Response to Hernandez' Article

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As an extension of multiculturalism, Hernandez offers the concept interculturalism with a focus on a new view of citizenship—active political empowerment of the individual. He starts by defining multiculturalism as maintaining one's cultural difference, but then refers to the outdated and simplistic notion of *the melting pot*, which he finds prevalent in the United States. His notions are confusing. In a melting pot society, cultural expectations are for all immigrants to blend in the dominant culture. Hernandez fails to follow the current notions of multiculturalism that are prevalent in the United States. Tomhave (1992) outlines different versions: assimilation, cultural separatism, pluralism, social criticism, and cultural understanding. While I do not agree with Tomhave's pigeonholing of a researcher's stance based on one article, his overview is one of the most current.

Multicultural education depends on the concept of culture itself. Some educators view multicultural education in the United States as a struggle of thoughts, beliefs, and values (Heath, 1983). Others regard culture as "an open-ended, creative dialogue of subcultures, of insiders and outsiders and of diverse factions" (Clifford, 1986, p. 46). This dialogic view of culture seems similar to Hernandez's conception of citizenship.

As an example of his new approach to European citizenship, Hernandez offers the policy of presenting artworks chronologically at London's National Gallery of Art. Even if this practice is new for this museum, it is *old-hat* for other art galleries. Thematic orientations, especially provocative issues, are more current in other galleries in London as well as in New York. Rather than making objects, public art now tends to be more concerned with producing pedagogical effects in the community (Kester, 1995). Hernandez fails to tell us how chronology connects multicultural influences in Europe.

In such a framework, he proposes that all immigrant children can experience a bilingual and bicultural context. Well, why not expose all children to this context? In Germany, for example, all children, not just immigrants, have to elect two to three languages. While Turkish children are learning German, as an example, German children are learning Turkish. This seems a more equitable challenge. "Language is the interplay and struggle of regional dialects, professional jargons, and generic commonplaces" (Clifford, 1988, p. 46). What new directions will multicultural education take?

Hernandez argues that this goal can be accomplished through research skills similar to those used in "modern ethnography," whatever that means? I thought we lived in a postmodern world, which demands more than cross-European studies. The new millennium needs a global perspective, a critical ethnography (Thomas, 1993) and a dialogical anthropology (Tedlock & Mannheim, 1995). What forms will ethnography take in the next millennium?

The Dutch view of interculturalism offers promise in practice. According to Ligtvoet, interculturalism provides students with cultural tools to explore their former and present cultures, personally recreate them, and know about, interact with, and appreciate others and their customs (Stokrocki, 1989). One bicultural teacher (Dutch/Indonesian), for instance, practiced this concept by inviting his multiracial students to design an intercultural passport with components: Who am I? Where am I from? What is my new logo? Students created identity collages, based on images of their former and current countries. He encouraged them to write reflections—to describe, analyze and interpret their collages. None of the students, however, recognized art forms from either their former or new cultures. Nearly every student included an architectural form and a folk art example (e.g., Indonesian puppets and painted buses) in their collage. Such images are spin-offs for cross-cultural comparison and art historical inquiry based on student choice. I discovered that student backgrounds were so miscegenated that families had several cultural origins or they couldn't remember them.

Similarly, I encouraged racially mixed students from an inner-city high school in Cleveland, Ohio to produce collages on the theme *Where am I from?* I asked students to be critical of their country and city. Results were visual and verbal comments on acid rain, slaughter of animals, and police brutality (Stokrocki, 1993). I sent photocopies of their collages and photographs of Cleveland for context to Rotterdam. Several traveling ethnographic exhibits resulted (Rotterdam, Cleveland State University, and Indiana University in Bloomington). Interculturalism, based on active political empowerment of the citizen, is a powerful idea to pursue. I offered some practical examples.[1] What other practical examples of active political empowerment of the citizen can we offer?

Notes
1. In the United States, multicultural education is not *melting away*. The success of various challenges is Afro-American citizenry. Even in my local Phoenix community, recent killings has stirred political reactions: The Chicano inspired *Procession for Victims of Violence* (Stokrocki, 2000, March), campus observation of Domestic Violence Month, a wall commemorating victims of domestic violence, and more neighborhood block watches against crime.

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