

# Omissions and Marginalization: Asian American Representation in Art History and Education

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## ABSTRACT

Asian Americans have been historically marginalized and underrepresented in U.S. history and education due to stereotypes and the essentialization of diverse ethnicities and cultures. This article explores the exclusion of Asian American arts and artists through the lens of Asian Critical theory. The near invisibility and misunderstanding of Asian American arts have impacted art education, which remains centered on Whiteness and Euro-Western perspectives. To disrupt the status quo, more artists and art educators are striving to enhance the representation of Asian American arts and address the racism against Asian and Asian American communities. The article suggests two pedagogical approaches: (a) designing an inclusive curriculum incorporating diverse representations of Asian American artists; and (b) creating spaces for students to engage in counterstorytelling. It concludes by urging art educators to incorporate Asian American arts and experiences and foster critical discussions on racism against Asian Americans in the U.S. in their teaching and research.

**KEYWORDS:** Asian Americans, Asian Arts, Asian American Arts, Marginalization, Asian Critical Theory, Stereotypes, Racism, Counter-Storytelling

In 2020, the spike in racism against Asian Americans during the COVID-19 pandemic sparked national conversations on racial discrimination against Asians and Asian Americans (Ruiz et al., 2023a). According to a national survey of 7006 Asians in the U.S., 57 percent of Asians perceive discrimination against Asians and Asian Americans living in the U.S. as a significant problem, and 63 percent problematize lack of attention paid to race and racial issues the Asians and Asian Americans face living in the U.S. (Ruiz et al., 2023b). Similarly, researchers state that Asian Americans are often disregarded in racial discourses in U.S. history and education (An, 2016; Goodwin, 2010). Asian Americans are misrepresented and overlooked due to stereotypes and essentialization across diverse ethnicities. They are also erased or trivialized in civil social activist movements. These misrepresentations and silencing of Asian American histories and experiences lead to a lack

of awareness and visibility in U.S. society (Rodriguez & Kim, 2018). U.S. schools and art education curricula consistently misrepresent and omit Asian American (art) histories and experiences, instead centering on Whiteness (Buffington, 2019; Sion, 2018).

Recognizing the urgency of including Asian American histories and narratives in art education, this article discusses the erasure and exclusion of Asian American arts in art history and education and provides pedagogical suggestions using the theoretical lens of Asian Critical (AsianCrit) theory. I explore the representations of Asian American artists and arts in U.S. history and education, focusing on the historical contexts, exclusion, marginalization, and the unique forms of racialization against Asian Americans, such as Asianization and strategic (anti)essentialism. Asian Americans are often deemed as perpetual foreigners and a monolithic group without considering the complexity of their ethnic and cultural identities (Museus & Griffin, 2011; Museus & Iftikar, 2014). I also discuss how Asian American artists and collectives resist and challenge racialization against Asian Americans, providing examples of artworks by Korean American artist Byron Kim and Thai American artist Astria Suparak. Finally, I suggest two pedagogical strategies to address the omissions and marginalization of Asian American experiences in art education, calling for art educators to actively include Asian American arts in their teaching and research.

## **Theoretical Framework: Critical Race Theory and Asian Critical (AsianCrit) Theory**

AsianCrit theory originated to fill in the gaps of Critical Race Theory (CRT) for a better understanding of Asian American lives. CRT focuses on examining how race, racism, and power are interrelated. Scholars have been utilizing CRT to bring in voices of people of color in racial discourses and discuss how social systems reinforce White supremacy. Early critical race scholars such as Derrick Bell, Alan Freeman, Kimberlé Crenshaw, Angela Harris, Mari Matsuda, and Patricia Williams stated that “racism is ordinary, not aberrational” (Delgado & Stefancic, 2017, p.7) in the U.S. as one of the key tenets of CRT. Although one set of core tenets of CRT cannot be agreed upon by all the critical race scholars, Delgado and Stefancic (2017) suggested a set of widely agreeable core tenets of CRT: (a) ordinariness of racism, (b) interest convergence, (c) race is a social construction, (d) differential racialization among different minority groups, (e) intersectionality and anti-essentialism, and (f) storytelling and counterstorytelling. While CRT can be a valuable tool to center racism and White supremacy in research, there were some limitations in understanding Asian Americans’ lives since it fails to

address the complex histories and experiences of subgroups of race. A group of Asian American scholars claimed that the discrimination against Asian American communities differs quantitatively and qualitatively from other marginalized communities as the model minority myth serves as a tool for creating racial hierarchy, and the ways that Asian Americans are viewed as perpetual foreigners lead to the erasure of Asian American histories in the U.S. (Chang, 1993; Lee, 2006; Museus, 2008; Museus & Kiang, 2009; Teranishi, 2010; Wu, 2003).

Accordingly, to address and investigate the complex process and forms of racialization, marginalization, and oppression of the Asian American population in the U.S., Museus and Iftikar (2013) suggested AsianCrit theory based on CRT scholarship. They proposed the seven core tenets not to replace tenets of CRT but to refine and modify them for an acute understanding of Asian American experiences in the U.S. (Museus & Iftikar, 2013; Museus & Iftikar, 2014). The seven interconnected core tenets are:

1. *Asianization* refers to how society racializes Asian Americans by lumping them into a monolithic group, stereotyping them as model minorities, perpetual foreigners, and yellow perils (Museus & Iftikar, 2014; Museus & Kiang, 2009; Sue et al., 2007).
2. *Transnational Contexts* points out that Asian Americans' experiences are influenced by the histories of transnational relations, such as transnational wars, immigration, and global socio-economics beyond the national borders (Museus et al., 2017; Takaki, 1998).
3. *(Re)Constructive History* goes beyond reconstructing Asian American histories in the U.S., underscoring the invisibility and exclusion of Asian historical narratives.
4. *Strategic (Anti)Essentialism* highlights that Asian Americans are not a monolithic group and can and do actively challenge the status quo. Moreover, it suggests that researchers construct coalitions to engage in anti-essentialist activism by including analysis that generates useful conversation to understand the Asian American experiences of oppression, struggles, and counteractions (Museus & Griffin, 2011).
5. *Intersectionality* acknowledges the omnipresent and intersecting systems of oppression and rejects the notion that one form of oppression is more noticeable than others. However, it states that purposeful examination of certain systems can facilitate a deeper understanding of complex, multifaceted analyses of the environments, policies, practices, or issues that affect Asian

- Americans within the given situation.
6. *Story, Theory, and Praxis* suggest bringing in the voices of Asian Americans to deconstruct the dominant discourse, highlighting the importance of counterstorytelling (Solórzano & Yosso, 2002; Yamamoto, 1997).
  7. *Commitment to Social Justice* underscores that AsianCrit theory is dedicated to eradicating all forms of oppression (racism, sexism, heterosexism, ableism, capitalism, etc.).

As the tenets of AsianCrit theory build upon the core tenets of CRT, AsianCrit theory not only elaborates on the racism against Asian Americans but also provides insights into larger discussions of how racism persists in U.S. society. The article builds on commitment to social justice since the goal of the research is to address the exclusion of Asian American (art) histories in the U.S. to disrupt the dominant narrative. Moreover, story, theory, and praxis and (re)constructive history help highlight the importance of including the narratives and experiences of Asian American artists and arts and justify the reasons why we should discuss further how to include Asian American (art) histories in U.S. education.

## **The Representation of Asian American Artists and Arts in the U.S.**

Artists of Asian descent in the U.S. have continuously engaged in artistic production (Kim et al., 2003; Min, 2020). However, research on Asian American arts has been lacking historically or underrepresented. Asian American artists have been stereotyped as exotic and depicted as passive, submissive, and those who lack agency (Azhar et al., 2021). Their artworks have been deemed merely as Eastern and Oriental, as objects of curiosity preventing viewers from fully appreciating them. "Orientalism" is a term coined by a literary scholar, Edward Said, in 1978, which refers to a set of stereotypes, assumptions, and representations of the Orient (primarily the Middle East, Asia, and North Africa) during the colonial era from the Western point of view (Said, 1979). The idea of Orientalism has affected the way media and popular culture portray Asian and Asian Americans, which racialized the population, deeming them as perpetual foreigners, model minorities, or yellow peril (Sugihara & Ju, 2022). The way Asian American arts are perceived as foreign and Oriental is a distinct form of Asianization.

Moreover, art historian Gordon Chang (2009) notes that Asian American artists who received great acclamation, prizes, and commercial success soon get forgotten over time. He critiques that the

aesthetic classification in the U.S. was always racially constrained due to the viewers' assumptions that someone with an "Asian" appearance would express something "Asian." They are still viewed as foreigners and expected to create Asian art. A scholar in Asian American studies, Susette Min (2020), asserts that there is a presumption that Asian American artworks would be about "narrow presentations of identity or a hybrid form that shifts toward or away from "Asian" identity" (p. 3). In her book, *Unnamable: The Ends of Asian American Art*, Min (2018) suggests avoiding limiting the interpretations of Asian American arts with preconceived sets of understandings embedded in a reviewer's perspective or imagination and allowing for various and evolving presentations of the work. According to AsianCrit theory, the way that people expect Asian American arts to have a similar set of themes exploring the "Asian" identity or representational celebration is a form of Asianization and essentialization of Asian American arts. As Min (2020) points out, Asian American arts should be viewed as a heterogeneous discourse rather than a distinct race-based identity category.

## **Historical Exclusion and Marginalization in Art Education**

In addition to examining the representation of Asian American arts in U.S. history, it is important to consider how the historical exclusion and misunderstanding of Asian American arts have impacted art education. Asian American artists and their works are still marginalized and underrepresented in art education (Shin et al., 2023). Scholars in art education have argued the exclusion of people of color in arts and that art is represented as White property (Gaztambide-Fernández et al., 2018; Lawton, 2018). The art practices in art education focus mainly on a Euro-Western-centered perspective, perpetuating the hierarchical superiority of Whiteness (Gaztambide-Fernández et al., 2018).

A review of the literature on Asian American inclusive curriculum reveals a paucity of curricular studies that address Asian American experiences and histories (An, 2016, 2020; Goodwin, 2010; Hsieh & Kim, 2020). An (2016) explicates the reasons for Asian American exclusion in the curriculum through the lens of Asianization, particularly rooted in racializing Asian Americans as perpetual foreigners and model minorities (Ancheta, 2006; Chang, 1993; Wu, 2003). These stereotypes exclude Asian American experiences and histories in school curricula. The exclusion valorizes racial hierarchy, deeming Asian Americans as a right kind of minority, placing them below White and over other races of color. The way that Asian Americans are regarded as an exemplary minority group is through dismissing Asian Americans'

historical activist movements and stereotyping them as those who do not complain about the social system. Simultaneously, the social system denies the civic belongingness of Asian Americans in the U.S., normalizing Whiteness (Kim, 1999). According to strategic anti-essentialism, the dominant oppressive social forces categorize Asian Americans into a position where Asian Americans are not validated either as eligible or socially active citizens of the U.S. (Iftikar & Museus, 2019). The double-edged sword of perpetual foreigner and model minority stereotypes further silences Asian Americans, treating Asian Americans as those who can never be part of the U.S. society but those who excel academically (Iftikar & Museus, 2019). This phenomenon consequently minimizes the attention on Asian American students' needs in learning about Asian American cultures and histories

### **Acts of Resistance among Asian American Artists and Collectives**

Despite the underrepresentation of Asian American art history in the U.S., more Asian American artists are forming resistance through creative forms of art to confront the rise of overt racism and xenophobia against people of color in the U.S. (Kina et al., 2017). For example, Godzilla, an Asian American artist collective formed in 1990, challenged the mainstream art world's perceptions of Asian American identities and culture by exposing Asian American artists' artworks through events and exhibitions to address issues of racism, sexism, gender inequality, and civil rights in the U.S. (Chen, 2021). Also, the Asian American Arts Alliance (A4), a nonprofit organization based in the U.S., supports and promotes the works of Asian American artists by providing resources, networking opportunities, and building community. The organization was founded in 1983, dedicated to ensuring greater representation of Asian American artist groups in various creative fields such as visual arts, performing arts, literature, music, and more. These Asian American artist collectives actively convey their counterstories through curating exhibitions, conducting workshops, and publishing articles in the newsletter, challenging the dominant narratives that focus mainly on Eurocentric practices in the arts field. Story, theory, and praxis help understand their coalition to amplify Asian American artists' stories and experiences, which serves as their resistance against the misrepresentation of Asian American artists and their efforts to eradicate systemic oppressions, including racism and sexism.

Contemporary artists speak about the heightened anti-Asian violence and call for solidarity to speak up about Asian Americans and

Pacific Islanders (AAPI) invisibility and hypervisibility through their artworks (D'Souza, 2021). Their artistic engagements in addressing the racialized experiences of Asians and Asian Americans—by conveying stories through their artworks and forming solidarity—is a form of commitment to social justice.

A Korean American artist, Byron Kim's painted panels *Synecdoche* (1991)<sup>1</sup> signified the portrait of a multicultural world. However, in his recent series, *Mud Root Ochre Leaf Star* (2016)<sup>2</sup>, continues to focus on the skin but also bruises beneath it, which is thus less about multiculturalism but rather critiquing the rise of xenophobic and racist circumstances. Kim's artwork engages with transnational contexts, exploring how the local and global contexts impact cultural identities. Moreover, his artworks create a visual counternarrative that questions stereotypes around race and ethnicity, challenging the viewers to consider issues of identity, belonging, and representation.

In addition, a Thai American artist, Astria Suparak, presented a video essay, *Virtually Asian* (2021)<sup>3</sup>, revealing the stereotypes signifying Asians through showing them only virtually on the background holographically, with actual characters being almost all White. Suparak's work countered the near invisibility of Asians in the U.S. According to Asianization, labeling Asians and Asian Americans as perpetual foreigners (Wu, 2003) reinforces the racial hierarchy prioritizing Whiteness over other races and ethnicities (Iftikar & Museus, 2019). Suparak's video critiques the exclusion of other racial identities outside of White bodies in media and the standardization of Whiteness through depicting Asian and Asian American bodies in holographs. Moreover, virtual images of Asian and Asian American identities explore intersectionality by presenting some examples of gendered stereotypes. These stereotypes portray Asian and Asian American females as hyper-feminine and submissive and sexually objectify them with labels such as "lotus blossoms" and "geishas" (Keum et al., 2018; Mukkamala & Suyemoto, 2018). In Suparak's video art, female characters adhere to White beauty standards, with slim body figures and Kimonos—traditional Japanese clothing—with Kabuki makeup that whitens their skin tones, further exoticizing them. The

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1 Whitney Museum of American Art website provides details about Byron Kim's *Synecdoche* [Whitney Artists] 1999-2001: <https://whitney.org/collection/works/12073>.

2 James Cohan opened an exhibition featuring Byron Kim's *Mud Root Ochre Leaf Star* (2016): <https://www.jamescohan.com/exhibitions/byron-kim2>.

3 Astria Suparak's website provides descriptions and video of the artwork *Virtually Asian*: <https://astriasuparak.com/2021/02/02/virtually-asian/>.



video further problematizes the internalized racism embedded with “white is right” (Glenn, 2008, p. 298) values.

Likewise, artists resist racism against Asians and Asian Americans in the U.S. by forming solidarity together as a community and individually sharing their counternarratives. They challenge the racialization and marginalization of Asian American experiences and histories in society. Through creative and artistic methods, these artists engage in U.S. “artivism,” raising awareness of the omissions and marginalization of Asian American voices and experiences caused by White-centric practices, privileging Whites. Art has the power to transform our ways of thinking, encouraging people to adopt new perspectives and envision different realities (Nossel, 2016).

### **Pedagogical Strategies to Challenge the Omissions and Marginalization of Asian American Experiences**

Understanding the power of art in transforming perspectives and envisioning equitable art education, how should art educators address the omissions and marginalization of Asian American art histories and experiences in their teaching practices? I suggest two pedagogical strategies based on AsianCrit theory: (a) designing an inclusive curriculum incorporating diverse representations of Asian American artists’ artworks and movements, and (b) creating spaces for students to engage in counterstorytelling. These two pedagogical strategies are most effective when practiced consecutively, as they allow students to listen to others’ stories and express their own thoughts and experiences in connection to the learning. AsianCrit theory notes that Asian American experiences in the U.S. are unique in their own ways, affected by various forms of racialization: Asianization, transnational contexts, strategic (anti)essentialism, and intersectionality. I argue that the constant marginalization of Asian American arts and cultures in education reinforces the stigmatization of Asian Americans as forever foreigners and White cultural gatekeeping (Stabler, 2023; Takaki, 1998). Moreover, as re(constructive) history highlights, educators need to go beyond simply “replacing the majoritarian interpretations of events with ones that square more accurately with minorities’ experiences” (Delgado & Stefancic, 2017, p. 24). It is essential to actively include Asian American histories and narratives by understanding the unique experiences that different groups have within Asian American communities. While the pedagogical suggestions in this article may apply to the broader issue of marginalization of the histories and experiences of people of color, I focus mainly on addressing and



challenging the limited attention to Asian American histories and lived experiences in art education.

## Designing an Inclusive Curriculum Incorporating Diverse Representations of Asian Americans

Designing an inclusive curriculum incorporating a wide range of Asian American artists' artworks and movements into teaching concerns a better understanding of the existence of ethnic and racial diversity within the group termed Asian Americans. Art educators can incorporate Asian American artists' stories and artworks that address the issues of anti-Asian racism and the marginalization of Asian and Asian American histories in their art curricula without essentializing Asian American experiences.

To avoid lumping Asian American experiences and the oppressive nature of pan-ethnicity, I assert that art educators make purposeful decisions about which Asian American ethnic groups to incorporate in their teaching based on the student's learning needs and teaching contexts. Introducing artists' artworks presented in this paper in art classrooms, such as Byron Kim's *Mud Root Ochre Leaf Star* (2016) and Astria Suparak's *Virtually Asian* (2021), can help students understand generalizable racialized experiences of Asian Americans in the U.S. However, by focusing on Asian American artists who identify with specific ethnic, cultural, or familiar heritages, the class can discuss the experiences of particular Asian American identities, experiences, and histories without essentializing Asian American experiences. For example, art educators Michelle Bae-Dimitriadis and Injeong Yoon-Ramirez (2023) propose using Asian American artists' works as entry points to explore and investigate the multidimensionally racialized experiences of Asian Americans. They introduce Chinese American artist Kenneth Tam's performance video works<sup>4</sup> and Korean American artist Valery Jung Estabrook's installation piece<sup>5</sup> to discuss the intersectional struggles that AAPI communities face, purposely focusing more on the experiences of Chinese and Korean American communities.

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4 Kenneth Tam's *Silent Spikes* is a video art piece that explores masculinity, identity, and cultural heritage through a series of performances and narratives. Queens museum offers the video in their YouTube channel: <https://www.youtube.com/watch?v=qwXW1HgRNZs>.

5 Valery Jung Estabrook's *Hometown Hero (Chink)* immersive installation (2015-2017) addresses the complex experiences of being Asian American and Southern American. The artist's website provides details about the artwork: <https://valeryestabrook.com/hometown-hero-chink>

In addition, art educators Ryan Shin, Jaehan Bae, and Borim Song (2022) share several anti-Asian racism teaching strategies and practices with students in higher education using the artworks of contemporary Asian American artists, Thai and Indonesian American artist Amanda Phingbodhipakkiya, and Taiwanese and Chinese American artist Monyee Chau. Integrating the artists' experiences who share multiethnic Asian identities can generate critical discourse on the issues of marginalization and racialization of Asian and Asian American communities, considering their transnational contexts. The transnational contexts of the artists' stories can illustrate the complex intersections of identity, migration, diaspora, and socio-political relations among different countries of origin, understanding the need to challenge the simplistic, monolithic narratives about Asian American experiences. Nevertheless, as a form of strategic (anti)essentialism, it is imperative for art educators to highlight how the artists' artworks and stories foster solidarity to amplify the voices of AAPI in the U.S.

Based on a better understanding of diverse ethnic and cultural perspectives and experiences within the Asian American communities, art educators can challenge monolithic representations of Asian Americans and foster a deeper appreciation for the complexity of Asian American identities in the U.S. Art educators can choose to bring Asianization as a topic of discussion in an art classroom, or to explore transnational contexts, understanding how arts and artistic movements transcend national boundaries, and how the global historical and contemporary events influence the Asian American lives in the U.S. society.

## **Creating Spaces for Students to Engage in Counterstorytelling**

Another pedagogical approach to transform teaching to attend to Asian American histories and experiences in art education is to create spaces for students to engage in creative art-making practices and discussions as they navigate the Asian American communities' counternarratives. Researchers suggest that providing spaces for students to foster racial and ethnic consciousness and to learn about the systemic oppressions and histories of racially and ethnically marginalized communities can lead to cultivating critical agency to confront racist ideologies (Museus, 2021; Osajima, 2007). Creating an intentional space for students to foster awareness of systemic oppression perpetuating Whiteness through continuous critical conversations and creative art-making can become the foundation of commitment to social justice agendas (Chung, 2014). I urge art educators to recognize the significance of creating spaces to

cultivate a critical understanding of the racialized experiences of Asian Americans in their teaching practices despite the structural barriers presented by existing policies, practices, and norms (Brown & Strega, 2005; Museus, 2021).

As students explore the rich and diverse histories and experiences of Asian Americans through the arts, students can develop a deeper understanding of the cultural and social dynamics that shape multifaceted narratives. The process for students to connect their personal stories and lived experiences with broader themes in Asian American artists' artworks, such as identity, resilience, and resistance, enables them to explore the unique racialized experiences of Asian Americans in the U.S. without promoting a singular narrative. Furthermore, the creative art-making process encourages critical thinking and reflection on the complexities of Asian American histories and experiences and empowers students to articulate their own identities and experiences through artistic expression.

Several art educators have practiced bridging learning about Asian and Asian American artists' artworks and narratives to students' creative art-making practices to reflect on social issues and their lived experiences. Art educators Yichien Cooper, Kevin Hsieh, and Lilly Lu (2022) share a project, *Voices for the Voiceless* (V4Vless), to confront and respond to racial prejudice through art with the preservice visual arts teachers. They introduce three contemporary artists and their artworks that respond to anti-Asian incidents: Lisa Wool-Rim Sjöblom's one-panel series *I Am Not a Virus*<sup>6</sup>, Zhi Lin's mixed media illustration<sup>7</sup> that depicts the lives of Chinese immigrant Railway workers, and Ai Weiwei's *MASK* series<sup>8</sup> campaigning for free speech and human rights during COVID-19. After exploring the three Asian and Asian American artists' works, students engaged in discussion to address racism, exclusion, and prejudice against Asian American communities and responded to the issues through creative art-making. In Copper et al.'s (2022) research, the students demonstrated empathy and promoted social justice through their artistic expressions, such as collage and drawing.

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6 Lisa Wool-Rim Sjöblom discusses the experience of the Instagram residency through an interview published in the sociological review website: <http://doi.org/10.51428/tsr.iuyd3376>.

7 Nevada Museum of Art exhibited Zhi Lin's mixed-media illustration of Chinese railroad workers of the Sierra Nevada: <https://www.nevadaart.org/art/exhibitions/zhi-lin-chinese-railroad-workers-of-the-sierra-nevada/>.

8 Museum of Modern Art website exhibits Ai Weiwei's *MASK* series: <https://www.moma.org/collection/works/series/421251>.

In my teaching practice with Asian American undergraduate students, I designed and implemented an Asian American-centered art curriculum to explore Asian American artists' artworks and narratives and collaborate on digital collage-making to explore their racial and ethnic identities and lived experiences (Kim, 2024). As they engaged in the creative art-making process, they shared their lived experiences and reflected critically on the racialized experiences of Asian Americans, where Asian American voices and experiences are marginalized and perceived as foreign in the U.S. The collaborative digital collage artwork engendered critical conversations among the students as they sought connections and meanings among the elements that represented their lived experiences (Figure 1). Through the collaborative collage-making process, the students mentioned that they felt a sense of community, understood the similarities and differences in their racialized experiences, and recognized the uniqueness of their lived experiences.



**Figure 1.** *Asian American Students' Collaborative Digital Collage In-betweenness, digital print, 2023. Courtesy of the student artists.*

As stated in story, theory, and praxis, students engage in counterstorytelling through artistic practices, critical reflections, and discourses on social issues, ultimately getting involved in a commitment to social justice. Moreover, by creating a space for students to examine their own lived experiences connecting to their learning about the omissions and marginalization of Asian American histories and experiences, students can discuss the intersectionality of their lived experiences confronting different forms of oppression such as racism, sexism, ableism, capitalism, and more.

## Questions for Art Educators to Consider Implementing the Strategies

Incorporating Asian American art histories and experiences in art education requires art educators' critical reflection to ensure that the approach is respectful and authentic and avoids cultural appropriation. Therefore, prior to adopting the pedagogical strategies in one's teaching, I suggest art educators reflect on these core questions:

1. How can I ensure that the Asian American arts and cultural practices I include in teaching are represented authentically?
2. How can I make the Asian American art resources relevant to my students' diverse cultural backgrounds and lived experiences?
3. How do I encourage students to critically analyze the socio-political and transnational contexts that have shaped Asian American arts?

Art educators should remember to engage in reflective practices when incorporating Asian American histories and experiences in their teaching to go beyond mere celebration to foster a more meaningful and critical engagement with Asian American arts.

While the two pedagogical practices suggested in this article may not be applicable to all art classrooms, art educators can adapt them to the specific learning needs of their students and contexts. I encourage more art educators to discuss the histories, contexts of exclusion, and misrepresentation of Asian American arts and cultures in their teaching and research. I suggest art educators access authentic and reliable sources of Asian American experiences in artists' works through museums and Asian and Asian American cultural organizations such as the Asian Art Museum, A4, and the Asian Art and Culture Interest Group in the National Art Education Association. They can access knowledge and insights by engaging with artists and cultural practitioners.

## Conclusion

Despite the perpetual misrepresentation and marginalization of Asian American experiences and histories in the U.S., artists and art educators have shared their counternarratives and challenged systemic inequity (Bae-Dimitriadis & Yoon-Ramirez, 2023; Cooper et al., 2022; Shin et al., 2022). In alignment with the concerted efforts, this article suggests two pedagogical methods to pursue the inclusion of Asian American arts and

experiences in art education. These methods draw upon Asianization, (re)constructive history, strategic (anti)essentialism, story, theory, and praxis, commitment to social justice, and intersectionality: (1) designing an inclusive curriculum attending to the diverse representations of Asian American artists and movements, and (2) creating spaces for students to engage in counterstorytelling through creative art-making.

I urge all art educators, including those who do not share Asian/Asian American cultural heritage, such as White art educators, to include Asian American arts, cultures, and experiences in their teaching. Freire (1970/2018) posits that a pedagogy serving the interests of the oppressor, masked as benevolent generosity and treating the oppressed as passive recipients, perpetuates and reinforces oppression. The lack of curricula reflecting the diverse identities of students silences and marginalizes non-White individuals. Therefore, it is critical to listen to and include the narratives and lived experiences of marginalized communities, including Asian Americans, in curricula.

As art educators, we can develop more pedagogical strategies to address and confront the racism against people of Asian descent in the U.S. It is important to avoid including Asian American arts as a token of an act of inclusion, such as featuring it once a year or limiting the interpretation of Asian American arts to being “Asian” enough. We need to engage in continuous discussions about integrating Asian American arts into U.S. art histories and art education and make intentional efforts to create spaces to listen to the voices of Asian American communities and artists to address the marginalization of Asian American (art) histories.

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