Whiteness is

Melanie L. Buffington, Ph.D.
Virginia Commonwealth University

ABSTRACT

This paper addresses how Whiteness circulates in various forms in the past, present, and future of art education. Through a literature review, document analysis and narrative interpretation, I show myriad ways that Whiteness circulates in art education in an usually unchecked fashion. This unexamined centering of Whiteness harms all of our students, particularly pre-service teachers who will enter diverse settings without a deep and nuanced understanding of race. Through adopting some principles of critical race methodology and augmenting the existing resources in art education, we may be able to start breaking down the specific systems of structural racism within Art Education.

Keywords: Whiteness, anti-racism, teacher education, Critical Race Theory, racism in education

Whiteness[1] Is a Force in Art Education

Whiteness is and has been a powerful force in education, especially within art education. In art education, the racial and gender disparities of both the art world and the realm of education intersect creating a particularly nuanced form of power dynamic. From the earliest days of art education, this racial power dynamic permeated our field and it continues to this day. Within the heralded book by Arthur Efland, *A History of Art Education*, the first mention of art educators of color I found came on page 158, thus showing how people of color have been ascribed to the margins of the history of art education through this popular book (Efland, 1990). While the way Whiteness operates within art education has changed over time, its effects continue to be strong. For instance, artist and educator Faith Ringgold discusses how her works from the 1960s that overtly addressed race were not shown in galleries from 1969-2010 (O'Neal Parker, 2013). Based upon my own observations in public school classrooms and in reviewing pre-service teachers' lesson plans,

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1 Throughout this paper, I capitalized the word "White" and "Whiteness" when they refer to people. In reference to the color "white," I used the lowercase word. When quoting another author, I retained the capitalization originally used.

images of her story quilts including *Tar Beach* became staples in many art classrooms and countless friends and colleagues, myself included, engaged children in thinking about their dreams. In my experience, I have never seen a lesson plan from a student and have never seen a poster in a classroom featuring one of her works that more overtly addresses race. This contrasts with the frequency that I read lesson plans from students or see posters on walls during classroom observations that feature her works that more subtly attend to race. When we consider Whiteness as a construct throughout the art world and the realm of education, we may see how and why forms of oppression exist and are ignored by many who hold power and privilege (Desai, 2010; Knight, 2006; Kraehe, 2015; Mansfield, 2015) .

The United States Department of Education (2016) released a report on teacher diversity finding that during the 2011-2012 school year, 82% of teachers were White, 80% of principals were White, and 75% of college students enrolled in education majors were White. This significant prevalence of Whiteness in these arenas starkly contrasts with the increasing diversity of students in public schools in the US with 43% of high school graduates in 2011-2012 being students of color and predictions that, by 2024, 56% of public school students will be students of color (US Department of Education, 2016). For the purpose of this paper, I rely on the following definition of Whiteness as,

> the overt and subliminal socialization processes and practices, power structures, laws, privileges, and life experiences that favor the White racial group over all others….Yet, society socializes everyone to adhere to the Whiteness rules simply because one exists in environments where Whiteness dominates. (Helms, 2017, p. 718)

As a field dominated by White teachers and White faculty members, it is long overdue that the field of art education undergo a significant reflection about how Whiteness operates throughout all aspects of our discipline.

To better understand the phenomenon of Whiteness in art education, this article explores the past, present, and future of Whiteness, using different methodologies for each investigation. To explore the past, I utilize principles of qualitative literature review and search key journals that address Whiteness in art education and then explore the prevalence of Whiteness in the most prominent history of art education book (Efland, 1990). From there, I consider Whiteness within contemporary commercially available classroom resources by conducting a quantitative document analysis of the posters listed on the Dick Blick website, analyzing them around the race and gender

of the artist. When thinking through the future of the field and about how Whiteness may continue to circulate through the actions, values, and beliefs of pre-service teachers, I utilize some narratives from my own teaching and share the ideas and perspectives of students. The paper concludes with some ideas and strategies for art educators to work together to create a more hopeful future for our field, focusing on who needs to do the work of deconstructing Whiteness and how to begin.

Additionally, it is important to situate myself within the landscape of Whiteness in Art Education. I am a White straight cis female art educator who has always attended and taught among majority White student and teacher populations (with a six month exception in my elementary school years). The one common factor among my schooling experiences is that Whiteness and race were taboo topics until I was in graduate school. Through taking classes with students from diverse racial and cultural backgrounds and faculty who acknowledged race, I learned ways to broach these important topics with my own students. Over the last several years, I have made an increasing effort to make my classroom environment, reading list, and pedagogical practices more culturally sustaining. Now that I am in higher education, it is common for me to only see White faces at "important" meetings or to have a small number of people of color present. It is also common at higher level meetings to have majority White men and few women or non-binary people of any race at the table. These meetings serve to remind me that this problem is widespread, though it may be particularly pronounced in art education.

Contemporary Whiteness Literature in Art Education

While culture and multicultural issues have been prominent within art education literature since the late 1970s (Tomhave, 1992), frank discussions of Whiteness are a relatively new phenomenon. As I searched four art education journals for articles about Whiteness, I found some interesting trends. The available search feature in the *Journal of Cultural Research in Art Education* produced zero hits for the term Whiteness. *Studies in Art Education* had one hit, an editorial published in 2018 that came up with the search term "Whiteness" (Carpenter, 2018). Searching in the journal *Art Education* resulted in 14 hits with five articles written since 2000 addressing Whiteness as a racial identity that wields power (Blair & Shalmon, 2005; Desai, 2010; Gude, 2000; Keifer-Boyd, Amburgy, & Knight, 2007; Lee, 2012). The remainder of the articles addressed the word Whiteness in a cursory fashion or in other contexts including white text on a dark background (Marantz, 1964), properties of the color white (Howell, 1977; Stumbo, 1969), and reference list entries for the bell hooks essay *Representing Whiteness in the Black imagination* (Howell

White & Congdon, 1998), among others. Within the *Journal of Social Theory in Art Education* (JSTAE), there were 179 hits with the search term "Whiteness." As I reviewed the more recent articles from *Art Education* and *JSTAE*, two main themes emerged: the need to change art education curriculum practices to acknowledge the power of Whiteness in our field and personal narratives of Whiteness that related to authors acknowledging how their race and racial privilege limited what they could see and understand.

The need for change to address Whiteness

As I reviewed the articles that fit within this category, two stood out because of the depth with which they engaged the topic. These articles, E(Raced) Bodies in and out of Sight/Cite/Site by Wanda Knight (2006) from *JSTAE* and The Challenge of New Colorblind Racism in Art Education by Dipti Desai (2010) from *Art Education* emphasized and clearly articulated the imperative within the field to challenge the dominance and power of Whiteness. Both Knight (2006) and Desai (2010) pointed out that the way that Whiteness has been ignored by predominantly White art educators and pre-service educators throughout the field is one of the reasons that it has maintained its power. Knight (2006) noted "...Whiteness is perhaps the foremost unmarked and thus unexamined category in art education…. Moreover, when Whiteness goes unexamined, racial privilege associated with Whiteness goes unacknowledged" (p. 323). She makes the point that this unexamined approach to Whiteness plays out through the gaze of White teachers on their students and how they may or may not actually see their students, thus reducing the teachers' abilities to meet the needs of the students. Knight also discusses the prevalent and problematic approach of many teachers who claim to be "colorblind." In explaining the significant harm that emanates from this position, Knight states, "...a colorblind viewpoint enables White teachers to erase from consciousness the history of racism" (p. 326). As Knight notes, this is particularly harmful when teachers are not aware of or not willing to acknowledge the racist underpinnings of contemporary education practice and policies.

Desai (2010) further articulates points about the notion of colorblindness and how harmful it is throughout art education. She points out how the push for multicultural education has become part of the practice of many educational institutions and is enacted as a means to promote colorblindness via the guise of tolerance. Desai discusses several features of colorblind racism that are particularly relevant in art education including that White people do not have culpability in the consistent and persistent educational achievement gaps, that the use of "coded" and subtle language is one way that racist ideas circulate, and that there is a perception that systems that create racial inequities are invisible. She also points out how

elements of visual culture lead some people to believe that racism is an individual issue, not a systemic one.

Both Knight (2006) and Desai (2010) noted how their White students struggle with anti-racist educational practices because they believed that they, personally, are not racist. Further, Desai described a scenario that often occurs between her White students and the students of color in her class in which the White students become annoyed if their positions around colorblindness are challenged, thus indicating the need for more of these types of discussions in pre-service teaching classes.

Personal narratives of Whiteness

While numerous authors addressed how their awareness of their Whiteness brought about an increased understanding of different situations (Kirker, 2017; Slivka, 2015; Spillane, 2015), the article by Sunny Spillane clearly articulated this by using critical race theory as it aligns with art education settings. She notes how, as a White teacher in a predominantly African American school, she assumed that her experience would be analogous to the experiences a Black person might have in a predominantly White space. However, Spillane (2015) goes on to question that assumption and noted that the situations are not analogous because, "whiteness is not just another racial category; it is the axis around which other races are constructed in hierarchical relations of power and both material and psychological privilege" (p. 59). Spillane also acknowledged how the district's new teacher mentoring program brought her into contact with more experienced teachers who attributed her struggles to deficits in the students of color rather than in her teaching. These White teachers had previously taught in schools with more students of color and transferred to "better" schools with fewer students of color. As Spillane grappled with the implications of these various experiences, she learned about critical race theory (Crenshaw, 1995) and deficit thinking (Bastos, Cosier, & Hutzel, 2012; Valencia, 2010). Her changes in thinking took time and also significantly affected her practice as an art teacher and later as an art teacher educator. Citing the work of Amelia Kraehe (2015), Spillane (2015) noted how the continued centering of Whiteness acknowledges the experiences of the majority of pre-service art teachers, and simultaneously disregards the needs of students of color. This ongoing system of oppression in art teacher education "further entrenches white art teacher identity as normative" (p. 64), rather than constructed.

Whiteness Is Heralded in the History of Art Education

Throughout the written histories of art education, the role of White educators is pronounced and the role of educators of color is not

highlighted nearly as often. The most prominent text on the history of art education, *A History of Art Education*, by Arthur Efland was published in 1990. Throughout this text there are chapter titles including "Western Origins of Art Education" (p. v) and headings including "European Origins of Common School Pedagogy" (p. v). Though some female art educators are mentioned throughout the book and there is a three-page section devoted to "Art in the Education of Women in Nineteenth-Century America," there is not significant attention in this book paid to women or educators of color. Toward the end of the book there is a section on more contemporary developments that includes discussion of Discipline-Based Art Education, Critical Theory, the use of a wider range of media including technological media, the National Art Education Association, and research in art education. Efland addresses each of these topics in more depth than the role of race or gender. In one paragraph, Efland acknowledges the social and political movements that shaped education. He states:

> The Civil Rights movements generated a demand for the art forms of ethnic minorities, including the study of living African-American and Native American artists, while the feminist movements generated an interest in the work of women artists. These movements also led to scholarly study that brought to light minority and women artists whose work had previously been neglected. (Efland, 1990, p. 158)

This segment of the book is the most in-depth discussion of these topics. It is interesting to note the contrast between the emphasis placed on the European origins of art education practice and the paucity of detail that relates to any practices or ideas that may have come from other cultural backgrounds. Other than the mention of people of color on page 158, the Efland text does not actively question the idea of Whiteness or the representation of people of color. The Civil Rights Movement is not discussed in detail, the role of segregation and desegregation in informing art education practices or curriculum is not mentioned, the multicultural movement is not mentioned, and issues related to representation of people of color are completely absent from this text.

Narratives of Whiteness

Certainly, other scholars noted this previously including Acuff, Hirak, and Nangah (2012) who wrote about their approach to the history of art education that sought to dismantle the Master Narrative (Ladson-Billings, 1999). According to Acuff, Hirak, and Nangah (2012), this master narrative of Whiteness in art education makes it difficult for "others" to enter the history of the field and to see themselves

represented there. Over time, there certainly have been efforts by art education scholars to rectify this situation including Paul Bolin, Doug Blandy, and Kristin Congdon's (2000) *Making Invisible Histories of Art Education Visible*, Mary Ann Stankiewicz's (2001) *Roots of Art Education Practice*, and a recently published book edited by Paul Bolin and Ami Kantawala (2017) entitled *Revitalizing History: Recognizing the Struggles, Lives, and Achievements of African American and Women Art Educators*. These books are all well-researched accounts of the contributions of multiple art educators, highlighting the work of women and art educators of color. Whereas Efland's (1990) book is a cohesive and comprehensive history of White art education and its European origins, none of these other books present as cohesive a history. Though they are not exhaustive in scope they do present important counter narratives related to individual educators and particular projects.

Solórzano and Yosso (2002) explained the importance of counter narratives from a critical race theory perspective related to educational research. They noted how counter narratives that center the experiences of people of color tell different stories than the "objective" research of White educators. Thus, the inclusion of these counter narratives in histories of art education might be a means to change the marginalization and sidelining of art educators of color. Further, Solórzano and Yosso proposed a methodology, critical race methodology, that centers race in all aspects of the research process. If art educators utilized this methodology, the historical research they conduct would likely be quite different. For instance, in the case of Efland's work, researchers might start to ask questions about why documents related to White art educators and students were preserved, but why there is so little archival documentation of teachers and students of color. Further, additional data collection techniques, including oral histories, might be utilized rather than a significant reliance on archival documents. Researchers working from a critical race theory perspective value the experiential knowledge of people of color and recognize how it helps understand and teach about the subordination of people of color. Further, they may regard these types of knowledge as a strength that helps to understand experiences of people of color in more nuanced ways than documents that may be deficit-based or built around an understanding of Whiteness as a benchmark (Solórzano & Yosso, 2002).

Throughout other books related to the history of art education, I have not been able to locate significant bodies of information related to arts education in segregated schools or the efforts of art education leaders of color. While there are chapters or articles about individual art educators of color including Hale Woodruff and Aaron Douglas (Bey, 2012), Augusta Savage (Bey, 2017), Mary Godfrey (Holt, 2017), Frances Euphemia Thompson (Stankiewicz, 2013), and many others,

these do not create a comprehensive history in the same way that the Efland text does. Further, as this information is published in separate journals or books, it is easy for a person to come across one of these sources, but not nearly as easy to come across all of these sources. Creating a more inclusive history of the field would be a significant undertaking, but one that is of paramount importance. We cannot simply hope that our students come across counter narratives in a piecemeal fashion. This is one area where the National Art Education Association (NAEA) could take a leadership role and work with experts in the field to curate an inclusive text that could be used alongside Efland's book to promote a deeper understanding and more inclusive view of the role of people of color throughout the history of art education.

Whiteness is Reified Within the Present of Art Education Through Commercially Available Classroom Resources
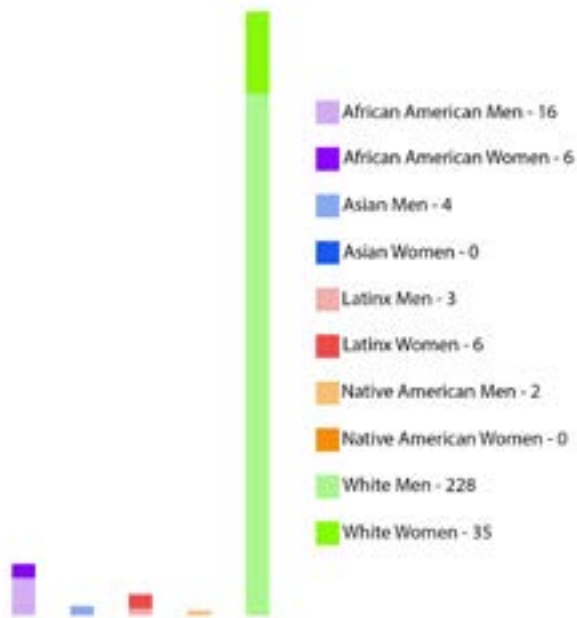
To better understand the prevalence of Whiteness in current-day art education practices, I chose to review commercial posters available through one of the larger art education supply sources - Dick Blick. Assessing these posters gave a snapshot of resources likely used throughout the United States, and potentially beyond. For many years, art educators have investigated spaces of learning including textbooks, classroom arrangement, and classroom decoration. For instance, Susi (2002) discussed classroom arrangement in the context of behavior management; Kushins and Brisman (2005) noted how the physical surroundings of classrooms and schools affect learning and learners; Efland (1990), drew from Stankiewicz's (1984) work related to reproductions of artworks in school classrooms; and Grant and Kee (2013) researched omissions and incorrect information presented in Art History survey textbooks regarding African American artists of the Harlem Renaissance, among many others.

Working with an art education graduate student, Kate Duffy, we conducted a content analysis of the race and gender of the artists represented in all of the commercially available posters through Dick Blick's website. After we identified all of the posters that featured images of art works and the names of the individual artists, we calculated how many of these posters featured artists of various races and genders. We found that of the 303[2] posters that feature a named individual artist, 262 (86.5%) of the posters show the work of a White artist. Thus, Whiteness was consistently a factor in these poster sets, and, to complicate matters, the intersection of race and gender shows how both Whiteness and maleness are reified in contemporary resources. Of the 303 posters, 227 (75%) show the work of White men.

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2   Many of these include images by the same artists. See Figure 2 for a discussion of the most frequently featured artists.

None of the sets that we reviewed contained more than one image by a person of color, with the exception of the set from Dick Blick that was specifically about African American artists.

Analysis of 304 posters available through Dick Blick*

African American Men - 16

African American Women - 6

Asian Men - 4

Asian Women - 0

Latinx Men - 3

Latinx Women - 6

Native American Men - 2

Native American Women - 0
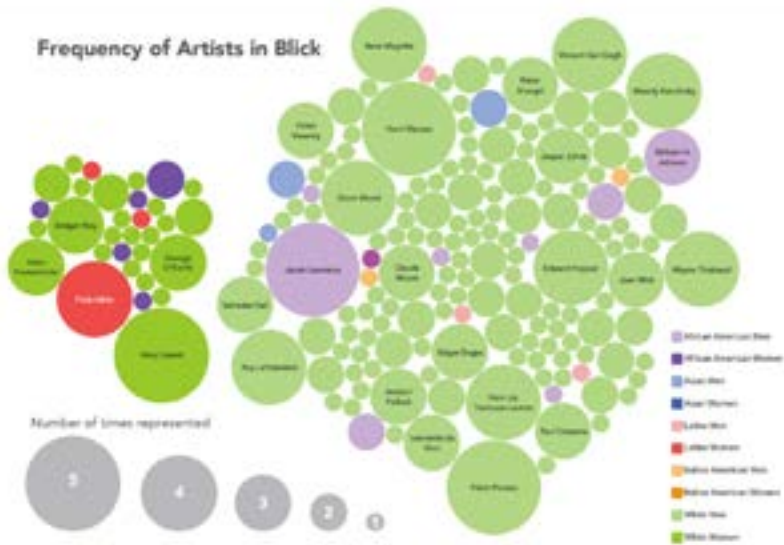
White Men - 228

White Women - 35

* The race and gender of 4 artists was not clear. Several artists are featured on multiple posters.

Simultaneously, issues of complete omission are significant here with the complete absence of Native and Asian women artists from these commercially available sets.

After spending some time with the data, we noted multiple ways that diversity was silenced. After separating out the individual artists from the posters, we found that many of the commercially available images represent the same artists multiple times. Among these resources, the artists featured four or more times are: Mary Cassatt (5), Jacob Lawrence (5), Henri Matisse (5), Pablo Picasso (5), Edward Hopper (4), Frida Kahlo (4), Wassily Kandinsky (4), Roy Lichtenstein (4), Rene Magritte (4), Wayne Thiebaud (4), Henri de Toulouse-Lautrec (4), Vincent Van Gogh (4), Grant Wood (4). Through looking at the data this way, it is again clear how the posters promote Whiteness with 11 of the 13 artists featured the most often being White. Further,

11 of the 13 artists are male and the only female artist of color is Frida Kahlo. Thinking about intersectionality and the complete absence of Black and Asian women as well as the exclusion of all Native people presents a troubling scenario that shows how Whiteness continues to be prevalent and significantly reified in the contemporary resources available to art educators.

While moving back and forth between this data analysis and writing this article, the linguistic similarity between the "Master Narrative" of art and art education discussed by Acuff, Hirak, and Nangah (2012) and the three poster sets from Dick Blick that include the word "master" in their titles struck me. The set "20th Century Art Masterpieces" has ten posters that all feature work by White artists, with nine by male artists and one by female artist Georgia O'Keeffe. In the "Masterworks of Art I" set, there are eight posters that all feature work by White artists, seven males and one female artist, Mary Cassatt. The final set, "Masterworks of Art II," contains eight posters with six by White male artists, one by Jacob Lawrence, an African American male artist, and one by Frida Kahlo, a Mexican female artist. The message about who is a "master" in art is clearly communicated through these classroom resources that glorify White artists while ignoring and marginalizing works by artists of color. Particularly, this graphic representation helps us understand the intersectionality of Whiteness and maleness and how that is virtually a requirement to be considered a "master." These posters hang in classrooms throughout the United States and silently teach children

every day; those lessons reinforce that not all children have equal opportunity in the visual arts.

Another way that NAEA could influence the current situation of Art Education is to develop and distribute poster sets for classrooms that do not replicate these inequities. If there were sets commercially available that promoted artists of color, a wider variety of our students would be able to see themselves represented in the physical environments of their classrooms. Further, district curriculum supervisors might ask art educators to conduct an audit of their classroom to see whose art is featured and how the featured images break down along the lines of race and gender. Art museums often offer a range of educational programs that could similarly be audited by internal staff to better understand the ideas and artists they are promoting through their tours and educational opportunities. Engaging arts educators in various settings in content analysis audits of their resources and curriculum may help well-meaning White educators see inequities that they might not otherwise notice. This relates to the idea from critical race methodology that dominant ideologies should be challenged (Solórzano & Yosso, 2002) because they are embedded with the power and privilege of the dominant group. In this case, the work of certain artists (White ones) as "masters" and other artists as "not masters" is on display throughout classrooms, museums, and other art settings. Therefore, educators need to challenge their own previous education and think about the dominant ideologies that they learned themselves. This may lead to more art educators pushing back at the "neutral" tropes of art history that omit the work of artists of color while reifying the work of European and White American male artists.

Whiteness is Strong within the Future of Art Education

Through my role as a faculty member at a large university in the Southeastern United States, I interact daily with pre-service teachers. Based upon their comments in class, their reactions to readings, and the lessons they create, I know that Whiteness is going to be a factor well into the future in art education. Through the following narratives based on classroom experiences, I highlight several areas that are particularly problematic as they relate to understandings of race, empathy for the plight of White people, and classroom interactions.

Understandings of Race

Many, though not all, students enter my class with narrowly defined understandings of race that do not relate to the complex histories of race throughout the United States. For instance, when discussing people of color, a student brought up a teacher she had who identified as African American. However, the student believed that the

teacher looked White, and thus, would not have ever experienced racial discrimination. The lack of knowledge, both historical and contemporary, on the part of the university student about a variety of issues including the one drop rule, issues of passing, and generational trauma related to race is troubling. Also, the student's belief that her perception of the teacher's race was more important than the teacher's self-identification demonstrates a lack of understanding about how race operates. Further, other students have criticized James Banks (2008) and other authors for openly discussing race with students stating that, "Talking about race is racist." These issues are compounded by the fact that many of the classes I teach are 100% White or there may be one or two students of color present. It is rare for me to have three or more students of color in an average class of approximately 15-18 preservice students. This is particularly troubling at a large university with a racially diverse student population. For many reasons, students of color are not entering the art education major and this perpetuation of pre-service classes in art education being virtually always White spaces does not do enough to expand students' understandings of race. It is unlikely that White spaces with White students and White professors can be enough to help pre-service teachers understand the history and harm of racism. Through dialogue and discussions across racial, ethnic, gender, etc., groups White students can come to learn more and develop deeper understandings[3].

Empathy for the Plight of White People

In numerous ways, students chose to focus their empathy on the actions of other White people and those who do not intend to do harm. Interestingly, this focus on the intent, rather than the impact continues to direct empathy towards those in power and away from those who are harmed by racism. After visiting an exhibit with a group of students, we noted how some of the images featured stereotypical images of people of color. When I raised this issue with students, they made excuses for the use of this racist, stereotypical imagery, focusing on their perception of the kind intent of the creator rather than the impact these images would have on others. In another instance, a student shared how he had a high school teacher who called out students, in a joking fashion, when they committed a micro-aggression against another student. One of the White students in my class mentioned how it would upset her if she were called out, even in a subtle or playful way. Ignoring the hurt that your words can cause and focusing on one's own discomfort rather than the pain caused to the other prolongs the effects of Whiteness in classrooms.

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3 This points to the need for a significant change in K-12 education to include honest and accurate information about slavery, race, and racism throughout time in the United States and around the world.

The fact that numerous pre-service teachers tend to focus on themselves and their intentions rather than the impact of words and images on others is a sign that we need to do more to help better prepare our students for their own classrooms. Further, because many White students in my classes perceive racism to be an individual problem, rather than a systemic problem, they do not see the need for significant structural change.

Classroom Interactions

We live in an era when discussions of safe and brave classroom spaces are common. However, the ways that students perform within the classroom consistently reinforce dominant practices that privilege Whiteness and its trappings, even within these teacher-defined safe or brave spaces. For instance, a Latinx student shared with me that a White student did not know how to pronounce her last name. Instead of asking or only using her first name, the White student made a few incorrect attempts and then ended by saying, "Whatever" in front of the whole class. The lack of recognition by the one student about how her classroom interaction and lack of effort to pronounce her classmate's name correctly is one example of how Whiteness circulates freely in classroom spaces (Kohli & Solórzano, 2012). The Latinx student later shared with me how this was just one of countless microaggressions that made it difficult for her to be as successful in class as her White peers.

I posit that we need to work toward spaces that are more than just brave, but are overtly anti-racist spaces. Instead of having students leave a classroom knowing their classmates do not value or acknowledge their race and/or culture, we need to work toward unpacking Whiteness. The idea of involving student voice in creating parameters for classroom discussions and interactions is one way to begin deconstructing Whiteness as a force in classrooms. Helms (2017) believes that, "Whiteness is so powerful that White people can determine when and under what conditions racism exists, as well as when it is necessary to supersede race and racism with multiculturalism or diversity" (p. 718).

Whiteness is Constructed and Must be Deconstructed to Create a Different Future for Art Education

Because of the prevalence of Whiteness throughout the past, present, and likely future of art education, it is paramount for educators to begin deconstruction now. If we do not start this work immediately, the future described previously is likely to be our only option. However, with a concerted effort by many in our field, we do have the power to create a different potential future. One prime place for this deconstruction to start is in the classrooms that train preservice

teachers (Knight, 2015), but it cannot be the only place and this type of work should be ongoing throughout a career. Helping preservice teachers understand more about the construct of Whiteness and how it infiltrates all aspects of society in the United States may facilitate change in more art classrooms, pre-K through college. The majority of art teachers in schools are White and the majority of faculty members teaching preservice art teachers are White as well. This will require White art teacher educators, White museum educators, White curriculum supervisors, among others to spend time deconstructing their own practices; finding, owning, and changing aspects that reify Whiteness; and will also require rethinking ideas about recruiting and retaining more diverse future teachers. As White teacher educators begin this process, I suggest that White people need to listen. When a person of color shares a story of oppression, White people need to refrain from sharing their own stories of perceived oppressions or problems and not offer suggestions. Instead, they should listen and learn.

Rather than rushing to speak, it is helpful for White teacher educators to wait for the person to finish and then thank the person for opening up and sharing a story. White educators need to take time to consider this situation and think about it over and over again while considering how Whiteness functions to give privilege and operates in education. It is helpful to examine curricular choices and assignments while searching for instances of deficit-based thinking and assignments that encourage such thinking in students. Teachers can change those assignments, they can acknowledge race in the classroom, and they can intentionally select articles and books by scholars of color and point out that they are people of color. White museum educators can ensure that they have multiple tours that include significant numbers of works by artists of color, they can plan docent trainings to feature pieces by artists of color, and they can invite particular schools to tour the museum. White curriculum supervisors could create in-service sessions that assist art teachers in understanding the role of people of color in the contemporary art world in the US, they could review local and state curriculum to assess the proportion of artists who are people of color, they could overtly address the systemic oppression that has kept and continues to keep many people of color from pursuing careers in the arts, they could intentionally bring in speakers who are artists of color who address racial oppression through their work, among many other options.

There is no shortage of things that can be done to promote social justice and equity by reigning in the effects of Whiteness throughout Art Education. However, there is a shortage of time; it is unacceptable to put off this work any longer. If you are a White educator, recognize that you have power and that you have a choice to use your power

to continue to promote Whiteness in education or to deconstruct and decenter Whiteness while working toward a more equitable future. Teaching as you were taught and as you have always taught is a vote for the former. I strive to do the latter.

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