



Visual Culture & Gender (VCG) is an international, freely accessed, online journal available @ <http://vcg.emitto.net/>. The journal's purpose is to encourage and promote an understanding of how visual culture constructs gender in context with representations of race, age, sexuality, social units, (dis)ability and social class, and to promote international dialogue about visual culture and gender. VCG is also concerned with the learning and teaching processes and/or practices used to expose culturally learned meanings and power relations that surround the creation, consumption, valuing, and dissemination of images, and involves issues of equity and social justice in the learning, teaching, and practices of art.

Visual Culture & Gender is the first multimedia online journal in the field of art education and has an established international review board of feminist scholars in art education, and in media, African, visual culture, queer theory, and women's studies. The journal is included in the following databases: Proquest ARTbibliographies Modern, Feminist Periodicals, Wilson Database, CNKI SCHOLAR, and EBSCO.

The annual journal, begun in 2005, publishes about 50% of the submissions received after revisions and resubmission. Research articles, visual essays, and media reviews are refereed (peer-reviewed). Each submission is sent, without author identifiers, to three reviewers who recommend to: accept (minor revisions), accept subject to revisions and reconsideration by Editors, reject but invite resubmission with major revisions and reconsiderations, or reject.

About the Founders:

Karen Keifer-Boyd, Ph.D., is Professor of Art Education and Women's, Gender, and Sexuality Studies at The Pennsylvania State University. She is past president of the National Art Education Association (NAEA) Women's Caucus (2012-2014), NAEA Distinguished Fellow Class of 2013, and 2012 Fulbright Distinguished Chair in Gender Studies at Alpen-Adria-Universität Klagenfurt, Austria. She serves on the Art Education Research Institute Steering Committee; on the Council for Policy Studies; and as past coordinator of the Caucus on Social Theory. She is co-founder and editor of *Visual Culture & Gender*, and has served on 15 editorial and review

boards. She has been honored with leadership and teaching awards, including two Fulbright Awards (2006 in Finland and 2012 in Austria) and the 2013 Edwin Ziegfeld Award. Her writings on feminist pedagogy, visual culture, inclusion, cyberart activism, transcultural dialogues, action research, social justice arts-based research, and identity are in more than 50 peer-reviewed research publications, and translated into several languages. She co-authored *Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment* (NAEA, 2013); *InCITE, InSIGHT, InSITE* (NAEA, 2008); *Engaging Visual Culture* (Davis, 2007); co-edited *Real-World Readings in Art Education: Things Your Professors Never Told You* (Falmer, 2000); and served as editor of the *Journal of Social Theory in Art Education* and guest editor for *Visual Arts Research*. She is coordinator of the [Judy Chicago Art Education Collection](#).

Deborah L. Smith-Shank received a Ph.D. from Indiana University in 1992, and served as Chair of the Department of Arts Administration, Education and Policy (formerly known as Art Education) at The Ohio State University. She is also Emeritus Professor of Art at Northern Illinois University, where she served as Head of the Art Education program. Smith-Shank has taught K-12 art, as well as undergraduate and graduate students for more than 30 years. Her research is involved with artifacts of visual/material culture and social justice examined through semiotic and feminist lenses. She has published more than 100 articles and has presented her work internationally in venues including Australia, Northern Ireland, Finland, Portugal, Brazil, Chile, Canada, Croatia, Japan, Hungary, Slovenia, Turkey, Cyprus, The Netherlands, Belgium, and the United States. Smith-Shank is co-founder of the journal of *Visual Culture & Gender*, an international, freely accessed, multimedia juried journal (<http://vcg.emitto.net/>) and served as co-editor from 2005-2016. She is a Fellow of the National Art Education Association and currently serves as elected Vice President of the International Society for Education Through Art (<http://www.insea.org/>), and Treasurer of the United States Policy for Council Studies in Art Education. She previously served the National Art Education Association as president of the Women's Caucus from 1998-2000, and president of LGBTIQ from 2001-2003.

About the Associate Editor

Yen-Ju Lin, Ph.D., is a museum art educator, instructional technologist, researcher, and graphic designer. She worked at the Department of Education, Exhibition, and Information Services at the National Palace Museum (NPM), 2010-2011. Her work at the NPM involved curating new educational media for translating ancient museum artifacts into meaningful narratives for museum visitors. Her dissertation completed in 2016, *Designing with Information and Communications Technologies (ICTs) for Event Potentials in an Art Museum Context*, investigated engaging critical dialogue through the integration of ICTs in a series of educational activities with the *Surveying Judy Chicago: Five Decades* exhibition at Palmer Museum of Art in 2014.

Review Board

The VCG Review Board is comprised of 13 members. Submissions are anonymously reviewed by three members of the VCG's Review Board. Manuscripts submitted by November 15 are considered for September publication in the following year. Reviewers for the two-year term (volumes 12 & 13, Sept. 2016-Sept. 2018) are:

[Christine Ballengee Morris](#), Ph.D., is a Professor in the Arts Administration, Education and Policy Department and the American Indian Studies Coordinator for The Ohio State University. She has served as editor for *Art Education*. She teaches art education classes that specialize in diversity explorations. She is past president of the United States Society for Teaching through Art. Ballengee Morris's teaching experiences include: fourteen years in the public school system, twenty years as an artist-in-residence in public schools and five countries, higher education since 1992, and international teaching. In 2007, she co-authored a book *Interdisciplinary Approaches to Teaching Art in High School* (NAEA Publications). Ballengee Morris' research interest include self-determination, identity development, Indigenous arts, integrated curricula, service-learning, visual culture, and arts-based research. Her work was influenced by Paulo Freire and was given an opportunity to meet and interview him in 1996. She has received, 2008 National Art Education Higher Education Western Division Award; the 2007 Ziegfeld Award for Diversity; the 2006 National Art Education Grigsby Award (research in and commitment to diversity); and NAACP Licking County, Ohio's Young Native American Woman leadership award. [Her essay in *Visual Culture & Gender*, volume 4, is linked here.](#)

[Stefan Brandt](#), Ph.D. teaches American Studies at Karl-Franzens-Universität Graz in Austria. He taught North American Literature and Culture at the John F. Kennedy Institute for North American Studies in Berlin and Ruhr-Universität Bochum. He has written three monographs (*Male Gazes*, 1997; *Staged Masculinity*, 2007; *The Culture of Corporeality*, 2007), and edited two anthologies (*Douglas Sirk's 'Imitation of Life'*, 1999; *Transnational American Studies*, with W. Fluck & I. Thaler, 2007). In addition, he has published widely in the fields of literary and cultural theory – on Walt Whitman, F. Scott Fitzgerald, Henry James, Thomas Pynchon, Bret Easton Ellis as well as on American silent film, the Coen brothers' Fargo, 'astronautic pleasure' in postmodern cinema and masculinity in James Bond movies. Currently, he is working on two collections of essays (*Making National Bodies*, forthcoming, with A. Fellner; *Transcultural Spaces*, forthcoming, with F. Mehring) and two book projects (*Transhemispheric Dialogue and Literary Self-Fashioning in the United States from the Revolutionary Era to the Civil War* and *Spaces of Liminality: An Eco-Critical Analysis of Anglo-Canadian Nature Writing*). [His essay in *Visual Culture & Gender*, volume 4, is linked here.](#)

[Ed Check](#), Ph.D., an associate professor in art education and visual studies at at Texas Tech University, is committed to empowering individuals and communities through art and education. One of the first self-identified gay art educators in the United States, Dr. Check co-founded the Caucus for Lesbian, Gay, Bisexual, Transgendered, Queer Issues in the National Art Education Association. His recent art and research focuses on working-class, sexuality, and race issues. Currently he is co-developing a Worker's Museum in Manitowoc, Wisconsin. He has served on *Studies in Art Education* review board and as coordinator of the Caucus of Social Theory in Art Education.

[Kim Cosier](#), Ph.D., is associate dean of the Peck School of the Arts and associate professor of art education at the University of Wisconsin-Milwaukee. She is the founding director of the Milwaukee Visionaries Project, an after-school program for middle school students, which teaches media literacy through production and critical engagement with animation and video. She holds a Ph.D. in Curriculum and Instruction with emphases in Art Education and

Social Foundations of Education from Indiana University, Bloomington. Her research interests focus on the interconnected issues of [gender and sexuality](#), alternative education for at-risk youth, anti-biased teacher education, urban education, and art and education for social justice. [Her essay in *Visual Culture & Gender*, volume 2, is linked here.](#)

[Elizabeth Garber](#), Ph.D., is professor of art at the University of Arizona and Chair of the Art and Visual Culture Education Division. Published widely in journals and anthologies, her research involves ceramics as material culture, and gender issues and social justice in art and visual culture education. Recent work on gender is focused on manifestations of feminist influence in young women's alternative culture. The role of craft in our lives as visual and material culture, and questions of craft as arts-based research characterize her current research in craft. Among numerous awards, she was Fulbright Professor to University of Art and Design, Helsinki, Finland in 2000; is a Distinguished Fellow of the National Art Education Association; a standing member to the Council for Policy Studies in Art Education; received the Pacific Higher Education Art Educator Award; the Kenneth Marantz Alumni Award given by Ohio State; and the Mary Rouse Award from the Women's Caucus of the NAEA. She is currently associate editor of the *Journal of Cultural Research in Art Education*, and serves on numerous editorial boards.

[Linda Hoepfner Poling](#), Ph.D., is associate professor of art education at Kent State University. Her research includes the intersections of gendered identity, narrative inquiry as knowledge construction, and equitable pedagogy at all levels of education. Most recently, Linda's line of inquiry has focused on the symbiotic relationship of motherhood and academia. She is president-elect of the National Art Education Association (NAEA) [Women's Caucus](#) (2016-18). [Her essay in *Visual Culture & Gender*, volume 1, is linked here.](#)

[Jan Jagodzinski](#), Ph.D., is professor in the Department of Secondary Education at the University of Alberta, Edmonton, Canada. He has authored eight books including *Youth Fantasies: The Perverse Landscape of the Media* (Palgrave, 2003). Research areas include queer theory, especially, queer film; gender theory, general readings; Lacanian psychoanalytic theory ~sexuation; masculine studies; postcolonial issues of sex/gender; Butler scholar; Irigaray scholar; Foucault scholar. His main interest is in Lacanian psychoanalysis and its applications to visual culture and pedagogy. This interest overlaps with Deleuze and Guattari's critique of Lacan and a search to find a way to perform a negative dialectic on both. He has served as editor, reviewer, and published in the areas of art education; media education and its applications to the classroom; the development and educational impact of feminism; linguistics and psycholinguistics; postmodernity and its impact on education; perception; representation; fantasy in children; aesthetics and a new foundation for visual arts education; and children and television.

[Sheri R. Klein](#), Ph.D., M.F.A., is an artist/educator/researcher and has taught undergraduate and graduate level art education. She has served on numerous editorial boards that include *Studies in Art Education*, *Art Education*, and *International Journal of Leadership in Education*. Many of her publications have focused on gender in relation to visual humor, professional practice, and leadership exploring research questions through action research,

qualitative inquiry and graphic narratives. Her work has been published in national and international journals that included in *Art Education*, *Encounter*, *International Journal of Curriculum and Teaching*, *Reflective Practice*, *Studies in Art Education*, [Visual Culture Gender](#), *Visual Inquiry*, and numerous peer-reviewed online journals. She is editor of *Teaching Art in Context: Case Studies for Preservice Art Education* (NAEA, 2003) and *Action Research: Plain and Simple* (Palgrave Macmillan 2012), and is the author of *Art and Laughter* (IB Tauris, 2007). She is past-president of the National Art Education Association (NAEA) [Women's Caucus](#) (2016-18). [Her essay in Visual Culture & Gender, volume 7, is linked here.](#)

[Michelle Kraft](#), Ph.D., assistant dean, Hancock College of Liberal Arts and Education (since 2008), has served as Chair of the Department of Communication and Fine Arts, Lubbock Christian University (2001-2005). She is an associate professor of art education, in the Department of Communication and Fine Arts at Lubbock Christian University. Her research concerns creating communitarian environments in art education and re-envisioning (dis)ability. She is co-author of *Including Difference* (NAEA 2013). Linked here is her article, [Saying the f\(eminism\)-word at a Christian University](#) published in *Visual Culture & Gender*, volume 3.

[James Sanders III](#), Ph.D., is an associate professor at The Ohio State University, within the Department of Arts Administration, Education and Policy (AAEP), and coordinates the Graduate Specialization in Museum Education and Management. Sanders research interests are in arts administration, heritage tourism, arts advocacy, craft, and queer studies. He serves on the oversight committee of OSU's Interdisciplinary Literacy Studies Series, and Sexuality Studies Specialization, and teaches cross-listed courses on media representations of Lesbian, Gay, Bisexual and Transgender Subjects, and arts career development (Positioning Passion) for the BA in Arts Management. Sanders serves as treasurer of the International Society for Education through Art, and has served terms as president of Caucus on Social Theory in Art Education, co-chair of the LGBT/Queer Issues Caucus, and past president of the Public Policy and Arts Administration Special Interest Group of the National Art Education Association, in addition to being elected to the Council for Policy Studies in Art Education. Sanders has served on the board of Ohio Advocates for the Arts since 2005, on the board of the Gay Ohio History Initiative, and a member of a dozen different academic journal's editorial boards. Sanders was founder of the Arts-Based Elementary School in Winston-Salem, NC and worked in the not-for-profit arts sector for 26 years preceding his entry into academe.

[Shari Savage](#) holds a B.A.E. (Bachelors of Art Education), a M.A. (Museum Studies), and a Ph.D. in Art Education, all from The Ohio State University. She received the *Excellence in the Arts Award* from the OSU College of the Arts, was a GATA nominee for exceptional teaching at OSU, and was the 2009 recipient of the *Manuel Barkan Fellowship for Scholarly Excellence in Dissertation Writing* from the Department of Art Education. Dr. Savage's research centers on critical investigations of gendered visual representations and has recently become very interested in teacher candidate mentoring. Dr. Savage is the author of several juried book chapters and has juried articles in both the journals of *Visual Arts Research* and *Visual Culture & Gender*, [volume 10](#).

[Kryssi Staikidis](#), Ed.D., is associate professor of Art + Design Education at Northern Illinois University. She holds a Doctor of Education Degree in Art and Art Education from Teachers College Columbia University in New York City, a Master of Fine Arts in Painting from Hunter College in New York City, and a Bachelor of Science degree in Anthropology and Art History from Columbia University in New York City. Her research interests are indigenous pedagogy, art studio practice as a site for research, and visual culture/critical pedagogy in the classroom. She currently serves as Senior Editor for *The Journal of Social Theory in Art Education*. Her essays in *Visual Culture & Gender* are linked here: [volume 1](#), [volume 3](#), [volume 9](#).

[Enid Zimmerman](#), Ed.D., professor emerita at Indiana University, focuses her research and practice on art talent development, creativity and art education, art teacher education, feminist art education, leadership and mentoring, global art education, and curriculum and policy issues. She has authored over 130 articles, 20 book chapters, and 25 books and monographs and has taught or conducted workshops in over 25 countries. She has received numerous national and international awards. *Through the Prism: Looking at the Spectrum of Writings of Enid Zimmerman*, a book published by the National Art Education Association in 2009, presents a summary of her influence on art education through her writings and those of her former students and colleagues.