a show at Intuit in the back gallery from the middle of May to the middle of June. There's an opening. These kids are so excited about what they're doing because they have to come to Intuit for field trip.

Here you have these 10-year-olds telling their parents, "Come on. I want you to see the Henry Darger Room. Let me tell you all about it," because we do have Darger's room, and his artifacts, and source material in the collection. I mean, it's just a wealth of information.

We're just getting ready for the Henry Darger Resource Kit to become public from a huge grant we've got. It's 85 typed pages right now, and another 20 pages of illustrative work. There's lesson plans, and these columns. You can it from A to C to The, and go anywhere you want, so you can interrelate it. It's going to be broadcast to Chicago Public Schools-

Ann Brusky: Fantastic.

Jerry Stefl: ... in November. Then, in December, for the State of Illinois. Then, it will be open for access online.

Ann Brusky: Nice, very nice.

Jen Balge: Wonderful.

Ann Brusky: That's yummy.