

# mentor's introduction

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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?