

**Counseling
Educator
Richard Ellis
Receives Great
Teacher Award**

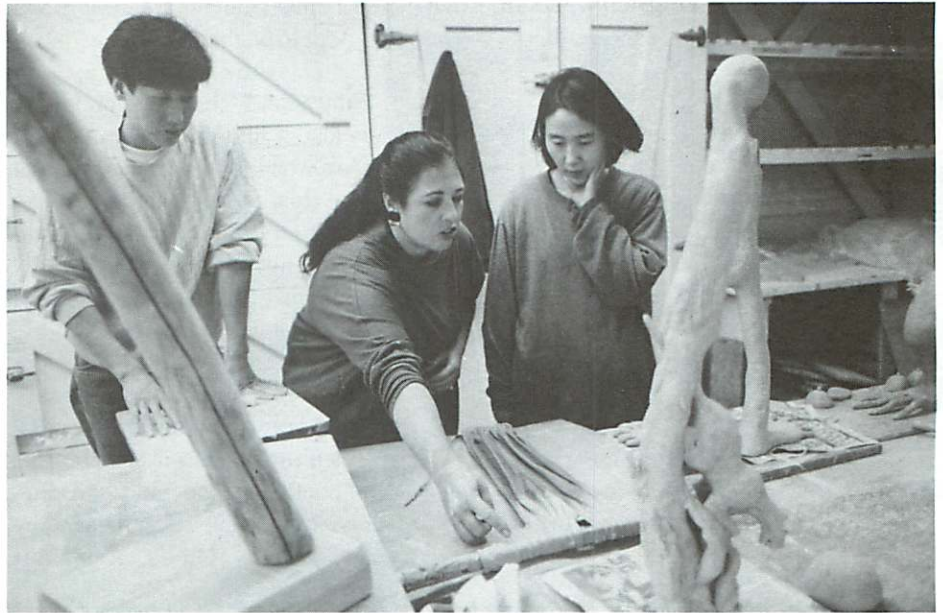
Associate Professor Richard R. Ellis of the Department of Applied Psychology was one of three NYU professors honored with this year's Great Teacher Award. The award was jointly presented to Dr. Ellis by University President L. Jay Oliva and the Alumni Federation President, Judge Betty Weinberg Ellerin, on October 21.

The prestigious award honors a member of the NYU faculty who embodies the spirit of excellence in teaching. Dr. Ellis has been a pioneer in developing and teaching counseling courses in death and bereavement, a field known as thanatology, and is currently creating a new master's program in thanatological counseling and education.

Dr. Ellis graduated with a degree in music from Whitman College in 1950, in his native Walla Walla, Washington. He earned his master's and doctorate in counseling from Columbia University in 1963 and 1965, respectively, joining the faculty of NYU in 1967.

During his years at NYU, Dr. Ellis has earned a reputation among students and colleagues as a teacher

Continued on page 4



Associate Professor Judith Schwartz of the Department of Art and Art Professions examines artwork with her class.

**Judith Schwartz: Clay,
Culture, and Common Ground**

In a large workshop flooded with daylight, Judith Schwartz uses a ceramics class to instill confidence in young artists from around the world. She is masterful at navigating her way through a classroom of American, Japanese, Chinese, and Korean students. Schwartz encourages them to express their ideas and to trust their instincts.

"When I'm traveling anywhere in the world," says Schwartz, "delivering papers or functioning as an artist in residence at a university, I meet students who are

interested in my work and in studying contemporary American Ceramic Art. As a result, I've had students from over twelve countries. My classroom is a melting pot of cultures."

Schwartz, an award-winning artist and educator who is recognized as an international leader in the field of Ceramic Art and scholar of the American Ceramic Art movement, is quick to explain that her work is not simply the study of objects. "I am not concerned with traditional ways of

Continued on page 6

Clay, Culture, and Common Ground

Continued from page 1

using clay," she says. "Instead, I concentrate on the transcendence of traditional works into art forms. In my research, clay is used as a sculptural material, and all the possibilities and varieties of the material have led to its position of international preeminence in the past 30 years."

To promote this idea, Schwartz has traveled around the world to places like Spain, Japan, South Korea, Finland, Austria, Russia, South Africa, Australia and Nicaragua. According to Schwartz, no matter how rich the ceramic tradition of an artist's culture, when she meets local clay artists and describes new uses of clay in the United States, these artists invariably want to come to New York to continue their education.

"In New York," asserts Schwartz who was born and raised in Queens, "we are in a living classroom. It has things to offer for free that you cannot buy. The stimulation of galleries and museums is far greater than anywhere else. Throughout the United States students see art largely through slides and what travels into local museums; here they see divergent ideas and vast amounts of it 'in the flesh.'"

Different Cultures Find Common Ground

"Clay is a universal and ancient material," explains Schwartz who is Associate

Professor, Director of Undergraduate Studies and Program Director of Craft Studies in the Department of Art and Art Professions. "It has the power to bring people together by offering them literally common 'ground.' In my classes, for example, I have students from historically adversarial cultures working side by side. Korean and Japanese, Egyptian and Israeli, work as teams to create objects and, in the process, break their respective cycles of distrust."

Perhaps Schwartz's greatest strength is her curiosity about the ways different cultures use clay. Despite her wealth of experience, she is constantly learning. Just back from a one-year sabbatical, Schwartz spent the last twelve months doing the work of a team of researchers. In addition to presenting papers across the country and around the world, she traveled to Istanbul to study Iznik tiles, a ceramic art form of the mid-sixteenth century designed especially to decorate the mosques and palaces of the sultans of the Ottoman Empire. "Today," explains Schwartz, "very little is known about how Iznik tiles were made. The art of making and painting those vibrant, naturalistic motifs is lost."

"Every culture inspires artists from the primitive to the most technologically developed, and I see evidence of this in my travels. Clay, the oldest and most basic art material (predating all others) is

the best medium for the study of these cultural influences. My extensive world examinations of the medium during the past two decades have provided me with a uniquely comprehensive perspective on the international diversity and individualistic expressions in clay."

American Inspired Art Deco Porcelain

Not content with just one research project per sabbatical, Schwartz began writing a book, *Art Deco Noritake Porcelain: The Exuberant Years, 1921-1930*. "There is presently no research documenting American-inspired Art Deco porcelain," explains Schwartz. "This book is especially significant because the work, manufactured in Japan, was designed on West 23rd Street in Manhattan. Unfortunately, the Noritake factory was destroyed during World War II and no records exist documenting this historic art period in clay."

Schwartz herself has a remarkable collection of Noritake porcelain, about 1200 pieces. The Nippon Gallery in New York City exhibited a sampling of her collection this past spring to the largest audience ever to attend any exhibit at the Gallery.

"Art Deco Noritake porcelain documents the American lifestyle of the 1920's through popular culture," says Schwartz. "The work, which sold briskly for as little as fifty cents in gift shops, is of extremely high quality. In fact, no Japanese porcelain of the time matched the expertise of glazing and hand painting done at Noritake."

Schwartz describes herself as a global person with an appetite for diverse cultures. She believes that by exploring different points of view, she can incorporate new ideas into her teaching and work. "The study of clay can open doors to a whole new world," says Schwartz. "This one material touches on so many different subjects: anthropology to understand how people used clay; math to calculate glazing; English to write criticism. Just because we work in clay, doesn't mean we only get our ideas from clay. We get our ideas from everything; art has no boundaries."



Associate Professor Judith Schwartz of the Department of Art and Art Professions examines artwork with students.



Joshua Sky (left), former president of Pi Lambda Theta (International Honor Society and Professional Society in Education) speaks with international students at a reception.

International Mentor Program Kick-Off

The Office of International Students and Scholars teamed up with the School of Education and Pi Lambda Theta (International Honor Society and Professional Society in Education) to kick off the International Connections Mentor Program with a reception on October 1. The program, piloted at the School of Education by Associate Dean Patricia Carey, fosters social and intellectual connections between American students and their international counterparts, through both group and one-on-one events.

Held in the Press Building's Student Lounge, the fall reception brought together some 30 mentors from the School of Education and over 70 non-immigrant international students for a "meet and greet" session.

"We wanted to give our international students a little slice of Americana," Associate Dean Carey stated. "We want

them to get connected through student networking, and to stay connected so that they may have a full educational experience."

According to Sal Longarino, Director of the Office of International Students and Scholars, NYU has the fifth largest international non-immigrant student population in the country. "We have found that these students' number one concern is social connection to American students. If this International Mentor Connections Program proves successful in the School of Education, we hope to expand it to other schools within NYU."



Foreign Language Conference

The 54th annual citywide Foreign Language Conference took place Saturday, November 13, at the Loeb Student Center. The conference was co-sponsored by NYU, the New York State ADLT Regional Conference, and the Foreign Language Division of Bilingual Education of the City of New York. Along with skills-building seminars, the conference offered workshops on new technologies—for administrators and supervisors as well as in the classroom—and on the meaningful evaluation of theme projects.



School Hosts Fifth Annual "AIDS Update" Conference

Over 400 health care specialists, health educators, students, and concerned citizens attended "AIDS Update" on

Thursday, October 14 at the Eisner-Lubin Auditorium in Loeb Student Center.

Following President L. Jay Oliva's welcome, Professor Arnold H. Grossman of the Health Studies Department opened the conference proceedings. Faculty serving as panel moderators included Professor Diane McGivern, Head of the Nursing Division; Thomas Adamski, Assistant Clinical Professor of Nursing, and Vivian P.J. Clarke, Chair of the Health Studies Department.



The Bob Parsons Ensemble performs at last month's Purple Jazz Thursdays, a series of Jazz Concerts held at the Violet Cafe.

Each Thursday in October, the Center for Music Performance and the NYU Jazz Contemporary Music Program collaborated to organize "Purple Jazz Thursdays." Held in the Ultra Violet Cafe, the programs featured all-student artists and performing groups. The Center for Music Performance plans future programs incorporating other styles of music performance.

The *School of Education Newsletter* is published by the Office of Program Development, School of Education, New York University, 62 Press Building, Washington Square, New York, N.Y. 10003

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