Journal of Cultural Research in Art Education

Cover:
Arianna Garcia-Fialdini, *Ayotzinapa, Corazon y Memoria, Atoyzinapa, Heart and Mind.* For more information, please refer to the article by Arianna Garcia-Fialdini in this issue.

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Elle Pierman, The Ohio State University

Journal of Cultural Research in Art Education

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Editorial – Borderless: Global Narratives in Art Education

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Who are we in relationship to other cultures and countries? What issues in art education are potent across the world? How can art educators address issues and teach with a narrative of "being global?" This issue's theme, *Borderless: Global Narratives in Art Education*, challenges us to look outward as we reflect inward. When facing global issues and divisions on top of contestation about worldviews and ontological discourses, we are challenged to reflect on our established views about and beyond local or regional history and knowledge. Therefore, seeking new and open-ended approaches to globalization, art educators share their critical and theoretical explorations and responses as global educators. They offer critical reflections on art education approaches to globalization and reiterate the transforming and/or communicative opportunities of art and visual culture education (Delacruz, 2009; Meskimmon, 2010).

Art educators as curriculum designers create cultural narratives. We tell stories. A narrative is the creation or interpretation of views, stories, or ideologies by a person, groups of people, or popular culture and media. Said's (1978) criticism from decades ago, for example, on the development of Western historical, political, and cultural views on the East informs that Orientalism as a narrative serves and justifies the West's dominance. Curriculum as a narrative might also reflect the idea and viewpoint of selected groups, views, and ideologies. Our narratives in art education have created important frameworks for the field, such as visual culture art education, arts-based research, and new materialism. As these narratives are continually rewritten, new frameworks have emerged that are flexible, challengeable, and often revised and rewritten. In this issue, the authors share critical narratives on the histories, emerging issues, and future visions for a globalized art education.

One of the most exciting aspects of working on this volume was that we collaborated with seven other art education journals around the world who are publishing issues under the same theme. The participating journals are:

1. *Australian Art Education*, Australia (*https://www.arteducation. org.au/about-australian-art-education*),
2. *Revista Portuguesa de Educação Artística*, Portugal (http:// recursosonline.org/rpea),
3. *Synnyt/Origin, Finnish Studies in Art Education*, Finland (https://wiki.aalto.fi/display/Synnyt/Home),
4. *Tercio Creciente*, Spain (http://www.terciocreciente.com),
5. *Culture, Art and Education*, Czech Republic (www.kuv.upol.cz),
6. *Art Education Review*, Korea (http://www.saek.or.kr),
7. *The International Journal of Arts Education* (www.hyread.com.tw), Taiwan.

We offer this international collaboration as a call to extend research in art education beyond national borders - to expand the dialogue and embrace non-traditional cultural frameworks and practices exposed in art education outside the U.S. Each journal will publish in its native language; however, readers can access English abstracts available on each journal's web site. Our hope is for this collaborative publication project to facilitate an exchange of global research and scholarship by 1) providing a global sense of art education theories and practices beyond language, 2) challenging issues and problems that arise from global and regional politics, and 3) stimulating global readership of our journal.

In this volume, one striking theme shared in the authors' narratives is a call for *decolonization in curriculum development and history*. Working with her pre-service art teachers, **Gloria Wilson** offers the challenges of re-inscribing a Western-dominated narrative imposed by a colonial structure and mindset. She utilizes a critical and postmodern framework to examine and inquire about the culture of others toward moving beyond the narratives of "the othered." **Laurie Eldrige** challenges dominant histories through Indigenous reframing in an effort to decolonize art education historiography. In her article, she focuses on Native American spirituality as a framework and focus in challenging curricular approaches deemed "salvage education," whose problematic practices were meant to rescue Native American cultures. **Hannah K. Sions** reviews Korean popular culture as the misrepresentation of culture in America, arguing for critical multicultural art education. She provides the history of Korean popular culture and complicated issues such as cultural appropriation and misrepresentation. She emphasizes the significance of critical reflection and examination when exploring the visual culture of marginalized groups and cultural origins in the classroom. Using Narayan's (1997) feminist approach of dislocating cultures, **Hyunji Kwon** discusses "comfort women" statues in North America, de- and re-contextualizing them as non-Western cultural mobilizations through narrative. Confronting the ongoing colonial legacies still embedded in Western society, she shares ways in which art educators practice global art education as counterhegemonic globalization.

Art educators' stories in this issue also attend to the *voices of under- and mis-represented groups* in our society. **Shari Savage's** narrative inquiry implores readers to pay attention to current socio-political issues such as the #metoo movement by critically examining the culture of contextualizing and sexualizing girlhood. Savage provides an in-depth analysis of Lewis Carroll's rabbit-hole as a metaphor for sexualizing girlhood, which appeared in many blogs and website communities. She uses this metaphor to encourage art educators to challenge such cultural myths in which girls are blamed and sexualized in society, engaging students with empowering artworks and critiquing advertisements and popular culture. Based on her extensive research on Third Culture, **Sandrine Han** conducts a case study to expose cultural appropriation in virtual worlds, employing a semiotic approach for interpretation and understanding. Her findings focus on narratives of virtual world users that are open-minded and respectful of other cultural imagery when creating and borrowing objects in the virtual world. She suggests that art educators develop and teach visual literacy in virtual worlds in a critical manner. The power of narratives echoes in **Arianna Garcia-Fialdini's** essay based upon her artist talk as an unusual pedagogical space and opportunity for immigrants, refugees, and other diverse audiences to share their voices and experiences. Noting her journey as an immigrant artist-teacher from Mexico, she describes the artist talk as not only a productive space for sharing artistic narratives, but also a socially engaged learning site for marginalized groups in society.

Narratives of art educators sharing their own *art projects and education research in other countries* offer us opportunities to gain a global understanding of art education. Using a place-based approach for cultural understanding and art practices, **Elina Härkönen** presents an arts-based action research study based upon an art course "Our Arctic," in which both art and education students worked with local children to encourage them to express their understanding of the Arctic as a collective narrative. Reflecting on her research, she addresses the concern of place-based education when teachers as outsiders work with local children through narrative; in doing so, she advocates mutual respect and communication concerning local knowledge and interpretations through art. **Esther Sayers'** narrative of ArtScapers participating in a North West Cambridge community describes how artists, researchers, parents, and primary school children (ages 5-11) engaged with art in response to their community's development. Sayers reports five core values of creative pedagogy that emerged from this nine-year community engagement project, which provides a useful guide for art educators who work in community spaces. **Judith Briggs and Nicole DeLosa** share a case study about tenth grade students in New South Wales who engaged in research as art practice, making metaphorical and symbolic connections through metacognitive language analysis.

Stories of art educators' *shifting practices in a globalized world* are another significant theme of this issue. **Amanda E. Barbee's** article provides a unique contribution to this mini-theme as she shares the experiences of a U. S. art teacher relocating to a non-profit international school in China. She shares her shifting personal and professional identities as an autoethnographic exploration by describing cultural challenges and critical self-reflections, including expectations of teaching overseas as a foreign art educator. **Sara Torres** provides an analysis of the role of the Children's Art Carnival at the Museum of Modern Art in 1937 in broadening local and regional art practices globally, as the Carnival then took place in Milan, Barcelona, and Brussels. **Injeong Yoon** shares a personal narrative as an "in-betweener" between traditional cultures, arguing for the complication of fixed notions of culture toward a more fluid lens of border thinking. She offers an example through the work of Lee Bul as a connection to decolonial "aestheSis" and decoloniality as a subaltern perspective. **Kate Collins'** article provides a context for engaging undergraduates in developing understandings about refugee youth through community-engaged interdisciplinary arts pedagogy. Art and narrative underscored the process for developing collaborative arts practices. As an alternative submission, **Becky Shipe** visualizes how teachers can facilitate productive encounters with difference through art, transforming such encounters into opportunities for growth and counter-learning against stereotypes and misconceptions. She also encourages art teachers to expose their students to various global narratives for empathetic and self-reflective thinking.

This issue presents just a snapshot of the potential for narrative research to expand scholarship and increase understandings globally. The narratives shared here also raise new questions for consideration, such as: How can art educators incorporate global narratives in our teaching and research? How can we teach with, about, and for emerging global narratives? Can narratives about teaching and learning compete and conflict with each other globally? Which narratives demand global focus and attention? In what ways do dominant narratives continue to contribute to damaging single stories? What is the role of art educators in the age of globalizing conflicts based on differing social, political, cultural, and religious ideologies and practices? And how can we address or create equitable global narratives toward global inclusion, diversity, and justice? We encourage forward-looking collaborative research with these questions.

As Senior Co-Editors completing a three-year term, we wish to thank the reviewers, readers, and new Senior Editor **Joni Acuff** for making the journal a site of healthy and diverse scholarly exchange in the field of art education. We especially enjoyed developing critically

captivating themes during the NAEA convention journal board meetings; the three themes have been: *Media in a ~~Post~~-Racial Society* (2016), *New Culture Wars* (2017), and *Borderless: Global Narratives in Art Education* (2018). It has been wonderful to work with current and past reviewers who offered critical and constructive comments and suggestions and also the authors who made a significant impact on our field through their scholarship. Lastly, we thank our editorial assistant **Elle Pierman** who provided amazing organizational and management skills that helped put together each volume with unparalleled caliber.

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Global Consciousness in Art Education: Utility and Problematics of Curriculum Development within a Critical Postmodern Relational Praxis

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ABSTRACT

When we, as practitioners of art education, challenge ourselves to reflect on established views about and beyond local, regional, and national history and knowledge and how these views have necessarily created boundaries, we might think of the utility and limitations of a critical postmodern relational framework. This type of framework allows for the possibilities of thinking through critical and postmodern theories as a starting point for examining and understanding cultures affected by colonial structures, which has resulted in the denial of agency and a flattening of narratives. Often, these "bedrock" views, in their simplistic, one-dimensional, and reductive nature, cast an "othering" on cultures lesser-known in contemporary art education. Additionally, this framework exposes the limitation of Western critical thought in attempting to understand and center the aesthetic practices of non-Western societies. To consider how we might address these views within our teaching, research, and art-making is no small task. In this paper, I present a look at how an attempt at designing a curriculum and art education project for a Secondary Methods art education course offered the potential to critically reflect on the challenges of how Western patterns of thought and practice re-inscribe a colonialist mindset and privilege.

KEYWORDS: art education, curriculum, global consciousness, multicultural, pre-service, postmodern principles, teaching and learning, transcultural

> *Aesthetics is of necessity concerned with differences in the ways of sensing and seeing that distinguish artists, tastes, and sensibilities. Gaining mastery of the whole of "global aesthetics" may be an unachievable goal—but learning more is not so difficult.* (Higgins, 2017, p. 342)

As a former high school art teacher, I am deeply invested in pedagogical practice that reveals the complexity involved with teaching pre/adolescents. I found resonance in my teaching of these youth when I engaged them in meaningful creative acts. Many of my Art I students were merely there to receive an "art credit," so I knew that I needed to provide them with a meaningful experience beyond the basic elements and principles of art (Gude, 2004). As such,

in 2014, when I became an educator of pre-service teachers and was tasked with teaching a Secondary Methods course, I aimed to make connections to my prior experiences in 6-12 visual arts teaching. Since leaving the secondary classroom environment in 2008, educational interest has progressed toward issues of global context and relational mobilities (Alice, 2012; Hague, 2014).

To these ends, every Fall semester from 2014-2017, I designed and taught a Secondary Methods in Art Education course for a university located in the Southeastern United States. Pre-service students in this course were tasked with developing a three-week lesson for a secondary classroom environment. I designed this course to explicitly combine three distinct approaches with aims for contemporary curriculum design and teaching and learning within and for a contemporary global art education. It was my hope that these approaches, like the legs of a stool, when combined, provided a framework which I believe allows pre-service art teachers an opening to critically address the utility of a relational scope in transforming intercultural/multicultural global narratives (Dervin, 2015) into a transcultural approach (McLean, 2015). In other words, my aim is to present to students ways in which we might reach a deeper understanding of other human cultures as a means to awaken a global conscience. Through the process of curriculum design, pedagogical practice, and art-making, my students discovered new spaces to resist a limited trajectory of a Western narrative of dominance.

This paper addresses how I (and subsequently, my students) designed curricula inspired by Anderson's (2004) comparative philosophies of art, a theory of Art for Life (Milbrandt & Anderson, 2004), and postmodern principles of design (Gude, 2004) to: 1) advance teaching and learning about non-Western systems of meaning-making; 2) design curriculum, placing the practices of these cultures at the center; and 3) complicate and inform PreK-16 studio practice so as not to advance and reproduce simplistic/reductive narratives of these cultures.

My specific use of the aforementioned texts/scholarship (Anderson, 2004; Gude, 2004; Milbrandt & Anderson, 2004), allowed my students an introduction into concepts and theories through use of accessible language for deeper understanding. Informed by my prior attempts at designing curriculum for this course, I understood that I needed to contextualize the course material based on students' prior knowledge. Many of them had been taught the elements and principles of design during their compulsory K-12 education (Alexander, Day & Getty Center for Education in the Arts, 1991).

When I introduced Gude's (2004) principles, much of the feedback I received illuminated the challenges that my undergraduates faced in understanding postmodern art education principles. Consequently, I acknowledge that these "new found principles" are in fact not "new," which highlights a gap in our field that requires discussion beyond the scope of this paper. On a positive note, I found this offering to be most accessible for my population of first-generation college students. Without establishing the foundation that Gude's (2004) framework provided, my students may have been less inclined to fully engage, which may lead to a stagnation in the learning process (Dewey, 1938).

Contemplations of the Pre-service Art Teacher

It is important to briefly note that art education students exist at a unique crossroads. They are, at once, students of visual art who are also early practitioners within the field of education. Uniquely situated at this intersection, they are provoked to consider *processes of art-making* alongside *theories of learning and instruction*. In my class, students began by discussing and reflecting on who they are as artists in relation to what they know about non-Western aesthetics,[1] along with how they might avoid reductionist pedagogical and art-making practices.

Like Anderson (2004), McLean (2014), and Higgins (2017), my students agreed that the Western world does not have a monopoly on wisdom and insight regarding the fundamental nature and value of art. To this end, they began by critically asking: *What motivations prompt works of art in human cultures?* (see Anderson, 2004) and *What might we learn about the visual practices (symbol systems) of cultures of other nations?* While aiming to keep the integrity of non-Western traditions, students placed varied global narratives/stories at the center of their investigation and curricular planning while carefully aiming to avoid a singular and often marginalized re/presentation of three cultures examined in Anderson's (2004) text, *Calliope's Sisters*: aesthetics of Early India, the San of Africa, and the Aborigines. To examine each of these cultures is beyond the scope of this paper. As such, I highlight an example of a student-planned/led lesson of Aboriginal aesthetics and practice (see chapter three in Anderson), which ultimately led to critical self-reflection of the practices of Western *appropriation of creative expression* often critiqued in critical scholarship (Greene, 2008). I offer recommendations for the possibilities and value of considering a "hybrid space of critical postmodern theory" in art education (Stinson & Bullock, 2012, p. 52).

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1   The author acknowledges the problematics of using a singular term (aesthetics) to define the whole of all symbol systems of meaning-making across cultures. The author's use of the term aesthetics, when referring to non-Western cultures, is a direct reference to Anderson's (2004) use of the term in his text Calliope's Sisters. The author also acknowledges that further development in terms of what constitutes "Western" and what comes to be qualified as "non-Western" aesthetics is sorely needed in K-16 education, yet beyond the scope of this paper.

The Danger of a Single Story

In 2009, the Nigerian writer Chimamanda Ngozi Adichie gave a wonderful TED talk called "The Danger of a Single Story" (Adichie, 2009). It was about what happens when complex human beings and situations are reduced to single narratives. Whether created by a person, group of people, or popular media, these narratives have the potential to reflect flattened views and ideologies (Pauly, 2016). Ngozi's point was that if we are not attuned to the multi-dimensional nature of humans and cultures, this reduction proves to provide a less-than-holistic narrative of distant cultures, whether intentional or unintentional. Further, these limited narratives contribute to cultural apartheid between indigenous and Western ways of being and knowing, and in the case of the project outlined in this paper, an "aesthetic apartheid" (McLean, 2014).

The process of education, in both formal and informal environments, has been critiqued by scholars (Furnham, 2015; Giroux, 1981, 1995, 2015; Robinson, 2015) who argue that reductive knowledge about other cultures is transmitted both through sanctioned and "hidden" curricula. Literature offers varied definitions for a hidden curriculum, including the significance of how the visual plays a role in determining what becomes understood as a "norm" (Baker, Ng-He, & Lopez-Bosch, 2008). For instance, Pauly (2016) offers a nuanced look at the ways in which Native American culture has been appropriated and represented, reinforcing singular and storied stereotyped caricatures. These harmful stereotypes, whether consciously or unconsciously shared, reinforce "asymmetrical systems of power and privilege" (p. 71) and have also been applied to peoples of other historically colonized nations (Harris, 2003).

Drawing from Skelton's (1997) view of the potential influences of a hidden curriculum, critical perspective identifies the hidden curriculum with its function to reproduce inequitable perspectives. Its cycle of reinforcement has been explored by a range of educational scholars (Gatto, 2009; Giroux 1981, 1995, 2015; Phillips, 2009; Robinson, 2015;) who contend that significant changes are required in the way we educate young people. The hidden curriculum both reflects and perpetuates beliefs according to ideologies of prevailing political power, often based on an erroneous or skewed understanding of historic and anthropological developments. Herein lies the value of making connections between critical and postmodern theories.

Toward Building Relational Aesthetic Narratives through Postmodern Principles of Art

In my methods course, students began by examining an *Art for Life*

theory and approach (Anderson & Milbrandt, 2004) as critical praxis. This approach, paired with examination of non-Western aesthetics (as in Anderson, 2004) and inspired by contemporary approaches to critical multicultural art education curricula (Acuff, 2012; Jay, 2003), challenged students to find utility in critical engagement with postmodern principles of art (Gude, 2004) alongside contemporary non-Western aesthetics in order to offer a nuanced commentary of the lived human experience through art. Though not "new" to the artworld in general, Gude's (2004) postmodern principles of art (*appropriation, hybridity, layering, reconceptualization, juxtaposition, gazing, interaction of text and image, and representin'*), are presented to the field of art education as a fresh way to engage with 21st century art curricula. To these ends, these concepts push beyond standardization and the use of traditional elements/principles of art and disrupt the essentialist system of logic of designing curricula, which fails to de-center the strict use of traditional elements and principles of art.

For my own pedagogical practice, these principles became provocations for challenging reductionist intercultural views, ideologies, and narratives (Dervin, 2015). Additionally, I wanted my pre-service students to expand a myopic view of aesthetics and make a priority to pursue global narratives using a critical theoretical art education lens (Acuff, 2012). Understanding how systems of power have worked to maintain reductionist perspectives allows a supporting lens through which to view, challenge, and de-center systems of domination in various forms (McLaren, 2015). To some, this might seem counterintuitive to a postmodern view with aims to reject a fixed truth - that multiple forms of truth are made/remade with/in socio-cultural, -historical, and -political discourses (Foucault & Gordon, 1980; Stinson & Bullock, 2012). The addition of a critical lens allows not only a space for acknowledgement of a history and legacy of colonization and its impact on non-Western and Western culture, but also the tools to intervene with this awareness (McLean, 2014).

I first came to embrace a critical postmodern lens in previous arts-based intra-racial research (Wilson, Shields, Guyotte, & Hofsess, 2016); as a person of color, I saw the utility and necessity of critiquing systems of power while being provided tools for empowerment (Wilson et al., 2016). As I see it, in the specific case of my Secondary Methods course, the utility and strength of a hybrid critical postmodern lens is that it offers: 1) the space for my pedagogical practice to illuminate, critique, and de-center the static discourse of traditional elements and principles of design; 2) my students' entree to accessible "postmodern language" articulated by an art educator; and 3) a lens through which my students could view and understand non-Western aesthetics.

In what follows, I detail the ways in which a curricular project with aims for nuanced analysis and application of the hybridization of Western and non-Western aesthetics reinforced an imposition of Western appropriation of non-Western expression. Pre-service students were challenged to displace metaphors of primitivism in order to bring attention to how dominant ideologies are shaped by a periphery—by means of appropriation—which has been given less credit (McLean, 2014). Students looked to complicate an examination of these intersections and depart from an ethnocentric gaze/stance in hopes of critical and re-formed understandings that might arise from their investigations of asymmetrical systems of power.

Through close and careful study of non-Western aesthetics, pre-service students in my course were challenged to pull back the curtain to reveal complex narratives of peoples whose cultures have been reduced, marginalized, and submerged. By using Gude's (2004) postmodern principles as a tool for offering a complex view of these cultures, students then designed curriculum for teaching this content within a secondary art classroom. Gude describes these principles as "a fusion of a visual form and a conceptual art making strategy…. [the] hybridization itself is a hallmark of many postmodern cultural productions, eschewing the boundaries imposed by outmoded discipline-based structures" (p. 8). I found utility in these principles for creating a space for students to find the relational aspects of imagined borders between Western and non-Western aesthetic practices. This was my attempt to de-center an othering of the non-Western practice.

Pre-service students also found utility in how these principles would resonate meaningfully with the lives of pre-adolescent and adolescent students (grades 6-12), realizing the necessity to engage youth in this age group beyond the traditional elements and principles of design (Gude, 2004). Inspired by these "post" principles, my students were then tasked with modeling instruction through in-class group-teaching, which resulted in completed studio projects, a naive attempt at offering more nuanced global/cultural narrative.

Critical Praxis: Curriculum Development as Relational Globalizing Narrative

At first glance, my students were overwhelmed by these "new-found principles." Many of them were puzzled to think that teaching art could conceptualize beyond the bedrock elements and principles of art. In other words, it made them anxious. Many had questions about how to apply the principles in general, and more specifically, about lesson planning and art-making. The first task I prompted was to thoughtfully engage with each principle by creating a visual resource. In this way, students were provoked to take a deep dive into

the possibilities of what these principles could become and how they might use them in their planning and art-making. Students began by using their own words to define the concepts (see Figure 1). By doing an internet search, they included examples of what this might look like.
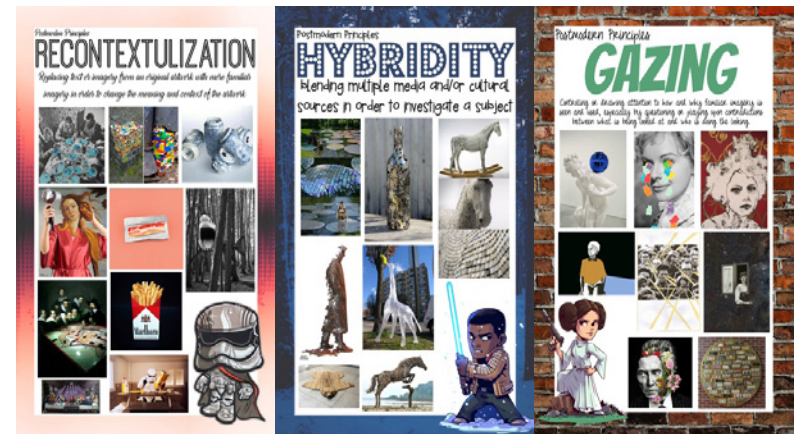
Figure 1. Postmodern Principles Posters (Brigette Adkins, 2016)

Once students were able to define and visualize the possibilities of these principles, their next task was to use these concepts as a provocation for creating a three-week lesson plan. These provocations also served as a means to investigate, complicate, and represent the duality of artist/educator of the pre-service student. Students understood that they could imagine using these principles in any aspect of their planning. Their three-week lessons would become the teaching framework for in-class group instruction.

Divided into groups of three, each group selected a non-Western culture to study, located within the *Calliope's Sisters* text (Anderson, 2004). In order to complicate a global-relational (Hague, 2014) framework, pre-service students needed to address the following in their curriculum: the history of the visual practices of the culture studied, exemplars of contemporary visual art by these indigenous cultures, and reconceptualized meaning-making approaches inspired by traditional and contemporary indigenous visual practices and Western aesthetics.

Pre-service students placed Aboriginal culture at the center of their curricular-planning efforts and aimed to expand on visual practices in Anderson's (2004) text. They encouraged their peers to explore combining dot-painting techniques along with the shared/relational practice of storytelling in Western and non-Western traditions. In observing their teaching/art-making, I noted that by utilizing

"Western aesthetic thought" alongside non-Western visual practices, my students' aims could be critiqued as an imposition of colonialist practice; what was not considered was an alternative way of highlighting a relational aspect and effects of colonialism, which will be discussed in the conclusion.

The lesson designed by pre-service students focused on the Aboriginal theme of storytelling/mapping; students were able to find personal resonance in the relational qualities of this theme, and used the aesthetic tradition of "story systems" (Milroy & Revell, 2013). Additionally, using a dot-painting technique, students were careful to acknowledge the relational aspects of this type of mark-making, which is significant to Aboriginal culture.

Figure 2. In-process dot-paintings

Contemporary Aboriginal artist, Sarrita King, was used as one exemplar and provided initial inspiration for dot-painting techniques (see Figure 2) that pre-service students explored to tell stories, further inspired by the postmodern principles (Gude, 2004). My students used dot-painting techniques to create storied triptychs (see Figure 3). The aim of the final triptych composition was an attempt to keep traditional Aboriginal visual practices intact while working toward a relational narrative. In other words, students wanted to acknowledge non-Western tradition and Western re-conceptualization through development of their own personal stories. The intent was not merely to appropriate the visual practice of another culture. Later, pre-service students were able to reflexively acknowledge the challenges associated with re-inscribing a Western dominance mindset, questioning whether their curricular aims fell short of pushing

beyond imitation.

Figure 3. Student example of a storied triptych, 2017

The broader hope of the original curricular strategy was to engage students in critically thinking about the ways in which cultural practices can be acknowledged, preserved, and given prominence in Western thought—a possibility of disrupting aesthetic apartheid without submerging the narratives of "the othered." My pre-service students were inspired by their new learnings about Aboriginal dot paintings to create symbolic gestural work. Drawing from the postmodern principles of design, they were provoked to complicate their understanding of Aboriginal aesthetics and of human relationality. Using the postmodern principle of *hybridity* (Gude, 2004), for instance, we discussed how representing the complexity of visual practice brings to mind how cultures are inextricably mixed—relational. By first creating postmodern visual resources (see Figure 1), students could think beyond the "technical" aspects of visual practice and embrace the relational aspects of aesthetics across cultures. Still, though, their earnest aims at creating a three-week curriculum failed to push beyond a flattened handling of the art-making that would follow (see Fgure 2). On a hopeful note, after engaging in post-project discussion, I do believe my students will continue to push the boundaries of what is possible in the realm of a global sensibility in their art-making/teaching practice.

Cautionary Tales: Limitations and Implications for Art Education

In writing about this curricular project, the existing tensions in my aims at disarticulating a colonialist imposition through Western (critical) thought were brought to my attention; not only do the examples of pre-service students' curricular art-making tasks necessarily (yet, not consciously) re-inscribe an aesthetics of Western dominance, but also that there exist limitations of imposing a critical theoretical framework when considering non-Western ways of being/knowing. While my aims to suggest how a hybrid critical and postmodern theoretical framework (Stinson & Bullock, 2012) may work to help students examine, understand, and challenge systems of

power/dominance within Western culture(s), as a Western tradition/institution, it necessarily falls short of fully supporting them in critical self-reflexivity against a non-Western backdrop.

To these ends, this emerging question: *How might art education simultaneously look outward and reflect inward?* is salient. Since leaving the secondary classroom in 2008, much has changed in the whole of our world and within our own U. S. borders. Most ubiquitous are the technological advancements (social media, for instance) which have allowed us to be "connected" globally; this speaks to the need for art educators in the West to be equipped to examine biases and blind spots (Banaji & Greenwald, 2013) when aiming to address curricular design for transcultural (McLean, 2015) approaches toward teaching and learning. Soberingly, I am also reminded of the many in-service and pre-service teachers who have questions and anxieties about biases and blind spots as they relate to cultural, social, and educational inequities within our own nation. As I mentioned earlier, this work requires accepting that this is no small task, and as Higgins (2017) writes, "Because we know our own culture better than those that are more distant we might conclude that, however positive our attitude toward non-Western aesthetics, it is not our business to discuss it" (p. 342). I would add that perhaps, as educators, it *is* our business to responsibly pursue a deeper awareness and understanding of diverse creative acts beyond our Western borders so as to disrupt a myopic vision of what has historically been deemed "art" (Higgins, 2017).

As a starting point of self-reflexivity, we should ask: *Who are we in relation to other cultures and nations? Why is this important to know/understand?* To visit these questions is a start toward understanding the relational nature of human existence; we are not divorced from one another, whether global or local. We are connected relationally, through educational, social, and political systems.

Art educators are called to serve these relationships through complex intersections of teaching and learning, sometimes as practitioners and facilitators of research and theory, while other times practitioners and facilitators of art-making. In these times of multicultural and transcultural concern (Acuff, 2012; Dervin, 2015), our role challenges us to provide openings for critical global conversation (Delacruz, 2009). We should be awakened to the role our curriculum plays in this quest. As a discipline, art education must also ask itself: *What are our aims for the study of other cultures?* Surely, it must be beyond an ethnotourist approach.
With recent U.S. societal uptake in issues of equity, diversity, and inclusion, we must ask ourselves what role a global discourse should find in our curricula of arts education, and in this case, how we might thoughtfully transmit our learned knowledge and values so as not to repeat a reductive/deficit narrative. My aims for this curricular

project were to extend beyond my own critical multicultural pedagogical practice to awaken my students' consciousness of the nuance of ways of being/knowing in human nature. What must also be considered are the limitations of Western theory when attempting a discussion about non-Western cultures and practices.

An *Art for Life* approach (Anderson & Milbrandt, 2004) to curriculum design offered my students a way to bring meaning and relevance of art to humanity by placing the "quest for personal and social meaning" (p. ix) at the center. It allowed these students an opening for a deeper level of engagement by connecting them to the art-making of non-Western artist exemplars such as Talia Smith, Tia Ranginui, and Te Iwihoko Te Rangihirawea whose lives and aesthetic practice speak directly to colonialism and its structures. Through contemporary practice, these artists challenge viewers to become conscious of social and political issues and systemic inequities affected by colonization. As art educators, it is our role to complicate these conversations, as we must do within our curriculum and the curricula our pre-service students advance, while also being reminded of the rigid structures within imposed limitations created by standardization and policy in K-12 environments (Hughes, 2004).

Finally, with aims to combine these curricular frameworks, the blind spots that are capable of guiding our decisions without our being aware of the consequences (Banaji & Greenwald, 2013) are revealed. A critical relational and pedagogical practice (Freire, 2000; McLaren & Kincheloe, 2007) and the possibilities of using postmodern concepts as a means of embracing a critical transcultural educational philosophy broaden a global *circle of concern* for art educators and students. These practices offer a way to begin a nuanced and complex conversation necessary to work within global narratives and a way to strengthen structural and cultural competencies toward disrupting dominant narratives.

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An Indigenous Reframing of Art Education Historical Research: Acknowledging Native American Spiritual Values

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ABSTRACT

Including historical art education curricula for Native American students in art education history has potential for assisting decolonizing efforts and expanding art education historiography with new insights. The 1934 art education curriculum framework titled "Art for the Schools of the Southwest: An Outline for the Public and Indian Schools," written by Mary-Russell Ferrell Colton, is an example of what the author calls salvage education, the underlying concept of which was to rescue Native American cultures. This is compared to efforts of early art educators Reel and Dunn to 'save and improve' Indian art through instruction to Native American students. These ideas are intertwined with the history of suppression of Native American religions. Colton's curriculum has not been previously examined in the field of art education history. This article continues to decolonize art education historiography through Indigenous reframing, particularly in reference to Native American spirituality.

KEYWORDS: Native American, Indigenous reframing, spirituality, Mary-Russell Ferrell Colton, art education history

In June of 2017, I participated in the Cherokee ceremony known as Going to Water. I stepped in to the cool creek water in Tahlequah, Oklahoma. My feet hurt from the sharp stones in the creek bed. Led by Cherokee traditionalists, I stumbled my way through the motions as I prayed and symbolically washed away negative thoughts and feelings.

The history of art education has been repeatedly critiqued for lack of inclusion of diverse cultural voices (Acuff, 2013; Acuff, Hirak, & Nangah, 2012; Bey, 2011; Bolin, Blandy, & Congdon, 2000; Slivka, 2011). Early art education historians' primary task was to investigate information and corroborate the actions of prominent people in the field of the past (Daichendt, Funk, Holt, & Kantawala, 2013). This was in sync with other early historians' focus on the elite and powerful and events recorded by them (Burke, 2001). However, views on analyzing history have broadened since then. Influenced by postmodern thought, some twenty-first century historians of art education are using new frameworks for examining histories of art education. One such framework is Indigenous reframing.

Indigenous Reframing

In Linda Tuhiwai Smith's (1999) groundbreaking treatise *Decolonizing Methodologies: Research and Indigenous Peoples*, she states that Indigenous researchers are engaged in exploring themes such as cultural survival, self-determination, healing, restoration, and social practices through a diverse array of projects. In tune with Smith's (1999) categorization of Indigenous research studies, I found that for this study, I needed to concentrate on Smith's concept of *Indigenous reframing*. *Indigenous* centers on politics of Indigenous identity and Indigenous cultural action. *Reframing* occurs within the ways Indigenous people themselves write or engage with theories or accounts of what it means to be Indigenous. *Indigenous reframing*, therefore, is an effort to take greater control over the ways that Indigenous issues are discussed and conducted (Smith, 1999). I interpret the term *Indigenous reframing* as infusing Native knowledge and perspectives, including spirituality, into research about Native peoples.

Central principles of Native identity are multidimensional, can include notions of land, family, language, and spirituality, and are complex in that sacred and secular interests are often intertwined (Ballengee Morris & Staikidis, 2017; Mithlo, 2012). Because Native artists may work on several levels within one piece of work, including conceptual, realistic, and spiritual, it makes sense to view their works on these levels (Ballengee Morris & Staikidis, 2017). The distinction between secular and ceremonial objects is hard to make because the sacred/secular dichotomy is a Western imposition of thought on Native forms of thinking (Berlo & Phillips, 1998).

However, there is no one way of creating in Indian Country. I

personally know a Native artist who paints realistically in oils and prays over her works, and of Native artists who create traditional art forms but do not invoke higher power in the creative process. A multidimensional world view, however, can mean that artistic creation involves the use of materials in which spiritual power resides, including wood, stone, and pigments. When a person transforms these power-filled materials for another purpose, they are engaging in a relationship of reciprocity with these powers, which can make it impossible to divide the sacred and the secular (Berlo & Phillips, 1998).

> *When the ceremony is finished, you are supposed to walk away from the running water without looking back. As I turned in the water and walked to the bank of the creek, I felt lighter in spirit. However, because of the interruption of the boarding school experience in my family, it was a shame that I had not been able to share this experience with them. My father had been in the Murrow Indian Orphanage from the age of five. He attended Bacone Indian School in his younger years and Chilocco Indian Boarding School for middle school and high school. A quiet man, he rarely talked about his youth, and when he did, it was with bitterness at his educational and life experiences at these institutions. He had been separated from his Cherokee culture and family, and therefore was not able to pass on many traditional Cherokee teachings to his children. This sorrow over the loss of culture and the mistreatment of family members is deep within me. It will take more than one immersion in cleansing waters to ease this generational trauma.*

I feel a personal obligation to assist in the reframing efforts of Indigenous people and also address my obligations to my family and larger Native community who continue to suffer the effects of boarding school experiences. I utilize mainstream historical research methods as a background for my presumption that some Native American people would like to practice spiritual ceremonies in the creation of art forms, and that these practices have historically been severely limited in the United States by education and Indian policy.

In a brief overview of four art education efforts from 1901 to 1937, I include government policy concerning education of Native students and the practice of Native religions. I attempt to bring a narrative of the past that has been largely overlooked in art education history to light through an Indigenous lens that emphasizes the importance of spirituality in the creation and use of Native art forms.

Three of these art education efforts were selected due to their significant historical influence on the art education of Native American students. One curriculum, written by Mary-Russell Ferrell Colton and published in 1934, has not been examined in historical art education literature previously. As little has been written about historical art education curricula in the Southwest, I am choosing to bring Colton's work to the attention of the field now.

Indian Policy Focused on Native Religions and Education of Native Students

The United States has a history of overt and covert policies designed to destroy or impede the practice of Native religions and their intertwining with Native art forms. American society's ignorance of and animosity toward Native religions is longstanding and multilayered. The Bureau of Indian Affairs (BIA) from its inception turned to Anglo churches for administrative, personnel, and financial support in their efforts to acculturate Native people (O'Brien, 1995). Shared assumptions that Christianity and civilization coexisted helped forge strong alliances between Christian missionaries and federal officials. They thought that conversion of Native Americans to Christianity and civilization would happen simultaneously (Heise, 2017). In 1819, the U.S. government established the 'Civilization Fund' to fund Christian missionary schools within Indian Territory. This was before the majority of the western territories became states and before much of the public school system that we know was created. The goals of the missionary boarding schools focused on civilizing and Christianizing Native students as much as their education (Noel, 2002).

In 1865, a Congressional Committee recommended the creation of boarding schools away from Indian communities (Noel, 2002). These residential schools were designed to take Native children from their families and villages, train them for marginal participation in the labor market, and turn them into industrious Christian citizens (Cervera, 2014; Lentis, 2017).

When children arrived at the boarding schools, they faced de-Indianizing treatment (Noel, 2002). Boys' long hair was cut and

traditional clothing of all genders was often burned (Adams, 1995). Richard H. Pratt, who established the first off-reservation boarding school in Carlisle, Pennsylvania, insisted that the best way to civilize the Indian was to "immerse him in civilization and keep him there until well soaked" (Utley, 1964, xxi). Indian boarding schools were fundamental to the process of cultural genocide against Native people and were designed to physically, ideologically, and emotionally remove Indian children from their families, homes, and tribal affiliations. Students were not allowed to express themselves culturally, artistically, spiritually, or linguistically in any way that was considered to be Indian (Archluleta, Child, & Lomawaima, 2000). In many cases, children were punished severely for any act or comment that would associate them with their ethnic identity. The academic training was substandard; children attended school less than half the day and spent the larger half laboring to maintain the facilities and grounds, often providing much of the necessary income needed to support the schools (Adams, 1995; DeJong, 1993; Lomawaima, 1994; Marker, 2000). As part of the training thought necessary to create willing workers, the schools were organized into military units with students participating in marching drills, militaristic rules, harsh discipline, and compulsory attendance (Adams, 1995; DeJong, 1993; Lomawaima, 1994; Noel, 2002).

The schools did not entirely meet their stated goals of saving Indian children from their cultural practices; Indians continued their traditions and religions in secret, often against the law. Interior Secretary Henry Teller promulgated the Code of Indian Offenses in 1883, which squarely attacked Native religions, banning traditional dances, healing rites, and other rituals (Heise, 2017). This did not completely stop Native people from practicing their traditions and religious rites, so in 1892 Thomas Morgan, Commissioner of the BIA, directed the Indian Courts of Federal Offenses to enforce a series of laws outlawing religious practices, including dances and ceremonies by medicine men, among other cultural expressions. Violators were punishable by imprisonment or denial of rations (O'Brien, 1995).

Course of Study for Indian Education: Estelle Reel

It was only eight years later that Estelle Reel designed a uniform course of study in 1901 that was indicative of Indian policy at the time. Reel attempted to revive basket weaving among Indians as a way to salvage what was considered a dying art and bring much needed income to Native communities; she recommended the same rationale and treatment for weaving, pottery, and beadwork

(Slivka, 2011). Reel thought that the guidance of an "intelligent white teacher" (Reel, 1901, p. 57) was needed to make decisions regarding authenticity and the use of modern designs for the market. The idea that a Native teacher would be used was not considered.

Reel saw herself as someone who permitted Indian students this small area of cultural expression – an expert on Indian art and the reasons behind making it. She did not see herself as a colonizer who divorced Native art forms from their emic, internal meanings for Native people. Because the teaching of Native art forms in Indian schools was emptied of their intrinsic epistemologies, the use of Native art forms in schools was an attempt to colonize the consciousness of the students and make them fit into dominant society (Lentis, 2017). If the art forms were dying, Indian schools' assimilation practices had caused this disruption of intergenerational teachings, including the prayers and ceremonies as well as the construction and use of traditional objects.

However, children and adults resisted assimilation in hundreds of creative and subtle ways, finding private corners away from Anglo surveillance to affirm their identity, epistemology, cosmology, and history (Marker, 2000). Dances and ceremonies were held sub-rosa, which in turn prompted BIA Commissioner Charles H. Burke to issue Circular 1665 in 1921, amended in 1923, urging the suppression of Native dance and ceremony (Heise, 2017). These acts of resistance comprised an early form of Indigenous reframing.

Course of Study: The Department of the Interior

In 1922 the Department of the Interior, Office of Indian Affairs issued another uniform course of study for Indian schools; the mention of using Indian teachers for traditional craft education was not included. Discussion of "native industries" was limited to two short paragraphs, mentioning that "Indian methods of hand weaving" should be used for seat work instead of paper weaving.[1] This course of study recommended that native industries be developed for economic gain or as a way of keeping Native people busy "during odd moments of time" (Department of the Interior, Office of Indian Affairs, 1922, p. 8). Instead of recommending courses of study in traditional crafts, a plan for art training was now in place. The curriculum included drawing, imaginative drawing, paper cutting, pasting, clay-modeling, weaving, and picture study, among other

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1   Seat work included spool knitting and braiding, rug and mat making, and mechanical drawing for seventh through twelfth grades.

activities, with a decided focus on European art and American themes. The rationale was not salvaging dying Native art forms, as it had been earlier, but instead to primarily develop manual dexterity in preparation for vocational courses.

Art was believed to train the head and the hand, instilling a sense of dominant society aesthetics and teaching order, industriousness, and self-sufficiency (Lentis, 2017). By refocusing art education away from traditional Native arts, Indian education policymakers possibly hoped to circumvent any sub-rosa activity on students' parts of passing on traditional worldviews and values to one another.

The Effects of the Meriam Report

The Problem of Indian Administration of 1928 (commonly called the Meriam Report) came about from pressures from Indian advocacy groups (Watras, 2004).[2] It stated that Native Americans endured harsh conditions, and the report blamed the federal government for these abuses (Watras, 2004). The education section of the report stated unequivocally that the U.S. Department of the Interior, which oversaw Indian policy, had to change its prevailing policy of education and adopt a more progressive view that children should be raised within the natural settings of home and family life. The Meriam Report stated that the education branch should adopt a more modern understanding of human growth and development; thus, education should focus upon activities that the child was familiar with at home (Adams, 1995). Therefore, the report recommended the establishment of more day schools. This brought about a reduction in the number of boarding schools, an increase in day schools, and greater numbers of Indian students enrolled in public schools, which was about 48,000 by the end of 1932 (Watras, 2004).

The Meriam Report did note that some traditional arts instruction happened in the Indian schools, mostly in the Southwest, where the production of rugs and pottery and the drawing and painting of traditional designs was encouraged by teachers. However, they found such instruction scattered and sustained by a few individuals and not the result of any educational policy (McLerran, 2009).

The Meriam Report found that traditional handcrafts flourished in places where Native religions were strongest, but these places were

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2   Lewis Meriam of the Brookings Institute was selected to head the investigation into schools and hospitals (Adams, 1995), and the report is commonly named after him.

few (McLerran, 2009). Traditional religious practices and ceremony had waned due to the vigorous efforts of the government and missionaries. Consequently, the creation of the arts interconnected with these practices had also decreased. Early Christian reformers had justified the suppression of traditional arts because traditional spiritual practices were important in the production of Native arts, which they thought should be discouraged.

After the Meriam report, changes in policy did allow more Native cultural influences in schools; however, only those cultural aspects perceived as nonthreatening, such as art forms unconnected from their ceremonial or spiritual aspects, would be incorporated into school life (Cervera, 2014).

The Indian New Deal

In January 1934, John Collier (then U.S. Commissioner of Indian Affairs and long-time Indian advocate) began a campaign to obtain passage of the Indian Reorganization Act, also known as the Wheeler-Howard Act. This act, which became the basis of what was called the Indian New Deal, was signed into effect in June 1934 and profoundly changed Indian policy. The act ended a system of individual allotment of Indian lands, and it gave Native Americans the right to organize into self-governing bodies. The original proposal called for appropriation of funds for schools to teach Indian children and adults about Indian tribal cultures and as well as traditional arts and crafts; however, the final act only provided funds for vocational education. Collier brought anthropologists into the U.S. Office of Indian Affairs beginning in 1935 to assist in helping American Indians understand and profit from the Indian Reorganization Act. Additionally, the anthropologists helped White teachers in the Indian schools to better understand the cultures of their students (Watras, 2004). Although Commissioner Collier ended the BIA's overt repressive policies, mainstream society's failure to understand the tenets and needs of Native religious practices caused persecution to persist (O'Brien, 1995).

The Johnson-O'Malley Act, also passed in 1934, provided additional educational assistance to Native Americans. It also provided other social reforms and was central to the drastic reduction of the number of boarding schools and the total elimination of boarding school education for younger Indian children (McLerran, 2009). Although the Meriam Report, Indian Reorganization Act, and Johnson-O'Malley Act prescribed changes to Indian policy and education, there were

detractors, and things were slow to change.

In the late 1940s, policy focused on termination, which heralded a return to efforts to end the separate status of Native Americans by assimilating them into mainstream society (Watras, 2004). After World War II, Indian education shifted more to public schools. Efforts of Native American activists in the 1960s and beyond have resulted in a number of previous boarding and day schools now being tribally controlled, and Haskell (a former BIA boarding school) is now Haskell Indian Nations University (Lomawaima, 1994). Actions of Indian activists and their allies also resulted in the passage of the American Indian Religious Freedoms Act in 1978. This act, and its amendment, provides protection for Native Americans to believe, express, and exercise their traditional religions through ceremonials and traditional rites (American Indian Religious Freedoms Act, 1978).

Dorothy Dunn

From 1932 to 1937, Dunn taught painting and drawing to Native students at the Santa Fe Indian School. Hundreds of artists, authors, anthropologists, tourists, tour promoters, arts patrons, and social activists arrived in the Taos and Santa Fe areas after World War I, bringing with them a primitivist view of Indigenous art. Enchanted by the "primitive" way of life of Native peoples, these individuals looked to Native American cultures as a source of societal and spiritual renewal (McLerran, 2009). Many began promoting Native American arts as a way to salvage a supposedly dying Indian culture and bring much needed money into Native communities (Eldridge, 2001). Dunn also promoted the primitivist idea that Indian art needed to be preserved so it could serve as a basis for a new American aesthetic (Eldridge, 2001). For a thirty-year period beginning in 1919, Pedro DeLemos echoed this aim in his editorial work and writings in the publication of *School Arts Magazine* (White, 2001).

Dunn's art teaching, exhibition of her students' works, and publications helped to codify ideas about Native American identity as well as Native American painting and its authenticity for both Native peoples and non-Natives (Eldridge, 2001). She did not make room for her students' views on spirituality, ceremony and prayer, as she seemed to see these important aspects of Native American life as traditions of the past and not part of the creation of new art forms. However, she was not the only educator working with Native students at that time.

Mary-Russell Ferrell Colton

Mary-Russell Ferrell Colton, with her husband Harold Colton, was instrumental in creating the Museum of Northern Arizona (MNA). She taught art at Flagstaff High School from 1928 to 1931, and also taught night classes for adults at the museum. Colton was involved in several projects to promote Native American art and art education. These included the Hopi Craftsman Exhibit, the Junior Art Show and other art shows for students, a travelling exhibit of Hopi and Navajo art titled *Craftsmen of the Painted Desert* which was sent to schools and museums nationally, and "treasure chests" that were smaller versions for the public and Indian schools in Arizona (Eaton, 1994). Additionally, her treatise, *Art for the Schools of the Southwest: An Outline for the Public and Indian Schools*, was published by the MNA in 1934 (Colton, 1934).[3] Colton believed that Hopi arts were the least valued of the Pueblo groups, and wanted to use MNA resources to 'save and improve' Hopi art forms and encourage innovation in traditional Hopi designs with new uses (Eaton, 1994). Like Dunn and Reel, Colton took the position that there was a 'right' way for Native American arts to be taught (Eaton, 1994).

By 1912, the number of Native children in public schools was larger than in government schools; by 1930, there were 707 Indian schools nationally in 24 states, both boarding and day schools (Noel, 2002). Colton developed the *Outline* at the request of the Indian Service for a curriculum for arts and crafts that could be used by teachers at the Indian day schools, and also in reply to requests from teachers at rural county schools for the same. A brief discussion of the role of museums and Indian traders also appears in Colton's *Outline*, but her main focus was teaching general art education to all students, including minorities, with a special emphasis on teaching traditional arts to Hopi and Navajo children.

Colton sympathized with the difficulties of teachers in small schools. She stated that one or two teachers did all the work; their training had probably been limited to a general course in teaching primary art, which they found difficult to teach and usually lacked adequate texts, time, or funds. She noted that students in the area included those of Mexican, southern European, Chinese, and African American backgrounds. Instead of seeing art as only for majority students, she advocated for art training for students from all cultural and socioeconomic backgrounds. She wanted teachers to use her

3   I found this curriculum when browsing the Heard Museum's Billie Jean Baguley Library and Archives in Phoenix, Arizona.

framework (reprinted from Lemos, 1933) as a guide on which to build art instruction for all students.

However, Colton saw these children as stereotypically "precocious in the handicrafts" and "beyond the average artistic ability" (Colton, 1934, p. 6). In her framework for teaching art and crafts, she thought that some teachers might think the work too advanced for their students, but felt that they were dealing with "unusual" conditions in the Southwest, such as the "many peoples" she mentions (Colton, 1934, p. 7). Even today, the stereotypes that "all Indians are artistic" and that "Mexicans are good with their hands" still persist.[4]

Colton went on to address the "special problems presented by the Indian schools" (Colton, 1934, p. 19). She was well aware of the current changes in policy and varying attitudes towards Indians and observed that "very slowly the clumsy and antiquated machine that has been the Indian Bureau is being overhauled and brought up to date" (Colton, 1934, p. 19). This remark is indicative of her disdain for previous Indian policy and the difficulty faced by reformers. Colton stated that many Indian schools were making serious efforts to encourage Native art forms, but thought that the efforts were sporadic and unorganized, and therefore ineffectual (Colton, 1934).

In her discussion on the application and teaching of Indian art, Colton advocated that Native art should be taught by Native teachers, and focused on the Hopi and Navajo peoples. This in and of its self was a radical notion for the time. However, Colton was a romantic primitivist, like many artists and Indian advocates of her time. Colton argued that Indian art should remain "pure" and that modern methods of pottery firing should not be introduced, because the "charm of a native art lies in its contrast to modern mechanical methods and its wonderful primitive invention and utilization of the natural materials at hand" (Colton, 1934, p. 22).

Colton demonstrated familiarity with the informal, non-institutional teaching of crafts by elders and the social customs of working together in Hopi life. She suggested building upon these social customs by having boys and girls work with a Native teacher in "working parties," with a male teacher for teaching boys knitting, weaving, and embroidery and a female teacher for educating girls in

pottery and basketry. She also discussed the problems that students had in returning to their homes after years in school, "unable to repay social obligations in the form of ceremonial gifts" (Colton, 1934, p. 24) and unable to fulfill their part in producing family income due to lack of training in traditional crafts. Colton was aware of some of the deeper teachings and social meanings of certain art forms for Hopi people and she recommended that the traditional arts be taught from the collection of raw material to completed articles, but she was still not able to bring herself to mention the outright teaching of Native religions or world views.

Indian art education efforts previous to Colton denied the importance of ceremony in the creation and use of traditional art forms. This contributed to the colonization of Native Americans in that their ways of knowing and belief systems were seen as decidedly "less than" those of mainstream America. Colton seemed to grasp the effect this had on Native American students' identities. However, she did not make room for use of ceremony and prayer in the creation of these art forms, thus continuing colonizing effects on Native American life ways.

Comparing the Educational Aims of Reel, Dunn and Colton

It was during the progressive era that student-centered, studio-based learning was first integrated into U.S. schools (Heilig, Cole, & Aguilar, 2010). Dunn was a proponent of this, as was Colton. Dunn wanted to make sure that her efforts were seen as separate from vocational training, yet Reel wanted her efforts to be seen as a precursor to manual training. As Native Americans were often seen as rural and poverty-stricken by policymakers, the use of manual training was viewed as a way to 'improve' their condition (Slivka, 2011). Colton did not see art education necessarily as career training, but instead as an increased ability to "see beauty in the world around you and a facility for creating things with your hands; these things are a great asset and add immensely to our joy in life" (Colton, 1934, p. 3). She believed that art training helped to create a pleasant environment in and around the home. She perceived art education as a basic necessity, not a "cultural frill" (Colton, 1934, p. 4) and promoted art for all instead of a few. Additionally, she saw a need for economic development and preservation of culture in teaching Native crafts to Native students.

Reel, Dunn, and Colton could be considered *salvage educators*, using schools to save and improve Native art forms. However, they

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[4]　　Over my almost thirty years of teaching art in public elementary schools, I have heard a few of my students express these stereotypes about themselves. I do my best to encourage them to see themselves in a positive light beyond such stereotypes.

were dualistic in their salvage efforts, as they disparaged outside influences on traditional art forms, yet saw that Native artists could, with 'guidance,' apply Indian designs to objects of a modern type or manufacture if that was desirable from an economic point of view (Eaton, 1994). None of these art educators of the past saw the need to preserve the many facets of Native spirituality that are often intertwined in the creation of traditional art forms.

The art education work of Dorothy Dunn and her Studio has received attention in Native American art history and the field of art education. Colton's work expands and further illuminates the kinds of ideas that surrounded art education for Native peoples during the early twentieth century. Colton, like Dunn and Reel, very much saw herself as an arbiter of what was acceptable as art students' products. She accepted and did not contest the stereotype that minority students had certain dexterity with crafts. Colton was a salvage educator saving Native craft forms from outside influences through the instruction of children in traditional forms and techniques. She constrained the students to preindustrial forms of production, yet did not ensure the continuation of Native American spirituality. Although her intentions were sincere, her *Course of Study* was ethnocentric and written from an Anglo viewpoint.

Although Colton had constructed views on race, tradition, and modernity, she was progressive for her time. She wanted art education to be taught to all children, not just those of Anglo descent; she saw value in non-Anglo students' work and wanted them to value their work and themselves. Colton may not have reinforced Hopi and Navajo cultural traditions, but she did demonstrate cultural sensitivity by advocating art making activities that the students' families valued. By encouraging teachers to enlist community members to help carry out these lessons, it is possible that lessons of resistance were perhaps subtly communicated by the Indian teachers, as well as traditional life ways and world views.

Discussion

I do not have photographs of the Going to Water ceremony, or recordings of the words, as that is considered by Cherokee spiritual leaders to be important information that should only be carefully shared with others who are not Cherokee, or who are not approaching ceremony with good intentions.

Native American knowledge and history have long been transmitted from one generation to the next through ceremony, storytelling, and material arts (Neylan, 2003). Archuleta and Strickland (1991) attribute the failure of cultural genocide of Native people to the power of Native art. The determined efforts of Native artists have left legacies that have made possible a preservation and understanding of many cultural traditions (Archuleta & Strickland, 1991).

When Native teachers teach traditional art forms to Native students, they should be able to share the teachings of prayers and ceremonies that go with the gathering of materials, creation, and use of these art forms. Native peoples are not of one mind on when to share such precious knowledge that could have so easily been lost. Some feel that only through continued sub-rosa activities will the knowledge be preserved. Others think that all should be shared so the knowledge is not lost when the knowledge keepers walk on.

I do not advocate the replication or appropriation of traditional or ceremonial art forms or objects in art classrooms. I do believe that the spiritual aspects of such art forms need to be acknowledged in discussion of these works, and can be acknowledged without violating some Native religious adherents' belief in the need for privacy.

Colton, like Dunn and Reel, had no room for ritual or the interconnection of art, beliefs, and the natural world. They only saw art in terms of materials that represented a shallow view of culture, not deeper worldviews. I believe they lost an opportunity for cross-cultural learning between Anglos and Natives, and their educational aims can be viewed as less significant for that loss.

Conclusions

The focus of art education history is slowly expanding to include the histories of art educators and students of color. The importance of works such as *Remembering Others: Making Invisible Histories of Art Education Visible* (Bolin et al., 2000) cannot be overstated. Several art education historians are expanding this discourse to include 'other' voices and histories in the literature (Acuff, 2013; Acuff et al., 2012; Ashton, 2010; Eldridge, 2001; Slivka, 2011; Stankiewicz, 2013; White, 2001). Mary Stokrocki (2000) rightly calls for more inclusion of female and Native American voices, and Peter Smith (1999) calls for attention to be paid to the art education histories of the American Southwest. However, more work is needed, as art educators, students,

and researchers of color are left with questions about the relationship between what is written about American art education history and what art education has been and which forms it has taken for people of color (Acuff, 2013).

Overall, the history of art education for Native Americans assists in decolonizing the history of art education in several ways. Perhaps most obviously, it emphasizes a largely overlooked group by adding Native Americans' schooling experiences to its narrative. Mainstream histories of art education have reduced much of Native American education to schooling, thus overlooking other forms of education (Cervera, 2014). Although Zastrow (1978) and McCollister (2000) have offered views of Native American community education, there is a great deal that we do not know about Native American traditional education (Cervera, 2014).

In an Indigenous reframing of art education, bringing forth important ways of knowing and being of Native peoples that are part of art making processes will present issues. Issues of what knowledge remains only within Native communities must be addressed if this type of education is to be taught and investigated. What remains private with Native individuals or groups (especially regarding ceremony and medicine), and what can be made public (Eldridge, 2009, Willis, 2001-2002) will have to be discussed and negotiated by individuals within tribal groups and nations and with researchers who keep in mind the relational aspects of doing Indigenous research. Art educators from the past can be studied to understand their contributions and what still needs to be done to decolonize and Indigenize art education theory and practice.

> *The wallpaper on my home computer is a photograph of the creek in Oklahoma where I last participated in the Going to Water ceremony. It pictures the current as it winds through tall green trees in a public park. As I currently live in Phoenix, there is a dearth of natural running water locally. Instead, through this photo I can mentally Go to Water if not physically. I try to think of all my relationships, including my family, friends, students, ancestors, the natural world, and the peoples in it as I concentrate on leaving negative thoughts and feelings behind. Howa, osda![5]*

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5   The rough translation of this Cherokee phrase to English is "it is good."

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K-Pop and Critical Multicultural Art Education

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ABSTRACT

As a Korean American, I frequently notice the lack of non-stereotyped representations that are available in American visual culture. So when Korean pop music started to become popular in the States, I started to question what made Korean pop music accessible to the masses. To answer this question, I explored the history of Korean popular music and the complications associated with it. This paper is a critical reflection on how an exploration into Korean popular music highlighted the need for critical multicultural education in the arts classroom.

KEYWORDS: Multicultural, visual culture, K-pop, Critical Multicultural Art Education

As a former public school art teacher in a rural county in the U.S., I frequently encountered superficial presentations of cultures. I remember one instance walking into a second grade classroom and seeing a Korean doll in the corner during "China week." I asked the teacher if he knew that the doll was not Chinese and was, in fact, Korean. He replied, "oh it's okay, the students don't know the difference." Unfortunately, during my career as an elementary art teacher, it was common for me to see multicultural art lessons that misrepresented cultures. This misrepresentation is reflected in many commonly used online resources (Acuff, 2014a) and practiced in the classroom through superficial multicultural art lessons. Global visual culture is becoming more accessible in the United States, which can provide a contemporary learning experience for students when discussing cultures. Furthermore, educators can use popular (global) visual culture to introduce discussions that address students' personal biases and misconceptions. I will use South Korean (hereafter Korea[n]) pop music as an example of the accessibility of global visual culture, misrepresentation in the art classroom, and the need for critical multicultural art education.

In the early 2010s, Korean pop music, commonly referred to as K-pop, gained significant popularity in the United States. In July of 2012, Korean pop musician Psy's "Gangnam Style" (Park & Yoo, 2012) was the first YouTube video to reach a billion views, and subsequently became the most watched video on YouTube with over 2.1 billion views as of 2014 (Ayers, 2014). After Psy's entrance into U.S. visual and pop culture, *Rolling Stone Magazine* published an article entitled "The 10 K Pop Groups Most Likely to Break in America" (Benjamin, 2012). In July of 2015, actress Emma Stone was on a late night talk show, hosted by Conan O'Brien, talking about her love of Korean pop music, describing the genre for another wide audience. As a viewer, this was an interesting phenomenon because I frequently notice the lack of non-stereotyped representations that are available in our visual culture of East Asians. How then, I wondered, was K-pop able to infiltrate popular culture in the United States without subtitles, translations, or white artists? To try to answer this question, I examined K-pop to understand its appeal with global audiences. Through this exploration, I understood the importance of critical examination for accurate cultural representation. The purpose of this paper is to reemphasize the need for critical multicultural art education that presents cultural identities as multifaceted and complex (Ballengee-Morris & Stuhr, 2001) through a critical reflection of my exploration of K-pop.

What is K-pop?

The history of music in South Korea is inseparably tied to the history of Korea (Kim, 2012). The 20th century was tumultuous for the country, to say the least. Within a century, they had the Japanese occupation from 1910-1945, civil tensions that ultimately lead to the division of the country (1945-1948), the Korean War (1950-1953), corruption of their first president from 1948-1960, military rule from 1961-1963 (Kim, 2012), censorship regulations from the government in the 1980s (Lie, 2014) and economic collapse in 1997 (Jung, 2010). The history of Korean music reflected these lows: the Japanese occupation introduced Western music through Japanese curriculum; emancipation brought patriotism through music that celebrated Korean-ness; influence of music from the United States (and others) came post-Japanese occupation and during the Korean War; and finally, anthems of change and revolt heavily influenced by Western artists were forms of rebellion during government censorship (Kim, 2012; Lie, 2014; Russell, 2008). It is in this latter stage, during the mid 1990s, when modern Korean pop music began to take root.

Modern K-pop, as we know it, began in the early 1990s with the debut of Sŏ T'ae-ji wa Aidŭl (Lee, 2014). This band, hereafter referred to as Sŏ T'ae-ji, appropriated Western culture and music, performing in baggy clothing, breakdancing, rapping, and singing lyrics that vocal-

ized "the angst of Korean youth" (p. 616). Sŏ T'ae-ji's popularity was a phenomenon that was only possible because of the time in history; before the economic crash, Korea's economy was still on the rise and more Koreans found themselves with disposable income (Kim, 2012; Lee 2014). Although teenagers were an emerging consumer market in the 1980s, by the time of Sŏ T'ae-ji in the 90s, they "became a dominant market unto themselves" (Kim, 2012, p. 6). The popularity of the band and its lead singer, Sŏ T'ae-ji, even changed the cultural ideal of Korean male beauty (Lie, 2014). Sŏ T'ae-ji did not introduce Western music into the Korean market, but they made room for new styles of music and "made dance music the new normal" (Lie, 2014, p. 62). Contemporary K-pop combines musical styles such as R&B, rap, rock, hip-hop, electronica, and reggae with South Korea's history, capitalism, and culture "to reflect a distinctly South Korean style and lyrical content" (Lee, 2014, p. 616).

Appeal of K-pop

K-pop has come a long way since Sŏ T'ae-ji wa Aidŭl and the 1990s. "K-pop is not only chronologically but also musically a post-Sŏ T'ae-ji wa Aidŭl phenomenon" (Lie, 2014, p. 96), and is now also closely linked to Korea's exports market (Lee, 2014). Sŏ T'ae-ji wa Aidŭl may have made helped begin create a new norm for Korean music, but Lee Soo Man, founder of SM Entertainment, "was the first to industrialize the star-making formula that defines KPOP as an industry" (Lee, 2014, p. 617). Lee, "surveyed teenage girls about what they wanted in an idol" and with that data, K-pop's first boy band, H.O.T., was born in the late 90s (p. 617).

K-pop stars, commonly referred to as idols, are "mass produced" to "take over the popular music market as a corporate management system" (Kim, 2012, p. 68). Contemporary K-pop is a highly industrialized product with specific goals to not only commodify the artists, but also to promote national branding and advertisement for Korea's other international industries such as automobiles, electronic devices, and beauty products (Chung & Lee, 2011; Lee, 2014). Because of this goal of exportation, K-pop is specifically styled to be consumable by large audiences worldwide. K-pop singers have a very polished public image that encompasses their talent and all other aspects of visibility, which include their outer appearance, personality, and image. Through their management companies, K-pop stars go through rigorous training in dancing and singing, and are usually provided a makeover. The finished product is a result of calculated efforts to create stereotyped boys and girls (Lee, 2014) that dance and sing to catchy tunes in a highly polished, flashy package. The fact that K-pop became popular in the United States was not a phenomenon, but rather, a propaganda machine executing the purpose that it was designed for. K-pop was able to fulfill its purpose of reaching a mass audience. However, the commodification of individuals as products is highly problematic and comes with cultural complications including maintaining stereotypes and gender binaries.

Gender roles

The gender roles in K-pop are an important part of the public image that makes K-pop stars easily consumable and engaging (Lee, 2014). The stereotypes preserved through K-pop perpetuate gender binaries and reduce male-identifying individuals to a "manufactured versatile masculinity that incorporates Confucian notions of masculinity" (Lee, 2014, p. 617). The male is presented as a strong figure "to be revered" (Hwang, 2010, p. 23) through traditional interpretations of masculinity, a wilder representation of masculinity, or with a Japanese *kawaii*, or cute masculinity. The men in these stereotyped roles are either presented to be hyper masculine or softer with a loveable charm, but never crossing the line into overt feminism.

The other side of the gender binary is the role of female-identifying individuals. If Confucian notions of men present them to be strong leaders to be revered, then females are understood to be delicate and subordinate (Hwang, 2010). Perpetuating that perspective are the stereotyped female-identifying individuals in K-pop who either "[ride] the line between sexualized innocence" or "more recently, sexualized aggressiveness" (Lee, 2014, p. 617). Examples of these stereotypes are especially visible in multi-member bands where each member embodies a different persona that aligns within these constraints; each member plays a role in order to appeal to a wide audience of consumers.

Western stereotypes of Asians are also complicated. For a long time, "the main option available to Korean Americans seeking professional success as popular musicians was to relocate to Korea" (Jung, 2014, p. 54). Media representations of Asians and Asian Americans in the United States have been scant and stereotyped by gender:

> While the Asian female is either overly docile, obedient, and subtly sexy or a woman warrior able to overpower men physically and emotionally, the Asian male is either exceedingly devious and evil, or an overly studious geek, poor at athletics, weak, shy,

unappealing to women, in short – un-masculine and undesirable. (Jung, 2014, p. 58)

In this vein, one can argue that Psy's "Gangnam Style" was as popular as it was because it played into these stereotypes; Psy is a non threatening male figure whose sole purpose was for laughs. These racial stereotypes prevented a place for Asian Americans to exist in U.S. popular culture. "Korean Americans and South Koreans abroad, many in New York and Los Angeles, witnessed and participated in the very birth of popular-music genres and dances and brought them back to South Korea" (Lie, 2014, p. 60).

K-pop's history is heavily influenced not only by Western music, but also by South Korea's history, capitalism, commodification, and limited opportunities for Korean American musicians in the U.S. music market (Jung, 2014). The visual appeal of K-pop bands is easily accessible, but a superficial understanding of K-pop would assume that K-pop was merely an appropriation of Western pop culture with an extra "K." Without the consideration of the history of South Korea, K-pop can appear to be an appropriation of Western culture without much Korean cultural influence, setting itself up for cultural appropriation from adoring Western fans. At the beginning of this exploration into K-pop, I also fell into this trap and assumed that K-pop was merely an appropriation of Western music.

I lived in South Korea from 1996 to 2002 and then again from 2003 to 2005, the same years that K-pop was really coming into its own. Because I experienced the early evolution of K-pop first hand, I went into reexamining the subject with the preconceived notion that I would not uncover any new information. However, through this journey, I was able to understand Korean culture on a very personal level. My examination spotlighted how much I *did not* know about a culture that I lived in for almost a decade, and the history of the people that lived with trauma. This realization made me question how much I, and possibly other art teachers, assume about the lived experiences of people from different cultures to then misrepresent these cultures in our curricula.

Cultural (Mis)Representation

Cultural misrepresentation is not a new conversation in art education. In 1994, Cahan and Kocur problematized multicultural materials that favored artwork from a distant past over contemporary works that have the power to "challenge monolithic and homogeneous views

of history" (p. 26). The existence of cultural misrepresentations is assumed by Knight (2006), who discussed the potential of introducing these misrepresentations into the arts classroom as a means of interrogating the stereotypes and biases that they perpetuate and that may be held by educators. Chin (2011) discusses the misrepresentation of cultures in multicultural literature, implemented lessons, and widely accessible multicultural kits and curricula. Acuff (2014a) presents the misrepresentations of online multicultural art education resources to highlight the need for critical examination of these resources as they can perpetuate otherness. I would argue that this misrepresentation of cultures in the name of multiculturalism is superficial at best. To clarify, art lessons that view cultures through a Western lens without the narratives or context from individuals within the culture fail to fully understand the cultural context (Ritchie, 1995) while also using culture, diversity, and ethnicity as markers for difference, which perpetuates racist perspectives (Desai, 2010; Ritchie, 1995). This superficial multiculturalism is visible in art lessons where students have a "tourist curricula" in which cultures are added into the standard curriculum through an experience of food, customs, and artifacts (Grant & Sleeter, 1993, p. 11) such as "Native American dream catchers and African masks" (Acuff, 2014b, p. 68). Furthermore, the lessons fail to address deeper issues that concern diverse populations such as power structures, oppression, and inequity (Acuff, 2014b; Acuff, 2015).

Through these superficial multicultural curricula, students learn that their cultural and lived experiences are spoken for by the "expert" educator at the front of the classroom, and may find that their experiences differ from the narrative that is presented to them from their textbooks. Much like the educator in the beginning of this article, misrepresentations can happen in the smallest moments. As I reflected on this misrepresentation of Korea and my own understandings of the country, I began to consider how else I might have been misrepresenting various cultures during my practice as an elementary art educator. I also wondered how my understanding of artwork from different cultures would have changed if I applied an equally critical lens to my assumptions and biases.

K-pop and Critical Multicultural Art Education

Superficial multicultural education has a negative impact on students from marginalized communities. According to Acuff (2014a), these lessons introduce other cultures but fail to delve deeper and question the power structures and, at best, only tolerate difference. While tolerance is not always perceived to have negative connotations, it encour-

ages students to accept difference as a necessary evil (Gotanda, 1995) by not fully embracing and understanding those with different lived experiences (Acuff, 2014a). The initial goal of multicultural art education was to discuss differences while appreciating uniqueness (Grant & Sleeter, 1993). Without research, context, and critical examination, superficial multicultural lessons fail to achieve this goal. Instead, non-Western cultures are presented as *others* because the lessons are presented through a Western understanding. Lessons from a Western perspective are a form of colonial appropriation (Desai, 2005) that create a sense of otherness (Acuff, 2016) and perpetuate a homogenized, colorblind perspective (Desai, 2010). Furthermore, these lessons continue the cycle of inequity (Alden, 2001) by failing to address deeper issues of racial inequality (Desai, 2010) and preserving "European imperialist ideology" (Chin, 2011, p. 300). In short, superficial multicultural art education does much more harm than good by continuing to other non-white cultures; it perpetuates the notion that cultures are only skin deep (Chin, 2011) by categorizing non-white individuals as "diverse" and "different" (Haymes, 1995, p. 107).

A better alternative to superficial multiculturalism, I would like to argue, is critical multiculturalism, where conversations around culture challenge our "values, beliefs, and assumptions" (Knight, 2006, p. 40). Thus, we can critically analyze "issues of oppression, cultural subjugation, unequal resources, and the systematic disparities that sustain economic inequities" through artwork (Acuff, 2016, p. 67). Critical multicultural art education is based on the goals of critical multicultural education. Nieto, as cited by Chalmers (2002), provides six criteria for critical multiculturalism: it affirms students' cultures without marginalization, challenges dominant narratives, complicates pedagogical practices, is intersectional, encourages critical conversations, and acknowledges its limitations. Critical multiculturalism can be practiced by considering these criteria in curricula: educators can begin by critiquing visual representations of people of color (Desai, 2010); include the perspective and narrative of the artist behind the work of art (Knight, 2006); recognize overt and covert forms of visual racism and misrepresentation (Knight, 2006); and confront their personal biases (Knight, 2006).

Critical multiculturalism can be even more relevant when paired with contemporary artists and visual culture from the cultures being explored. Through social media, the Internet, and other communication networks, global cultures have been shared with a wide audience (Shin, 2016). K-pop, Bollywood, manga, and anime are all examples of popular Asian visual culture that are easily accessible to mass audiences through digital platforms. The accessibility and familiarity of global visual culture can be a means to introduce conversation. Once again, using K-pop as an example, students can be asked to problematize the gender stereotypes and representations of K-pop artists and further examine racial stereotypes and (lack of) representation of Asian Americans in the United States. Representation of Asians in American visual culture often homogenizes diverse Asian cultures as a single cultural group, fetishizes individuals, and highly stereotypes them (Mok, 1998). Many Asian Americans struggle with lack of representation, viewing themselves as unable to achieve the "all-American" look, and viewing each other through the stereotypes perpetuated in the media (Mok, 1998). I, unfortunately, can relate to these statements, having struggled with my (Asian) appearance for the majority of my life and internalizing the racism I felt through distancing myself from Korean culture. However, representation in visual media in the United States is slowly changing. With movies like *Black Panther* (2018) and *Crazy, Rich, Asians* (2018), we are seeing more visual media that is inclusive in its representation of both the cast and production team. In the instance of *Black Panther* (2018), Africa was portrayed as a continent with multiple, rich cultures, and characters were multidimensional and complex. Critical multiculturalism can discuss the importance of such representation, the effect that it had on viewers, the counter narrative it provided to previous misconceptions of Africa, and can even introduce conversations of possible misrepresentations of South Koreans in the film, demonstrating that there is always room to grow.

The accessibility of global visual culture also opens up opportunities to create lessons based on students' interests. I remember two of my students from different cultural backgrounds coming to me and pronouncing their love of Korean dramas. Their exposure came from older siblings who had found them on online streaming services such as Netflix. In fact, these fourth graders began to study the Korean language on their own because of their interest in this visual media. This interest is not unique to my students; Korean language courses are becoming increasingly popular around the world thanks to the popularity of Korean popular culture (Pickles, 2018). If students are already interested in a global visual culture, their personal interests can drive an exploration of other forms of visual culture. Lessons can ask students to identify a global visual/pop culture reference and do a deeper study into the subject. For example, if a student is interested in manga, research can be done on an artist, storyline, or on the history of manga. The exploration may create an opportunity for students to make a personal connection, much like my own exploration.

Throughout this exploratory process, the role of the educator would be to encourage students to critically engage with the cultures while interrogating perspectives, language, and forthcoming artwork to ensure that appropriation, problematic language, or cultural misrepresentation will be prevented.

Conclusion

As a doctoral student, it is easy for me to look back and critique my previous teaching practices, especially my lack of critical reflection when I was introducing cultures in my classroom. I shamefully admit that I did lessons on Chinese dragons and Aboriginal paintings. My teaching practices were formalistic, from a Western European lens with predominantly male artists, and mirrored greatly how I was taught in my own schooling, reflective of a greater trend in art education curriculum (La Porte, Spiers, & Young, 2008). While it is imperative that art educators be comfortable with continuing research and learning throughout their careers (Acuff, 2016), professional development opportunities are not always easily accessible for practicing art educators. Looking back at my experience as a public school art educator, there were few professional development opportunities available to my art education colleagues and I. Most of the professional development was geared toward "core" subjects (reading, math, science, history); professional development for art was rare. I believe that art educators should be provided more opportunities for professional development that highlights critical multicultural practices with strategies for implementation in the classroom.

In this article, I presented a personal narrative of cultural misrepresentation and critical reflection as an argument for critical multicultural art education. Through my personal journey of exploring Korean pop music, I learned how I, a Korean American who lived in both the U.S. and South Korea, was still unable to understand the nuances of a cultural phenomenon that I experienced. I used this example to highlight the importance of critical reflection and examination on the educators' part while encouraging the opportunity for students to explore global visual culture on their own terms. With critical multicultural art education and contemporary visual culture, I believe that art educators can slowly end the othering of non-Western cultures in U.S. curricula and begin a more accurate cultural representation that promotes the appreciation of all cultures.

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Dis/locating Comfort Women Statues: Reflections on Colonialism and Implications for Global Art Education

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ABSTRACT

In this paper, I discuss how comfort women statues can promote non-Western cultural mobilization and globalization as well as pedagogical implications. "Comfort women" is a euphemism for the girls and women who were forced into sexual servitude by the Imperial Japanese Army (IJA) during WWII. By using Chandra Mohanty's concept of the contextual understanding of cultures and Uma Narayan's feminist methodology to dislocate cultures, I dis/locate comfort women statues in Atlanta, GA and San Francisco, CA as the grounds for a critical approach to global art education. I then suggest ways in which global art education can embody dis/located statues as renditions of counterhegemonic globalization.

Over the years, the issue of comfort women has received increased attention. "Comfort women" is a euphemism for the girls and women who were forced into sexual servitude for the Imperial Japanese Army (IJA) during WWII. Although this issue may seem to be a unique historical experience in East Asia with Japan as the perpetrator and Korea as the victim, the intricate intersectionalities of imperialism, colonialism, sexism, and violence are rooted in the system that created comfort women. In this regard, statues commemorating former comfort women have been erected to embody these intersectionalities. In particular, statues erected in Western Countries, including the United States, have situated this issue in a global context.

In this article, I present how comfort women statues in the U.S. can promote non-Western cultural mobilization and globalization alongside their pedagogical implications. More specifically, I begin by introducing former comfort women and statutes dedicated to them. I also review the discourses of postcolonialism and globalization in the field of art education to provide insight into a critical global art education. By employing Chandra Mohanty's theoretical framework (2003) and Uma Narayan's feminist methodology (1997), I dis/locate two particular comfort women statues within Western, non-Western, and global contexts to examine how their cultural mobilization can provide the grounds for global art education. Lastly, I propose

practical art projects that engage with these statues as a critical approach to global art education.

Comfort Women and Statues

Before the outbreak of WWII, "Japanese commanders had received 223 complaints of rape of local women by Japanese troops" in the Shanghai area (Kristof, 1995, para. 14). In order to decrease rape, improve relations with civilians, and protect Japanese soldiers from Sexually Transmitted Diseases (STDs), the authorities decided to build a military-run "brothel" called a comfort station. During the Asian and Pacific War (1937–45), a part of WWII, comfort stations were systematically established in occupied Asian countries including Korea, the Manchurian region of China, the Philippines, the Dutch East Indies, Indochina (present-day Vietnam, Cambodia, and Laos), and Myanmar (previously Burma).

Although these comfort stations were labeled as brothels filled with comfort women, in reality, they were prison-like institutions for sex slaves. The majority of comfort women were young, unmarried, and uneducated working-class girls in their early teens who were forcefully coerced through various means (Min, 2003). Considering these racial and sexual victims of the IJA, "the vast majority were Koreans since Korea was Japan's most strategically important colony" (Herr, 2016, p. 43). Due to the destruction of official Japanese military documents after WWII, the precise number of comfort women is still under debate but is believed to have been between 80,000 and 200,000 (Herr, 2016).

According to the testimonies of former comfort women collected by the non-profit Korean Council for the Women Drafted for Military Sexual Slavery by Japan (Korean Council, 1993), the conditions in which they lived were inhumane. In addition to constant rape, ranging from 6 to 100 men per day depending on the population of "visitors," they suffered a lack of medical care, involuntary drug addiction, and gynecological consequences including STDs, hysterectomies, pregnancies, childbirth, and abortions. Some of them recounted their experiences of witnessing the death of other comfort women, which taught them to obey utterly in order to survive.

After the end of Japanese colonial rule in 1945, public recognition of the history of comfort women was deterred during the Korean War in the early 1950s and during the subsequent military dictatorship until the 1980s. With the advent of democracy, former comfort woman Hak-sun Kim (1924–97) came forth to testify in August 1991. Her testimony encouraged 237 other women to register with the Korean government, and 30 of those have publicly testified about the IJA's sexual exploitation (Soh, 1996). Since then, South Korea and Japan have experienced political tension on this issue.

Multiple reconciliatory attempts have been made at the individual, collective, and governmental levels. In most cases, Japan's monetary compensation was considered to be sufficient reparation (Park, 2010). This may seem to be an effective means to help the women who have lived impoverished pre- and post-comfort women lives. However, the lack of critical questions regarding the discourse on reconciliation (i.e., its meaning, goals, methods, and perception) often creates a misleading binary between shame and dignity that monetary restoration can only restore sexually violated women's dignity while the "absence of it allows women to remain shamed" (Kwon, 2017a, p. 606).

Besides monetary attempts at reconciliation, there have been social and cultural efforts to address the exploitation of comfort women. Unlike monetary compensation, the socially and culturally responsive movement has prioritized Japanese acknowledgement of responsibility for their crimes and attended to the subject positions and subjectivity of former comfort women (Kim, 2014). A few examples of such efforts include visual arts (House of Sharing, 2000; Kwon, 2017a), literature (Chang, 1997; William, 2016; Yoon, 2016), film (Cho, 2016; Kim-Gibson, 1998; Lee & Kim, 2017; Shin & Byun, 1995; Shin & Byun, 1997; Shin & Byun, 1999), and plays (Kim, 1999). Without reducing these women to shameful agents, this movement aims to promote their visibility apart from being victims.

Among these efforts, I focus on statues dedicated to comfort women. These statues are known as *Pyong-hwa-bi* or *Pyong-hwa-ui So-nyeo-sang* in Korean, meaning the "Statue of Peace" and the "Girl's Statue of Peace," respectively. As the latter indicates, comfort women statues are often in the shape of a girl. The most well-known comfort women statue is a standard design commissioned by the Korean Council and created by Seo-gyeong Kim and Woon-sung Kim. The Korean Council initially planned to erect a stele in front of the Japanese Embassy in Seoul, South Korea to commemorate their 1,000th Wednesday Demonstrations, ongoing weekly protests demanding Japan's official apology (Korean Council, n.d.). However, the local municipal government of Jongno-gu recommended that the Korean Council erect "artwork" instead of the stele (Song, 2013). This situation shows how art can blur the demarcation between the private and public spheres, while making political aims achievable through their visual rendition. Supporters have treated the statue as if it is alive by sitting next to her, dressing her in winter clothes, and holding an umbrella over her. The Korean Council (n.d.) describes the meaning behind the statue on their website as follows (see Figures 1 and 2):

Figure 1. Kim, S., & Kim, W. (2011). *The statue of peace* [Sculpture]. Seoul, Republic of Korea: The Korean Council for the Women Drafted for Military Sexual Slavery by Japan. Retrieved from http://www.womenandwar.net/ Reproduced with permission.

Figure 2. Kim, S., & Kim, W. (2011). *The statue of peace* [Sculpture]. Seoul, Republic of Korea: The Korean Council for the Women Drafted for Military Sexual Slavery by Japan. Author photo.

The girl who was abducted to become a comfort woman stares at the Japanese embassy.

Her hair seems to be roughly cut, illustrating the suffering of a comfort woman.

The little bird on her left shoulder is a psychic symbol to connect life and death and to honor other comfort women who have passed away.

Her clenched fists show her anger and resentment.

Her heels that don't touch the ground symbolize her life without a sense of belonging.

The empty chair next to her can be for other deceased comfort women and allies, or the restful world of which they dream.

The shadow on the ground gives a sense of the time that former comfort women have waited for justice, or the act of engraving comfort women in history.

The butterfly in the shadow on the ground is a symbol of liberation.

The engraved sentences on the ground denote the 1,000th Wednesday Demonstration.

These empathetic, multilayered, and communicable visual symbols of the statue have directed more attention to the issue of comfort women. People from all strata of society began forming a continued engagement with the issue, and this has therefore led to an increasing number of statues. Domestically and internationally, the number of statues is estimated to be over 80 (Korean Council, n.d.). An accurate estimation is difficult due to different organizations' growing efforts to erect more statues. These organizations vary from a high school history club to a government district office, but are mainly local, civic, and non-profit organizations in South Korea.

Postcolonialism, Globalization, and Global Art Education

Within the context of art education, multicultural art education has been discussed in relation to globalization (Davenport, 2000; Desai, 2000; Garber, 1995; Shin, 2016). According to art education scholar Melanie Davenport (2000), multicultural art education addresses cultural diversity within society, while global art education considers "all of the forces that shape cultural differences across humankind" (p. 365). Rather than a simple comparison between different cultures in a global context, Davenport's (2000) approach to global art education is concerned with the impact of global systems on power relations and the order of cultures throughout history.

The discussion of global art education has begun to merge with the discourse on decolonization (Alexander & Sharma, 2013; Ballengee-Morris, 2002, 2010; Ballengee-Morris, Mirin, & Rizzi, 2000; Ballengee-Morris, Sanders, Smith-Shank, & Staikidis, 2010). While "postcolonialism and decolonialism have been similarly understood and used interchangeably in visual art," theoretical differences exist (Kwon, 2017a, p. 574). Since the "post" in postcolonialism indicates both the "end of classical colonialism and postmodern form of analysis" (Crossley & Tikly, 2004, p. 148), this may imply that colonialism is no longer existent, whereas many countries still live under the indirect influences of their colonial experience. Thus, art education scholar Christine Ballengee-Morris (2010) refused to use "postcolonial theory because American Indian Nations are still under colonial rule" (p. 287). Considering the independence of Korea in 1945, I use a postcolonial approach in this article; however, my approach identifies the struggles against persistent colonial domination in a global world, instead of remarking on the advent of a new era.

The integration of decolonization into global art education denotes a linkage between ongoing colonial legacies and globalization. In the 1970s, postcolonial theorist Edward Said (1978) identified the Orient as the "other" and the Occident as the "self," thereby providing the idea that modernity (progress, development) is only implicated in the maintenance of a colonial worldview. In a global era, when considering how postcolonial countries are situated, with their subjects still seeing and perceiving themselves within a colonial worldview, globalization precipitates the distribution of Western knowledge, aesthetics, and culture. This analysis of the origin and process of globalization as relevant to Western-oriented colonialism leads to the proposal that globalization needs to be understood in the context of colonialism, and therefore, an anti-colonial and counterhegemonic form of globalization is necessary.

By attending to the inseparable relationship between colonialism and globalization, education theorist Fazal Rizvi (2007) encourages more research on the relationships between postcolonialism and globalization in education. Despite the increasing amount of research on multiculturalism, postcolonialism, and globalization, Rizvi (2007) argues that postcolonial approaches to globalization have not been sufficiently discussed. More specifically, "recent postcolonial studies [mainly] center on apolitical analyses of literary texts" (Rizvi, 2007, p. 260). If globalization is researched and taught without addressing its critical association with colonialism and power hierarchies, unequal power relations may be perpetuated through global education.

In this context, the anti-colonial approaches by Christine Ballengee-Morris and other scholars in the field of art education are critical to global art education. Postcolonialism in global art education aims to avoid the un-situated perspective of globalization while critiquing the power imbalance fabricated in the global order of art and its resultant art education. This is in accordance with how critical multicultural art education scholars have cautioned against the apolitical and celebratory inclusion of diverse cultures in art education (Acuff, 2018; Desai, 2000). Because "cultural colonialism is not an ivory tower theory but a very real force which impacts millions of people over the world" (Ballengee-Morris, Mirin, & Rizzi, 2000, p. 112), an anti-colonial approach to global art education is both urgent and necessary.

According to critical pedagogue Paulo Freire (1974/2013), decolonization begins with "self-awareness…and a new cultural climate where some intellectual groups see themselves from their own perspective" (p. 10). Following Freire, it is possible to challenge the hierarchy inherent in modern knowledge and aesthetics through

cultural mobilization and education. In this context, I consider comfort women statues in the U.S. as postcolonial attempts to enact cultural mobilization and globalization.

Theoretical Framework and Methodology: Dis/locating Comfort Women

According to postcolonial feminist and educator Chandra Mohanty (2003), education is often assumed to be a site of harmony. In this harmonious arena, the history and cultures of marginalized peoples are often considered as "legitimate objects to study or discuss" (p. 203). Although this may influence the way in which students think about and perceive marginalized people, it may only cause attitudinal or interpersonal changes while maintaining the harmony of an educational site. When education contributes to "racial management under the name of harmony" (Mohanty, 2003, p. 204), education becomes a site of colonization.

The harmonious inclusion of cultures, which is oblivious to power hierarchy, is based on the depoliticized and de-historicized idea of culture, against which critical multicultural and global art education scholars have cautioned. Instead of an un-situated understanding of cultures, Mohanty (2003) suggests that we "take seriously the different logics of cultures, as they are located within asymmetrical power relations" (p. 204). In line with Davenport (2000) and Rizvi (2007), Mohanty's suggestion to politicize and historicize cultures in education indicates that the contextual understanding of cultures in relation to power can be a postcolonial attempt to decolonize educational practices.

In an effort to decolonize educational practices, Mohanty (2003) suggests the politicization of the experience of both marginalized and privileged people. A relational understanding of people necessitates inquiries regarding the center and margin, colonizer and colonized, as well as the West and non-West, which in turn can deconstruct hierarchy in Western knowledge and history. When students' knowledge is challenged and transformed into something that is counterhegemonic and oppositional, a postcolonial approach becomes actualized in education (Mohanty, 2003). Instead of a harmonious site, education therefore becomes a site of political struggle and transformation toward a more equitable society.

In this regard, I consider the experience of comfort women as lived culture while reflecting on statues dedicated to them as the visual rendition of lived culture. By using Mohanty's contextual understanding of cultures as a theoretical framework, I evaluate the global mobilization of comfort women statues within the power discourse as a postcolonial attempt toward globalization.

Methodologically, I have analyzed photography and video recordings of the statues, interviews from newspaper articles, and my visit to the statues (one in front of the Japanese embassy in Seoul and another in Atlanta).

In order to apply Mohanty's contextual understanding of cultures to statues dedicated to comfort women, I use feminist philosopher Uma Narayan's (1997) means of dislocating cultures as a methodology. Narayan (1997) comments how "idealized pictures of different cultures and cultural values" (p. 15) do not present actual institutional practices and social life. Locating cultures outside the context in which they seem to belong is necessary to question the cultural authenticity and hierarchy associated with West and non-West relations. Narayan's specific means to dislocate cultures requires

> analyzing ways in which related issues have been shaped in Western national contexts; second, examining the life these issues have in non-Western national contexts that can provide a variety of contextual information; and third, the decontextualization and recontextualization that accompanies these issues on their travels across national borders. (Narayan, 1997, p. 104)

By applying Mohanty's concept of the relational understanding of cultures and Narayan's feminist methodology to dislocate cultures, first, I locate the statues in a Western context and a domestic context, respectively. I then dislocate the statues from both contexts in order to de- and re-contextualize them in a global context, in a process that I term "dis/locating" comfort women statues. Dis/locating comfort women statues as non-Western cultural mobilizations may allow the cultures involved in the issue of comfort women to be contextually politicized and historicized in a global context. In doing so, the ongoing colonial legacies embedded in Western globalization may be confronted (Grosfoguel, 2011).

Two Comfort Women Statues in the U.S.

The history of the Japanese occupation of Asian countries and comfort women during WWII makes the installation of comfort women statues welcomed in Asian countries. However, the political tension increases when these statues are erected in the U.S. This is because the denial of the Japanese government and revisionists of the forceful recruitment of comfort women deflect Western attention from the issue (Wingfield-Hayes, 2015). Also, the complex historical and political relationship between the U.S. and Japan due to Japan's attack on Pearl Harbor (1941), the surrender of Japan after the U.S.'s atomic

bombing of Hiroshima and Nagasaki (1945), and the U.S.'s post-war economic aid to Japan has hindered any formal investigation by the U.S. into the history of comfort women (Kim-Gibson, 1998). Among the statues erected in the U.S., I introduce two particular statues that were recently constructed–one in Atlanta, Georgia, and another in San Francisco, California.

Atlanta, Georgia

The Atlanta Comfort Women Memorial Task Force (Task Force), a civic and non-profit organization formed by the Korean-American community, has led the memorial effort in Atlanta. They collaborated with the city council of Brookhaven, about 10 miles from Atlanta, to erect a statue at Blackburn Park in 2017 (S. Kim, 2017). A former comfort woman, Il-chul Kang, known for her painting, *Girls on Fire*, depicting the IJA's murder of comfort women following the end of WWII, tearfully attended the unveiling ceremony (S. Kim, 2017).[1]

Like most other cases, the Korean-American community commissioned this statue and reproduced the standard design by sculptors Seo-gyeong Kim and Woon-sung Kim. Thus, my effort to dis/locate the cultures surrounding this statue tends to be general and applicable to many other cases in the U.S. I first examine how similar issues concerning comfort women have been shaped in a Western context. According to the National Intimate Partner and Sexual Violence Survey in the U.S., among 100 women and 100 men, 20 women experience completed or attempted rape and 7 men are coerced to penetrate someone as a form of completed or attempted rape, and 44 women and 25 men have experienced some form of contact sexual violence in their lifetime (Smith et al., 2018). This shows that "sexual violence victims are mainly women and a more extensive definition of sexual violence addresses a wider range of victims" (Kwon, 2017b, p. 23). Despite the prevalence of sexual violence, the "dismissive culture toward sexual violence in the U.S. makes sexual violence a highly secretive, private, and shameful experience" (Kwon,

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1   In collaboration with the Task Force, the Center for Civil and Human Rights in Atlanta initially announced the erection of a statue in spring 2017. However, after the consequent objection from the Japanese consulate general, the center overturned its initial decision (Constante, 2017). This seems to contradict the museum's pride in being "one of the few places in the world educating visitors on the bridge between the American Civil Rights Movement and contemporary struggles for Human Rights around the world" (Center for Civil and Human Rights, n.d.).
    By visiting the site, I also learned that the statue had been relocated from Blackburn Park II, a newly built residential neighborhood, to Blackburn Park. Although the current site seems to be more accessible, "the relocation followed threats of lawsuits by Blackburn Park II residents over a lack of input in the memorial's placement" (Bagby, 2018, para. 4). The Task Force's struggles with the installation reflect the multifaceted regional, national, and global conflicts involved.

2017b, p. 16). This raises the question of whether colonial sexual violence is different from contemporary sexual violence in the U.S. However, when considering the U.S.'s ongoing colonial influence over American Indian Nations (Ballengee-Morris, 2010) along with the sexual violence committed against American Indian women by white men throughout history (Smith, 2005), sexual violence is not exclusive to former colonies or Third World countries.

Secondly, I examine the cultures relating to comfort women through Confucian gender values in the South Korean national context. During the postcolonial era since 1945, Confucian gender values first led to former comfort women being regarded as ashamed prostitutes but later as nationalist heroines who sacrificed their bodies for the nation. Such patriotic accounts of comfort women are not uncommon in their testimony (Kim-Gibson, 1998). While the logic behind these labels (prostitutes, national heroines) is problematic, Confucian gender values may not be unique to formerly colonized or Third World countries. Instead, the female purity narrative is also implicated in Western cultural practices in how female sexuality is considered taboo or obscene (Wanzo, 2018). The resemblance between these two cultures may complicate the exclusivity of non-Western cultures while questioning the cultural hierarchy between the West and non-West.

Lastly, I de-contextualize and re-contextualize the issue of comfort women through this statue in a global context. As seen from former comfort woman Il-chul Kang attending its unveiling ceremony, transnational solidarity is formed between non-profit comfort women organizations in Western and non-Western countries (Herr, 2016). The advent of such global solidarity symbolizes non-West-oriented knowledge and movement, which designates the former colony as the "self," not the "other." Additionally, the fact that Brookhaven was the first city to join *We're Not Buying*, a national initiative to end sex trafficking, forms a global connection between these cultures (Bagby, 2017). Dis/locating the cultures revolving around comfort women through this statue dismantles the hierarchy between cultures by revealing how colonialism is rooted in both the issue of comfort women and contemporary sexual violence in the U.S. A contextual understanding of cultures through this dis/located statue can therefore contribute to a non-Western-oriented cultural mobilization.

San Francisco, California

The second statue is the work of sculptor Steven Whyte, erected on September 2017 in St. Mary's Square Park near Chinatown in San Francisco. While primarily Korean-American communities have led the campaigns for these memorial statues, in this case, two retired Chinese-American judges, Lillian Sing and Julie Tang, founded the

Comfort Women Justice Coalition (CWJC). With then-Mayor Edwin M. Lee's approval, this unique statue became a municipal memorial in San Francisco (CWJC, n.d.). Unlike other identical statues, this statue depicts three girls–representing Korea, China, and the Philippines–holding hands on top of a cylinder while Hak-sun Kim, the first Korean comfort woman to publicly testify, watches them (Kang, 2017; see Figure 3).

Figure 3. Whyte, S. (2017). *Comfort women memorial* [Sculpture]. San Francisco, CA: The city of San Francisco. Courtesy of Mobile Studio. Reproduced with permission.

Unlike most of the other statues, this statue was commissioned by a multi-ethnic and transnational organization for its unique design; thus, my attempt to dis/locate comfort women through this statue addresses how globalization is involved. I first investigate how the issue of comfort women has been shaped relating to globalization in a Western context. The striking visibility of young peasant girls in the statue may engender a distorted understanding of colonized bodies. However, the posture of the women holding hands stands for the active solidarity between former colonies within and beyond the U.S. national context. As Tang, the co-founder of the CWJC, commented, this statue is a symbol of "human rights and a global women's issue to fight against sexual violence" (Sernoffsky, 2017, para. 9). Thus, the issue at stake is not only about comfort women, but also the global solidarity regarding the women and sexual violence.

The global solidarity formed in the West questions the roles of a

South Korean-based global solidarity. Thus, I analyze the multiple consequences engendered by a South Korean-based global solidarity for comfort women. Initially, the debate of whether or not to accept private Japanese compensation caused dissension between the nationalistic Korean Council and its transnational solidarity with other Asian countries. This dissension within a global solidarity, which hindered the possibility for significant reconciliation, also highlights how including only women's voices against oppression may not be sufficient to enable reconciliation (Herr, 2016). However, the recent increase in efforts by the Korean Council to extend their advocacy to include the rape of Vietnamese women by Korean soldiers during the Vietnam War alongside global cases of wartime sexual violence seems to be less nationalistic and thus more cognizant of their global relations.

Lastly, the enhanced visibility of this comfort women statue and its global solidarity may form a viewpoint that empowers former comfort women as survivors and activists. However, that may also make it difficult to generate varying perspectives about comfort women. In order to de- and re-contextualize the issue of comfort women, I situate it apart from the global solidarities that originated in Western and non-Western contexts by placing it in a wider global context. More specifically, nationalism in many former colonies has shaped their subject positions as "colonized" with others as "colonizers." When applying this binary to the statue in San Francisco, the absence of Japan indicates both Japan's disregard to be fully accountable for the issue as well as its stance as a perpetrator. However, when the Japanese are considered only as colonizers, their history of oppression where "more than 110,000 of Japanese ancestry were forced into internment camps in the U.S." is not highlighted (Fortin, 2017, para. 10). The ambiguity of the binary in this case uncovers how the subject positions of "colonizer" versus "colonized" and "other" versus "self" can be reinforced by global solidarity. Nevertheless, these subject positions should not be definite, but rather may need to be changeable and fluctuate depending on the context.

Dis/locating comfort women through the statue in Atlanta disrupts the hierarchy between cultures by revealing how colonialism is incorporated in both cultures' incidence of sexual violence. Moreover, dis/locating comfort women through the statue in San Francisco denotes the ongoing efforts of a global solidarity toward reconciliation, but also the necessity of a contextual understanding of subject positions affected by this global solidarity. Since my attempt to dis/locate the cultures of comfort women through these statues politicizes and historicizes the issue of comfort women in relation to power discourses in a global context, my analysis itself may become a form of anti-colonial and counterhegemonic globalization.

Conclusions and Implications for Global Art Education

Through the use of Mohanty's theoretical lens and Narayan's feminist methodology, I have analyzed how some comfort women statues in the U.S. can expose cultural hierarchy, contest globalization, and precipitate non-Western cultural mobilization and globalization. In this section, I propose a conceptual understanding and practical application of the statues as a critical approach to global art education.

As for the conceptual discussion, when it comes to postcolonial art that embodies different cultures, it is necessary to dis/locate cultures in relation to the power discourse. The general understanding of Western and non-Western cultures is totalized, but only advantages a few privileged groups in the West (Narayan, 1997). For example, non-Western cultures are seen as less civilized and unequal, while Western cultural values are seen as "liberty, equity, and superiority without unveiling their foundations as colonization and slavery" (Narayan, 1997, p. 15). Similarly with how the dis/location of comfort women statues leads to in-depth discussions of cultural hierarchy and contesting globalization, postcolonial art needs to be contextually analyzed in Western, non-Western, and global contexts in relation to power dynamics. For example, comfort women statues and other postcolonial art should not be reduced to "South Korean," "Asian," or "Confucian" art. Instead, they need to be situated within the self/other and center/margin binaries to understand the implicated cultural and power hierarchies, all of which persist in the multiple forms of violence and uncritical education in the U.S. Since these statues and other postcolonial art as cultural mobilization attest to the intricate power relations in a global context, teaching about them can serve as a postcolonial effort to promote critical global education.

As for practical applications, art teachers can include comfort women statues as a form of memorial art in their curricula. In the field of art education, memorial art and its pedagogical implications have been discussed through the analysis of monuments (Blandy, 2008; Buffington, 2017; Chanda & Basinger, 2000) and non-monumental art as a memorial site (Darts, Tavin, Sweeny & Derby, 2008). In these discussions, art educators' emphasis on the role of memorial art in attending to untold history and voices seems to be the case for comfort women statues. In the context of appreciating and criticizing comfort women statues as memorial art, a contextual approach can enable students to appreciate the multi-layered symbols used in art in a global context. For example, discussion of how the statues depict the age, gender, and posture of comfort women (i.e., whether passive statues are the manifestation of a purity narrative or whether the statues' association with sexual violence is necessary) and how those symbols would be different in terms of similar cases in the U.S. may help disrupt the hierarchy between the West and non-West. Also,

the question of whether these statues should be identical or site-specific can engender discussion on standardized versus multifaceted approaches toward globalization through art. The replication of identical statues around the world may limit the diversity of approaches to globalization as it does not consider specific issues in local sites and the power discourses involved in these issues.

As an extension of art appreciation, new statues can be designed or created. This suggestion is inspired by how the CWJC called for a site-specific statue design in San Francisco (see Figure 4) and how a South Korean undergraduate student named Se-jin Kim intimately painted the relationship of the sites to comfort women statues (see Figure 5).

Figure 4. Comfort Women Justice Coalition. (n.d.). *The making of the monument* [Captured image from the webpage]. San Francisco, CA: Comfort Women Justice Coalition. Retrieved from http://remembercomfortwomen.org/the-making-of-the-monument/
Reproduced with permission.

Figure 5. Kim, S. (2017). *The statue of peace in Jecheon, North Chungcheong Province, South Korea* [Painting]. Watercolor on paper, 10.7"x15.5". Copyright 2017 by Se-jin Kim. Reproduced with permission.

Similarly, students can propose works based on their discussions about the multi-layered symbols of memorial art, the relationship between local sites, relevant issues and their power discourses, and globalization (i.e., Brookhaven advocating against sex trafficking, the Center for Civil and Human Rights' refusal to erect a statue in Atlanta, Asian countries depicted in the San Francisco statue and their contribution to the global perspective on the issue of comfort women, and possible cultural binaries that these statues may produce). When students articulate their ideas and create their own visual symbols as diverse means to approach globalization, they can contribute to anti-colonial and counterhegemonic forms of globalization.

Living in a globalized world, one of the many roles expected and encouraged of art educators is to become a leader of global art education. Ballengee-Morris (2010) suggests it is necessary to know "when and how to mediate and appreciate justice and power" (p. 280) in relation to globalization instead of only including various cultures and their artworks. When the discourse of power is removed from the understanding of cultures, it is "non-cultural, which is another form of culturecide" (Ballengee-Morris, 2002, p. 241). This suggests that the un-situated and hegemonic Western globalization can be another form of colonialism. In this paper, by dis/locating the cultures revolving around comfort women statues, I have examined how these statues, as cultural mobilizations, can interfere with cultural hierarchy

and contest globalization, and thereby, contribute to a non-Western and counterhegemonic globalization of knowledge and aesthetics. When art teachers utilize this approach by teaching postcolonial art with a focus on its historical, political, and cultural contestation, their teaching can be a postcolonial effort to promote global art education.

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Down the Rabbit-hole: Girlhood, #metoo, and the Culture of Blame

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ABSTRACT

Using narrative inquiry as a methodological tool, I explore how the culture of blame works to contextualize and sexualize girlhood. I dismantle the historical justifications behind Lewis Carroll's controversial relationships with girls and discuss current socio-political movements like #metoo in relation to female agency. The following research story aims to do two things: revel in the rabbit-hole that is research and also allow an accessible examination of how socio-cultural movements and shifting ideologies can bring new questions when analyzing data. By telling my research story, I shed light on how social discourse is always evolving and significantly impacted by the socio-cultural spaces we inhabit. Through narrative inquiry, I hope to encourage readers to challenge the ways in which girls are silenced and blamed by those who contextualize, historicize, or justify their sexualization.

KEYWORDS: #metoo; girlhood; culture of blame; sexualization of girls

> You wait little girl on an empty stage
> For fate to turn the light on
> Your life little girl is an empty page
> That men will want to write on

(Song lyrics, Rogers & Hammerstein, *Sixteen Going on Seventeen,* 1959)

Art education research is often driven by social issues, activism, and concerns about voices not heard. As art educators, we look critically at how visual culture proliferates myth and upholds dominant ideologies about socio-cultural issues (Durham, 2008; Freedman & Stuhr, 2004; Levin & Kilbourne, 2008). Because my research is centered on issues of girlhood—innocence as a marker of desire and the ways in which popular visual culture contextualizes the sexualization of young bodies—it is important to understand historical underpinnings. While our current socio-political landscape is dominated by the #metoo movement, highlighting the continued lack of female agency, it seems clear more voices need to be heard. This inquiry aims to do two things: revel in the discursive rabbit-hole of research regarding girls, desirability, and the culture of blame; and also examine how socio-cultural movements can bring new questions

to older data. Using the *Alice's Adventures in Wonderland* (Carroll, 1865) "rabbit-hole" metaphor, I explore the discourse around girlhood to investigate the tacit socio-cultural themes present in visual culture texts (Carroll, 1865; Grant & Waxman, 2011; Mann, 2015; Newsom, 2011; Nabokov, 1958). The texts in question are varied and uphold long-term myths about girls as objects of desire, which add to culture of blame narratives. In analyzing these words and images, I hope to encourage art educators to challenge the ways in which girls are silenced and blamed by those who contextualize and historicize their sexualization.

Methodological Intent

Research is about curiosity, a thought or idea that puzzles us to question further, to dig deeper and look for interesting rhizomes and roots to pull on. Like the rabbit-hole Alice discovers, scholars run, stumble, and fall along the way, pulling and pushing data into neat little piles of maybe's and what if's. As a methodological tool, I find that writing *through* my research helps me better understand my positionality and reveals new ways of seeing data (Richardson & St. Pierre, 2005). In this article, I analyze discursive spaces through the investigation of stories, journals, letters, interviews, blogs, and visual texts, looking for identifiable themes and areas of discord and agreement. In this sense, narrative inquiry acts as a type of discourse analysis that recognizes the intertexuality inherent in complex socio-cultural issues (Clandinin, 2007; Goodall, 2008; Rose, 2001).

I see narrative inquiry as a purposeful and engaging type of arts-based research, one that lends itself to privileging storytelling as a way to co-construct and share meaning (Goodall, 2008; Leavy, 2015). Narrative inquiry can also be highly personal, allowing the researcher to acknowledge their own bias or intentionality. As a woman, I cannot separate myself from this inquiry—I let it get under my skin at times, revealing emotional ties to what drives my research. Using both words and images, I tell research stories that tend not to be tidy or prettily wrapped up in a conclusory bow. I'd rather leave my reader wondering or thinking more fully about a particular issue that they might not have considered before. Finally, narrative inquiry is accessible research writing, often told with an artistic or literary touch (Goodall, 2008; Richardson & St. Pierre, 2005).

I began making mixed-media collages as a way to critically challenge mythic narratives about girls early in my research trajectory. Arts-based research explores meaning making—the social and cultural understandings ascribed to visual culture—allowing for critical investigations of how culture creates mythic narratives (Barone & Eisner, 2011; Butler-Kisber, 2008; Rose, 2001). Arts-based activities can act as a way to reconsider research images, producing tactile and

visually powerful interpretations of data. When I can extend pieces of visual data into arts-based representations that explore, trouble, or alter meaning, it taps into new ways of seeing data. While my arts-based collages reconnect me to my data and help me to look more deeply at girls in visual culture, I also find them to be unsettling. It is their unsettling quality that resonates and hopefully unnerves the viewer as well. One of the arts-based collages I created during my rabbit-hole explorations has been my screensaver for quite some time, a daily reminder of my research topic (see Figure 1).

Down the Rabbit-Hole

Recent inquiries led to some odd connections between controversial photographer Sally Mann, author Vladimir Nabokov's *Lolita* (1958), and photographer and author Rev. Charles Lutwidge Dodgson, aka Lewis Carroll. I found curious similarities and thematic structures regarding little girls, innocence, and desirability, despite the years that separate these writers and artists (Savage, 2017). It was a deep rabbit-hole, one that left me with a few tantalizing questions still unexplored, including "could Lewis Carroll have been a pedophile?" Questions around Carroll and his muse Alice Liddell are not new, but they have resurfaced in the literary spotlight thanks to new scholars who dare to push harder at the boundaries of context, asking an important question—and I paraphrase here—can a great work still be great if the person writing it is not such a great person after all (Woolf, 2010b)? Questions about morality and intention are suddenly topical and worth revisiting, as multiple revelations against producers, actors, directors, news anchors and journalists, United States Senators, Judges, and our current "that was locker room talk" President fill the daily news. As the hashtag #metoo swept social media, women and girls spoke out in anger against sexually predatory behavior—disgusting in both sheer numbers and range of offenses. Calls to boycott work by famous directors, producers, and actors who used their power to harass or assault are being discussed as an option to push back. One important discussion regarding sexual harassment and abuse concerns silence and the shame and blame placed on women and girls who felt compelled (or coerced) to remain quiet.

Contextualizing why or how something occurred is central to excuses or apologies by the harasser: "Different times … I thought it was consensual … she came to my room," to name a few excuses, along with the shifting blame tactic, "Who do you believe? Me or some lies from women I've never met?" In a time when the blaming and shaming of females are go-to offensive strategies, I found myself looking again to the long-held cultural myths and literary histories that support such narratives. Questions are now being raised about Carroll regarding how scholars contextualize his child-friend relationships and nude photographs of girls and their

place in normalizing erotic girlhood tropes. My analysis unearthed his intertextuality in visual and written texts with enculturated messaging about desiring innocence and the silencing of female agency over time.

The rabbit-hole I fell down is full of scholarship regarding Carroll's actions, literary texts, and photographic images. Scholarly articles and essays concerning all aspects of Rev. Charles Lutwidge Dodgson's life, from childhood to Oxford graduate and math lecturer, children's book author, and photographer, can be found through *The Carrollian*, a periodical published by The Lewis Carroll Society of England. Carroll's letters and diaries have been cataloged and analyzed in several volumes (Cohen, 1979, 1995; Wakeling, 1994), his photographs archived in books and digital collections (Cohen, 1998; Photographs of Charles L. Dodgson, 1832-1898). Google, my usual rabbit-hole entry point, leads to the strangest places, mirroring the nonsensical dream adventure Alice herself embarked on. For the past two years, I've been engaged in deep interactions with multiple Carroll biographies, primary documents such as his diaries and letters, and critical feminist analysis of his artistic work (Cohen, 1975, 1995; Douglas-Fairhurst, 2015; Gardner, 2015; Grant & Waxman, 2011; Leach, 2005). My decision to pause is directly related to #metoo and the need to start writing through my research now, as this is a watershed moment in our culture.

Shaming and Blaming

My original research area looked at Lolita-like representations in popular visual culture, which includes literature and images related to Vladimir Nabokov's novel *Lolita* (1958). *Lolita*, a narrative by Humbert Humbert, a middle-aged self-professed pedophile, describes his all-consuming obsession with 12-year-old stepdaughter Dolores, aka Lolita. My topic found me through a story that moved me to action. In a course I taught, a student revealed heartbreaking events in a writing assignment about feeling invisible. She wrote, "Invisible is when your Uncle rapes you from ages nine through fourteen, and when you finally tell your mom, she believes her brother's denials over her daughter's story." As I read through my own hot, angry tears, more devastating words followed. *Shame, blame, secrecy.* Her last sentence asked, simply, "Why did he think this is ok?" I wrote back, offering every possible bit of help and empathy I could, honoring her courage and expressing support. The worst betrayal a child could endure is to not be heard and believed by someone who should protect her. I begged her to seek counseling. Her final question haunted me. Why did he think this is ok? Dismantling the culture of blame means looking closely at the discourse that supports tacit agreements about girls, innocence, and desirability, as both words and images work in tandem to create such narratives.

Why did Humbert think it was ok to sexually pursue and molest his 12-year-old stepdaughter Dolores? Why did literary reviews of the Nabokov book fail to acknowledge rape, incest, and kidnapping as part of her story (Davies, 1958; Hollander, 1956; Shelton, 1999; Trilling, 1958)? How did Nabokov, through Humbert's first-person telling, manage to make Dolores blameworthy, silencing her side of the story, pushing her anger and disgust into the margins (Bayma & Fine, 1996; Patnoe, 1995; Shelton, 1999)? How did he invoke Lolita as a blueprint for eroticizing girlhood (Bordo, 2003; Durham, 2008; McCracken, 2001; Shute, 2003; Wood, 2003)? Moreover, how did he convince popular culture that this was some kind of love story for the ages? While *Lolita* (1958) is often seen as the genesis of the erotic girl, these myths began long before Nabokov's Lolita left the pages of his book. His novel accelerated the genre, but Lewis Carroll's controversial photography documents Victorian era obsessions with girlhood innocence.

The Lewis Carroll rabbit-hole is filled with visual and textual gems about girlhood that shimmer with possibilities to analyze and discuss. I also analyzed blogs and website communities that draw people together in forums that discuss child-friends (as Lewis Carroll called his little girls), child-love, or argue that the admiration of nude prepubescent girls as an art form is perfectly acceptable. It is in these online community discussions that Lewis Carroll's letters and diaries are eerily present, as are Humbert's long lists of reasons prepubescent girls are preferable to women. It is also where photographic images are shared, including those of Lewis Carroll, Sally Mann, Jock Sturges, and others. Defenders of girls as objects of desire use the same arguments we hear in today's socio-political arena, as seen in the recent Judge Roy Moore controversy.

Judge Moore's Alabama senate race, another #metoo moment, consumed the political landscape. Moore was accused by several women of sexual assaults that occurred many years ago. One woman says she was 14 years old at the time of the assault. Contextualizing girlhood is key to Moore's defense. At first, he and his lawyer claimed that it was culturally acceptable at the time for 30-year-old men to date young girls. Moore said he asked mothers for permission (Hannity, 2017). However, the local mall in Gadsen, Alabama banned Moore due to his habit of harassing young shop girls, so perhaps it was not as culturally acceptable as Moore claims (Betha, 2017). I wondered if Roy Moore had ever read *Lolita,* since he and his spokespeople appeared to mimic Humbert's justifications, both employing cultural narratives normalizing relationships between men and young girls. Alabama state auditor and Moore supporter Jim Ziegler trotted out a biblical reason, using Joseph and Mary as an exemplar for similar relationships (Wegmann, 2017). More women came forward, denying these interactions were consensual. Soon, his justifications were no longer palatable to many voters. Moore

changed course, denying he knew any of the girls at all, calling them liars. While the Moore campaign shifted blame to the women, the rest of the U.S. was watching a seismic shift as accused harassers were removed from Congress, news anchor jobs, and fired from movies and television shows.

Newly empowered women spoke out in droves, believed and supported. Many of the men were fired or resigned, except for those who denied, blamed, and shamed their accusers. Seeing the difference between reactions in Alabama and the rest of the U.S. was telling, and a grave reminder that blaming girls for speaking their truth works to silence others from coming forward. Equally distressing was footage of female Moore supporters dismissing other women as liars, liberal agenda-driven pawns in a grand political witch hunt (Live Satellite News, 2017). Watching these interviews, I imagined how devastating this must be to girls and women who have not been able to speak out yet. It was in this socio-cultural milieu of secrecy, of blaming and shaming women, that I dropped back into my rabbit-hole. When I hit the bottom, Alice was waiting.

The Annotated Girl

Alice Liddell was the muse many believe was the main focus of Rev. Dodgson's obsession with little girls. Writing under the pen name Lewis Carroll, Dodgson's book *Alice's Adventures in Wonderland* was based on a story he created while entertaining Alice and her sisters on a boat trip near Oxford in 1862. The Dean of Christ Church, where Carroll was a math lecturer, was the father of Alice, Edith, and Lorina Liddell. Through that association, Carroll became a trusted family friend, including having unchaperoned access to the girls, often photographing Alice alone or with her sisters—Alice was his favorite. Carroll was banished from seeing Alice after a mysterious falling out with the Liddell family (Cohen, 1995; Douglas-Fairhurst, 2015).

I reread *Alice's Adventures in Wonderland,* using the annotated version, the one written in honor of the book's 150th anniversary (Gardner, 2015). I was entranced by the ways in which scholars and Carroll supporters have analyzed nearly every possible aspect of *what it all means*. For example, despite Carroll's repeated claims that the book was not based on child-friend Alice Liddell, the book itself is full of dog whistles to the contrary. Freudians delight in the rabbit-hole metaphor (sex, of course). The annotated edition contains all versions of Martin Gardner's introductions (1960, 1990, 1999, and 2005). Each introduction attempts to contextualize Carroll's friendships with girls, his nude or semi-nude photographs of child-friends, and his misunderstood intentions—and as the years go by—some revisionist history. For example, Gardner claims that although Carroll did photograph nude girls, he made sure all plates were destroyed

and none of the images survived (Gardner, 1960). In 2005, Gardner amends his claim, noting that at least four nude images have surfaced in the Rosenbach Foundation collection (Gardner, 2005). Another image recently turned up in France and appears to be Alice's post-pubescent sister Lorina, fully nude. Experts are divided on the provenance, but the process and age of the photograph are correct. If proven to be authentic, this image upends the majority of Carrollians who believe Carroll's intentions were pure (Furness, 2015).

Gardner (2005) also rejects a group of scholars belonging to "Contrariwise: The Association of New Lewis Carroll Studies." Contrarians are willing to critically illuminate the sinister undertones of Carroll's relationships. Gardner eviscerates Karoline Leach (2005) and her book *In the Shadow of the Dreamchild: A New Understanding of Lewis Carroll*. He likens Leach's arguments on Carroll's sexual predilections as "on the same level with the absurd premise in Dan Brown's *The DaVinci Code,* that Jesus was married to Mary Magdalene" (p. xxxii). I've read Leach's book, and like many other Carroll scholars, it's about as likely as anything else written about Carroll, in that Carroll is dead and cannot respond. Ground zero for most Carroll scholars lies in his letters and diaries, as they offer detailed accounts of his life by his own hand. One notable exception is that upon his death, his family removed specific parts of his diaries, including the time period before the mystery surrounding Carroll's dismissal from the Liddell family circle. Mrs. Liddell "tore up" all of Carroll's early letters to Alice, further adding to the ambiguity (Gardner, 1990). Here, in the heavy absence of the known, scholars play in the shadows of what if's. It's a swirling discourse of conjecture and possibilities, myriad theories abound, and everyone is seeking the proverbial smoking gun. Far from locating a bombshell, I simply wanted to revel in the narratives—the he said, she said of what is known—and better understand his obsession with girls.

Before we get much deeper into this rabbit-hole, here are some facts about Carroll that are difficult to place in modern day contexts. Carroll preferred the company of children, girls specifically. His apartment at Christ Church was filled with games, toys, costumes, and books for children. He writes in his diaries of the beauty of nude girls (he found naked boys to be distasteful). Innocence was key to their attractiveness, as was their prepubescent state, which Carroll aligned with purity and Godliness. He wrote to his child-friends, describing wanting to cover them with kisses and touches, addressing them as lovers. He took over 1500 photos of young girls. He wrote a letter begging a mother to allow him to photograph her 6-year-old daughter nude, without chaperone. Friends believed he was sexually repressed or filled with religious guilt over sexual thoughts. Diary entries refer to "white stone" days (a reference to marking a special day or event), which were "almost always … days he entertained

child-friends or made the acquaintance of a new one" (Gardner, 1960, p. xvii). Today, such activities would do more than raise eyebrows, but Carroll defenders point to Victorian beliefs about innocence and purity in children. However, Carroll was subject to rumors and speculation about his relationships with children, Alice in particular (Cohen, 1995; Douglas-Fairhurst, 2015; Leach, 2005). Young Alice Liddell was unknowingly elevated to an object of curiosity and desire and, like Nabokov's Lolita, remains eroticized in visual culture today.

Pigtails and Wonderland

On July 4, 1862, Carroll took Alice and her sisters on a three-hour boat trip, during which Alice asked for a story. The rest is history— contested and partial—or as Burstein writes, "a bit of a palimpsest" to be written over, inked with new theories or possibilities (Gardner, 2015, p. xxxix). Part of my research rabbit-hole led me to blogs and websites devoted to defending Carroll's love of the child-body and his child-friends, which also display resistance to questioning his relationships with girls. The discourse attends to contextualizing or normalizing the desire for girls, adding to the mythologies around the sexualization of young girls. How those myths are enculturated over time is worth dismantling (Grant & Waxman, 2011; Robson, 2001).

Until the Contrariwise movement, little research was devoted to the pedophilic shadows related to Carroll's child-friends or his semi-clothed or nude girls. Instead, many scholars cling to Victorian ideals of childhood innocence, or the ideology that children were without sin and pure in heart. These arguments, which foreground most discussions about his child-friends, are brief in comparison to the amount of disconcerting evidence. Still, such arguments are commonly used to dismiss the rumors surrounding Carroll. Contextualizations like this also fail to address the other side, in that the same ideologies of purity and innocence could not be said of Victorian men (Cohen, 1995; Robson, 2001). Carroll was allowed to photograph girls under twelve, semi-clothed or nude, without chaperone, but when he asked to photograph an eleven-year-old, the mother refused, stating she was too close to the age of consent[1] (12 years) for this to be proper. The contextualization of consent, based *not* on agency or desire for marriage, was largely a societal construct. While notions of innocence and purity supposedly protected the well-born, at the same time, Victorians seemed less interested in this ideology when considering poor children, who were used with regularity in the sex trade (Robson, 2001; Woolf, 2010a).

In Oxford rumors of a "cult of the child" were discussed, and considering some of the men involved, their intentions appear Humbert-like. Writer and art educator John Ruskin,[2] a well-known lover of little girls, and poet Earnest Dowson, who stated it was a pity "the world isn't composed entirely of little girls from 6-12," also spent time in Oxford (Douglas-Fairhurst, 2005, p. 112). Nabokov's Humbert spoke of desirable age ranges and lines of maturity, too (Nabokov, 1958). Dowson wrote an article called "The Cult of the Child" regarding "the ritual adoration of little girls." Similarly, Edgar Jepson spoke of his time in Oxford, describing a "cult of little girls, the daughters of dons and residents: men used to have them to tea and take them down the river and write verses for them" in clear reference to Carroll, Ruskin, and Dowson (Douglas-Fairhurst, 2015, p. 111). While online communities would not emerge for another century, it appears Oxford's likeminded child-lovers had managed to locate one another, and Alice Liddell was central to their attentions.

Carroll made note of artworks that celebrated young girls, like Sophie Anderson's *Rosy Morn*, John Everett Millais's *Cherry Ripe,* and work by sculptor Alexander Munro. He reached out to both Anderson and Munro, inquiring about access to the child models they used (Douglas-Fairhurst, 2015). Likewise, photographer Sally Mann reveals in her memoir *Hold Still* (2015), that men became obsessed with images of her nude children, writing to her and her children in an effort to make contact. One man in particular wrote of being "bedridden with love sickness for the Mann children" (p. 160). In the same predatory vein, Carroll writes of seeing a child so perfect he followed her to her house (for twenty minutes), as she was "a child of unearthly beauty" (Gardner, 1960, p. xviii). He wrote poems filled with despair over disappearing youth, passages devoted to slowing time and the ripening of bodies (Douglas-Fairhurst, 2015). It is no wonder Carroll's photographs feature illusory moments of girlhood, capturing Alice and other well-born girls frozen in youthful glory. Literature celebrating relationships between young girls and older men also captivated Carroll, according to scholars who cataloged his library (Douglas-Fairhurst, 2015; Lovett, 2005). In 1862, he composed a poem entitled "Beatrice" to celebrate Dante and Beatrice's relationship. Fittingly, Humbert also references Dante and Beatrice in his justifications for pursuing girls between the ages of nine and fourteen. In a strange connection, Nabokov was asked to translate *Alice's Adventures in Wonderland* into Russian, his native tongue. Nabokov said this about Carroll:

> I always call him Lewis Carroll Carroll because he was the first Humbert Humbert. Have you seen those photographs of him with little girls? He would make

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[1]   While age twelve was the age of consent at the time, most men post-poned the marriage until at least sixteen.

[2]   Ruskin's quests for young girls are well-established in his writings and through his fated obsession with nine-year-old Rose La Touche (Robson, 2001).

arrangements with aunts and mothers and take the children out. He was never caught, except by one girl who wrote about him when she was much older. (Nabokov quoted in Vogue, Gilliatt, 1966)

Given the depth of Carroll's activities and desire to have access to girls, it is exceedingly difficult to contextualize as innocent. Law enforcement profilers describe pedophiles as men who tend to pursue work in careers that come with trusted access to children—as teachers, librarians, clergy, coaches, or doctors—allowing for the grooming of children through relationships that begin with gifts, special games, books, or anime with sexual content (Carnes, 2003). They believe the child welcomes their interest, using the same justifications Humbert writes about, that the charming, precocious child possesses identifiable nymphet qualities. Three scholars claim that Carroll was likely a pedophile, but no evidence that he acted on his urges have been proven (Bakewell, 1996; Cohen, 1995; Thomas, 1998). Nabokov's assertions could be tied to child-friend Agnes Hull, who wrote that Carroll's kisses had become sexual in nature (Cohen, 1995). Carroll's relationships with girls are one of the main areas of contention when perusing blogs about Carroll's books and photographs.

During one rabbit-hole session, Google directed me to a site called Pigtails in Paint, a blog "dedicated to the portrayal of little girls in art and media" (pigtailsinpaint.org). I read an impassioned response by one of its moderators, Ron, regarding a post about Carroll's pedophilic tendencies. He uses many of the same contextualizing arguments, but more troubling are the images he uploads. After clicking on the "Lewis Carroll" sidebar, I fell down a disturbing rabbit-hole of images, the first being several watercolor illustrations by Margaret Tarrant (one of the many *Alice's Adventures in Wonderland* illustrators), which were sweet and without controversy. But as I fell further, the images became more provocative. Alice with her legs spread, petting a cat lapping milk from a bowl near her thigh (artist Maximillian Esposito, 2013). More Lolita-like images by Esposito follow, which become increasingly difficult to engage with because of the amount of nudity and sexuality. I stopped at an image by Capitolo Primo (1989), afraid to continue. The mission page, which Ron says he was counseled to add so that the site would no longer be flagged for inappropriate content, states: "At first, the idea was to showcase art and media that would be appreciated by those of us tantalized by little girl imagery" (pigtailsinpaint.org). Ron realized his site could do much more to educate viewers, listing three reasons for the site's relevance: one, it's a progressive site that can be used to help educate children on sexuality; two, it is a child advocacy site, and three; it is a feminist site. My analysis is that it does none of those things, but instead is more closely aligned with co-moderator Pip's statement:

While at the outset battling censorship was only one small part of what this blog was about, towards the end it became increasingly clear to me that I and my sweet little blog were at the very van of the front line of one of the weightiest and hard-fought battles of the Culture War: the rights of artists to depict children in the nude or in erotic contexts, and in that respect, we held a unique status on the internet. Thus, it became one of our central missions. (pigtailsinpaint.org)

As a female scholar who fights in the culture war Pip speaks of, I am angry and disgusted by his rhetoric. I also know sites like these can be used to groom children.

Alice's Adventures in Wonderland is a major thematic thread in this blog, and discussions about Carroll's books and photographs are prominent, mostly skewing to the provocative side. These are not Carroll scholars, rather they are men contextualizing the eroticization of girls in a forum of likeminded viewers. A side note—Pigtails in Paint is interested in images of girls age 4-16, their preferred age range. I am saddened and upset by the ideas and images Ron and Pip have put forth. Unfortunately, they are not alone. Many blogs exist that invite collaboration on young girls as desirable, which share images of nude girls by photographers Jock Sturges, Sally Mann, and Lewis Carroll—all seemingly legal under the category "art nudes." Something no Carrollian wants to acknowledge is "The Wonderland Club," an extensive ring of pedophiles discovered in Great Britain in 1998. Over 750,000 child pornography images and 1800 videos were shared through their international network of members, using Wonderland as its online identifier ("Wickedness of Wonderland," 2001).

The Star Trek Theory

I opened this article with song lyrics from popular culture. As I was researching, *The Sound of Music* was on television in the background (December 17, 2017). Rolf and Liesl began singing *Sixteen Going on Seventeen* and it was as if I was hearing it for the first time:

> You wait little girl on an empty stage
> For fate to turn the light on
> Your life little girl is an empty page
> That men will want to write on
> (Rogers & Hammerstein, 1959)

These kinds of narratives about girls are so ubiquitous in our culture that we hardly notice. Between Humbert's prose on the charms of nymphets, Carroll's poems and photographs, and Roy Moore's

cultural justifications for chasing young girls are the universal truths behind desiring innocence and purity. For some men, wanting to be the first "to boldly go where no man has gone before" is a large part of the appeal of desiring a young girl. The idea that girls need men to bring them to life, to "write" them into being, to turn the light on, is an enculturated notion. I first encountered this idea in 2008, when I came upon a blog post[3] by a pedophile describing the sacredness of his relationship with a young girl. He wrote of having the great responsibility of introducing her to the world of pleasure, of teaching her his ways, imprinting on her, that only he could bring her to life. Protecting special relationships requires trust and secrecy, he states. But there is also this, the idea that she herself wants and needs this and that men like him are uniquely qualified to recognize her among other girls. *Blame, shame, and secrecy.*

Carroll, Ruskin, and others said the same about Alice Liddell. She had a special quality, a charming way about her that drew them in. She seemed different than other girls, receptive to their attention and even flirtatious; Alice demanded attention in return (Douglas-Fairhurst, 2015). Both men courted her, stealing alone time when they could. In a letter to Alice, Ruskin writes, "I am horribly vexed … it was all your fault," while requesting time to see her (p. 206). Ruskin (the Liddell family art tutor) describes visiting Alice, that she sent him a note about her parents being away. He makes his way through the snow; a warm fire greets him, an armchair, music, laughter, and "Alice bringing the muffins to perfection" (Douglas-Fairhurst, 2015, p. 207). Her parents return unexpectedly, disrupting what Ruskin hoped would be a private evening. "'How sorry you must be to see us, Mr. Ruskin!' to which I replied, 'I never was more so.'" Ruskin declares, "The whole incident was like a dream" (p. 207).

Blame is placed on Alice for her "vexing" personality, her precociousness, her desirability. Alice was a blank page that Carroll wanted to write on. And so he did, sending *Alice's Adventures Underground*,[4] his handwritten and illustrated story, to twelve-year-old Alice Liddell as a gift, despite being banished from her life. He tried to draw her face on the last page, covering over his attempt with a photograph he had taken of seven-year-old Alice (as seen in Figure 1). Just after his diary entries resume, Carroll looks inward, asking for forgiveness for something we cannot know: "I am utterly weak, and vile, and selfish … oh deliver me from the chains of sin" (Woolf, 2010a, pp. 111-112). Cohen (1995) tracked every self-admonishment in Carroll's diaries, and almost all occur after being with Alice or other

child-friends. While Carroll supporters see his prayers as evidence of his determination to repress his abnormal desires, Contrarians are less sure. When comparing the many biographies about Carroll, Cohen's is the most complete and the most willing to share examples of unthinkable activities. Other scholars tend to gloss over specifics or fail to mention many of the more indefensible events, like when 11-year-old unchaperoned Phoebe Carlo spent a weekend with Carroll at his seaside rental (Cohen, 1995; Robson, 2001). Had I not read Cohen's book, I might have been more receptive to the Victorian contextualized leanings Carrollians adhere to. In short, Cohen does not sugar coat what might have occurred; rather, he allows Carroll's damning words to stand alone.

Figure 1. "Down the Rabbit-hole" Mixed-media, Savage, 2016

The Real Alice

Once she became part of popular consumption as the girl in the story, Alice belonged to us all. Fiercely private for most of her adult life, Mrs. Alice Liddell Hargreaves tried to distance herself from the intrigue. In her old age, she was pushed back into the public eye by an "ambitious son" who had interest in the economic outcome of a "The Real Alice" tour (Douglas-Fairhurst, 2015, p. 6). We are still

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3   In 2008 I searched the terms "economics of Lolita porn" and his blog popped up for some reason. He had some thoughts on the money aspect of maintaining pedophilic relationships.

4   *Alice's Adventures Underground* was the original title of Carroll's story.

consuming her, making her into sexy Halloween costumes, blogging about and sharing her images, making movies and cartoons, studying Carroll's photographs, dissecting and annotating her images into a million puzzling snippets. I am almost sorry to be adding to the narrative.

Can we still embrace the book, love the story despite the author? The book itself does not promote anything untoward or sinister (other than children should not drink potions or eat unidentified mushrooms). Freudians be damned, the book will not expose children to sexual ideas. However, people who are obsessed with Carroll and his child-love Alice might. Nabokov's *Lolita* (1958), on the other hand, does promote ideas that are worth challenging. Wood (2003) quotes Trent, who says of Nabokov's text, "He did more than investigate the idea that pubescent girls can be sexually attractive, he proves it" (p. 188). Some educators won't assign *Lolita* (1958), or if they do, they issue a trigger warning (Kennedy, 1994; Patnoe, 1995). Thomas Kennedy (1997) asks, "I wonder if *Lolita* is popular for the wrong reasons? I wonder, in fact, if it is even great?" (p. 130). Seeing Alice Liddell's images used to promote the erotic joy of girls' nudity on a disturbing online site is beyond unnerving, surely not something she'd have wanted, but not a reason to admonish the book itself. Instead, I'll acknowledge that there are significant unanswered questions about its author and his obsession with young girls. For Alice Liddell, who became a beloved character, her life is inextricably intertwined with Carroll's, no longer herself, no longer just a girl. Sally Mann's children understand better than most, having also seen their childhoods immortalized:

> Those images, our childhood stories, our very characters, were consumed by an outside meaning, which was in a way bigger than we were. As we grew up we didn't just grow into ourselves, we grew into the larger conception of our characters that others projected for us. (Mann, 2006, p. 28)

I still have questions about Alice and hope to locate her voice in the cacophony of Carroll defenders. Of the 117 (and counting) books about Lewis Carroll's life, books, diaries, letters, and photographs, only 4 concern Alice Liddell herself. She remains the entirety of Carroll's success as an author, the central point of discomforting eroticized imagery, the unknowing star of Oxford's cult of the child, and a contextualized marker of desire in popular visual culture.

Shame. Blame. Secrecy

During the editing stage of this inquiry, the U.S. Women's Gymnastics team doctor was sentenced to life in prison for sexually molesting over 150 females during his time at Michigan State University. Dr. Larry Nassar used his position as medical expert to systematically enact unspeakable abuse on girls as young as six, under the guise of internal pelvic massage treatments. When girls did question his actions (at least 14 girls had reported to an adult), coaches, other doctors, counselors, and some mothers expressed disbelief, choosing to believe Nassar's version of events. More lawsuits are pending concerning who did or didn't report properly. Some of the excuses for ignoring victim reports are untenable. "Girls that young don't know where their vagina is … they were confused" or, "He's a well-respected doctor, I am sure it was proper." Girls were shamed, silenced, and in some cases intimidated by others to remain quiet for the sport. *Shame, blame, secrecy.* I watched trial footage of many of the victim statements, stories revealing years of abuse and shame, and girls now empowered by the agency to demand justice. As this legal #metoo moment played out, I could not help but think of Alice, the Carroll defenders, of 12-year-old Dolores, of my former student's abuse and betrayal—of all the voices unheard or silenced.

As art educators, we have a duty to challenge cultural myths. By encouraging our students to remain curious about how society contextualizes or normalizes sexualized representations, we can examine and expose cultural tensions. Grant and Waxman's (2011) book *Girls! Girls! Girls! In Contemporary Art* looks at feminist responses to heteronormative myths, using historical and contemporary imagery as cultural criticism of sexualized girlhood. Acting as artistic counter-narratives, the artworks[5] featured offer new ways of conceptualizing female agency. Critiques of how advertisers and other image producers depict girls and girlhood can be integrated into our curriculum, opening dialogues that could empower students to speak out and push back. Such discussions are difficult, but necessary for dispelling the culture of blame. Another example is Newsom's (2011) documentary *Miss Representation,* which breaks down the proliferation of passive, sexualized images of female bodies that consumers are subjected to by media makers. In addition, it addresses representations that are missing in media— strong female roles. Unpacking cultural messages behind gendered media representations promotes critical thinking about female agency. Students can create visual counternarratives, reconceptualize or reimagine images that serve to silence or dismiss. While activities like these are well-suited for middle and high school students, the real challenge is how we address these issues with younger students, the ages most targeted by those looking to shame and blame. I am unsure how we do that, but it will be the focus of my next rabbit-hole.

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5   Not all images are appropriate for younger students.

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From Cultural Tolerance to Mutual Cultural Respect: An Asian Artist's Perspective on Virtual World Cultural Appropriation

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ABSTRACT

Culture is to be lived and to be learned. The connotation of cultural symbols is negotiated and learned within a culture (Sturken & Cartwright, 2004). When we are part of the dominant culture using another's cultural objects, we may not know the context of that object, which may lead to cultural appropriation. In this paper, I review appropriation through three different domains: appropriation in art, appropriation in media and technology, and appropriation in cultural studies. I specifically chose to use denotation and connotation as the means to analyze interview text and visual data because these two coding systems are able to draw the cultural meanings embedded in the texts beyond the surface level of understanding.

Findings can be categorized into three threads: 1) cultural appropriation in virtual worlds, 2) caring about cultural appropriation, and 3) solutions to cultural appropriation in virtual worlds. This research suggests that cultural exchange and mutual respect are the solutions to cultural appropriation in virtual worlds. Visual literacy will help virtual world residents learn how to read, see, decode, and create virtual imagery.

I have been conducting visual culture research in virtual worlds for ten years (Han, 2010, 2013, 2016a, 2016b, 2017) and have found that a unique culture exists, which I call "Third Culture." This Third Culture is distinctly different from Pollock, Van Reken, and Pflüger's (2009) third culture kids. The Third Culture is an intercultural worldwide mix that exists in virtual worlds created by residents who speak different textual languages. In the Third Culture, the meanings of images are built and negotiated by its residents; these residents learn primarily about each other's cultures through visual imagery. Virtual world residents create and recreate their own and other cultures' visual representations to promote their virtual products or ideologies (Han, 2011; Han, 2017).

Today, images are crucial in the immersive virtual technology. Three dimensional images help users to feel immersed in different virtual venues, such as virtual reality, augmented reality, and mixed reality. When users are immersed in virtual environments, the boundaries between the real and the virtual are blurred (Burbules, 2006). Currently, High Fidelity (Rosedale, 2018), a 3D immersive virtual reality, allows users to use the virtual reality system to create in virtual worlds together, just like in the virtual world of Second Life. Besides, Sansar (Linden Lab, 2018), another user-created high visual quality virtual immersive virtual reality that can be accessed by both computers and the virtual reality system. The virtual worlds in Second Life continue to be one of the most easily accessible virtual technologies. Users do not require a headset or expensive equipment to access an immersive virtual environment. In this research, the term *virtual world* refers specifically to Second Life (SL), an open virtual world where residents present themselves through customized avatars and where all residents are able to create and contribute visually presented virtual builds. Entirely created by its residents, SL is an environment in which residents are able to immerse themselves and create their own community and even their own culture (Han, 2016a).

Evans and Hall (2005) state that seeing is a "cultural practice" (p. 310). Therefore, we should give the same, if not more, consideration to examining the visual culture formed in our virtual world experience as we give to our real world experience. Residents in virtual worlds such as Second Life come from various geographic locations and cultural backgrounds; they may have different understandings of and experiences with the same imagery (Machin & Leeuwen, 2007). Thus, the mixed and matched visual imagery created in the virtual world is often more culturally complex than the visual imagery of the real world. Due to the advancement of technology, virtual experiences are just as valid as real experiences (Riva, et al., 2010). In the real world, we examine the visual in popular culture–such as movies, advertisements, and music videos (Barnard, 1998; Duncum, 1997, 1999; Jenks, 1995)–for social justice, gender equality, and cultural understanding. As my previous research shows, virtual world residents prefer to visit a culture they are not familiar with (Han, 2010, 2016b). However, many virtual world creators build exotic cultural locations and objects for profit, without knowing the meaning of those cultural objects.

Most of my previous research participants were Westerners, and those research findings showed that Third Culture residents must learn

to be more accepting, more understanding, and less judgemental of the virtual objects (Han, 2017). However, the few non-Westerners I interviewed did not agree with this statement. Therefore, this paper presents findings from a month-long, in-depth ethnographical (Boellstorff, Nardi, Pearce, & Taylor, 2012) interview I conducted in Mandarin Chinese with an Asian virtual world artist.

Literature Review

In my previous research, I found that residents in the virtual world unconsciously learn from the images they encounter (Han, 2010). However, no matter what images residents see in the virtual world and what they think those images mean, those images influence how they see and understand images in the future–both in the virtual and the real world (Burnett, 2002; Han, 2011b). In this literature review, I discuss Third Culture in virtual worlds as well as appropriation in the field of art, media, and cultural studies to provide an overview of virtual world culture and the meaning of cultural appropriation.

Third Culture in Virtual Worlds

Culture in virtual worlds is as diverse as in the real world. Virtual world residents come from around the world to form different communities (Kiesler, 2014; Porter, 2013). Everything visualized is built by its users, and nothing can be taken for granted. "To look is an act of choice" (Berger, 1999, p. 106), and vision is the major sense used in virtual worlds (Atlas & Putterman, 2011; Dickey, 2005; Han, 2016a; Kaplan & Yankelovich, 2011). Images with different meanings coexist in the virtual world, and the relationship between images and residents is not direct or transparent (Burnett, 2004). Individuals' cultural backgrounds influence their choice of what and how they view, and their cultural backgrounds alter a great proportion of the meanings of the images (Sturken & Cartwright, 2004). When residents spend lengthy amounts of time in virtual worlds, they begin to view the virtual world as reality (Mirzoeff, 2005), but many of the images may contain cultural meaning. Residents may interpret these realities as a true cultural representation (Han, 2010). This can perpetuate incorrect stereotypes of cultures (Said, 1985).

The Third Culture

It is a psychological necessity for all human beings to belong to a culture, which is the "result of complex interactions among images, producers, cultural products, and readers/consumers. The meaning

of images emerges through these processes of interpretation, engagement, and negotiation" (Sturken & Cartwright, 2004, p. 69). Cultural ideas and values are maintained by visual images because images can communicate, teach, and transmit the behavior, ideas, and values of a culture (McFee & Degge, 1977). McPhail (2002) contends that the virtual world is not only a subculture, but also a mainstream hyperculture shared by all online residents. The meaning of images among viewers and site designers exists in a simultaneous circulation within the virtual world (Appadurai, 2005). "Cultural identities emerge in everyday discourse and in social practices, as well as by rituals, norms, and myths that are handed down to new members" (Wang, 2001, p. 516). McFee and Degge (1977) state that "culture is a pattern of behaviors, ideas, and values shared by a group" (p. 272), and "each culture has its own individuality and has a pattern that binds its parts together" (Dewey, 1934, p. 349). In other words, people in the same culture have similar ways of thinking, feeling, and acting (Wang, 2001).

Today, we are bombarded with a huge number of images that we have trouble comprehending (Metros, 1999). The line between virtual worlds and reality may become "perceptually nonexistent" (Barry, 1997, p. 61). As Baudrillard (2005) states, images have become more real than the reality today, as evident in his conceptualization of "the hyperreal." He cites television and Disney World as examples to explain how we lose our understanding of reality and the real experiences that images provide us (Baudrillard, 1993, 1999, 2002, 2003, 2005; Woolley, 1992). Because of the power of the simulated image, seeing is no longer believing (Lippit, 1994). In virtual worlds, all images are real without origin or reality; that is to say, everything is hyperreal (Baudrillard, 2005). According to Berger (1990), "the way we see things is affected by what we know or what we believe" (p. 8).

Kellner (2006) states that the world is connected through the Internet, bringing different cultures together and creating a new culture. In the virtual world, "the processes of immigration and globalization lead to new 'third' identities that represent complex and shifting hybridizations of earlier cultural patterns" (Ess & Sudweeks, 2006, p. 181). Virtual worlds become a "ritualising phenomenon" (Anyanwu, 1998, p. 155) in which residents have to be initiated into one kind of shrine or another. In this way, the virtual world creates a unique Third Culture.

Appropriation

Appropriation is an important part of art history. From Marcel Duchamp to Andy Warhol, appropriation is covered by an artist's creative license (Graw, 2004). From Barthes' "Death of the Author" and "Birth of the Reader" to Baudrillard's (2005) simulation and simulacrum, appropriation is critical and meaningful. This article's purpose is not to discuss appropriation in fan art where the general public appropriates a mass media product (Deuze, 2008; Postigo, 2008). This paper focuses specifically on cultural appropriation in virtual worlds and analyzes virtual objects from the field of critical cultural studies perspectives using examples in virtual worlds for discussing cultural appropriation.

Below, I review appropriation through three different domains: appropriation in art; appropriation in media and technology; and appropriation in cultural studies. These three domains are not the same, but are essential for understanding the standpoint of this paper. Reviewing appropriation through these domains will provide a clear direction on what appropriation means as well as why research into cultural appropriation in the virtual world is crucial.

Appropriation in art. I use Nelson and Shiff's (2003) *Critical Terms for Art History* as the foundation of this section. In this book, Summers (2003) discusses representation, followed by Potts' (2003) sign, Camille's (2003) simulacrum, as well as Nelson's (2003) appropriation. In representation, Summers (2003) states, according to Descartes, "we are not using our eyes to see, but we are using our minds… Representations are primarily significant not only in terms of *what* is presented, but also in terms of *how* it is represented" (p. 14). Artwork reveals both personal and collective ways of seeing within the same culture. According to Summers, "the world is not simply projected from the mind; it is made, and even the simplest artifacts involve techniques of gathering and working as well as the teaching and transmission of these techniques" (p. 15). For Potts (2003), we only see the meaning of artwork through our cultural background; in other words, we are seeing artwork as a sign. Seeing an image as a sign means the image carries cultural meaning.

> Images now signify rather than represent, vaguely intuited stylistic conventions become semiotics structure, and a hunch about the kinds of meaning people in the past might have attributed to a motif becomes an exercise in the recovery of a cultural

code. (Potts, 2003, p. 21)

A simulacrum is an image that has no relation to the real world (Evans, 2009). According to Baudrillard (1999), a simulacrum is not unreal. It is "never exchanged for the real, but exchanged for itself, in an uninterrupted circuit without reference or circumference" (p. 6). The "culture of the simulacrum comes to life in a society where exchange value has been generalized to the point at which the very memory of use value is effaced" (Camille, 2003, p. 48) and cultural imagery becomes commodified. Such valuing allows appropriation to mean improperly taking, abducting, or stealing something for one's own use (Nelson, 2003; Rogers, 2006). "Appropriation is not passive, objective, or disinterested, but active, subjective, and motivated" (Nelson, 2003, p. 162). Appropriation is a misrepresentation, not a denial. In contemporary art, appropriation, such as "the readymade, collage and montage are presented as the three innovations of the historic avant-gardes….Without appropriation, contemporary art is unimaginable" (Evans, 2009, p. 15). However, "each act of cultural appropriation therefore constructs a simulacrum of a double negation, denying the validity of individual and original production, yet denying equally the relevance of the specific context and function of the work's own practice" (Graw, 2004, p. 34). It is clear that appropriation in the field of art is different from appropriation in the field of cultural studies. With creative license, appropriation in art is one of the ways to advance the field of art.

Appropriation in media and technology. According to Kellner (2011), media shapes our worldview and values. "Media stories provide the symbols, myths, and resources through which we constitute a common culture and through the appropriation of which we insert ourselves into this culture" (p. 7). Media teaches us, like public pedagogy, how to be who we are, how to see the world, and what norm is dominant in society today (Hladki, 1994). Kellner (2011) asserts,

cultural studies allows us to examine and critically scrutinize the whole range of culture without prior prejudices toward one or another sort of cultural text, institution, or practice. It also opens the way toward more differentiated political, rather than aesthetic valuations of cultural artifacts in which one attempts to distinguish critical and oppositional from conformist and conservative moments in a given cultural artifact. (p. 8)

Kellner (2011) also points out that we can use semiotic analysis to study culture phenomena formed by the media to reveal "how the

codes and forms of particular genres construct certain meanings" (p. 10). Cultural symbols contain specific ideologies; therefore, when appropriating cultural symbols, the meaning is changed, lost, or distorted. Achen and Openjuru (2012) showed an interesting phenomenon in that when Ugandan translators translate Hollywood films from English, they are not translating word-by-word, but are re-contextualising the movies into a culturally relevant dialogue to engage their local audience. They are "appropriating the global into the local, a process that we can call the glocalisation of the commodity" (Achen & Openjuru, 2012, p. 365). Because of two-way communication between the prosumers, the grassroot content creators, and the cultural object they created, all meanings of cultural symbols that do not belong to the prosumers are, according to social media designer Chan, "accompanied by ambiguity of intent and motive" (as cited in Manovich, 2009, p. 327).

Appropriation in technology has a very different connotation. There are two aspects of appropriation in technology: "unanticipated use" and "customization" (Lindtner, Anderson, & Dourish, 2012, p. 77). For Flint and Turner (2016), "The appropriation of digital artifacts involves their use, which has changed, evolved or developed beyond their original design" (p. 41). Salovaara (2008) argues that appropriation can be seen as interpretation or reinterpretation in which users see new opportunities with the artifacts. Similar to "mod," the previously developed program code can be used for creating new objects or behaviors (Flint & Turner, 2016). Lindtner et al. (2012) state that "appropriation may lie in how technology is framed and articulated, that is, transformed not as a technical artifact but as a cultural object" (p. 78). Jenkins, Purushotma, Weigel, Clinton, and Robison (2009) celebrate appropriation in technology and media education in that appropriation is "the ability to meaningfully sample and remix media content" (p. 32). According to Jenkins et al. (2009), "For beginning creators, appropriation provides a scaffolding, allowing them to focus on some dimensions of cultural production and rely on the existing materials to sustain others" (p. 33).

From the game design perspective, Vasalou et al. (2014) state, "Cultural appropriation occurs when game designers decontextualize cultural history, expressions or artifacts that belong to a culture that is not their own, in turn recontextualizing them into game structures" (p. 267). They suggest that it is important for game designers to be aware of which culture they choose to represent, in what contexts, and what kind of impact it might bring to the gamers. Vasalou et al. (2014) are also aware that cultural appropriation in games is not only formed

by the designer, but is also conceptualized by the player. Cultural appropriation is unavoidable in the context of ethnocomputing in that "cultural appropriation can extend designers' ethical considerations beyond members of the originating culture, to include end users" (p. 275).

Appropriation in the field of cultural studies. Cultural appropriation, similar to technology appropriation, refers to the ways people adapt and make it their own (Cuthbert, 1998; Heyd, 2003; Hladki, 1994; Lindtner et al., 2012). Rogers (2006) categorizes cultural appropriation into four categories: culture exchange, culture dominance, culture exploitation, and transculturation. "In every cultural appropriation there are those who act and those who are acted upon, and for those whose memories and cultural identities are manipulated by aesthetic, academic, economic, or political appropriations, the consequences can be disquieting or painful" (Nelson, 2003, p. 172). Young and Haley (2009) also point out that appropriation can be offensive and harmful. Hladki (1994) asserts that culture appropriation is "pastiche, pirating, and pilfering" (p. 97). According to Hart (1997),

> The debate over cultural appropriation is about whether speaking for others or representing them in fictional as well as legal, social, artistic, and political work is appropriate or proper, especially when individuals or groups with more social, economic, and political power perform this role for others without invitation. (p. 137)

In short, when a culture represents another culture, stereotypes easily occur (Said, 1985), especially for those belonging to minority cultures (Kulchyski, 1997; Young & Haley, 2009).

Scholars recognize that cultural appropriation is an inevitable process (Heyd, 2003; Jenkins et al., 2009; Johnson, 2001; Rogers, 2006). Cultural appropriation is not always about purely representing another culture, but it is tangled with political, economic, globalized, and cultural hegemony (Cuthbert, 1998; Hladki, 1994; Hook, 2006; Kulchyski, 1997; Salazar, 2012).

Research Method

Based on my prior work on the Third Culture (Han, 2010, 2013, 2016a, 2016b, 2017), most of the findings indicate that due to limitations in the virtual world, it is important to be open-minded in our judgement of the virtual objects built by virtual world residents (Han, 2017). In my early research, I interviewed a Korean participant who claimed that she was not comfortable with how non-Korean virtual world residents represent Korea (Young & Haley, 2009). She proudly showed me a Korean town in SL by Koreans. I also remember that one Aboriginal participant told me it was hurtful when she saw misinterpretation of her culture in the virtual world, so she tried to build her own cultural representation in SL. After several other similar personal experiences, I started to wonder if I should remain open-minded and generous about cultural appropriation in virtual worlds.

I carried my question–if I should remain open-minded and generous about cultural appropriation in virtual worlds–to a SL Facebook group "Formosa Club in Second Life,"[1] where most of the SL residents are Taiwanese and use Mandarin Chinese to communicate. I posted my question in the group in Mandarin Chinese and asked if anyone would be interested in chatting with me regarding my question. Soon after, Freyja (SL name) replied and expressed her interests. I was very excited to receive Freyja's reply as I had seen her posts on the Facebook group regarding how to take a professional photograph in SL. She spent time finding suitable props and locations, adjusting the environmental settings, and selecting the best camera angle just to shoot photos in SL. The amount of time she spent taking one photo in SL was no less than that of a real life photographer.

In real life, Freyja lived in Beijing for ten years. Her career was in pharmaceuticals, but she had transferred to a biotechnology-related field. She is interested in international relations regarding politics and economics. She stated that her personality in SL is closer to her real self.

We started our non-structured, conversational interview (Hoepfl, 1997) in SL right away and had conversation every day for three to four hours, five days a week. It became more than a month-long unstructured interview. Besides discussing in SL, Freyja also sent me several text documents on Facebook or in SL concerning the topic of

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1   https://www.facebook.com/groups/FormosaClub.SL/

cultural appreciation and cultural appropriation. We also discussed many SL snapshots shown on Flicker.[2] All of our conversations were typed in Chinese traditional characters.

Semiotics as Research Methodology for Data Analysis

Virtual worlds are images constructed through a sign system (Chandler, 2004). To decode the sign system and the interview data, I chose to use Barthes' (1977) semiotic approach because it examines not only texts or signs, but also the cultural system that creates them. Barthes approaches texts systematically and scientifically (Fuery & Fuery, 2003). For Barthes, texts are not meaningful on their own. Barthes' original semiotic concepts were "essentially canonized and have become part of the movement to analyse many different forms of visual expression" (Burnett, 2002, p. 150). The terms Barthes uses—denotation, connotation, metaphor, and myth—have been broadly applied to the fields of semiotics, visual culture, and visual communication. In this paper, I specifically chose to use denotation and connotation as the means to analyze my interview text and visual data because these two coding systems are able to draw the cultural meanings embedded in the texts beyond the surface level of understanding.

Denotation is the "direct, specific, or literal meaning we get from a sign" (Moriarty, 2005, p. 231). In short, it describes the literal meaning of a sign. Connotations are meanings that are "evoked by the object, that is, what it symbolizes on a subjective level" (p. 231). In other words, connotation refers to the social-cultural and personal affiliation of a sign. As Frascara (2004) states, "The connoted message is more culture-dependent, and it is built as a combination of the designer's concept and the target public's experience" (p. 69). The connotation of signs helps us to better understand the meaning behind the images. Most of the time we notice the denotation of an image, but we may never consciously notice the connotation of the image. If we do not think about the connotation of an image, we will not understand the hidden meaning of the image (Han, 2011a). "Connotation produces the illusion of denotation, the illusion of the medium as transparent and of the signifier and the signified as being identical" (Chandler, 2004, p. 141). My research applied Barthes' semiotic theories to visual culture in the virtual world. Examining the visual culture environment from a semiotic point of view helps people form a deeper understanding of the culture they inhabit.

Findings

I analyzed the extensive data, including conversational interview transcripts, notes and images sent from Freyja, and Flicker images we browsed and discussed. I found there were three threads in our conversation: 1) cultural appropriation in virtual worlds, 2) caring about cultural appropriation, and 3) solutions to cultural appropriation in virtual worlds. Below, I will start with a virtual world photo comparison and unpack the three aforementioned threads in detail.

Figure 1. Look #902 Exotic Duality by Kamila Stoanes[3]

Figure 2. Blade Dance ～刀舞・琥光～ by Freyja Nishi[4]

We examined and compared several Flicker images, trying to figure out what might be the reasons for the cultural appropriation. The very first finding was the lack or misuse of culturally relevant details (Heyd, 2003). Take Figure 1 as an example. It is a snapshot taken by a non-Asian artist using Asian cultural elements as part of the image. The title of the image, "Exotic Duality," shows that the artist was trying to demonstrate or represent an exotic culture.

The model in Figure 1 has stereotypical Asian eyes with accessories that imply Chinese culture. It was a bizarre image to Freyja and me. First of all, not all Asians have "Asian eyes." However, in virtual worlds, when non-Asians want to present the Asian culture, avatars must use Asian eyes. I believe the connotation of Asian eyes in Western culture represents Asian people. However, the connotation of Asian eyes in China or Taiwan represents a rarely seen classic type of beauty because not all Asians have Asian eyes. Secondly, Tai Chi is not a decorative icon. I believe the connotation of the Tai Chi icon that the artist had in mind was to make a connection to Asian culture. However, in China or Taiwan, it is a symbol that connotes a religion or a way of thinking. Finally, the tassel necklace is an interesting

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4   https://www.flickr.com/photos/117266973@N02/17019064386/in/dateposted/

creation. The red tassel necklace echoes the relevance to the red hair tassel, the Asian style. However, by no means is it a traditional Chinese style necklace. The problematic part of the image is not only that the artist misused Asian cultural elements or misrepresented the Asian culture, but also how the artist portrayed the Asian culture. The denotation of this image is that the Asian female avatar is positioned in a garden with a sexualized pose and lingerie. A masculine Western lounge chair is right behind her. The connection between the chair and the female is a chain on the broken lanterns.

Barthes' idea of connotation of these details creates a different interpretation depending on who is viewing the artwork. When I see this image, the masculine Western chair represents the power of the Westerner, and the Asian female avatar is an object or a slave that is controlled by the Westerner. The chain connotes the control and power relation between the Asian female avatar and the Westerner. While the chain is broken, the female avatar is still bending down on her knees; the connotation to me is that this Asian avatar is waiting for someone to take her. The problem with this image is not only about culture but also about the relational power imbalance between male and female.

Figure 2 was created by Freyja. Compared to Figure 1, the detailed patterns on the outfit, accessories, and arms are properly used. The background location is also well selected. Reflecting on previous research participants' statements, the limitation of virtual world creation was the reason that caused culture appropriation (Han, 2017), yet this statement does not stand. Freyja is able to find and use a culturally appropriate scene, object, and avatar without a problem. Therefore, why does cultural appropriation or misunderstanding happen in virtual worlds?

Cultural Appropriation in Virtual Worlds

From this research, I found there are three reasons that cause cultural appropriation in virtual worlds: 1) language barriers, 2) lack of cultural context, and 3) people prefer exotic imagery rather than authentic cultural representation.

According to Freyja, "'大部分的問題出在翻譯和解讀上 [most problems occur at the translation and interpretation]" (Freyja, personal communication, August 23, 2016). I abbreviated that idea to the language barrier; from our conversation, it is mostly about unequal accessibility to information. That is to say, when non-Asian virtual

world residents create Asian products, they have fewer resources that can be translated into English or other Western languages. This issue can be divided into several subcategories:

A. People do not have enough access to the language that they are creating for; therefore, the culture they are representing might be misunderstood.

B. Personal translation / interpretation. A virtual world resident might rely upon a resident from the cultural or language system. However, the translation and interpretation might contain personal bias (Achen & Openjuru, 2012). As Freyja stated, "對文字的解讀能力 [people's ability differ on how to interpret words]" (Freyja, personal communication, August 18, 2016).

C. Translation / interpretation between languages. A virtual world resident might be able to translate text from a translator. However, "文字查詢資料產生的偏差 [during the translation, the cultural context might not be able to be translated or understood]" (Freyja, personal communication, August 18, 2016).

D. "文字影像互相轉換的問題 [Translation / interpretation from language to image]" (Freyja, personal communication, September15, 2016): when a virtual world resident translates a description into a tangible object, the connotation might not be able to be translated in a meaningful way.

E. Translation / interpretation from image to meaning. Most of the virtual world creators do research before they create (Han, 2017). However, when they research the images they are recreating, they are unable to understand the context or meaning of the image (such as the Tai Chi symbol in Figure 1). Therefore, when they put multiple cultural items together, misunderstanding occurs (Potts, 2003).

F. "2D和3D之間的轉換 [Translation / interpretation from 2D image to 3D object]" (Freyja, personal communication, August 27, 2016): Virtual worlds are three-dimensional environments. In a virtual world, people can use avatars to walk in a building or view a sculpture from all angles. In 2017, virtual world artist Bryn Oh 3D printed her virtual artwork into real-life physical artwork. Virtual worlds might look 2D when seen from snapshots; however, when visiting a virtual world, it is a world with XYZ axes that people can interact with from 360 degrees (Han, 2010). Therefore, when translating a 2D image into 3D object, the creators are not able to make sense of how the 3D object might be used or presented in the real life. Therefore, there are more chances of misunderstanding.

"缺乏文化理解 [Lack of cultural context]" (Freyja, personal communication, August 13, 2016) occurs mostly because people prefer to stay in their original culture circle "舒適圈 [comfort zone]" (Freyja, personal communication, August 18, 2016) with their own language speakers. These cultural groups are similar to the real world geographic boundaries. These boundaries, in both virtual and real worlds, build walls between knowing other cultures and being known by other cultures (Achen & Openjuru, 2012). Within the same culture, when virtual world residents see cultural imagery they are not familiar with, they do not ask further. They do not have the cultural context of other cultures to be able to ask more or critical questions (Moriarty, 2005). Because they do not understand the cultural context of the image, when they can find an item to be purchased, they may not consider whether it is appreciation or appropriation. Therefore, when the buyers are not critical, the sellers or creators are given permission to create objects without knowing cultural details.

Freyja noted that virtual world residents prefer exotic images rather than authentic cultural representation. She states, "作品某種程度上就是離開現實… 觀眾才會有欲望去看 [distance from reality brings curiosity]" (Freyja, personal communication, August 27, 2016). From the data, the distance could be the difference between cultural groups and / or cultural imagery (Rogers, 2006). When there is distance from other cultural groups, imagination fills the gap between the cultural object and the reality. Virtual world residents do not really seem to know all the details about the cultural group to awaken their imagination, but they prefer to enjoy the unknown. The distance to cultural imagery includes, but is not limited to, appropriated works, imaginary works, and creative artwork. Many virtual world creators argue that requiring cultural authenticity limits the creativity of virtual artwork (Han, 2017). Therefore, this statement leads us to the next thread: why should we care?

Caring about Cultural Appropriation

In the real world, we critically examine visual culture (Sturken & Cartwright, 2004); in an immersive virtual world, we are also asked to use the same critical eye to look into the virtual world creation because every artifact is created by a real human with various reasons for creating it. From the data, I found there are several questions we ask about real world visual culture that are also applicable to virtual world visual cultures, especially to the culture-related visual

creations. The questions are: Who benefits from the visual cultural creations? Who are the creators? For what purpose did they create the cultural object? What might the creators think about the culture that they are appropriating? What messages are they delivering? Who are the audiences? And, what messages are audiences receiving from the cultural object?

Culture sells (Ninetto, 1998), and in the real world, tourism sells cultures (Salazar, 2012). Human beings are attracted to different cultures and cultural products. Virtual world cultural creations are much easier to make because of fewer real world physical limitations, and they are rarely criticized because people prefer to stay with their cultural group (Wang, 2001). Virtual world creators pay less attention to cultural appropriation; however, the influence they bring to the world is no less than real world cultural appropriation (Said, 1985).

Solutions to Cultural Appropriation in Virtual Worlds

Freyja strongly suggests that cultural exchange and mutual respect (推動文化交流和相互尊重) (Freyja, personal communication, September 15, 2016) are the solutions to cultural appropriation in virtual worlds. Cultural exchange introduces our own cultures to others in which we are interested. In an equal platform, virtual world residents celebrate their own culture and introduce their own culture to others. With language support and cross-cultural conversation, cultural contexts of 3D virtual objects are introduced and explained to people who are not familiar with the culture.

Mutual respect asks us to care for and learn about other cultures within correct cultural contexts. Each cultural symbol contains a specific meaning: stopping at tolerance (Han, 2017) might not be enough, whereas learning to mutually respect other cultures might help to create a world without stereotypical impressions. Limitations on getting to know cultural context are recognized; however, cultural objects are not to be made fun of, joked about, or treated with contempt (Heyd, 2003). Virtual world creators would do well to learn how to be consciously aware of the power of their creation and avoid cultural appropriation (Graw, 2004).

Conclusion

Culture is to be lived and to be learned. The connotation of cultural symbols is negotiated and learned within the culture (Sturken & Cartwright, 2004). When we are part of the dominant culture using

another's cultural objects, we may not know the context of that object, which may lead to cultural appropriation. The findings of my previous research have shown that it is important to be open-minded in the virtual world (Han, 2017). However, it is also important to be respectful of other cultural imagery while creating virtual objects (Rogers, 2006). Cultural imagery carries cultural meanings (Nelson, 2003). Virtual imagery rapidly delivers meanings, exaggerates, and creates a strong impact. Massive visual impacts affect viewers who do not have time to process each image (Duncum, 1997). Lack of critical thinking when receiving the imagery is an accomplice to cultural appropriation. Deviation between the original cultural artifact created by the culture owner and the cultural artifact that is perceived by viewers are linked through culturally based connotations (Evans, 2009). Looking critically at virtual objects without a cultural context is not an easy task. I believe we need to develop visual literacy to help virtual world residents learn how to read, see, and decode virtual imagery (Duncum, 2002). Visual literacy will also help virtual world creators be aware of the cultural details they create.

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Educating Diversely: The Artist Talk Platform

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ABSTRACT

Artist-teachers can inspire diverse audiences to adopt innovative teaching practices through artist talks fueled by a social justice and awareness-raising agenda. This article presents ways to incorporate social problematics like mass displacement and pressing international immigration policies into diverse art classrooms and unconventional pedagogical platforms (in this case, through artist talks). It focuses on an artist talk given in collaboration with the Immigrant Workers Centre, a non-profit organization of newly arrived immigrants and refugees located in Montreal, Canada, and explores how the artist-talk platform reaches communities outside the traditional classroom and creates space for an exchange of ideas, artistic intervention, and learning from diverse participants. Additionally, I discuss my observations on potential pedagogical exchanges based on experiences from the event, concluding by further exploring the relevance and potential development in personal artistic and teaching practices for and with this specific community.

Within the current North American political climate, polarized opinions on immigration policies and laws have created an atmosphere of fear and distrust, especially for displaced persons. Immigrant populations are regularly subject to hate and violence and are at risk of becoming further segregated. McClure (2013) observes, "Amid a swell of forceful, partisan rhetoric, accusations, fear and suspicion flood border cities and towns, threaten to erode tightly woven social networks and communities" (p. 220). In this climate, we need to work harder to listen to and connect with diverse communities to foster inclusivity and accessibility of human rights and to guarantee future wellbeing for all. Recently, I have become increasingly convinced that through art education, we can powerfully and effectively support this goal. Socially engaged artists can and should question the possibility of art's influence reaching beyond gallery contexts and making an influential impact in the larger social arena. I continuously find myself asking whether art can serve as a tool in raising awareness of social concerns and, similarly, whether artists have any social responsibilities. As I explore these questions further throughout my research, I see the importance of artists'

engagement with society and social issues, and I have begun to conceive of the artist as a socially engaged (Kester, 2013) "border crosser"[1] (Gaztambide-Fernandez, 2008).

I have worked closely on several artistic projects[2] over the past few years with various groups of newly arrived immigrants and refugees. Through this work, I have seen art open up a productive space for narratives in which immigrants were able to explore their evolving identities in unfamiliar and productive ways. From this stance, I advocate for art and artistic practices in programming for displaced persons because of art's power to reach beyond the capabilities of speech and oral language or idiom. Art can positively affect the conversations we need to be having about immigrants' integration into a new culture by making space in which diverse members of society, including immigrants, can exchange opinions on these topics, which involve conflicting world views and competing cultural values and belief systems. As an immigrant artist from Mexico, a developing researcher, and a teacher working and studying in Montreal, Canada, the topic of diversity and offering diverse, accessible pedagogical platforms to disenfranchised demographics is of particular interest to me. By diverse pedagogical platforms, I mean specifically structured and organized encounters that take place within informal, non-academic community settings, such as coffee shops, hookah lounges, and restaurants. This includes but is not limited to artist talks, workshops and/or working group meetings held in community centers or in non-profit organization common rooms, potluck/meal-sharing events, commemoration group gatherings, and discussions. My own evolving migration story and the experiences I have informally been subjected to while engaged in artmaking and creative exchange in this specific type of setting have convinced me of art's extensive reach over barriers. Some of these barriers are associated with language, culture, and education, and they can limit a newcomer's ability to articulate complex ideas. Throughout this paper, I explore the potential for an immigrant artist-teacher to inform audiences outside the boundaries of a mainstream classroom setting by addressing how art and art education are implicated in our shifting cultural landscape. By teaching from unorthodox platforms such as artist talks, artists as educators can practice and cultivate arts with diverse and potentially disenfranchised learners and community

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1   Writer, academic, and musician Ruben Gaztambide-Fernandez identifies the artist through the concepts of "border crosser" from the context of vigorously intervening and holding a self-beneficial position regarding influential institutions in a critical, engaged, and challenging manner.

2   These include but are not limited to introductory drawing, collage, mixed media, mask, and stencil-making workshops. All my projects were conducted within the context of advocating for member-driven activist campaigns that fight for fair working conditions and wages for migrant workers and citizens.

members. In so doing, these artists have a better chance to address and more openly discuss cultural conflicts as well as local and global issues, such as violations of human rights, newcomers' rights to basic social services, and their encounters with racism, gender inequality, and injustice.

I am interested in the many potential conversations that artistic narratives inspire – in the form of artist talks – among the artistic community and diverse multi-cultural groups with different levels of artistic background and knowledge. These creative investigations and interactions between artists, immigrants, and many other members of society (for example, social workers, government agents, law enforcers, NGO representatives), excite contemplation, raise questions, and confront subjectivities and information that may not be easily accessible while exploring social problems or larger conflicts such as racism, inclusion, diversity, hate crimes, etc. These processes of research for both artists and the audience they are engaging in dialogue with (Sullivan & Gu, 2017) construct and arrange educational mechanisms and methods to create new knowledge that can change and influence our perception of human experience. Sullivan and Gu (2017) believe that if communicated widely and made more accessible, these new perceptions and newly acquired knowledge of human experience can result in offering individuals and communities new spaces, prospects, and objectives for making positive changes and making sense of the worlds we live in. By doing this, we begin to "draw on personal knowledge and life experience" (Sullivan & Gu, 2017, p. 50) in order to achieve positive changes both individually and as a community.

By the same token, Rolling (2013) points out that arts-based research – in this case in the form of artist talks – is a cultural process and "a form of interdisciplinary inquiry because it opens up spaces within and across art, culture, research and teaching" (p. 54). Artist talks can therefore, in turn, be seen as methods of creative interrogation and forms of research. This implies that artist-practitioners not only share their work, but in so doing also obtain valuable input. The creative experiences artist-practitioners facilitate within distinct spaces often generate profound responses. I think it is also worth mentioning that to this point, I acknowledge Garber's (2010) perspective on participatory democracy and social justice as well as the need for educators and artists to contribute to the learner's educational well-being and growth as an important and direct influence on my current thinking and articulation of this matter of collaborating and engaging artistically and socially with marginalized demographics.

Relevant figures in the field like Suzanne Lacy and Kerry Freedman discuss artistic narratives and discourse as significant pedagogical moments. Lacy (1995) offers a possible suitable approach to address

heavy, controversial issues through art. Using a new genre public art lens (Irish, 2010), Lacy explores social themes and urban issues by entering into conversations with diverse communities (Lacy, 1995). On the other hand, Freedman (2000), from a much more pedagogical and theoretical perspective, seems to focus on inquiries into community and social perspectives on art education, including a concern with issues of ethnicity, body identities, cultures, communities, and political conditions. She concentrates on a common thread shared by these diverse perspectives that the visual arts are fundamental to all populations, stating that "representations of education should seek to reveal its complexity, diversity, and integral cultural location" (Freedman, 2000, p. 314). Freedman (2000) goes on to suggest that:

> these perspectives represent the lived meanings of arts communities through…collaborative instructional methods and community action. Social reconstructionist versions of these perspectives are also founded on the belief that education can make a difference in student understanding of action in the world and that difference can enrich and improve social life. (p. 314)

I have begun to investigate this argument in my developing research on the notion of unusual environments and settings for learning and teaching.

I have been collaborating for several years with a non-profit organization called the Artist Bloc through the Immigrant Workers Centre (IWC),[3] which has a collective vision of artistically sharing members' experiences and realities of migration with larger audiences. My artistic background, fluency, and visual art skill set help the organization achieve and artistically express its visions and goals with specific project campaigns. For example, I helped the participants design their own posters, banners, infographics, and tool kits; develop drawing and painting techniques; and create marionettes and masks. In September 2016, a member of the Artist Bloc invited me to deliver an artist talk to a group of adult newcomers originating from places around Latin America and North and Central Africa that had arrived in Canada within the previous few months or year. During the event, I saw that the talk for this specific group served as a way to informally educate the participants outside the usual classroom environment. This exciting and unforeseen event

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3   The Immigrant Workers Centre (IWC) is a non-profit organization whose mandate stands to defend the rights of immigrants in their workplaces and fight for dignity, justice, and respect (iwc-cti.ca/information/about-us). Some of their principal objectives include fostering and advocating for popular education on workers' rights, improving living and working conditions, and providing resources and referrals for immigrant workers.

of community-based art education inspired me to consider further developing these informal artist talks with this specific demographic as a form of empowering outreach for the community.

Ulbricht (2005) argues that focusing on local art and culture helps enrich learning by making art more accessible. Artist talks by socially engaged artists are able to focus on local art and culture, start a discussion with the community, and thus make art *with* them rather than merely *about* them. More precisely, it became clear to me that this group of newcomers would not have easy access to art education in a conventional classroom or lecture setting due to their socio-economic realities, nor would that type of setting necessarily be comfortable or inclusive for many of them.

Community and Affiliation

The IWC in Montreal seeks economic and social justice for newly arrived immigrants entering the Canadian workplace. Throughout my collaboration with the IWC, I have engaged in creative and artistic projects with large groups of newly arrived immigrants for over two years.

A small art collective within the IWC, called the Artist Bloc (AB), uses art as a tool to advocate for social change. The AB hosts artistic interventions, actions, and campaigns through various mediums such as painting, sculpture, mixed media creations, theatre, and music. You can find them on Facebook at www.facebook.com/blocartistesCTI/?ref=page_internal. Most members and participants involved with the IWC and the Artist Bloc have migrated from Latin America, the Caribbean, and Africa and hold status in Canada as refugees, temporary migrant workers, and, at times, undocumented citizens. They have one thing in common: all members have been forced out of their countries of origin, many leaving behind most, if not all, of their personal belongings and loved ones. The change in environment – a new place, a new language, and a new culture – often leads to their feeling shocked and overwhelmed. The members in this group form a diverse cultural audience. They often have little experience with art making and can be skeptical about the power of art to influence, empower, and, at times, heal disenfranchised communities.

My main artistic role at the AB has been to apply my technical, studio-based visual arts expertise and background to art projects that support the group's visions. I have facilitated workshops for drawing and sketching, painting, collage, mixed media, and ephemeral murals. Throughout my time there, I have presented artist talks regarding art practices that advocate for human rights issues. These talks addressed diverse socio-political realities and human rights violations around

the world that directly affect a large portion of the population of immigrants entering Canada. The talks covered the importance of advocating for basic human rights and raising awareness of these realities to bring injustice to a halt through the artmaking process and sharing of artworks.[4]

Through my relationship with the Artist Bloc, I have been able to help the group express diverse narratives through art, bring the difficult realities faced by members of the IWC to the art research sphere in Canada, and use my position as an artist to teach and learn in a more inclusive setting. Additionally, it allows me the opportunity to appeal to a more heterogeneous audience that rarely has access to pedagogical exchange that raises social awareness and promotes participatory democracy (Garber, 2010).

Artist Talk as an Alternative Pedagogical Platform

In September 2016, I delivered an artist talk through the IWC and a sister organization by the name of Mexicanxs Unidos por la Regularizacion that served as a vehicle for sharing artistic narratives at the commemoration of the disappearance of 43 university students in Ayotzinapa, Mexico two years before. I prepared a presentation that showcased visual examples of the print media and paint work I have done related to similar issues, and I was asked to prepare a work of art to memorialize this important date. The work of art served as the backdrop during my presentation. Diverse cultural backgrounds were represented at the event, with participants from Mexico, Haiti, Colombia, Chile, Venezuela, and Canada. During a previous workshop, members were asked to read some of the letters that family members of the 43 disappeared university students left on their make-do memorial graves in the region of Ayotzinapa. Participants made large drawing portraits of the missing students that included some of the heartfelt messages from nostalgic letters left behind. These drawings were hung around the event venue to put faces to each of the 43 "missing"[5] students. The work of art I was commissioned to

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4   My artistic work over the past 10 years in paint and print media has dealt with issues raising awareness of gender-based violence and social change. More recently, I have explored the conditions of women from the margins. In many ways, my work serves as a direct comment on the social realities I study (formally and informally). My current artistic work focuses on storytelling in the form of portraits and large-scale murals that humanize and represent socio-political experiences while expressing my own perspective as a form of activism on diverse situations. Examples of the works shown throughout the artist talk presentation are included in Figures 1-6.

5   The Inter-American Commission of Human Rights and other organizations unrelated to the Mexican government fear that the students were in fact murdered and their bodies later disposed of. As a result, any attempt at finding any of the bodies has been hindered by the Mexican government.

make for the event was propped up next to the large overhead screen. As the public walked in and took their seats, the lights were dimmed and I began my presentation:

> Mexicans and global citizens around the world gather together on the 26th and 27th of September to commemorate the forced disappearance of 43 university students in Iguala, Mexico, since 2014. The disappearances were provoked by a series of violent episodes caused by Iguala's municipal police force, where they chased and attacked students from the Normal Rural School of Ayotzinapa, in the state of Guerrero near Mexico City. In this confrontation, journalists and civilians were injured – fewer than 10 people reported dead and 43 students disappeared to this day. Despite countless attempts from family and citizens demanding justice and thorough investigation towards finding the students, not one has been reported found, dead or alive.

> As an immigrant Mexican woman, being asked to speak through my artwork specifically on this subject is a great privilege, possible in large part due to my new geographical whereabouts. I am grateful for the opportunity to continue building awareness through my art on the important and growing theme of violence, which affects us all in a very real way, universally. As an immigrant, I constantly analyze the reasons behind choosing to leave my country. The analysis seems to consistently return to the idea of the search for safety and harmony. My country of origin continues to be plagued by impunity, corruption, gender inequality, and organized crime. This is an important reality to face that continues to fuel my artistic drive and work for various years now, and prompts me to make artwork that denounces the fact that this reality in Mexico has existed for far too long.

> A large part of my artwork examines my country of origin and the current social challenges it faces, where for over 20 years there has continued to be an uncontrollable loss of small girls, teenagers, and grown women as part of the phenomenon universally

known as Femicide.[6]

Throughout the research that goes into informing my art practice, it has become increasingly clear that the Mexican government has failed to do what is needed to keep more girls and women from disappearing and dying due to gender inequality and misogyny. The same can be argued in this specific case marked by the date commemorating the missing students of Ayotzinapa, but applies in this instance to men and women alike. Impunity continues to defeat justice. My artwork aims to call universal attention to this global problem and raise awareness to inform and start ensuring a real change in upholding human rights.

The artist talk ended here. The following images are visual examples of the artworks that accompanied the presentation.

Figure 2. Sin titulo, Untitled. Artist: Garcia-Fialdini
Example of works displayed throughout the artist talk.

Figure 1. Desaparecidos, The disappeared. Artist: Garcia-Fialdini
Example of works displayed throughout the artist talk.

Figure 3. Madre en espera, Mother awaits. Artist: Garcia-Fialdini
Example of works displayed throughout the artist talk.

6   Femicide fits into the larger sphere of violence against women and as a concept has been redefined since 1990 as the killing of women by men, motivated by hate, contempt, pleasure or possessiveness be it due to race, nationality, religion, ethnic background, or sexual orientation (World Health Organization, 2012).

Figure 4. Discriminate. Artist: Garcia-Fialdini
Example of works displayed throughout the artist talk.

Figure 5. Encapsulada, Cornered. Artist: Garcia-Fialdini
Example of works displayed throughout the artist talk.

Figure 6. Justicia, Justice. Artist: Garcia-Fialdini
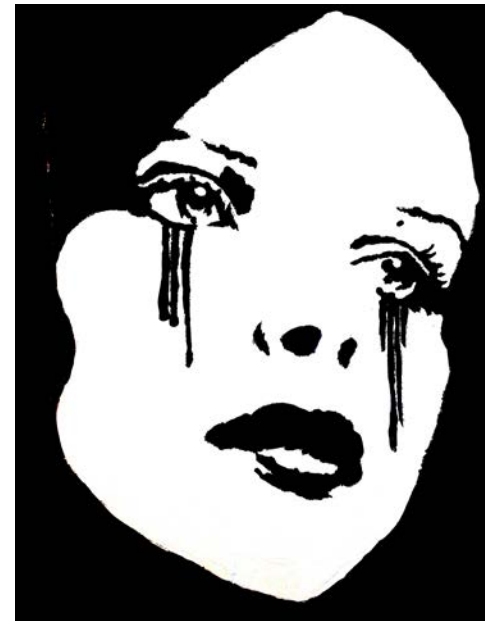Example of works displayed throughout the artist talk.

Comments and questions followed the presentation. An intimate, spontaneous space for concerns and opinions opened up. The experience of sharing artistic narratives through this platform (in the context of this specific event) had indirectly and unintentionally brought to life a very real and powerful pedagogical stage.

The reactions from the audience included aesthetic suggestions as well as many others related to context depiction. One audience member, for example, suggested incorporating some of the text from the relatives' letters to further personalize and remind the viewer of the direct and deep impact that this terrible situation brought on specific members of a large community. A different audience member talked about how the size of each work brought intimacy to the subject matter, allowing them to engage with the difficult context of the situation without necessarily imposing or forcing these atrocities down their throats. This observation was followed by the remark that this ensured a welcoming approach into learning more about a sensitive and difficult subject matter that can encourage larger groups of people to hear or learn more about it. On a separate note, another member of the audience continued to suggest working on future imagery that denounced the impunity and terror that the government cast upon the citizens of this region and the country as a whole, as opposed to only concentrating on the people it directly affected.

One audience member addressed the notion of incorporating more explicit symbolism or imagery in the artworks to catch larger audience attention in denouncing the real violence of the situation. To this, another audience member seemingly intuitively reacted, expressing their opinion in considering the importance of tact and

sensitivity when approaching these issues, as opposed to imposing violent images onto viewers.

As I shared with the audience that day, I have heard these arguments before, but I struggle artistically with the notion of adding to the violent imagery repertoire of our consistently oversaturated visual culture. I disclosed that I feel a real responsibility toward the images I produce and put out into the world, and I fear that a more explicit use of imagery might repel viewers from engaging with the work and learning more about the subject matter, forcing them to look away for lack of sensitivity or tact on these already difficult topics. I continually struggle with these dilemmas in my developing art practice, especially when visualizing my smaller drawings or works as maquettes for large, potentially imposing, future murals in community settings.

Conclusion and Questions

As an immigrant artist-teacher, sharing this body of work and experiences with a culturally diverse demographic outside the potentially excluding restrictions of a mainstream classroom setting, allowed me to participate in today's shifting cultural debate and conversation. The artist-talk platform acted as a powerful mechanism to raise awareness about the social and political issues addressed in my talk, and it created space for the participants to discuss social justice more generally. By making these artistic narratives and inclusive conversations more accessible, artists as art educators can reach diverse and potentially disenfranchised audiences.

Exchanges like these are valuable in opening further discussions and conversations around the notion of education through art and artmaking, specifically when dealing with diverse audiences in atypical settings. Garber (1995) articulates this idea further, affirming that "we can start with a work of art or with the thematic approach." She explains, "I will begin with learning *about* the other by searching for meanings and nutrient experiences and move to developing new ways of thinking and valuing" (p. 224).

Similarly, participating in and witnessing the artist talk prompted me to begin a more thorough exploration of the notion of social justice education and how it can compile the objectives and mindset of multicultural, feminist, post-colonialist, and community-based art educative practices (Garber, 2004). These practices appear to strongly relate to substantial visual culture and socially conscious contemporary art (Garber, 2004). My experience with this artist talk has inspired me to research and explore social justice in educational theories further and examine its respective characteristics and the potential uncertainties that could be encountered when implementing

those theories. This profound breach of traditional ideas challenges conventional notions of power and language, which I am still exploring.

As I begin to delve further into the power of discourse, I become more aware of the political and ethical commitment of challenging "traditional ideas" (Wandel, 2001), viewing them as almost historically complicit with the exercise of power. This seems imperative specifically when exploring the construction of oppression, in this case particularly in the context of "othered" groups, such as migrant workers, refugees, and immigrants.

My personal, informal reflection on the reactions and comments from both participants and attendees helped reinforce my belief in the importance of art reaching large groups of people to help facilitate and encourage growth and raise awareness of social issues like diversity. As the audience engaged with the material and connected the aesthetic to the topic, it reinforced my consideration that there are far more possibilities and potentials to explore in the power of images and art when used as tools for social awareness and change. As McClure (2010) suggests, "through this collaborative experience… educators are able to re-envision themselves and their future teaching practice as they collaborate with one another and with community-based educators to serve populations with whom they may previously have had little contact" (p. 222). In addition, this highlights the importance of celebrating the genuine idea that pedagogy should allude to the approach and process of teaching as an analytical perception or theory and a scholarly subject (Sawada, 1972).

Fewer than half the audience members, according to a prompted show of hands, had heard about the missing students in Ayotzinapa before the talk. Many audience members' feedback and comments, given informally during a post-talk conversation, reflected that the talk had been a dynamic, transferable, rich, communicative, and promising pedagogical experience. The audience members similarly reported to have successfully felt part of a safe creative exchange environment where they could in turn share their own thoughts on the topic and work presented, exchange differences in opinion, and relate experiences pertaining to similar themes of human rights violations.

This type of event would likely translate well to a university setting. The university would benefit by opening its academic doors and offering access to resources and information to communities such as these of newly arrived immigrants. Recording and analyzing the ways in which the community is affected by having access to this resource and exchange would be a promising, valuable, and profitable one for the IWC, the Artist Bloc, and for future research developments

and possibilities in the field of community-based art education.

Academia needs to prioritize integrating conversations of accessibility and exchange of information to marginalized communities and individuals into scholarly dialogues and discourses. Through my position as a socially engaged artist and art educator, I feel a responsibility to integrate these exchanges into the larger conversation of art education in the academy to further expose some of the many audiences – temporal workers, newcomers, refugee claimants – and the abounding effects and reactions that art can have in prompting and influencing change, for instance, the potential that artist talks have to empower, inform, raise awareness, cultivate personal growth, and make accessible basic citizen rights.

The act of recording my participation in the artist talk in the form of this article has motivated me to continue to share these perspectives. A wide range of disenfranchised audiences like the ones previously mentioned can benefit from collaborations through art and artmaking. I intend to build on the privileged exchange I hold with the IWC/Artist Bloc and report on future collaborations, results, and promises to the academic community and beyond. Perhaps reporting in the form of other future articles and experiences with artist talk lectures or workshops can serve to highlight the effect that education through art and artmaking has on individuals outside of the conventional classroom and the many unknown or unheard of experiences of newly arrived adult immigrants in Canada.

Through this project, I was able not only to directly engage an audience outside the traditional classroom, but also to explore how unusual pedagogical spaces and opportunities such as an artist talk can serve to teach vulnerable groups or collectivities about the power of art to create social change and empower people. Furthermore, it seems worthwhile to explore ways of educating diverse audiences around art and the subjects it represents and develop ways of using art to empower and advocate for social change.
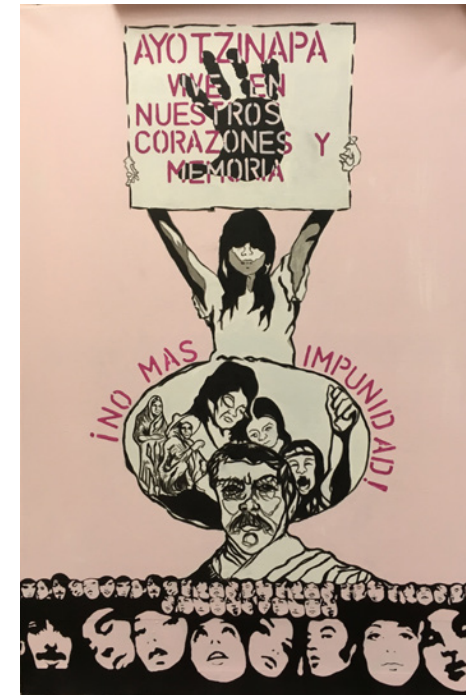

Figure 7. Ayotzinapa, Corazon y Memoria, Atoyzinapa, Heart and Mind
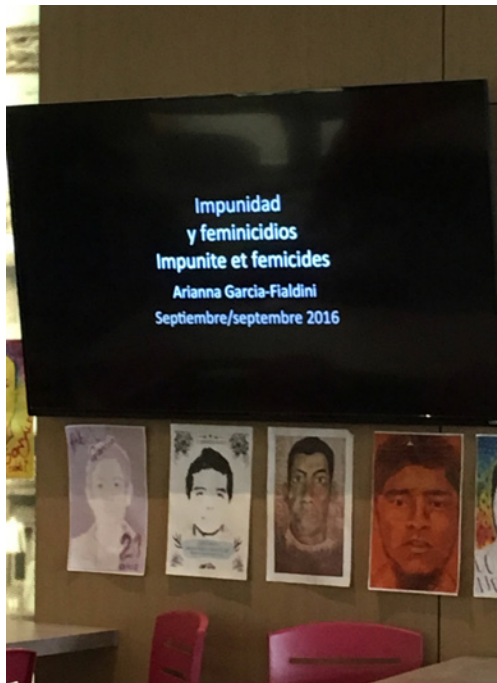Artist: Garcia-Fialdini
Commissioned work for the event.

Figure 8. Event Documentation

Figure 10. Event Documentation

Figure 9. Event Documentation

Figure 11. Event Documentation
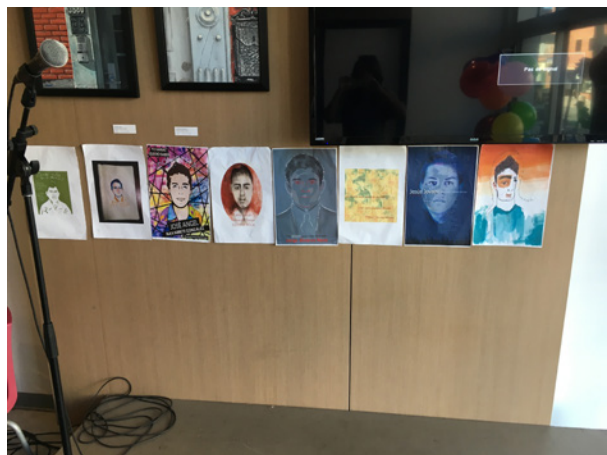
Figure 12. Event Documentation

Figure 13. Event Documentation

Figure 14. Event Documentation

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Teach Me Your Arctic: Place-Based Intercultural Approaches in Art Education

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ABSTRACT

In this article, I will discuss what a place-based approach in art education means for cultural understanding and culturally sustainable work in the context of the Nordic Arctic. I will approach and reflect these themes through art-based action research of the place-based art course "Our Arctic" that I organized with my colleagues at the University of Lapland in Spring 2017. The aim of the course in which art education and art students participated was to use artistic methods to collect and map the local school pupils' perceptions of their lives in the Arctic and share these as a collective narrative in the form of a video art installation in an international exhibition. The approaches used in the course aimed to create knowledge that is locally and collaboratively produced and, in the process, also to see one's own stance and cultural interpretations related to the Arctic.

KEYWORDS: Cultural sustainability, place-based art education, interculturalism, participatory art

My work as an art educator at the University of Lapland (UoL)[1] is largely connected to the multilayered context of the Arctic. Its features, cultures, and circumstances blended with global perspectives lay the groundwork for the art practices we carry out with the international group of students studying in our art education department. The intercultural education settings require constant consideration and openness to different cultural contexts and their representations, similarities, and differences. The ideas of locality and how a sense of place is experienced by people with different cultural backgrounds are important aspects of sustainable intercultural education (Gruenewald, 2003).

The principles of cultural sustainability (Auclair & Fairclough, 2015), decolonization (Jokela, Hiltunen, & Härkönen, 2015b; Smith, 1999) and place-based education (Gruenewald, 2003) offer tools to develop culturally sensitive art education in the Arctic. These concepts contain culturally sustainable objectives that facilitate social communication and dialogue between different groups of people and show respect for the local knowledge related to place (see Dessein, Soini, Fairclough, & Horlings, 2015; Ellsworth, 1997). Place-specificity as cultural sustainability aims to develop sensitive approaches and acknowledges multiple histories, memory-based perspectives, and people's complex relationships, experiences, and meaning-making with respect to the specific place (see Dessein et al., 2015; Massey, 2005). In participatory place-specific art activities, collaboration and engagement are the key elements, and the place determines the means of working and the materials (mental and physical) utilized in the art productions (Coutts & Jokela, 2016). In the context of the Arctic, merging place-specific art education and the operating modes of socially active contemporary art requires culturally sensitive approaches.

My research interest is in the relevance of place-based art education for promoting cultural sustainability in the Nordic Arctic.[2] In this article, I discuss this topic through my research case the "Our Arctic" art education course (organized in 2017). The university course was targeted toward international art and art education students studying at UoL and aimed to lay a foundation for these students to work together with local school pupils[3] to create a collective narrative of life in the Arctic through art. During the course, the students organized art workshops for the local pupils to create a space for sharing and collecting these narratives and designed a joint video installation that was exhibited in the international Arctic Spirit Congress[4] in Rovaniemi, Finland. My method for the study is art-based action research (Jokela, Hiltunen, & Härkönen, 2015a); hence, the focus is on the actions carried out during the course to create these narratives.

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1   Located within the Arctic Circle in Rovaniemi, Finland

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2   In this context, this includes the Nordic countries of Finland, Norway, and Iceland.

3   I have used the word *student* to refer to the university students and *pupil* to refer the school children participating in the students' workshop.

4   The Rovaniemi Arctic Spirit conference was held in November 2017 in Rovaniemi, Finland. The conference aimed to bring the UN Sustainable Development Goals to Arctic science, policy and economy, and education.

A Place for Culturally Sustainable Art Education

A place is a layered location with human histories and memories (Lippard, 1997). Our perceptions of places are influenced by the people and culture connected to the place. We change along with the changing places, and places change both through people's actions and on their own (Hyry-Beihammer, Estola, & Hiltunen, 2014; Massey, 2005). Similarly, the narratives and cultures of the place change over time (Massey, 2005). They are strongly connected to politics and power, which brings up questions about agency and participation (Fairclough, 2009; Hiltunen, 2009; Jokela & Hiltunen, 2014).
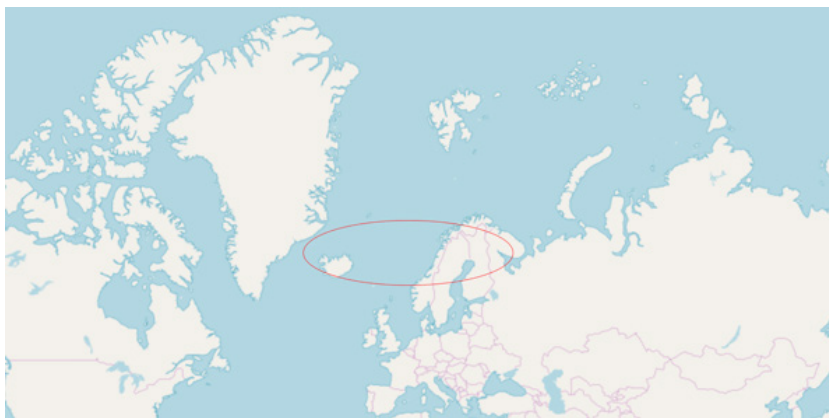
Map 1. Nordic Arctic marked by the red circle by the author. Map: © OpenStreetMap contributors

When cultural sustainability is considered, the need to understand locality and place in the modes of working becomes greater. In the context of the Nordic Arctic (see Map 1), dimensions of the environmental and sociocultural settings can function as an arena for developing context-sensitive and practice-based methods of working. Climate change has caused dramatic environmental changes and has cumulative impacts on social and cultural dimensions of life; identities and systems of meaning may need to be reconsidered due to the changing environment (Alverson et al., 2009). Understanding place as an ecological, social, and cultural entity refers especially to the perspective of "socially produced space in geography as well as the view of place as personally experienced" (Hyvärinen, 2014, p. 10). According to Massey (2005), conceptions of place are constantly changing depending on the time and the experiencer. Hence, perceptions of place have no pre-given collective identity, but are

formed in continuous negotiations of the here-and-now.

Connecting sustainability to pedagogical perspectives, the model of place-based education (PBE) is a useful approach to look at learning. According to Gruenewald (2003), learning is thought to take place in different kinds of environments by utilizing their interdisciplinary nature to meet the challenges of a socially and ecologically sustainable future. The practices and purposes of PBE are closely connected to several other learning theories, and it is a process in which the local community and environment determine the starting points for teaching (Gruenewald, 2003). When critical pedagogy's agenda concerning cultural decolonization is synthesized with PBE, the potential for a more sustainable educational model is established. This model contains the ability to embrace the experience of being a human in connection with others and highlights nature and our responsibility towards it – in particular, how to conserve and restore our shared environments for future generations (Gruenewald, 2003). The foundation is social constructivism, in which knowledge and understanding of life is seen to be constructed through social interaction (Gruenewald, 2003). Social constructivism emphasizes knowledge as a form of communication, not as any ready truth. Places are also defined as social constructions filled with ideologies, and the experience of places shapes cultural identities (Anttila, 2006; Gruenewald, 2003; Hiltunen, 2009; Hyvärinen, 2014; Jokela et al., 2015a).

In the Arctic context, PBE could be utilized to address the challenge of the marginalized position of the local youth whose voices are rarely heard in regional decision-making. Recent studies on the perspectives of Arctic youth about the future show that they are motivated to participate in the development of their home region (Karlsdóttir, 2015). When the action of making art is added to the critical pedagogy of place, intentional and situational learning can occur. Instead of focusing on subjective experience, reflection is carried out using communal experience and cultural and aesthetic linkages between the community and environment (Jokela et al., 2015a). When considering the ways to create opportunities for children and youth to participate in the regional development, Hiltunen (2009) points out that community-based art practices can provide tools and create a platform for marginalized groups of people to have a chance to be heard. Art can also provide tools for expressing counter-narratives and generating new stories that encourage action and change (Bell, Desai, & Irani, 2013). Although Bell et al. (2013) are concentrating on the issues of racism in their study, their argument concerning the use

of artistic approaches to encourage young people's full and equal participation and the promotion of social justice can be applied into this context as well. Bell et al. (2013) speak about enabling the young people to be active in challenging and reproducing knowledge of their society by using art as a vital tool.

Whose Arctic? The Decolonization Aspects of Art Education

When working in the educational contexts in the Arctic, attention should be paid to the processes of decolonization. From an educational perspective, this means learning to recognize dominant assumptions and ideologies that injure and exploit other people and places. Decolonization has the aspect of "recovering and renewing traditional, non-commodified cultural patterns such as mentoring and intergenerational relationships" (Gruenewald, 2003, p. 9). Decolonization is also one of the principles of culturally sustainable development. Turunen (2017) emphasized that if the aim is to develop regionally relevant education, questions of continuity, respect, ownership, and dialogue must guide the work. Continuity is about safeguarding traditions and remaking them in children's lives today. These aspects exist between generations at home and in school. Respect means that the inherited local knowledge that children also bring with them is valued in the process of constructing knowledge. With ownership, questions arise regarding who "owns" knowledge, who uses it, and what kind of knowledge is valid (see Guttorm, 2015; Jokela et al., 2015b; Smith, 1999).

In this study, the groups of university students had international backgrounds and related to Arctic on different levels, with some having been born there and others visiting the region for the first time. During the "Our Arctic" course, they worked with local school pupils who had their own perceptions of the Arctic and whose voices the students aimed to capture in the art. Hence, understanding the principles of decolonization as part of culturally sustainable education allows for spaces in which creativity and cultural diversity are valued and interaction in and between cultures can be advanced (Räsänen, 2015). With this culturally diverse group, we saw the potential for creating multilayered and intercultural narratives of the Arctic. De Vita (2005), however, argues that intercultural interaction and learning does not develop by itself, but requires participation in social experiences, discovery, transcendence of difference through cross-cultural interaction during real tasks, and emotional as well as intellectual participation. For culturally sensitive approaches, when working with people and contexts we are not familiar with,

becoming aware of our own preconceptions is necessary. Our insider/outsider position as actors and researchers in relation to the collaborative community also needed to be considered and examined with respect to how it influences communication and results of the action (Fairclough, Dragićević-Šešić, Rogač-Mijatović, Auclair, & Soini, 2014; Smith, 1999). Both positions have positive and negative dimensions. Hofvander Trulsson and Burnard (2016) claim that insiders, who for example share a similar cultural background with the researched community, may be able understand the context and modes of behavior at a deeper level, but may at the same time be blind to power relations that are internalized. Outsiders, who often are accused of never truly understanding a culture or comprehending what is behind the discourse, may benefit from their distant position in conducting objective research analysis (Hofvander Trulsson & Burnard, 2016). As researchers and actors working with communities different from ours, practicing responsible reflexivity in our own subjectivities, representations, and ways of knowing supports the principles of culturally sustainable work (Hofvander Trulsson & Burnard, 2016; Smith, 1999).

Bringing these approaches together, I hypothesized that place-based and culturally-sensitive approaches would promote social inclusion. A place-based cultural activity of any kind should fundamentally embrace "dialogue, discourse, debate, argument, persuasion. It requires us to listen as well as to talk" (Fairclough et al., 2014, pp. 17–18).

Art-Based Action Research for Narratives of the Arctic

My focus in this study is on the processes of action that took place during the "Our Arctic" university art course. I co-taught the course with my colleague Annamari Manninen, and it was also a collaboration between three universities (Nord University of Norway, the Iceland Academy of the Arts, and the University of Alaska Anchorage) under the Arctic Sustainable Arts and Design (ASAD)[5] network. Two schools from Rovaniemi, Finland and one from a small Norwegian coastal island took part in the collaboration.

I studied the university students' approaches to creating narratives with the local school pupils about their lives in the Arctic. These artistic narratives were to be exhibited and brought into discussions

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5   ASAD is a thematic network of the University of the Arctic consisting of 26 art and design member institutions around the Circumpolar North. It is coordinated by the University of Lapland.

during the "Arctic Spirit" congress, with an international audience. Although the narratives motivate the action in this study, they are not the main focus of the research. I have used Art-Based Action Research (ABAR) as a method to follow the cycles of planning, executing, and re-evaluating the action (Anttila, 2006; Jokela et al., 2015a). The course was divided into three sections that also form the cycles of action in this study. In the first cycle of action, I take a closer look at the measures taken for the university students to become aware of their own and their peers' perceptions of the Arctic. In the second cycle, the students work in their smaller groups to frame their workshops and their first encounters and actions with the school pupils. The third and final cycle of action contains the student-run art workshops.

The ABAR method enabled me to approach the researched action from three different roles: art educator, researcher, and learner (Jokela et al., 2015a). The aim with action research is to develop the researched action (Anttila, 2006), and one of the aims of this study is also to develop my own work as an art educator in a more culturally sustainable direction. Jokela et al. (2015a) emphasize that the central focus in ABAR is to develop interactions between the participating artists, researchers, and communities. The aims of ABAR target empowerment and increasing communality, societal change, and environmental responsibility (Jokela et al., 2015a). This approach is closely related to hermeneutics, in which the researcher is entitled to interpret the influences on the outcomes of the action through the situations in which the action takes place (Gadamer, 2003). These layers form a hermeneutic circle, such that understanding is constructed and developed through previous interpretations (Anttila, 2006; Gadamer, 2003).

I have collected data throughout the two-month course by teaching, observing and participating in the action. It is typical in action research to collect many kinds of data to help form a general view of the action (Anttila, 2006). My data include the actions taken place during the course that I have collected in the form of five recorded lectures and 14 student individual reports. The produced visual materials, videos, and my personal research diary have supported my observations and allow a return to the action as authentically as possible. I have analyzed my data in two phases, firstly after each cycle of action to help develop the next cycle of action, and secondly as an entity after all the cycles of action have been finished. I have combined content analysis and close reading to categorize the student reports and their visual "My Arctic" narratives and compared the findings with the recorded materials and my research diary.

Cycle One: Becoming Aware

The aim of intercultural learning in contemporary art education is to increase alertness in recognizing an ethics of approaching the differences in human cultures (Räsänen, 2015). Hence, the first cycle intended to build trust in working together, to open discussion on the topic, and to help the students become better aware of their own and their peers' perceptions of the Arctic. De Vita (2005) argues that in order to reach cultural sensitivity, a space for open sharing should be organized to help students become more conscious of their own stereotypical beliefs and consequently become more eager to learn the actual differences between the participants. We discussed our insider/outsider roles based on the works Fairclough et al. (2014) and Smith (1999) for heightened awareness of our possible influence on the Arctic communities, in this case the local school groups. We recognized our mutual outsider role with respect to the school groups, but the aim of the first cycle of action was also to show how we all relate to the Arctic and the Arctic has some meaning to all of us, although multifaceted.

To diminish the biases inside our working teams, we aimed for communicative dialogue (Ellsworth, 1997) in order to realize that our shared worldviews help us to become impartial and have a neutral reading of each other's words that needs no debate. Ellsworth (1997) refers to communicative dialogue as situations where common dispassionate understanding benefits open dialogue such that differences will not threaten the continuity of the discourse. Thus, the dialogue started from subjective experience, but aimed for a joint understanding of the perceptions in the very nature of PBE. We could not predict where our discourse and debates would lead and what types of narratives would emerge, and thus we felt excited to start the course.

To reach these aims, the pre-assignment for the students was to produce visual "My Arctic" cards from an object that represented "Arctic" to them. The objects varied from snow scoops to board games and from lichen to bracelets. These representations were shared with the whole group and were later used as visual tools for the planning phase of the workshops. What caught my attention in the sharing was that many of the students started to see new perspectives of their objects while listening to others sharing theirs.

Lichen
Lichen is a distinctive element of the Arctic vegetation. It's also reindeers favorite food. As the Arctic, it has a complex definition by being both plant and mushroom.

Icecubes
My first association when I hear the word 'arctic', is ice. My personal definition of arctic is "the oceans and landareas around the top of the world". I always have been fasinated by snow, ice and low temperatures. In the last dekades my opinions about arctic as just an idyllic place, has been challenged. Global climate changes infortunatly leads to an greater impact in the arctic, than in other part of the world. That concerns me. Even though gloomy prospect about the climate change, I keep on assoc-iting arctic with ice and snow.

Handicrafts
For me Arctic area is con-nected to people, handi-crafts and nature. I have here a small weaved fish made out of small bush branches. I have noticed that further in the north, handicrafts, traditional livelihoods (fishing, hunting, berry picking, reindeer herding) have bigger value for people, comparing to more south-ern urban population.

Valuable details.
From a first view, arctic for me means the landscape and specifically the details like the lichen – what the tree branches carry and what reindeer eats. But in a metaphorical way, arctic is all about trust and hon-esty. Here details matter. What you say and what you do, who you are and withwhom you relate to. Arctic is my little precious thing.

Image 1. Examples of the visual "My Arctic" cards.

To deepen the process and to tie the conversations to current studies on the Arctic, we had a few short lectures on the topics of place-based and participatory art, definitions and representations of the Arctic, and the significant problem of marine debris in Norway. The discussions during the lectures based on the shared materials led us to versatile narratives of the Arctic. I found four different narratives from the cards and the related discussions. The first theme was *the admiration for the skills and traditions* people have in the Arctic and how they somehow are related to the surrounding nature (materials, beliefs, symbols). The second was *the narrative of survival,* including themes of living and surviving the long, cold, and dark winter. The third, *the narrative of the uniqueness and remoteness of the Arctic,* was the most controversial. The debate surrounding the question as to what constitutes the real Arctic brought the contradictions of urbanism and sacred wilderness to the surface. To some, the Arctic was the vast and empty snowfields closer to the North Pole with no people. For others, city life and the nature nearby had personal meaning and history and were closely connected to the Arctic. These were translated to symbolize the different layers of complexity of the Arctic. The final theme, *the narrative of issues threatening the Arctic,* held a surprisingly minor role in the pre-assignment. The threats became the dominant narrative in the discussion during the first cycle of action and it was

obvious that our students were very conscious about the severe ecological situation in the Arctic. The consumption-based lifestyles of modern people were condemned as contributing to the extensive problems of marine litter and climate change that are damaging the ecosystems and also the social, cultural, and economic aspects of the Arctic. We anticipated that these narratives would take on a great role in the final narrative.

We met the aims of the first cycle of action and created a very rich and complex narrative of the Arctic. The students challenged each other to consider new points of view, which helped everyone to predict that the children's narratives would not necessarily be a unified entity. On the basis of critical pedagogy (Gruenewald, 2003), the building of shared and sometimes contradictory narratives of the Arctic increased communicative dialogue and a collective awareness of what both the students and teachers brought with their contributions. The next phase, that of collecting narratives from the school pupils, started to take shape.

Cycle Two: Chaos, Uncertainty, Relief

In the second cycle of action, in which the students began their fieldwork, students formed smaller groups and planned workshops for schools in Rovaniemi and Norway. Hiltunen (2009) points out that in the communal processes of contemporary art, the offering of a space for interaction and participation is a central principle of collaboration. Working with different kinds of people and creating an open atmosphere are prerequisites to sharing (Hiltunen, 2009). Our role as the course teachers was to step back and let the students take a clearer role in the creation of action. We were part of the workshops, but mainly helped and observed during activities.
All the groups had some pre-knowledge from the schools that guided their choices of approach and materials. They spent some time brainstorming in their groups to choose the theme and medium of approach before going to the schools. They tested their ideas in practice, and we had one session together to develop these ideas.

Overall, this was a very hectic phase and most of the negative feelings were related to the starting of the workshops. Almost all the students reported being nervous before going to the school. The mentioned causes for hesitation were related to uncertainty about their own abilities and roles in the team and in the new art educational situation (some did not study education). This reflected an uncertainty as to what the children would like to do or whether their plans would

work in the school settings.

The negative feelings toward teamwork were related to a lack of agreement within the team and not knowing what everyone wanted or was able to do. This was partly due to meeting the new team members just before starting work, and because the roles in the team evolved along the way. At this point, the uncertainty concerning roles recalled De Vita's (2005) notion of the need for real intellectual tasks for true engagement. The communication issues caused only minor setbacks, since all the students were willing to reach the mutual goal and find ways to collaborate.

Some students also worried that either they or the school teachers would overly influence the children's perceptions and the outcome of the works would only reflect their own ambitions. At the same time, the students were very keen to hear what the children would share about their place. The students strived to work in the role of a facilitator, handing control to the pupils to arrive at their own solutions, and thus increase their sense of ownership of the art being made (Coutts & Jokela, 2009).

The workshops started with different kinds of warm up introductions. A pleasant surprise for all the groups was that the pupils started working enthusiastically and were motivated to have their own input in the art-making. The imagination of the pupils seemed to know no boundaries, and their technical skills and fast speed made the work enjoyable.

Different artistic approaches and tools were used for ideation. In the group with the youngest pupils, brainstorming centered around the objects children had brought with them; from there, they prepared a storyboard for their animation. The pupils took a fanciful approach to their narratives, in which shoes would meet other Arctic objects and somewhat supernatural incidents would take place.

The second group approached the theme by drawing and improvising "Arctic" sounds with different instruments in groups. The drawings were then grouped into three narratives to be painted on the snow the next day. The narratives were about the northern Finnish fell landscape that differs from the southern parts of the country. The other narrative celebrated Finland's success in ice hockey, and the third narrative told the story of dog sled running under the northern lights.
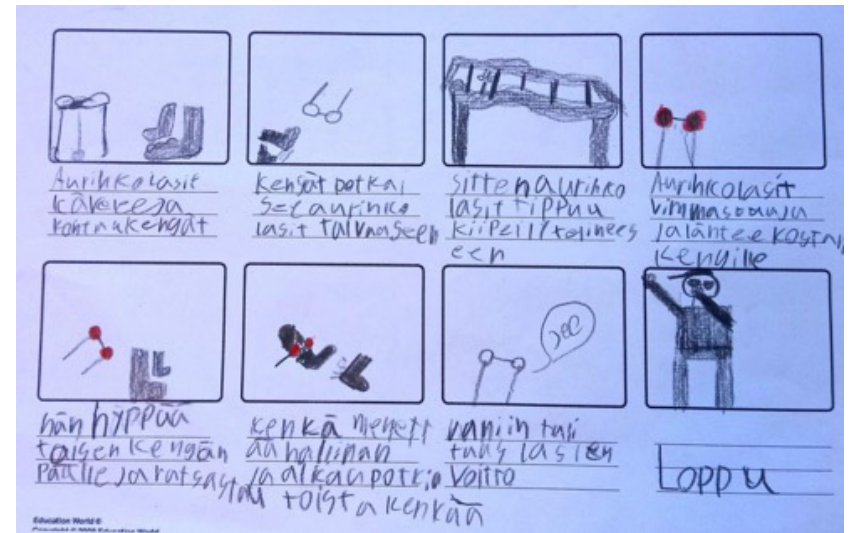

Image 2. Storyboard as a planning tool for animation. The pupils followed the plans very carefully when filming the animations. Image: Netta Tamminen

Image 3. In one of the schools, the pupils drew their Arctic elements as a starting point to collect the joint narrative of the place. A clip from the students' video.

In Norway, the pupils were very well educated on the environmental crises related to their living environment. The student group was also eager to hear the pupils' narratives of their everyday activities and what they considered positive aspects of life on the island. These narratives were processed into live-recorded sand animations.

Image 4. Left: A video clip from the sand animation. By manipulating several elements of the story during the recording, they discovered a new way of storytelling and narration. Right: Design workshop concentrated on upcycling through creating jewelry from the marine litter. Image: Elina Luiro

The individual narratives of the Arctic as outcomes of cycle two varied as greatly as in cycle one. The pupils approached the Arctic through their interest areas of everyday life in terms of hobbies mostly related to winter, natural elements and landscapes, and local traditions such as saunas and food. The first day with the pupils revealed the hectic reality of school life. One student described it as having the "processes forced by the circumstance," not as initially planned. Hiltunen (2009) states that this is rather typical in participatory art. The potential lies in tolerating uncertainty, which often creates space for real interaction and participation. The frustration was also related to their artistic ambitions to produce high quality outcomes, which caused them to genuinely worry if they would have anything to present in the exhibition.

Cycle Three: Art as a Narrative

The second cycle of action had established a good ground for mutual trust despite its chaotic nature. The final cycle of action was to put the collected ideas into an artistic work. The students had chosen different techniques, from snow painting to animation and design using recycled materials. These were partly chosen to broaden the pupils' views on how to express themselves through art.

The youngest pupils produced their animations quickly. The students also interviewed them about their perceptions, and together, these resulted in a collective narrative called the *ICE of the kids*. It was about walking in the Arctic and having an individual experience. The shoes symbolized each individual.

> *The pupils were really proud of the animations and wanted to watch them twice in the end. They commented on each other's animations and the atmosphere was excited.* (Student report)

Image 5. Shoes having a meeting with a woolly hat and mittens. Image: Netta Tamminen

The sound workshop continued on the frozen lake nearby where the groups would draw massive drawings based on their narratives. The students also educated the pupils on ecological perspectives of working in nature and chose to use only non-toxic paints so as not to harm the lake.

> *[T]he outdoor activities and painting on the snow was of the most interest for the children, and the majority later admitted that they enjoyed the most the recording of the sound and the snow coloring.* (Student report)

Image 6. Finally, the massive Arctic snow drawings were examined with the whole group, with some dancing on the way. Images: Elina Härkönen

The workshop in Norway followed the theme of marine debris in the area, and participants worked together on the shore, collecting marine litter and creating a temporary sculpture called the *Sea Monster.*
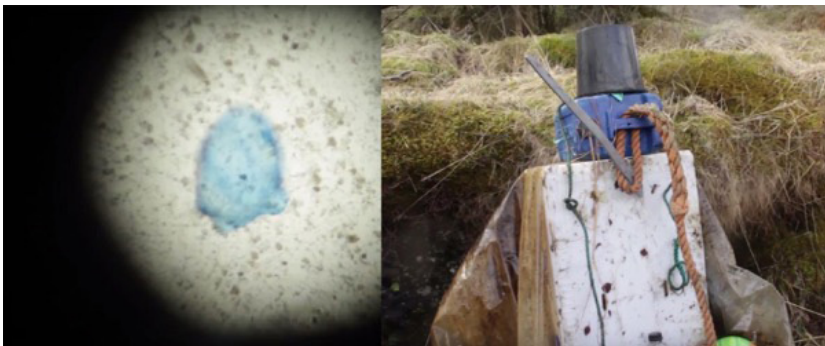

Image 7. The monsters of the sea: Left: Tons of invisible microplastics and Right: visible plastic threatening the sea ecosystems. Clips from the students' video.

When reviewing the outcomes[6] of all of the workshops, one feature rises above the rest: the joy of creating art together. Red cheeks, big smiles, and active participation highlighted the special experience.

> *[The activity] was not just a learning experience for the pupils, it was an experience for all of us. The whole work with the team and our different backgrounds and skillsets added up to the*

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6   Due to the limited permissions from the schools, the videos cannot be shown online. They can only be shown in exhibitions and lectures.

> *process and everyone could learn something from the others.* (Student report)

Similar comments could be found from several student reports. Such experiences refer to Räsänen's (2015) intercultural aspects of mutual learning and valuing cultural diversity. The negative feelings expressed in cycle two had changed to appreciation when students started to reflect on the final art processes. The change of experience can be viewed through De Vita's (2005) meaningful participation and real tasks in increasing true intercultural learning.

> *It was pleasant to witness at the end of the project that each person had made a valuable contribution to the working process, and I am grateful for the opportunity to participate in such a course.* (Student report)

What, then, is "Our Arctic?" What all the groups realized was that speaking about the Arctic as a concept was too abstract when working with children. They started with "the Arctic" but later noticed they had fluently changed it to local points of view and ended up calling it the "local."

> *I was satisfied with the final work. In the installation, the audience could see the innocence and creativity of the children, but in the same time, they could see how our group felt about the "Arctic," which is intimate, personal and full of memories.* (Student report)

Conclusion

Regardless of their area of expertise, the scholars referred to in this article (Bell et al., 2013; Ellsworth, 1997; Fairclough, 2009; Gruenewald 2003; Massey, 2005; Smith, 1999) all emphasize the importance of communication in the processes of working. Place-based art education that is targeted toward intercultural groups of students does not reach its full potential as a culturally sustainable pedagogy if it is not striving for Ellsworth's (1997) communicative dialogue. Concentrating first on the similarities between the participants helps them to understand and agree (to disagree) with each other's different standing points. This forms the core for intercultural learning and has a constructive influence on the critical pedagogy of place. The most influential outcome of cycle one in the "Our Arctic" course was the process of learning as the multilayered narratives were produced. The local students were offered a chance to look at their home region

from an outsider's perspective, and the international students had a better opportunity to understand the hidden mentalities and personal histories influencing the way everyday life is led in the Arctic. The accepting atmosphere of these different perceptions also allowed everyone to feel connected to the place and possibly decreased the feelings of being an outsider in the Arctic.

Smith's (1999) decolonizing methods and Auclair and Fairclough's (2015) principles of cultural sustainability refer to the need to determine the researcher or actor's position with respect to the community he or she is working with. This became apparent during the course, as most of the students expressed a fear of influencing the narratives of the school pupils too much. In my work, I constantly encounter these fears, and at times they hinder the work through a lack of courage in approaching an unfamiliar cultural context. It is not usually about a lack of awareness of the student's or outsider researcher's stance regarding the collaborator, but instead it seems to be sensitivity taken to another extreme. This saddens me, as I see it doing a disservice to cultural sustainability. In the worst-case scenario, fear can lead to inaction, and inaction can stifle collaboration. The lack of collaboration can lead to the division and isolation of different cultural groups and make the negotiations between the groups more difficult. Place-based education needs to consider these aspects and operate so that it supports mutual respect and communication between groups that have different relationships and cultural standings toward the specific place of action. What the fears exposed in this study actually revealed was that the students possessed the needed mindset and respect for the children's ownership of their narratives of the Arctic. Such an understanding offered great opportunities to exercise culturally sustainable art practices in schools and beyond. It turned out that the children were very excited to receive international guests and participated in the art activities enthusiastically and without reservation. Their genuine admiration of the final video productions can be translated into feelings of empowerment and a new appreciation toward their home region.

Another empowering aspect in the findings of this study was the upcoming exhibition, as the potential of a real audience motivated both the students and pupils in their work. It also made the students work harder to deliver the voices of the children as authentically as possible. The publicity around the upcoming congress instilled a sense of respect towards the children's narratives and fulfilled to some extent Bell et al.'s (2013) points about enabling school pupils to actively challenge and reproduce the knowledge of their society.

The narratives continue to be shared as the video installation will be exhibited in several events around the Nordic Arctic region.

The process of creating artistic narratives with the school children and the university students was a rich and multifaceted journey. The cycles of action proved to be vital in increasing understanding of a place and its cultural aspects. Art as a dialogic activity proved its great ability to engage and bring people with different cultural backgrounds together. It also operated as a common language when the spoken languages ran out of words.

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Enabling the 'Other Community' through Creative Pedagogies for Urban Renewal: Exploring the Affiliation Between Contemporary Art Practices and Democratic Values

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ABSTRACT

This article draws on an art-in-education project in the UK to explore the value of creative pedagogy in the process of urban renewal. I explore the idea that community engagement is not simply about learning as an instrument to produce a person who is ready for active citizenship within a democracy, but rather to enable newly configured communities where an individual's uniqueness is savoured. Biesta (2006) refers to this as the other community, which contrasts with the idea of a social group in which existing structures are rationalised according to pre-existing rules or values; the other community does not attempt to replicate same-ness. I focus on ArtScapers, an art-in-education project that uses practice research to explore the implications of creative pedagogy on community formation. The exploration of this art project with three UK Primary Schools employs cultural theory to investigate strategies for arts engagement with a particular interest on inclusion. Community consultation is commonplace in urban centres undergoing regeneration, and the potency of public voice can be variable. This article explores ArtScapers as a consultation model in which there has been a process of genuine engagement. Using cultural theory to analyse pedagogy, I assert that creative practices can purposefully draw communities together into mini democracies.

KEYWORDS: word; practice research, imagination, inclusion, community, democracy, creative, pedagogy, contemporary art

It is important to "*explore the notion of 'community' in order to understand in more detail what it means to come into a world populated by others who are not like us*" (Biesta, 2006, p. 69).

A Community of ArtScapers

ArtScapers is a project located at the North West Cambridge Development in the United Kingdom.[1] In 2013, I was commissioned by Contemporary Art Society and InSite Arts to write a strategy for art in education. Since then, I have been developing ArtScapers with Cambridge Curiosity and Imagination (CCI). CCI was formed in 2002 by a group of artists, educators, researchers, and parents passionate about engaging with the arts and creativity. With children at the heart of their work, the charity has developed a rigorous and well-documented practice that challenges inequality and helps to nurture powerful citizens of all ages. Together, we are developing a nine-year program. The focus is on exploring change and ways that creative practices can help children and their communities engage with the urban renewal happening in their area. We are working alongside children from primary schools[2] adjacent to and within the development. Those schools have agreed to actively participate in a strand of practice-based research that runs alongside the program delivery.

ArtScaping is about engagement with this building development's public art program: an artist-led program of workshops on and off site that lead to mini projects for teachers to use in their classrooms. There is an archive of documentation with learning ideas and extra curricula links for use in artist-led school workshops, artist-led teacher training, and teacher led school workshops. In addition, resources support wider public engagement by representing ArtScapers core values at cultural festivals locally, nationally and online.

A Framework of Literature to Interrogate Community Building through the Arts

In this article, I use cultural theory to investigate creative strategies for inclusion through the arts which can assist in establishing newly configured communities. I draw upon Biesta's (2006, 2009, 2013)

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1   For further information about the North West Cambridge Development: http://www.nwcambridge.co.uk. For further information about the residency program curated by The Contemporary Art Society and InSite Arts: http://www.nwcambridgeart.com/artist-residencies. For ArtScapers: http://www.nwcambridgeart.com/artscapers

2   Primary schools in the UK admit children from the ages of 5 through 11.

argument that inclusion is the core value of democracy, as well as his skepticism about the concept that democratic society will simply follow once people have acquired the "right" kind of citizenship education and dispositions: in other words, once they are included in the dominant discourse. I argue that creativity can help to imagine a model of society in which people are different from one another. This is in contrast to the notion of education as a means to produce democratic citizens. The idea of democratic citizenship as an end point or as the outcome of an educational process is awkward because it implies that citizenship is only possible after a person has followed a specific educational trajectory. Jacques Rancière (2010) interrogates the idea of inclusion as an end product, the net result of the "right" outside intervention. For Rancière, emancipation is not something to be achieved as a result of correct learning environments, but is to be explored in the present by looking carefully at our interactions and the equality of our ongoing relations. Exploring the infrastructure of art engagement programs can help us better understand how to establish inclusive and equal inter relations and avoid what Denmead (2015) describes as the false notion that "artistic practice helps build relationships across difference" (pp. 74-75). Rather than "community building" in which the dominant social order is often performed and reproduced, arts programs seek a model of what Elster (1998) terms "deliberative democracy" (p. 1). Deliberation contrasts with a model in which people are told what to think. In Biesta's (2006) conception, "deliberation is…one of the ways in which individuals can act… and can come in to the world" (p. 140). Whilst collective decision making has much to recommend it, getting everyone to agree to the same view of the world is not the ideal function of education. I argue that art in education projects are not a means to create like-minded citizens, but rather a means to give people a voice by encountering what is strange, different, and other, and using that to imagine an alternative future.

The Relationship Between Creativity and Education in Community Formation

Creative projects can provide a sense of purpose through which shared concerns emerge. Whilst art projects rarely set out with the specific purpose of building communities, collaborative endeavor is an important component of social formation. Art projects encourage a number of dispositions like dialogue, risk taking, appreciation of difference, and seeing the world in new ways. These attributes can form an important part of urban renewal, but they trouble our understanding of education's relation to community because they

encourage people to think on their own terms, not as a group. They enable the other community, which Biesta (2006) suggests contrasts with traditional education that prepares young people to operate in the rational world and fit within existing structures and attitudes. Biesta proposes a way of thinking about democracy that signifies the value of creativity in furthering ways in which contemporary society could be organized and could nurture uniqueness. The ArtScapers project explores practices in schools in which adults and children, experts and non-experts work alongside one another in mutually supportive explorations. During the project, teachers, parents, and children have all commented on the value of such a creative and conceptually open approach. A Year One class teacher at one of the primary schools involved with the project talks about the significance of joining in alongside the children in his class. This is made possible by letting artists take the lead.

> Me joining in and saying you [artists] get on and lead this as you're perfectly capable….[this allowed me to] have equal conversations [with the children] about what they've done and what I've done…it's given the children an opportunity to show the skills they're developing in interacting on an equal footing with other people –this is very democratic…I liked connecting on a different level. [As a teacher] you're always in charge, it feels like [pupils] often forget that you're a person….an equal approach is more organic…it's an exchange – natural learning rather than structured. (Year One Teacher, personal communication, June 7, 2017)

The ArtScapers project involves creatively speculating about what makes a community. The project draws upon ideas about democracy and cultural inclusion in the aspiration to be open to the ideas and interests of workshop participants. In gallery education, a number of projects have explored how peer-groups of young learners are established in collaboration with one another (Rosso, 2010). Such foregrounding of co-production empowers learners to undertake more self-directed learning in the future. Such strategies are self-determining, aimed at supporting young people in the arts but also in their interactions with society. The ArtScapers project methodology also uses collaboration as a key component; children work with children and adults.

ArtScapers explores how creative activity can support young people to become confident citizens constructing their own cultural lives.[3] It is framed by the overarching questions: What role can artists play in the development of new places for living? How do young people relate to their city as it changes, and how can they help others to think creatively about those changes? ArtScapers is devised as a means to respond to changes in North West Cambridge that will affect people living in the local vicinity. Conducting research about ways in which creative activity can support people to adjust to such changes aims to help formulate the practice into a longer-term strategic approach. The research described here explores what creative activity can do in terms of civic engagement and the development of urban spaces. As the project spans a nine-year period, it is privileged to take a long-term view where engagement is built in from the start. The project approach reflects the underlying philosophies about learning that are explored through the theoretical analysis of practice discussed in this article.

Co-learning, Creative Pedagogy and Imagination

The particular pedagogic methods that educators have developed in this project have come from the key principles that steer their approach to teaching and learning. The ArtScapers project strategy has marked co-working as a valuable method for producing outcomes of shared ownership and decision making in relation to the local area. In addition, it has the important impact of extending participants' capacity for mutual understanding. The research approach attempts to stay within the project methodology and aims to explore the value of such strategies by applying theory to explicate the over-arching societal aims.

Socially and inter-generationally, ArtScapers explores collectivity where understanding arises through mutual agreement. Collaboration or co-creation is concerned with producing something collectively, making something together, sharing ideas and doing something that you couldn't do on your own. As such, the material engagements between teacher, learner, and knowledge are entangled. What is achieved is made better by being "co," or working together. At the development site, the exchange or co-working between habitation

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3   ArtScapers supports *My Cambridge,* a Cambridge City Council Project, which has a vision that every young person in Cambridge should be able to confidently construct their own cultural life, drawing on and feeling connected to the whole of the city in which they live.

residency artists,[4] expert academics, arts advisers, the building development team, and ArtScapers is constantly shifting. The pedagogic approach to the ArtScapers project was intended to reflect this ebb and flow; such pedagogy uses collective strategies as opposed to individualistic ones. It is ideological, political, and democratic because it is a refusal of self-interested ways of being and working. It is political in the sense that it asks for a different way of being in the world – a being together rather than being separate or on your own. Working collectively, where there is belief in community and making judgments together, can be seen as a refusal of more individualistic systems. Encouraging children to work collaboratively and encounter a multiplicity of views is part of developing decision-making processes that are essential for an effective democracy.

The terms "peer-led," "co-production," "collaboration," and "co-operation" are based in a social pedagogy where more can be gained by working together than working alone (Dewey, 1916; Freire, 1970). This approach is in stark contrast to the prevailing ethos in the UK education system that emphasizes individual achievement and competition between peers. I have conducted a number of research projects at Camden Arts Centre, Tate and the Wellcome Collection where I have closely observed how those organizations work with young people between the ages of 15 and 25. One of the most significant aspects of successful gallery youth programs is forming a team and collectively engaging with a group endeavor. For young people, it is the ways in which their experience contrasts with the individualistic curriculum at school that makes group working so appealing (Sayers, 2016). The term 'peer-led' used in a gallery setting describes a sharing of knowledge between young people to generate understanding about art. The similar yet subtly different term 'co-production' is used more often to describe making something collectively and sharing ideas, perhaps having different skills but working together to achieve a common goal or outcome: to produce something together.

Co-creating in ArtScapers has been about adults working alongside children, where the usual hierarchies that come with age and experience are dismantled. Adult helpers who accompany the children for offsite visits are encouraged to take part. This has been significant in ArtScapers' ability to engage an intergenerational community. Rarely given sufficient opportunities for their own continuing education, the learning and engagement opportunities for adults involved in ArtScapers has been an important factor for some; we have observed a growing sense of shared effort in relation to adult helpers becoming ArtScapers alongside the children. Through this, we are forming a community of art practitioners, enabling an other community and using collective working to challenge more individualistic approaches.

Imagination and Enabling Others

Imagination allows us to conceive of alternative possibilities and new ideas. Imagining is "possibility thinking," as Jeffrey and Craft (2004) assert. Through being encouraged to pose questions and to identify problems and issues together, learners can debate and discuss their thinking; they are brought into the heart of the teaching and learning process as co-participants (Jeffrey & Craft, 2004).

Educators negotiate their role as teachers and their notion of what learning is and can become. The pedagogies described here do not assume that what needs to be taught is entirely clear. Instead, they seek to set up a situation in which creativity and learning open up possibilities for seeing the ordinary and the everyday afresh. Creative learning strategies can offer support for a community undergoing a process of change. Changes in our local landscapes call into question our relationships with each other because what is new causes us to reflect upon that which already exists. New homes and streets cause us to see the existing ones in a new light. Existing communities understand themselves differently than the ways in which newcomers experience a place. Therefore, a pedagogical approach that is constructed within the target community is appropriate. Such a pedagogy could be described as an "ecology of practice," to use Stronach et al's (2002) term for describing how pedagogy emerges out of the context and culture within which learning takes place. Art can get people talking together and thinking about familiar places in new ways. Art practice is a tool for learning and for research; as Sullivan (2006) asserts, "Art practice, in its most elemental form, is an educational act for the intent is to provoke dialogue and to initiate change" (p. 33). As art practice in education promotes dialogue and

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4   The residency program is the backbone of the Art Programme for North West Cambridge Development. Each year artists are appointed to work in collaboration with University of Cambridge departments and to engage with the North West Cambridge Development site's existing and future communities. The Contemporary Art Society and InSite Arts curate the artists in residence program; artists are selected annually by the North West Cambridge Development Public Art Panel. See more at: http://www.nwcambridgeart.com/artist-residencies

exchange and creative pedagogies provoke exploration and seeing the world anew, together they can provide an opportunity to attend to social and political issues. To perceive, to think, to make judgments and to imagine alternatives: these are all attitudes of mind associated with art practice. They all connect us with the world; judgment in particular connects thinking with the world. As such, judging is one of the most political of our mental abilities. Art education is not simply about teaching people to think about art, but about teaching them simply to think, to decide, and to judge.

The Relation between Imagination and Inclusion

The importance of the arts in education and pedagogy and the specific importance of imagination in inclusive pedagogies are highlighted by Greene (1995) when she talks about "[our] capacity to invent visions of what should be and what might be in our deficient society" (p. 5). She goes on to celebrate the plurality of communities "always in the making – the community that may someday be called a democracy" (Greene, 1995, p. 6). She does this through talking about multiplicity and heterogeneity in contemporary society where "so many of us are newcomers and strangers to one another" (Greene, 1995, p. 6). This resonates with Biesta's (2006) ideas about "the community of those who have nothing in common" (p. 65), which allows for difference between people by advocating for an "other community" (p. 66) in which individuals do not conform to pre-existing ideas or dispositions, but rather learn to speak their own uniqueness. The creative disposition of imagination is important in this understanding because it allows us to consider alternative realities; it allows us to break with the taken for granted.

To form our own opinions about the world rather than accepting the ideas of others, we need to be able to reflect and make judgments. Imagination allows us to connect what we see, hear and feel, thus tapping into circuits in our consciousness (Harwood, 2010). Imagination, representation, and judgment are closely interlinked through thinking. Thinking turns what we perceive, the particular of the world, into representation and image. Therefore, education that teaches us how to think is important in enabling us to become active citizens with our own opinions. Art activity oscillates between imagination, representation, reflection, judgment, and output back into the world again. Because of this interchange, contemporary art, as a catalyst for educational work, often develops participants' critical thinking.

In my experience in workshop delivery and teaching art, skills to imagine and make judgments are developed through arts practice. This confirms Greene's (2001) suggestion that such skills are important for children to live effectively in the world. You have to use your imagination if you are to live effectively in a society that allows for and celebrates the difference of others. One way to equip children with the skills they need is through creative tools that can help them use their imaginations and allow them to take other people's perspectives into account. Cambridge Curiosity and Imagination's work deliberately plays with children's capacity to be in an imaginary world as well as the real world, to reject a purely 'rational' approach. Greene (1995, 2001) offers an understanding of how creative thinking can open-up our world view. As she argues:

> Of all our cognitive capacities, imagination is the one that permits us to give credence to alternative realities. It allows us to break with the taken for granted, to set aside familiar distinctions and definitions. (Greene, 2001, p. 3)

Questions posed during ArtScapers workshops included: how can I imagine the world differently? How can I understand someone who is not like me? These questions resonate with Arendt's (1978) call to see the world from another angle, change our position, use our imaginations, and take other perspectives into account. Imagination extends us beyond the world we know and the way we normally think. It allows us to imagine different spaces, places, and situations, and to go beyond the present. Imagination is inextricably linked to creativity; imaginative activity happens in the mind and creative action gives it purpose (National Advisory Committee on Creative and Cultural Education, 1999).

To enable people to form their own concepts, educators must encourage new ideas and ones that they have not yet thought of. Butler (2005) talks about being undone; this could be understood as a willingness by educators to occupy the unknown. "Unknown" does not refer to a practical entity, but rather a state of being that rejects the insistence on the known that is a requirement of much pedagogic practice. Unknowingness allows us to interrogate the hegemonic structures which establish other as other. Butler (2005) writes about the "willingness to be undone" in relation to others, to "risk ourselves precisely at moments of unknowingness" (p. 153), but as the term 'risk' suggests, it is impossible to occupy the position of the other. However, we can interrogate the logics, those images of thought and established practices that keep people (i.e., teachers and learners)

in their place. Such risk-taking in the process of pedagogical intra-relating has the potential for an expanded comprehension of learning and teaching (Atkinson, 2015).

Dialogue is an important part of community formation. It is not simply limited to dialogue with others, but as Greene (1995) argues, it is also to do with stepping back and considering our own inner beings. Imagination allows to question our own certainties (Foucault, 1997). Imagination, then, is critical if new inclusive communities are to be formed in the North West Cambridge Development. As Nixon (2007) describes:

> without this kind of inclusive thinking (inclusive, that is, of the 'other'), humanity would be unsustainable. The human capacity to grasp, through thought, the *otherness* of (i.e., my radical difference from) other lives – other origins, other beginnings, other trajectories, other outcomes – is itself a defining feature of humanity. (p. 233)

How a community is formed and continues to reform itself is crucial. The new community at the North West Cambridge Development will be transient and primarily for short-term leases. Greene (1995) typically explores democracy as something always in the process of becoming. As transient communities settle and reform with much more frequency than previous generations, experiences of constantly becoming are commonplace. Resilience to such transience is important, and creative approaches to its development are useful here. The outcomes of the ArtScapers project demonstrate that change precipitates the need to constantly attend to, adjust to, and find suitable approaches to developing meaningful exchange between disparate groups. By interrogating such pedagogical practices in this research, we are able to call into question what learning can do. We are equipping young people to deal with a fast-changing world; in this respect, they need appropriate skills to creatively accommodate the new. In Arendt's words, we are no longer preparing the young for "the task of renewing a common world" (Arendt, 1978, p. 196). Learning should prepare us for life, and the adult life world that today's children and young adults will inhabit is changing. In North West Cambridge, that occurs on a local level through the physical changes brought about by the development as well as by the local council's objective to draw together the university and town populations, a tension referred to locally as "town and gown." On a macro level, the world that today's young people will inherit is influenced by the changing demographic of global societies.

I have explored the importance of the unknown in arts pedagogy; however, the drive to reduce uncertainty is strong in our society and could explain the apparent dismissal of creativity in recent UK education policy.[5] Risk taking is an important part of creativity, and being afraid of failure can precipitate a learner to stay within the safe confines of the known. Phelan (1993) talks about pedagogy as "productive failure" where the learner is continually on "the rackety bridge between self and other" (p. 174), moving between what is known and what is not. As educators, we constantly negotiate the unknown; what is familiar to one person may not be to the next. This familiarity could be described, as Harwood (2010) suggests, as "an act of recognition" (p. 359). Understanding what you don't recognize is difficult and creates a problem, one that is especially important when we talk about building inclusive societies. Sometimes, we simply don't recognize what is unfamiliar when we don't have the same points of reference with the world. Appearances are what we perceive of the world. To assist this problem, we need to encourage a mode of looking at the world differently and understanding without naming, which are important cornerstones of creative pedagogy. To be open to the unknown, one must be conscious of oneself, but also aware of the world. This is consciousness, a state between self and other, or to be "two in one" (Harwood, 2010, p. 360) – appearing outwardly to the world and to oneself. Art activity encourages both self-awareness and being aware of the outside world.

Critical thinking is one of the core pillars of creativity, and making connections between disparate ideas is important if we are to think of and build meaningful solutions to the problems we face. To respond effectively to the changing world around us, we need to work *with* our creativity.

Working with Contemporary Artists' Practice Helps Community Formation

ArtScapers takes an approach to arts engagement that has creativity at its core. The North West Cambridge Development Art Programme involves research into the work of contemporary artists who have

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5   Creative subjects are not included in the five core subject areas of the English Baccalaureate. The 2015 Warwick Commission report documents decline going back further: "Between 2003 and 2013, there was a 50% drop in the GCSE numbers for design and technology, 23% for drama and 25% for other craft-related subjects" (Neelands et al., 2015, p. 44).

been commissioned at the site and research into the site itself: the local landscape and the context and location of Cambridge. It provides a valuable opportunity to address some of the socio-cultural tensions between University and non-University communities. What has emerged through the ArtScapers research is a pedagogical approach with five core values that are based around creative pedagogic theory: slowing down, imagining, co-creating, not knowing, and looking differently.

Slowing Down

ArtScaping is about taking time to slow down in order to think, to reflect, to rework, to notice things, and to allow things to develop. Slowing down makes a space for deep thinking as opposed to reacting, responding, or following instructions. This is especially important for children. It is a philosophical and conscious action.

Figure 1. ArtScapers have been slowing down whilst wandering, revisiting, and thinking about space.

I have to say it was a really good experience to have these conversations during the drawing and cutting paper, to really have the time to explore this different pace. It's going from rushing all of the time and saying you'll have one hour, to going and exploring slowly and having

the time to develop their ideas. It's good to have that. (Emma, Parent, personal communication, July 2, 2016)

Allowing time to consider the changes taking place in the area gives the community a chance to reflect and take charge of their own agenda rather than simply following the tasks and schedule set by others.

Not Knowing (Being Curious)

Previoiusly, I discussed the importance of the unknown in creative pedagogy and the space it creates to imagine alternative futures. ArtScapers set out to celebrate the unknown, to suppose, to look, and to think again about something you thought you knew. Being curious is searching for understanding and experimenting with the unexpected. For ArtScapers, curiosity is fostered through not being too focused on finding *the* answer. In the process of change, searching for finite answers can limit possibilities. This is a space where wonder and speculation are possible.

Figure 2. ArtScapers have been curious through prospecting and exploring.

Looking Differently

ArtScapers make space to take another perspective, to see the familiar in unfamiliar ways, and to take on different ideas to guide

thinking. They find ways to take on a different point of view. Looking differently is a conscious action to make the familiar strange by intentionally changing scale, dimensions, direction, and orientation; viewing our environment from a new angle; and challenging ourselves to use our senses in a different way.

Figure 3. ArtScapers have explored looking differently by scaling things up, recycling yourself, tuning in to the sky and renaming.

When I tried the activities I wasn't so free in my thinking! That can make you feel a bit uncomfortable. I suppose because you think "oh I should be more creative" and you know, as a teacher I should be more creative, but then I hear what the children say and it's like "oh I want to be like that!" You kind of learn from the kids as well. (Year Three Teacher, personal communication, December 9, 2016)

Imagining

ArtScapers work with their imaginations to extend beyond the world we know and the way we normally think. They explore ideas and questions creatively, imagining different spaces, places, and situations, and go beyond the present. This imaginative activity happens in the mind and creative action gives it purpose and makes it visible. Working with children's natural capacity to be in an

imaginary world as well as the real world rejects a purely rational approach.

Figure 4. ArtScapers have been imagining by recycling houses and designing new places for living.

Really fun, all about art, and you got to think about what it might be like in the future, and basically imagine. (Sally, 8, Student, personal communication, May 6, 2016)

Co-Creating

Being co-creative is about being together with purpose to make something new that you couldn't make on your own. Co-creating demands cooperation, collaboration, and co-production. It's difficult, but it can be rewarding. It is ideological, political, and democratic. It asks for a different way of being in the world – a being together in the world, not being separate or being on your own.

I have talked about how important working alongside the children was for the teacher. This kind of co-working was unusual for the children too. Whilst group work is a common part of classroom pedagogy, the process of co-creating and sharing ideas runs contrary to a culture in which children are tested and measured individually. Ella describes the fun in brainstorming together:
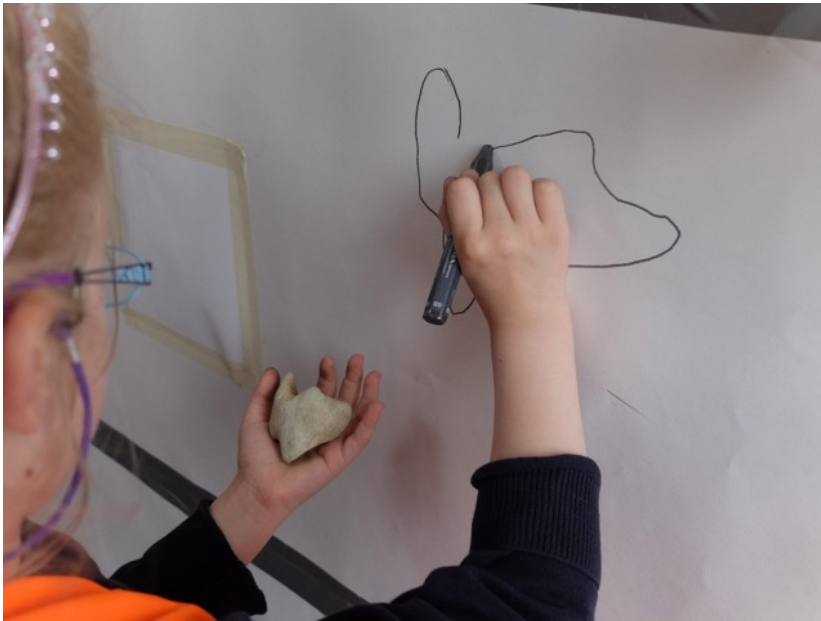
Figure 5. ArtScapers have explored co-creating by planning a cityscape, creating an exhibition, making up enormous numbers together.

> If you want to do a pet shop and another person wants to do a pet shop and they decided to put their pet shop in the new development site, then you sort of work together. It was really fun doing that because lots of people listened to your ideas and then you could put your ideas together. (Ella, 7, Student, personal communication, May 6, 2016)

Through these core values, ArtScapers has established an "ecology of practice" (Stronach, 2008), or a territory with established methodologies that are creative because they place value on certain ways of working. These methodologies are set out within the ArtScapers' core values and are a shared touchstone for all those coordinating the program when devising and evaluating the work. Atkinson (2011) uses the terms "real learning" or "local epiphanies of learning" (p. 135). In these instances, not knowing is a key component of that ecology as it contains within it the possibility of the "not yet" or the "still to be" (Fortnum & Fisher, 2013, p. 13). Such a possibility allows for "communities of those who have nothing in common" (Biesta, 2006, p. 65) and emphasizes difference.

The project philosophy that informs ArtScapers advocates that we see learners as subjects-yet-to-come engaged in ongoing intra-relations with the world from which they emerge changed. Rather than seeing learning as an object or package to be acquired, we see the learner and knowledge in ongoing relation with one another, continually negotiated by the self-determination of the learner. Such pedagogic routes cannot be prescribed, but they can be named as ArtScaping or as pedagogic adventures (Atkinson, 2015).

This activity is about experimental forms of knowledge, having to find things out and feeling fine about not having all the answers. It is concerned with speculating, having provisional ideas, and supposing. All these ways of being are sought and explored by artists and are to be savored rather than overcome. There is great importance in the process of figuring out and even celebrating the unknown. It allows children to be in a state of inquiry and see their teachers not knowing; seeing adults in a place of uncertainty can be reassuring. What is important here is not knowing together, going on a shared journey, and not trying to second guess the answer that the teacher or facilitator has already identified. It is seeing the companionship of children working things out alongside adults. Speculating is the basis of research and searching for knowledge. For ArtScapers, this is not being too focused on finding *the* answer because in the process of change, searching for right or wrong answers can limit possibilities.

Making the Unknown Productive

> Where knowledge is positive, the *un*known is often simply its opposite: it is *uncertain*, *in*visible, *in*comprehensible. *Not* knowing represents a lack, absence or inadequacy to be overcome. (Fortnum & Fisher, 2013, p. 7)

Not knowing for artists is celebrated because "not knowing contains within it the possibility of the 'not yet' or the 'still to be'" (Fortnum & Fisher, 2013, p. 13). However, the concept of not knowing within a building development can be uncomfortable. It is of course important that those responsible for building houses are experts in that professional context. In a professional environment, collaborative inquiry must be balanced with expertise to ensure that the bigger operation works. In some corporate environments, a culture of calculated risk is possible and desirable as it leads to innovative practices.

For the development team in North West Cambridge, the idea of not knowing could be associated with failure, yet for artists, not knowing is "sought, explored and savoured" (Fortnum & Fisher, 2013, p. 7). Professional educators share the same discomfort with uncertainty; not knowing is problematic as they are often expected to be the knowledgeable experts. During the ArtScapers workshops in 2016, it was observed that not knowing can be unsettling for participants. Arenge (2016) comments that, "given the nuanced contradictions of the value 'not knowing', perhaps to reap the full benefits of uncertainty when cultivating creative practice and community building there must be a strategic balance between 'knowing' and 'not knowing'" (p. 43). This is a genuine concern experienced by learners at all levels. It stems from an attitude towards education which posits the teacher/facilitator/artist is the fount of all knowledge. Not knowing for children needs to be handled carefully so that space is made for inquiry without generating anxiety.

An alternative attitude is to see learning as a constant negotiation between teacher, learner, and knowledge. Part of the Cambridge Curiosity and Imagination's methodology used by Susanne Jasilek, the artist devising and leading the ArtScapers workshops, is an embracing of learner-led creative inquiry, of adults not holding the road map but enabling children to navigate. Jeffrey & Craft's (2004) "child considerate" approach "views the child as an organism that needs nurturing rather than being democratically included" (p. 9). They suggest that "teaching for creativity could involve a 'learner inclusive' pedagogy, where the learner is encouraged to engage in identifying and exploring knowledge" and potentially the lack of it, or the wonder of it, or getting lost in it (ibid., p. 9). Fisher (2013) asserts that "Art insists upon the feeling of being in the dark, of lacking knowledge" (p. 8). Being encouraged to pose questions, identify problems and issues together with the opportunity to debate and discuss their thinking brings the learner into the heart of both the teaching and learning process as a co-participant (Jeffrey & Craft, 2004). Sustained activity allows participants to move beyond the initial sensation of being at a loss, often associated with not knowing (Arenge, 2016). As the project coordinators, we needed to turn our attention toward that sensation, not away from it – to fall from certainty as a means to achieve more power and potency, not less. But is this disturbance necessary? If the aim is to help create a new community isn't disturbance counter-productive?

Rancière (1991) embraces such disruption in the forming of democracy. In Rancierian terms, it is to destabilize the "police order,"

to challenge the usual systems by which lives are structured. Rules and laws create certain conditions in which lives are lived and learning takes place. Learning is structured around the idea of the teacher as the "master explicator," to borrow Rancière's terminology (p. 4); the teacher is the one who knows. An alternative is to challenge the "distribution of the sensible" and the normal hierarchies of knowledge and grant equal intelligence to all (Rancière, 2004, p. xi). This is about reframing democratic process, drawing away from familiar systems of power, and searching for an alternative ecology. It enables the other community by educating children to explore uncertainty.

On the other hand, where children are to be nurtured, how helpful is destabilization? Perhaps not knowing is pedagogically important for teachers and the bigger social structures, but less important for the children who need the security of knowing. Is not knowing something that could be held pedagogically by teachers so the children don't have to? ArtScapers has been successful in introducing alternative strategies in which adults have become involved in child-led projects. It has been celebrated by staff at Mayfield School for the fact that the project approach has not been to come into the school and tell professional educators what to do, but rather to collaboratively work alongside teachers and children.

> Most experiences we have [through projects offered in school] are somebody coming in and telling us and modelling a way which we are expected to copy. [ArtScapers] is different - a joint thing, everybody's experience is valued. I think this means more people are willing to [take part]. Children have learnt loads about themselves and working with friends but it hasn't felt like school and teachers haven't felt like its teaching [in the usual sense] it's that reminder of possibilities. (Deputy Head, Mayfield Primary School, personal communication, December 9, 2016)

Conclusion: Learner Agency and the Echo of Democracy Formation

Seeking to form a community in a project such as ArtScapers could have been guided by the idea of educating children to live in a rational world where people are taught to appreciate the "right"

values and dispositions. However, the team coordinating[6] the project decided that this idea was outdated and seemed to refer back to a lost age where people were bonded harmoniously in like-minded communities. Harmony implies a collective or shared endeavor; it also implies sameness. As Biesta (2006) asserts, there is "rational community" (p. 68) where what is said is spoken with a representative voice and there is an 'other community' where what is said is spoken in individual ways.

ArtScapers keeps Beista's (2006) notion of an "other community" (p. 68) in focus as the kind of learning that takes place is one which confronts the strange and unfamiliar. In ArtScapers, children are encouraged not to acquire pre-existing knowledge, but rather to bring something new into the world: their own unique response (Biesta, 2006).

Working on this project has shown that art in education projects needs to allow for disruption and even disagreement during collaboration in order for people to have their own say. Working collaboratively produces negotiated understandings of knowledge. In this model, new knowledges are formed through production as opposed to reproduction, and they draw from ideas about the "interdeterminacy of meaning" (Gallagher, 1992, p. 15). In collaborative art projects, genuine co-working is difficult; a facilitator must accept that they are not trying to bring people around to their way of thinking, but rather allow their own ideas to be challenged and questioned. It is important to be open to other points of view, not necessarily so that we change our own, but so that dialogue can lead us to new understandings. Embrace debate, seek out antagonistic questions, and be prepared for the disruptive nature of an authentic search for equality. We need to consider modes of relating to one another and the ethics of that interaction. The instrumentalist drive toward a cohesive society tends to aim at inclusion as an end-point. Rancière (1991) suggests that we should instead start with equality. For art in education, this means that the way in which a project is envisaged and delivered influences the impact it can have on wider social structures by creating what Biesta (2013) describes as a disruptive process where a range of ideas can be aired.

Arts practice affords ways of working which are open to new possibilities and to the ideas of others. Such creative pedagogies have potential for forming inclusive communities, ones in which

6   In year one ArtScapers was coordinated collaboratively by Ruth Sapsed, Susanne Jasilek, Esther Sayers and Gabrielle Arenge.

the difference of others is an advantage. The ArtScapers project methodology is important in creating opportunity for social inclusion by building new ways of understanding together, new ways of knowing. It does this by celebrating the uniqueness of participants and by encouraging different ways of thinking about the new and the not yet. The practice based inquiry enabled by ArtScapers makes visible the parallels between democratic society and creative learning and puts this into action by engaging communities in urban renewal and change. To date, ArtScapers has worked directly with over 1200 people linked to three primary schools. They have been involved in over 3,000 hours of creative activities with a further 6,000 hours connecting with the work through a program of events and exhibitions.

Being generative and open ended are important characteristics of this work. Ingold (2013) suggests we "think of making…as a process of *growth*…to place the maker from the outset as a participant in amongst a world of active materials" (p. 21). Creative activity brings new objects and new ideas into the world. In the evaluative interviews, ArtScapers have talked about ArtScaping as an exciting process where the normal rules do not apply. "ArtScapers makes you think differently….you're free to open your mind" (Jane, 8), Student, personal communication, May 6, 2016).

The five core principles for creative learning that have been established to guide the development of ArtScapers have encouraged strategies that engage learners in creative inquiry. These core values form the basis for the democratic approach to learning and urban change that ArtScapers has devised. In this article, I have used theory to explore the political potential of creative learning in order to highlight ways in which the engagement that is possible through ArtScapers creates conditions for sustainable communities.

An idea often used in the arts projects I have been involved in is: "let's just see how this unfolds." This is not about a lack of commitment or an unclear purpose, but instead is a statement of belief in the rigorous process of creating work. Through creative pedagogies, strategic processes and techniques are employed to facilitate unforeseen events. There isn't an initial proposition because it can change and be adjusted during the making. The ArtScapers approach to the production of new knowledge highlights and prioritizes the agency of the learner in the teaching and learning process. If we acknowledge community as an idea, a collective myth, it is a transitory rather than a sustained collective identity. This attitude is akin to establishing a

mini democracy in which participants have a voice and can shape the way in which the project's narrative unfolds. Thus, ArtScapers are democratically included in the way that pedagogy and core values are introduced. Children are encouraged to co-produce with each other and alongside their adult helpers. They are encouraged to determine their own creative exploration in ways that are similar to Jeffrey and Craft's (2004) "learner inclusive" pedagogy (p. 9).

In terms of democratic practice, ArtScapers encourages participants to "act in ways that respect difference and otherness" (Biesta, 2009, p. 363), to take responsibility for their decisions, and to live with plurality. Within a pedagogy of urban renewal, this means calling into question the role of the "expert" voice and foregrounding children's creative explorations and sense of wonder. This has implications for educators, in particular in planning for the unforeseen and the possibility of the "not-yet" or the "still-to-be" (Fortnum & Fisher, 2013). This willingness to occupy the unknown allows educators to cultivate wonder and be open to otherness, and in so doing we can put the unpredictability of becoming to good use. By embracing risk-taking and allowing ourselves to be undone, we can open up genuine opportunities for difference in the new communities that are formed in regenerated urban landscapes.

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Art Practice as Research: A Global Perspective

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ABSTRACT

This case study explored how seven New South Wales (NSW) tenth grade students, following their art teacher's prompts, engaged in art practice as research. They analyzed their creative process, researched artists' forms and concepts, and conceptualized ideas to make critical interdisciplinary connections. They linked this research to their own knowledge and experiences to create and reflect upon artworks that had personal meaning and led to personal discoveries. Students used visual arts process diaries as research texts to record and communicate in both written and visual forms, revisit and plan ideas, reflect, and come to new conclusions. Students employed NSW Syllabi language as a metacognitive tool to recognize their approaches to research and art making. Students made metaphorical and symbolic connections, engaged in social critique, asked questions, and told their stories in this learning process.

While there is no consensus theorizing art practice, art practice as research (APR) can be a site for knowledge construction and meaning making, situated in global systems, communities, and cultures. These global systems are not homogenous but represent diverse and sometimes conflicting viewpoints that reflect the experiences of people from various regions and backgrounds who have different degrees of access to opportunities and privileges (Manifold, Willis, & Zimmerman, 2016). APR is a form of qualitative research that moves beyond an aim for explanations and leads to interdisciplinary, in-between spaces of diverse ways of knowing that challenge, illuminate, and pose further questions (Rolling, 2013; Siegesmund, 1998; Sullivan, 2010). APR involves documentation, analysis, conceptualization, dialogue, and reflection. It is dynamic and reflexive

and takes in the perspectives of others that provide a structure for reference and review (Sullivan, 2010). APR results in products that interpret the human condition (Rolling, 2010, 2013). APR in schools stresses conceptual skills, is student motivated and teacher guided, uses student artwork as a basis of learning, explores interdisciplinary concepts through question creation and written reflection, and promotes metacognition (Marshall & D'Adamo, 2011).

Art educator Julia Marshall and U.S. high school teacher Kimberley D'Adamo (2011) have directed International Baccalaureate practice to reflect APR within required research workbooks and finished work. Their system asks students to "describe, analyze, reflect, and connect" as they research artists' and their own ideas (p. 15). With this model, which promotes metacognition, D'Adamo and Marshall found that students came to see themselves as motivated, self-directed artist researchers who made discoveries and connections to other disciplines that went beyond their expectations. Their study focused on one student, Claire, who linked the concept of the grid to both portraiture and textiles, particularly quilts, through annotated images and extensive text within her research workbook. Claire's research culminated in paintings that referenced Chuck Close, Rene Magritte, and Japanese quilts, and questioned how we come to know art history. D'Adamo and Marshall's APR format is similar to the APR format of the state of New South Wales (NSW), Australia APR in that it guides students in their research and provides tools for analysis and reflection.

The U.S. two-year International Baccalaureate® (IB) Diploma Program in the Visual Arts in which students conduct research around a central idea and create an externally assessed body of artwork and research workbook is an APR model used in some U.S. schools. Schools pay a fee to participate in the IB system (International Baccalaureate, 2016). It is somewhat comparable to Marshall's and D'Adamo's program for art education, but is not directly intentional with its models for research skill development (Marshall, 2015). The NSW APR model, likewise, is similar to the IB global model of art education, but is a state-sponsored program. It offers guidance to students in developing their research practice through an understanding of theoretical underpinnings using constructs called the frames and conceptual frameworks. Both Marshall and D'Adamo and NSW visual arts educators have built upon a global model of art education to inform teaching and students' APR.

While forms of APR occur within global settings (Leavy, 2009; Marshall, 2015; Marshall & D'Adamo, 2011), this case study investigated how seven tenth-grade NSW students chose to interpret a NSW APR model to create, reflect upon, and speak about bodies of work that incorporated two art processes and that encompassed

14 weeks of student research, reflection, and art making around a concept of their choice. The study examined the students' engagement with the following characteristics of APR: research, documentation, interdisciplinarity, analysis, conceptual reflection, metacognition, and learning gained from student art making, research, and reflection.

New South Wales Syllabi: A System for Art Practice as Research

NSW visual arts educators create curriculum, teach, and assess according to a system outlined by the NSW Visual Arts Syllabi that is meant to facilitate interdisciplinary conceptual investigation, contextual understanding, reflection, and dialogue within an APR process. The following section outlines the theoretical framework that is the basis of NSW objectives (standards) and outcomes, course sequences, expectations, the required visual art process journal, and the twelfth-grade body of work and final exam.

The Syllabi Years 7-10 and Years 11-12 provide its visual arts educators with a theoretical framework for investigating artists' practice using philosophical beliefs and reflexive commentary that exist within an artworld context. This framework, called the frames, employs different theoretical lenses – subjective (investigates emotion, intuition, and imagination), structural (uses semiotics, formalist aesthetics, and material practice as interpretive lenses), cultural (analyzes politics, ideology, race, socioeconomics, gender, and power relations) and postmodern (uses recontextualization, irony, and appropriation to disrupt existing structures) – to act as metacognitive vehicles for artwork creation, analysis, and interpretation. NSW visual arts educators use the frames to ask questions about artwork, and students use the frames as a common language for interpreting different positions taken when viewing or making artwork. The frames are not intended to be exhaustive nor final, but rather are redefined and unfold over time (NSW Education Standards Authority, 2003). The Syllabi's conceptual framework – the artwork, the artist, the world, and the audience – guides this investigation to illuminate artworld relationships. Educators and students also investigate artists' practice as part of Syllabi requirements (Brown, 1992, 2015; NSW Education Standards Authority, 2016). Syllabi objectives (standards), outcomes, and assessments ask that students make and interpret artwork and artist practice using the language of the frames and the conceptual framework (NSW Education Standards Authority, 2003).

Students are required to record investigations in visual arts process diaries (VAPDs), using both images and reflective text, that serve to communicate their intentions to their teachers and peers (NSW Education Standards Authority, 2003). Visual journals as a part of art practice as research combine images with text to "make sense of ideas

and concepts" while making them visible to others (Scott Shields, 2016, p. 13).

In NSW, visual arts is mandatory in grades seven and eight, and elective in grades nine and ten. Students in grades eleven and twelve elect to take a two-year Visual Arts Higher School Certificate (HSC), sit for a state-wide written exam, and produce a body of work that is assessed by state-selected master visual arts educators (NSW Education Standards Authority, 2016). The Syllabi mandate that students in grades seven and eight spend 30% of their time engaged in teacher-developed and directed study of art history/contemporary art and art criticism. This percentage increases to 40% in grades nine and ten and culminates in 50% study in grades eleven and twelve (NSW Education Standards Authority, 2003). This mandate sets the stage for research, documentation, interdisciplinarity, analysis, dialogue, learning, and reflection. Although visual arts teaching may be more directive in grades seven and eight, the Syllabi ask that students move towards greater autonomy in later years. The visual arts educator's knowledge and ability to engage students with the artworld and the world is crucial to the students' development as artists (Thomas, 2015).

The tenth-grade students of this study were about to make the decision to take the two-year HSC course that spanned the eleventh and twelfth grades. The HSC course would entail engagement with five artist case studies and an entire year of research, reflection, and extended artmaking that included the development of several artworks beginning in the fourth term of the eleventh grade. The following study outlined how the visual art teacher used the "Mini Body of Work" assignment to give her students a small sampling of the processes involved within the HSC. The visual art teacher self-named the project "Mini Body of Work" because, unlike the HSC body of work, which would take the equivalent of one school year to develop, this assignment would only encompass 14 weeks or a little over a quarter of one school year. The assignment would result in the development of a smaller number of artworks that incorporated two different media.

Methodology

I conducted this single case study at Highland Girls High School (HGHS), a grades 7-12 academically selective public girls high school in Sydney, Australia. The school demographic was majority Asian from middle to upper-level income. Many of the students were first or second-generation Australians (NSW Education, 2015). I used pseudonyms for students' and the school's names, as well as for the visual art teacher. Diane, HGHS's Head Visual Arts Teacher, has taught art using versions of the current Syllabi for over 20 years in a number of schools, including some with majority low socioeconomic levels (Diane, personal communication, July 16, 2015).

This single case study's research question asked, "How did tenth grade New South Wales (NSW), Australian students choose to interpret a NSW APR model to create, reflect upon, and speak about their artwork?"

Diane shared and explained curriculum materials for the 14-week unit, "A Mini Body of Work," that incorporated two different media, student research, reflection, and artmaking around a concept of their choice. Seven of the 14 students in the class assented to allow me to photograph their VAPDs, their artwork, and their artist statements, and interview them over a week-long period in the school art rooms to discern how their art making reflected and interpreted the APR process. I asked the following questions:

- How did you devise ideas for making your mini body of work?
- How did the work change and evolve while you made it?
- How did you relate your work to what you were studying?
- How did you use the frames and the conceptual framework in the art making process?

When analyzing student VAPDs documentation, finished work, artist statements, and interviews, I used categorical aggregation to note the following characteristics of APR: research, documentation, interdisciplinarity, analyses, conceptual reflection, metacognition, and learning gained from student art making, research, and reflection (Creswell, 1994).

As a U.S. educator who trained future U.S. art educators, I wanted to know how NSW high school students responded to the APR model to create, record, and reflect upon meaningful artwork. I was interested in copying the techniques of the NSW visual arts educator and her students in my own U.S. university art education classroom. I wanted to train future U.S. art educators to present art practice as a form research.

Task Structure for the Tenth-Grade Mini Body of Work

Diane recognized that students needed to organize their learning process and research, and thus structured four scaffolded learning tasks that linked material and conceptual practices with student interests and choice. Using Hausman's (1976) idea of creative variance, Diane asked that students' mini bodies of work consist of two art forms, one chosen by Diane and the other chosen by the student.

In Task One, Diane asked students to consider ideas for themes, concepts, and art forms by reviewing and recording in their VAPDs previous Higher School Certificate student artwork and artist statements that could be found on the Artexpress website. Artexpress is a national, yearly state-sponsored exhibition of top scoring student HSC bodies of work. Diane asked students to identify two ideas they were interested in pursuing and to collect and annotate images of artists' work and concepts that interested them. Students researched and cited two artists' work and put them into context; they provided artists' and critics' quotes and defined artists' conceptual and material practices. Diane provided a Pinterest Board that contained thousands of contemporary artists' works as potential inspiration should students need them.

In Task Two, students listened to three TED talks about creativity and reflected in writing on their own creative inspiration. In Task Three, Diane modelled research methods by creating three artist case studies revolving around the work of Lindy Lee, Chris Jordan, and Simone Bianchi, contemporary artists whose experiences and/or art forms she thought would resonate with her students. The case study handouts included artists' and critics' statements, contextual information, and images and citations. Students highlighted the words and phrases that they found pertinent within the material during class discussion. The students wrote summaries of the information to analyze and explain how the artists' art forms were informed by content that related to the artists' personal experiences. Diane's handouts used the Syllabi language of the frames and the conceptual framework as well as artist practice.

Task Four asked students to build upon the previous artist research and case study tasks, along with their knowledge of their own creative process, to develop and communicate ideas for their mini bodies of work, using both text and images, within their VAPDs. Students then experimented, recorded their processes, created artwork, wrote artist statements, and completed an end of unit essay that asked them to compare the art practices of the units' artists including their own that they used within their mini body of work.

Using Years 7-10 Syllabus Outcomes as a guide, Diane assessed students on their diary research, their final works, and a written essay that compared the works of several artists with their own (NSW Education Standards Authority, 2003). Diane's rubrics for an above average artwork asked that students do the following things:

- Create accomplished artworks with very good understanding of how the frames can be implemented to represent concepts and ideas' meanings.
- Demonstrate a well-developed degree of technical refinement and sensitivity in making and resolving a selection of works using a variety of media and techniques.
- Demonstrate a degree of autonomy in creating interesting solutions to artmaking problems with a range of forms, thus making mostly informed choices about their artwork.
- Present an accomplished application of conceptual knowledge and understanding of medium as communicated via the artist statement.[1]

While Diane valued technical skills in her students' work, through class interaction and curriculum documents she stressed to the students that research, the creative process, artistic thinking, and creation of concept were the final goals of their art classroom endeavors – all of which are factors found in APR (Marshall & D'Adamo, 2011). I did not have access to Diane's student assessments. Diane displayed final student work and statements for other students and educators to see.

APR in Students' Work

The following sections provide narratives of each student's APR practice. Within each narrative I will illustrate instances of students' research, documentation, interdisciplinarity, analyses, conceptual reflection, metacognition, and learning gained from student art making, research, and reflection. This evidence manifested in an amalgam of diverse forms: in annotations and images within student VAPDs, interviews, artist statements, and student artwork. All these forms are essential to APR, which relies upon documentation, analyses, conceptualization, dialogue, and reflection (Sullivan, 2010).

Sue

Sue's art forms combined photography and design. After listening to the TED talks on creativity Sue wrote, "When stuck or out of ideas, immerse yourself in the work of others or simply play with materials, instead of doing nothing" (Sue, student journal entry, 2015). In her interview, she revealed that she spent time researching blogs, the Internet, and Pinterest sites for examples of graphic design and photography. She then filled a diary page with stream of consciousness notes concerning pressures and responsibilities before highlighting the words "memories and childhood" and "pressure" to begin her conceptual reflection. Sue's VAPD contained a mind map of associative words, annotations, and images of artists' work relating to memories and childhood (see Figure 1). She analyzed the compositions of several cutouts of advertisements for form and meaning, pointing out things like color repetition, division of space,

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1   The rubrics contained levels that ranged from creating simple to outstanding work and writing.

type size, and style. She connected this analysis to possible audience associations and metaphors by noting proximity of faces with products and faded images with memories. She wrote in her VAPD that a uniformity of poster size would metaphorically represent mass production. Her VAPD contained several annotated sketches of objects that she could use in her ads and the personal connotations they had (see Figure 2). Her visual journal contained a documentation of her thinking that became a creative form of self-study. She turned her ideas into three carefully planned and printed advertisements of childhood objects, complete with prices and notations about their origins and meanings (see Figure 3).
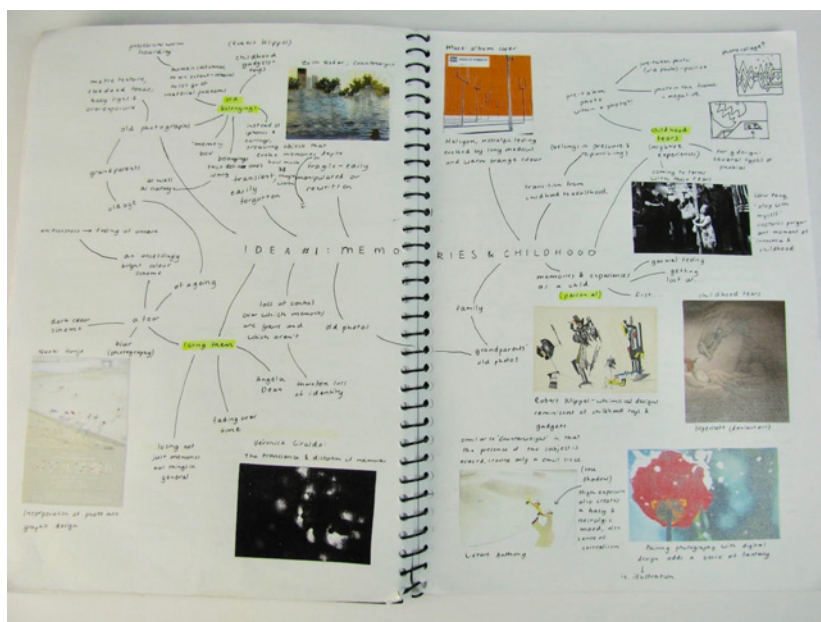

Figure 1. Sue's VAPD Mind Map. Photo: Judith Briggs

Figure 2. Sue's VAPD Advertisement Notations. Photo: Judith Briggs

When asked about the ideas behind her work she stated that personal experiences were her impetus. She said, "I think that this one is about memories and how easily they're being commodified in the modern day …how your memories can be easily boxed and sold like a commercial product" (Sue, personal communication, July 21, 2015). Although she stated that a specific artist did not influence her, she noted in her VAPD the ads that influenced her aesthetic. Her work evolved through an accident when her USB broke and her original plan to print images of photographs and graphics and stitch them together was no longer possible. She decided to retake images and then merge them with text as a graphic design piece.

When asked which frames or lenses for viewing influenced her, Sue replied:
For the frames, the structural frame. I looked at a lot of advertisements and how they were laid out. So, I incorporated the formatting and the fonts into my photo media part, and in terms of subjective [frame], it was also largely subjective because I was using personal objects and memories from my own childhood and turning them into those advertisements. (Sue, student journal entry, 2015)

She made notes in her VAPD about the effects of compositions, the meanings of symbols, and her personal connections with objects. She linked the conceptual framework (artist, artwork, world, audience) to the commercialized world where "Everything is being sold and bought nowadays. Instead of people looking at the real value of things, they are only valued for their prices like material value" (Sue, student journal entry, 2015.; see Figure 3).

Sue said that she liked "turning your concepts into something that you can show other people" (Sue, personal communication, July 21, 2015). Her ability to identify the frames that she used to develop her work led me to believe that she was cognizant of her self- reflective process, was aware of her audience, made metaphorical connections, and could communicate this. Her inquiry spawned revelations as she wrote that memories can be deceptive and that we can come to question them. Sue's conclusions about her changing memories as well as her need to change course due to a USB malfunction illustrate how APR is not meant to generate firm answers and reflects the changing nature of the creative act (Sullivan, 2010).

Kim

Kim said that at first she had a hard time coming up with a concept. Her view of creativity, as stated in her VAPD, was allowing herself to make mistakes and knowing which one to keep. Kim's VAPD was full of annotated drawings of clouds and animals, along with extensive images of artists' work, as she struggled with turning her concept into

Figure 3. One of Sue's Advertisements. Photo: Judith Briggs

an art form using a medium (see Figures 4 & 5). She originally wanted to explore how the city encroached on nature, but Diane's handout that correlated the frames (subjective, structural, cultural, and postmodern) with influences on artmaking made her realize that her subjective experiences in imagining her artwork were the strongest.

> We were given a statement of intent, like a scaffold as well as asking us cultural influences, postmodern, and subjective and sculptural frames, all the frames that can shape our idea, and my idea was about the transient nature of the sky and the clouds, and, I guess, giving a life to the clouds, comparing them with animals, I guess…the metaphor of an animal, of the clouds as an animal and how different types of weather changes the attitude. So you have like today the bad weather, you have the thunder, you have the lightening so like anger in the animal that's eating kind of the sky up. (Kim, personal communication, July 16, 2015)

Kim revealed that she gazed into the sky when she walked home and noted how the clouds created shapes and shadows and made conceptual connections with other personal experiences. When asked how she used the frames in her artmaking process Kim provided a lengthy, well-reasoned self-reflection, a portion of which is provided below:

> Structurally, I wanted in my initial idea to contrast the skyscrapers…. Your lines, your horizontal, your vertical emphasis contrasting to the to the clouds, which are so free flowing, but because the idea was very complicated to do in such a short period I stuck with the idea of just the free-flowing clouds, and then I chose to do black and white instead of incorporating color to emphasize the simplicity of it, yet also the complexity in the image itself. Subjective is very subjective for me because it was based on personal experiences. It was emotions as well…. emotions at the time of I guess stress as well of how you're encompassed by this blackness when you're stressed. Culturally wasn't that strong, I guess. Postmodern… this appropriation of this idea of naturally occurring [scientific] thing [water molecules in the sky] with something that is very much in the fantasy, kind of like combining realistic and unrealistic. (Kim, student journal entry, 2015)

Kim directly connected to artist Lindy Lee's expression of spirituality through the use of unusual forms and painter William Robinson's portrayal of clouds. Kim searched the words "art and clouds" and found paper-cutting artist called Nahoko Kojima who created large-scale sculptures of animals. Kim related her artwork's concept to her experience of being in a plane landing in Shanghai with an oncoming typhoon. The contrast of black clouds with the sunset below was startling, and she felt like she was being swallowed by the blackness that was eating up the clouds. She described that it was like "being swallowed up I guess by this animal. When our plane was descending through the cloud, it was quite an amazing experience" (Kim, personal communication, July 16, 2015). She made a video and hanging paper cut sculpture of a white bird with a black tiger behind it, ready to pounce, representing clouds as animals with temperaments.

Kim wrote in her artist statement that she looked at BBC animal documentaries to create three different stop-motion videos that used her hand-drawn sky drawings to illustrate the changing sky as related to animal predatory behavior. She stated that she used sticky notes for the drawings to illustrate the inner child's range of daily emotions. She emulated an incoming storm's sounds by rubbing hands, clicking fingers, patting the lap, and jumping to imitate thunder's roar. Through her research, Kim made obvious interdisciplinary connections to analyze animals' movements and metaphorically associate them with movements of clouds.

Kim stated that her art making process was a transformative experience as it evolved over time, and she made connections with her subject matter and her life. "I think in high school learning about the artist and the way they think, it really influences I guess how I look at the world as well, how I interpret things as well as how I think" (Kim, personal communication, July 16, 2015). Her VAPD revealed more than twenty pages of detailed notes and images that investigated forms, stated problems, possible solutions, and emotional reactions to artwork, revealing layers of thinking that went into the final product (see Figures 4, 5, & 6). According to Scott Shields (2016), visual journals can provide daily records to be revisited to reveal layers of thinking within the creative process. Kim was cognizant of her processes and of her intentions and made new metaphorical and interdisciplinary connections. As the artist, she said that she wanted to convey her experience in the world and have "audiences think about childhood memories" (Kim, personal communication, July 16, 2015). Engaging in APR, she incorporated poetic non-verbal ways of interpreting a subject that involved "ambiguity, complexity, emotion, intuition, lived experience, and the celebration of personal interpretation of subjectivity" (Marshall & D'Adamo, 2011, p. 12).

Figure 4. A Page from Kim's VAPD. Photo: Judith Briggs

Figure 5. Sketches from Kim's VAPD. Photo: Judith Briggs

Figure 6. Kim's Artwork. Photo: Judith Briggs

Carol

I did not have access to Carol's VAPD, but gained data through an interview, her artwork, and artist statement. Carol's chosen art forms were sculpture and painting. Through her research, she discovered the work of Ron Mueck and was impressed with his outsized sculptures of awkward human bodies. She stated that she wanted to explore how Mueck created his work, which led her to investigate the concept of people struggling to find their identity, "to explore the human condition…You know you're born with one body, and you have to be restricted to one gender. There are so many barriers in society that don't allow you to be who you are" (Carol, personal communication, July 16, 2015). She said in the interview that there are people who question their sexuality and "the fact that they can't explore is something that needs to be projected to an audience" (Carol, personal communication, July 16, 2015).

At first Carol was going to sculpt heads, but she felt that casting would metaphorically enhance her end result. "It's kinda like a print of someone instead of who they truly are. It's like a mask or a façade that you can take off and put on again" (Carol, personal communication, July 16, 2015). She added false eyelashes to the mask to emulate "the cloning that results from mass consumerism [and] the genetic shapes that are considered aesthetic" (Carol, personal

communication, July 16, 2015). Purposefully hidden behind the mask was a painting of a hermaphrodite whose hands were covering their eyes, distorted within a fisheye lens (see Figures 7 & 8). Carol wrote in her artist statement that binary definitions are restricting and can cause a loss of self. She stated, "The work is about the confusion that being born into an era of mass consumerism and unified ideals of beauty can instill" (Carol, personal communication, July 16, 2015).

Carol found that Diane's resources helped her to "see how different artists conveyed their ideas." She stressed, "The concepts that you want to convey have to be reflected by the materials choice" (Carol, personal communication, July 16, 2015). Through her analysis, she determined that the connotations of a cast mask would create deeper meaning than a carved one. Although Carol did not link a frame with her artmaking, she was metacognitively aware that artists' practices went beyond personal expression and proposed broader ideas to a wider audience. She stated:

 The fact that you have to go through all of this conceptual work really brings out the fun in artmaking. You have three days of conceptual thinking about all of these different artists and their practices and then when you actually get to do it it's so much better. (Carol, personal communication, July 16, 2015).

Carol knew that knowledge gained from research would help deepen her thinking. APR is less about creating aesthetic products and more about exploring an idea and responding intellectually and emotionally to it, and Carol's statements were evidence of this (Marshall & D'Adamo, 2011).

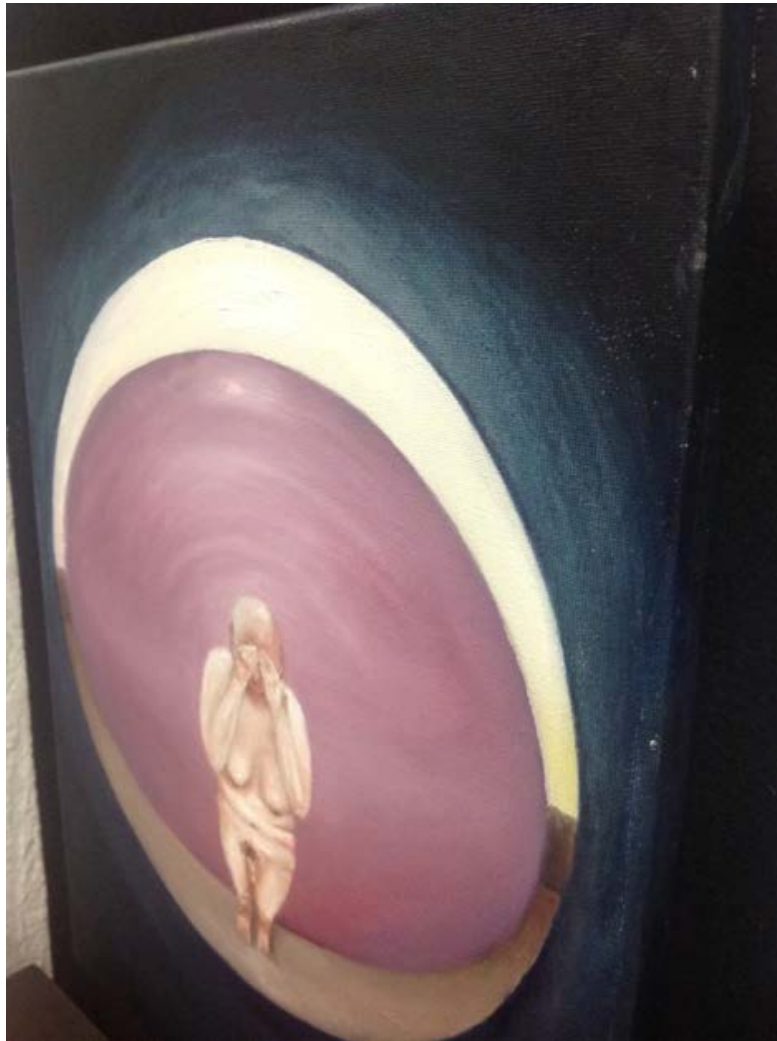*Figure 7*. Carol's mask and painting. Photo: Judith Briggs

Figure 8. Carol's painting. Photo: Judith Briggs

Karen

Karen filled a VAPD page with thoughts. "Art is about visual connection, spirit experiences allowed to be shared." She posed questions: "2nd year crisis. Dying to get to your own work. 1. Fear. Now what? 2. Allow attraction to the image, deeper intuition takes over. Meeting the fluidity of who you are (Buddhist, Zen). Nature of self? Big question" (Karen, student journal entry, 2015). After analyzing her notes, she highlighted her big idea as being the nature of the self, lessons learned in childhood, and the Buddhist concept of

"meeting the fluidity of who you are."

Karen explored the art forms of printmaking (see Figure 9) and graphic design, and after researching artists' works, became intrigued by a book on Pinterest that one could view at 360 degrees. Karen adapted the form to her own work whose central idea was "the shortness of our lives." She revealed in interview that she didn't usually "think of weird things like that, but I took the cause" (Karen, personal communication, July 16, 2016). Her research and brainstorming had enabled her to explore new concepts, a characteristic of APR (Marshall & D'Adamo, 2011). Within her VAPD Karen outlined her art making process:

1. Gather inspiration. Create concept of idea
2. Sketch out the base
3. Employ chosen media wood carving
4. Test Inking
5. Adjust as needed
6. Final ink roll and press

Karen combined this process with graphic design by printing a single image of a Greek sphinx and using digital media to replicate it on a black background. She acknowledged that she used the postmodern and cultural frames to recontextualize the riddle "man lives and dies once a day" into a contemporary digital format. After trial and error, she printed several pages and assembled them into a book of sphinx images that opened 360 degrees, ringed by a circle of human figures of varying sizes interacting with each other. She stitched the book together with red string to represent peoples' ties to each other (see Figure 10). Within her artist statement Karen wrote:

> My work is the insignificance of our relations when compared to in the eyes of greater beings, and in its early stages of conceptual practice, was inspired by the cartoon-like featureless and child-like figures of Kathy Temin's work *Troubled Times*. Her ability to visually depict uneasy moments in life was a great inspiration to this piece, with this idea of an unidentifiable person having their personal problems downplayed and dismissed is echoed in my theme... Sometimes I find myself wondering whether I will completely lose ties with people I don't contact anymore, and this artwork means to me to hold onto your friends and family tightly and live up to every second with them since at the end of the day, they are your story and your ties. (Karen, student journal entry, 2015)

Karen further metaphorically connected her images with concept as she made the figures grow and decrease according to the number of times they were attached to or isolated from each other. She wrote that the sphinx's eye was constantly blinking, "embodying the phrase 'in the blink of an eye,'" referring to the tenuousness of life (Karen, student journal entry, 2015).

Karen was aware of her approach to her artwork and artistic process. When asked about her use of the frames to plan her work, Karen replied:

> I felt like I used a lot more of the postmodern framework and the cultural framework in my work than most traditional works because in the postmodern frame I have included recontextualization, like you know the riddle and everything, and also the use of new media, which is, you know, digital manipulation, as well as unique questioning of how a book is meant to be formed. Like most books are meant to just open in a 180-degree angle, but in my work I chose to have it like in a 360 degree so it can't be opened, can't be closed. So I thought that it was very interesting to reflect that life goes around in circles, I guess. (Karen, personal communication, July 16, 2015)

Her VAPD demonstrated an openness to explore how ideas fit together and a need to understand the human experience. She would later use this to give meaning to her art making. Scott Shields (2016) states that visual images within a journal helps its author to see how ideas, both visual and text-based, fit together in a dialogue, rather than just as a representation of data. Karen metacognitively thought through her artistic process, linked her research of form to her own philosophical questions and to interdisciplinary sources, and investigated a concept that was meaningful to her and reflected on how she lived her life. APR, through its realm of feeling, sensing, and representational forms, can provide insights into what it means to relate to or comprehend the world (Siegesmund, 1998).

Figure 9. A Page from Karen's VAPD. Photo: Judith Briggs

Figure 10. Karen's Artwork. Photo: Judith Briggs

Andrea

Andrea stated that she was a strong feminist, having been influenced by her older sister. Andrea chose the art forms ceramics and graphics and had not worked in those media before. She said that she saw this as a chance to connect ideas from various disciplines and form her own questions. Andrea stated:

> I really liked that kind of concept of women, how they saw themselves and how [they had] the need to get rid of all this fat and all this heavy baggage…I saw a lot of paintings which were these nude portraits of a really obese lady, and I really liked fat ripples… and looking at the portrayal of these fat ripples and how those fat ripples kind of define the woman. And it was actually quite beautiful, at the same time quite disgusting because you're not supposed to be that fat as a healthy human being. So it was kind of this contradicting idea of whether fat is beauty and should we accept that or should we accept the normal body, but what is the normal body? (Andrea, personal communication, July 16, 2015)

In her VAPD Andrea inked outline sketches of standing stout women

and asked beside the sketches "Are these women powerful? Must we substitute physical power for social power? Why is the woman nude more prevalent in art history and accepted?" (Andrea, student journal entry, 2015). Andrea's work generated more questions rather than answers, a characteristic of APR (Sullivan, 2010). Andrea documented and analyzed in what position to present her ceramic women to convey a sense of both strength and sexuality. Besides researching and reviewing Jennie Saville's work, Andrea also linked her ideas with ancient fertility goddesses, *Cut Piece* by Yoko Ono, and Julie Rrap's photography, performance, and sculpture of female bodies. Andrea said, "It was kind of showing how women are bound to this image that society has given her, and then in our English curriculum, because we kind of cross over sometimes, we always look at representations of women in our text" (Andrea, personal communication, July 16, 2015). Andrea talked about the objectification of women shown in sexual positions. She made three small ceramic figurines of women in reclining sexual poses and put clearance price tags on them (see Figure 11). She linked her ceramic figures to historical artifacts that were sold off in art auction houses for purposes other than those for which they were made, and, although she didn't link her work to the frames, she stated that she was really conscious about the idea of the world and wondered how different audiences would view her work.

When asked about her use of the frames, Andrea replied:

> Well, you don't really think about the frames…. it's kind of in your background. I think it's more ingrained in our minds since Year 7 to think in this way, so structurally this would show this. So, women being in sexual positions was meant to show the literal objectification of them…and it wasn't a conscious decision, it was more subconscious decisions. And then afterwards when you looked at it when you had to write your artist statement about it you're like 'Oh, from this frame I could see it that way' and that kind of stuff. Conceptually, I was actually really conscious about the idea of the world and the different [historical] times. (Andrea, personal communication, July 16, 2015)

Andrea was more cognizant of using the conceptual framework (artist, artwork, world, and audience) while developing her artwork and concept. She was still aware of the concepts she was presenting and why she was presenting them.

Andrea's second art form was graphics. Her images changed as she taught herself how to digitally draw. She created a poster advertising

"Fat Stripper New Formula Naturopathetic: Ever Wish You Could Just Take It Off?" that included an image of a woman seen from the rear, stripping her flesh away from the waist to the shoulders, revealing a skeleton underneath (see Figure 12). A second poster included a Photoshopped model's face, broken into faces, overlaid by the text "Join the Masque Rage of Face" (see Figure 13). Andrea used APR as a way to visually manifest her own investigation of women's body image and to metaphorically develop her own social critique and ask more questions. According to Leavy (2009), "the power of the image and its role in society cannot be underestimated" (p. 215).

Figure 11. Andrea's Ceramic Women. Photo: Judith Briggs

Figure 12. Andrea's Poster 1. Photo: Judith Briggs

Figure 13. Andrea's Poster 2. Photo: Judith Briggs

Lydia

Lydia did not share her VAPD with me and chose to speak about her artwork instead. Lydia used her mini body of work to deconstruct

Disney. She was interested in artists who appropriated and critiqued popular culture. She researched a Los Angeles artist who designed and made mermaid tails, an Australian underwater photographer, photographer David Parise who placed Ken and Barbie dolls into cheeky scenarios, and photographer Dina Goldstein's dark and distressed Disney princes and princesses. Goldstein's idea of remaking the Disney fairytales inspired Lydia to create her own social commentary.

> When I came up with the idea of making a tail and having a mermaid under water I also wanted to make it a bit different, not just the tail, make it sort of out of rubbish as well, because I thought it would be an interesting metaphor for the destruction of marine life at the moment with pollution. So the meaning was sort of on two levels, one the destruction of marine life, and, two, the destruction of sort of believing in things such as mermaids that comes when growing up. (Lydia, personal communication, July 16, 2015)

Like Goldstein, Lydia had linked her mermaid with personal and social concerns, making interdisciplinary connections in the art making process, an aspect of APR (Marshall & D'Adamo, 2011).

Lydia had worked collaboratively with another student who also engaged in underwater photography. She mentioned that her art making practice was full of trial and error that also helped her to deepen her thought process. She first had to learn how to sew, then had difficulty sewing the fabric. She did extensive research on materials to find one that was suitably waterproof and cheap enough to use. During filming, the rubbish that she had attached to the fabric became unglued and floated around the swimming pool. Lydia decided that this mistake added to the end effect. She analyzed her artmaking process in the following manner (see Figure 14):

> Well, the original idea obviously came from the mermaids because I always liked that concept, but the deeper concept was created as I made it through the process. I had a base idea, but it was really simplistic. And slowly, as I started making the tail and sewing, I sort of thought more about it, and I guess that helped in the progression of its concept. It was sort of a step-by-step thing, and it changed over the course of the project. (Lydia, personal communication, July 16, 2015)

Previous classwork with performance art and installation and her interest in video influenced her ideas. She did not connect

her explanations to the frames or the conceptual framework, but explained that her study of art and art history helped her to understand the world. She stated, "I like how art and art history sort of work together in that sense if it's documenting everything that

Figure 14. Lydia's Mermaid Tail. Photo: Judith Briggs

Tina

Tina stated that she investigated universal themes of spirituality, life, and death in relation to her family. An elder member had fallen ill and had passed away. She stated that she used her work to compare her Chinese family's Buddhist and Christian views of mortality through the lens of the cultural frame, and used the structural, subjective and postmodern frames to create video and soundscapes that transformed ideas of familiar objects into objects of reflection and remembrance. When asked about her use of the frames, Tina replied:

> But for the frames…cultural was mainly myself, my heritage as an immigrant from Hong Kong and China. That's where I come from, family background and that is a very traditional religion like Buddhist, and so there's a lot of things with that religion. And then my family, we're Christian, and so that has elements, and they kind of clash in terms of the ideas of life and death. Also we've got the media and our current perception of life and death. As a teenager you've got all these different things, so that was my cultural influence. (Tina, personal communication, July 16, 2015)

In further conversation Tina connected the structural frame with symbolic motifs and images that she used – swings, bicycles, and wheelchairs – that represented people she knew. She said that she picked these everyday objects because they would be easier for the audience to relate to; they may have seen or connected to these things before. Tina stated, "My whole theme was life and death, so that was my subjective [frame]." She reasoned that her artistic process fit with the postmodern frame. She explained,, "I did use some of the traditional techniques, like maybe fire, but it's not really used in traditional painting or anything; my whole process was postmodern." (Tina, personal communication, July 16, 2015)

Mircea Cantor's and Cai Guo-Oiang's use of gunpowder and fire, along with Bill Viola's videos, as evidenced through her VAPD research documentation, inspired Tina to nail contours of a wheelchair, a chair, and a bicycle to pieces of board, connect them with waxed string, and set them on fire while recording the process. She wrote in her artist statement:

> Fire is a universal symbol of life and death, beautiful and bright yet transitory and destructive. The flames in the smaller pictures became a metaphor for life and death. In the work, each image was created with one long string of wax dipped twine, symbolic of a

person's lifespan. (Tina, student journal entry, 2015)

Tina accompanied the finished piece with a soundscape of a family outing (see Figure 15). According to Tina, "It was a lot of trialing, and, you know, I did one and then made a new one, and then until I got one that worked" (Tina, personal communication, July 16, 2015). The testing, including an analysis of her artmaking process of making the material form, matches the concept that she had envisioned.

Tina shared with me that every artist she had researched had a complex view of life and death, religion, and personal values, like her own. She felt that she needed to create a work about the simple and concrete things about life and death and came to the following conclusion:

> I was talking about the transient nature of life, removing distractions. We should cherish other people because even though they're here right now, [I am] pretty sure they won't be here forever, and we don't know when they're going to stay. (Tina, personal communication, July 16, 2015)

Tina said that her family was religious, and she had used her work to sort through her feelings and to connect with an audience who may have gone through the same circumstances. Tina used her APR practice to reflect and to make her own diverse, interdisciplinary, metaphorical connections in order to aesthetically convey conceptual ideas to a wider audience (Marshall, 2015).

Figure 15. Tina's Artwork Documentation. Photo: Judith Briggs

Discussion

I conducted seven interviews, reviewed seven artists' statements and artwork, and five VAPDs, to discern "How do tenth grade New South Wales (NSW), Australian students choose to interpret a NSW APR model to create, reflect upon, and speak about their artwork?" Within the data I noted the following characteristics of the students' use of APR: research, conceptual reflection, interdisciplinarity, new knowledge gained from student art making, research, and reflection, documentation, metacognition, and analysis.

Research, Conceptual Reflection, and Interdisciplinarity

The students began their APR by following Diane's tasks to analyze their own creative process, research artistic forms and artists' work and ideas, and brainstorm concepts through which they could explore subject matter. This subject matter included interdisciplinary connections to consumerism, animal behavior and mythology, hermaphroditism and body image, ancient riddles and relationships, feminist critique of body image, environmental concerns, and memory and spirituality. VAPDs revealed page-long illustrated research and explanations of graphic design, video, sculpture, printmaking, and photomedia. Students cut out images of Higher School Certificate and artists' work and analyzed their forms and meanings in notes beside it. For example, in Figure 8 Karen wrote beside a landscape image of vibrantly red earth and trees, backed by a yellow sky layered with white clouds:

> This work is made by Isela Leal and was created through woodcut printing. Her colour palette is muted and earthy, reflecting her work as a landscape artist. The horizontal colour distinction between the off-white and the ruddy red is the defining line of the horizon, bringing a calm and undisturbed atmosphere to the work. (Karen, student journal entry, 2015)

Ultimately, Karen's analysis of formal qualities' creation of concept would reveal itself in her three-dimensional book of figures. Karen's artist statement noted that she was influenced by the cartoon-like, featureless, and childlike figures of Kathy Temin; Karen's circle of figures of various sizes implied the insignificance of relationships during life's travels.

New Knowledge

Students made connections that led to the conceptual and metaphorical exploration that conveyed powerful meanings and

asked further questions, such as: Why do we commodify our memories? How can we make audiences think about childhood memories? In what ways do restrictive gender roles diminish self-worth? How do we connect to others? Why is the woman nude more prevalent in art history and accepted? How can we appreciate the transient nature of life? Students subsequently linked this research to their own knowledge and experiences to create and reflect upon artworks that had personal meaning and that led to personal discoveries as referenced above (Sullivan, 2010). Kim, Carol, and Lydia specifically mentioned that studying art helped them think about and know the world in different ways, a result of APR's transformative capabilities (Sullivan, 2010).

Documentation

The VAPD created a brainstorming and problem-solving space in which students could communicate their ideas to themselves and to others in both written and visual forms. This documentation allowed them to revisit and plan ideas, to reflect, and to come to new conclusions (Scott Shields, 2016). Some students' VAPDs were more comprehensive than others. APR views art making as research that constructively creates new knowledge as a result of practice, and the students documented in their VAPDs and spoke about the many versions of their work as it made its way to the final product. Using VAPDs in APR fashion, students chronicled their artwork as part of a process that produced a research text, similar to that of Marshall and D'Adamo's (2011) students. According to Scott Shields (2016), visual journals are a form of creative self-study.

Metacognition

Metacognition entails "the process of reflecting on and directing one's own thinking" (Ambrose, Bridges, DiPietro, Lovett, & Norman, 2010, p. 190). This process involves assessing the demands of the task, evaluating one's knowledge and skills, planning an approach, monitoring one's progress, and addressing strategies as needed (Ambrose et al., 2010). The students were aware of their own thought processes. As part of this process, the frames acted as philosophical lenses through which students interpreted conceptual approaches to their work. Five of the seven students associated their artwork with the frames – positions that they knowingly took (subjective, structural, cultural, postmodern) – while creating their artwork. Tina connected her work about memory and family to the cultural, structural, subjective, and postmodern frames and worked through strategies of using fire as an artistic form to symbolize life and death. Karen thought through steps of combining printmaking and graphics to generate a paper riddle, which spoke to the postmodern and cultural frames. Kim's work about memory and skies was structural

and deeply subjective, as was Sue's graphic connections to childhood memories. In VAPD entries, Sue analyzed print graphics and the symbolic qualities of her own possessions, along with strategies to create posters that questioned commodification and memory. Andrea linked her fertility goddess and graphics to the structural frame, stating that female symbolism was her main concern. She was less conscious of the frames, but used the conceptual framework idea of the audience to guide her thinking about the work. Carol and Lydia, while not mentioning the frames, stated in interviews that they were aware of their thought process when making material choices that affected their work's content.

Analysis

Within their VAPDs the students analyzed artists' material choices, compositions, and practices, and linked them with concepts. The case studies and students' analyses of these artists' work, as evidenced in their VAPDs, may have planted seeds concerning concepts, but students searched for their own influences to make personal statements. All seven students researched artists and artforms to connect their work to bigger world issues and ideas that they relayed to an audience. Taking in the perspective of others provides a structure for reference and review within the APR process (Sullivan, 2010). Students reflected upon personal experiences to connect with artists' conceptual and material practices that helped them visualize their own. Students other than Kim did not directly reference the case study artist Lindy Lee, whose work dealt with childhood memories, the Chinese Australian immigrant experience, and the universal connectedness found in Buddhist teachings. Carol, influenced by Ron Mueck's distorted figures, questioned the social masks that people wear as they deal with gender expectations and social relations. Case study artist Chris Jordan questioned the roles that individuals play as numbers in a consumer society. His 2008 work, *Barbie Dolls,* may have indirectly inspired Lydia's deconstruction of Disney and Andrea's critique of female body image expectations. Students analyzed and reflected upon their material processes – their own and those of other artists – as they tried to make their artistic forms match the content that they had envisioned.

Sue, Kim, and Tina were the only students who referred to the analysis of their own creative process within their artmaking. Sue stated that she delved into more research when creatively stuck, which resulted in collection of graphic images. Kim wanted to give herself permission to make mistakes. Her VAPD images reflected her many attempts to create three-dimensional cloud forms. Tina, who worked with fire, a difficult medium to control, wrote that imperfection inspired her creativity.

Conclusion

The 10th grade NSW students interpreted a NSW APR model to create, reflect upon, and speak about their artwork in the following ways: (1) Students began the creative process by researching artistic forms, contemporary artists, and NSW students' HSC artwork, noting processes and ideas in order to reflect upon and subsequently develop concepts for their own work. This subject matter made interdisciplinary connections to issues and philosophical ideas. (2) These connections led to students' conceptual and metaphorical exploration that conveyed powerful meanings and asked further questions. Students linked their art making research to their own knowledge and experience to make personal discoveries and see the world in new ways. (3) Using annotated images and written reflection, students documented their art making process in VAPDs that were brainstorming and problem-solving spaces acting as points of visual and written communication. Within the VAPDs students revisited and planned ideas, reflected, and came to new conclusions. (4) Students used the frames as metacognitive devices to become aware of the lenses through which they viewed their work. They used the conceptual framework as a reminder of the world's influences on their artwork and of the audience who would view it. (5) Within teacher case study handouts and their artist research, students analyzed artists' material choices, compositions, and practices and linked them to concepts. Students analyzed and reflected upon their own material practices and decisions, documenting them in their VAPDs and summarizing them in their artist statements.

It became apparent to me that, using a structured APR model, students linked diverse material and conceptual investigations to convey personal beliefs to an audience, critiquing society's mores through art making. Students grasped concepts, used their artwork to reflect on their lives and society, explored interdisciplinary ideas ranging from spirituality to ecology, were aware of their processes, and came to new realizations, all attributes of APR. Students learned about artistic processes along the way.

Like art educator Julia Marshall and U.S. high school teacher Kimberley D'Adamo (2011), Diane knew that students needed to be guided through this research process and provided the tools. Within their research workbooks, D'Adamo asked students to DARC: (1) describe artworks, (2) analyze artworks' meaning, context, and form, (3) reflect upon the artworks' meanings and connect it to students' experiences, (4) connect artworks to reveal themes, and connect these themes to students' artworks.

In addition to asking students to conduct artist research like D'Adamo, Diane, following the NSW Syllabi, asked the students to use the frames (subjective, structural, cultural, and postmodern), the conceptual framework (artist, artwork, world, and audience) as metacognitive devices for making and reflection. Within educator-created artist case studies, Diane provided samples of artists' and critics' thinking and writing, connected artists' forms and practice with concepts, and put these into context. Diane used artists' and critics' writing and practice as models for students' subsequent artist research, reflection, art making, and written critical analysis. Students linked this research to their own experiences. She created a rigorous APR model that linked conceptual, material, and personal practice and emphasized metacognition, reflection, interdisciplinarity, and discovery. Students followed this model and made diverse connections through their work to link concept with form, ask questions, and tell their stories, each in a slightly different manner. Students' work entered into a conversation with their audience and the world. Students employed strategies of thought, lines of inquiry, and critical understanding within their art making, all characteristics of an APR model (Ambrose et al., 2010; Marshall, 2006). By moving beyond a sole focus on a final product or definitive answers, the APR process allowed students to take in perspectives of other makers and thinkers, link to other disciplines, and critically examine beliefs and actions while relating to their own lives and those of others in a substantial way.

Borrowing ideas from Diane, I ask art teacher candidates to research artists, their material practices and concepts, artists' statements, and critics' reviews to create artist case studies that explore big ideas and make interdisciplinary connections. Candidates use the frames and the conceptual framework as metacognitive tools to create questions and analyze artists' work and their own. They document their research in VAPDs, connecting this with their own experiences and insights, to create artwork for the lesson units that they design to begin to guide their own students' in the APR process within their clinical placements. The use of this NSW APR method in my university classroom is still evolving. The analysis of my former students' use of this model in their art classroom is another site for further research.

A version of Diane's structured APR model could result in similar actions in any art education curriculum and could deepen student studio practices by adding research, conceptual reflection, interdisciplinarity, metacognition, analyses, and learning that results from art making, research, and reflection. The students, through their evidence of writing, VAPDs, dialogue, and art making, demonstrated that they meaningfully and reflectively engaged with the APR process to create philosophical dialogues situated in communities and cultures that questioned world views and could globally and humanly connect.

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To Know or to Understand One Another: Developing New Identities Through International Teaching

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ABSTRACT

In this article, a veteran K-12 art educator shares the experience of relocating to teach internationally for the first time. The stark differences from previous experience created opportunities for reflection, and thus the melding of professional and personal identity in the international teaching community are explored in brief narratives as an autoethnographic study. Highlighted is the difference in the drive to understand another person/people, as opposed to the efforts to know a lot about another person/people.

KEYWORDS: international teaching, autoethnographic study, personal identity, professional identity, chàbuduō*, yàomiànzi*, knowing, understanding
*pinyin spelling of Chinese words

The moment I step into the stairwell of my apartment building, I become an *other*. I am a particularly tall, large, and cisgender woman from the United States of America. I often hear locals refer to me as "*měiguó*" in Mandarin, meaning United States of America, or simply as "American" by those who choose to speak English. As such, I employ these two terms for the purposes of self-identification in daily interactions (Martinez-Carter, 2013). My European ancestry presents physically in my blue eyes and light brown hair. I am easily recognized as a cultural, racial, ethnic, and political minority in most spaces I enter. Attentive gazes meet at eye level with nearly everyone I pass, but after months here it feels odd to smile. My neighbors and I are not established acquaintances even after a year, likely because of our shared failure to recognize other ethnic groups' facial features (Zhao, Hayward, & Bulthoff, 2014). Passing so many people without interaction betrays my outgoing personality. Exposed as unalike, I walk to school a few short blocks beyond my neighborhood.

The art studio is as much a retreat for me now in midlife as it was in my youth. The art students and I learn and create together in a private, non-profit international school in the third ring of Chengdu, in the Sichuan Province of the People's Republic of China. It is here that I have the time, space, and outlet to explore my new professional setting while teaching secondary classes on conceptual art and collagraphs. I can already feel how my professional identity is shifting. There was one exact moment that I realized change was needed to better serve my students.

While reviewing proper paint brush cleaning, I reached for a cup to pantomime procedures as an art teacher. I had no idea what to call this container and looked to the class for clarity. I could not read the words and the label on the cup. "Is this yogurt?" I asked the group. A few students nodded, and a few others smiled. The rest gave no response at all. "Okay great, you'll just grab your trusty yogurt cup to…" and completed my demo. It was only when I saw a student reach into her lunch bag, retrieve her own yogurt, and pour its contents down the sink that I realized the need for precise communication. I also recognized an opportunity to document my growth as an educator.

New Research in a New Land

The significant changes in my personal life were amplified by becoming a member of a tightly-knit community of colleagues that lived and worked with me in the same community. My only acquaintances were colleagues and students, and my new school position demanded much of my free time. My work and social lives were melding into one international living reality. As I looked to investigate others' experience of a similar culmination of change, I was unable to find relevant existing research. I decided to devise a research study of my own so that I could reflect upon these significant transitions as they occurred.

The path to writing about myself and those around me as a form of research (Denshire, 2014) first developed from limited accessible resources. While the People's Republic of China permitted me the use of a Virtual Private Network (VPN) to surmount national censorship for educational purposes, many sites remained off-limits. There was also an ongoing concern with copyright and proper authorship between academic journals and databases in China (Johnson, 2013). This left little guarantee that I could correctly cite authors or studies that I had not already verified in my own previous research.

Another difficulty to my investigation was the timing of The 19th Communist Party Congress. Security measures for this nationwide governmental summit caused enormous internet connectivity and accessibility issues for well over a month. The government required internet providers to perform internet emergency shutdown drills, and surveillance was greatly increased (Connor, 2017). My existing resources from previous studies, which were housed online, were unavailable.

Autoethnography of Personal and Professional Identities

At this same time, classes were well underway in the first semester, and I regularly worked on my visual art journal during school days. I started the process to model art-making with my students, but soon noticed that my pages had begun to touch on topics that were relevant to my professional and personal transitions. The percentage of each page devoted to text had increased. I obviously had thoughts and feelings that were ripe for reflection. Knowing that there was more to my personal and professional identity shifts than I felt could be properly processed in my visual art journal pages, I turned to various forms of qualitative research that place the researcher in a participatory role within an environment. I sought a methodology in which I could analyze my space and relationships as a member of a school community (my professional identity). I wished to simultaneously track my attempts to adjust to life as a *měiguó* in China with local Chinese individuals apart from my school-made relationships (my personal identity).

Thus, an autoethnographic study of my professional and personal identities evolved. Autoethnography met my needs as a researcher, and also gave me freedom to extend my anecdotal experiences to connect to cultural and social contexts. Autoethnography also places the researcher in a highly reflective role (Méndez, 2013), which was my main goal for both my relocation and my desire to conduct research. I was actively participating in success, struggles, and totally unforeseen experiences in expatriate life despite my preparation. I saw autoethnography as a call to not only recognize aspects of my new life, but to reflect upon my choices and influences within each aspect. Holman-Jones (2005) commends autoethnographic research which shows through telling, navigates self-protection in sharing, and acknowledges that all information gained as a representation within an environment is constantly in flux. I was motivated to use this study to evaluate my own actions and reactions (Duncan, 2004), but also very interested in finding perspectives that were new to me even after researching others' accounts.

Conducting quality research amid personal and professional disarray was the real challenge. My growing cultural knowledge was consistent only in its inevitable revisions. Eisner (1991) argues the usefulness of such research to present probabilities to future reviewers. Though I was overwhelmed at the self-imposed responsibility of maintaining neutrality and validity in this study, I was eager to challenge my own concepts and investigate my own preconceptions. Researching within so many structures at play was going to require vulnerability, proper respect to the significance of outside factors, and regular assessments of the underlying causes of my developing perspectives (Pfeiler-Wunder, 2017). I wanted to remain honest in my experiences and represent developments accurately. I aimed to interpret as accurately as I was able even through the challenge of retelling (Clough, 1998). I prepared my study realizing that complete objectivity was not a reasonable goal for this study (Denzin & Lincoln, 1994). I aimed instead toward research I was familiar with, seeking experiences that I could reflect upon authentically.

Authentic Self-Research

Having previously researched preservice art educators in student teaching placements (Barbee, 2015), I created a direct connection to the framework of adult learning explored by Knowles, Holton, and Swanson (2015). I set goals for my own development, noting similarities to my current professional transition while entering the art education profession for the first time. I planned to observe situational differences affecting growth and my personally-held norms and perspectives as they changed. I could reflectively observe my own experience as an emerging international educator. I connected the concepts of andragogy to the research methodology of autoethnography, drawn to my established habit of narrative work in my journal (Parker-Fuller, 2000). I had a desire to conduct research upon myself within new sociocultural realities (Reed-Dehaney, 1997).

To collect data on my professional life, I established that all topics relating to my classroom performance would involve detailed note-taking and reflection. I scheduled various observations of colleagues in the arts department to witness their style of engagement. I connected with internationally-placed teachers at nearby schools who were interested in professional development. To track my personal growth and change, I kept note of conversation topics with my distant family and friends, as related to them via our regular email exchanges. I joined several expatriate social media groups and followed similarly-related blogs. I also contributed to a podcast cohort of U.S. born educators living and working worldwide, started by a friend in Ghana. I actively chose to research events and connections that occurred naturally. While I did want to pay attention to the changes occurring in my life and dual identities, I chose to engage in what Ellis and Bochner (2006) describe as a more evocative autoethnographic study. As opposed to more conservative and analytical approaches (Wall, 2008), I wanted to offer my accounts as factually as possible, while acknowledging my own perceptions and desire to improve as an art educator. Giving myself these freedoms and limitations, I set to research my personal and professional identity shifts as an experienced U.S.-born teacher in her first year living and teaching in China.

Being Inside: Emerging Dimensions of Self

I genuinely, perhaps arrogantly, had thought myself prepared to be immersed in a new culture for the first time. I relied on inelegant translations from my phone to communicate, or even more awkwardly uttered poor atonal Mandarin. Physical gestures were of little use when I first tried to communicate, as these are also culturally and regionally derived. Such misunderstandings provide amusing tales from short-term travel, but prove overwhelming as regular trials of a new life. I developed a great deal more humility by being so regularly unsuccessful. In my home, I was constantly confronted by reminders of a new personal life, like the unfamiliar shape, smell, and label of the dish liquid. I spent my time washing dishes contemplating when I would feel that I knew what I was doing.

I made a distinct effort to give attention to the changes in my westernized concepts of ordinary. What I have known as the sound of an approaching ice cream truck in the United States was a pleasant signal to clear the way for the street-cleaning vehicles in Chengdu. Foot and vehicular traffic flowed in a water-like manner, and offense was not taken as quickly as in the United States. While the people in Chengdu were friendly and helpful, they were not overly familiar, as I often experience in the United States. The week I arrived in Chengdu, a new acquaintance named Hope offered to help me set up my online ordering account. Two days after we met, she was in my living room late at night, holding my credit card and talking on my phone to arrange home-delivery goods. After helping me, she refused to stay for tea, but has messaged me regularly since then. We quickly connected on the social media platform WeChat. It was several weeks before Hope changed my access to her "stories" and allowed me to see her posts. In the United States, I had been accustomed to connecting with full access on all social media immediately upon meeting new people. Here, there was a maintenance of distance that allowed my Chinese friends and I to understand one another as individuals rather than by our affiliations or leanings. I was familiar with Hope's sense of humor and favorite snacks before I knew her opinions on current events.

After a few months of living in Chengdu, I realized many of my frustrations came from inexperience in a large city rather than my new country. I had never lived in such a densely populated area. I approached problem-solving with a new rhythm and patience. I soon located the best vegetable stand in the neighborhood and connected with the corner store to regularly deliver drinking water. It took months for me to adjust to purchasing only a few days' items at a time, and even longer to overcome the anxiety of a running to-do list. Stopping myself from seeking new norms brought a lot more appreciation to my daily thoughts. Where I would have previously

identified as a rational pessimist, these personality traits did not serve me or lead me to any understanding of my adjusting life. I came to love the orange-candy smell of soaking dishes in my efficiently-sized kitchen.

This timeline ran concurrently with my adjustment to a new teaching and learning environment at school, though it became evident early on that success in one realm did not necessarily translate to any progress in the other. My newer personal identity factors, those of an expatriate *měiguo* and one of 14 million inhabitants in this Chinese city, began forming in one consistent arch of conversion through deeper understandings and realizations. Experience had adjusted my perceptions and helped me develop my personal identity. I did not experience the same steady flow in my professional identity change.

Being Outside: Interpreting Pragmatism and Perfectionism

In Chengdu, I was particularly surprised to see how strongly people believe that different nationalities exude separate and distinct personality traits (Jarrett, 2017). Social bias is by no means unique or unfounded in scientific research (Greenwald, McGhee, & Schwartz, 1998), and can often lead one to prejudice (Fiske, 2014). As an American in China, I actively worked to prevent the clichés I knew of various Chinese cultures from shaping my perceptions. Counter to my efforts and expectations, I quickly deduced that speaking on stereotypes was somehow more acceptable commentary in a professional setting than I had known them to be in the United States. Colleagues and students openly offered analysis on my size, shape, and age based on my nationality. An elementary school teacher, a U.S. citizen more experienced in international teaching than myself, shared a story with me at the back-to-school staff mixer. As he explained the problems he had faced with a housekeeper, he said: "You know how the Chinese have no problem-solving skills in real life scenarios."

Hearing similar dialogue in many daily interactions with co-workers both foreign and local to Chengdu quickly broadened my knowledge base of stereotypes held by multiple different nationalities. Through these various exchanges, I detected a real need for people to categorize one another, even if categorizations were achieved through incorrect generalizations and presumptions. My students were in disbelief that as a *měiguó* I had never owned a firearm and did not eat McDonald's food at all. Once I complimented Hope on a lovely outfit she was wearing. Using the comment as a segue to my dowdy clothing, Hope offered to help me purchase a diet tea online that would slim me down since I was too large to fit into the more professional Chinese-sized and styled work clothing. It was then that I first learned that Americans are stereotyped as overly casual dressers (Clemente, 2015).

It is different to believe or propagate stereotypes of others than it is for a people to actively embrace and embody particular norms and concepts into their collective persona. For example, United States citizens consider themselves to be exceptionally hard-working (Reaney, 2015). In my limited observations, there are specific qualities that are widely embraced by Chinese natives. One such virtue is pragmatism. In its purest form, a pragmatic approach uses real solutions with a reliable and successful history. In the classroom version of this mentality, if an assignment is completed, the student's goal is accomplished. In my experience, after I delivered every lesson objective and purpose, hands immediately shot up with questions that began with "Can we just…" As we were engaging in art projects that branched beyond simple materials usage and into conceptual considerations, I did not initially appreciate the students' pragmatic suggestions. In my perception, the focus of the project was lost in the students' suggested edits. The regularity of these interruptions eventually led me to take pause and refocus anew. It took me a great deal of time to recognize that such requests or negotiations for projects did not originate from a lack of interest in meaningful engagement, but were offered as genuine solutions for quicker project completion.

Practicality and Respectfulness

There is a term new international hires were taught and were told closely applies to a practical mentality: *chàbuduō*. As a direct translation, it means "nearly" or "almost." In its use in classrooms, *chàbuduō* can mean "good enough" and is sometimes used in that context, but also in the context of finding a practical means to an end. Often, an acceptable amount of imperfection or error is implied in this word. A comparable notion, popularized by Voltaire (1962) in *Dictionnaire Philosophique*, is "The perfect is the enemy of the good."

I was coming from an environment of high-stakes assessments and a focus on mastery in United States public schools (Kamenetz, 2015). The suggestions that students could possess the autonomy to direct their own most efficient learning and that perfection is not a necessity in class work were near revolutionary to me as a teacher. Fortunately, after some automatic resistance to students' input on my assignments, I could adjust to the flexibility. Student investment of time and attention to their assignments increased, as did the variation among the creations. I came to see the control I had uselessly employed; I had not been readily willing to hand over exploration. Power dynamics were unnecessary in our art studio. Not only was I in a setting that valued independent endeavor, but the students were growing rightly impatient with my regulation of our shared creative space. There was no lack of faith in their efforts; the problem was my perceived ownership of their possible failures. My own relinquishment of the

burden of success was the first significant adjustment I made teaching in this new school. Figuring out how to frame educational units to better allow space for both highly personal creativity and practical problem-solving was my second adjustment. I continued to re-gauge those balances with each unit I prepared for my students.

My Chinese students and I experienced other similar miscommunications involving a nuanced cultural archetype that I did not know. *Yàomiànzi*, a concern with saving face and maintaining reputation, is shared respect given to and expected from others. Keeping *yàomiànzi* in a setting where failure is meant to be acceptable (Smith & Henriksen, 2016) is a more profound and delicate balance than I had dealt with before. I found that when supporting students in making successful classroom choices, pupils seemed particularly concerned with criticisms. To encourage students to engage comfortably in dialogue and art-making and to avoid causing injury to any student's reputation, I needed to genuinely investigate my grasp of the students' perspectives. Giving proper weight to *yàomiànzi* was not merely my westernized norm of a "compliment sandwich" (two complements offered immediately before and after a criticism). Students were crestfallen when I directly referred to unmet objectives, even if they had been stated previously. Early in the year, I made a student tear-up by saying, "This is a great choice for your artist study, I think you'll have a lot of fun with it. Don't forget to double-check your proportions as we discussed, though. That top right branch seems a bit off." I had made that correction at full volume and essentially called her mistake to the attention of the class.

I also found that traditional art critiques created a swift death to any naturally productive dialogues between students. The class had enjoyed a unit sculpting creatures inspired by Roberto Benavidez's piñata interpretation of Bosch's *Garden of Earthly Delights* (Richman-Abduo, 2017). As we stood at a table surrounding our small creations, my attempts to engage students in conversation were met with looks down to feet and no acknowledgment of one another. After asking if anyone would like to talk about their own experience or their personal creation, one student named Jackie said simply, "I liked it." Two other students nodded in agreement with the statement, but not another person spoke. As I complimented the students on their choices and asked low-risk questions involving materials or features, they responded politely but did not engage with each other's work directly for the entire class period.

Retelling and Reframing

I found it beneficial to mentally frame any suggestions or reminders to assignment guidelines as new ideas. I began to ask the students what could enhance their final product beyond its current success.

For class critiques, I created various technique or personal motivation questions that students could draw randomly from a hat and ask any student they preferred. It was tedious work murmuring to individual students (exactly as I had announced to the entire class moments ago). "While you work on this, you will want to consider proportions of the figure." Scripted student interactions about their own work felt inauthentic. I worried that students might find this model disingenuous or overly controlling. Based on the students' responses, however, it seemed that they felt supported in a more positive experience. Classes gave no indication that they felt they had made mistakes or fallen short of expectations.

We also broke the established norm that my opinions and commentary were the only ones of note in the class. Teaching experience has taught me that no student enjoys feeling that they have performed poorly, but the nuances of how to kindly engage in a conversation while maintaining dignity led me to a new level of dialogue with students. As we redeveloped our class critiques even further, we opted toward models that asked constructive questions, analyzing and building meaning as a group rather than scrutinizing any pieces individually. We also employed the "ask two friends" model for reviewing assignment guidelines or when questioning a next step. This practice of deferring the ultimate answer from myself and making space for students to guide one another led to more communication for the students. This shift also provided opportunities for me to witness and take note of preferred wordings of constructive advice.

It is interesting to note that as we all came together to teach and learn at an international school, students from the western hemisphere did not respond in the same way to these open dialogical constructs. These students often asked to review rubrics or requested that I share my preferences for specific changes. It seemed an equal challenge for them to be invited to articulate their own opinion on their creations as it was for me to leave suggestions unspoken. I also found that many of my Korean students, roughly ¼ of our student body, operated more similarly with United States educational models that value total mastery and perfection. These students focused on excellent scores and preferred projects that exhibited high levels of craftsmanship and execution of skill. These students placed a high level of pressure on themselves to succeed, were less receptive to praise, and maintained a formality with me as an instructor that I was not familiar with anywhere else.

The culmination of so many different cultural norms in one creative setting was an invigorating challenge. I was humbled to see students of such a formative age working to navigate within these different constructs with a desire for inclusivity. My most substantial goal, not unlike my efforts in previous teaching scenarios, was to foster an equal space and a creative haven for all the students sharing our art studio. In turn, I could see that the students were working to be vulnerable, attempting art with the possibility of failure, and offering one another praise and support. We were all respecting one another as developing artists and humans, trusting in each of us that our best is "good enough."

Being Within: Communicating, Co-Building Context

I arrived in China approximately six months into Donald Trump's presidency. There was considerable friction between my concept of self and what students assumed of me. It was presumed that I had voted for President Trump. After dispelling that fallacy, I was then asked to offer rationale for the support he has received. Though in no way emotionally, historically, or contextually comparable, in these conversations, I felt acquaintance with examples of members of minority populations in the United States who are asked to represent the whole of their communities. I now recognize the lack of safety for people being questioned in this way.

In China, however, I found more genuine curiosity and less divisiveness than in the United States. Very quickly I learned to qualify that any responses to political, cultural, and national questions were my unique personal perspective and ought not to count as factual for the United States of America as a whole. This parameter was difficult to establish, but necessary. Students saw in me a prime interviewee in their classroom. I was forced to accept that my efforts to always remain neutral in responses were not enough to make me an official or fully-informed authority on my home country. Simply put, I did not have the right to instruct the students about the United States from my positionality while also in my professional role. After over 15 years in classrooms ranging from kindergarten to graduate school, I finally recognized one benefit to biting my tongue beyond exuding good manners: there was no need for anyone to know me with such familiarity. In the midst of creating this new life, the drive to know and be known is fading from my personality, professionally and personally. In kind, these students are under no obligation to share with me their positions or preferences, and if they do choose to share, it is not an invitation to weigh their values against my own.

The place we do connect is in the art studio, which is an increasingly safe space to engage meaningfully with one another. Taking the personal out of our artistic creations is not a plausible or desirable goal. However, in our work and interactions, we aim for our efforts and creations to be understood. One case in point came from a piece made by a sophomore named Kerry. We could recognize and discuss his work, a reimagination of Coolidge's (1903) dogs playing poker

piece, *A Bold Bluff*. Kerry replaced cards with mahjong tiles, dogs with unicorns, and a neon beer sign with a rainbow. While classmates discussed recent changes in China's stance on homosexuality during a critique, Kerry's stance on LGBTQ+ rights in China was never addressed. Rather than exchanging personal details, these students placed a higher value on understanding one another in a more holistic, and in many ways more personal, manner.

One of the most prominent alterations to my professional identity was comedy. My reliance on humor in communication proved as erroneous as my need to be overly personal. Where laughter has decreased in the classroom, clarity has prevailed. I worked to restructure my thoughts to precise verbiage. Specifically, my use of idioms and culture-specific parlance were not only unhelpful, but also an annoying distraction in my communication with students. Though students were interested in the context of the phrases I used – idioms are a dynamic aspect to English-language acquisition (Göçmen, Göçmen, & Ünsal, 2012) – every accidental turn of phrase derailed our primary conversation. While much of my new professional identity felt beneficial and mentally stimulating, the loss of access to favored phrasings honestly felt like a loss to my unique personality. What was gained in idioms' absence was a well-needed development of neutral and non-valued sentence structures. These changes in discourse allowed for natural dialogue with introverted students and those speaking to me in their second or even third language. We compensated for what could be better said in a native tongue. The mutual respect and trust that we established while trying to be understood in our work and words lifted my spirits, but also held a mirror to my own biases. I remembered people lacking total command of the English language in my earlier teaching years. When conversing with former students and their parents, I had pantomimed large gestures, and opened my eyes more, speaking with my mouth wider and my words slower. What had made that acceptable to me before, and why did these students not find the same animation necessary when assisting me? These students offered considerate solutions to every simple issue I admitted to facing. It was obvious that my ineptitude was not perceived as a general lack of intelligence, but a moment that the community was familiar with and happy to assist me through.

Being Whole: Committing to Engagement

Even with our various successes, students are sometimes baffled by my general concepts of the world, as I am by theirs. We agree to look beyond comparisons or contrasts. Of course, I have witnessed passionate arguments about favorite bands or sports teams, debates on current global issues, or the existence of a higher power. While there is all of this and more, as with any of the thousands of students

I have taught in the United States, what is absent is hostility and assumption of superiority over those of a differing opinion. Nor is there any notion of the need to assume an "other" among the students.

Similar to students' wish for an understanding of their artistic creations, there is a common attitude that it is worth engaging in differences to better understand one another. Thus far, it appears that among these students, there is a high value in access to one another. Indeed, there exist closer friendships, romances, and temporary feuds, but there is also a comradery that leaves no student unworthy of speaking to any other. There are no identifying factors in a group or individual significant enough to make one unacceptable to any other. There is an elusive "common ground" that this *měiguó* can still not source, but I do believe it is, among these teens in this small private international school, in this vast city, in this large complex country, a real key to globalized education in our field as well as others.

These students have taught me how to approach other human beings as resources for learning and understanding. I know that this world could benefit from a lot more of that, and I can think of no better focus for my continued professional and personal development. To that end, I will continue to operate as a member of this collective and take the lead from those around me. Where I have previously felt the responsibility and ambition to guide situations around me, I have learned to take a receptive approach. I have less need to know or be known based on roles or accomplishments, and now value shared efforts toward understanding. While there will not be an acquisition, mastery, or completion to my personal and professional growth, this study has proven to me the value of reflexive practices.

Conclusions and Implications

The life changes of moving and working internationally came from a deep desire to grow and develop further as both a human being and as an educator, personally and professionally. Now one year from my arrival, I can accept that I will not acquire much conclusive knowledge of the people and cultures I have encountered here, not in the way that I feel I know my own nation's people and cultures. As I am physically, so too am I intellectually situated as an outsider learning about all that is around me by building upon my established (outside) contexts.

Some facets of international living are easy to associate with previous experiences. Meaningful exchanges and shared meaning-making has emerged as an important professional objective. However, my goal in this research – seeking to increase the stock of knowledge I carried with me to each new experience in order to improve – was faulty. As

educators, we must regularly choose to conclude less and investigate more. Many teachers would do well to mentally work against each new conclusion and maintain grasp on the very specific contexts that create each bit of information in the classroom setting. *Knowing* what to expect is relying upon my own previous information to estimate a probability. *Understanding* what is actively occurring in the art studio means gathering information without establishing expectations.

As educators, we may be drawn to new educational models or work toward position advancement. We may actively seek professional colleagues to exchange ideas. We can keep abreast of emerging trends and theory. These are all immensely beneficial to us individually and as a field, but I would argue that one must maintain a fresh eye and an effort to understand new information as it becomes available, rather than to know it as anything resembling a hard and fast truth. In the constant changes of understanding, we educators might also value the impermanence of our personal and professional identities.

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Art as a Global Necessity: MoMA's International Children's Art Carnival as a Catalyst for Globalization

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ABSTRACT

The recognition of individual creative potential is a concept of global importance because it resonates with the very essence of human existence. Satisfying the need of developing that individual creative potential has been the basis of many experiments in art education. The Children's Art Carnival, created by Victor D'Amico (Director of Education at the Museum of Modern Art [MoMA] from 1937 to 1969), is one of these experiments. Created in 1942, the Carnival provided a conductive atmosphere that stimulated the child and provided materials for an individually-led art-making experience.

Once the Carnival had proven itself successful as a catalyst for children's creative growth at MoMA, it was considered worth spreading internationally. The Museum of Modern Art presented the Children's Art Carnival at the International Trade Fairs in Milan (1957), Barcelona (1957), the Brussels World's Fair (1958), and travelled throughout different cities in India (1963).

The Children's Art Carnival is an example that resonates with current studies on how globalization interfaces not only with art and education, but also with local and regional cultural practices and identities, economies, political strategies, and environmental concerns of people around the world. Whatever shape art education initiatives take (international cooperation projects, worldwide exchanges or online courses of worldwide use), the challenges and lessons learned at the Children's Art Carnival in its international iterations are worth reviewing today.

KEYWORDS: education, The Museum of Modern Art, Victor D'Amico, globalization, hybridity, national pride, individual expression

Anthropological and philosophical studies suggest that art is common to every culture, everywhere, throughout time (Langer, 1966). This description makes art in itself borderless. Art has a deep connection to the human experience as it "satisfies the inescapable human hunger for imagined experience in all of its imaginable variations" (Scharfstein, 2009, p.3). Art is a precondition of the human existence: a necessity (D'Amico, 1961).

While art has a global presence, it nonetheless simultaneously hosts a multiplicity of expressions at the local and individual level. This elastic quality of art makes it particularly interesting to observe though the lens of globalization, where the increasing interaction between people on a worldwide scale has permeated all aspects of life. Globalization's characteristic shift of focus from a Eurocentric discourse to a global one is an opportunity to rethink global and local power structures. To take advantage of this opportunity we need to establish strategies. The success of globalization relies on working "collectively and persistently to turn it into strategy-driven rather than crisis-driven" (Spivak, 2012, p. 105). Strategies are necessary for art to become a schema for imagining alternatives to how authority is distributed between people and within groups, governments, nations, institutions, organizations or societies.

This research investigates strategies for art to be a framework for rethinking global and local power structures in the context of globalization. These strategies have been extracted from a historical case study: The Museum of Modern Art's International Children's Art Carnival. Created by Victor D'Amico at the Museum of Modern Art in New York (USA), this art education project toured in different countries of Europe and India from 1957 to 1963.

The time period in which the Children's Art Carnival toured internationally is marked by the Cold War, during which globalization slowed down (Wolf, 2001) and then re-emerged through the rapid increase in the speed, scale, and scope of transnational linkages, fueled largely by developments in communications, transportation, and international agreements that had occurred during the years 1945 to 1989 (Hyung-Gu, 2013). A discourse in defense of US values in opposition to communist nations affected how culture played a role in defending democracy and capitalism. The pedagogy of the Children's Art Carnival was profoundly impacted by this polarized reality when it travelled to different countries.

In this research, I focus on the conflicts that arise when an art education program produced by a dominant culture hybridizes with another culture. The strategies presented in this paper respond to the negotiation of the tension between the expression of individuals and the representation of a collective national identity in the context of the Cold War. First, I study the concept of cultural hybridity as it relates to art and art education. In the context of New York becoming the center of the art world, the tension between the expression of the individual and the search for a national identity in art are at the core of the analysis. Secondly, I study The Children's Art Carnival in New York and each of its international versions. The traveling component of the Carnival makes it an ideal case from which to analyze a program that hybridized in each location. In each hybrid implementation, I observe the tension between an art education philosophy that championed the expression of the individual and the display of the Carnival as an object of national pride. MoMA's International Children's Art Carnival

provides an opportunity to observe an art education program in which different features of globalization interacted and reacted to a specific art education philosophy.

Globalization and hybridity as they affect art education in a context of national pride are the backbone of this research. MoMA's Children's Art Carnival in its iterations in New York, Milan, Barcelona, Brussels and India illustrate these concepts as they took shape in this particular project. Combining a conceptual approach with the analysis of this historic case study, I highlight the strategies that made art a suitable framework for rethinking the relationship between the expression of the individual and the representation of national pride.

Art Education, Globalization and Hybridity: A Theoretical Framework

Globalization is the development of an increasingly integrated global economy marked especially by free trade, free flow of capital, the tapping of cheaper foreign labor markets and the increasing interaction between people on a worldwide scale ("Globalization," 2018). The mixing of cultures, or hybridity, is part of globalization. Hybridity has been defined multiple times in different fields. From biology to linguistics to racial theory, the common denominator is the recognition of difference and mutuality. From the combination of both of these, hybridity appears as something new. When dominant and subordinate cultures are part of the process of hybridity, the recognition of difference and mutuality becomes an opportunity to reflect on power relationships. According to Bhabha (1994), hybridity is "the name for the strategic reversal of the process of domination through disavowal" (p.42). It displays discrimination and domination first so as to "turn the gaze of the discriminated back upon the eye of power" (Bhabha, 1994, p.159). For the aforementioned definition of hybridity to operate in practice, a critical consciousness is needed. This critical consciousness was defined by Paulo Freire (1974) as a sociopolitical educative tool that engages learners in questioning the nature of their historical and social situations. The mechanisms behind analyzing art and art making involve deep conceptual and interpretational ways of thinking that are necessary to transform existing structures of dominance. Art fuels "the belief that human beings can make and remake things, that they can transform the world" (Freire, 1974, p. 128). I define a critical consciousness as the capacity to establish an individual expression that affects and changes a collective identity. "The social articulation of difference, from the minority perspective, is a complex, ongoing negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation" (Bhabha, 1994, p. 2). The historical context that concerns this research is marked by the blossoming of the modern art movement, the search for an American art expression, and the Cold War.

The tension between individual expression and national pride discourses was particularly palpable in the beginnings of the modern art movement, and extended throughout the World Wars and the Cold War. Artists felt that the most important element in modern art was the expression of the individual (Zorach & Zorach, 1979, p. 332). Kandinsky (1913) claimed that remaining true to "the inner voice" (p. 44) was paramount in art. Matisse (1995) tried to encourage his students' individuality while freeing them from preconceived theories and ideas. This was a pedagogical attitude that he may well have derived from his own teacher, Gustave Moreau, and which was at the core of his own ongoing self-education. Gleizes & Metzinger (1912) even claimed that "there is nothing real outside ourselves, there is nothing real except the coincidence of a sensation and an individual mental direction" (p. 13). They believed that we can only have certitude with regard to the images that blossom in our mind. The development of the individual had freedom at its heart, "[b]ut in the sense of a freedom which merely demands its rights, the right to develop, as great Nature herself develops" (Klee, 1924, p. 98). Modern art education responded to the need of modern artists finding their own way in making sense of the world around them and expanded it to all kinds of people in schools, museums and other educational settings.

The role of modern art education was for "the individual to observe life and express his reaction to it" (D'Amico, 1948, p. 6). According to Dewey (1934), "the real work of art is the building up of an integral experience out of the integration of organic and environmental conditions and energies" (p. 67). Those conditions and energies nurture the individual act of expression. Regarding child education, Lowenfeld (1950) departed from the fact that "the child brings together diverse elements of his environment to make a new meaningful whole" (p. 1). The child was to be stimulated towards a personal expression through the exploration of materials. For the professional artist, the search for individual expression included "freeing himself from the academic point of view, to see the world with a view as primitive and unsophisticated as a child and then go on from there to build his own art forms and see color with a new vision" (Zorach, 1967, p. 73). The academic world that many modern artists rejected had been crafted primarily in Europe. In response, modern artists started looking at other parts of the world for inspiration, especially Africa and Asia. However, several modern art movements emerged in Paris, and many American visual artists went there to make art.

In the US, the formation of various artistic assemblies like the Ashcan School, the Stieglitz circle, and the New York School led to the development of art practices toward an American modern art expression. US artist Marguerite Zorach observed that "one can at least expect a nation's art to have some individuality, or at least to express something of the atmosphere and character of the country" (Zorach &

Burk, 2009, p. 26). Abstract Expressionism emerged from obscurity in the 1940s and 1950s to become one of the movements which established New York as the center of the art world (Effland, 1995). The dominance of Europe was challenged by the increasing influence of the United States of America. By the end of the 1950s, MoMA's Children's Art Carnivals toured in Europe as part of International Fairs and in 1962 in India. At this point in history the Carnival was a representation of the dominant art culture to an international audience.

In the discussion of a nation's art identity and its artists' personality, the concept of national pride emerges when artists' individual expressions are displayed in international platforms as proof of a country's achievements. Zimmermann (1771), in discussing national pride, considered that "every nation contemplates itself through the medium of self-conceit" (p. 1). National pride draws conclusions to its own advantage, producing a discourse of continuous progress. As a result, people are at risk of confounding and interweaving their individual self with their national identity. In this process, "nations, like narratives, lose their origins in the myths of time and only fully realize their horizons in the mind's eye" (Bhabha, 1990, p. 1). In the context of the American search for an identity in modern art throughout the Cold War, the tension between the expression of the individual and a discourse of national pride is palpable.

In this context, art education trends like social reconstructionism found fertile ground. Social reconstructionism "saw the artist-teacher as a member of the community, a citizen patriot in time[s] of war" (Effland, 1995). In reaction to the use of art as part of a discourse of national pride, many artists claimed that art should be *political,* but not *politicized* by institutions or nations. While national consciousness is the only thing that will give us an international dimension (Fanon, 1967, p. 221), national pride in its unified conception of national culture challenges the inclusion of the 'other.' In highlighting a constant national progress, a discourse of national pride in art within the context of globalization hampers the opportunity of reevaluating existing power structures.

In this paper, I explore the Children's Art Carnival as a program designed at MoMA for children in New York City and its iterations for international audiences. In doing so, the Children's Art Carnival faced the challenges that appear from inserting a program designed for one specific context into a different one. While in New York City, the expression of the individual was the only aim; when inserting the program in a different location, a desire for hybridizing appeared.

I present each adaptation in Milan, Barcelona, Brussels and different cities in India through the lens of D'Amico's search for an answer to whether the Children's Art Carnival provided the right atmosphere for satisfying the necessity of art for children around the world. I observe the elements at play when this art education project hybridized in each place and analyze the effects on a pedagogy that championed the expression of the individual in a context of national pride. With the intent of understanding how this art education program hybridized in each location, I identify the strategies used in each Carnival.

Children's Art Carnival at MoMA in New York City

The Children's Art Carnival (also called Holiday Circus, Holiday Fair and Holiday Carnival), organized since 1942 by Victor D'Amico, the Museum of Modern Art Director of Education, introduced children to the fundamentals of modern art through play and creative techniques. It was a laboratory where the child's reactions to art were studied (The Museum of Modern Art, n.d.) and new media was explored in an informal way.

The child entered the Carnival through a gate shaped from the contour of an eight-year-old. Once through the gate, the child was surrounded by works of art and creative opportunities. The design was based on the principle that appreciation in young children is best developed through actual contact with works of art chosen for their particular interest in texture, color, and subject matter, integrated with creative opportunities. It used play appeal because for "the young child, play is an important element in learning, since the child's creative impulses are more acute and his sensitivity more alert in a play experience" (The Museum of Modern Art, 1949, p. 2).

The Children's Art Carnival's space was divided into two sections (D'Amico, 1960): a motivational area and a studio for direct experimentation with the materials. In the motivational area (see Figure 1), the child found sculptures and playthings like the *Plastic Clown*, *The Fish*, *The Bird* and the *Wind Machine* designed by Toni Hughes. These hung from the ceiling, casting shadows on the walls. The *Furry Cat* that arched his back when stroked and a *Dancing Rooster* by Ruth Vollmar were placed on the floor so that children could touch them. *Color players* for "painting with light" (The Museum of Modern Art, 1957, p. 2) – an elastic string design or a magnetic board for children to experiment with color and design – were also available.

Figure 1. Installation view of the exhibition *New Children's Holiday Carnival of Modern Art.* Photographer: Soichi Sunami. Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

The studio workshop (see Figure 2) gave children the opportunity to try out for themselves the use of color, texture, pattern and movement seen in the toys. Easels were set up around walls, equipped with large brushes, large sheets of paper, and poster paints, all suitable for children between the ages of four and eight (The Museum of Modern Art, 1950). In the center of the room was a large table on which a great variety of materials were arranged (feathers, pieces of tin foil, scraps of velvet, and silk). On the walls of this section of the Carnival hung modern paintings selected to give the children an understanding of the great variety that existed in the art of the time. It included African sculptures and paintings by Louis Vivin, Darryl Austin, Fernand Leger, Carol Blanchard, Camille Bombois and Karl Priebe (The Museum of Modern Art, 1955). The works of art were selected on the basis of the children's interest and were hung at their eye-level, where they were able to experience them.

Figure 2. Participants at the exhibition, "Children's Holiday Carnival." December 10, 1956 through January 13, 1957. The Museum of Modern Art, New York. Photographic Archive. The Museum of Modern Art Archives, New York. Photographer: Soichi Sunami. Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

Adults were not allowed inside the Carnival, but over the years, the Carnival's design adapted to its users' needs and portholes were devised so that adults could observe (The Museum of Modern Art, 1960). The only adults present in the Carnival were the artist-teachers that helped the children in making the most of the experience.

The Carnival became an annual activity at MoMA that had far-reaching results. The Carnivals stimulated parents to find creative schools and school administrators to enrich their art programs. Through the Carnivals, the museum attempted to raise the standards of toy manufacturers as well as to introduce new ideas for art equipment. By 1957 the Carnival was so successful that it had been replicated by Museums in many parts of the USA and several large toys had been borrowed by other institutions (The Museum of Modern Art, 1955).

In 1957 the opportunity of testing the Carnival in Europe came as part of the International Samples Fairs of Milan and Barcelona. For six

months in 1958, the Carnival was part of the US pavilion at the Brussels World's Fair. In 1963 the Carnival traveled to the major cities of India.

In the following sections, I explore the iterations of the Carnival in each destination. Each adaptation of the Carnival operated within the tensions between globalization, hybridity and art education. In the actions and reactions, I highlight strategies learned from each experience.

Il Paradiso dei Bambini in Milan: Brotherhood Between Nations

Il Paradiso dei Bambini (as The Children's Art Carnival was called in Milan, Italy) was open from April 12 through April 27, 1957 as part of the International Samples Fair inside the United States' pavilion. It was created under the sponsorship of the Office of International Trade Fairs, the U. S. Department of Commerce, and the Museum of Modern Art. To give a sense of the general atmosphere of the Fair, suffice to say that visitors were greeted by a carousel, with music, cartoons, and voices which set the mood and gave the general theme of the fair: productivity.

The presence of *Il Paradiso* was explained through the notion that productivity means: "the more you produce the more there is for everybody to share. Those who benefit most from productivity are the children" ("I Nostri Bambini e la produttività," 1957, para. 2). Therefore, the Carnival was presented as a commodity and a consequence of adults' productivity. The notion of "productivity for everybody to share" stresses the national collective need over the individualistic approach.

The asymmetrical influence of US culture is clear; in the official brochure, the Carnival was described as a display that "illustrates how our children share in the rewards of the American system of high productivity" ("I Nostri Bambini e la produttività," 1957, para. 6). According to the New York Times, *Il Paradiso* had packed "a powerful propaganda punch by giving visitors a visual demonstration of the rewards that can be obtained from free enterprise and the mass production system existing in the United States" (The New York Times, 1957, p. 29). The Children's Art Carnival in Milan was to "demonstrate to Italian teachers and parents the Museum's extremely successful method of art education" (The Museum of Modern Art, 1957, para. 1).

The Fair in which *Il Paradiso* in Milan was contextualized presented ideas that contrasted with the intentions of the Carnival in its original form in New York. First, art education was presented as a commodity instead of a necessity. Secondly, the Carnival was presented as a tool to demonstrate instead of a place for shared experimentation. Finally, the Carnival itself was not to celebrate productivity but rather the enjoyment of individual processes and discovery.

All three contrasts had a fundamental conflict at their heart that relates to globalization: the national discourse versus the individual narrative. From a national discourse, if people produce enough they will have access to art; from an individual narrative, art is part of everyday living regardless of national economic agendas. A collective notion led to the presentation of the art experience to "the other" as if participants of *Il Paradiso* were outside or beyond the organization, but in practice the project hybridized forcefully within the community that organizers and participants formed. An individual narrative evolves in response to other individual narrations and produces a shared space for experimentation. Productivity at the Fair was the national discourse while the individual narratives related to personal growth and discovery.

A coincidental situation was pivotal in providing a chance to transmit the original aims of the Carnival that were present in *Il Paradiso*. Victor D'Amico was the child of Italian migrants and as such, he was seen as a prodigal son. This produced a great interest on the part of the media. They described D'Amico as the inventor of much needed devices for the Italian child for "eliminating worries" and facing "the problems created by school and life, with a head free from prejudice." The motivational objects were described in the press as "machines for eliminating anxiety" (D'Amico, 1957, p. 1). The therapeutic use of the *Il Paradiso* was never a priority for D'Amico, but the fact that he did not speak much Italian led to this kind of misunderstanding (D'Amico, 1957).

The press attention and the general interest in the Fair made many people attend *Il Paradiso*. Thankfully, the Carnival did not rely on spoken word, but rather provided a full experience to the senses. According to letters sent by the participants, the attempt to "demonstrate" was overshadowed by the atmosphere of the Carnival itself that encouraged an enjoyment of art with eagerness and absorption. This "American way of teaching" (Poinelli, 1957, p. 1) was relevant to its participants because it provided a place in which they could "play and draw without being afraid of spoiling anything!" (Cattuzzato, 1957, p. 1). Along with Victor D'Amico, other members of the educational team included Mabel D'Amico, (artist and Head of the Art Department at Rye School and wife of Victor) and other local art educators. This relationship constituted a source of mutual exchange of ideas and methodologies that can be read in the vast correspondence maintained after the Carnival was over. An Italian reporter expressed this feeling as follows:

> In a world where there are so many devices being invented and tremendous machines built for

destroying both people and property, what better way can there be to foster a feeling of brotherhood between nations than to develop the creative possibilities of their children. ([The Museum of Modern Art, 1957, para. 6](#))

This idea of "brotherhood between nations" relates to hybridity in the sense that its starting point is the recognition of difference (of two different nations) and mutuality, which ultimately provides a space of coexistence and co-creation. The strategy we extract from *Il Paradiso* is the consideration of the ambivalent figure of the nation in its transitional history, its conceptual indeterminacy, and its wavering between vocabularies. From that, art education needs to provide a space to ask ourselves what effect does *nationness* cause in individual narratives and discourses. Local media and one-to-one relationships with the people taking part in the art programs constituted an important way of establishing conditions for common trust. While no upfront local resistance was experienced in Milan, the Carnival in Barcelona showed a very different situation.

El Festival del Arte de los niños in Barcelona: A Cultural Collision

After the Milan presentation, the Children's Art Carnival was sent to Barcelona with the American section of the Fair to be exhibited from June 1 through June 20, 1957. On this occasion, the Carnival was called *El Festival del Arte de los niños.*

At *El Festival* in Barcelona, the idea that "production benefits our children and gives them better life" (Maser, 1957, p. 3) was again the framework. Even if the previous experience in Milan provided excellent information on how to contextualize *Il Paradiso* within the Fair, this was not the main challenge *El Festival* faced in Barcelona. Spain in 1957 was under the Francoist dictatorship, a conservative and authoritarian regime that suppressed opposition and dissent and banned culture seen as non-Spanish.

From the Francoist perspective, the International Fair was to highlight the superiority of Spanish productivity over the other participating countries. With this theme, the organizers of the Fair wanted to display the children as producers. A completely open glass wall was put on both sides of the Museum of Modern Art exhibit that completely destroyed the dramatic toy entry for the motivational area, and removed the privacy of the creative area (Maser, 1957, p. 1). At the Trade Fair's request, the design of *El Festival* had to shift to attract more public attention. The image of the children producing was meant to be used as a tool for the Spanish propaganda targeted at the Fair visitors. *El Festival* was expected to hybridize in Barcelona to satisfy the political

agenda of the destination country. Indeed, the space design shifted in that direction.

As for the mass media coverage, the presence of the US as well as other international pavilions was quite limited. The No-do (the regime news program) only showed a few seconds of *El Festival*, coincidentally with visits of ambassadors, military, civil and governmental leaders, teachers, and public officials. Even the dictator Francisco Franco and his wife María del Carmen Polo visited *El Festival*. On this occasion *El Festival* was presented on the national news briefly as a "playground" ("Noticiario Documentales Cinematográficos No-Do", 1957). According to Moreen Maser (1957), the educator in charge of the Carnival in Barcelona, "some indirect notice of MoMA *niñas* and Franco was given in the papers with the usual political twist" (p. 17).

The fact that Maser (1957) had to dismiss the official photographer of the Fair because he was asking the children to write *Viva España* (p. 8) on their drawings is only one example of the tension between preserving *El Festival*'s integrity and the intention of turning it into an instrument for national propaganda. With such limitations to communicate the goals of *El Festival* and the end-of-school term dates in which *El Festival* took place, only orphanages responded to the call for participation.

Both the political context and the orphans as primary participants made MoMA educator Moreen Maser (1957) write in her diary about her fear that "these Spanish foundlings and orphans would be sad, repressed youngsters" (p. 2). That expectation was quickly proven untrue. In the following days Maser (1957) described the children as "fascinated, eager, creative and as the Spanish observers said 'muy content[os]'" (p. 1), meaning very happy. The catholic Nuns who accompanied the orphans were eager to know about the materials and ideas behind *El Festival*. Even if the premise of *El Festival* was that adults were not allowed, nuns in many cases refused to leave the children alone (Maser, 1957). When that happened, they were allowed to stay inside *El Festival* and the nun's wimples (headwear consisting of a large, starched piece of white cloth), became a motivational tool for children to experiment with.

The cooperation with Spanish locals was excellent. There were three local educators (Montserrat, Ana María, Gayle Aboucher) and technical help (Rafael and Trinidad) that were present throughout *El Festival*. Approximately 2000 children from 9 orphanages enjoyed *El Festival* in Barcelona (Maser, 1957).

El Festival incurred the same conflicts of notions of productivity as seen in *Il Paradiso*. In addition, the Spanish political situation represented a major challenge: during Franco's dictatorship, freedom of expression was strongly repressed. In contrast, MoMA's pedagogy

of cultural production and consumption relied on the recognition of the individual's expression in choice and art creation.

The strategy we extract from *El Festival* is related to the fact that art provides a safe framework for conflict within the context of globalization. The cultural differentiation and local resistance based on political differences was omnipresent as it contrasted with MoMA's fundamental pedagogies. There was a concern that the cultural collision would hamper children's potential for creative development. This concern proved reasonable in the many interventions of adult political influence. The reason the troubled existence of *El Festival* was possible relies on one-to-one relationships. *El Festival* met the people where they were and was built from common ground. Individual narratives provided the key to contradict preconceived "single stories" (Adichie, 2014) of collective narratives. The hybridity that emerges from the understanding of differences and making of space for building something new are an opportunity for common growth. This speaks for the project as well as for the necessities of the destination users.

The Children's Creative Center in Brussels: A Statement in Americanness

The Brussels World's Fair 1958 was the first one held after World War II. It was seen as the first occasion in which Europeans could compare the achievements of two superpowers: the USA and the USSR (Efland, 1995). Both nations built large and impressive pavilions, which faced each other on the grounds of the exposition.

The US pavilion made quite an impact on Europe where it highlighted its "American Way of Life." The relationship between American parents and their children and the attention devoted to encouraging youthful interest in the creative arts and in cooperating within a community were illustrated by placing in the pavilion the *Children's Creative Center*, as the Children's Art Carnival was known in Brussels (The American Way of Life, 1958).

Alistair Cooke, a popular TV host and moderator made the following statement in a narration on the Exposition shown on the Omnibus show for May 4, 1958: "One American triumph which will rock no headlines is a play hall that is heaven for the children of all nations" ("Omnibus," 1958). The presentation of the Creative Center as an "American triumph" revealed that the Creative Center was seen through the lens of the nation that created it. America was presented as a unified concept, stressing its position as a dominating superpower delivering something that was suitable for all nations.

The *Children's Creative Center* opened to the public on April 17, 1958 and remained open for 6 months. The installation, methodologies, and

ideas needed to work toward building a certain image of the country to visitors coming from all parts of the world. The theme "The American Way of Life" suggests a unified idea of America, but the *Children's Creative Center* presented a diverse human dimension of the American population.

Because of the length of the Carnival, two teams of art teachers were involved: for the first three months, the staff, under the supervision of Lois Lord, included African American artist J. Eugene Grigsby, Jr. and Susan Lynn. Charles Alston, African American artist, and Margaret Stark, supervised by Jane Cooper Bland, took over during the second three months. Two teachers from Brussels facilitated the correct functioning of the program and provided a bridge for the exchange of ideas in art and education. All of these efforts were led by Victor D'Amico, an Italian descendant, and his wife Mabel, a leading artist-teacher.

"The American Way of Life" was represented by diverse groups based on origin, gender, and race. The diverse team in charge of the *Children's Creative Center* translated into individual narratives of learning. The members of the team for diversity were challenging the stereotype of the force behind an American triumph.

Just as the team behind the "American triumph" was not a unified discourse of US power, the "children of all nations" did not respond to a sole definition. Narrations of experiences of individual development were carefully documented. Each one of the narratives enriched the vision of how each child's particular situation provided a completely different experience at the Center. The length and detail of these narratives makes it impossible to relate here, but I choose to present one child whose circumstance challenges the idea of the child at the Creative Center.

A 5 ½ year-old blind girl, hereinafter referred to as Anna, went to the Carnival with a group from a deaf and blind school. Eugene Grigsby (see Figure 3) and Francoise (a local educator) took her in tow. They first took her to the *Furry Cat*. The furry cat, designed by Ruth Vollmar, provided a tactile experience that could be surprising given that it arched its back when it was petted. With this sculpture, Anna "was quite shy and self-contained" (Grigsby, 1958). Next, they took Anna to the three-dimension string game. Designed by Victor D'Amico, in this toy the child was meant to make a three-dimensional construction out of six pieces of elastic string, each fixed at one end in a large shadow box. The other end of each string was equipped with a small ring which attached to any one of a number of hooks in the walls and ceiling of the shadow box. After creating his design based on tension rather than gravity, the child could then hang a variety of three dimensional decorations on the string. In this, Anna was "a bit awkward but seemed

to like the feel of the balls and the pull of the elastic" (Grigsby, 1958).

Figure 3. Installation view of the exhibition, "Art Education for Every Child, May 6, 1960-August 14, 1060.
Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

Their next adventure was with the string picture maker which the young girl appeared to enjoy. Her actions became more outward, and she seemed to express herself more vocally. The string picture maker consisted of elastic bands spaced at intervals horizontally and vertically on a peg board. The child was meant to invent her design by pushing golf tees into holes and bringing the elastic bands around them.

Then they took her to the collage table. They let her feel various materials and asked what she would like to do. She said she wanted to make a bird. So with pipe cleaners and feathers, Grigsby helped her fashion a bird. Next she tried a collage and "became so fascinated with the stapler she could hardly contain herself" (Grigsby, 1958). She would staple feathers on burlap and rub the effect over her face. "Two of her works were quite good in color as well as texture" (Grigsby, 1958). Then she asked what else was being done and Francoise mentioned painting. "This was a mistake because this little girl just had to paint.

We let her start and realized it was a mistake so an excuse was made to stop her" (Grigsby, 1958).

Anna wanted "to return to the striped foam balls and then back to the string picture maker with holes. She was extremely interested in putting the pegs in the hole" (Grigsby, 1958). As Grigsby points out in his letter, "she was successful in putting the simpler puzzles together" (Grigsby, 1958). But more importantly, when the Anna left the Carnival, "she was a different girl. No shyness, no soft voice but rather loud, husky voiced blind girl pulling on me to go to the next toy and showing off what she had made to the teacher" (Grigsby, 1958). Victor D'Amico expressed his satisfaction to Grigsby saying that he felt "that Europe has a good impression of America if it judges it on your spirit and performance" (D'Amico, 1958).

This is only one example of the type of experience the 16,472 children and 2,036 teachers who visited the *Children's Creative Center* had. The personal stories like the one related in this text highlight the value of one-to-one experiences and challenge the view of a unified concept of America in the World's Fair.

The story presented here provides the concept of "children of all nations" with a case that challenges the stereotypical view of the kind of child that might take part in the *Creative Center*. The problem with stereotypes is not that they are untrue, but that they are incomplete. In including this narrative in the general discourse of children of all nations, there is an invitation to imagine the complexity behind each individual at the Center from the perspective of the narrative first, and secondarily from the notion of nation.

Both Anna and the educators were embarking on something new in which their nationality had no influence. Anna had never been to the *Children's Creative Center* before, and the educators had never had to facilitate such an experience to a visually impaired person. The Carnival provided a flexible framework for hybridity to happen at the level of the expression of the individuals implicated. National identities took second place behind the purpose of individual expression. I wonder whether the definition of *The Children's Creative Center* as an American triumph influenced the experience of the children as it had no presence in the reports the educators produced. However, The Children's Creative Center was definitely seen as an American triumph by the media (see Omnibus). When the Carnival was portrayed in pictures or in film, women, immigrants, and African Americans were representing the US national discourse. The strategy we extract from the *Children's Creative Center* in Brussels is that diversifying human power in any educational activity with people whose backgrounds and origins differ not only provides for more creative teams, but also makes a statement that challenges global assumptions and provides a framework for

acknowledging individual stories.

Children's Art Carnival in India: Hybridity in the Making

It was at the Brussel's World's Fair in 1958 that Indira Gandhi (then president of the Indian National Congress), along with Dorothy Norman, saw the *Children's Creative Center*. Indira Gandhi was so impressed by the *Center* and its philosophy that she asked Dorothy Norman to investigate the possibility of acquiring a Carnival for India. At this time, Indira Gandhi was also the chairperson of a semi-autonomous government organization called the Bal Bhavan Board. The Bal Bhavans were conceived as national institutions devoted to the creative and recreational development of children in India. The *Children's Creative Center* that Indira Gandhi saw in Brussels fit perfectly with the plan envisioned for creating a chain of Bal Bhavans that would host MoMA's Carnival (Shasrabudhe, 1995). Indira Gandhi's main argument was:

> Everyone knows that thousands of people are in desperate need of food, but we also need spiritual food which you supply in your Art Carnival. Mr. D'Amico, we want an Art Carnival of our own and we want you to come with a staff of teachers and train our teachers so that we will be able to carry on creative teaching for our children. (Gandhi, 1958)

Between the winter of 1958 and the winter of 1962, people at the Museum of Modern Art, the Kennedy White House, as well as Victor D'Amico, Dorothy Norman, and Paul Sherbert of the Asia Society of New York worked towards making the Children's Art Carnival in India a reality. The Children's Art Carnival in India was a gift from the International Council of the Museum of Modern Art to the National Children's Museum in India.

In the winter of 1962, First Lady Jaqueline Kennedy symbolically presented the Children's Art Carnival to Indira Gandhi (Shasrabudhe, 1995). This was the first time that the Children's Art Carnival was requested by another nation and presented as a gift by the United States. This was also the first time the Carnival was to be housed entirely in its own structure (Architectural record, 1962). The building for the Carnival was to be designed so that it was portable and able to travel to different cities in India. The structure was fabricated in New Delhi from designs and working drawings by Frank Vitullo and Victor D'Amico. The Children's Art Carnival in India was located in two octagonal rooms joined along one side that communicated the motivational and studio areas.

The Children's Art Carnival opened in New Delhi on October 28 for a six-week run, continuing seven days a week through December 7, 1963. During the Carnival's stay in New Delhi, 5403 children from 141 schools participated in it (see Figure 4). Victor D'Amico, Mabel D'Amico, Arlette Buchman, Howard Michette, and Ethel Rosgood as staff of the Museum of Modern Art conducted all classes the first three weeks (Bal Bavan and National Children's Museum Publication, 1963-64). During the second three weeks the Bal Bhavan staff members who had interned with the MoMA staff for the first three weeks, took over the entire operation under the supervision of Prabha Sahasrabudhe, Director of the Bal Bavhan and National Children's Museum in New Delhi.

Figure 4. Victor D'Amico with the Children's Art Carnival in India, 1963. Modern Art Archives, New York International Council and International Program Records, I.B.888. The Museum of Modern Art Archives.
Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

The Carnival program in New Delhi was supplemented with workshops in "creative art teaching" (Bal Bavan and National Children's Museum Publication, 1963-64, p. 49) for teachers of the New Delhi Schools and two conferences on art education. The school teachers' workshops were comprised of structured observations through the Carnival's windows, working with materials under the direction of Victor D'Amico and his staff, and discussions of what teacher/participants saw as children

worked with these materials.

The first conference invited school administrators, artists, art critics and other decision makers to meet with D'Amico. The theme was: "What can school administrators do to promote art education?" The second conference was devoted to art teachers from the greater New Delhi area's municipal and private schools. The theme of these meetings was: "Art Education in India now - the scope and significance of creative art education." The *Hindustan Times* of October 29, 1963 wrote that teachers and administrators, "recognized the absence of art in the Indian educational system and determined to make a beginning" (The Hindustan Times, 1963, p. 12).

After its New Delhi stay, the Carnival went on a tour of the Indian cities of Hydrabad, Madras, Bangalore, and Ahmedabad. During these three months in five Indian cities, the Carnival worked with 546 school groups, 10,057 children, and 3997 adult visitors, and trained 85 teachers in Victor D'Amico's pedagogy.

There are many aspects that make the Carnival in India different from the Carnivals in Milan, Barcelona, or Brussels. To begin, the Carnival in India was requested by the destination country. India's request included that the presence of the Carnival not be an activity with a clear beginning and end, but rather was to be expanded through the teachers that were trained in the Carnival´s methods. The carefully designed plan allowed for the Carnival to become a framework for exchanges in art education on many levels: school administrators, artists, art critics, art educators, and children.

Finally, it was Indira Gandhi's interest in D'Amico's philosophy and its application in the Carnival design that made her think it would be a good element to include in Indian art education, and not the fact that the origin of the idea came from the USA. The country that originated the idea took second place behind the ideas promoted in its design: personal creative growth, the design of a conductive atmosphere, and the recognition of the individual's creativity that does not depend on nationality. This provided a strategic reversal of the process of production within a framework of *hybridity*. The hybridity between D'Amico's original idea and its application in this context created a Carnival that maintained elements of the original but was distinctly new. The team in India got to define the terms in which art as a necessity was satisfied in their particular context.

The strategy I extract form the Carnival in India is that art can engage learners in questioning the nature of their historical and social situation. Art can serve as a framework for developing the critical consciousness necessary to transform existing structures of power. The experience in India confirmed what D'Amico signaled as being the two main factors that emerged in the previous Carnivals: (1) children can develop creatively regardless of their backgrounds, and the freedom and dynamic quality of the creative approach is able to overcome years of academic and rote methods of teaching; and (2) ethnic and national background have no bearing on the child's creativity (Sahasrabudhe, 1995). In the context of globalization, these two factors are key for art to act as a catalyst for transforming the world.

Conclusions

There is no question that programs and methodologies developed in the United States of America have global impact. There are many examples of programs created in the USA that have served as inspiration for programs elsewhere. The strategies learned with the Children's Art Carnival are still of interest today to help understand the mechanisms operating behind the adaptation of methodologies created in one place and adapted elsewhere.

A program that believes in "art as a human necessity" is a relevant framework as it works from the belief that art applies to humanity as a whole. It is a paradox that this globalizing idea of art would be the one chosen to represent the uniqueness of the United States of America in the International World's Fair in Brussels, at Barcelona's and Milan's Trade Fairs, and in India.

Victor D'Amico presented the Children's Art Carnival as a viable formula for providing an atmosphere that enhanced the creativity of children in different countries. However, something major was at stake. The question is not figuring out what art and art education mean as a human necessity, but who gets to define the terms in which that necessity is satisfied. In Milan the spirit of brotherhood of nations provided an opportunity to work from the recognition of difference while privileging the mutuality of aims (a spirit emphasized by D'Amico's Italian ancestry). In Barcelona, the cultural collision enhanced national and political differences and the MoMA organization prioritized its agenda of individual expression over the intentions of the Spanish propaganda. In Brussels, the discourse of national pride acquired a complex meaning through a diverse representation of what the American way of life looked like. In India, the terms in which art as a human necessity were agreed upon were negotiated by both nations' representatives from the beginning. It is undeniable that The Children's Art Carnival was used as a way of announcing the USA's cultural maturity that would parallel the nation's superpower status. However, The Children's Art Carnival as a methodology provided a different narrative: it activated creative processes in children regardless of their nationality. Therefore, the ones who got to define art and art education were the children themselves.

In the case of the Carnivals that were presented in International Fairs (Milan, Barcelona and Brussels), there was a risk of presenting "America" itself as a unified concept. These fairs had a focus on the exceptionalism of each nation, and in the case of the United States of America, it had the potential to encourage generalizations that could potentially exclude communities.

The Children's Art Carnivals in their international iterations presented an asymmetrical influence of the US culture over the destination countries. The Museum of Modern Art brought the design of the Carnivals along with the methodology to be taught and shown to the participants of the cities it visited. In practice however, sometimes out of conviction and sometimes out of necessity, the Carnivals transformed in each destination. On one hand, the individuals who took part in the Carnivals transformed and expanded the initial possibilities. On the other, practical issues like finding supplies, technical issues, working with locals in each destination, and struggles in communication made it impossible for the Carnival to remain unaffected by the context. In both cases, instead of fighting against the circumstances, the Carnival turned out to be a flexible framework for action that hybridized with each location.

Studying cases like The International Children's Art Carnival can help us understand the need to recognize individual narratives that exist within a globalizing discourse. Art is one of the many ways we have to understand our world and to transform it. Understanding and transforming our world is a global necessity. Art has no borders but has different ways of operating in each person. Victor D'Amico's balancing act in the International Children's Art Carnivals exemplifies that only when acknowledging individual narratives is a borderless Art Education possible.

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Disrupting the Colonial Globe and Engaging in Border Thinking: An Art Educator's Critical Analysis and Reflection on (de)Colonial Discourses in Global Art Narratives

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ABSTRACT

This essay attempts to problematize the fixed and bounded notion of culture in global narratives and deconstruct the practices of knowing the Other through the lens of border thinking. In order to challenge the colonial apparatus of classification, I first demystify the static notion of national identity through an example of the ideological formation of Koreanness in Dansaekhwa, the monochrome painting in Korea, in the context of global art. The first section includes my reflective narrative in light of the discussions of representation, Othering, and positionality. This section also addresses the issue of speaking about and for the Other, and how it contributes to the colonial discourse through the network of representation and interpretation. The second section addresses decolonial aspects of Lee Bul's works and their connection to decolonial aestheSis. In the last section, I make a few suggestions regarding what art educators might consider in order to move beyond the colonial discourse in global narratives. The suggestions include critical reflexivity in the works of representation and the importance of border thinking to imagine decoloniality and to claim for subaltern perspectives.

KEYWORDS: representation, Othering, de/coloniality in global narratives, border thinking

This essay started from a critical reflection on my own experience and through an understanding of my situation as an in-betweener who has been discussing culture and diversity in my teaching and work.[1] As Gramsci (1971) notes, I am a historical being and I cannot detach my senses and experiences from the complex chains of histories of my home country and the U.S.; the historical aspect of coloniality is the most significant dimension that has affected my perspectives, ideas, and identities. My experience of moving from one society to another not only reshaped my cultural and linguistic identities, but also challenged me to face the internalized colonial ways of knowing

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1   I purposely use the term "in-betweener," introduced by Anzaldúa (2012), in order to indicate my cultural and linguistic identities which are constantly shaped and shifted by boundaries. It is also meant to resist any sort of fixed categorical identification since such labels cannot carry the complex layers of meanings in human experiences.

and relating to the world. Facing my own colonized mindset allowed me to reflect on my practices of teaching and researching in regard to cultural diversity and globalization (see Mutua & Swadener, 2004). It also prompted me to challenge the dominant discourses of the Other and the practices of knowing and writing about the Other under the banner of multicultural and global education.

Based on my reflection, this essay attempts to problematize the fixed and bounded notion of culture in global narratives and deconstruct the practices of knowing the Other through the lens of decoloniality (Anzaldúa, 2012; Mignolo, 2000). I challenge the assumptions and practices of teaching about cultural diversity that are mainly built upon classification and representation. Regardless of its intention, such practice of discussing different cultures through labeling and describing can lead to Othering. What I mean by Othering is specifically related to oppressive Othering (Schwalbe et al., 2000) and commodification of Otherness (hooks, 1992). The process of Othering includes the invention of categories to mark a certain group of people and attribute inferiority to the group (Schwalbe et al., 2000). Oppressive Othering can be also used to turn subordinates into commodities (Schewalbe et al., 2000). On the cultural level, the commodification of Otherness plays a role in promoting exploitation of Others and eradications of the Others' history for the pleasure and satisfaction of the dominant group (hooks, 1992).

In order to problematize Othering on multiple levels, I first demystify the static notion of ethnic and national culture through an example of the ideological formation of Koreanness in Dansaekhwa. In the first section, I weave my reflective narratives into the discussions of representation, Othering, and positionality. The section entails a critical reflection on my positionality, which is often invited to play the role of a native informant and represent my 'culture.' Through my own reflection, I attempt to address the issue of speaking *about* and *for* the Other, and how it perpetuates the colonial discourse through a network of representation and interpretation. Next, I look into the discourse of coloniality in terms of national/ethnic identity in global art with an example of Dansaekhwa. In order to demystify a fixed sense of national and ethnic identity embedded in art, I discuss how the emergence of Dansaekhwa was entangled with the discourse of Koreanness. Methodologically, I employ discourse analysis to analyze exhibition catalogues, interviews with the artists, and scholarly journals about Dansaekhwa. I consider discourse as "social practice," which is socially constitutive and conditioned (Fairclough & Wodak, 1997, p. 258). Discourses can sustain the existing power structure as well as contribute to transforming it; therefore, discursive practices have ideological effects in the ways in which they represent people (Fairclough & Wodak, 1997). In this sense, discourse analysis is not just the linguistic analysis of texts, but also analysis of texts

with their social effects (Fairclough, 1989). I choose key words and phrases regarding Koreanness in texts I collected; next, I analyze the situated meanings and their social effects in historical and sociocultural contexts. In this process, I demonstrate how Koreanness was discursively produced with respect to certain focal points of Dansaekhwa and its connection to ideologies that were upheld within the sociocultural context of South Korea.

The second section addresses decolonial aspects of Lee Bul's works and connects her artistic practices to decolonial aestheSis, or an effort to delink from the Western aesthetics (Vazquez & Mignolo, 2013). I highlight a few selected artworks that I view as closely linked to decolonial aestheSis. I introduce Lee Bul's work as one of many artists' decolonial attempts and efforts throughout contemporary Korean history. I finally suggest a few thoughts regarding what art educators should consider to move beyond the colonial discourse in global narratives. I argue for border thinking to imagine the global beyond the modern/colonial worldview. I specifically address the role of critical reflexivity in the art educators' works, including representation, the importance of border thinking, and the in-between place to claim for subaltern perspectives.

The Myth of National Identity in Art: Dansaekhwa and its Koreanness

My experience of moving into a new boundary with different cultural and linguistic identities was a not simple transition, but rather a messy and a hurtful process of becoming. As Anzaldúa (2012) described, "living on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an 'alien' element" (p. 19). I felt fragmented into different pieces that constantly provoked me to see what was happening from multiple angles and ultimately question my pre-existing views, ideas, and identities (Anzaldúa, 2012). On one hand, I could better understand how we, as individuals, are entangled with social and cultural conventions, values, and beliefs. I almost felt it was like gaining new insights, and it allowed my personal growth in some ways. On the other hand, moving to a society where I am a racially, culturally, and linguistic Other was a shattering experience of becoming someone else or even no one (He, 2006).

The very first and most frequent question I received from people I met was "where are you from?" I suddenly felt that I would never be more or less than my ethnicity. My ethnicity or nationality became who I am. Meanwhile, I also felt that I was automatically approved and qualified to play the role of a native informant who could bring comprehensible information about Korean culture. People often expected me to briefly explain "Korean culture" or wanted to confirm

their understanding of the Korean society from me. In both academic and non-academic settings, I was frequently invited to represent "my culture." At that time, I considered my different ethnic and cultural affiliations as a sort of advantage. I thought my cultural difference would make my works unique and outstanding in academia in the U.S. I willingly and unwillingly volunteered as a representative of Korean culture; I wrote and talked about people, culture, and issues in my home countries more often than not throughout graduate school. I sometimes felt this was a benefit or even a responsibility for me as an outsider to talk about my culture.

At one point, I started feeling deeply uncomfortable. I think this was the moment that I realized I might have been contributing to Othering and stereotyping unknowingly. Representation of my culture, regardless of my intentions, involves the process of the selection and description of a partial dimension of the society. If I am not extremely careful of contextualization and my positionality, my act of representation can simply reduce people and society into an object. This can ultimately lead to alienation and social distance (Krumer-Nevo & Sidi, 2012). Specifically, I asked myself if I was discussing culture that might easily fit into the colonial discourse. Mignolo explains that coloniality is a process of inventing identification, which erases and devalues certain people, ways of thinking, doing, and living (Gaztambide-Fernández, 2014). I was asking if my works attempted to challenge such colonial discourse of identification or produce knowledge in line with coloniality.

Additionally, I asked who might benefit from my works of representation. Which group of people has the most at stake regarding the issues, in and about Korea, which I discuss here in the American education system? If the issue matters most for people in Korea, what is my reason for discussing it mainly for an audience, who is farther from the issue? The other significant question I had was my ethical and educational responsibilities of speaking *about* and *for* certain groups of people vis-à-vis my positionality as an in/outsider (Bell, 2001; Mutua & Swadener, 2004). Whom do I speak for and what might be an unintended impact for people who are described when I speak about the Other in a language which has hegemonic power in our current globalized world? Above all, the most unsettling question was the ideology of nation and cultural identity. How can I explain Korean culture in a few hour-long presentations or a semester-long class at most? Is it even possible to elaborate certain aspects of Korean culture as if they are stable and bounded? What are the internal and external forces that shape such an ideological notion of Koreanness?

As partial answers to these questions, I would like to discuss the ideological formation of authentic Koreanness in Dansaekhwa. The emergence of Dansaekhwa continues to have a significant meaning since it possesses a symbolic position of the very first contemporary Korean art movement, which gained significant popularity both in Korea and abroad (The Korea Arts Management Service, 2016). Numerous scholars have continued the discussion concerning the ideological formation of identity discourse in Dansaekhwa and its relation to Western Modern art, Mono-ha, and the socio-political situation in South Korea under the military regime in 1960s and 70s (see Kee, 2013; Kim, 2005; Kim, 2013). This section aims to reveal hidden ideologies embedded in the discursive practice of shaping the Korean identity in Dansaekhwa. Therefore, I will mainly focus on certain aesthetic qualities of Dansaekhwa that are frequently addressed in relation to its Koreanness. By doing so, I attempt to demystify the notion of a fixed national and/or ethnic identity argued in the discourse of art.

Dansaekhwa, which is a Korean word that literally translates to "monochrome painting," means "a loose constellation of mostly large abstract paintings done in white, black, brown, and other neutral colors made by Korean artists from the mid-1960s to the mid-1970s (Kee, 2013, p. 1). Before the term "Dansaekhwa" was officially used by Yoon Jin Sup[2] in the 3rd Gwangju Biennale in 2000, people used many different terms to group Korean abstract paintings in neutral hues, such as monochrome painting, monotone painting, and solid-color painting (Yoon, 2016). As these different terms imply, the certain formal characteristics of Dansaekhwa, especially its natural and earth-toned colors, were considered the essence of Dansaekhwa in the earlier stage of its emergence. In addition to its unique formal qualities, Dansaekhwa artists share their interests in materiality, repetition, meditativeness, and spirituality (Yoon, 2016).

The monochrome paintings began to be intentionally grouped in the mid-1970s soon after the 1975 group exhibition *Five Korean Artists, Five Kinds of White* in Tokyo, Japan. This exhibition not only laid the cornerstone of the Dansaekhwa movement, but also provided interpretations highlighting the distinct Korean identity embedded in Dansaekhwa. The curation particularly shed a light on the dominance of white and the meaning of white color in relation to Korean ethnic identity and spirituality. According to Lee Yil (1975), who wrote the catalogue of the exhibition, white color has long been associated with Korean culture, and it not only represents Koreans' traditional aesthetic sensibility, but also symbolizes spiritual bearing. Lee (1975) highlights that white is almost a small cosmos and something spiritual before it is a color. In Dansaekhwa, white is not merely a color, but a foundation of all possible formations (Lee, 1975). His emphasis on white, as an esprit of nature, played a significant role

2   The family name comes first in Korean. The Korean names in this paper, including Cho Soonwoo, Lee Bul, Lee Yil, Park Chung-hee, Park Seo-bo, Yoon Jin Sup, are generally spelled according to this rule.

in shaping the discourse of Dansaekhwa, as well as its identity as "Korean art" later by critics and artists (Yoon, 2010). For instance, Choi Soonwoo argues that white color is a major characteristic of Korean beauty found in works of art, alongside with humor, implicitness, calmness, rationalism, and abstraction, to name a few (Sim, 2008).

Spirituality and meditativeness of Dansaekhwa are other attributes that are commonly emphasized. Yoon (2016) defines Dansaekhwa as an "art form of the mind," which transcends the materials (p. 25). Dansaekhwa artists create their artworks through repetitions of actions and/or pattern; accordingly, it can only be produced with the accumulation of time (Yoon, 2012, 2016). For this reason, Yoon (2016) compares the process of painting Dansaekhwa to the Korean culinary tradition of making a slow-cooked broth and Korean traditional paper, hanji. One of the prominent Dansaekhwa artists, Park Seo-bo, also illuminates the repetitive process of creating Dansaekhwa as its core value. He explains the process of making Dansaekhwa as a tool for moral training through repetitive actions without a purpose, which would eventually lead to the union between one's sprit, action, and material properties (Wee, 2015). For Park, Dansaekhwa is a way to clear the mind and move away from what is conceptual or political. In this vein, he compares the process of creating Dansaekhwa to a Buddhist monk's chanting, which will eventually lead a state of nirvana (Wee, 2015).

Whether the central attributes of Dansaekhwa reside in the formal qualities or the process of creation, it is clear that artists, curators, and critics were heavily invested in finding Koreanness in this particular form of art. The discourse of Dansaekhwa developed in the sociocultural and political context where the ideology of Korean ethnic, national, and cultural identity was greatly promoted. There was a significant national endeavor to search for Korean identity after Japanese colonial rule (1910-1945) and after the Korean War (1950-1953). It was a yearning for a unified Korean identity and an effort to reclaim Korean culture and traditions, which were significantly eradicated during the Japanese colonial era (Bardaouil & Fellrath, 2014; Yoon, 2012). In order to define what constitutes Korean identity, Koreanness was frequently employed as "a convenient and superficially persuasive device used to distinguish the nation-space of Korea from other geopolitical entities" (Kee, 2003, p. 143). In conclusion, the discourse of contemporary art in Korea has primarily evolved around the question of what type of art can reflect the Korean identity (Kim, 2012).

Furthermore, Dansaekhwa was strategically promoted by the Korean government during the military regime in the 1960s and 1970s. The major criticism of Dansaekhwa was the artists' apolitical practices

under the oppressive regime (Hong, 2014; Kim, 2013). On the other hand, the artist Lee Ufan argues that Dansaekhwa painters' use of abstraction was a silent gesture to resist Park Chung-hee's totalitarian rule[3] (Jang, 2014). Ironically, the Korean government at that time promoted monochrome paintings as a tool for cultural diplomacy due to its contemporary art form carrying unique Koreanness (Bardaouil & Fellrath, 2014). In its turn, Dansaekhwa played a role in locating the Korean identity in the context of global art.

What I found problematic is not necessarily about Koreanness that is intentionally highlighted in the discourse, but rather the process of exclusion and selection as a means to conveniently promote Koreanness in Dansaekhwa. With heightened national interest in seeking Korean identity, characteristics of Dansaekhwa are mainly tied to a few selected dimensions of Korean traditions and culture. Those Korean characteristics should be typical and oriental enough to gain international popularity. For example, immateriality and spirituality were intentionally linked to the discourse of Koreanness and orientalism in favor of its authenticity, which enables Dansaekhwa to be distinguished from Western minimalism and Mono-ha in Japan (Hong, 2014). In order to demarcate "Korean art" in the international art market, the discourse was strategically developed to illuminate Koreanness that can be easily digested with orientalism.[4]

As Yoon (2012) argues, characteristics that make Dansaekhwa uniquely Korean, such as white color, calmness, and spiritual transcendence, were born out of the perspectives of Westerners. The meaning of white color drew critical attention because it was outsiders' impression and viewpoint of Korea (Yoon, 2012). Contradicting the effort to define autonomous and pure Koreanness in art, the Korean identity of Dansaekhwa was formed based on the Western-European and North American aesthetic theories and discourses. An example is that the curators and critics employ Clement Greenberg's concept of flatness in order to internationalize the Dansaekhwa movement and simultaneously highlight Asianness when it needs to be differentiated from Western minimalism (Yoon, 2010). This contradiction embedded in the formation of Korean identity in Dansaekhwa reveals that Koreanness was not something innately embodied by artists; rather, it was an expedient tool to

3   Park Chung-hee served as the president of South Korea from 1963 until his assassination in 1979. During his 18-year regime, South Korea established enormous economic expansion at the expense of political freedom and civil liberties.
4   For example, the meditativeness of Dansaekhwa is similar to Japanese Zen Buddhism, which became popular in the 1960s in the U.S. Park Seo-bo explicitly argues for the aspect of Zen in Dansaekhwa in his interview with Wee (2015).

gain popularity in the global art world as well as promote cultural nationalism.

The other danger of the ideological concept of Koreanness is that it can blind the multiplicity of identities of people and values of art, which are loosely associated with the space of Korea. As Kee (2003) mentions, Koreanness is an unstable paradigm embedded in a fictitious conception of ethnic purity. Moon (1998) reveals that the image of a timeless Korean nation, which was constructed through representations of its history and tradition, is incongruous "because this very discursive practice masks the marginalization of women and their exclusion from the putatively homogeneous and egalitarian community" (p. 34). Moon's (1998) major point is that Korean national identity is the discursive product of ideologies built upon the entanglement of the U.S. military domination, the dictatorship during the military regime, and neo-Confucian patriarchy. More importantly, the "homogenous" nation identity was constructed through the denial and exclusion of certain groups of people and historical events (for example, Comfort Women, who were the military sex slaves during the Japanese colonization in Korea) for the sake of the colonial image of masculinity (Moon, 1998). Thus, Koreanness is inherently an incomplete and misleading paradigm. Going back to the discussions of art, the promotion of Koreanness in art is precarious since it imposes on artists the burden of representing "the entire psychic, geographic, and political ramifications encompassed by what is too casually labeled as Korea" (Kee, 2003, p. 142). This is more problematic in the context of global art where one is inclined to second-guess artworks with ethnic-specific elements and categorize them based on the artists' nationality and ethnicity (Kee, 2003). In this context, such a notion of Koreanness is used to offer commodifiable differences and prejudices that result in bypassing formal analysis to the ethnic-specific elements (Kee, 2003).

As Koreanness has been constructed through the ideological discursive practices, the current prevalent worldview, such as East and West and the Third world, is also constructed through modernity/coloniality (Gaztambide-Fernández, 2014; Mignolo, 2000; Mignolo & Tlostanova, 2006; Quijano, 2007). Mignolo (2000) explains that the coloniality of power becomes articulated in the classificatory apparatus. Drawn upon Quijano's insights, Mignolo (2000) explains that coloniality of power constitutes itself through 1) the classification of human populations, 2) an institutional structure which functions to articulate such classifications, 3) "the definition of spaces appropriate to such goals," and 4) "an epistemological perspective from which to articulate the meaning and profile of the new matrix of power and from which the new production of knowledge could be channeled" (p. 17). The important point Mignolo (2000) brings up is that the concept of culture becomes essential in classification and

reclassification. Wolf (1982) makes a similar point that we create a false model of the world with different fixed entities by "endowing nations, societies, or cultures with the qualities of internally homogeneous and externally distinctive and bounded objects" (p. 6). Such a habit of treating named entities as fixed entities opposed to one another "interferes with our ability to understand their mutual encounters and confrontations" (Wolf, 1982, p. 7).

If this is the case, the task of educators and researchers is not to enhance the pre-existing classification apparatus in global narratives, but rather to challenge the colonial discourses of cultural and racial classification, which stratify the human populations and justify the inferiority of the Other (Mignolo & Tlostanova, 2006). Decolonial thinking, doing, and sensing emerged as a response to this violent epistemology and rhetoric of coloniality. Thus, I discuss decolonial thinking with an example of contemporary art in the next section.

Disobedience, Juxtaposition, and Subversion: Lee Bul's Decolonial AestheSis

I cannot recall when I found the artist, Lee Bul for the first time; however, I remember I saw one of the pictures of her performance wearing a monster costume and walking around the street in Seoul. I was, in a way, shocked and thrilled to find a female artist who showed the explicit gesture of resistance by using her own body almost three decades ago, when women's voices were greatly silenced. The 1980s and 1990s were also a politically chaotic time of transition from the military dictatorship to democracy in Korea. Later, I realized that it was her performance *Sorry for suffering - You think I'm a puppy on a picnic?* in 1990.

I was fascinated by Lee Bul's trajectories not only because of her audacity in challenging social conventions through her body, but also personal histories that led to the directions of her works. She was born in 1964, during the military regime, to parents who led fugitive lives as political dissidents. Due to the guilt-by-association system at that time, her whole family was restricted to participating in social activities involving no more than ten people. This oppressive experience taught her numerous strategies of survival and resistance through artistic expression (Lee, 1995). Lee Bul created a wide range of artworks, including performance, installations, and sculptures, and the subject matters of her works are broad and included topics such as femininity, monsters, cyborgs, machines, and (dis)utopia. The common grounds of her works explore otherness and attempt to destabilize the system of oppression (Amy, 2011). Lee's works, beginning with performances like *Abortion*, 1989, are her effort to disrupt social conventions and address taboo issues, particularly the issues of gender and embodied sexism in patriarchal society.

Furthermore, Lee Bul's works deconstruct the dichotomy and the hierarchy of senses. *Majestic Splendor*, 1993, for example, questions the stability of categorical concepts, such as artificiality/neutrality and feminine purity/impurity, in relation to the social and cultural ideal (Lee, 1995). In this ten-day long exhibition, Lee Bul installed raw red snappers adorned with sequins and beads in translucent plastic bags. The juxtaposition of decaying fish and colorful and glittering decorations with beads and pins in addition to its stench effectively questions the prevailing assumption of aesthetic experience within the space of a gallery. Lee mentioned during her interview that she tried to examine "the idea of representation and its relationship to the privileging of vision as the dominant aesthetic principle, and how this privileging of vision came about" (Obrist, 2003, p. 535). She brings up the significant point of how all of the senses except for vision are downgraded and excluded from high art. Lee continues,

> While the fish can be seen as a representation, it also evokes - because of this other element of smell, which doesn't fit in to the traditional categories of representational strategies - a sense of the real, of object immediacy, of something that is prior to, or beyond, representation….In a sense, I'm trying to reverse the traditional strategies of art, to disturb the supreme position of the image, or the privileging of image and visual experience in the traditional hierarchies of art apparatus. (Obrist, 2003, p. 535)

What Lee Bul mentioned about representation and hierarchy of senses is tied to decolonial aestheSis, the term introduced by Vazquez and Mignolo (2013). Decolonial aestheSis questions the reasons why Western aesthetic categories, such as "beauty" and "representation," have come to be dominant in the discussion of art and organize the way of understanding the value of art and people who make it (Vazquez & Mignolo, 2013). During an interview with Gaztambide-Fernández (2014), Mignolo describes decolonial aestheSis as an effort of decolonial thinkers to delink from "the legacy of modern aesthetics and its Greek and Roman legacies" (p. 201). The concept of aesthetics concerns a set of principles in matters of artistic beauty, taste, and sensitivity, and aesthetics has functioned to configure a canon and normativity; it leads to the practice of rejection and exclusion of other forms of aesthetic practices, specially sensing and perceiving (Vazquez & Mignolo, 2013). Although Rancière (2013) discusses sensing in his current book, *Aisthesis: Scenes from the Aesthetic Regime of Art*, Mignolo argues that Rancière's discussion is only limited to the sensing of the Western epistemology (Gaztambide-Fernández, 2014). What decolonial aestheSis proposes is not to abandon the Western aesthetics, but to start from them in order to delink from them (Mignolo, 2000). It is considered as an option along with modern,

postmodern, and altermodern aesthetics (Gaztambide-Fernández, 2014; Mignolo, 2000).

In this regard, Lee Bul's works use the strategies of decolonial aestheSis, including parody, juxtaposition, and disobedience, to name a few. For example, *Alibi,* 1994, shows the juxtaposition of the natural and the artificial as it draws the audience's eyes to a butterfly piercing through silicon hands that are from a mold of her own hands. According to Lee (1995), the image of the butterfly is a satiric metaphor of the western fetish of Asian women. This contradictive juxtaposition of the images of the Korean traditional hairpin, hands, and the butterfly enables us to see the rupture of cultural inventions of sexuality (Lee, 1995). The Transnational Decolonial Institute (2013) notes that

> the goal of decolonial thinking and doing is to continue re-inscribing, embodying and dignifying those ways of living, thinking and sensing that were violently devalued or demonized by colonial, imperial and interventionist agendas as well as by postmodern and altermodern internal critiques. (p. 10)

Lee Bul's works, from this perspective, entail decolonial aestheSis since they constantly intervene fragmented and contradictory dimensions of the oppressive society, whether it is about the patriarchy, cultural imperialism, or neocolonialism.

Suggestions: The Globe Beyond the Colonial Image

Based on the discussions of representation, Othering, the ideological formation of national/ethnic identity, and decolonial aestheSis, I propose several suggestions for educators who would like to incorporate global narratives in their teaching and research practice. The suggestions are from my own critical reflection; therefore, my intent is certainly not to provide the solution to the colonial discourse nor to negate other ways of incorporating global narratives in the educational context. Rather, I intend to share my thoughts as an option to consider, especially when educators and students engage in the discourse of globalization and cultural diversity.

The first suggestion is critical reflexivity as a way to resist Othering. In order to reduce any unintended possibility of Othering, I consider the educator's critical reflection on her or his positionality as a primary step toward any sort of works that touch on the discourses of culture, identity, and representation of Others. Desai (2000) insists that teachers should address a politics of location and positionality when teaching about cultures other than one's own. Moreoover, reflexivity

is one strategy of resisting Othering according to Krumer-Nevo and Sidi (2012). Reflexivity reveals the researcher's epistemological, ontological, and methodological premises as well as ideological agendas (Krumer-Nevo & Sidi, 2012). I personally consider critical reflexivity as a process of examining one's social positionality in relation to the dominant group (Bell, 2001), situating the researcher's position regarding the group of the researched, deconstructing the power relations in the act of researching, and most importantly, acknowledging the researcher's presence and experiences within the text through weaving narratives and theories. This is an active process of looking inward (the researcher) and looking outward (the power relations between different groups of people on the structural level).

This critical reflexivity is particularly significant in global narratives and intercultural education when the discussions contain representation of the Other, since "intercultural communication is situated in the context of imbalance in power and inequality in resources" (Shi-xu, 2001, p. 286). As Vila (2003) argues, "any representation is fundamentally the product of asymmetrical power relations" (p. xii). Although the intention of representing the Other is to challenge the dominant discourse, such a representation can contribute to solidifying the pre-existing colonial discourse if one does not take a critical stance on the issue addressed. Furthermore, "the desire to know the Other can be a potential source of dominance" when the act of knowing reduces the Other in the network of interpretations and representations (Krumer-Nevo & Sidi, 2012, p. 299). Similarly, Desai (2000) contends that art educators can possibly reduce the epistemic violence toward the Other only when we emphasize the relationship between power and representation. Therefore, educators who attempt to know, teach, and write about the cultural Other should reflect on their own position in the colonial matrix of power and seriously consider possible consequences of representation.

The second suggestion follows the decolonial concerns in education. As De Lessovoy (2010) states, education concerning an ethical and democratic globality is only possible in the context of a recognition of power relations, which shaped the political, cultural, economic, and epistemological processes of domination. "Imagining an ethics of the global in this context means articulating a decolonial perspective" (De Lessovoy, 2010, p. 279). The decolonial perspective starts from the critique on modernity/coloniality. As I discussed earlier, the notion of culture was the major tool of the classification apparatus of coloniality (Mignolo, 2000). If global narratives circulate based on the fixed and bounded concepts of culture, they will never overcome the paradigm of coloniality. Likewise, descriptive cultural knowledge that rests upon a discourse of categorization functions based on the identified norms, and accordingly, it obstructs the recognition of the singular

individual and heterogeneity (Abdallah-Pretceille, 2006). As a result, the abstract and globalizing knowledge of cultures does not enhance the cultural understanding and social relationship; rather, it acts as a screen or filter (Abdallah-Pretceille, 2006). This is why decolonial educators, such as Shi-xu (2001), argue for the alternative discourse of pedagogy that addresses the unequal power structures in the global context and pays attention to hybridity within cultures, instead of focusing on differences between cultures. In other words, educators should think of cultural knowledge in heterogeneous contexts and promote "hybrid, segmentary and heterogeneous thinking" (Abdallah-Pretceille, 2006, p. 483).

In this respect, I argue for border thinking to imagine knowledge and learning beyond "hegemonic epistemology and the monoculture of the mind in its Western diversity" (Mignolo, 2000, p. xvii). Border thinking[5] was first discussed in Gloria Anzaldúa's book, *Borderlands/La Frontera: The New Mestiza*. According to Anzaldúa's (2012) multidimensional concept of borderlands, the borderlands exist not only geopolitically, but also in the realms of ideology and epistemology. Anzaldúa (2012) expands the concept of borderlands from the physical (for example, Texas-U.S. Southwest/Mexican border) to the psychological, sexual, and spiritual borderlands. She states that a borderland is an ambiguous place created by "the emotional residue of an unnatural boundary" (Anzaldúa, 2012, p. 25). It physically presents "wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy" (Anzaldúa, 2012, p. 19). Therefore, the borderlands are "in a constant state of transition" and those who cross over "the confines of the normal" are inhabitants of the borderlands (Anzaldúa, 2012, p. 25).

Drawing upon Anzaldúa's conceptualization of borderlands, Mignolo (2000) argues that engaging in border thinking is equivalent to thinking and doing decolonially. This is because the main thrust of border thinking aims at eliminating modernity/coloniality. Border thinking emerged as a response to the violent imperial/territorial epistemology and the discourses of modernity and globalization, which perpetuate the idea of the inferior Other and justify oppression (Mignolo & Tlostanova, 2006). In order to subvert coloniality, border thinking uses the modern and postmodern thinking as a tool to locate

5   Border thinking is closely related to the field of borderlands studies, which is significantly shaped based on the theoretical insights of Gloria Anzaldúa, Renato Rosaldo, D. Emily Hicks, and Hector Calderon and José David Saldívar (Vila, 2003). Its body of scholarship has diverse interdisciplinary, social, and academic origins (Naples, 2010), and decolonial scholars, such as Walter Mignolo, also advanced the discussion of border thinking (see Mignolo, 2000; Mignolo & Tlostanova, 2006).

the subaltern perspective and find where modernity/coloniality cracks (Mignolo, 2000).

When it comes to global narratives, educators should contemplate how we imagine the globe and how we are going to see ourselves and our students in relation to the globe (Andreotti, 2011). I consider border thinking as a possible answer to these questions since it enables us to move beyond the modern/colonial world imaginary, such as the world of civilization (Mignolo, 2000), and the binary of local/global. Border thinking is possible when one posits oneself in "Nepantla," which means "in-between space" in Nhuatl. Anzaldúa adopted this term to represent psychic, spiritual, and material points of possible transformation (Keating, 2006). Nepantla is "the place where different perspectives come into conflict" and "the zone between changes where you struggle to find equilibrium between the outer expression of change and your inner relationship to it" (Anzaldúa, 2002, pp. 548-549). This in-between space facilitates transformation by breaking down boundaries and identity categories that were deemed natural and comfortable (Keating, 2000). In pedagogical works concerning border thinking, it is crucial to embrace uncertainties and conflicts that we face in this space. Hence, the role of educators should be encouraging students to critically re-think bodies, identities, and experiences that are colonized, and to cradle ambiguity and uneasiness in the process.

This is not to say that pedagogical implications of border thinking and sensing can be a mere embracement of hybridity (Cervantes-Soon & Garrillo, 2016) and ambiguity. Although border thinking calls forth decolonial pedagogical projects through envisioning a heterogeneous transnational space of identity (Castillo & Tabuenca Córdoba, 2002), the metaphorical and abstract concept of the border can be misleading, especially when it fails to address complicated power relations and racial hierarchies entrenched along the specific borders.[6]

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6   There are several critiques of metaphorical and abstract concepts of borders that Anzaldúa (2012) and Mignolo (2000) theorize. Fox (1999), for example, raises a concern that the works employing this metaphorical concept of a border are rarely site-specific; accordingly, it fails to engage material and geopolitical issues occurring in borders. Castillo and Tabuenca Córdoba (2002) also provide a critique on Anzaldúa's borderlands by pointing out that her concept of the border experience is "defined and narrated from a First World perspective" (p. 15). Their major criticism is that Anzaldúa's analysis does not consider "many other othere-nesses related to a border existence" (Castillo & Tabuenca Córdoba, 2002, p. 15). In the context of the Mexico-United States border, those involved in border studies from the Mexican side find it difficult to consider the border simply as a metaphor due to the fact that the borderline retains a strong materiality (Castillo & Tabuen-ca Córdoba, 2002). Howard (2011) similarly warns that the politics of ambiguity, which is widely addressed in the multiracial discourses, can hardly transform hierarchical relations of power.

As Ortega (2016) states, "liminality is not a sufficient condition for liberation" (p. 34). Decolonial attempts can never be effective if we naively romanticize the border experiences or disregard material and geopolitical issues involved in actual borders.

With these concerns in mind, I consider that we, art educators, need to openly acknowledge the equivocal character of the border and border experiences while critically examining materiality and power structures upholding the physical, psychological, and cultural borders. We need to change the way we think about borders to imagine alternative political and sociocultural possibilities (Agnew, 2008). Furthermore, we need to create more space of in-betweenness where multiple and heterogeneous local narratives and imaginations of the globe conflict with each other and eventually expose the contradictions of coloniality. What we need to seek in global narratives is not a unified image of named entities nor the globality, but rather compound voices from the subaltern perspectives. This includes our educational effort to raise awareness to delink from the Eurocentric aesthetics and beliefs on art and its value (Transnational Decolonial Institute, 2013). Our goal in global narratives should not be to bring the refined beauty of the exotic Other, but to produce feelings of sadness, anger, hope, and determination that arise from the deconstruction of coloniality (Vazquez & Mignolo, 2013). Again, that can happen in the liminal space of nepantla, which is "a time of self-reflection, choice, and potential growth" to disidentify existing beliefs, social structures, and identities for transformation of the existing conditions (Keating, 2006, p. 9).

Again, our decolonial attempt through border thinking should be more than affirming diverse students' linguistic, racial, and sociocultural identities and experiences. As Giroux (1991) warns us, one thing we should never overlook in this kind of critical work is the relationship between power and knowledge and how this relationship is involved in the practice of representation to maintain the existing power structures. It is crucial to situate border experiences and ways of knowing at the center of our pedagogical discourse, as well as to engage students in the discussions of the linkage between power, representation, and differences. By doing so, we ultimately want our students to move in and out of borders (Hicks, 1988) to remap and reimagine the cultural, physical, and psychological borders. The first step of this pedagogical work could be the attempt to demystify the colonial concepts and images as I demonstrated in this essay, or personal reflections could be implemented to deconstruct the colonial image of oneself. Regardless of our first steps, our goal of decolonial works should be toward sociocultural transformation and emancipation from colonized identities and experiences.

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Global Narratives of Refugee Youth: Examining the Interwoven Strands of an Interdisciplinary Arts Process

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ABSTRACT

The following is a critical analysis of the pedagogical and creative practices developed as part of a new community-engaged interdisciplinary arts graduate course which partnered a range of educators pursuing a Master's degree in interdisciplinary arts infusion with high school students who are refugees. This article explores the question of how the arts can be a vehicle to effectively and ethically share the global stories and narratives of refugee youth and how sharing those stories can affect change. The author first describes the unique context of the project and its participants and then lays out the framework of scholarship that informed the course and its culminating artistic products. The second half of the essay describes the three main artistic strategies that grew out of the collaborative efforts, how they told the global narratives of refugee youth offering nuance and complexity, and how that, in turn, held potential for change. The three interwoven strategies include the creation of an original performance script, a photo essay, and a series of visual art installations. The project director reflects on these efforts as a means to uncover some of the core values important for future replication of the work as well as more broadly applicable insights.

When I looked into the possibility of an arts-based service-learning partnership with a local organization that supports refugee youth at a nearby city high school, coming across the student newspaper headline: "Fear and Miscommunication Keeping ESOL Students, Native English Speakers Apart," was quite revealing. The fact that the students at this school named this issue for themselves verified a hunch and quickly led to an idea for how my graduate students and I might meaningfully contribute. The city has long been a destination for refugees in the Mid-Atlantic region, and partnering with a local program called Mid-Atlantic Refugee Youth Organization[1] (MARYO), which has been providing tutoring and afterschool enrichment for refugee youth from 17 different countries since 2003, seemed like a natural fit. So too, did the particular city high school, 17 miles from our university campus, where MARYO offers its afterschool programming. Fifty percent of the current 1,100 students at the high school are English Speakers of Other Languages (ESOL) students.

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1   MARYO is a pseudonym for our community partner to protect the anonymity of our participants.

A significant student refugee population comes from the Middle East and Africa, as well as from Central and South America. As a university arts educator, I have long been invested in the intersecting practices of collaborative artmaking and dialogue as a means to build bridges between disparate groups and foster intercultural communication. Thus, I believed this setting held great potential for reciprocal learning exchanges.

This paper offers a critical analysis of pedagogical discoveries made during the unique learning laboratory framework developed for this new service-learning course and partnership. More specifically, this paper explores the three distinct but interrelated ways with which we employed a range of arts practices to share the stories and global narratives with and for our refugee student partners. Our efforts allowed us to create space for self-expression as well as provoke awareness and change.

Partnership Goals

Graduate students enrolled in this interdisciplinary arts service-learning course expressed eagerness for an intensive project-based learning opportunity that would allow them to work alongside refugee youth. The long term goal of the newly established service-learning partnership was to include high school students–both Native English speakers *and* ESOL speakers–to learn to become engaged and informed allies to one another through extended artmaking practices embracing collaboration, collective problem-solving, and dialogue. Given logistical and funding issues and the newness of our endeavor, we chose to initiate our work with just the refugee students at our partner high school so we would have sufficient time to understand their needs and circumstances. This choice meant that our initial focus would be for my graduate students, who are largely public school teachers, to become better equipped to support ESOL students and more informed allies of refugee youth.

Partners: Graduate Students/Teachers

Fall 2017 was the first offering of the course. The class included eleven students pursuing their Master's degree in a graduate program focused on arts integration and infusion at a state university in the Mid-Atlantic region. I am the director of this now three-year old graduate program. Within the graduate student group were teachers of second grade, elementary music, elementary and middle school physical education, middle and high school drama and English, and high school German, Spanish, and dance. Experience with full-time teaching ranged from one year in the classroom to more than a dozen. Additionally, there were two professionals who worked outside of schools with career paths that focused on the intersections of youth,

communities, education, and the arts. The commonality between every student in this course (and in our program) was the interest in and dedication to deepening knowledge and skills for arts integration with young people.

Partners: High School Students/Refugees

Ultimately, the 14 refugee youth who chose to join the program were from Syria, Eritrea, Somalia, South Sudan, and the Democratic Republic of Congo. There were six boys and eight girls who ranged in age from 14 to 18. Multiple languages were spoken within this group, but Arabic and Tigrinya (spoken in Eritrea) were the most prominent. Levels of English acquisition ranged significantly. We met one night a week for eight weeks at the high school, directly after the tutoring program offered by MARYO. Pizza dinner, service-learning credits, and transportation were provided as incentives for consistent attendance for these very long Tuesdays at school.

A Learning Laboratory Framework

This interdisciplinary arts special topics course was designed to focus on social action and conceived of as an arts learning laboratory utilizing a generative process. The scholarship that informed the process and the resulting arts products were necessarily wide-ranging, arming us with the tools and insights needed for a meaningful arts-based learning experience. The aim was to create a mutually beneficial space for learning about arts for social action where graduate students could take on a different role, not as teachers or even tutors, but as collaborators working side-by-side with our youth partners.[2] The secondary aim was to create a culminating arts event that would allow the group to share our creative efforts as a form of action on our university campus and in the broader community. The art form(s) we would utilize and how our process and culminating products would take shape were wide open and meant to be responsive to our young partners.

After an examination of the literature that informed our process, this paper reflects on the three tangible outcomes of our creative work that were shared at two culminating public presentations. Each creative strand—a performance script, a series of visual art installations called *Conversation Pieces*, and photo documentation of our entire process—shared the global narratives of our young partners in different ways.

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2   It is worth noting that the thoughts and feelings of the high school students about being referred to as refugees varied greatly. Some did not know what the term "refugee" meant or said they had not heard it before; others did not want to claim refugee as a group to which they belonged or a topic about which they wished to speak. Moving forward in the project, we typically referred to the high school students as *our partners*.

All three will be explored in the latter part of this essay.

Refugees: Schools and Representation

The number of refugees permitted into the U.S. is currently capped at 45,000, the lowest number since 2002 (Gomez, 2018). For the newcomer children who do make it to the U.S., the school environment allows them to integrate into American life, which can be important for regaining a sense of stability in their lives (Carnock & Garcia, 2015). Research reveals, however, that "the histories of resettled refugee children are often hidden from their teachers and other school staff in the United States by factors such as language barriers, privacy concerns, cultural misunderstandings, and stereotypes" (Dryden-Peterson, 2015, p. 3). This presents some genuine challenges for teachers and schools welcoming these new students, as many refugee children experience trauma and frequently interrupted schooling (Carnock & Garcia, 2015). The information that schools receive can often be limited, and each learner has a different story.

Refugees in this nation and across the globe frequently struggle with the limitations of an over-simplified narrative which can quickly influence how they are perceived when arriving in American schools. Historically, after World War II, the stereotype transitioned from political hero to traumatized victim (Pupavac, 2006); more recently, the stereotype of Syrian refugees in particular has evolved to dangerous, threatening, and associated with terrorism (Rettberg & Gajjala, 2015). Even now, the representations of refugee advocacy organizations inspired by compassion for victims tend to leave out the masses of ordinary refugees (Pupavac, 2008). The persistence of these over-simplified and highly biased representations of refugees in mass media is compounded by the ways in which our own current government rhetoric and policies have perpetuated these problematic narratives. The problem is compounded yet again by the fact that relatively few Americans have contact with refugees, and therefore have no firsthand experience that causes them to call these false narratives into question.

Arts Education with Refugees

Creative expression and communication (Brown & Bousalis, 2017) are important roles that arts classrooms can play in supporting refugee youth in schools. According to Wellman and Bey (2015), for example, the visual arts might help them build their confidence and life skills that extend beyond the school setting, such as cultural preservation, language acquisition, self-advocacy, and self-esteem. The skills acquired in arts classrooms can help refugee students with overcoming obstacles. Just as with any student, "[r]efugee

students deserve to move beyond harrowing experiences and build a better life" (Brown & Bousalis, 2017, p. 49). The arts provide this opportunity by creating space for them to "discover, be heard, and tell about their experiences" (p. 49). Yet another critical benefit of using the arts is the possibility to develop culturally responsive pedagogical practices that bring community members into the classroom as well as students into the community (Roxas, 2011), which might increase a sense of community for refugee students and their families.

Dialogue and Listening as Art

Art historian Grant Kester (2004) coined the term *dialogical aesthetic*, which reflects a "shift from a concept of art based on self-expression to one based on the ethics of communicative exchange" (p. 106). Those who engage in this practice "define themselves as artists through their ability to catalyze understanding, to mediate exchange, and to sustain an ongoing process of empathetic identification and critical analysis" (p. 118). Central to that is the practice of *listening,* which Kester (2004) asserts, "is as active, productive and complex as speaking" (p. 114). While we did not have a pre-conceived notion of what our culminating work would be, it was inevitable that these values would be imbued in whatever we created. These values also meant that the processes we moved through each week were as much "the art" as the culminating works we eventually created.

Projects in Humanization

Beyond the aesthetic realm, literacy scholars Kinloch and San Pedro (2014) have much to offer in defining the priorities of this project and the weekly encounters between graduate and high school student partners. Both scholars regularly engage in action research with youth and write together about what they call Projects in Humanization (PiH).

> We understand such projects as experiences we have *with* people that are directed by the desires for social, political, and educational change that can only happen if relationships are forged in light of, and because of, human differences. PiH are framed within a discourse of care (Greene, 2000; Noddings, 1993) and listening (Bakhtin, 1981, 1990; Schultz, 2009) as relationships with people are created, as conversations among those people are exchanged, and as interactions rooted in difference, conflict, vulnerabilities, and respect are forged. (p. 28)

To support their conception of PiH, Kinloch and San Pedro (2014) draw upon Bakhtinian theoretical concepts which include the notion

that "we are continually helping others further their understandings of themselves by answering their stories, listening, and being present in the conversation" (p. 24). Furthermore, they add that "our identities are a collection of how others see us, believe in us, and know us" (p. 24), which validates the importance of engagement with the other in efforts of coming to know ourselves. This also aligns with education scholar Greene (2000) who advocates for people engaging in collaborations; "once they are open, once they are informed, once they are engaged in speech and action from their many vantage points, they may be able to identify a better state of things—and go on to transform" (p. 59). By design, the participants on all sides of the project were exposed to multiple vantage points, which indeed became transformative for all.

Our Space as a "Third Space"

In contemplating asset pedagogies such as *third space* (Bhabha, 2004), it is not surprising to find that service-learning opportunities (Gannon, 2009), community art studios (Timm-Bottos & Reilly, 2014), and intercultural exchanges (Kramsch & Uryu, 2013) have been conceptualized as such. For instance, Gannon (2009) offers that "in work with young people designated as 'at risk' in and out of school, the metaphor of the third space evokes a hybrid, in-between, disruptive space that can operate to disturb normative and deficit perceptions and to disrupt pre-service teacher subjectivities" (p. 21). Third space, then, became an apt way to frame our own dynamic after-school engagements where normative teacher-student relations were disrupted and replaced with side-by-side collaboration. This arrangement meant that the grad students were able to look

> carefully at individual members of [the] group [to] dispel stereotypes about the needs of all people from particular backgrounds, while at the same time [gaining] a more complete understanding of how group membership affects the contexts in which students live. (Nieto, 2008, p. 30)

To achieve this, listening was prioritized. The multiple languages of our students became centered and viewed as assets for our creative processes, along with their rich and complicated cultural identities and narratives.

The Three Strands of Our Creative Efforts

In the coming pages, I address three distinct ways in which we approached the question: how can educators invested in arts integration interpret, communicate, and work with the global narratives and stories of our youth refugee partners? In the process,

we would become more informed educators, allies, and arts integration specialists. Sharing our creative efforts became a form of action that offered a more complex and nuanced image of refugees than is typically conveyed through mass media. Each strand reflects the three major aspects of what we created and shared at our two public events at the end of the semester. These strands also reflect the various strategies for conveying the stories of refugee youth and our collective group. One event where we shared our work was on our university campus. This was important for sharing our work within the university community, but also because the university was a coveted space to which most of our high school students earnestly aspired. Being connected with a university was a big motivator for the youth who joined our project. The second event was an invited opportunity at a major art museum in our community, which allowed us to share our efforts in a larger public forum.

Strand One – The Script

The first strand involves creating and sharing the text of a performance script that I compiled in the early weeks of our project. The script revealed for the high school students what we were learning from the time we spent together. Without identifying any one individual's words, the script folds together pieces of the high school students' personal stories gleaned from mini-one-on-one interviews conducted by the graduate students on our second night together. The script points out places of overlap and distinction in their stories, along with elements that stood out to us as we listened. It was early in the project when we first shared this script. Initially, I composed it just for our group, with no plans for sharing it elsewhere. I hoped it could be an effective way to use art to make it clear to our young partners that we were truly listening and invested in them. I also wanted to model for them how their stories could become impactful art that could effect change—an idea that was initially challenging to convey by simply explaining in English. We figured out early that modeling and examples worked well for conveying complicated ideas, and so I crafted this script. The first night my graduate students and I read the script aloud to the high school students (see Figure 1), there was laughter at first, then some tears, and then silence. The facial expressions and body language of our young partners told us—they wanted to hear every word.

Figure 1. Graduate students and professor reading the newly crafted script to our high school student partners for the first time. Photo by Michael Bussell, 2017.

Contextualizing the script. As one reads the script included below, note that there are no distinct characters indicated—only graduate student readers along with myself. It is intentionally written so that the high school students, who were still learning English, would find it accessible. The script is meant to be read aloud at a steady clip. Hyphens at the beginning and end of sentences indicate that a thought is continued as if a single person were speaking. Listeners are essentially hearing our collective voice. The technique is adapted from theatre artist Michael Rohd. While Rohd typically choreographs these scripted works, which he refers to as choreographic docu chorales (M. Rohd, personal communication, January 16, 2018), ours remained an un-staged reading. By performing our reading with scripts in hand, we provided the sense of transparency one might find with documentary theatre while also conveying that the understandings we shared were still unfolding; the narrative was a work in-progress. In reading the script, the word "ALL" indicates moments that all of the graduate students and myself speak in unison as if sharing the same thought at the same time. Italicized directions should be self-explanatory and indicate a sense of tone. The very last segment of the script was added once we determined that we would be performing our script at our two public events.

AUTHOR: After seven weeks of waiting, we finally-

STUDENT A: -finally-

STUDENT B: -FINALLY-

STUDENT C: -got to meet our young partners,

STUDENT D: -refugee students at a Baltimore City high school-

STUDENT E: -on a Tuesday night in mid-October.

STUDENT F: They were probably nervous and didn't know what to expect.

STUDENT G: Us, too.

STUDENT H: BUT, we were definitely excited.

STUDENT I: We played some ice-breakers, got a little silly-

STUDENT J: -learned each other's names-

STUDENT K: -and had-

ALL: -a lot of fun!

AUTHOR: We laughed A LOT! (See Figure 2)

Figure 2. Upon our request to teach us some of their languages on our first night together, the high school students happily used songs and dance to teach us some basic Arabic, Somali, Swahili, and Tigrinya. Author photograph.

STUDENT A: On our first night, we broke up into groups-

STUDENT B: -so our new partners could teach us a bit of their languages.

STUDENT G: We have students in our group who are from Somalia, South Sudan, Syria, Iraq-

STUDENT K: -Eritrea, and the Democratic Republic of Congo-

STUDENT F: -and they've actually *lived* in more countries than that.

STUDENT C: Most of the students speak at least three languages, with English being the newest.

STUDENT D: Arabic, Tigrinya, and English.

STUDENT I: Arabic, Kurdish, and English.

AUTHOR: Somali, English, and Swahili.

STUDENT E: Some French-

STUDENT F: -and a bit of Turkish-

STUDENT D: *and* – there's probably more.

STUDENT G: Wow. I speak one language.

STUDENT H & STUDENT E: Me too.

STUDENT I: Me… four?

STUDENT J: Okay, hey, I do teach Spanish.

STUDENT K: And I teach German. But we were still a little in awe of our new partners.

STUDENT A: And we had a blast learning some words and phrases together.

STUDENT B: Our language lessons involved dancing and singing as a way to help us remember.

STUDENT C: And laughing. And generally making fools of ourselves.

STUDENT D: It was a pretty great first night.

STUDENT H: We decided pretty quickly …we LIKE these guys.

AUTHOR: So, on week two, we came back and paired up.

Figure 3. One-on-one interviews between teachers and high school students led to the insights that informed our script. Photo by Michael Bussell, 2017.

STUDENT E: Just one high school student with one [graduate] student- (See Figure 3)

STUDENT F: -so we could get to know each other better-

STUDENT G: -and here's some of what we learned:

STUDENT H: My partner is from Eritrea but has never actually set foot there. She's mostly lived in Sudan.

STUDENT I: My partner too.

STUDENT J: Mine too.

STUDENT K: My partner lived most of her life in Syria, but then she was in Turkey for 3 years, and then came here.

STUDENT A: My partner has lived in Kenya, Bombasa, Kakuma, Somalia, and now here.

STUDENT C: Wow. That's a lot of moving. A lot of starting over.

AUTHOR: With all of that moving, we got curious about what they missed-

STUDENT E: -what they thought of the U.S.,

STUDENT F: -their surprises and challenges,

STUDENT C: -likes and dislikes-

ALL: Soccer!!!!

STUDENT G: -and what they looked forward to as they think about the future.

STUDENT H: We also talked about things the world needs to do better.

STUDENT I: We had some pretty great conversations.

STUDENT J: My partner talked about language barriers, adapting to school, and facing discrimination.

STUDENT K: My partner talked about being robbed and beaten up here in [the city].

STUDENT A & STUDENT D: Mine too.

STUDENT B: And not feeling safe anywhere but home or school.

ALL: << Pause. Deep breath.>>

STUDENT C: My partner misses his brothers and his little nephews still in Syria.

STUDENT D: Mine misses her sisters and *their* children, still in Sudan.

STUDENT A: Mine misses sleeping under the stars. She misses how peaceful and comfortable those moments were.

AUTHOR: And a lot of our partners missed their friends-

STUDENT E: -and their favorite foods.

STUDENT F: Since most of us are teachers, I was really interested to hear my partner's impression of American schools.

STUDENT G: My partner shared that the teachers here in the U.S. are much nicer – they don't *hit* you.

STUDENT D: BUT the *students* are much less respectful.

STUDENT H: My partner said the same thing.

STUDENT I: Mine too. Respect was a big topic.

STUDENT J: Yes. It really bothered my partner that students here don't respect their teachers-

STUDENT A: -and that cell phones are allowed in schools!

ALL: *(GROAN of classroom teacher recognition)*

STUDENT K: Didn't she also say that the school periods were longer here, but you learn less in more time?

STUDENT J: Yup.

ALL: *(flatly)* Huh.

STUDENT B: Our conversations were certainly eye opening. *(short pause)*

STUDENT C: My partner is really determined to focus on her goals and her family.

STUDENT D: My partner wants to be a doctor.

STUDENT I, STUDENT E & STUDENT B: *(raise hands)* Mine too!

STUDENT F: *(raise hand)* Dentist!

STUDENT G: *(raise hand)* Nurse.

STUDENT J: *(raise hand)* Air Force pilot.

STUDENT H: *(raise hand)* Software developer.

STUDENT C: *(raise hand)* Mechanic.

STUDENT A: *(raise hand)* Dad.

STUDENT C: *(PAUSE. Surprise, then delight).* …That's cool.

STUDENT J: I have no trouble believing they'll do it, too.

STUDENT K: I was really interested in the things our partners talked about that the world needs to do better.

STUDENT A: No more guns-

AUTHOR: Yes. "No more killing people from different places with guns," my partner said.

STUDENT I: You mean no more war?

AUTHOR: - *(adamantly shakes head in agreement)* No more war. *(pause)*

STUDENT E: My partner offered that people don't talk to each other enough.

STUDENT B: They spend too much time in their comfort zones, not speaking to new people.

STUDENT F: *(pause)* You had smart partners.

STUDENT E & STUDENT B: *(not surprised)* I know.

STUDENT G: My partner talked about how it's not easy being a refugee.

STUDENT H: "Coming to the U.S., people look at you differently," she said.

AUTHOR: Even when you *try* to "be more American"—they look at you differently.

STUDENT C: *(exasperated)* Just going to the super market… it's SO different from Syria or Lebanon.

STUDENT J: My partner put it really simply: "Refugees are new. You have to help them."

STUDENT K: And mine said, "most people think that refugees know nothing."

STUDENT A: Sure, sometimes language *can* be a barrier-

STUDENT K: -but in reality, they know the same-

STUDENT A: -and more.

STUDENT B: I loved getting a small peek into my partner's life-

STUDENT J: -and hearing their stories.

STUDENT D: We just had genuine conversation. It was really nice.

STUDENT E: My partner told me: "people don't know that we're all

individuals—we all have different stories."

STUDENT I: But we're lucky. *We* get to see that.

AUTHOR: And *my* partner said she thought art is cool because "it tells a story."

STUDENT G: *So*—let's use the art we make together to help others hear the stories of our refugee student partners.

STUDENT A: Get a glimpse into our conversations.

STUDENT H: And see them-

STUDENT I: -*Really* see them-

STUDENT B: -for the funny, smart, loving-

STUDENT A: -and dynamic individuals they are.

STUDENT C: I like it. Let's do it.

Figure 4. Students and teachers busy at work on their visual art installation during an all-day Saturday gathering at a local community center. Photo by Michael Bussell, 2017.

STUDENT F: Since a lot of important conversations were had during our time together-

STUDENT K: -we created these works as a way of digging deeper into the ideas that resonated most. (See Figure 4)

STUDENT J: Some of the works are still in progress, just like *WE* are. Still learning. Still figuring out how to say what we want to say.

AUTHOR: But they've been a wonderful way to talk about goals, impressions of the U.S., things we miss, commonalities we discovered, things we need to do better in this world-

STUDENT H: -where we come from and where we hope to go.

STUDENT G: We call them our *Conversation Pieces*.

It was clear from the initial student reactions that they found the script powerful, and so while it was not the original intent, we chose to repeat our collective script reading again for our two public presentations at the conclusion of our project (see Figure 5). We realized performing this script would be a helpful way to frame our project for others who would be learning about it for the first time while providing insight on how we spent our time together. It was not until some closing conversations, however, that several of the high school students pointed to the script and our collective performance of it as something that they would remember most from this program; they felt listened to and acknowledged.

Figure 5. All of the graduate students and professor collectively performing a reading of our script for our first public performance at our university. Our visual art installations were displayed directly behind us. Photo by John Bidlack, 2017.

Strand Two – *Conversation Pieces*

The second strand of our storytelling is the creation of visual art works by the graduate and high school students working collaboratively on a series we called *Conversation Pieces*. The works

were titled partly as an homage to Grant Kester's (2004) book with the same title, but more importantly, they were a way to celebrate, document, and share the important conversations that occurred each week. When it became clear that the majority of our group would be too uncomfortable with any kind of public performance, I came up with the overarching structure of these visual art installations as a way to embrace what we all found most meaningful about the time we spent together—our conversations. These pieces invited the student-teacher collaboration teams to go deeper into their prior conversations and consider what they would like others to know about them. Some wanted to share their goals and aspirations; some wanted to celebrate their partnership and talk about their commonalities as a means to say "we are not so different;" some wanted to infuse elements from their culture and use their own language(s) to share the cultural distinctions they were proud of; and others chose to talk about what the world and our city needed to do better. It was a challenging task. The group was provided with only a basic framework to follow: incorporate everyone's silhouette and integrate text that somehow revisited their conversations. The rest of the creative decision-making was theirs to make. Each pair or group worked through the conceptual and implementation decisions together.

The *Conversation Pieces* allowed the students to work with their collaborator-teacher as equals in a non-hierarchical setting, devising a concept and telling their stories on their own terms. The silhouettes of teachers and students facing one another in conversation reflected our unique third space dynamic and highlighted the reciprocal relationships that became such a valued part of the experience for everyone. For the high school students in particular, the works served as an important vehicle of self-expression and agency. At the same time, for our two public events, they became dialogic works in that they served as a point of entry for communicative exchange (Kester, 2004) between people who may otherwise never interact. Our public presentations involved the artist-collaborators being present and ready to converse with viewers as they engaged with each *Conversation Piece* (see Figure 6).

Figure 6. Students and teachers stood with their *Conversation Pieces* as guests at our first event toured around and asked questions. If students struggled with English, their teacher partners were there to support them. Author photo.

Each artist team had the choice to make their messages as literal or abstract as they wanted. By revisiting conversations and ideas from our time together, we made it clear to the high school students that their ideas and stories were important and that they had something significant to teach all of us. Still, everything included was on their terms, and they only shared what *they* were comfortable sharing. Furthermore, each small group or pair had the autonomy to decide how their teacher collaborators' personal thoughts and ideas would be integrated. It was a collective decision made independent from me as the facilitator. When and if confidence or experience with conceptualizing or artmaking was lacking, the graduate student partners assisted. This allowed the high school students to bring their ideas to scale and present them in a visually interesting manner of which they could be proud (see Figure 7). The narrative elements students chose to share with their *Conversation Pieces* offered a powerful window into individual lives as well as the distinct partnerships formed through our project. Any generalizations or over-simplified understandings of refugees held by viewers in light of historic and current media depictions could be challenged and replaced with ideas that foster connected knowing and empathetic insight (Kester, 2004).

Figure 7. These two women graduate students worked closely with this young man through our entire project. Here they applaud the thoughtful poetry he chose to incorporate into the graphic background in both English and Tigrinya. Photo by Michael Bussell, 2017.

Strand Three – The Photo Narrative

The third strand of our storytelling involves the photo documentation that has been included throughout this essay. Whereas we are only able to share nine photos in this article, our two public events included a 90-image slide show of our weekly engagements. The time spent eating pizza, co-creating, conversing, working intently with partners, teaching one another, writing poems, finding the right words to express our thoughts, communicating through gestures, searching the Internet for translation assistance, and taking on new creative challenges together was all part of our art, our process, our collective story of high school student refugees and graduate students coming together as creative partners (see Figure 8). All of these elements and the ensuing laughter, joy, and struggles they shared informed the relationships we established. Our stories would be incomplete if we did not also share these images that in many ways reveal more about what we created together than words on a page ever could; they transcend the languages that could sometimes be a barrier for our group. Oral communications were often complicated, but the photos reveal how very much was communicated, nonetheless.

Figure 8. A graduate student and two high school students trace silhouettes with great focus and care for our first night working on the *Conversation Piece* installations. Photo by Michael Bussell, 2017.

Figure 9. This group of female teachers and students ended up working together nearly every week and created their *Conversation Piece* together. It was not uncommon for students to share that "This (program) is the only time I smile." Photo by Michael Bussell, 2017.

Humanization through photos. Projects in Humanization place primacy on listening, so it might seem counterintuitive to claim evidence of listening through photographs. Nonetheless, I argue that the 90-image slideshow documenting our week-to-week activities provided tremendous evidence that a great deal of listening took place with this project. The images reveal countenance and body language, smiles and laughter, growing levels of comfort and informality, and all of the things that happen to our bodies and faces when we feel welcome, safe, and acknowledged (see Figure 9). I would further argue that these are qualities that can be captured in watching people create something meaningful together, which cannot be fully appreciated in only viewing their final works. Listening and sharing stories are critical acts for redefining human relationships within a discourse of trust, care, and ethics (Kinloch & San Pedro, 2014). Given that, I offer that the telling of our collective story through photo documentation was absolutely essential for supporting a narrative that reveals the tremendous capacity of our youth partners. In addition, the photos offered a more expansive narrative of refugees that has not been made readily available to the public.

Thoughts on Moving Forward

In addressing the central question of this essay—how we as educators invested in arts integration can use the arts as a vehicle to learn from, translate, and share others' global narratives or stories as a form of social action—this project helped us identify three rich possibilities as demonstrated through the script and accompanying photos. More importantly, the values that informed those choices are critically important for the work moving forward. Each story strand supported and fed into the others, creating space for individuality and complexity. This all came about through an investment in ethical engagement, educator responsiveness, and above all, deep listening, the fruits of which led to student ownership, open sharing, and strong relationships. In a space of multiple languages and vast cultural differences, trust had to be earned over time. Feelings of vulnerability, displacement, trauma and loss were often tangible. Accordingly, the graduate students' roles as co-collaborators—their openness, adaptability, joyful presence, and collective problem solving—were critical for creating space for the important global stories of our young partners to unfold. Consequently, I now recognize the importance of being even more intentional about authentic listening as part of our preparation and as a practice that we must constantly attend to throughout the process.

The descriptions in this essay along with the photo documentation of the project have offered readers a window into the varied artistic

strategies we used throughout our weeks together—dance, music, visual arts, poetry, and theatre. Our process was not limited to a single art form because as an interdisciplinary arts program invested in better understanding the potential of the arts to support and engage learners; our mandate and desire was to examine a wide variety of arts practices and draw upon the innovations and new research with each form. This choice allows us to build upon the range of artistic strengths already present with the teachers and students in the space. Furthermore, by identifying a variety of artistic possibilities to explore and share narratives, we are better able to effectively tap into our student partners' still-unknown and still-developing talents and passions, as well as their many ways of knowing and sharing experiences. It served our project well to be framed as an interdisciplinary arts effort as it allowed us to draw upon a wide-reaching toolbox and body of scholarship.

Employing a generative process that did not have a specific arts project in mind from the outset also served us extremely well and allowed us to be truly responsive. By being consistent with our values and embracing a range of arts practices, we could ensure that each creative tactic complimented the next and filled in the gaps in the narratives of our partners and our own unique partnership. If language failed us, we had images. If images failed us, we had movement, music, and poetry. Embracing all of the art forms and a spirit of experimentation and responsiveness allowed for a range of varied narratives conveying depth of character for each young person and educator who became a part of this project.

In closing, there are still many questions to contemplate in order to reap the rewards of this pilot project. As for the broader implications of our efforts, we made important discoveries about the ways in which educators invested in arts integration can meaningfully interpret, communicate, and work with the global narratives of refugee youth. An inter- and multi-disciplinary arts approach that allows for multiple ways of engaging with narratives, both verbal and non-verbal, was key to our effectiveness. So too, was embracing dialogue, deep listening, and authentic presence in order to cultivate trusting relationships at every stage of engagement. These priorities allowed us to better understand and shed light on the distinctions that so often are not permitted in the over-simplified representations and narratives of refugees. Very importantly, these practices allow us to employ the arts in a manner that simultaneously expands the cultural competency of working educators while supporting the agency and creative capacity of refugee youth. Our collaborative efforts allowed our youth partners to feel valued, supported and known while also co-creating a space where they could tell their own stories on their terms. At the same time, the teachers who are invested in innovative arts-based learning can go back to their classrooms

and learning spaces with confidence, knowledge, and strategies. The experience gained by these teachers will surely cause a ripple effect not only for the immigrant and refugee youth who enter their schools and classrooms, but for every learner.

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Facilitating Productive Encounters with Difference: A Visual Essay

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ABSTRACT

Advances in technology and global migration continue to provide people from all over the world with greater access to a diversity of personal and collective narratives. Children and teenagers are becoming more aware of how people in faraway places live, and they are more capable of sharing their narratives with one another. If students consciously choose to consider these different ways of knowing, or "difference," the experience can potentially enhance self-awareness, promote creativity, and generate a more compassionate perspective on human similarities and diversities.

AUTHOR NOTE: In this visual essay, the term "difference" is broadly defined and should provoke multiple interpretations. Nevertheless, relating this term to specific topics such as differing value systems or socio-cultural characteristics positions the audience to consider how perceptions of "difference" can impact our visual and collective beliefs and behaviors. Insights presented in this visual essay reflect the author's personal understandings which have been greatly influenced by the literature listed in the references section.

Facilitating Productive Encounters with Difference: A Visual Essay

Advances in technology and global migration continue to provide people from all over the world with greater access to a diversity of personal and collective narratives. Children and teenagers are becoming more aware of how people in far away places live, and they are more capable of sharing their narratives with one another. If students consciously choose to consider these different ways of knowing, or "difference," the experience can potentially enhance self-awareness, promote creativity, and generate a more compassionate perspective on human similarities and diversities.

PLEASE NOTE: In this visual essay, the term "difference" is broadly defined and should provoke multiple interpretations. Nevertheless, relating this term to specific topics such as differing value systems or socio-cultural characteristics positions the audience to consider how perceptions of "difference" can impact our individual and collective beliefs and behaviors. Insights presented in this visual essay reflect the author's personal understandings which have been greatly influenced by the literature listed in the references section.

Encountering differing global narratives can potentially confirm pre-existing assumptions or perpetuate stereotypes, but it can also open our eyes to a new point of view. Engaging with difference can potentially provide positive learning opportunities that inspire curiosity, imagination, empathy, and self-reflexivity. If educators encourage students to be self-reflective and aware of the way in which they respond to difference, these experiences might become opportunities for positive growth. Furthermore, when a child or teen makes a personal connection with a global partner whom they perceive as different, they might recognize and more fully appreciate the characteristics that define our shared human condition. In other words, engaging with difference also impacts our perception of sameness.

Engaging with global narratives through experiences with art naturally involves metaphorical thinking. Choosing to think metaphorically, or perceiving one thing in terms of another, helps us to comprehend how different people make meaning and share ideas in different ways. Encountering differing global narratives provides opportunities to consider how knowledge is individually constructed and contextually specific. Sharing personal narratives using visual metaphors can also enable global partners to build personal connections with those who speak a different language. Overall, creating and interpreting visual metaphors with others has the potential to transform encounters with difference into valuable learning experiences.

The following visual essay illustrates the process of encountering difference, and it describes how engaging with art and metaphorical thinking can promote imagination, empathy, and self-reflexivity.

The following series of visual metaphors intentionally simplifies the complexities of encountering difference by representing several intra- and interpersonal experiences that often occur during this process. Viewing this interaction through the lens of a bird and fish intends to provide an opportunity for the audience to think divergently while addressing topics that often evoke strong emotional reactions. Although their dyadic relationship can be interpreted as two individuals from different parts of the world, the audience is encouraged to consider the multiple ways that this interaction might represent the experience of encountering difference.
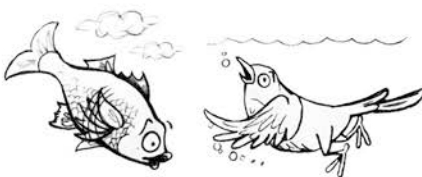
You are not a fish   You are not a bird

Encountering difference can be both affirmational and transformational. It can evoke feelings of...

fear,

I can't imagine being suspended in the air. I would certainly fall!

I would never last under the water. I would surely suffocate!

curiosity,

Maybe I could leave the water if I jump high enough? I wonder what the world is like out there?
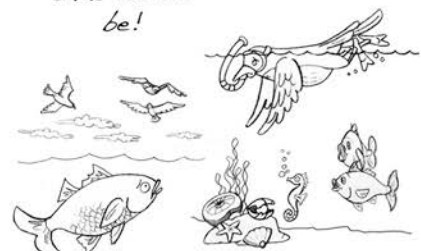
I could use this gear to see and breathe under the water. I wonder what I will find down there?

or envy.

I wish that I could soar above the clouds. What an amazing view that would be!

I wish that I could dive deeper and explore life under the sea.

Encountering difference opens our eyes to other ways of exisiting and provides an opportunity to imagine seeing the world from a different point of view. "Playing" with different perspectives and identities can reveal unending possibilities as we realize our power to define who and what we want to become.

Considering new perspectives can lead to feelings of self-abandonment or betrayal. It might cause us to address why we share similar perspectives with those we choose to interact with, and recognize the benefits and disadvantages of sticking with our "kind."

Encountering difference can stimulate our desire to learn about the origin of our differences. We might wonder how our ancestors have responded to their environment over time. How have historical events, influential figures, and contextual circumstances contributed to their worldviews?

Look at me! I am no longer a fish! I am now a bird!

I understand how it feels to be a fish. I see like a fish. I am a fish!
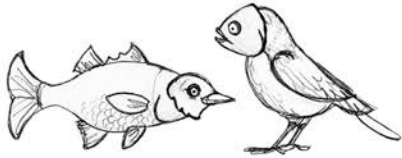
Furthermore, we might reconsider who or what determines our identities and group affiliations, recognize the power of self-determination, and question whether we really need to be defined!
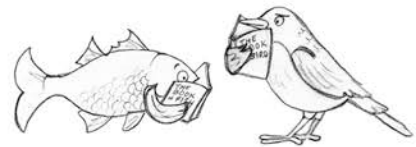
We travel in groups and go with the flow. It is necessary for our survival.

We do too – especially when we migrate to new places.
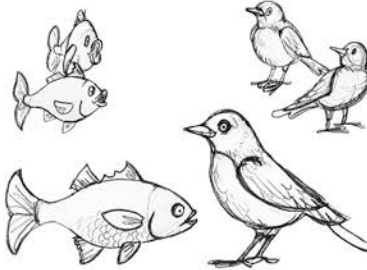
Why must we travel in groups? Does it protect us from preditors?

Wow, some birds don't have to migrate because they adapt to their changing environment.

In addition to looking critically at our past, we should apply these new understandings to our present lives and future goals.

Encountering difference gives us opportunities to become more self-reflexive. Self-reflexivity involves acknowledging how our presence and our interactions within a particular environment impact the way that we interpret what is going on around us.

Encountering difference can help us to avoid becoming too rigid. Rather than drying into fixed, impermeable stone, we should aim to maintain our integrity while adapting to the dynamic environment that we share with our local and global neighbors.

Engaging with difference can open our eyes to new perspectives and possible ways of living. This can potentially release our imagination, promote self-reflexivity and empathy, and help us to be more adaptable and receptive to our environments. This can be a transformational experience if we are open to the idea of transforming.

Thinking self-reflexively calls attention to our existence within systems, and the way in which these systems impact who we are.
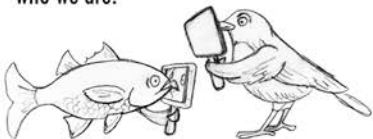
We must consider both the present and historical purpose of systems as well as the roles that we play within them.

How do we want to be remembered? What characteristics and values do we want to pass along to future generations? How might they interpret our stories?
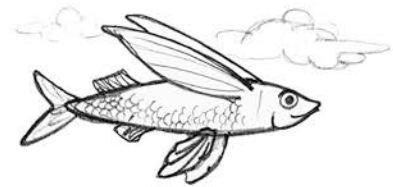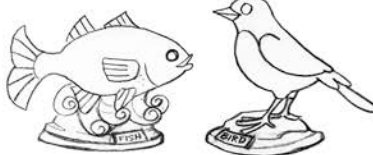
Flying fish propell themselves out of the water and glide through the air using their wing-like fins.

Puffins' short wings enable them to swim underwater using an adapted flying technique.

How does this relate to art education?

How might teachers facilitate experiences with art that will help students to transform encounters with difference into opportunities for productive growth? In order to avoid perpetuating stereotypes or unexamined beliefs that confirm existing generalizations, teachers must help their students to become self-reflexive and aware of the following challenging questions:

Can we embrace the tension between

comfort
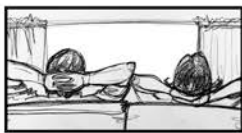
and fear?

Can we push ourselves to the learning edge and open our minds to a new way of knowing?

After this transformational experience, can we maintain a positive identity and sense of belonging?
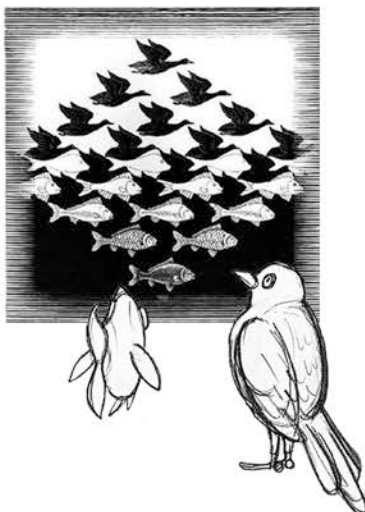
Furthermore, how do we maintain a sense of belonging and civic responsibility while exercising a more autonomous and dynamic personal identity? Does this involve belonging to nothing and everything at the same time?

Interpreting works of art employs metaphorical thinking because we construct personal meaning from images rather than from language. Sharing our interpretations with others gives them a window into our imaginations. Encountering difference in this way can promote empathy and creative thinking.

Art educators can provide opportunities for their students to encounter and interpret one another's personal narratives by exchanging pictures rather than words. Students in different parts of the world can create visual responses to a given theme, and then share these metaphorical representations with global partners.

Students would then create individual visual responses to this theme that reflect their personal narrative.

Creating a visual metaphor to represent an idea requires divergent thinking and imagination. Rather than drawing commonly used symbols to represent ideas, teachers could introduce students to creative thinking strategies that would help them to generate more personal visual responses.

Students might begin by discussing the theme with their local peers in order to broaden their individual understandings.

Students would then use technology to share their visual responses with partners from a different part of the world. Exposure to this potentially different global narrative provides opportunities for productive tension to occur. Teachers can help guide students through this process by encouraging empathetic and self-reflexive thinking.

As students generate, share, and interpret one another's personal responses to the given theme, their existing understandings expand as they consider new points of view. This ultimately increases the number of metaphors that they can pull from while making meaning of this theme.

As shown in this visual essay, educators can promote healthy encounters with difference through experiences with art. Proactively soliciting and engaging with diverse global narratives can promote empathy, self-reflexivity, and creativity. This is just one example of how creating, sharing, and interpreting visual metaphors with others can potentially lead to both affirmational and transformational learning experiences.

Encouraging students to consider differing perspectives can potentially counteract their tendency to make quick judgements. These conversations might involve investigating their personal biases in order to become more self-reflexive and empathetic toward others. Specific instructional strategies would depend on contextual circumstances such as the students' developmental levels and other distinctive conditions which define the learning environment.

Facilitating this type of exchange can feed students' innate curiosities and fuel their desire to engage with difference. In addition, establishing this type of personal connection during their formative years can potentially increase their willingness to appreciate "difference" later in life.

How might the art education field validate the claims proposed in this visual essay?
Can research prove that this type of experience does, in fact, lead to greater empathy, self-reflexivity, and creativity?
In order to further investigate these questions, art educators and researchers must create and monitor this type of visual art exchange and document the outcomes.
Are these collaborative efforts worth pursuing?
Let's work together and find out!

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