Mentor's Introduction

Graeme Chalmers
Karen Knutson comes to doctoral studies in art education with a background in art history. Rather than focus specifically on the museum educator, Knutson's cutting edge work focuses on museum exhibitions. *Museology* itself is seen as having to do with methods and approaches to *education*. Knutson shows that curatorial concerns *are* educational concerns. Exhibition designers are educators and "auteurs" with subjective voices. As she states, "the exhibition itself, as the systematic and persuasive articulation of ideas . . . needs to be more critically examined."

As a site for such critical examination, Knutson consider the hanging, and possible re-hanging of the works of Canadian artist Emily Carr. As Knutson points out, as an artist and as a woman Carr is something of a Canadian "legend:" the subject of a growing critical literature. Americans more familiar with the works of and literature surrounding Georgia O'Keefe will be able to apply the questions that Karen Knutson asks of Emily Carr: How has she been "constructed" by curators and authors? How has her work been "hung?" "In what ways does "display" = "education?" If one was to re-hang Georgia (or Emily) what would the (educational) issues be around the use of text?