

12-2013

## Lecture by Dr. David Pariser

Department of Art

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**CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES**  
**GRANT APPLICATION**

I. Applicant/Organization: Constant Albertson, Dept of Art, University of Maine.

II. a. Responsible Organization Officer:

**Constant Albertson**

b. Title:

**Associate Professor of Art**

c. Campus Address (include Email and Telephone):

**203 Lord Hall.**

**constant.albertson@umit.maine.edu.**

**207-581-3251.**

\$1000

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

**Dr. David Pariser**  
**Professor, Art Education**  
**Concordia University, Montreal, CA**

**Lecture topic:** *The juvenile work of world-class artists. Can we tell from their work that these children are bound for glory?*

**Dates:** February 27<sup>th</sup>; March 27<sup>th</sup> would be a snow date.

**Short Description:**

Dr. David Pariser has agreed to present his current research on children's graphic development, specifically using artifacts and interviews gathered from Jaime Wyeth, with respect to juvenilia from Pablo Picasso, Paul Klee and Toulouse-Lautrec. Dr. Pariser is one of the few scholars publishing in English on aspects of giftedness in the visual arts and in children's graphic development. (See attached expanded proposal). Dr. Pariser has agreed to spend two days at the University of Maine, deliver a public lecture and be video-taped for use as part of the alumni outreach, donor, and promotional materials. He has also agreed to make himself available for classroom visits and has already been asked to meet with art education students. (Attached, please find a short description of Dr. Pariser's research and publications.)

**Expected audience:** Wyeth enthusiasts, art teachers, and Chapter 104 (Gifted and talented legislation) faculty and administrators, psychologists, artists (particularly painters), museum goers, Americanists, historians, people interested in popular culture, studio, art education, art history, psychology, history, new media, etc. students. Should the Development Office become interested in this project, other interested parties might be donors and others interested in the development of art programming in Maine.

**Expanded Proposal:**

Dr. Pariser will be presenting a lecture giving the highlights of his long standing interest in the development of childhood graphic skills in gifted children and the juvenilia of world-class artists. He has extensively studied the childhood work of Klee, Toulouse Lautrec and Picasso. All three of these artists left behind significant collections of drawings and paintings done when they were in late childhood and

early adolescence. This period is of special interest to art educators and psychologists as it represents the transition from childhood to adolescence, and as Dr. Pariser will argue, it often marks a period of experimentation: the emergence of a distinctive style and the first intimations of thematic choices. For example in the case Lautrec, Pariser has shown that the childhood work heralds Lautrec's acute satirical and comic trademark that would continue throughout his career; similarly with Picasso, the fascination with visual puns and certain themes, such as bullfights, had roots in childhood. With Klee, there were early intimations of his whimsical humor.

In addition to thematic issues, juvenilia also reveal the rapidity with which certain technical skills are mastered. Much the same sorts of observations can be drawn from the juvenile work of the Wyeth family. The rich archives of childhood work, housed at the Farnsworth Museum and Chad's Ford provide insight into the tutelage and development of Andrew and Jamie Wyeth.

There are some suggestive parallels between Andrew and Jamie Wyeth's learning experiences and Picasso's. The father was each artist's first teacher, with greater and lesser success, Pariser notes. Picasso was soon estranged from his father who was an academic painter. The Wyeths were more fortunate: N.C. Wyeth was a domineering and brilliant illustrator who gave his son intensive technical training and ultimately used Andrew as a partner for some of his book illustration commissions. Far from alienating his son, N.C. built up his confidence and trained him rigorously. The technical skills that Andrew mastered as an adolescent are clearly the bedrock on which his much acclaimed adult work is founded. Andrew in turn taught Jamie, with great parental concern, though not quite the same rigor. From the perspective of an art educator, it is a matter of great interest to note the sorts of teaching strategies that were employed over these two generations of artists and the relative effectiveness of the teaching methods used. Did the sons teach as they had in fact been taught? Or is there evidence that when it came time to act as a teacher, the erstwhile son elected to teach in a manner that was distinctly different from that of his father?

The Wyeth material will be the focus for this lecture and Pariser will be presenting this new material within the framework of his earlier research on the childhood work of world-class artists and graphically gifted children.

IV. Budget Proposal Form must be attached. \*SEE ATTACHMENT

**Budget:** **Total \$2200**

Travel, housing, food  
Publicity; Approximately \$200 (in kind)

Honorarium: \$2000.

**Proposed Funding Sources:**

Humanities Initiative: \$500. (secured)  
Dept of Art / Graves: \$500. (secured)  
CADLS Funding: \$1000. (request)

I will be approaching Margaret Nagle, Pat Cummings and Eric Rolfson about outreach opportunities and the possibility of some kind of donor reception, etc.

**Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.**

**SEND COMPLETED APPLICATION VIA EMAIL TO:**           alisha.lukas@maine.edu

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Alisha Lukas at 1-1512.

### **A brief resume of Dr. Pariser's scholarly activity,**

Source: (<http://art-education.concordia.ca/people/faculty/full-time/david-pariser.php>).

David Pariser, Professor  
D.Ed, Harvard University

#### **Research interests**

*I'm interested in the evolutionary and biological roots of art, linking art and our experience of art to biology and neurology. I'm also interested in empirical work, framed both in psychological terms and sociological terms, that looks at art - the creation and the reception of art.*

*In terms of research, I am very interested in schools; I'm very involved in the department's specialization program, and I go into the schools quite often. I'm interested in looking at the "delivery system" of art education. The world of art education for me is art in the schools because ultimately the real engine behind education are the teachers in the classroom.*

#### **Biography:**

David Pariser's principal research interests are: the development of drawing abilities and how drawing is taught in different cultures, cross-cultural aesthetic response to the art work of children and adults, observing life in classrooms and making explicit art teachers' expertise, expanding notions of graphic representation, and the use of narrative and documentary film and video as texts for study in art education.

He is currently involved with a research project, funded by the Social Sciences and Humanities Research Council, that examines the cross-cultural validity of a model of aesthetic development. Other research interests include the development of anomalous drawing abilities in children, and in the trajectory of graphic development in the lives of world-class artists.

Since 1997 Pariser has been the Director of Student-Teaching Internships for the BFA Specialization program. He has also offered workshops and undergraduate art education courses to early childhood education students. At the graduate level he offers seminars in research in art education, as well as special topics courses in art education and related areas such as cognitive and social psychology and ethnography. He serves as a thesis advisor to masters and doctoral students.

#### **Awards**

Gaitskell Award for contributions to Canadian art education. (2007). Address titled: Just Remember, Wherever you Are, There You Are, or how Postmodern Rhetoric Impoverishes Art Teaching. Published in The Canadian Art Teacher, (2008) 8 (1) , 24-33

Elected Fellow of the American Psychological Association. (Division 10 Psychology and the Arts). (2000)

Esther Katz Rosen award administered by the American Psychological Association. With Susan Rostan and Howard Gruber: A Cross-Cultural Study of the Development and Assessment of Artistic Giftedness, (1999)

Visiting Scholar, Project Zero, Harvard University, (1983)

### **Funded Research**

Social Sciences and Humanities Research Council of Canada ,With Anna Kindler, Axel van den Berg, Belidson Dias, Wancen Liu. Standard Research grant: Making Drawings Judging Drawings: A cross-cultural study of graphic development and aesthetic development, 2000.

Spencer Foundation Small Grant (1994) With Jessica Davis; A Cross-Cultural Examination of the U-Curve in Aesthetic Development.

Social Sciences and Humanities Research Council of Canada, Leave Fellowship, Study of the Juvenalia of Klee, Toulouse-Lautrec and Picasso 1984.

### **Book chapters, Encyclopedia entries**

Pariser(Forthcoming) The Limits of Social Construction : Promoting Creativity in the Visual Arts. Chapter in Forthcoming book on Art Education and Creativity, Edited by Dr.Enid Zimmerman (Indiana University) and Dr. Flavia Bastos, (University of Cincinnati). To be published by the National Art Education Association, Reston Virginia.

Pariser,(2008) Entry on Child Art, in The International Encyclopedia of Communication, Wolfgang Donsbach (Editor). Blackwell Publishing Ltd. (England and Australia) 2008. Vol II, 451-453

Pariser, D., Kindler,A., van den Berg A., (2008).Drawing and Aesthetic Judgments Across Cultures:Diverse Pathways to Aesthetic Development. In, Children's understanding and production of pictures, drawings and art, Constance Milbrath and Hanns Trautner, Editors, Cambridge Massachusetts: Hogrefe. 293-319.

Pariser, D., (2006) Considering the u-curve. Essays for Gardner under fire: A rebel psychologist faces his critics. Jeffrey Schaler, Editor. Chicago: Open Court Publishing Company. 255-276.

Zimmerman, E., & Pariser, D. (2004). Learning in the Visual Arts: Characteristics of Gifted and Talented Individuals. In, Elliot Eisner & Michael Day (Editors), Handbook of research and policy in art education. Mahwah, New Jersey:Lawrence Erlbaum Associates, 379-409.

Pariser, D.(1999a). Conventionalty and Creativity. In The encyclopedia of creativity. Vol.1 Mark Runco and Steven Pritzker (Editors). San Diego: Academic Press..373-384.

Pariser, D.(1999b). Henri de Toulouse-Lautrec.In The encyclopedia of creativity. Vol.2 Mark Runco and Steven Pritzker (Editors). San Diego: Academic Press. 665-672.

Pariser, D. (1995). Lautrec - Gifted child Artist and Artistic Monument: Connections Between Juvenile and Mature Work, in Claire Golomb (Editor) The development of artistically gifted children. Selected case studies. New Jersey: Hillsdale, Lawrence Erlbaum Associates, 31-70

### **Journal articles, book reviews**

Pariser (2009) A woman of valor: Freidl-Dicker Brandeis. Art Teacher in Theresienstadt Concentration Camp. Art Education, Vol.61, No.4, 6-12.

Pariser, D., (2008) Review of , From drawing to visual culture. A history of art education in Canada. Harold Pearce, Editor. Canadian Review of Art Education, Research and Issues, 31(2), 495-500.

Pariser,D., (2005). Review of Willats' Making sense of children's drawings. Canadian Review of Art Education, Research and Issues. Vol.32, 93-104

Pariser,D. (2004) Review of, Eisner, E., Arts and the creation of meaning. *The International Journal of Behavioural Development*, 28 (3), 275-276.

Kindler, A.,Liu W.-C., Pariser, D., van den Berg A., (2003). A Cultural Perspective on Graphic Development: Aesthetic Assessment of Local and Foreign Drawings in Taiwan. *Taiwan: Research in Arts Education*, (5) May..23-47.

Pariser, D. (2003). Entry on Rudolf Arnheim, in *Key writers on art: The twentieth century*. Chris Murray (Editor). London: Routledge..8-14.

Rostan,S.,Pariser,D.,Gruber,H.,(2002). A Cross-cultural Study of the Development of Artistic Talent, Creativity and Giftedness. *High Ability Studies*, Vol.13,No.2, 122-154.

Pariser,D.,& van den Berg,A.,(2001)Teaching Art versus teaching Taste: What Art Teachers Can Learn from Looking at a Cross-Cultural Evaluation of Children's Art. *Poetics: Journal of Empirical Research on Literature,the Media and the Arts*.v.29, 331-350.

Pariser, D. (1999). The children of Kronos: What two artists and two cultures did with their childhood art. *Journal of Aesthetic Education*. 33 (1).62-72.

Pariser, D. (1992-1993). The artistically precocious child in different cultural contexts:Wang Yani and Toulouse Lautrec. *Journal of Multicultural and Cross-Cultural Research in Art Education*. Vol 10/11, 49-72

Pariser, D. (1991). Normal and unusual aspects of juvenile artistic development in Klee, Lautrec, Picasso. *Creativity Research Journal*, Vol 4 (1), 51-66

## Cultural Affairs/Distinguished Lecture Series Fund Budget Proposal Form

Applicant/Organization: University of Maine, Department of Art  
 Responsible Office: Constant Albertson  
 Event Title: The juvenile work of world-class artists. Can we tell from their work that these children are bound for glory?  
 Event Date: February 27<sup>th</sup>; March 27<sup>th</sup>, snow date

Total Program Budget: \$2200.  
 Amount Committed by Applicant Organization: \$700  
 Total Amount Requested from Other Funding Sources: \$1500.  
 Please List Sources & Amounts below:  
 Humanities Initiative Sponsorship Grant                      \$500  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Amount Requested from CA/DLS Committee: \$1000.00 \*  
 Revenues, if any, expected (fees, ticket sales): na

Budget Breakdown of Expenses and funds to be used:

	CADLS	Other
Honoraria/Services (explain below)	\$ <u>1000.</u>	\$ <u>1200</u>
<u>\$2000, honoraria and travel (car)</u>		
<u>\$200, housing, food</u>		
_____		

Travel \$ \_\_\_\_\_ \$ \_\_\_\_\_  
\*Dr. Pariser has agreed to drive and use part of his honorarium for the travel expenses.

Lodging/Meals	\$ _____	\$ _____
Advertising	\$ _____	\$ _____
Printing	\$ _____	\$ _____
Supplies and Materials	\$ _____	\$ _____
Other (must specify below)	\$ _____	\$ _____
_____		
_____		
_____		

Total Expenses from CA/DLS funds: \$ 1000 \*  
 Total Expenses from other funds: \$ 2200.00  
 (These two totals should equal the "Total Program Budget" listed above)

\*These amounts should be identical and should not exceed 75% of the total program/event budget – see guidelines for further information. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of

expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

11/12



Alisha Lukas <[alisha.lukas1@maine.edu](mailto:alisha.lukas1@maine.edu)>

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**Pariser lecture**

5 messages

**Constant Albertson** <[Constant\\_Albertson@umit.maine.edu](mailto:Constant_Albertson@umit.maine.edu)>

Fri, Mar 7, 2014 at 8:34 AM

To: [alisha.lukas1@maine.edu](mailto:alisha.lukas1@maine.edu), "Alisha M. Lukas" <[Alisha\\_M\\_Lukas@umit.maine.edu](mailto:Alisha_M_Lukas@umit.maine.edu)>

Greetings Alisha,

I believe that I should be submitting a report on the completion of the Cultural Affairs/Distinguished Lecture Series event with Dr. David Pariser. However, I am not sure of the required format and cannot seem to find instructions or a form. Would you be able to advise me?

"The Juvenile Work of World-Class Artists" was a highly successful lecture on Thursday night, February 27th, with standing room only capacity in the Lord Hall lecture room. This was the auspicious debut of the Dept of Art *Wyeth Family Heritage Lecture Series*.

This lecture was scheduled for one day before the long spring break, but despite the Lord Hall Lecture room was filled to capacity with 70 studio art and art education students and faculty, student teachers, art teachers and members of the Maine Art Education Association and others from the UM community. The lecture started on schedule at 6pm, and lasted until 7 pm. There were 30 minutes of questioning and discussion afterwards. The lecture was videotaped and permission was granted from the three Wyeth family archives to publish the video on the Dept of Art webpage. Unfortunately, Dr. Pariser slipped on the ice just after his talk and broke his ankle and foot, and therefore was unable to attend the scheduled art education classes. However there was much discussion in both art education classes and in the various art teacher blogs stemming from this lecture.

Dr Pariser was paid a \$2000. honorarium,

\$800 from the Cultural Affairs / Distinguished Lecture Series

\$700 from the Humanities Initiative

\$500 from the Dept of Art Graves fund

Another \$200 was in-kind housing, food, and xeroxing costs.

Thank you in advance for your assistance. Sincerely, Constant

Constant Albertson, Ph.D.

Associate Professor of Art / Art Education

University of Maine

Department of Art, 203 Lord Hall

# David Pariser Lecture

February 27, 6pm. 100 Lord Hall  
(snow date: March 27)

## *The Juvenile Work of World-class Artists*

*Can we tell from their work that these children are bound for glory?*



*The Blind Pew*, NC Wyeth, 1911, color illustration in Robert Louis Stevenson, *Treasure Island*, p. 38, N.Y.: Charles Scribner's Sons



*Figure, Moon and Stars*, Jamie Wyeth, 6 years, J. Wyeth archives, CF11.065

In this illustrated lecture, Dr. David Pariser will present his current research on children's graphic development, specifically using artefacts gathered from Jamie Wyeth, with respect to juvenilia from Pablo Picasso, Paul Klee and Toulouse-Lautrec.

**With thanks to the event sponsors: University of Maine Cultural Affairs, College of Liberal Arts and Sciences Distinguished Lecturer Grant, The Humanities Sponsorship Grant & the Department of Art.**

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From:  Heidi Carlow

Wednesday, December 18, 2013 3:55:36 PM



Subject: Cultural Affairs Award

To:  Constant Albertson

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Dear Connie,

Thanks very much for submitting an application to the December 2013 Cultural Affairs/Distinguished Lecture Series funding competition. This round was particularly difficult for the committee, as we had many excellent proposals asking for a total of almost \$35,000 in CADLS support. We had only \$15,000 to award, so were unable to fund some proposals at all, while the rest received less than requested. We wish we had more funds for all of the great events brought forward to the Committee.

In its meeting on December 17, the CADLS Committee awarded \$800.00 for your project. Because this is less than requested, I would be very grateful if you could indicate whether your event or program can still be held.

Thank you.

Heidi Carlow  
Administrative and Fiscal Coordinator/Scheduler  
University of Maine  
President's Office  
200 Alumni Hall  
207-581-1717