

As chair of her dissertation committee, I am delighted to introduce Gabrièle Abowd, whose research intersects the realms of architecture, folklore, art, and education through a focus on women artists and their studios. The interdisciplinary nature of Gabrièle's project is reflected in the composition of her dissertation committee, which includes College Professor of Folklore Dr. Henry Glassie, Associate Professor of Folklore Dr. Pravina Shukla, and Professor of Education Dr. David Flinders, all of Indiana University, Bloomington.

Readers will appreciate Gabrièle's rich and fluid narrative writing style which draws us into the particular worlds of mature women artists as they describe complex interconnections among artistic practices, the spaces in which art is produced, and daily life. Once inside—as is often the case—we discover that telling stories from women's perspectives both troubles key assumptions across disciplines and reveals that which is invisibly taken for granted. Gabrièle's work helps us face our most entrenched assumptions about what counts as 'studio' and see a lack a of fit in the context of these women's lives. Through her work we revisit the profound ways that ideology, social structure, and material culture—including architecture—intermingle and impose on us in ways about which we are often unaware. Simultaneously, however, we see the multiple possibilities that these women create by bending and reinventing their environments within specific circumstances. Ultimately Gabrièle's work encourages us to make an intellectual leap between the lives of these women artists and school sites for art-making and art education. She causes us to wonder about the nature of metaphors on which school art studio spaces are founded, whose interests they may serve, how such sites may

constrain or promote learning, whether more inclusive designs are possible, and if so, what they might look like. As such, she shifts our attention from the individual behaviors of teachers and the content of curriculum to the influence of the context and setting in which learning is negotiated, offering a new portal for exploring art education. Without question, this is work with far reaching implications and important contributions to make in our field.

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