

## Editorial Introduction

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Volume 31 of the *Journal of Cultural Research in Art Education* reflects a call for articles on space, place, and (or) time in art and visual culture education. Additionally, it offers a selection of articles submitted to fit the journal's rich heritage of providing research on diversity and social and cultural issues that are relevant to the field.

My own interest in the themes of space, place, and (or) time began with some of the following questions and ideas. How does culture affect the way people feel and think about place, how they form attachments to home and nation? Is place security, something we are attached to, and space freedom, something we long for, as geographer Yi-Fu Tuan (1977) suggests? How does culture affect a sense of time, and as DeCerteau (1984) posits, articulate itself on space? Geographer Doreen Massey (1994) argues that space and time are integrally intertwined, constructed out of social relations that are always in flux: how do these weave together in research on learning, practicing, and thinking through art? This dimension of space-time as a dynamic social relationship is particularly interesting for cultural studies and art/visual culture education: what do we as researchers working from a particular location, in a given time, or from a set of perspectives hold onto as professional or human truths? Within multi-cultural and diversity studies in our field, how are space, place, and time interrelated? What dynamics do they suggest for teaching art and visual culture in ways that promote cultural understanding and self-reflection?

How do the “unhomed geographies” proposed by visual culture theorist Irit Rogoff (2000) suggest a redefining of place, space, and time “away from concrete coercions of belonging and not belonging” (p. 4)—for ourselves and our students—and suggest how culture and social relations incline our ways of seeing? Rogoff defines space in terms of “inhabiting a location through subjectivity and

representation” and argues that “power produces a space which then gets materialized as place” (p. 22). A meaning of place (for example, a school or community center) is not, according to this, a description of how it looks or what goes on there (e.g., a sunny room where art is taught), but the subjectivities and signifying practices that are elicited (or masked) there. What do places and spaces signify in terms of power? subjectivity? representation? How do the spaces of teaching and learning reflect or conceal gender? How do students perform gender and other identity markers that they inhabit or those that they want to experience?

Meaning and agency are negotiated, proposed Roland Barthes, through a time lag that occurs in between the utterance of the text and the receiver's understanding, or its discursive eventuality. Within the space of the time lag, negotiations of meaning and agency are possible; transnational and translational is open to revision. Time is contingent (Barthes, 1973/1975). How do place and time influence meaning making across and within a culture's art or across cultures? Whereas Barthes focuses on text (visual or written), Homi Bhabha explores the time lag as a space of negotiation. “Is it possible,” he asks, “to conceive of historical agency in that disjunctive, indeterminate moment of discourse outside the sentence?” (1994, p. 262). He opens up the time lag as an intersubjective realm, a contested space that is open for complex cultural negotiations. How do we guide students and groups with whom we work to make meanings in and through art and visual culture that are contingent? How do we help them negotiate with other individuals and unfamiliar cultural ideas?

The theme of place, space, and (or) time drew in a broad range of perspectives and engagements, as the articles you are about to read will indicate (overviewed in an order somewhat different from the list in the Table of Contents). Laura Hetrick and Justin Sutters develop theorizations about time, space, and place in the changes preservice art teachers make as they move between their identities and locations as “student” and “teacher.” Hetrick focuses on the

Deleuzian concept of “becoming” in relation to the time of student teaching while Sutters, working with Massey’s concepts of space and place, develops an idea of “being” in connection to preservice teachers’ preconceptions and expectations of teaching, students, and schools. Also working with preservice teachers, Judith Briggs reflects on teaching elementary education teacher candidates about suburban spaces through building paper model communities and how she came to mentor the students to think in terms of community building and environment, rather than individualistically. Part of her revised approach to teaching involved in-depth discussions of suburbia as integral to the U.S. “American Dream.”

Three articles address youth and identity play. Courtne Wolfgang and Olga Ivashkevich worked with female adolescents in juvenile arbitration who experimented with performing identity through collaborative videos. Offering readers a different application of Deleuze’s theory of becoming than that engaged by Hetrick, they additionally develop their interpretations of the students’ work based on Butler’s conceptualization of gender as performance and Muñoz’s strategy of disidentification. Juan Carlos Castro’s research with youth on identity performance through an online social networking site picks up the thread of space in terms of both Butler’s and Juarrero’s theorizations of identity as a temporal performance influenced by context. He suggests the relationship of space and time in online sites contributed in different ways to the youths’ play with their identities. Also working with youth and film, Anna Ryoo, Ching-Chiu Lin, and Kit Grauer’s visual-textual essay offers a description of their work with an adolescent First Nations filmmaker who engaged issues of identity and belonging. They argue that filmmaking created for him a space of exploration.

In a second visual-textual essay, Natalie LeBlanc describes a practice-led research project in which she theorizes her own experiences in photographing abandoned schools. In a second phase of the project, she reflects on a site-specific installation of her photographs with community members. Ju-Chun Cheng theorizes her experiences with

installation art at the Mattress Factory Art Museum, reflecting on how the immersive nature of installation art engages sensorial, interactive, and exploratory experiences. She interprets these experiences through the lens of Lefebvre’s idea about place as facilitating connections to memories, objects, and people and de Certeau’s theorizations about place as holding elements that coexist in a location and space as “an ensemble of movements deployed within it” (1984, p. 117).

Two articles examine place in museum education. Melanie Buffington and Maral Bedoyan describe work with students at Mathaf Museum in Doha, Qatar, where students were invited to submit work for an exhibition on the theme of transformation, through which collaborating teachers helped students think about changes in their geographical region. Rounding out the mini-theme of this issue, the team of Ruth Straus Gainer, Lydia Lewis, and Erich Keel present a museum education unit they collaboratively developed and taught at the Kreeger Museum in Washington, DC, that engages students in thinking about geography through interpretation of artworks.

The issue is enhanced by Jeff Broome’s reflection on his early teaching of Mixtec arts with students in South Florida, in which he describes lessons he learned towards becoming a more culturally sensitive educator. His insights are particularly valuable to visual educators working across cultures. On another note, Kaihei Hase outlines three issues in teaching video production and media literacy in Japan that contribute to a less-than-ideal state for learning. These range from content, to instructors, to confusion about teaching objectives.

Volume 31 of the *Journal of Cultural Research in Art Education* [*jCRAE*] is the result of a collaboration between numerous people. Thanks to authors for submitting their research to the journal and for work that carries on the scholarship of cultural research in art and visual culture education. The *jCRAE* Review Board has worked diligently to provide valuable insights to submitting authors; this issue is much stronger due to their work. Erica Richard, who has served as Managing Editor of *jCRAE* for the last two years and now moves on to a position as art teacher in a new school, has done the layout for this issue in addition

to her many other journal duties of keeping editor, reviewers, and authors on track. She was mentored generously in the layout by former University of Arizona graphic design professor Kelly Leslie. University of Arizona School of Art Director Dennis Jones provided crucial support for Erica's position. *jCRAE*'s parent board of USSEA, led by able and enthusiastic President Steve Willis, with the help of a deeply dedicated Board, has provided ongoing support of the journal and keeps USSEA alive and thriving. Finally, thanks to you, the readers, for your interest in this journal and your support of and critical reflections on the research and scholarship within. We hope you will consider submitting your research to a future issue of *jCRAE* and will join or renew your membership with USSEA. Please visit [jcrae.org](http://jcrae.org) and [ussea.net](http://ussea.net).

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