

Mentor's Introduction
Bruce Garrett Bowman

Title of Presentation: *A SEARCH FOR INSIGHTS INTO THE CREATIVE PROCESSES UTILIZED WITHIN THE VISUAL ARTS: SHIFTING FOCUS (1991-2006): FIFTEEN YEARS OF CONFLICT AND PRODUCTIVITY IN THE ARTISTIC WORK OF NOEL ROBBINS*

Conference: National Art Education Association Conference

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Research Session for Graduate Students in Art Education under the auspices of the Seminar for Research in Art Education and "Marilyn Zurmuehlen Working Papers in Art Education"

Inspired by the "in-process" drawing studies conducted by Beittel (1972, 1973), and Getzels and Csikszentmihalyi (1972, 1976), Bruce Garrett Bowman chose to investigate the art making of one local, but prominent artist in Austin, Texas, to learn about the nature of his creative processes. Related literature advancements to the previous research reviewed by the author includes cognitive case studies conducted by Franklin (1989), Gardner (1983, 1993, 1997), Gardner and Nemirovsky (1991), Gruber (1974, 1980, 2001), Sullivan (2005), and Wallace (1982, 1985, 1989).

Bowman based her methodology on her readings in qualitative research (Eisner, 1992; Gruber and Voneche, 1997; Strauss and Corbin, 1998); case study (LaPierre and Zimmerman, 1997; Wallace and Gruber, 1989); phenomenological narrative (Franklin, 1989; Kvale, 1983; Wallace, 1982, 1985); participant observer (Beittel, 1972, 1973; Getzels and Csikszentmihalyi, 1972, 1976); micro-ethnography (Gardner, 1997); and grounded theory (Strauss and Corbin, 1998).

The author has utilized both traditional and non-traditional approaches and techniques to collect and analyze data. Traditional techniques include: prolonged and substantial engagement (research conducted 2000-2007), triangulation, thick description, multiple cases, multiple interviews, reflexivity, peer review, and member checking (Mertens, 1998; Glesne, 1999); introspection (Beittel, 1972, 1973; Emerson, Fretz, and Shaw, 1996); bricolage (Strauss and Corbin, 1998); stream of consciousness, and the "image as data" (Beittel, 1972, 1973; Sullivan, 2005).

Additionally, Bowman utilized non-traditional techniques to collect and analyze data, including **time-lapse videotapes** made of the "artist at work" in a natural setting,

and a **videotape rubric**, designed specifically for analyzing videotaped data. Rugg (1963) advocated for research and analysis of visual artists in the physical act of fabricating works of art.

The preliminary results of the study fall into two categories. First, is the emergence of a **Creative Process Model**, and second, the identification, description, and video recording of three distinctively different approaches to creating works of art. The three approaches utilized by my subjects are termed: **(1) Genesis Developmental (GD)**, **(2) Genesis Non-Developmental (GND)**, and **(3) Genesis Impulsive (GI)**. Prior to the artist's utilization of any of the three approaches, she identified two essential antecedent phases: the formation of a **sensitivity template**, and an encounter with an **affective trigger**.

Results of the study will enable teachers to become more sensitive to diverse approaches that individual artists utilize in generating, developing, and ultimately fabricating works of art.

Brucie Garrett Bowman received a Bachelor of Fine Arts (BFA) from Auburn University in 1974, and a Master of Fine Arts (MFA) from the University of Texas at Austin in 1976. Upon completion of the MFA, she founded and directed the Austin Fine Arts Center (a private visual and performing arts school) for ten years. In 1981, she began developing and teaching studio and art history courses for Austin Community College (ACC). For the past eleven years, Ms. Bowman taught Distance Learning (On-line and Instructional Television) art history courses for over 300 students annually at ACC and the Virtual College of Texas (VCT).

Throughout the years, Ms. Bowman continued to create oil paintings and bronze sculptures. Her artistic work has garnered numerous awards and curators selected it for national and international exhibitions. Examples of her work can be viewed on-line at: www.bgbowman.com.

In 1999, Ms. Bowman was accepted into the graduate program of Curriculum and Instruction, Department of Education, the University of Texas at Austin. In 2000, she began researching the creative processes in visual arts. In April of 2002, she presented her preliminary findings at the Annual Conference of the Texas Association of Schools of Art (TASA) held in Ft. Worth. During the past six years, she has presented her research

to graduate and graduate students at the University of Texas, Austin. Ms. Bowman defended her dissertation in June and will receive her Ph.D. in August 2007.

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