Editorial:
Evolving and Expanding our Impact: Realizing the Current Climate of Art Education from Voices in the Field

Amanda Alexander, Ph.D.
Miami University of Ohio

Cala Coats, Ph.D.
Arizona State University

We are in a moment of critical evolution with unprecedented access to modes of communication, expression, and information; providing opportunities and imperatives to expand and evolve established practices and policies. The voices of communities and populations that have previously been silenced and marginalized now have new tools and strategies along with institutional and cultural support to impact significant changes in school and society.

Educators are at the forefront of many of these changes—feeling the impacts of censorship in schools and universities; addressing needs for diversity, equity and inclusion; and questioning how teaching is best practiced so all students have the ability and agency to participate and contribute equally in the classroom. We did not identify a theme for this issue of *jCRAE* in advance because we hoped that we might get a sense of pressing issues across the field through the submissions. As we hoped, important themes emerged, which are an indication of the current temperature in the field of art education. Most notably, a few examples include: how art education and artistic engagement encourages intercultural connection; how we address complex cultural questions and narratives around race and ethnicity; how we magnify policy and technological advances for disability access; and how we expand concepts of affect and aesthetic perception. It was obvious to us that the authors in this issue were contemplating and implementing ideas around ongoing changes regarding voices in the field and the classroom. This issue's authors provide us with many practical implementations and resources, a plethora of artists that one could use in theory discussions and curricula, well-thought-out research in a variety of spaces, and first-hand experiences from students, teachers, and faculty that all revolve around the ongoing evolution of socio-cultural dynamics felt and experienced every day. Our hope is that readers find useful aspects of this issue that they can directly connect with to expand their theoretical frameworks, implement in the classroom, and develop new knowledge from research.

In "Cripping Online Learning Space Designs for Collective Access," **Eunkyung Hwang** speaks to cripping as a mode of resistance against often encoded ableist assumptions about students and learning in virtual spaces. Hwang uses the lens of crip technoscience from critical access studies to re-imagine accessible learning space designs and advocate for extensive collaboration with students with disabilities. Hwang sets the stage for *jCRAE* issue 40 with an extensive literature review around Universal Design that intersects with **Albert Stabler**'s article, "Art Evading Confinement: Abolition as Universal Design." Stabler approaches Universal Design as a framework in conjunction with contemporary abolitionism, which is a grassroots movement to make prisons and jails obsolete, due to the discourse around urban public schools as institutions of policing and punishment. Stabler argues for a more expansive understanding of access in education using art to illuminate conflicts and incongruities; reconceptualize Universal Design theories and concepts as justice for criminalized and confined bodies; and how the classroom is a site to question these ideas.

In "Visualizing Digital Communities of Practice," **Veronica Soria-Martinez, Brad Olson, Ann Ossey, Jennifer Fitzpatrick, and Chris Grodoski** provide first-hand experiences of forty art, media, and design teachers who, during Covid-19, decided to critically examine their lessons through the lens of social-emotional learning, standards-based assessment, research, and culturally responsive instruction with a professional learning community. They created a presentation-as-art-installation, which appears as a split-screen dialogue of their recorded reflections. The presentation-as-art-installation highlights how practicing teachers have transformative experiences, reflecting on their successes and vulnerabilities, especially around their perspectives, fears, uncertainties, and discomforts of implementing certain topics in their classrooms. They conclude that dialogic self-reflection impacts their professional practice and encourages sharing with communities of educators. This article pairs nicely as an example of how practicing teachers are contemplating and implementing some of the theory that is set forth in Hwang and Stabler's articles.

Thinking more about critical reflection and how becoming a reflective researcher or practitioner can support the evolution of ideas, push past notions of the status quo as in Hwang and Stabler's articles, or change the strategies and methods of teaching as in Soria-Martinez et al.'s video, **Christina Donaldson and Tyson E. Lewis** use a philosophical approach to critical consciousness in "Critical Phenomenology as Research-Creation: A Theoretical Framework." They present a theoretical framework justifying the articulation of activated forms of critical phenomenology through experimental and poetic forms of research-creation for imagining new modes of writing that are equal parts vivid description and poetical re-stylization of how bodies interact and perceive. Merleau-Ponty is used to define embodiment not in terms of es-

sence so much as in terms of stylization, and Gloria Anzaldúa's work serves as a foundation for research creation grounded in a critical phenomenology of bodily stylistics.

While Donaldson and Lewis' philosophical article uses a critical phenomenological frame to expand research methods through expressive connections to embodiment, **Heather Kaplan's** research explores the use of visual journals to convey the difficulties and lived experiences of herself and her students during Covid-19. In her article, "Education as Affective: Making Visual Journals during the Covid-19 Pandemic," Kaplan employs affect theory to analyze how students expressed their emotional experiences beyond words through visual journaling, when approaching classes as usual was the emotional capacity of both she and her students during that traumatic period of time. She evolved and changed her classroom content to focus more on questions about how students were feeling for which they would include in their journals. Like Donaldson and Lewis, Kaplan describes how affect registers in the mind and body through experiences or situations and visual journaling provides a more complex mode and process of reflection.

In art education, we have evolved from a multicultural to a decolonial approach where inclusivity in the classroom is more than teaching about artists from different parts of the world. More than ever, researchers and practitioners are advocating for direct voices and a re-thinking of systems of colonization. The next two articles both speak to the benefit of direct voices of Indigenous artists and rethinking our status quo systems of pedagogy. In **Christine Ballengee Morris and Kryssi Staikidis'** article, "From a Native Worldview: The Concept of the Traditional in Contemporary Native American Art Practices," they examine traditional meanings for Native Americans in contemporary art through reflection and dialogue. Research components in this article include a historical overview and an examination of literature, interviews, and oral histories. The article highlights many Native American artist voices and reconsiders traditions in Native American art to promote new outcomes in visual arts research and pedagogy informed by Indigenous epistemologies. In "Teaching Art through Engaging Decolonizing Viewpoints: Privileging an Indigenous Lens," **Mara Pierce and Lori Santos** share a collaborative project that engaged two art-based research/pre-service art teacher-student groups toward approaching art learning from an anti-racist perspective using an Indigenous pedagogical lens with the goal of removing biased narratives from mainstream art education by inserting first-person Indigenous artists' voices into the classroom conversation. Like other authors in this issue, Pierce & Santos provide a practitioner perspective—through a research project—and apply in-class examples of how to evolve pedagogy to include voices and resources with Indigenous perspectives and work to build cultural competence.

Similar to Pierce and Santos in exploring intercultural understanding and also to Kaplan in relationship building through direct student exchange, **Christine Liao and Moe Iezaki** ask: What intercultural communication experiences emerge through a communication process meditated by spatial, artistic production? In their article, "Building Intercultural Spaces through Co-Creation: Insideness in Shared Living Spaces," Liao and Iezaki explore intercultural communication through a project in which undergraduate students from the United States and Japan co-create a digital collage of shared living spaces. Through the creation of dioramas and collages, students shared stories and objects that were meaningful to their identity formation. Through this exchange, Liao & Iezaki learned that art-making was an effective way of evoking a sense of insideness with a place and bridge cultural differences.

In line with Ballengee-Morris and Staikidis; Pierce and Santos; and Liao and Iezaki's articles, **Ryan Shin, Oksun Lee, Ahran Koo, Kevin Hsieh, and Min Gu** provide useful approaches for practitioners in any teaching environment with a broad conceptual context in "Art and Visual Intervention Strategies to Resist Racism and Racial Stereotypes." Authors offer artistic and visual intervention strategies designed for art classrooms and community settings. These strategies include visual intervention, anti-racist gaze, counter-narrative and storytelling, cultural and ethnic identity celebration, and coalition building. These strategies advance dialogues in schools providing students of color with opportunities and tools for their stories to be heard. Additionally, these strategies, which are grounded in artistic intervention and activism, offer valuable tools to engage students with the practice of anti-racism.

At the same time, **Jeanne Nemeth and Libba Wilcox's** article, "Untold Narratives and Reimagined Histories: The Work of Dawoud Bey and Titus Kaphar," provides high school art room activities that instigate difficult but necessary conversations about America's racial past and present. Nemeth and Wilcox introduce two contemporary artists, Dawoud Bey and Titus Kaphar, whose work embraces the idea of untold narratives. Nemeth and Wilcox's article echoes Soria-Martinez et al.s' article in thinking through tough, discomforting conversations in the classroom as well as Pierce and Santos in advocating the importance of artists of color in their classroom conversations and learning. All of these authors encourage students to learn from our histories to reimagine a new present.

With an open call for a journal, editor(s) never know how the articles will pair, connect, and/or what will be revealed. With *jCRAE* issue 40, much was discovered and disclosed regarding the field of art education. The continuous and evolving themes around Covid experiences and responses; classroom lesson potential; intercultural exchange and

dialogue; art as a tool for connection beyond language; and art as a vehicle to invite diverse modes of expressing, perceiving, relating, and unsettling all interact in this issue. With our constantly changing world, our field is ever-evolving to re-think, re-conceptualize, and re-evaluate what is important for teaching and learning in the classroom. This issue illuminates our evolving and expanding voices and highlights the current climate of what narratives and approaches matter at this moment.