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Tom Anderson

Someone once said, tell me where you're from and I'll tell you who you are. The environment we live in, both built and natural, frames and forms us. This issue of the *Journal of Cultural Research in Art Education* is focused on the constructed environment, both in its physical manifestations and in the environment we construct and inhabit in our hearts and minds. The natural environment is becoming a smaller and smaller part of our world (does any environment exist that's not in some part formed by humans?), and the built environment looms ever larger. And as we construct it, so it constructs us. Terraced farm plots on hillsides; brownstones and subways; ranch-style homes with chem-green lawns; cobblestone streets, courtyards and plazas; corrugated steel walls and snow drifts: the environments that frame and define us as Spanish or British Columbian or Inuit or proud citizens of Eugene, Oregon, or Tribeca, provide the big context for our character. The things we bump into in those contexts help make us into baseball players or accountants or art educators.

Whether consciously or not, we shape the environment with our values, and in turn, our environment shapes our values and the values of our children and our children's children. It is my hope that by making conscious the values that underlie and imbue our constructed environments, through critical aesthetic inquiry, we can gain insights into developing and maintaining healthy environments that sustain us body and soul.

Toward that end the articles in this issue of the *Journal of Cultural Research in Art Education* focus of the socially embedded aesthetics of the places we live—both physical and social. B. Stephen Carpenter addresses Pat's Barber Shop, the place where he not coincidentally gets his own hair cut, as an example of hypertext that framed properly is an educational environment that offers a lot of insight art education's concerns in an era of visual culture. Lisa Waxman focuses on third places, in the form of coffee shops where everyone—well some people, anyway—know your name. Kristin Congdon, Steve Teicher, and Adrienne Engell address the use of technologies to portray local heritage on a bus system. Mary Stokrocki and Mariusz Samoraj describe and analyze a Polish "green school" experience. Debrah Sickler-Voigt reports on teaching and learning centered around so-called at risk kids mentored by self taught artist O. L. Samuals. Michelle Kraft addresses equality and inclusion for students with special needs in terms of creating a communitarian environment. Jack Richardson takes on the structures of art education as rigidified community values through the lens of

Situationist “drift”. Theodore Drab and Khosrow Bozorgi re-examine middle eastern and particularly Muslim contributions to Western architecture and discuss the educational implications of that. Mel Alexenberg analyzes Wright’s and Gehry’s Guggenheim museums as presenting postmodern elements reflective of Judaic consciousness. John Turpin makes a case for some early American interior designers as presenting a social and cultural statements, not merely as parroting the formal concerns of their times. Rounding out the theme of this issue, Melanie Davenport connects the aesthetic construction of community to the issues of waging peace addressed in the last issue through the construction of a peace-centered Internet site. The last article is a reprint of Dipti Desai, Thu Bui, and Lisa Di Filippo’s article from the last issue, in its entirety. The editorial staff regrets the omission of parts of this article the first time through. Completing this socially constructed environment issue are two insightful book reviews: the first by Erin Tapley of Philip Sheldrake’s *Spaces for the Sacred: Place, Memory, and Identity*, and the second by Melody Milbrandt, of Duncum and Bracey’s edited volume, *On Knowing: Art and Visual Culture*.

In closing, as always, I want to thank the many folks whose support make this publication possible: among them all my colleagues in USSEA, and in particular the always insightful editorial board and officers, as well as my editorial assistants, Karen Hutzler, who effectively stepped up to fill a big void when the process was dragging down, and Jennifer Snyder. Thanks to my colleague Lisa Waxman for putting out the word about this issue to various architecture and design groups, who are well-represented here. In addition I wish to acknowledge the financial support and resources this journal receives from Florida State University, particular from Sally McRorie, Dean of Visual Arts and Dance, and Marcia Rosal, Chair of the Department of Art Education, as well as the financial support of the organization this journal serves: The United States Society for Education through Art.

Finally I want to note that this is only Part One of the constructed environment theme issue. There was such a good response to the call for papers, I will be running Part Two in the next issue of the Journal of Cultural Research in Art Education. Thanks to everyone for your interest in this important topic.

Tom Anderson, Editor
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Never a Dull Moment: Pat's Barbershop as Educational Environment, Hypertext, and Place

B. Stephen Carpenter, II

Abstract

Art education is often justified as a means of helping students make sense of themselves and their world through the study of works of art and visual culture. Within everyday aestheticized social spaces, such as amusement parks, restaurants, malls, and barbershops, are embedded educationally meaningful opportunities of cultural, social, philosophical, and aesthetic significance. This article describes a barbershop as a multisensory, socially constructed educational environment. The barbershop is valuable to art education because it is simultaneously a hypertextual curriculum metaphor, an example of visual culture, and a socially constructed place that offers lessons about spirituality, community, ritual and the meaningful examination of everyday life. As a site of social discourse, interpretation, and cultural commentary, the barbershop-as-hypertext offers points of entry into important life lessons not taught in school. In conclusion, the benefits of constructing an artroom as a social environment similar to that of a barbershop are considered.

"If we can't talk straight in a barbershop, where can we talk straight?"¹
(Eddie, from the movie *Barbershop*, 2000)

Once, after entering my neighborhood barbershop, I noticed that what was occurring all around me was also happening on the television located high in one corner of the shop. On the television played a rerun of the *Andy Griffith Show*. As I had done moments earlier, Andy entered his local barbershop shop to find Floyd the Barber and a few other characters discussing recent events in downtown Mayberry. On most days, walking into Pat's Barbershop -- which is officially known as Pat's Barber and Beauty Shop -- seems like walking into the middle of a television show. The owner, Patrick James, is always there. Like most sit-coms, this real-life show (of which I am also a cast member) has its own cast of characters. In Pat's, everyone is always busy doing something -- reading, talking, laughing, listening to music, talking on the telephone, staring through the window, watching television -- but are aware of the variety of other events concurrently happening around them. Pat, his employees, and their clients routinely discuss the issues of the day and recent developments around the community. But unlike Floyd's barbershop in idealized 1960s rural Mayberry, North Carolina, Pat's barbershop takes place in contemporary urban Norfolk, Virginia. Pat and his

crew often have their hands full with various characters who make cameo appearances as they pass through, telling stories, offering advice, or trying to make a buck. On a good day, these characters may range from a crack head to a church member seeking donations, to someone selling a case of frozen food, to the guy who runs his own pest control service at \$10 an apartment. You do not know they are coming; you are not surprised to see them; and you expect them to have some sort of outrageous story, idea, or proposition for anyone willing to listen. As they say in Pat's: "In here, there is never a dull moment."

In this article, Pat's barbershop is presented as a highly aestheticized, socially constructed environment embedded with numerous historical, cultural, social, philosophical, and sensory references. A description of the barbershop is offered. Viewed as a socially constructed educational environment, Pat's barbershop is presented as a site in which to learn visually, verbally, aurally, and experientially. As an example of visual culture, Pat's is of interest to art education because it embodies a sense of place and is a metaphorical interactive hypertext in which patrons explore life issues. Using Pat's barbershop as an educationally rich social environment, the article concludes by considering the benefits of constructing an artroom in a similar manner.

A Visit to Pat's Barbershop

In a neighborhood similar to Bed-Stuy in Spike Lee's *Do the Right Thing*, Pat's is a community landmark. Now located in a converted auto repair garage, the shop previously occupied a much smaller space in a building less than a block away. The shop is one of several small businesses located in a nondescript, cinderblock, warehouse building. Outside, underneath a red and white awning, sit three plastic armchairs. The front of the shop consists of an old garage door, a sign that reads "Pat's Barber and Beauty Shop," and a multiple-paned glass door that opens to the sidewalk and a busy street.



Figure 1. Pat's Barber and Beauty Shop, Norfolk, Virginia

Inside, Pat works center stage beneath a television that sits on a shelf about seven feet above the floor, in the corner of a brightly lit 30' x 30' room with a 12' ceiling. The wall immediately to the right offers a red bubble gum machine and two chairs with large domed

hairdryers. The opposite wall contains two barber chairs, each with its own mirror and counter. A coat rack is situated in the corner to the left, below the television. Numerous images are displayed on all four walls, including sports banners; examples of hair cut styles; a couple of reproductions of barbershop paintings; and a poster depicting Michael Jordan playing basketball, baseball, and golf.

In the center of the room are more than two-dozen black chairs, upholstered in burgundy fabric, and arranged in several rows, most of which face the television. Recent issues of news and entertainment magazines and various sections from the newspaper fill two straw baskets sitting on the floor. The television in the corner of the room is always on, showing a basketball game, the local news, an action movie, or a syndicated sit-com. Arranged along the left wall next to Pat's red chair are four black barber chairs. Behind each chair is a counter filled with various tools of the trade--sprays, oils, lotions, combs, hand mirrors, clippers -- and a large mirror mounted on the wall. Depending on the time of day, small black balls of curly, nappy hair are scattered on the floor beneath the barber chairs, occasionally changing location like tiny afro tumbleweeds. The opposite wall is arranged in a similar manner, with several chairs for women, as suggested by the wash basins and hair dryers. Mirrors and counters hang on the wall behind each of these chairs.

On one side of the back wall is a hallway that leads to a game room complete with a Ms. Pac-Man game, a pinball machine, a soda machine, and various posters. The unisex bathroom is accessible through the hallway. In the center of the backroom is a pool table above which hangs a blue glass and brass light. A card table with chairs sits against one wall next to the door to the office. The rear exit door and utility closet are found on one side of this dimly lit back room. Sounds of the latest hip-hop tunes or R&B classics fill the air.

In addition to its physical attributes and artifacts, Pat's is also populated with a host of individuals of all ages. Williams (2000) described the diversity of the clientele in a local newspaper article about the shop.

There's the elderly woman who'll come in selling her box of apple and sweet potato jacks. There are the hustlers seeking to sell clothes, incense and oils. There are the handful of hip, white college students who prefer to wear their hair in a fade.... And invariably, at times, the drunk will stumble in looking for spare change. (n.p.)

Just as a house is not a home, a building is not a barbershop. Pat's barbershop is not simply defined by physical materials, a street address, an architectural style, or specific structure. His barbershop is also built from the complex mixture of personalities who pass through that space, occupy that space, and bring life to that space through their words and actions.

Before setting out on his own, owner Patrick James worked off and on for 12 years as the manager of another barbershop. Pat has been his own boss for the past six years, assisted by Mink (my barber), his trusty sidekick, resident comedian, and all-purpose cynic. Within the past two years, Pat has hired three additional employees: L (a.k.a. Love), Jay (the sole woman among the group), and Rod. Like a 1960s R&B group, Pat and his backup



Figure 2. Patrick James: Barber, Entrepreneur, Community Leader, Educator

barbers work in harmony, moving around their customers who sit in chairs that swivel underneath the constant buzzing of electric clippers.

In addition to being a business owner and the headmaster of this unorthodox school of street smarts, Pat is also a community leader. He gives free haircuts to grade school students who earn all As

or Bs, provided they bring in their report card. During the Easter holiday, Pat goes to schools around the community and offers free haircuts to about a dozen "of the most unfortunate kids" (Personal communication, November 2002). He and the other barbers counsel teen parents about how to be a positive influence on their children. They advise teenage fathers to "get a job," reminding them that they are "a family man now" (Personal communication, November 2002). One of the barbers commented, "since most of us have been in jail or have had trouble with the law, we can give advice on legal issues" (Personal communication, November 2002). Indeed, in addition to receiving a freshly cut or braided head, visitors to Pat's Barber and Beauty Shop also learn lessons about themselves and their world.



Figure 3. L, Rod, Mink, and Pat. Jay not pictured.

Pat's Barbershop as Visual Culture and Educational Environment

Certainly the essence of a barbershop revolves around its function as a location for the aesthetic transformation of individuals. In fact, the reason that I first entered Pat's was because I needed a haircut. I know that Mink will give me a fantastic "low, bald fade" each time. Parents trust Pat to cut their children's hair. Men and women rely on the speed and beauty of Jay's braids and approve of the outcome. The men who get their hair cut by the barbers in Pat's know that the results will meet cultural and neighborhood standards. But if Pat's is read only as a place to get a good haircut, then it functions only as a barbershop. Duncum (2000) observes:

When visual objects [and environments] are viewed as wholly instrumental, as when a road sign is read simply as a location and navigational device, they are of no interest, but once addressed in terms of beliefs and values they and the social worlds of which they are a crucial part become the subject matter of an art education conceived in terms of visual culture. (p. 35)

Because the clients, hustlers, and other community members also enter Pat's for the social interaction, his place functions as a context in which cultural, political, and aesthetic values are considered, defined, learned, and reinforced.

Barbershops, like Floyd's and Pat's, are part of our visual culture, and as such, are the settings for numerous stories, narratives, and myths. Television of the 1970s offered *That's My Momma*, a short-lived comedy featuring a barbershop. Television commercials like the one featuring baseball legend Yogi Berra discussing matters of life insurance, or another in which a visitor asks directions to the nearest ATM, occur in barbershops. Bugs Bunny encounters a barbershop in an episode that references the Barber of Seville. A barbershop is the setting of Spike Lee's graduate school thesis film *Joe's Bed-Stuy Barbershop: We Cut Heads*. The 1980s comedy film *Coming to*

America features a barbershop as the location in which comedians Eddie Murphy and Arsenio Hall simultaneously portray characters who spend their days in conversation and philosophical discourse. The 2002 movie *Barbershop*, starring rapper-turned-actor Ice Cube, revolves around a



Figure 4. Mink, and client, Charles.

young shop owner confronted with financial debts. In short, the barbershop is a familiar part of daily life and visual culture often portrayed on television and in films.

In much the same way that “television has become our national curriculum” (Freedman 2000, p. 324), Pat’s is a neighborhood curriculum. As curriculum, Pat’s teaches three important lessons: there is “never a dull moment”; “A *nigga* is a funny thing” and; “It sounds funny don’t it – but it’s true.” These statements, spoken repeatedly by Pat and his employees, help to establish the barbershop as visual culture environment with educational importance.

One day I asked the gathering of barbers and clients, “What can someone learn in here?” According to Pat, people learn about “life, education, business, the street – the whole nine” (Personal communication, November 2002). Someone else noted, with a smirk, “They learn what a gram is; how much you can get for a stolen TV” and that “crack is good; we love crack heads” (Personal communication, November 2002). In a matter of fact tone, one of the barbers commented; “If you could put a camera in here for a week, you could make a movie” (Personal communication, November 2002). At one point, Pat himself responded to my question in a melodic chant; “O.J. did it. O.J. did it,” a reference to a scene in the movie *Barbershop* and the famous court trial. Later, in a more serious tone, Pat proudly stated; “Younger teenagers learn from me: don’t sell drugs, be successful, keep a straight head” (Personal communication, November 2002). Pat admitted that in his place you learn about “everyday life” (Personal conversation, November 2002).

One Saturday morning, three young boys between the ages of 10 and 12, enter the shop and head straight to the back room. Before they can reach their destination, Pat interrupts their journey and asks about their intentions. Because the pool table is off-limits to them, one of the barbers reminds the boys that they need to have money to play the video games. “Yeah!,” one of the boys responds, defiantly. In a matter-of-fact tone, Pat looks at me and states; “No leadership.” Someone else adds, “I don’t think they’ll grow up -- someone will shoot ’em in the ass.” Because the shop can now accommodate more people than it could in its previous location, Pat and his assistants are responsible for the social skills development of an even larger number of children and teens who enter the shop without adult supervision. For some of the boys who hang out here, Pat and the other barbers may be the only positive male figures in their lives.

Learning Through Controversy and Dialogue

In the fall of 2002, the film *Barbershop* became the center of discussion and controversy. The film centers around a young barber named Calvin who has recently inherited the business from his father. Facing financial dif-



Figure 5. Inside Pat's Barber and Beauty Shop on a Saturday morning.

difficulties and indecision about his own aspirations, Calvin seeks the help of a loan shark. Upon informing his employees of his decision to sell the business, the group educates Calvin about the meaning of the barbershop he just sold. They teach him about the meaningfulness of the place, the environment, and its his-

tory. He learns that the barbershop is not just about cutting hair, but that it is about a common history and a shared sense of community. Similarly, an episode of the Andy Griffith Show entitled *Floyd's Barbershop* revolves around a financial situation in which the sale of the barbershop causes concern among the regulars and the community.

The Rev. Jesse Jackson, Al Sharpton, and others denounced *Barbershop* for dialogue that criticizes Rosa Parks, Rev. Dr. Martin Luther King, Jr., and Rodney King. Amid the controversy, meaningful dialogue about issues of race and politics -- subjects often repressed in this society -- took place in newspaper articles and editorials. Most of the criticism about the film was targeted at comments about Rosa Parks and Martin Luther King, Jr. made by Eddie, played by comedian Cedric the Entertainer. In a "hood-style," revisionist history declaration, Eddie alleges that Rosa Parks was not attempting to partake in the Civil Rights movement on that famous day, but was simply tired and found it easier to sit in the front of the bus. The same character calls Dr. King "a ho," in reference to reports of his extramarital affairs. In response Holmes (2002) asks, "What can black people say? And where can they say it?" (Section 4, p. 5) Interestingly, the controversial comments in the film were made in a barbershop similar to Pat's.

Such sharp critiques and discussion are daily events in real barbershops. As Eddie observes, barbershops are "a black man's country club" and, remarks rhetorically: "If we can't talk straight in a barbershop, where can we talk straight?" Holmes (2002) notes that, to a majority of white Americans, such critical dialogue is a natural but hidden occurrence.

At parties, dinners, barbershops and beauty parlors -- wherever blacks typically gather out of the earshot of whites -- African-American icons like the Rev. Al Sharpton, Oprah Winfrey and Barry Bonds are often torn apart in tough and side-splitting ways. What

may have led to the shock among some whites and the embarrassment of some blacks (including some who called for the film's video version to be edited) is that *Barbershop* invited whites to the party. (Holmes, 2002, p. 5)

Like the barbershop in the film, Pat's is a site of social discourse, interpretation, and cultural commentary. No matter who happens to be in attendance -- whites, Latinos, children, men, women --- these types of discussions occur in Pat's barbershop all of the time. As in the film, Pat's offers an example of how educators and students can meaningfully challenge cultural assumptions and question social narratives. Tavin (2000) suggests:

Students could analyze political, aesthetic, and historical formations within the realm of the everyday. This requires understanding and producing visual representations as social and political texts as well as analyzing the ethical and political practices of envisioning culture. Students benefit from this process when their lived experiences are integrated into classroom pedagogy and cultural production. Students and educators could choose images and objects from the whole of visual culture and connect them to themes, ideas, and issues across a broad range of discursive fields. (p. 38-39)

Pat's shop is a site of discourse, interpretation, and commentary about social and cultural norms. All statements are fair game for critical deconstruction. Learning in Pat's is not about memorizing preordained facts and premeditated learning standards but about critical examinations of issues of local, social, economic, political, aesthetic, philosophical, and cultural importance. As in any good interpretation of a work of art, in Pat's barbershop, anyone making a statement must be ready to cite references, whether from an article in the local newspaper, a hit song, the evening news broadcast, a religious text, or the woman who lives across the street. In Pat's, a statement without examples or support is simply an opinion. In this neighborhood learning environment, even if there is disagreement with the premise, a persuasive, well-supported argument is respected.

Being in Pat's is Like Being Inside a Hypertext

As an environment of visual culture, Pat's can be viewed like other "artworks deriving meaning from associations with social texts and creating an intertextual web" (Walker, 1996, p. 83). Pat's shop is a real environment that can be interpreted as an open work. Eco (1989) defines an open work as embodying plurality and simultaneity. Because it is an environment that is constantly changing and being rewritten, Pat's can also be considered hyper-textual metaphor (Figure 6). Hypertext is defined as having no beginning and no end and encouraging multiple readings, conflicting interpretations, and numerous simultaneous associations (Landow, 1992; Carpenter & Taylor,

2002). In Pat's barbershop, simultaneous associations are made all of the time: other cultures and places are depicted on the television; the lives of other people are connected through cell phone conversations; issues of economic supply and demand are debated when someone off the street attempts to sell something; and aesthetic and cultural values of beauty are reinforced whenever a satisfied client approves of their new hairstyle.

Similarly, hypertext is a nonsequential, nonlinear method for organizing and displaying text in which the author and the reader are empowered to construct meaningful connections among large amounts of information (Jonassen, 2000). Readers have more control over the reading of hypertexts than they do over traditional linear texts by determining the sequence in which the content of the text is read (Jonassen, 2002). Computer-based hypertexts assist students and educators to visually represent links among works of art, visual culture, and content from our lives that that brings meaning to them (Efland, 2002; Jonassen, 2000; Keifer-Boyd, 1996; Taylor, 2000; Taylor & Carpenter, 2002; Wilson, 1998). Hypertextualized readings in art education can include examples of visual culture, such as television commercials, movies, and music videos (Taylor, 2000; Taylor & Carpenter, 2002). These readings are most meaningful when readers participate in "rewriting the text of the work [of art or visual culture] within the text of our lives" (Barthes cited in Scholes, 1989, p. 8). When the regulars share aspects of their lives or neighborhood gossip with their barbers, Pat's shop is reminiscent of other barber and beauty shops in popular culture, such as those found in *Steel Magnolias*, *Coming to America*, *The Andy Griffith Show* or a Norman Rockwell drawing. When Pat instructs a young child not to sell drugs and to be successful, his message functions like a public service announcement similar to those seen on the television between Saturday morning cartoons.

As a metaphorical hypertext, Pat's barbershop offers multiple and simultaneous entry points in the form of numerous *nodes* (Jonassen, 2002) that contain bits of information. For example, all people and artifacts that exist within the barbershop, such as statements, television shows, songs on the radio, chairs, mirrors, windows, video games, customers, barbers, and cell phone conversations, are nodes within that text. Additionally, Pat's barbershop is also a node among other nodes, which exist within the hypertextual web of our daily lives. These nodes are entry points that are constantly available, constantly open for view, and constantly active as locations through which information is presented, documented, challenged, and resolved. At no point is a node at work by itself. Often two or more nodes simultaneously offer information to a reader with the intention of reading that text for understanding (Jonassen, 2002). Any node could be a point of entry and none holds a privileged place above any of the others. In some way,

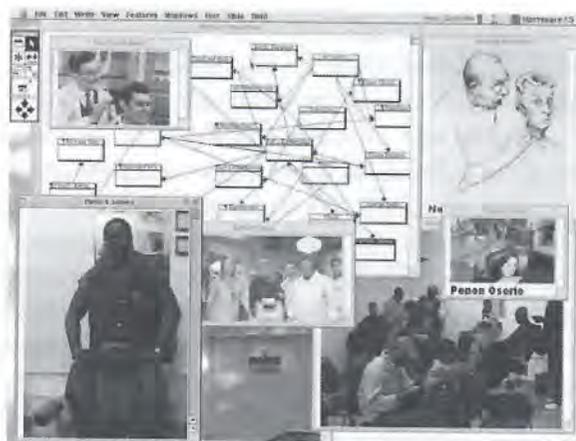


Figure 6. Pat's Barbershop Viewed as a Computer-based Hypertext

every node is informed by all other nodes to which it is linked. Read as a computer-based hypertext², (Figure 4) Pat's offers multiple nodes to the reader who determines specific spaces to view alongside other spaces, which spaces to push into the background, which spaces to comment on, and which ones to simply observe.

Pat's and the Concept of Place

Klein (2000) argues that restaurants function as sacred and spiritual places. Klein views place as "a site for the construction of knowledge and the exploration of the sacred" (2000, p. 59) and "like art, is open to multiple interpretations based on one's experiences and beliefs" (p. 60). Referring to Lynch (1983), Klein emphasizes that what is important in reading place is "coming to understand what is happening there, what has happened, what is happening, and what might happen" (Klein, 2000, p. 59). A similar case can be made for viewing Pat's barbershop as place. In Pat's shop, the ebb and flow of customers, telephone calls, music videos, and conversations never ceases, and as such, is "a convergence of events, where many things come together" (Klein, 2000, p. 59). It is a "site for the construction of knowledge" (p. 59) each time Pat and the others discuss current issues like terrorism, crime, or sports. Because Pat's simultaneously serves as barbershop, beauty salon, social club, recreation facility, and community information center, it is "open to multiple interpretations based on one's experiences and beliefs" (p. 60).

So when I need a temporary respite from the pressures of my world, I enter Pat's shop. Not only do I get a classy cut, but I'm always reminded of the beauty of communal spirit that evolves from small businesses like his. (Williams, 2000, n.p.)

Referring to Miller (2000), Klein notes that beginning with local places "may give way to a 'soulful curriculum'" (Klein, 2000, p. 61). Barbershops like Pat's cultivate a sense of community pride and are found in various local places. Such places offer art education a model for instructional practice and curriculum design.

Why Should Art Education Care About Pat's Barbershop?

Barbershops like Pat's are examples of visual culture and embody qualities worthy of meaningful interpretation and interaction. Duncum (2000) points out that art educators are increasingly concerned with contemporary cultural sites, such as television, TV wrestling, fast-food restaurants, tourist sites, and shopping malls. Similarly, Freedman (2000) observes that the realm of visual culture is expanding to include "fine art, television, film and video, computer technology, fashion photography, advertising, and so on" (p. 315). Stokrocki (2001) discusses the aesthetic values of adolescents within the context of a shopping mall and Klein (2000) offers a local restaurant as a site worthy of aesthetic interpretation and contemplation. Similarly, Pat's and other barbershops are of similar interest to art educators because they are visual culture environments in which aesthetic values and norms are interpreted, challenged, and reinforced.

Jeffers (2002) argues that exploration of visual culture means understanding "society's dependence upon 'picturing' everyday life or visualizing things that are not in themselves visual" (p. 157). While defining visual culture, Duncum (2000) claims that "art educators are concerned with artifacts that are, first, significantly visual and second, constitutive of beliefs, attitudes, and values" (p. 31). Duncum points out that visual culture implies not only visual artifacts but also "the whole context of viewing" (p. 33). Duncum (1999, 2000) and others argue that social and public spaces like Pat's are examples of visual culture worthy of study in art education because they foster interpretations based on aesthetic experiences. In addition to the haircuts, what is most aesthetically meaningful about Pat's barbershop is that it is visually and linguistically layered.

Pat admits the "real barbershop" is about more than cutting hair. The real shop is the simultaneous interactions among barbers, customers, community members, television, radio, telephone calls, and events witnessed through the window. The exchange between the barbers and the young boys that Saturday morning, for example, had nothing to do with a haircut. There was an educational interaction in which proper social behavior was the central lesson. Similarly, a classroom is not simply a room in which learning takes place based on a prescribed curriculum, a textbook, or questions on an exam. The "real classroom" exists when the classroom environment is viewed as a complex text -- comprised of the interactions among teacher, students, visitors, subject area content, artifacts in the room, external references, and other stimuli -- worthy of interpretation and relevant to students' lives.

Conclusion

People see the world just a bit differently after having spent time in Pat's barbershop, so much so that coming away with a good cut almost seems

incidental (Williams, 2000). Viewed from a postmodern perspective, the social experience and environment of Pat's serves as a "transformative vehicle of sorts in that the process of and participation in its creation and interpretation may serve to transform both the artist and viewer" (Taylor 2002, p. 125). Clients, barbers, and other participants are responsible for the creation and interpretation of Pat's barbershop. If in fact "the focus for art education informed by and through visual culture is everyday life" (Tavin, 2000, p. 38), then Pat's barbershop should be required reading.

Cultivating the ability in students to consider social environments like Pat's as vehicles for learning about important local, national, and global issues is a task educators should consider. Jeffers (2002) says that if teachers are to understand "themselves, the notion of 'otherness,' and the complex nature of social issues and visual culture, then these teachers must dig into and build upon the layers of meaning that exist in everyday life" (p. 157). If a goal of education is to make the content of our lessons meaningful to the lives of our students, why not begin with examples that speak to the realities of the world about which they are most familiar? Based on interpretations of social places like Pat's, students and teachers can explore meaningful connections between the content of these sites and rich themes and issues in their lives. Themes such as daily life, identity, racism, and public rituals can be investigated by comparing the content of barbershops like Pat's to Edward Hopper's *Nighthawks* or installations by Whitfield Lovell, Pepon Osorio, George Segal, and Sandy Skoglund. By starting with the familiar, students can better understand the unfamiliar. Teachers and students can explore how familiar locations like barbershops function as educational environments, as in the example of Elijah Pierce, an African American barber in Columbus, Ohio, who helped nurture the artistic and character development of younger members of his community. Places like Pat's barbershop can help us better understand what we struggle to know, be they works of art, personal conflicts, cultural roles, or political issues. Such places can help us see the world in ways that are unavailable without their existence.

What if we could construct an art room environment to function in a way similar to that of Pat's -- that is, instead of entering an artroom with traditional expectations of making aesthetic objects and images, what unexpected but important learning experiences might students encounter as a result of such socially dynamic environment? How would the seemingly chaotic nature of such a classroom, one with multiple nodes of information, stimulation, and interaction, offer students meaningful possibilities for learning? How would such a multivocal, hypertextual classroom provide students with an instructionally sound environment in which to learn? How would the responsibility for bringing content into such a site shift from being the sole responsibility of the teacher to the shared duty of both teacher and students?

How would other stimuli -- television shows, music, advertisements, visitors -- add to such a hypertextualized educational site? How would the interaction of these stimuli constantly modify the construction of that space?

What if, in our classrooms, not all students were completing the same assignments at the same time but were still learning various aspects of the same content simultaneously? What if our classrooms were complex locations that functioned for our students as complex webs of familiar associations and stimuli in which to discover the unfamiliar? What if in our art classrooms, as in Pat's Barbershop, there was never a dull moment?

Notes

1. This line is spoken by Eddie, played by comedian Cedric the Entertainer, in the movie *Barbershop*, released in the fall of 2002 by MGM. To view a trailer for this film, visit <http://www.apple.com/trailers/mgm/barbershop/>.
2. Figure 6 depicts the actual Pat's barbershop as if it were a computer-based hypertext. The image is a computer screenshot in which multiple windows are viewed simultaneously. Created using Storyspace TM (Eastgate Systems), a reader may add images or text to the hypertext and determine what nodes are available for viewing at any given time. As of this writing, the computer-based hypertext has not been published on the World Wide Web.

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Place Experiences: The Built Environment as Social Capital

19

Lisa Waxman

Abstract

This paper explores the value of place with an emphasis on creating spaces that encourage the bonding of people to place. The connection to place in education is supported by community-based art education. Educators and students should understand their roles in creating spaces with characteristics that encourage place-person bonding, and the potential these places hold to enhance the social capital of communities.

The Black Dog Café

I pull into the parking lot of the Black Dog Café, a small cozy coffee shop that resides in what was once the storeroom of the American Legion Hall. Black Dog is one of a dozen businesses that surround Lake Ella where walkers are already out pushing strollers and walking dogs. Inside the café a steady stream of customers order coffee, tea, pastries and bagels. As is the case most mornings, many people sit and linger to catch up on the news of the day.

The atmosphere at Black Dog resembles a friend's living room: residential, comfortable, and welcoming. Just inside the front door patrons relax on a futon sofa, which transports me back to a college apartment from years gone by. Last year's Christmas twinkle lights have become a permanent fixture adding sparkle to the coffee bar. The walls are covered with pictures of employees' children and flyers featuring special events. There is an interesting combination of funky coffee shop décor mixed with images of veterans and other military paraphernalia reflecting the coffee shop origins. Over the futon is a sign that reads, "Veterans Museum" complete with an American Legion flag on the wall. Local musicians, artists, and authors show art and display their CDs and books. The open-air deck at Black Dog Café is packed with coffee drinkers reading their daily papers and enjoying the shade provided by the huge live oak trees that shelter patrons from the sun.

Carla, the owner of Black Dog, sits at the bar casually talking with customers as they stop in for their morning coffee. She carries on a conversation with several patrons about the problems with growing landfills and the importance of recycling. She moves on to a conversation with Sam, a New Yorker transplanted in Tallahassee, about the meeting of a grassroots organ-



Figure 1. Entry to the Black Dog Café.

ization working on peace initiatives, to be held at Black Dog next Wednesday. Sam's car is at the repair shop, so Carla offers him a ride, and they head out the door. "Be back in a minute," she yells to Amy, a cheerful 25 year-old who works behind the counter serving coffee, scones, pots of tea, and buttery croissants. Amy, a college student, greets customers by name and catches up on their lives as she serves coffee.

Meanwhile, Sonny, a white-haired 80-ish retired veteran sits near the entry and serves as the unofficial greeter, offering a "good morning" to customers as they walk in. He discov-

ered Black Dog a few months ago and has been a regular ever since. Sashia, a new mom, is sitting in a comfortable chair holding her 9-month old baby boy Alex, and drinking coffee. Most of the customers stop to visit with Alex, and Sashia boasts that he is standing up on his own. Megan, a student, sits in a large upholstered chair, balancing her laptop, transcribing interviews for a research paper she is writing. Not only is Megan a regular to the café, she is a regular to this particular seat. It is essentially her chair, and she sits there every time she visits.

Another student sits outside on the deck meeting with her major professor to solve a dissertation crisis. She says she goes to Black Dog at least three times a week and says the staff include some of her best friends, although they do not see each other outside the coffee shop. If she misses a few days, they call to check on her. This student is far from home and these people appear to be serving as an extended family for her. As the morning crowd thins out, Sonny, the retired veteran yells a "goodbye, I'll be back later



Figure 2. Black Dog Café owner, Carla Reid.

this afternoon” and heads out the door.

For many of these patrons, The Black Dog Café is a home away from home, a place that makes the day better. People with the opportunity to frequent a place like Black Dog Café, which like *Cheers*, is a place “where everybody knows your name” are fortunate in today’s society. Research and social commentary in the last twenty-five years has explored the decreasing ability of people to connect with their communities and the people who live among them (Lippard, 1997; Tuan, 1980). Evidence on changing levels of neighborhood connectedness suggests that most Americans are less embedded in their neighborhood than their parents were (Kasinitz & Rosenbery, 1996). Putnam (2000) discusses the increasing disconnection of people from family, friends, neighbors, and social structures. His writing emphasizes the importance of social bonds as a powerful predictor of life satisfaction. He discusses the concept of social capital, which he defines as “the connections among individuals, social networks and the norms of reciprocity and trustworthiness that arise from them” (p. 19). Jacobs (1961) noted that social capital can be found in safe and organized cities. She argued that when cities are designed to encourage informal contact among neighbors, the streets are safer, children are better taken care of, and people are happier in their surroundings. Jacobs emphasized the value of the ordinary contacts with others where the person initiates the contact, rather than having it thrust upon them. These contacts often occur while carrying out the simple tasks of everyday life, such as shopping and running errands.

The design of the built environment can have a profound influence

on our ability to connect with others. Fleming and Von Tscherner (1987) express concern that Americans are suffering from a severe case of "placelessness". One place looks just like all the others with no special features or attributes to bind us to these places, making cities and towns less livable. Lippard (1997) says, "placelessness then, may simply be place ignored, unseen, or unknown" (p. 9). Researchers in the field of environment and behavior studies, and the planners, architects, designers, and artists who care about the quality of the built environment, are motivated by the conviction that they can create spaces that are more humane and enhance the ability of people to interact.

Such humanely interactive spaces are called 'third places' by Oldenburg (1999), in his book *The Great Good Place*. Third places are not our homes or offices, but the places in our lives that "get us through the day." Third places typically meet the following characteristics. They must be neutral ground, where people can easily join and depart one another's company and where no one has to play host. Third places also serve as a leveler, meaning there are no formal membership criteria and anyone is welcome. Conversation is the main activity in a third place and it is accessible many hours of the day. Third places have regular patrons who give the space its character. The physical structure is often plain and has a low profile, but the mood is playful. Finally, the last characteristic is that it serves as a home away from home. Black Dog is a third place in that it meets all of the criteria listed above. The place, although simple and unimposing, has filled a need in the community and brings both social and economic capital to the patrons and the owner.

Many questions must be addressed when artists and designers create third places that work for people and satisfy their functional as well as emotional needs. What causes people to bond with or become attached to a particular space? What contributions do these special places make to our communities and towns? What do these places mean to those who frequent them? How do these spaces contribute to life sustaining functions including issues of health and productivity? And finally, what can art and design educators do to help students understand the value of these places and the attributes that constitute the essential ingredients of these places?

Place Attachment

Proshansky, Fabian, and Kaminoff (1983) use the term "place attachment" when describing the state of attachment to places. Place attachment involves the interplay of emotions, knowledge, beliefs, and behaviors in reference to a place. Place attachment typically occurs after people have long or intense experiences with a place and the place acquires great personal meaning (Gifford, 2002). People may become attached to objects, homes,

buildings, communities, or natural settings. Rubinstein and Parmelee (1992) stated that place attachment is a set of feelings about a geographic location that emotionally bind a person to that place and serve as a setting for life experiences. Lippard (1997) describes place as a "latitude and longitude within the map of a person's life" (p. 7). She adds the "search for homeplace is the mythical search for the axis mundi, for a center, for some place to stand, for something to hang on to" (p. 27).

It is important to note that place attachment is transactional with the place influencing the person, while at the same time, the person is influencing the setting. The people and place interact to form the experience. It is important to remember that groups, families, community members, and even entire cultures often collectively share attachment to various places (Lawrence, 1992; Low, 1992; Hummon, 1992). Rubinstein and Parmelee (1992) suggest that life experiences have an emotional quality that produce a bond with the places in which these experiences occur.

Social relationships may enhance the activity of people-place bonding. A number of scholars indicate that bonding with places may be based on the presence of people (Cooper-Marcus, 1992; Low & Altman, 1992; Crumpacker, 1993). The social involvement of family, friends, community, and culture may be equally, or more important, than the place alone (Cooper-Marcus, 1992). Low and Altman (1992) point out the importance of people in the statement, "places are, therefore, repositories and contexts within which interpersonal, community, and cultural relationships occur, and it is to those social relationships, not just place qua place, to which people are attached" (p. 7).

Most physical environments are also social environments with norms regarding acceptable behavior. Many cultures clearly define how spaces are to be used. Spatial meaning is culturally transmitted and is integrated into the place identity of the individual through his or her experiences with the world (Proshansky et al., 1983). There are social definitions of settings, which consist of norms, behaviors, rules and regulations that define the use of various spaces. These definitions are not universally shared, but are part of the socialization process. People learn space and behavior norms early in life and develop coping mechanisms for creating privacy and managing territories, personal space and crowding. Lippard (1997) adds, "when we know where we are, we're in a far better position to understand what other cultural groups are experiencing within a time and place we all share" (p. 10). Even groups within a culture may attach different values and meaning to spaces that define the unique qualities of their group.

Klein (2000) explores the spirituality of place and emphasizes the value and meanings of places. She says places have meaning and can serve a role as repositories of local knowledge with the potential to hold personal

and communal memories. She adds that the term spiritual has many interpretations, but she views it as "an experience of extraordinary insights and/or revelations that one may have as a result of encounters with sacred texts, objects, or places" (p. 60). She says the viewing of places is uniquely personal and influenced by the cultural lens with which one views the world. She adds that place, like art, is open to multiple interpretations based on individual expectations and beliefs.

Education

Educators can design curriculum to raise awareness of the importance of place and the value it can transmit to communities. Students of art and design should be aware of the contribution they can make to society through the design and enhancement of places. Klein (2000) said educators should be sure to include real life concepts or issues along with the teaching of art skills and elements and principles of design. Rubini (2002) said one of the most significant things occurring in design today is the consideration of how design can positively impact society. Designers have the potential to enhance the everyday lives of people while contributing to the quality of communities.

How can students of art and design become more aware of their surroundings? What factors contribute to the creation of humane, human-centered environments? How can students develop the skills and knowledge necessary to create these environments? There are many possibilities for creating design curriculum that focuses on place. Curriculum should help students take the steps necessary to inform them of the essential elements in quality, human-centered spaces. In addition to reading research on the subject, students can develop their own eye by seeking out significant places. One way this can be accomplished is by keeping place journals in which students sketch or photograph spaces that have meaning to them and add narrative to better explain the nuances of the spaces and what makes them work (Waxman, 2003). Students may reflect on why they chose the space, the particular details and architectural features of the space, and what makes it feel welcoming or comfortable. They might also study the design features surrounding the space, such as the access to the street, access to views, and access to natural light. Students may study the ease with which people may gather and the accommodations in the space that encourage or discourage gathering. They may explore design issues as they relate to issues such as personal space, privacy, the ability to territorialize and lay claim to an area, even if for a short length of time. They may ask to whom this place might be important and who would benefit from the place. And, finally, they may reflect on what the space means to them. Klein (2000) says it is best to reflect on place and respond to it in ways that are personally meaningful.

She adds that “place [is] textured, multi-layered, and multicultural” and rather than drawing definite conclusions it is best to have multiple experiences and multiple interpretations.

Conclusion

Incorporating the study of place into art and design education allows students to become more aware of the nuances of their surroundings and better able to design places in which contribute to the quality of life. It encourages students to become active participants in their surroundings and to realize the important role they play in contributing to the daily place experiences of people. The Black Dog Café offers a social environment that provides a means of friendship and support for patrons. Anyone is welcome to join the Black Dog community and many people from all walks of life think of Black Dog as their “home away from home.” As the owner, Carla says, “these are my friends, my support system.” Black Dog Café is much more than a place to drink coffee, it is a place that supports the connection with friends and creates community. Focusing on places like Black Dog and other places in the socially constructed environment, the art and design curriculum can create the opportunity to better know our surroundings and the contribution they make to our daily lives.

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Cultural Byways on the Information Highway: Contextualizing Spaces and Places with History and Folklore

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Abstract

This article is a report on a project in which a group of faculty and students at the University of Central Florida placed high resolution audio-visual equipment on the downtown bus system in Orlando to be used as virtual museum sites exploring the potentially lost heritage of Orlando. This project exemplifies the potential convergence of new technologies and content for teaching, playing, and living, changing a bus ride into an educational activity.

Downtown Orlando, Florida, has an historic neighborhood that is fast being revitalized. While most people think of Orlando as the place to go for theme parks, before the city had that identity, it was associated with ranching and the citrus and turpentine industries. As Florida continues to bring in new residents from countries around the world, Orlando is increasingly in a state of change.

Recognizing that Orlando's residents and its visitors are unaware of much of the city's folklore and history, an interdisciplinary group of faculty and students at the University of Central Florida (UCF) has been working together for several years to address this issue. Our goal with the Cultural Byways project is to place local folklore and history on the new, high-resolution video and audio equipment on the downtown bus system that has been mandated by the Americans with Disabilities Act (ADA). This equipment was installed in order to automatically and clearly communicate the identity of stops for riders who may be visually or hearing impaired. Using this ADA equipment, riders on the free Lymmo bus are able to enjoy the places they pass as if they were virtual museum sites. At certain fixed locations the bus computer is loaded via a wireless Internet connection with history and folklore segments. Segments include information about architecture, events such as the county fair, sculpture, restaurants, churches, new roads, and numerous "stories from the streets." These segments are "called up" to be played as the bus travels by a GPS (Global Positioning System) attached to the computer. Between stops, the video screens, linked to wireless Internet and satellite links (GPS), are filled with stories, facts, and information related to the places the busses pass. In this project, the architecture, city spaces, businesses, and neighborhoods are seen as artifacts on display, and the bus technology acts as an interpretive device, like a text panel or a docent, only more

entertaining, innovative, and hopefully, engaging. At this writing, several of the segments have already been placed on the system.

The idea for this and other related projects originally came to Mike Moshell, Chair of the Digital Media Department, in the Fall of 1999, as he and his UCF students talked to a group of Elderhostel students about the potential of new technologies that included GPS. The audience became excited about the possibility that GPS could be used to trigger the reading of stories that they could record for their grandchildren and great-grandchildren. With the help of a creative theme park producer, Chris Stapleton, Digital Media faculty developed the concept of Earth Echoes, a project that would present information relevant to a location. For example, a couple could leave a message for future generations in the place where they were married or vacationed. Generations later, it could be retrieved, connecting families across time and space. Cultural Byways on the Information Highway was a natural outgrowth of Earth Echoes.

Media Convergence

Cultural Byways on the Information Highway is a project that is centered in UCF's Digital Media Department, although it partners with faculty in Film, Art, Text and Technology, Music, Computer Science, and English. "Convergence" is a theme that is a focus of the Digital Media Department's curriculum. Convergence happens when technologies and content come together in a creative way to build a new modality for teaching, playing, and living. In this project, media convergence provides the tools for satisfying the Americans with Disabilities Act in a way that permits additional information to be presented. An interdisciplinary class of students makes segments, called "Moments in History" or "Moments of Folklore." These segments include historical and contemporary photographs, animation, text, and sound. They present facts about people and architectural spaces, stories about ghosts, information on ethnic music, stained glass windows in churches, Asian restaurants, tattoo parlors, hip-hop nightclubs, the historical progression of certain buildings, naming of downtown Orlando streets, local musicians, crafters of foreign instruments, and popular places to visit.

This paper describes the motivations, methods, and partnerships that have changed a bus ride into an educational activity. It looks at the theoretical foundations for the project, and it addresses questions, concerns, and potentials.

Theoretical Foundations

The Cultural Byways project focuses on many themes art educators have been concerned about for a long time: inclusion and a multicultural

focus, viewing art in context, a use of newer media, relating art to everyday life, and a shift in focus from art to visual culture. Folklorists, for centuries, have recognized the power of art in everyday life. Art critics are just coming back to this way of understanding culture, one that is perhaps more acceptable to children and many adults. Dave Hickey (1997) remembers that when he was growing up, "the whole cultural enterprise. . .took place at home, in other people's homes, and in little stores" (p. 11). By returning our focus to community, and the more intimate spaces where we live and work, Cultural Byways functions to make art more meaningful by teaching us to expand on the ways that we understand our community and relate to each other.

Any good art program raises intriguing questions. Erica Doss, in her book *Spirit Poles and Flying Pigs* (1995), claims that controversy over contemporary public art has been a positive thing for the United States because it has created a forum for debate at a time when there has been too much apathy in democratic life. Increasingly, art is recognized as being political. If the content doesn't strike someone as political, then the context of its placement or the way in which it was funded might. Cultural Byways, as an interdisciplinary project involving people from various disciplines, engages in questions and problem solving from various perspectives. And it seeks to broaden its dialogue and participation as it expands into the community.

Irwin, Rogers, and Wan (1999) recognize that it is impossible for us to become fully immersed in all the cultures that exist around us. Just as the Byways project needs digital media specialists, it also needs folklorists, historians, educators, and artists. Additionally, because it represents Orlando's diverse cultural make-up, the project requires expertise from numerous people including people with disabilities and varying ethnic backgrounds and economic classes. Because no small group of people can know everything needed for such an immense project, we must expand our focus from only knowing information, or learning about a discipline "to the pedagogy of cultural performance through the act(s) of cultural translation" (Irwin et al, 1999, p. 209). In other words, we need to learn to work together to understand the needs of various individuals and cultural groups who are working toward the same goal, but are raising different questions or coming from a perspective that may be foreign. In the case of Cultural Byways, the goal is to teach about Orlando's history and folklore by developing a dialogue about who we are and who we want to become. The process of melding disciplines to accomplish this goal involves communication where differing interests and expertise can successfully come together. The Byways project encourages dialogue for community-building through what Kirshenblatt-Gimblett (1998) calls "landmarking" (p. 157). In this process heritage information connects us to the present, while keeping alive the past. As Lippard (1997)

calls for more art and education that is about local place, Cultural Byways responds. It is much needed in a time when we have neglected our many heritages, our neighbors, our commitment to community, and a thriving dialogue about what it is we value.

The thesis for Putnam's popular book *Bowling Alone* (2000) is that the United States has been shedding its social capital since the 1970s. We no longer bowl in leagues with others; instead we bowl alone. This occurrence has become a metaphor for our citizenry's increased isolation and distance from group activities and purpose. Putnam explains that the founding dates of U. S. organizations such as the Masons or Boy Scouts peaked in the 1930s, leveled off through the 1970s, and dropped sharply after that. Putnam noted that at the turn of the last century, the older strands of social connection were being broken -- even destroyed -- by technological and economic social change. "Serious observers understood that the path from the past could not be retraced, but few saw clearly the path to a better future" (p. 382). He also noted that progressives were too practical to lament and hope for a return to a simpler time such as the years before globalism. He explains that Progressives did not believe that the future would take care of itself, and, in his opinion, neither should we.

Many scholars, journalists, and community people mourn the loss of community in their lives. A sense of community, in large part, depends upon an engagement with one's physical surroundings. According to Vidler (2000) we rarely look at our surroundings. "Streets and buildings, even those considered major monuments, are in everyday life little more than backgrounds for introverted thought, passages through which our bodies pass 'on the way to work.' In this way cities are 'invisible' to us, felt rather than seen, moved through rather than visually taken in" (p. 81). We believe that this condition of "not seeing" must be reversed in order to re-engage the public with their neighborhoods, towns, and city spaces.

There now seems to be a strong desire among many to work hard to rebuild our sense of community. Putnam (2000) claims that "our challenge is to restore American community for the twenty-first century through both collective and individual initiative" (p. 403). We believe that one of the major goals of the Cultural Byways project is to help rebuild a sense of community in downtown Orlando. We believe that this can be accomplished, in large part, by connecting people to history and folklore.

The Cultural Byways "Moments in History and Folklore" segments inform riders about what is going on in the city. They may discover the meaning of a statue of an alligator wrestler, or the ingredients of an Asian delicacy. A new kind of musical instrument from Puerto Rico may intrigue them, or they might be introduced to new tattooing trends they had never known about before. Cultural Byways has become possible because of

improved GPS accuracy over the last few years. We believe that this is just one example of a project where technology can be used to re-build social capital.

But there are concerns among many that technology basically supports an elite agenda as it is “owned” by the powerful, and it is their agendas and their histories that are told and promoted. It may also change the way we relate to each other, making for less dynamic interchange that is necessary for community building. For example, Jerry Mander, in his book *In the Absence of the Sacred* (1991), clearly points out how technology has been detrimental to Native American communities. He uses the example of how the presence of television in rural tribal areas took the place of interactive storytelling evenings. The result was that elders had less influence on youth as they looked more toward mainstream popular culture for inspiration and entertainment. In a similar cautionary manner, Constanzo (2000), looking to the future, points out some dangers as our communities become increasingly technological:

Today the computer is the universal machine that is driving the Information Age. This technology, currently being propelled by an increasing range of interactive global networks, has had a profound impact on the social, political, and cultural landscape. But in the rush to digitize and encode all aspects of our lives, we are pushed forward without fully analyzing the consequences. At the heart of the matter is the fact that in the digital environment, information becomes a commodity. Those who reap the benefits of this environment are those who control this commodity. (p. 32)

Constanzo’s response to this concern is REPOhistory (“repossessing “history”), a New York-based collaboration of artists, writers, and performers founded in 1989. Perhaps more overtly than participants in the Cultural Byways project, they deal with issues of class, race, gender, and sexuality in an effort to make diverse histories and perspectives more visible.

Gans (2003) would agree with Constanzo’s critical position, only his focus is more specifically placed on journalism. He claims that, unwittingly, journalists tell stories about top officials, and that it results in top-down news. He reports, “Telling people what their top elected and appointed officials are doing and saying is important, but it is hardly the only information people need to participate in politics. Top-down news may even discourage participation because the news constantly demonstrates the clout of top officials and the relative powerlessness of individual citizens” (p. B16). Gans goes on to say that top-down stories treat the citizens as “passive spectators” and that news needs to be balanced with “bottom-up stories that assume citizens are actual or prospective participants in the democratic process” (p. B16).

Participants involved in the Cultural Byways project recognize these problems. Craig Friend, our Byways historian, warned us early on that working only from archival information would produce information about the elite white male, and that women and people of color would be largely excluded. Other sources of information would have to be found. Like Gans and Constanzo, we are also working toward diverse participatory goals, with an emphasis on folklore and future goals of finding more interactive ways to communicate with the bus riders, allowing them to and expand on and respond to information placed on the bus. Digital Media is about *Interactive Education or Entertainment* and we recognize that, thus far, Byways is passive or a one-way system of presenting information. In response to this concern, one student in a summer session of the Byways class asked, "Why don't we use cell phones as a console on the bus?" Her idea was brilliant and is currently being explored. Cell phones, acting as an interactive Byways device, could be used to conduct polls and translate audio text into different languages. A high proportion of the general U.S. population now has cell phones, and this is likely to be true for Lymmo riders. Using cell phones to create more of a dialogue would make the project more powerful by allowing for varying kinds of participation and response.

Just as we want to avoid a passive system of delivering folklore and historical information, we also recognize that we do not want to build a community of sameness. Rather, using Ott's (1994) definition, we seek to work toward a community that has an ability to accommodate difference (p. 33). In other words, as Orlando has changed from a small town built on citrus, turpentine, and ranching, to a multi-ethnic space influenced by a wide variety of occupations including entertainment and tourism, we hope to acknowledge the all aspects of our identity. Some stories may be shameful, violent, or racist. Still, they are part of the identity of who we are and who we have become. In making all aspects of Orlando visible, we seek to evoke dialogue, participation in the city's folklore and history, and more informed and active citizenry. One aspect of this project that already has the makings of a re-built community is the digital media class that makes Cultural Byways a reality.

The Cultural Byways Class

The Digital Media Program at the UCF educates students in the art of segment production as well as the technologies. Emphasis is on the use of teamwork to produce large projects. One reason for this approach is that most jobs after college are based on teamwork and the faculty has observed that teamwork training is, in fact, lacking in most programs. The Cultural Byways class is valued for this aspect of community building as well as its goal reaching so many people with its product. We recognize that we are, in

a way, doing museum work, but we are working outside a museum setting where the population is more diverse and extensive.

What makes the Byways class unique is that with the exception of a few key staff advisors (especially Steve Teicher who oversees the class and Phil Peterson who supervises art direction) the project is almost entirely managed and produced by UCF students. Adrienne Engell, who leads the class as her paid senior project, sets the pace, establishing tasks and making sure work gets done in a timely manner. Students receive class credit for participating in writing and editing scripts or producing the actual video segments in a program called Adobe After Effects.

The production cycle started at the base level with a collection of research gathered by history graduate students and Bob Stone, a professional folklorist. The Florida Department of State, Division of Historical Resources, generously granted funding for this aspect of the work. While the student producers learn about the production software, scriptwriters familiarize themselves with the material on which the scripts are based. Because the Lymmo bus route has so many stops, short in distance, scripts are mostly written to last 30 seconds, with a few being one minute. The scripts are then passed to a script editor who checks to see that both content and audience have been adequately addressed. They are then passed to a faculty member who finalizes the script (Craig Friend for history; Kristin Congdon for folklore). The scripts are then placed into production.

Each script is completed with audio, visual, and textual information for the producers to follow. Along with each script are historical images selected by the scriptwriters. Any current images that are needed are assigned to the Photography Asset Manager in the class, whose job it is to travel to the local historical sites, gather current images, and archive them in a manner that is easily accessible to the student producers. There is also an equivalent job of gathering sounds for the segments, which are maintained by the Audio Asset Manager. Once the producers have all their resources to create the video segments, they begin to piece them together in Adobe After Effects. Engell explains that this process is similar to building a house in that the materials and tools are all there, but a nice house requires someone who is both creative with the way the materials are used, and skilled at working with the tools. To ensure that the project has a certain degree of uniformity, the students are provided with a style guide that they must follow for the introductions and closing credits of each segment. Included in this style guide are rules about type and color of fonts, which effects can be used, and when to use them. All of these guidelines are overseen by a student art director, who is also responsible for editing the final segments once they are turned in by the students. Every effort is made to make all segments accessible to as many people as possible. After the art director's finishing touch-

es are added, the segments are submitted to the industrial and grants partners for final approval and the completion of the project.

Once the segments are completed, they are placed in a special directory that is annotated with the GPS coordinates of the location of the building or space described in the segment. The GPS location, based on latitude and longitude, is used by the bus computer to call up the segment for playing. We are working on having a variety of segments to choose from for each location, so the "calling up of the segments" becomes complex. This variety prevents the bus trip from becoming repetitive to the frequent rider.

Partnerships

Besides the many UCF partners who are participating in the Cultural Byways project, we have established numerous community partnerships that are also involved. These include the Orange County Regional History Center, The Department of State, Florida Folklife Programs, and Transit Television Networks, which is a spin-off of Itec Networks. This company specializes in outfitting public bus and rail systems with the equipment that is used to display the Byways segments among other types of materials including advertisements that may also be location based. Partnerships are increasing as new bus routes are being planned. The second route will be twenty-seven miles long and will pass through several cities with local museums and historical societies. Each of our two routes will eventually include public health messages related to diverse cultural perspectives. This direction will call for partnerships with various health organizations.

The Future

The display of health information is another opportunity to make use of cellular telephones. For instance, we could offer health information in different languages by having the bus patrons dial a number on their cellular telephones. We could also allow the rider to alter the course of the presentation by telephone key-strokes. Another option is to present more private information on cell phone screens as the devices allow for more capabilities. At this writing the over one hundred segments are being placed on the Lymmo bus system.

As the Cultural Byways project grows, questions about technology, re-building community, and ways to enhance participation will also grow. We believe that this dialogue is critical. As we begin to employ new technological advances, we are hopeful that the Byways project will engage us in a new and better way to understand and build our communal lives.

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Taking Art Education to the Streets: "The Procession of the Species" as Community Arts

Karen Hutzell and Susan Cerulean

Abstract

The Procession of the Species Celebration in Olympia, Washington, draws almost a quarter of Olympia's population in either participating in creating art, walking in a celebratory parade, or watching on the side. The Procession of the Species is a ritualistic celebration of the natural environment, while building solidarity, responsibility, and community. Observations of the event and interviews with the founder and director serve to illustrate the connections of the Procession to the field of art education, with community-based art education and environmental art education as the bridging components of the community arts event.

The Element of Earth: Walking under the element of Earth is a wizened-faced elephant, awesomely evocative, nearly life-sized. Long, ivory tusks extend to the human's waist, flanking a five-foot-long trunk that may have been, at one time, a flexible length of heating/cooling duct. The elephant strides purposefully, holding a scepter high. Not far behind, a woman's pleasant face appears like a blossom in the center of a clutch of seven-foot banana "leaves;" a small monkey, perhaps her real-life child, clutches her elbow. The crowd backs up from a barefoot, body-spotted cheetah springing and snarling down the street, on all fours. (Cerulean, personal notes, 2001)

In the context of community, art education assumes various pedagogies and responsibilities. It is within this context that the Procession of the Species Celebration is located, with community arts as the pedagogy and environment as the responsibility. The Procession is an artistic and environmental celebration of the natural world created by and for the community, using the mediums of art, music, and dance, to give the natural world a greater presence in the streets (Kim, 2002). Utilizing a model of community-based art education, the location of art education pedagogy moves from the classroom to the streets of the community (London & Briggs, 1996; Godfrey, 2001), where the Procession of the Species Celebration is found. As a reflection of postmodernism, environmental art education fits within this community-based framework (Ulbricht, 1998), raising environmental awareness (Reardon, 1995) and building solidarity and identity (Lowe, 2000) of the community arts participants.

A significant participatory role of community residents in artmaking



Figure 1. An elephant walking as part of the Element of Earth.¹

is often defined as community arts, local arts, participatory arts, or public art (Clinton & Glenn, 1994; Lippard, 1997; Durland, 1998). In this paper, community arts is utilized and defined as an arts project or event that elicits the participation of community residents where the arts activity, event, or project will take place. A community arts project often subsumes a specific theme, sometimes in the form of a public responsibility. In the case of the Procession of the Species, the responsibility being enforced is that of the people to their environment. Examining this activity in the context of community-based art education, the pedagogy becomes a ceremonial ritual of creating dance, visual, and musical artworks that respond to the theme of the environment, thus becoming a community parade of celebration. Whether the participants make, wear, or carry art, sing, dance, or watch the events on the sidelines, they are partaking in an educationally enriching community activity.

Although the notion of community arts adhering to postmodern ideals may seem a relatively new idea by current practices in art education, "the artist as an integral part of a larger community" is one of the oldest contexts (Durland, 1998, p. xxiii). Lippard (1997) characterizes this notion in describing how art of indigenous cultures is imbedded within the lives of the people, with the land as an integral and necessary source of inspiration, recognition, and celebration. Although, "a truly place-specific public art is still in its infancy. For all the art that is *about* place, very little is *of* place—made by artists *within* their own places or *with* the people who live in the scrutinized place, connecting with the history and environment" (Lippard, 1997, p. 263).

The Role of the Community

"This realm of cultural practice regards public participation and artistic creation as mutually interdependent—joined at the hip. It also asserts that there are significant and tangible community benefits, beyond aesthetic, that naturally accrue from certain kinds of community art endeavors"



Figure 2. The crowd watching the Procession.

(Cleveland, 2001, p. 21).

Every year, on the Saturday in April preceding Earth Day, a celebration of thousands of creatures prancing, slithering and flying winds its way through the streets of Olympia, Washington, creating a moving river of banners, windsocks and giant puppets. The community-based nonprofit

Earthbound Productions created the Procession of the Species in Olympia, Washington, in response to a 1994 attack on the Endangered Species Act (Kim, 2002). Founder Eli Sterling calls the Procession of the Species a "parade of the human species sharing creations of individual expression of their awe and appreciation of the natural world" (personal communication, 2001). Designed as cultural exchange rather than entertainment, the event engages people from all walks of life -- regardless of age, experience, or background -- from local schools, social service organizations, tribal groups, churches, community groups, and individual area residents.

In April 2002, Olympia hosted its eighth annual Procession with more than 125 workshops, 2500 participants and 30,000 spectators, totaling a quarter of Olympia's population. On Procession Day, Olympia virtually shuts down for the event, which winds its way along 16 blocks and ends at a big stage by a lake. There is a closing ceremony that includes salutes to the four directions and drumming that adjusts to the pace of the human heartbeat. Similar Procession events are popping up everywhere -- in Portland; in Bend; in Spokane; and in Wichita, Kansas; Winona, Minnesota; Durham, North Carolina; White Springs, Florida; and Boulder, Colorado. In Boulder's place-specific Procession, a school group might come as a grassland ecosystem, a book club may come as an alpine meadow a-bloom in July and individuals may parade as bald eagles, bighorn sheep, and/or a sabre-tooth tiger, a species that once roamed the Front Range of Colorado.

Through the participatory process of community art making, solidarity and identity are significant outcomes of such a process of social interaction by sharing a common goal and setting a positive mood (Lowe, 2000). Specifically, through observation of two community arts programs, Lowe (2000) has identified elements of community building to include: solidarity, building relationships, providing support, communicating common concerns, individual identity, and collective identity.

In addition to being a forum for building neighborhood solidarity, the community-art projects fostered individual and collective identity. Identity development is the emergence or growth of feelings and ideas about oneself or one's group... Collective identity is an expression of the nature of group cohesiveness and the commonality shared among individuals within the group. Given that the individual and the collective are influenced by and influence each other, it is relevant to examine both individual and collective identities as they relate to community development. (Lowe, 2000, p. 374)

Sterling believes that the most important creative and personal exchanges of the Olympia Procession event happen not on the day itself, but in the months and weeks preceding (personal communication, 2001). Before the event, a series of workshops as well as the creation of a community art studio open to all, assist people in making their costumes and instruments. The workshops, all taught by volunteer artists, are entitled for example: Frog Headdresses for Kids; Magic Batik Wings; Advanced Stilts for Four Leggeds; and the Elephant Rhythm Stomp. In the workshop entitled Geese in Flight, over the course of six Friday nights, participants learn to make beautiful goose wings and masks and rehearse the flowing movements of migrating geese, which involves shifting and interchanging leaders. On Procession eve, moving in the Element of Air, this avian gaggle flocks to the tunes of the Mailhotia Jazz Procession Band. About 1,000 parade walkers either attend workshops or use the art studio to make their costumes.

In the simplest terms, the goal of Procession founders is to engage people in a personal yet public experience of where they are, where they came from and where they may be headed to help people see their particular places with new eyes by "making the familiar strange" (Bastos, 2002), or by "luring the local" (Lippard, 1997). Sterling and his co-workers believe that societal efforts to protect the environment will be preserved only as we recognize and honor our local connection to the world around us. Inspiring protection of wildlife is not the singular outcome however. "The intent of the Procession is to elevate the dignity of the human spirit by enhancing the cultural exchange that we have with each other and, the natural world...and to do that through imagination, creation, and sharing." (Sterling, personal communication, 2001) As we



Figure 3. A child/bird as part of the Element of Air.

recognize these connections around us, to our environment and to each other, this "feeling of community creates a sense that there is shared commitment and a common good that binds us. What we all ideally share is the desire to learn -- to receive actively knowledge that enhances our intellectual development and our capacity to live more fully in the world" (hooks, 1994, p. 40).

The Element of Air: Air features the snowiest of snowy owls, feathers emerging all about a child's serious bespectacled face, the human and bird as close to merging as imaginable. A contingent of young, batik-winged fairies, which might also pass for butterflies, circle and dance behind. An enormous brown bat puppet with accurately-veined wings spreads the width of a full street lane (Cerulean, personal notes, 2001).

The Responsibility to the Environment

"Anthropologists used to call 'quaint' and 'superstitious' such beliefs that, without prayers and certain ritual practices, the sun might not come up. Now we see that we have for so long treated the earth as an inert thing to use and exploit, that she may in fact be dying and the sun might not come up for us" (Smith, 1998, p. 49).

The Procession is a deeply creative response to a key issue of our time -- the general disconnect between peoples of the developed nations and their specific places on the planet (Snyder, 1995). Snyder (1995) claims what is called for is a commitment to this continent place by place, in terms of biogeographical regions and watersheds, in terms of landforms, plant life, weather patterns and seasonal changes. Snyder (1995) urges North Americans in particular to become "reinhabitory" -- that is, learn to live and think as if they were totally engaged with their place for the long future. Lippard (1997) refers to the notion of thinking globally, acting locally, as an underlying theme of a community arts project such as the Procession of the Species. She poses the question, "What will make it possible for artists to give places back to people who can no longer see them?" (Lippard, 1997, p. 292) The Procession of the Species responds with three basic tenets:

- finding the balance between making information accessible and making it visually provocative as well
- creating a project that is fulfilling to all involved
- bringing a new degree of coherence and beauty to the local.

A project such as the Procession makes it possible for artists to give back by creating community arts projects that remind us of our environmental responsibilities. Sterling (personal communication, 2001) describes the Procession as "a festival in design, and a ceremony in its creation of a spiritual place that brings the community together to say, 'We are a people of

nature.' It places people in the context of creation, thus responsibility."

Sterling and his group of organizers at Earthbound Productions have not stopped at the Procession of the Species. To reclaim the night, they lead Midnight Moonlight Nature Walks in local watershed parks, which is especially popular with teenagers. For winter solstice, they celebrate in the three-story Washington State Capitol Rotunda, filling it with 1,600 people who call forth the four directions, each represented by community organization being honored. Collectively creating their community's personal sense of place, they light the shortest night of the year with their singing. Through production of the Procession and other events, Sterling and Earthbound Productions have won numerous awards, including the 2002 Founder of a New Northwest Award from The Pacific Northwest Regional Council of the President's Council on Sustainable Development and a 1998-99 award for the Best in the Community Catalyst Category from the Environmental Education Association of Washington.

The Element of Fire: All manner of Fire beings in crimson and orange move next past the crowds lining Olympia's streets. A gray-costumed thunderstorm in a double stroller sits next to scary streaks of lightning; above them, a rainbow arch frames the face of the young storm's mother (Cerulean, personal notes, 2001).

Implications for Art Education

"The criteria for art and for public interaction diverge so drastically that the education of public artists and their publics (including their critics) - - together -- is crucial" (Lippard, 1997, p. 286).

The movement of art education outside of the classroom and to the streets has great ramifications for the field. Community-based art education and environmental art education provide the field with pedagogical approaches to incorporating community and environment in a k-12 curriculum. By looking at the Procession of the Species as an educational endeavor for adults and children alike, the role of art education in communities is realized and enhanced. Bappa and Bello (Clover, 2000) suggest that adult educators view the use of community arts "as an opportunity to break out of the orthodox form of teaching adults and recognize its ability to liberate the imagination and develop creative ability" (p. 19).

Exemplifying community-based art education, the Procession of the Species provides local arts teachers with the opportunity to enhance their curriculum with community arts involvement. Marché (1998) has identified three components of community-based art education: taking from, learning about, and acting upon. In the context of community arts, these components become steps in the process of community involvement, moving toward the



Figure 4. Parade walkers representing the Element of Water.

acted upon, in the form of participation in the environmental celebration through arts and ritual.

By taking art education outside the classroom, educational endeavors become more meaningful, strengthen community solidarity, and enforce a sense of environmental responsibility to the community involved. Recognizing the various locations where art education is already taking place will serve to expand and broaden the field as well as strengthen k-12 community-based and environmental art education approaches.

The Element of Water: An aqua river of folks with trout and salmon cutouts leaping from their heads lead the element of Water. Dancers trained in pre-Procession Sunday workshops by Samba Olywa celebrate liquid motion in a range of steps from stately and simple to simply energetic (Cerulean, personal notes, 2001).

Notes

1: The authors would like to thank Eli Sterling and Earthbound Productions for permission to use images from their website, <http://www.procession.org>.

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The Green School as an Ecological, Aesthetic, and Moral Folk Experience in Poland

Mary Stokrocki and Mariusz Samoraj

Abstract

This phenomenological study is a search for the essence of the Polish Green School. We explain the Green School, examine its rationale and scope, and give an overview of the history of Poland's environmental exploitation. Then we present a week-long experience in one such school and in that context examine children's reflective drawings. The Green School week-long program consists of a highlander folk music demonstration, several hikes, a hunt to find beauty in nature, and in contrast, a trip to Auschwitz. The children's reflective drawings were mainly mountainscapes that contain a secret cave, human figures, including the highlander blowing his horn, some animals, and stylized trees. What is suggested by our findings is that through aesthetic means, children can learn to become aware, preserve the environment, live in peace, and share. At the root of the Green School experience is aesthetic consciousness without which the spirit may not survive.

Ecology is "concerned with relationships among living organisms and their surroundings, including human societies and their geographical environments" (Lankford, 1997, p. 49). Lankford calls for ecological stewardship which involves 1) a pledge to promote ideals of right over wrong; 2) recognition that a person's actions concern societal and environmental wellness; and 3) all choices and behaviors must respect people and their habitats. But research on ecologically based art experiences for elementary school children in Poland and the USA is scarce. A review of 50 ERIC articles revealed mostly curriculum and activities dedicated to concern for endangered species and extinct animals. Some art educators recently described results of an ecological program at the elementary level that deal with a neighborhood wetlands preserve (Birt, Krug, & Sheridan; 1997) and a water river environment in California (Anderson, 2000).

The purpose of this study is to search for the essence of the Green School. We first present the rationale and scope of the Green School, its instructional goals, a history of Poland's environmental problems, then document a Green School experience. We follow with a description of how the children react to the experience through informal interviews and their reflective drawings. The drawings reveal what children learned. Finally, we compare the Green School to programs in the United States and summarize its essential qualities. We discuss these questions: What is the Green School? Why is it based on aesthetic education? What are Poland's environmental problems? What is the Green School Experience? How do children react to

the Green School? What can we learn from the Green School experience?

What is the Green School? The Poles are determined to protect their environment. The Polish environmental movement (the National Conservation League and the Polski Klub Ekologiczny) started in the late 1970's in Krakow. Since 1989, it forced the closure of the Skawina aluminum plant that dumped its chemicals into Polish rivers (Salter, 1999). The newly formed Green Solidarity Party started a national campaign to publicize ecological problems and to help solve them. Education programs, both televised and experimental, such as the Green Schools followed.

In this context, the Polish government decided to institute Green Schools to educate its young people about their culture and its ecological problems and to instill pride in Polish heritage. After its revolutionary and economic growth phase, Poland has now entered a period of cultural change through mass aesthetic and ecological education. The Green School's instructional goals are to enhance ecological and cultural change in Poland through aesthetic education

Children around Poland now attend different ecological Green Schools, *zielonych szkols*, for approximately a week, throughout the month of May. Mariusz Samoraj, Professor of Humanistic Studies at the University of Warsaw, has taken children to experience different Green School sites around the country for eight years. He also runs a summer scouting program to protect cultural sites. He is deeply concerned with protecting the folk aspects and traditional values of the family in Poland.

Why is the Green School based on aesthetic education? Mariusz stated, "Traditional values bring you to humanity and thus the need for aesthetic education. The aim of aesthetic education is to breed an understanding of life and other people through art. Students also learn tolerance of other cultures and communities even within Poland" (M. Samoraj, personal communication, June 5, 2000). Put in this context, "the purpose of aesthetic education is to shape cultural participation; it requires an early and systematic initiation of children into the sphere of artistic values, which, in turn, defines the school's basic responsibilities" as well as developing their participation in culture (Wojnar, 1978, p. 45). Such a model begins with young elementary children and requires their engagement in expressive and interdisciplinary activities, such as art and music and science. The continuation of Polish culture depends on "the intensification of a community of felt experiences" (Wojnar, 1978, p. 52). Aesthetic education strives to educate "multisensual cognition and visual perception, encourage emotional expression through different techniques and media, and stimulate creative thinking" (UNESCO/InSEA, 1999, p. 2). Creativity in Poland generally is seen as "an open and sensitive attitude, a state of mind...including active participation, social behavior, and play" (Wojnar, 1995, p. 137). Children are free to

express their own ideas and control their activities. This freedom to think and do is important for a country trying to discard the shackles of communism, dependence on the state, or even a teacher. Aesthetic education is a condition for greater dialogue and understanding. With such experiences, as the Green School, children can share and reflect on their choices in relation to their culture and their environment.

What are Poland's environmental problems? Poland has a history of being exploited by other countries: Mongol Tartars until 1242, German Teutonic Knights from 1260-1410, Ottoman Turks until 1673, and 700 years of offensives and political intervention from the Muscovite Tsars (Russia). The Swedish Deluge in 1655 reduced the population by half and destroyed nearly all of Warsaw. Followed by the partitioning of the country three times, Poland was abolished as a country in 1797. With Napoleon's rise and attempt to capture Moscow, Polish liberators joined his forces and died along with the French. The resulting Congress of Vienna (1814-15) left only Krakow as a "symbolic city state" (Salter, 1999, p. 597). Poland for several decades was a buffer state between Germany, Russia and Austria. The Poles revolted several times. This resulted in a reign of Russian repression.

With World War I and after a few years of fighting and diplomatic activity, Poland arose in 1918 with self-governance. But with Stalin on the east border and Hitler on the west, Poland was in trouble. When Hitler invaded Poland in 1939, millions of Polish civilians, including virtually every Jew, were exterminated in Nazi concentration camps. This included the massacre of Katyn in which 4500 Polish officers were shot (Salter, 1999). Of all countries in Nazi Europe, Poland suffered the most, with a quarter of its population dead, the country in ruins, reduced in size and its borders shifted to the west. With Soviet victories at Stalingrad, the Poles were subsumed under Russia's influence once more. The Russians hauled away over a million Poles in eastern provinces to labor camps all over the Soviet Union (Curtis, 1994; Synowiec-Tobis, 1998). This last Russian occupation left Poland with unrestrained industrialization that caused much environmental pollution both in air and water wastes (M. Samoraj, personal communication, November, 16, 2000).

In fact Poland has long suffered from various environmental abuses. Before the 18th century, people cut and burned trees for fuel and the forests were almost ruined. The Silesian King Stanislaw-August Poniatowski forbade such waste and only certain trees were used for charcoal (Salter, 1999) but the ancient oak trees of 800 years were nearly obliterated. The newer pine forests are only about 200 years old. In the twentieth century, Communist regimes, for over 40 years unreservedly exploited Poland's natural resources such as iron, coal, and mined and smelted zinc and lead ores. In southwest Poland this resulted in the huge polluted area, known as the Black Triangle,

which starts in Northern Bohemia in the Czech Republic, extends to Saxony in eastern Germany and ends in Katowice in Poland. "The pollution is a combination of sulfur dioxide, nitrogen oxides, dust and particulate, and smog and ozone" (Salter, 1999, p. 614). Such devastation has led to shortened life expectancy and congenital defects in the people who live there.

In 1990, a government report discovered that some river water was so contaminated that it corroded industrial equipment (Curtis, 1994). Industrial pollution made more than 80% of the rivers unconsumable, especially the Vistula (Wiesla). Even rural health was threatened because of the lack of sewage rules and the countryside was littered with thousands of untreated and unregulated dumps (Salter, 1999). Many power stations in north and south Poland burned brown and black coal. Industries also dumped chemicals into the rivers. Thus, the lakes and rivers were still dirty and unhealthy. All of this resulted in an enormous loss of jobs, the rise of coal and auto pollution, and non-recyclable goods. The Green School experience is designed to raise consciousness about these issues, and to begin to address them through education.

Method for the Study

This study is an exploration of the meaning of an ecological school experience (Creswell, 1998). Its roots are in sociology (Bruyn, 1966), psychology (Merleau-Ponty, 1962), philosophy (Husserl, 1931), and phenomenology (Wojnar, 1978). Since Poland planned to host the European Regional Conference in Warsaw, Stokrocki asked permission to come six weeks earlier to study Polish schools. Karolak recommended Dr. Mariusz Samoraj, Professor at Warsaw University, for observation because he works both at the university and in the elementary school. His knowledge is very practical and realistic. Karolak explained the art education problem in Poland is that art professors are disinterested in working in the schools. Professor Samoraj studied under Professor Wojnar at the University of Warsaw; therefore Stokrocki took a phenomenological stance in harmony with her research methodology. Throughout the study, we refer to Professor Samoraj as Mariusz because the children used his first name. Mariusz suggested that we use this private elementary school which he ran.

Stokrocki took daily notes, and engaged in informal interviews and conversations with children and others as methods. Since she does not speak Polish, she relied on the teacher and two high school students as translators. Two eighth grade boys acted as key informants. Photographic documentation also enlightened the study. A final technique was analysis of children's reflective drawings of their experience. We later chose and transformed evolving events and ideas into clusters of meanings described

in psychological or phenomenological concepts (Moustakas, 1994). Lastly, we linked together ideas to form a description of this experience (Creswell, 1998). The result is a textural description of what was experienced and how it was experienced.

A Green School Experience

Stokrocki observed the Green School experience of the Creativity Activity School of Warsaw on their visit to the city of Wisla--the Pearl of the Beskid Mountains. The experience lasted for five days, three in residence and two travel days, from May 22-25, 2000. Wisla is at the source of the Vistula River, the longest in Poland and about 400-600 miles above sea level. The trip from Warsaw took about six hours, and the children arrived late in the afternoon in the pouring rain. The site is famous for its winter and summer sports. We stayed in a grand hotel, called Sosna, where children and teachers shared small rooms with balconies overlooking the picturesque greenery.

The first night the fog rolled over the mountainside. The rain dropped heavily to the ground. Breezes blew through the windows. Greenery surrounded us all. Brown smoke puffed from the chimney, dampness crept in the windows, and the church bells rang on the hour. Birds chirped and the cock crowed. I rested for awhile. The evening meal was light and consisted of soft white cheese, bread, ham, chocolate bars, and hot tea.

Highlander folk dress and music. Approximately 100 Creativity Activity School students participated in the Green School. While the older students (45 students from sixth to eighth grades) went for a hike in the morning, the younger ones (about 55 K-5 children) met the highlander, Joseph the Beard in a large salon. He shared his handmade instruments and natural sounds. He then invited children to try on his wool cape and hat. He said, "See how warm and soft it feels." Joseph also told them that the pyramidal hat and cape were "like a roof" to cover his head and body from rain. His vest was also colorfully embroidered.

Joseph then shared his wooden and bone instruments. He blew on them to create a variety of sounds. He pulled a special leaf out of a jar of water and blew a song on it. The edge of the leaf was like a string, he explained. The children sat entranced. Next, he passed out instruments for children to try. Then he told the children to close their eyes and imagine the old times when women kept the fire and carried it from place to place. He told them not to take pictures with a camera but to take them with their mind, to use their memory, and to concentrate on the lights, sounds, smells, and small details.

He asked a child to come and hold his stomach and count how many times he breathed as he blew on a straw flute. The child answered, "Five

times.” “Very good,” he praised. He further instructed, “It is very difficult to play. You must use your throat, the front and back, and stomach.” Then he made music with his nose and lips by which the children were greatly amused. He also played a tiny string instrument. Later, he brought out other instruments for children to explore, such as different sized metal bells, a cowbell, and a 24-inch trombone.

Joseph asked the children again to close their eyes and to say a prayer. He started a folk song, “I am, I can, I share what is good” in which children slapped their legs, clapped their hands, and then their partner’s hands in rounds of three. He led the group in a circle dance from left to right as he repeated the same rhyme. Joseph was so happy that he kissed the children on their heads!

When asked what they learned, younger children mentioned unique and natural instruments, such as the leaf. Older students said that Joseph was a good and spiritual man. He told them to preserve the land, to know and touch each other, to use their handshake, not their fist. The highlander culture is a mixture of country cultural behaviors that many city and suburban children no longer experience. Mariusz commented on the importance of such aesthetic and value education through art. He reflected, “We need to protect the symbols of nature and the things that we value. The performance was a mixture of theater, dance and therapy.”

A trip to the mountain. In the afternoon, even though the rain still drizzled, Mariusz took the K-5 children hiking 1000 meters up a steep mountain trail to the top of the Beskid Mountain in southwestern Poland. At the trailhead stood a cross. Many crosses and shrines stand along mountain trails and highways in Poland. The six-year-old children eagerly climbed the difficult ascent in single file. The grass and mud soaked their feet. A variety of bird sounds echoed in the woods, while leaves rustled gently in the wind. The sun began to peek through the clouds. Children jumped from one ridge to another as they circled around large puddles and fallen trees. Tiny flies buzzed around their heads, pine smells filled the crisp air, and resin oozed from the trees.

At the top, children stopped to rest, eat a snack, and look at the vista. The blue-green colors of the mountains progressively diminished in the distance. This rain was a blessing after three years of drought. The wheat was short and the potatoes were lean this year.

Next, the teachers took the children to see an underground cave that was too steep to climb down into. Each child peeked inside as two teachers held him or her. While some children looked, others climbed around large extracted tree roots.

In this place, the history teacher then gave a lesson about their Polish ancestors, the Slavic Rumanians. He narrated, “They were shepherds who

came through the mountains. They planted potatoes and cabbage and made cheese from goat milk." He explained that some of the pine trees were over 200 years old, so the foresters planted diverse trees for the future. Then he pointed out two sources of the Vistula River down below, the black water that is comprised of slow moving streams and the white water that mainly contained rapids. Later, we stopped by a dam, and he explained its purpose to protect the towns below from the vicious floods, provide energy, and form a lake for sports recreation. The strenuous hike lasted almost three hours during the afternoon.

Auschwitz. A part of this Green School experience for older children was a trip to Auschwitz, the largest Nazi Concentration Camp in Europe. The Nazis founded it originally to house Polish political prisoners (Smolen, 1999). The rationale of the visit was to expose students to the realities about what happened, the scope of the holocaust, and the possibility that this devastation could happen again. The students had no idea about the holocaust at all, why these people were killed, or how they were abused. They solemnly walked throughout the stone buildings for two hours. They were serious, asked few questions, and were exhausted at the end. Later, they mentioned the place as terrible, all the wasted bags, shoes, and even human hair (woven in cloth and stuffed in bedding). They felt the place was cold, rough, and dull. They were saddened to hear that the Nazis killed so many people (approximately 1.5 million victims) from many backgrounds -- Poles, Gypsies, French, Slavs, Rumanians, Belgians, Dutch, Norwegians and Lithuanians, but mostly Jews. Such an extreme experience can certainly be a step toward ethical as well as cultural education.

The truth of the holocaust is that it is ever new. Investigators keep on finding new aspects about it, suggesting that every culture should be on watchful of future genocide," according to Fred Greenspan, Holocaust Expert and Professor and Chair of Department of Religion at the University of Denver (Class presentation at University of Denver, February 2, 2000). Little has been written about what happened after World War II, when Stalin deported two million Poles, most of them women and children, to Siberia to forced labor camps (Synowiec-Tobis, 1998). In my own family, my great uncle reports that as a youth he was beaten and nearly starved to death in a freezing Siberian work camp. My great grandmother died in attempting to escape. Every country should provide holocaust education to teach empathy and responsibility (Nahmmacher, 1997).

Finding something beautiful. The next day, the weather was gorgeous! The sun peeked through the pines and the air was fresh with pine odors. The grass glistened and birds chirped madly as we hiked through the meadow. Life felt so renewed. Mariusz asked the young children to find something beautiful in the forest. Children discovered assorted wood with

shapes resembling familiar things. Six-year-old Magda found a bark piece that she called "a boar" and Martin held up his stick-shaped deer. Angies discovered a real snail and four girls shared a tiny ladybug, a sign of good luck. Children enjoyed this treasure hunt. This was an example of aesthetic training starting with natural curiosities.

At the top of a hill, the group stopped for sandwiches and drinks. Girls blew dandelion spores and picked bouquets of wild flowers, including buttercups, daisies, and forget-me-nots from the field. Two teachers showed children how to weave a daisy chain, and one teacher laid a crown of daisies on a girl's golden hair. All of nature seemed to gleam with beauty.

Upon the return, Mariusz pointed to the sap dripping from the pine. Then he demonstrated how to hug a tree, listen to its life, and absorb its energy. Throughout the hike back to the bus, children stopped to caress trees. It is a beautiful memory.

How Did Children React to the Green School Experience?

Mariusz then invited all of the children to draw their experiences of the Green School. Mariusz reviewed what they experienced. As motivation he said, "Remember what Joseph taught you about different instruments, songs, and dance. We were lying in the meadow and looking at the beautiful view. Show him playing his flute near his village hut." Mariusz mimicked the various flute and natural sounds: chirping, cawing, and whistling. The group sang a round and slapped their hands together.

In the following analysis, we concentrate on the six-year-olds' drawings. The analysis includes the children's dominant type of drawing, how they started, their featured attractions, and other subject matter. It also includes how children configured the schema and space relations. The goal



Figure 1. Most students started drawing mountain base lines and mountain scenes predominated.

is primarily to generate and interpret themes found in the children's work.

Mountainscapes dominate. In the first grade class of 20 students, fifteen out of twenty students started their drawings with mountain base lines. Ania, for instance, first drew a large pyramid-shaped mountain outline with an inner line



Figure 2. Fascinated by the cave they visited, Magda drew a cave on the right, below the baseline, and colored it gray with a red ladder overlapping it.

Max's drawing. Other students made a wavy hill line across the page. Only two students used a simple baseline or the bottom of the page. The trip to the mountains inspired these young students to use multiple base lines and to overlap forms

The underground cave. The cave fascinated the young children and five out of twenty depicted it. Magda worked slowly and carefully on her cave drawing. She drew a baseline on the left side in the middle of the page. Then she added a box area, which she called "a cave" on the right and colored it gray with a red ladder overlapping it (Figure 2). When Stokrocki asked her where cave was, she remarked, "Underground." She drew a figure



Figure 3. Half of the children drew the highlander with his horn. In this case, the horn was exaggerated to show its importance as a herald of calling people home.

parallel to it (Figure 1). She colored the area in between brown. She then added two hill lines, one to the right and another to the left. Next came repetitive triangle-shaped tree forms, one on top of the other, at different levels on the left hill. She added a smiling sun. Many of the boys also began with large zigzag lines to represent mountains, such as

to the right and said it was her uncle Marek, who was one of the teachers who supported children while they looked into the cave. Finally, she drew the sun and filled in her sky area using the color blue. For his cave, Przemek made a rounded box outline in the middle of his paper and a U-shape at the bottom of it. He lined up round boulders on all sides, except at the bottom in which he drew a



Figure 4. Polish children are fond of drawing animals. Przemek included a wolf, three sheep, a bear, a stork, and a donkey in three-quarter view in this picture.

depicted other people in these images in a simple repetitive fashion. Magda, for example, sketched people in a row, outlined eight faces, filled them in with a flesh color, overlapped smiling faces, then added yellow halo hair to represent girls and short brown arched hairdos to represent boys (Figure 2). This tendency to depict ordinary people in a row with recurrent shapes occurred in three drawings. The highlander seemed to have made a strong impression, from this evidence.

Musical instruments. Further verifying the highlander's influence, various wind instruments were depicted in nine of the twenty images. Jendrek called his instrument a trombita, a six-foot trumpet that usually needs support (Figure 3). Both Max and Przemek show curved horns. Luka presented one figure blowing his horn in the front and a smaller one in the distance. Mainly, it was the boys who depicted these instruments.



Figure 5. Some children draw people and trees perpendicular to the diagonal baselines. Unusual was the anchoring of an arched rain area perpendicular to the mountain's slanting base.

short ladder going straight down.

The highlander. Half of the children depicted the highlander. In each drawing, the children featured him with his beard and hat with his arms up and holding a horn (Figure 3). The horn was exaggerated to show its importance possibly as a herald calling people home. In contrast, almost half of the children

Animal schema. Animal drawings from eight of the twenty children included four-legged creatures, birds, and insects. Unusual was Przemek's drawing of animals. From left to right, he included a wolf, three sheep, a bear, a stork, and a donkey in three-quarter view (Figure 4). Some drew the typical M-shaped

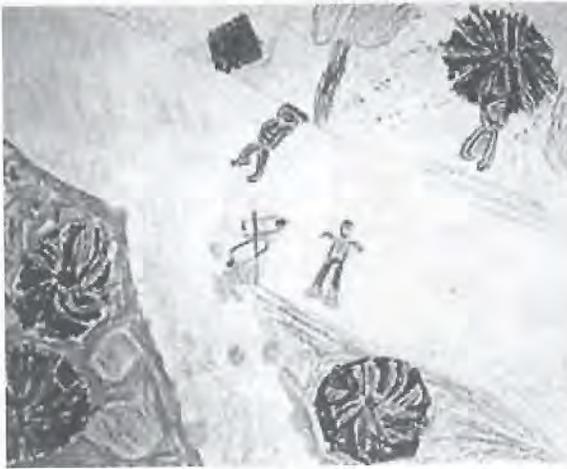


Figure 6. Mary mixed her media for a rainy atmospheric effect.

flour-dough goats, bears, and hares during New Years Eve and Twelfth Night (Ogrodowska, 1997).

Stylized trees and patterns. Children developed unique tree patterns. Max drew some overlapping zigzag designs along rectangular tree trunks (Figure 5). Mary used stacking triangle tree schema and alternated large and small trees in a row (Figure 6). On the left hill, she made a delicate pattern of pine trees that consisted of three stacked triangles in colored pencils. A team of boys made a remarkable aerial view drawing of extracted tree roots (Figure 7). Direct experience heightened their awareness of a variety of tree forms that included mixtures of aerial and elevation views. Finally, one boy invented an original tree area by repeating dots and outlining them. The outline is perpendicular to the mountainside (Figure 5).

Reflective drawings and realistic concerns. Throughout the Green School experience, Mariusz asked children to "build a story." He would inspire them with questions: "What happened? Can you fill the empty space?"



Figure 7. A team of boys made a remarkable aerial view drawing of the fallen tree roots in brown and black.

birds, but Ania added rounded eyes, orange beaks, and feathers and called them storks. Storks are endangered birds but are favored in Poland because they are fertility symbols. Ania added a butterfly with a dotted pattern (Figure 1). Polish children seem to have a deep affection for animals that stems from some folk culture rituals, such as making

Explain where it is. Is it a meadow or a mountain picture?" He wanted the children to include more details in the background. At the end of the drawing session, Mariusz invited children to come to the front of the room and talk about their drawings. He directed them to choose



Figure 8. Most older students featured scenery (top drawing) but two boys drew the arched entrance at Auschwitz with its deceitful promise "Work Hard and Be Free."

the pictures that told the best stories, such as one that depicted two figures that hiked to the top of a tall triangular mountain with Polish flags. Children soon discovered that painting with crayons could include story telling.

Older Children and Auschwitz. Stokrocki asked the older children to draw their experience of Auschwitz. Only two older boys drew the arched entrance at Auschwitz with its deceitful promise "Work Hard and Be Free." In his, Mihal drew an intricate series of parallel lines with hooks to represent barbed wire and a swastika for a sun (Figure 8). Another boy outlined his prison camp in gray and black. Eight other students drew the typical mountain scenery. Two girls drew the carnival rides (Luna Park). They said that they didn't remember images and avoided the Auschwitz subject. This memory block may be a typical survival device for people who cannot deal with certain traumas directly.

Conclusion: What Can We Learn From the Green School Experience?

The Green School experience used an aesthetic framework to teach children many things--historical, perceptual, cognitive, moral, and ecologically, and politically.

Historically, the children learned to appreciate their highlander culture with its dedication to nature. Such devotion was widespread among the Slavs, who were the Polish people's first recorded ancestors. They worshipped holly trees, water, and mountains. Such attachment to nature lives on in family love of picnics and gardens. People in the city still keep small public gardens for fresh vegetables, beautiful flowers, and peaceful places to

the best and tell the reasons. Most of their concerns centered on verisimilitude. For example, six-year-old Ania chose the figures that were drawn carefully and said, "You can tell what was going on." Agnieszka selected a picture where the grass was drawn well. But there also were technical concerns. These girls, for instance, discovered the crayon resist technique that water and crayon do not mix. Mariusz pointed out

think. From the roots of history grows the tree of knowledge.

Perceptually, the cold and rain heightened the sensory experience of hiking for city and suburban children. Two children featured the rain in their drawings: one as a unique pattern and another as shaded mood. The rainy drizzle and sunny dry spells, musty grass smells, various bird calls, lights and shades of light that beam on the greenery, rough textured woods, sticky tree resin, and the physical strain of walking seemed to impress deep perceptual memories in the children. Even the activity of finding one natural beautiful thing and sharing it was an inspirational aesthetic moment. Perception is the root of both aesthetics and appreciation.

New spatial relationships of natural forms, such as high mountains, underground caves and tree roots, also fascinated the children. Cognition of relationships begins with perceptual awareness as seen in the children's use of multiple baselines. Possibly the heightened experience of the Green School contributed to this knowledge.

Cognitively, asking children to reflect both visually and verbally on their experience seemed to strengthen cultural knowledge. They were exposed to regional folk arts--music, dance, and visual art forms. In their drawings, the dominantly depicted character was the folk highlander with some type of exaggerated horn to denote his significance. Children drew a variety of wind instruments: the large trombone, a flute, and ram's horn in their pictures, but only one instrument per picture. Later, I met several children who purchased wooden flutes in the local tourist shop. Clearly, the highlander and his natural instruments comprised the children's most memorable experience. Reflection entailed thinking about the art making process and content. "The ability to reflect on one's goals, decisions, and solutions, as well as about the influences of the works of others and on one's own work, seems to be crucial to cultivate in the service of any artistic endeavor" (Rosenblatt & Winner, 1989, p. 10).

Morally, lessons from Auschwitz may teach children to never allow such terrible hatred and persecution to happen again. Children need learn "coexistence not only with nature, but also with other people" (Wieczorek, 1999). Encountering and sharing music and stories with the highlander, someone so unlike themselves, helped expand their tolerance for difference. Teachers should also ask children to reflect on their experiences of the Holocaust Museum, not avoid the issue, and educate children about the different holocausts that took place throughout history and those that reoccur today.

Ecologically, children also learned interdisciplinary connections, such as the purpose of dams in science, conservation of water and land, the need for a diversity of trees, music making with natural reeds, and clothes made from sheep's wool. These are characteristics of the regional folk ecol-

ogy. Thus, "a synthesis of personal expression and contemplative experience" may have occurred (Wojnar, 1978, p. 46). The Green School used personal and group reflective activities to intensify understanding of "aspects of the world that might go unnoticed" (Wojnar, 1978, p. 47). Children learned that they can preserve, share, and make a difference.

More reflection however is necessary to understand ecological issues because one experience is not enough. Mariusz (2002) described the school's most recent ethnographic field trip to the Kaszbian Region of Poland as a basis for educating cultural values. This region in northeast Poland includes cities and towns along the Baltic Sea, including the historical ports Gdan'sk and Gdynia, and the Kaszbian heritage Park in Nadole. He reported artistic workshops on the beach: photography, sand building, landscape painting, architectural drawing, clay modeling and drawing faces of the Kaszbian fisherman. Results from a poetry competition titled, "Water as a source of living and recreation of the world," were sent to Stockholm as part of the Globe Tree-Future Vessel Project. He noted, "We encourage children to develop democratic and pluralistic attitudes in respecting other cultures' customs, dialects and religions as the basis for intercultural dialogue within our own country, Europe and on a world scale" (Personal correspondence, Mariusz Samoraj, May, 14, 2002).

Ecopolitically, children need to learn to stay alert to political problems in their environment. This begins with awareness of the environment around them. The color green pervaded the children's mountain experience and was seen in their drawings. The older children learned that the opposite of beauty and green is gray and destruction. The heightened experience of the horrors of Auschwitz in contrast, aesthetically may mark their memories forever. Edith King, Professor of Educational Sociology at University of Denver, expressed this concern, "We should not forget the horrendous destruction. Now we need to rebuild and teach the children. The arts can help us remember" (Personal communication, October 10, 2000). Greenpeace christened Poland as the Green Tiger of Europe as it strives to preserve its indigenous cultures, clean up its ecology, maintain its independence, and preserve its peace (Salter, 1999). Krug suggested that "art, culture, and nature can be investigated using cyclical inquiry processes that draw from direct experiences, observation and reflection, critical thinking, and collaborative action" (Birt, Krug, & Sheridan, p. 9).

The school program in Poland can benefit from activities that "identify, study, and solve real-life problems" in their own back yards (Birt et al, p. 10). A critical program should include student discussions, writing, and proactive art activities on ecopolitical themes. Ecopolitical themes include knowledge of material integrity (for example, the great oak trees that were indigenous to Poland), recycling and cleanup of nonbiodegradable materials

(that the Russians dumped into the Polish rivers), the protection of endangered animals (storks and wolves that are becoming extinct), and safeguards against the exploitation of people (through forced labor or extermination due to religious and cultural prejudices). Blandy and Hoffman (1993) suggest that such critical endeavors contribute to an education of place and jagodzinski (1999) argued that art education needs such a socio-ecological aesthetic foundation from which a "green criticism" can evolve. Teachers need to reinforce ways of harmonizing people and natural systems. Samoraj summarized, "As a consequence of recent political and social changes in the world, we need to think about new areas of education, for example education for living in communities, and education for cultural dialogue" (Personal correspondence, Mariusz Samoraj, May, 14, 2002). At the root of the Green School experience is aesthetic consciousness without which the spirit may not survive.

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Out of the Woods and into the Light: O. L. Samuels' Mentoring of Children with At-Risk Tendencies

Debrah C. Sickler-Voigt

Abstract

O. L. Samuels is a well-known folk artist who began carving wood twenty years ago to overcome personal despair. Since that day, he has credited art with saving his life. Recently, Samuels shared his belief in the healing powers of art with his students at Florida Arts and Community Enrichment (FACE), a community arts organization that serves children and young adults with at-risk tendencies. Although Samuels is illiterate, he is a natural teacher who has used recycled wood, personal history, and dialogue to teach children about art and the environment. Working with Samuels, FACE's students have learned from his example of (1) paying more attention to the environment, (2) becoming more patient, (3) using art to soothe the soul, and (4) developing positive relationships. Samuels has served as an excellent mentor because he has demonstrated care for FACE's students, fostered their talents, and believed in their capabilities.

Along a Tallahassee main street, trees crashed down to the ground as workers made way for a new road. O. L. Samuels, a seventy-year-old self-taught artist, drove by and happened to notice a fallen tree lying next to a bulldozer¹. He immediately stopped his car and asked the man operating the bulldozer if he could have it. The man agreed and pushed the tree to the side of the road. The very next day, Samuels returned with a handsaw and spent several hours cutting it in half. Lugging the hundred pound piece of wood into his car, the artist envisioned how he would transform the log into a sculpture of a human figure.

Much of the wood in Samuels' sculptures is recycled. He has found broken branches on the ground, used discarded wooden materials, and reclaimed chopped trees. He explained why he salvages disregarded wood: [If] you think about a piece of wood that has been laying out in the woods, on the side of the road, and right away that piece, people may go look at it and go and throw it out the road if it's in the way. But they don't pay no attention with it, just throw it away. But if you bring this piece of wood alive [by transforming it into art], people going to look up to it and think. You get thoughts from [a] piece, you know. And, it's a lot of stuff you can get from that one piece of wood.

Samuels developed his passion for wood at a young age. Growing up on a plantation he became familiar with various types of trees (Moses, 1999). As an adult, he furthered this knowledge by becoming a tree sur-



Figure 1. Samuels and Erick talk about the sculpture that Samuels' made from a chopped tree he found by the side of the road.

dodman, a person who trims and shapes trees. Being high up in the trees provided Samuels with a sense of freedom, as if he were flying. At age 50, his days as a tree surgeon came to a sudden halt when strapped in a tree, a limb crashed down upon him and crushed his body. After the accident Samuels was bound to a wheelchair. The artist, who always valued his physical strength, felt hopeless and wanted to give up. At that moment he reflected upon his childhood when his grandmother, a former slave, told him to carve on a wooden spool whenever he felt depressed. Samuels heeded her words of wisdom and began to carve on a 2 x 4 piece of wood. In time, he recovered from his injuries.

Since first taking up carving, Samuels has developed into a self-taught artist, sometimes called an Outsider artist, by those who have written about him (Moses, 1999; Perreault, 1998). That is, he is an individual who has not been formally educated in art and creates it due to psychic necessity. Outsider art is driven by the artist's vision and conviction, grounded in the artist's personal experience. Dewey (1934) stated that artistic experience is ideally based on environmental stimulus and tradition. Drawing from his childhood and African American heritage, Samuels has carved mules, snakes, horses, African animals, mystical figures, and human beings. Additionally, an artist's work is often shaped by childhood experiences, which involve the influence of parents and/or other relatives (Garoian, 2001). Now a senior citizen, Samuels has continued to acknowledge his grandmother's role in making his life better through the creation of art. His positive family influence in making art supports Anderson's (1990) theory

geon, a person who trims and shapes trees. Being high up in the trees provided Samuels with a sense of freedom, as if he were flying. At age 50, his days as a tree surgeon came to a sudden halt when strapped in a tree, a limb crashed down upon him and crushed his body. After the accident Samuels was bound to a wheelchair. The artist, who always valued his physical strength, felt hopeless and wanted to give up. At that moment he reflected upon his childhood when his grandmother, a former slave, told him to carve on a wooden spool whenever he felt depressed. Samuels heeded her words of wisdom and began to carve on a 2 x 4 piece of wood. In time, he recovered from his injuries.

that it is art that makes life worthwhile. Samuels taught himself to carve as a means to overcome the frustration and personal despair he felt after his accident. In fact, the artist credited art with saving his life. Given his personal history, it only makes sense that Samuels gives unwanted wood a second chance at life.



Figure 2. Samuels taught his students that an artist invests time and effort to complete a carving.

O. L. Samuels teaches at Florida Arts and Community Enrichment (FACE), a community arts organization that is free to children and young adults ages 0-22. Many of FACE's students have at-risk tendencies due to impoverished living conditions and the large percentage of children living with a single mother. FACE is located in the Frenchtown community of Tallahassee, Florida, a struggling African American neighborhood

adorned with canopy roads, front porches with rocking chairs, and numerous run-down houses and buildings. While Frenchtown has its southern charm, it is also home to the highest crime rate in Leon County (Fletcher, 1999).

Jill Harper, FACE's executive director, invited Samuels to teach art to her students because of his excellent reputation in working with children. Samuels has never been trained as an educator and is illiterate; however, he is a natural teacher who incorporates hands-on demonstrations, positive reinforcement, and patience into his art lessons. Samuels has established a good rapport with his students. "Oh they likes me. The kids likes me." Because of his success as an artist and his ability to reach children, he has served as a mentor to FACE's students.

Mentors play a vital role in the community because they provide children with quality experiences (Garbarino, 1995; Tucker, 1999). Kelehear and Heid's (2002) research on mentoring school children showed that mentoring not only teaches younger children artistic skills, but provides them with an understanding and caring environment to learn in. A study by the President's Committee on the Arts and Humanities [PCAH] (1996) revealed that collaborating with mentoring artists from the community can teach children multiple forms of expression as well as problem solving and developing creative solutions in diverse situations. Youth who work together with mentors better understand their potential, discover new ideas, and develop solutions to their problems (Vygotsky, 1962). While mentoring FACE's students, Samuels has taught them about art and the environment.

Teaching Children about Art and the Environment

During his first lesson, Samuels introduced soap carving to the students. He started with this soft material because its consistency made it easy to carve. The artist wanted his students to have an initial feeling of success with their sculptures. Once the students mastered soap carving, Samuels taught them how to make walking sticks. He told them that the sticks had to be strong enough to support a person's weight and tall enough to walk with. To spark their interests, Samuels sent the students out to search for sticks. Once the children selected their walking sticks, they used real knives to carve them.

Samuels aimed to make the project fun for the students so that they would want to try their hardest and exceed their expectations. His teaching reflected Vygotsky's (1962) zones of proximal development, where students learn quicker and achieve more skills by working with an experienced partner. For example, some children were afraid to begin the project because they thought that they might mess up. To assuage their fears, the artist let the children know that he would remain by their side to assist them. But, he explained that he did not like to tell students what to do or want to do their work for them. Instead, he wanted them to follow their own intuitions. He told the students, "Now you do it and I [will] see where you went wrong at it [and help you fix it]."

Two elementary aged students, P. J. and Erick, took great interest in this project. P. J. explained Samuels' lesson: "First, he tells us to carve a stick real good and make sure that we get all of the bumps and green stuff like leaves and stuff that's attached to a stick." To achieve this, the students shaved the surface of the wood with their knives and removed the bumps and twigs so that they would not get any splinters in their hands. Once the walking sticks had a smooth surface, the students looked for the natural forms in the wood and designed faces on the handles.



Figure 3. P. J. and Erick take a stroll with their walking sticks.

As the children settled into their projects, Samuels kept a watchful eye and carved a wooden figure. This provided the students an opportunity to watch the artist's technique. While working side by side with the students, Samuels also shared stories and talked about art. To help them through the creative process, he demonstrated patience and showed them that carving

takes time. "I work at it as long as it takes. I just sit there and work at it."

Once the students finished carving, P. J. stated, "He [Samuels] tells us to put it down [the walking stick] and then take a break and go and get a glass of water or something." P. J. believed that Samuels asked them to take a break so that they would feel refreshed when they returned to their projects. After a moment's rest, the students completed their carvings by spray painting the sticks outside and adding details with glitter paint.

Reflecting on the project, P. J. and Erick explained that Samuels' lesson taught them about art and carving. They felt that the sticks were art because people carved them by hand. The boys also acknowledged that the walking sticks had a purpose because they enabled people to avoid tripping over holes that they could not see in the ground. Lastly, P. J. and Erick agreed that other children could benefit from this project because it would teach them how to carve a piece of wood and turn it into a sculpture.

Learning Valuable Lessons from a Mentor

FACE's students have gained positive experience about art and the environment while working with Samuels. Dewey (1934) wrote experience transforms people and exposes individuals to things that were previously foreign to them. Working alongside Samuels, children learn from his example of (1) paying more attention to the environment, (2) becoming more patient, (3) using art to soothe the soul, and (4) developing positive relationships.



Figure 4. FACE's students learn patience by watching Samuels carve works in progress.

Paying More Attention to the Environment

Lippard (1995) has made strong arguments against the shortsightedness of the American urban sprawl in which societies continue to tear down trees and leave older communities to decay. Seeing how Samuels transformed a piece of wood into a work of art may be a step in teaching FACE's children to value what exists in their environment. Reflecting on Samuels' art demonstrates that art and nature can be one. Samuels stated: "I say a lot of people look at art and don't see it. And some of them look at it and see it." Having worked alongside of Samuels, both P. J. and Erick have learned to see both art and nature. They have become more

aware of how they too can transform an unnoticed piece of wood into art.

Becoming More Patient

Samuels mentioned that it is important to occupy children's spare time with meaningful activities that engage their minds. He used art to capture their attention and, by working with them and on his own work in their presence, showed them how to become more patient. Samuels realized that some children become frustrated with wood carving because it requires hard work and effort to turn out properly. In order to communicate how to surpass their frustrations, he encouraged the students by showing them the large amount of time he invested in his sculptures. He explained to his students that they should be patient with their sculptures and follow the natural forms of the wood. "I learned the best pieces, let them come out like they want to. Just work on them." Another example of teaching patience is when P. J. described how Samuels told the children to take a water break while carving. Samuels showed the students that it was okay to stop working for a few minutes, return to work feeling rejuvenated, and allow the art itself to dictate the flow.

Using Art to Soothe the Soul

Believing in the powers art has on people's souls, Samuels shared his views about the healing character of art with FACE's students. The students could see how he used art to improve his life. Samuels has made a strong connection between art and human emotion. When describing the nature of art, Samuels responded, "It's suffering. Art is suffering if you think about it. Taking a piece of wood and creating it, making it out [into] something. I call it coming alive. Making it come alive." His example showed children that they can pick up a piece of wood or other materials and make art to express their feelings. Indeed, Samuels has confirmed that he values the positive influence that art has on humanity. "Art, it's something else. It's not just art. Art means something. And it captures them [children and adults]. A lot of people admire it. I do."

Developing Positive Relationships

Children who participate in the arts naturally talk about their work and children at arts organizations spend much time creating and discussing art (Heath & Roach, 1999). This open communication and interaction between students and their instructor provides children with stable relationships and predictability (McLaughlin, 1993). During carving lessons, FACE's students talked to Samuels about art and life. The artist also provided the students with positive reinforcement such as: "I know you can do it!" and "I like that!" This encouragement made the children feel good about



Figure 5. Samuels and Erick pose for a picture at FACE.

themselves and their art. Samuels further mentioned that he believes that children benefit from positive interaction with adult role models. "Well kids, I learned something when I was a kid. The old peoples talk to you and it may not soak in but they don't forget it. And one word, it may hit you now and last forever."

Conclusion

As a mentor, Samuels has taught FACE's students about carving wood, the nature of art, and the environment. Following Samuels' example, society can do its share to nurture children and the environment. Just like Samuels has given trees a second chance at life, members of society can help the environment by producing less waste and becoming more cognizant of the benefits of the natural resources that surround them. Furthermore, society can better the lives of children who are at-risk by paying more attention to them, fostering their talents, and believing in their capabilities. Many of FACE's students and others like them are at-risk of dropping out of school because they live in impoverished conditions. Having positive role models and support from the community can reduce risk factors (PCAH, 1996). Samuels saved himself through art and now is passing on this valuable lesson to children. Watching Samuels' example of his own life and how he was at-risk of giving up and dropping out of life after his accident has shown that people can triumph over difficult situations. Similar to the trees in a living forest, Samuels has demonstrated that children with at-risk tendencies who have additional support in a nurturing environment can develop the life skills that they need to become strong, beautiful, and resilient.

Notes

1. This paper results from the author being a participant observer at the Florida Arts and Community Enrichment (FACE) program. All information reported is the result of personal communication or observation, unless otherwise noted.

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Equality and Inclusion: Creating a Communitarian Environment

Michelle Kraft

Abstract

As knowledge of disability has changed over time, so too has the concept of equality. At the highest level of equality, interdependence is emphasized over individual independence in an effort to create a community in which all members have opportunity for contribution and active participation, as envisioned by the Individuals with Disabilities Education Act (IDEA). Here, I examine the various levels of equality as they relate to the philosophy and intent of IDEA. I then investigate implications for the art class as it provides for a unique, participatory environment for learners experiencing disabilities, and I offer strategies for creating an environment that allows all learners to actively contribute in their art making and learning.

The concept of equality has continued to evolve as our understanding of differences, such as disability, has evolved. As a fledgling high school art teacher in the early 1990's, I did not connect my implementation of inclusion policy to the philosophy behind the Individuals with Disabilities Education Act (IDEA). I simply tried to provide students experiencing disabilities¹ in my art class with the most normative art experiences possible. It did not occur to me until years later that the special education mandate was actually civil rights legislation and that the concept of equality was at its heart. Equality was the driving force in the landmark court decisions (*Pennsylvania Association for Retarded Children [PARC] v. Commonwealth*, 1972; *Mills v. Board of Education of District of Columbia*, 1972) that provided access to free public education for students experiencing disabilities and laid the groundwork for IDEA. Current notions of equality, though, go beyond this early form of "equality as access." In this paper, I survey the various levels of equality in education then examine the concept of equality in IDEA, as well as the construction of the inclusive art class as an environment that fosters communitarian equality and active participation for all students, regardless of ability or disability.

Levels of Equality in Education

Duquette (1990) and Howe (1993) maintain that equal access to foundational services and programs is essential in the educational system in that this is often the beginning of a chain effect that opens the door to future opportunities. An individual's ability to access educational opportunity directly affects his or her ability to take advantage of future opportunities.

Early notions of educational equality emphasized equal access

(Howe, 1993). This equality-as-access model, which Hahn (1997) calls "impartial equality," ignores difference and "requires only the absence of formal (especially legal) barriers to participation" (p. 329). The *PARC* (1972) and *Mills* (1972) cases, for instance, removed legal barriers to public education for particular students with disabilities. But the equality-as-access model, while promoting some form of equality, is less than ideal in that, while it makes the playing field accessible, it may not make it level.

A higher level of equality is what Howe (1993) refers to as "compensatory" equality. This level of equality recognizes differences in needs and adjusts accordingly to meet those needs; the distinction here is in "treatment as an equal" rather than "equal treatment" (Howe, 1993, p. 330). Silvers (1995), though, points out that there is often the implication that those experiencing disabilities are only equal by virtue of fiction, stating that the perception is that "they really don't possess the essentially humanizing capacity to fulfill their potential 'normally'" (p. 35). This compensatory model of equality, then, becomes a favor extended to those experiencing disabilities to somehow make up for their inability to function in society in what the majority might regard as a productive way. Turnbull (1991) and Howe (1993) hold that the ideal of equality must go beyond this mere accommodation.

Communitarian Interpretation of Equality

Turnbull's (1991) "communitarian" model of equality—which Howe (1993) calls "participatory" equality—fills in the gaps of the compensatory model of equality. This communitarian interpretation of equality respects all humanity—regardless of ability or disability—and advocates a change in thinking that emphasizes *interdependence* of people within a community over *independence* (Turnbull, 1991). This holds true for the educational or class community, which—as a microcosm of society—might be the first place where communitarian equality may be practiced.

In the class community, this form of equality recognizes the mutual contributions, needs, and interdependence of all members. Equality is not an absolute under the communitarian model but is, instead, relative to an individual's needs and provided for out of mutual respect for all members of the community. Members of the (class) community recognize that everyone has contributions to make and, therefore, value input and choices of all participants because the involvement of everyone is necessary within a true community context. Under this model, students of all ability levels are empowered to actively participate in an education environment and process that is enabling and maximizes self-realization.

Communitarian Equality and IDEA

While earlier special education legislation reveals equality-as-access

and compensatory equality interpretations (Kraft, 2001), the 1997 Amendments to IDEA point to Congress' communitarian view of equality in the statement:

Disability is a natural part of the human experience and in no way diminishes the right of individuals to participate in or contribute to society. Improving educational results for children with disabilities is an essential element of our national policy of ensuring equality of opportunity, full participation, independent living, and economic self-sufficiency for individuals with disabilities. (20 U.S.C. § 1400)

Here, Congress emphasizes the individual's "full participation" in the community, which includes (as this is indeed special education legislation) the classroom community.

This emphasis on full participation in and contribution to society is echoed in the IDEA federal regulations, which describe the philosophy of independent living as inclusive of the concepts of

Consumer control, peer support, self-help, self-determination, equal access, and individual and system advocacy, in order to maximize the leadership, empowerment, independence, and productivity of individuals with disabilities, and the integration and full inclusion of individuals with disabilities into the mainstream of American society. (34 C.F.R. Part 300, App. A)

It is clear, in examining the special education mandate and its accompanying regulations, that Congress intends for the student experiencing disabilities to fully and actively participate in his/her education -- to the greatest extent possible -- in preparation for future self-advocacy and contribution to society. Congress does note, though, that some students "require significant levels of support to maximize their participation and learning" (20 U.S.C. § 1451(a)(6)(A)(D)).

Communitarian Equality and Inclusion: Implications for the Art Class

Schiller (1999) posits that the art class, because it is considered a "nonacademic" setting, is often one of the first places in which inclusion is tested for a student experiencing disabilities. Likewise, Guay (1993) and Pappalardo (1999) point out the unique benefits art offers to students with special needs, including opportunities for verbal and visual expression, development of self-worth and self-esteem, and the ability of art to improve understanding in other disciplines.

In spite of its potential as an inclusive environment that fosters communitarian equality, the art class may not always provide for inclusion that aligns with the intent and philosophy of IDEA. One case study (Kraft, 2001)

revealed that, for a student experiencing autism and who was primarily non-verbal, the art class did not always provide opportunity for active participation in learning. It was clear that this student's "typical" peers viewed him as an oddity rather than a contributing member to the art class, and his peer interactions were limited largely to students from his special education class who were also included in the art class. While there were instances when the student made specific choices regarding his art making, there were others in which he did not as actively participate in his learning (i.e., when the instructional aide would tell him exactly, step-by-step, how to complete a project).

In this student's case, one barrier to communitarian equality was the employment of an inclusion-as-proximity model in which the student's presence in the art class seemingly constituted his inclusion. A second barrier for this student's active participation in the class community was the focused presence of the instructional aide. While she was at the student's side, neither peers nor art teacher interacted as readily with him. A third barrier was the lack of collaborative opportunities between the art teacher, the special educator, and the instructional aide. Allowance for this type of collaboration would have provided for discussion and development of strategies that combined considerations of subject matter and art activities, student ability and disability, and student preferences and personality in order to best serve his particular special educational needs in the art class. While these barriers emerged from the study of a particular art class, they are not unique to this one setting and support similar findings in other studies related to inclusion in general and art class environments (Bartlett & McLeod, 1998; Cates, McGill, Wilder, & Androes, 1990; Gelzheiser, McLane, Meyers, & Pruzek, 1997; Ripley, 1997; Witten, 1991).

Strategies for Creating the Communitarian Environment

A number of strategies would facilitate the construction of the communitarian art class environment. It is noteworthy that, without adopting a communitarian perspective of equality, these strategies will not operate as an outgrowth of respect for all individuals and will not extend past the compensatory level of equality. Stopping at the compensatory level of equality undermines IDEA's efforts to prepare the individual experiencing disabilities for an actively participatory role in society. Under the communitarian model of equality, these strategies enable all learners to contribute to the class community, thereby preparing them for future contribution to a diverse community-at-large. These strategies for promoting a communitarian art class environment include the following:

Art teacher involvement in the IEP process. The art educator must be involved in the Individualized Education Program (IEP) planning process. While IDEA mandates the involvement of at least one general educator as a

member of the IEP team (provided that the student is educated in the general classroom setting), school administrators must make every effort to include all teachers in the planning process who will be working with a particular student. Such involvement aids in the teacher's understanding of a student's special educational needs and provides the teacher opportunity for input in meeting those needs in the unique art class environment.

Collaboration between art and special educators. Art and special educators must collaborate to provide for the special educational needs of the student experiencing disabilities, and school administration must facilitate and encourage this collaboration. Likewise, special educators must share proven instructional strategies with art educators, especially those that are helpful in working with students with moderate to severe disabilities, such as task analysis and cue hierarchy. Collaboration allows the educators to address both content-area and individuated teaching strategies that enable the student to actively participate in the art class community.

Increased opportunities for stakeholder communication. Communication among stakeholders is key, and both special and art educators must communicate with the parents or guardians of students experiencing disabilities. In this way, parents are able to share valuable input concerning their children's abilities and disabilities from which educators may develop instructional strategies.

Facilitation of peer interaction in the art class. Art educators must utilize activities that foster peer interaction between students experiencing disabilities and nondisabled students. These activities should allow students to interact with individuals who are different from themselves and should cultivate mutual respect for those differences. Teachers may also model a communitarian perspective for their students by demonstrating themselves to be respectful of students' roles and abilities to contribute in the class community.

Art making as choice making. All students must be empowered to make choices regarding their art making. In allowing students to do so, the art educator provides students a participatory role in their learning and fosters critical thinking and responsibility, empowering them to live more independently as envisioned by IDEA.

HEARTS: A Model for a Communitarian Art Class

While the above strategies are directed at practicing art educators and their classes, the importance of pre-service opportunities to work with students experiencing disabilities in an art setting cannot be overemphasized. One model for facilitating these pre-service opportunities is found in the Human Empowerment through the ARTS (HEARTS) program (Keifer-Boyd & Kraft, in-press). In this program, embedded within a course on inclusion

in the art class, our students taught individuals experiencing moderate to severe disabilities, along with "typical" students, in inclusive art class settings. Our "student-teachers" developed the HEARTS mission statement and lessons in clay, painting, mosaics, and technology that employed multi-modal approaches in order to meet a variety of educational needs. Guided by national standards for art education, we developed a communitarian class environment that actively included all learners, regardless of ability or disability and aligned with the philosophy and intent of IDEA.

Key to the success of the HEARTS model was the opportunity for student-teachers to continually debrief, reflect upon, and adjust their teaching practices in order to meet the diverse needs of their students. Increasingly as HEARTS progressed, student-teachers honed class activities and assignments to facilitate peer interaction, thereby creating a community environment. In collaborating with one another for ideas, student-teachers developed strategies for specific assignments and students² so that each could actively participate in art-making to the fullest extent possible according to his or her needs.

Conclusions

Turnbull (1991), in describing his communitarian philosophy, warns that education that emphasizes "individualistic utilitarianism," focusing on individual self rather than responsibility toward others, poses particular problems for those experiencing disabilities. Under such a paradigm, the best form of equality that students experiencing disabilities can hope for is concession on the part of educators and peers for their special educational needs without acknowledgement of their ability to contribute. This level of equality is hardly aligned with the intent and philosophy of IDEA. The HEARTS model, which focuses upon interdependence of (art class) community members, demonstrates the potential of the communitarian philosophy of equality to promote a class environment that is empowering, enabling, and involves all stakeholders in contributing to the education process. Communitarian equality allows individuals to recognize and celebrate the contributions of all participants in the art class environment, a recognition that, hopefully, will extend beyond the art class to the community art large.

Notes

1. I utilize Doug Blandy's wording "individuals experiencing disabilities" in that this approach "assumes that a disability is not an inherent condition of people but is a condition experienced under certain circumstances as a result of human-made environments" (p. 131).
2. For each session of HEARTS, we rotated head and assisting teachers, as well as student participants, in order to allow all student-teachers opportuni-

ty to work within a different class dynamic with students experiencing varied combinations of needs. All student-teachers had opportunity to work as head teacher and as an assisting teacher and to work with each of the HEARTS student participants.

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Creating Situations: Drifting as Critical Inquiry

Jack Richardson

Abstract

*The scope of art education is often conceived as a field of inquiry. However, the appeal to space as a guiding metaphor for delimiting the boundaries of aesthetic, educational, social and intellectual investigation is often a choice of convenience and is not subjected to critical interrogation. Often, this space is modernist in its conception and apparently provides a seemingly stable framework within which inquiry can occur. This paper will examine the possibilities of rethinking this presumption through a process of critical inquiry based on movement or drifting as its guiding metaphorical structure. The Situationist International, a radical group of artists active during the middle of the twentieth century, developed a form of social intervention that they called the *dérive*, which translates literally as "drift." Through this activity, they sought to disrupt and critique the prevailing structures of the modern city through a disruption of its organizing principles. It is in the spirit of this experimental practice that this paper seeks to address two central questions: (a) By "mapping" the discipline of art education, do we potentially limit the range of movement within its parameters? (b) How might inquiry proceed if it were to adopt an attitude of drifting as opposed to one of static observation?*

From roughly 1957 to 1972, the Situationist International, a politically and artistically subversive group of artists and intellectuals located primarily in Paris articulated a revolutionary critique of the urban environment. Social change, they suggested, beginning with a critique of the city would be accomplished by the individual creation of "situations" within everyday urban life. Within these "situations" social and political activity could proceed guided only by individual desires, which they believed had succumbed to the restrictive parameters of the city grid. This paper is an examination of the relationship between one of the Situationist's primary critical devices, the *dérive* (translated literally as "drift") and the process of inquiry in art education.

How is the "landscape" of art education constructed and how might critique within this landscape based on the Situationist concept of *dérive* proceed? In efforts to define the scope of art education and to define its disciplinary boundaries, we perhaps unknowingly and uncritically appeal to spatial metaphors. In order to coordinate inquiry, we configure the field of art education by ostensibly providing landscapes or spaces into which teachers and students might enter. However, these can end up being more than simply neutral zones within which inquiry takes place and may become maps dotted with familiar signposts and destinations thus inscribing well-worn paths easily followed by those who arrive later.

By "mapping" our discipline, do we potentially limit the range of movement within that discipline? The Situationists and Guy Debord, their intellectual leader and most vocal advocate, asked a similar question of the spaces of the modern city and they responded with a resounding "yes." They sought to challenge the hegemony of the modern city by diminishing the social authority of the built environment and locating the power of social organization and change within the movements and actions of the city's inhabitants through the process of a continuous *dérive* (Debord, 1958; Plant, 1992; Sadler, 1998). Citizens would not be mere inhabitants or tourists, but rather playful, critical participants in the social construction and deconstruction of a shared environment.

The notion of "drifting" functioned in opposition to the overly ordered and controlled cityscapes developed around the rationalist principles of modernist architecture. Metaphorically, through intellectual critique, and literally, through physical wandering through the urban milieu, the *dérive* functions as a means for the individual to transgress the ordered nature of the city grid. It is understood in direct contradiction to the traditional manner of passage through urban space (Debord, 1958). Rather than abiding by the rules of movement presented by the sidewalks and streets or public and private property, the *dériveur* explores and encounters the city as a perpetually swirling field of social and cultural currents that have little to do with the physical parameters of architecture. Drifting offers an alternative means for traversing and experiencing the city, exposing its composition to a continuous critique. The *dérive* as a metaphor can be applied to art education, with the field and its contents representing a landscape for "drifting" inquiry, becoming a site for critical contact, not for passive observation.

Le Corbusier's City

Architecture, as it came to be understood in the early part of the twentieth century, was a specific target for situationist critique. Modernist architectural principles were set forth in the 1933 Athens Charter of CIAM (Congres Internationaux d'Architecture Moderne), which outlined some of the basic tenets of modern urban design (Sadler, 1998). The coordination of city spaces became the primary organizing principle of urban design. The charter stated, "Zoning that takes account of the key functions – housing, work, recreation – will bring order to the urban territory. Traffic, the fourth function, must have only one aim: to bring the other three usefully into communication" (p. 24). The optimism surrounding the possibility of rational city design leading to a perfectly ordered society overshadowed the consequences of such designs on the actual inhabitants of these spaces. Social benefit was conceived as social order. Le Corbusier established the primacy of formal organization as a component of urban design when he wrote in

1930, "Spaces, dimensions and forms, interior spaces and interior forms, interior pathways and exterior forms, and exterior spaces -- quantities, weights, distances, atmospheres, it is with these that we act" (Nuttgens, p. 70).

The order apparent in modernist urbanism was a superimposed structure that, theoretically, occurred prior to the influence of human participation within its forms. Conversely, Debord and the Situationists articulated a "unitary urbanism," which proposed that the "form" of the city would result from the social, political and personal interactions that occurred within whatever spaces existed (Knabb 1981; Sadler, 1998). In a direct response to CIAM's charter, Debord (1959) published his own *Situationist Theses on Traffic*. In the fifth thesis of this document, he writes, "Unitary urbanism acknowledges no boundaries; it aims to form a unitary human milieu in which separations such as work/leisure or public/private will finally be dissolved" (p. 57). Furthermore, Debord viewed all inhabitants of the city as potential revolutionaries with the ability to subvert its formal structures and create more fluid ones through the creation of *situations*. "Revolutionary urbanists will not limit their concern to the circulation of things and of human beings trapped in a world of things. They will try to break these topological chains, paving the way with their experiments for a human journey through authentic life" (p. 58). In other words, whereas prevailing modernist principles conceived of buildings as static monuments around which the population would circulate, Debord and the Situationists anticipated a society organized around the fluid, imprecise and ever-changing interactions and social exchanges of individuals.

City Space and the Space of Inquiry

Like the modern city, fields of study are often conceived as modernist constructions. Their contents are coordinated in such a manner that inquiry proceeds in accordance with those structures. In particular, discipline based approaches to the study of art propose a framework that organizes inquiry for the student similar to that of modern architecture. That is, ideas and objects are composed in a certain arrangement, inviting inquiry that proceeds in a coordinated manner through a coordinated field. Canonical constructions of works of art and historical trends also represent a pre-constituted field revealing and anticipating a particular type of investigation. The Situationist critique of the space of the city offers a potentially productive metaphor to rethink these formulations of inquiry.

Urbanization throughout the Twentieth Century has forever changed the contours of the built environment. Planned communities, tract home divisions, malls, and urban renewal projects continue to carve up the social environment. The Situationists carried out, through actions and writing, con-

centrated and relentless critiques of this trend, which they perceived as a process resulting in the total commodification of urban space (Knabb, 1981; Sadler, 1998; Plant, 1992). The Situationists viewed the pervasive process of urbanization as endemic to global capitalist development and therefore their ideas and actions were to be understood as viable critical attacks throughout the industrialized world. For them, social space had been so parceled up, and so artificially ordered that individuals living within these spaces were entirely alienated from social experience. All the components of their lives were commodified, distilled and sold back to them. In other words, not only were material goods intended to improve one's life available for purchase, but to a large extent experience and desire came to be sold through the same process of packaging and advertising. A particular target of Situationist critique was the idea of the vacation package, a product that essentially pre-fabricated experience (Knabb, 1981, p. 64).

This capitalist mode of exchange, one which forever distances the individual from social connection and interaction, is what Debord (1967/1994) described as the "spectacle." "The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images" (p. 12). The commodification of life was reified in the spectacle of the city and Guy Debord along with other members of the Situationist International conducted various interventionist actions, such as *dérive*, meant to interfere with and subsequently disrupt the social control inherent in much urban development.

The field of art education as "spectacle" can be witnessed in the art classroom in many ways. It is apparent in the selection of images displayed in the classroom representing only a limited cross section of almost infinite choices, in the limited range of media and artistic methods that pre-organize the scope and the process of inquiry, and in the articulation of an aesthetic and critical framework focusing primarily on the principles and elements of design. Can the situationist practice of *dérive* offer a means to expand the scope of critical inquiry in art? A more in-depth examination of the practice of the *dérive* might help to address this question.

***Dérive* as Critical Practice**

The critical value of the *dérive* is in its ability to re-construct the urban landscape in a manner more conducive the *dérive*'s passions, desires, and social motivations. The act of drifting opposes the static constructions of buildings, roads and traffic patterns by creating a unique situation within this environment, which the Situationists defined as "A moment in life concretely and deliberately constructed by the collective organization of a unitary ambiance and a game of event" (Knabb, 1981, p. 45).

The *dérive* often took a very literal form. Members of the group

would set out on excursions, on foot, by taxi, by car and so on, throughout the city that lasted sometimes from a few hours to a couple of days. During this process, the goal was to attend to the way that certain streets, buildings, and open areas resonated and appealed to the desires of the drifter and "to seek out reasons for movement other than those for which an environment was designed" (Plant, 1998, p. 59). A great deal of conversation and social interaction accompanied the *dérive*, something the Situationists believed had been diminished in the modern city. The activity represented a type of urban exploration that served to expose the hidden structures of the city allowing for both their critique and their transgression. Essentially, the *dérive* functioned as a means by which to use the environment for one's own ends.

The final and perhaps most infamous *dérive* occurred during the university uprisings in Paris in 1968 in which the physical constructions/constraints of the city/university were disassembled and reorganized in a literal manifestation of the critical process of the *dérive* (Vienet, 1968). Though Debord was said to have been present at the Nanterre campus during the uprisings, it is difficult to ascertain the Situationists' direct involvement. However graffiti slogans like "Beneath the paving stones, the beach" (p. 80) and "Live without dead time-Enjoy without restraint" (p. 119) both alluded to the idea of the *dérive* and indicated to the Situationists that at least the spirit of their ideas had permeated the event.

Derive as Tactical Inquiry

The *dérive* is not a strategy for establishing practice, but rather a tactical devise meant to subvert established routines. Michel De Certeau (1984) articulates a clear difference between a *tactic* and a *strategy*. Strategies are initiated and maintained once "a subject with will and power (a business, an army, a city, a scientific institution) can be isolated" (p. 36). A tactic, on the other hand, is a maneuver made against a strategic position that is "a calculated action determined by the absence of a proper locus" (p. 37). Linking architectural form to inquiry in art education, one can view the structures of inquiry such as disciplined based art education, the Western canon of art history, even state and local achievement standards as strategic in nature. To respond to the hegemony of these formulations, both conceptual and literal, one can adopt the tactical practice of the *dérive*, which does not rely on the presentation of an alternative structure, but rather proceeds with the formulation of its own sort of temporary *anti*-structure. The *dérive* disrupts presumed order not simply by randomly drifting through space but also letting go of the impulse to adapt to a structural system. "[T]he *dérive* includes both this letting go and its necessary contradiction; the domination of psychogeographical variations by the knowledge and calculation of their possibilities" (Debord, 1958, p. 50). That is to say, *anti*-structure as a foundation for learn-

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ing is not the simple denial of form, but rather the recognition of potential located in alternative variations of order. The *dérive* orders inquiry not around rational and/or pre-determined forms, but around playful manipulation of concepts, people, and things that compose the landscape of inquiry.

Play as Tactical Critique

Within situationist practice, play becomes a central feature of critical inquiry. The landscape of art and art education with their forms and constructions become not simply the arena within which knowledge is constituted, but they too become targets of tactical inquiry. The playful/constructive behavior associated with the *dérive* endows it with both idiosyncratic and critical possibilities. To construct in this manner is not simply to give form, but rather to find form, to create *situations*, by making connections between discontinuous spaces and experiences encountered in the process of the drifting. What emerges is a sort of ludic investigation, that is, a playful, spontaneous experimentation within an endless range of possibilities rather than a process of inquiry directed by prior constructions. The "space" of this activity resembles neither a systematically coordinated array of content, nor a simple reorganization of this content, but rather a zone somewhere in between that requires a method of engagement motivated by openness to chance and unexpected encounters.

Victor Turner (1982) describes this ill-defined, but culturally significant space as the liminal. "[I]n liminality people 'play' with the elements of the familiar and defamiliarize them. Novelty emerges from unprecedented combinations of familiar elements" (p. 27). Thus tactical inquiry would take place as a *dérive* within the field of art education resulting in the construction of situations within which unique and unanticipated insights might arise.

James Hans (1981) provides a description of play that closely aligns with the intentions of situationist critique as it is conceived as a *dérive*. Hans suggests that play "is a *structuring* activity, the activity out of which understanding comes" (p. x). Play, within this framework, is not simply an enhancement of or diversion from everyday activity, but rather is understood as a constitutive element of social production and subsequently an activity associated with both the construction and the critique of meaning. Indeed Debord spoke of "industrially transformed cities" as "centers of possibilities and meanings" (Debord, 1958, p. 51) and clearly viewed the *dérive* as a method for locating and establishing new ones. Reflecting situationist ideas, Hans writes,

The role of play is not to work comfortably within its own structures but rather constantly to develop its structures through play. It is through play that man [sic] adapts to his changing world, that he [sic] constantly challenges and changes the rules and structures by

which he lives. (p. 5)

The *derive* represents a disruption of order and is intended to open up the social field to ludic rather than rational inquiry, yet this is not where their critique would end. As a result of this activity that one could create what the Situationists referred to as “psychogeographical” maps (Knabb, 1981; Plant, 1992; Sadler, 1998). Psychogeography presented the urban landscape as an integrated, changing, and fluid construction based on the social interactions, the behaviors, and the unique desires of the city’s inhabitants as opposed to traditional maps that present the city as a set of spaces and roads organized around a fixed set of coordinates.

Implications of Drifting in the Art Educational Landscape

Historically, the scope of the art educational landscape has been identified and coordinated. From the picture study movement of the early twentieth century, through efforts to locate “free” expression as a central component of art education to more recent attention to discipline-based inquiry and visual culture, attempts to articulate the field have developed around particular notions of inquiry. These conceptions did not formally define the boundaries of art education, though they did provide various frameworks that served as navigational guides. Systems devised to clarify do not necessarily specify the particular content, yet the resemblances to modernist structures of urban design are apparent. In most cases, the student enters a field distributed and guided through these structures. Conversely, the field made available in the *dérive* is not delimited by any pre-given structure, nor is there a presumption of a particular path, but rather movement would be based on the psychogeographical attractions that the student encounters as they drift through the content of the curriculum.

Inquiry within a “drifting” framework takes on a different quality than that proposed by a static one. Content is not transmitted in a unidirectional manner with the inquirer responding to the material presented, rather content would present itself in unanticipated ways that become apparent through the process of *derive*. Inquiry becomes both a narrative and a performative process emanating not from the stable position of observation and response, but from the fluid position of engagement and reaction responding to the idiosyncratic and unique perspectives of the drifting inquirer as they come into contact with diverse information and experiences. This process perhaps more closely resembles a continuous research project reflecting the particular experience of the researcher as they proceed through the material under investigation whether that be their own artwork, the artwork of others, or even the everyday life of the inquirer. Inquiry in art becomes an integrated event within the continuum of lived experience endowing it with the potential, as the Situationists had hoped, to become a site for social critique

fully implicated into the everyday life of the individual.

Tim Brennan (2001) exemplifies the spirit of drifting as a form of aesthetic research in his artwork. He describes his walking performances as "manoeuvres." "They exist in a region between traditions of performance art, the historical tour, loco-descriptive poetry, pilgrimage, expanded notions of sculpture and plain old pedestrianism" (p. 49). Brennan sets out on the streets of London while reading a particular text sometimes to himself, sometimes aloud, and sometimes asking bystanders to read. By manipulating the experience of walking through the act of reading and the content of the text, he acquires an alternative conception of the space of the city altering expected notions of time, space, and language. "Through walking one can come to understand place as a built environment of texts, and within this context each walk I produce exists as a manoeuvring through the politics of space and time as language" (p. 49). The entire experience represents both a form of active inquiry and a sort of expanded notion of sculpture. It makes apparent to the inquirer/walker/artist the world as a completely integrated, endlessly flowing, always layered experience where intention and knowledge are always understood as interpretive processes. "Manoeuvres," Brennan writes, "are not interventions but are rather open to the intervention of everyday life" (p. 50). Art making guided by this philosophy asserts itself into the broader culture not as a discrete object to be interpreted, but as another text that alters and is altered by contact with infinite other texts.

Mapping the *Dérive*: Creating Alternative Fields of Inquiry

Unlike Brennan's maps, traditional maps represent a system of coordinates, roads and passages that anyone could read in order that they might locate where they are or where they are going within a defined field. Maps resulting from the *dérive*, however, do not represent the movements or directions of the drifter, but rather the social, psychological, and political effects of the spaces themselves and the encounters that were experienced. For the Situationists, the process of map making was not to record location but to "cultivate an awareness of the ways in which everyday life is presently conditioned and controlled" (Plant, 1992, p. 58). By adopting a playful attitude when carrying out the *dérive*, this awareness can potentially expose hidden manipulation within urban form since the motivation for movement is governed by the presumed irrationality of play and not solely by rational organization. It is within this irrationality that the Situationists believed social critique and ultimately revolution would erupt. It is also in this spirit that the following student art projects were conceived.

In a course entitled "Concepts and Creation in the Visual Arts," I designed the final art project around the concept of the *dérive*. The students were from all disciplines across the University of South Carolina, so the idea

of drifting inquiry seemed appropriate to integrate and address the wide array of experiences represented by this diverse population. Each student was asked to consider his or her daily experience on the campus, the routines they followed, the sidewalks and paths they frequented, and the people with whom they typically had contact. Reflecting on this information, each student was then asked to examine a particular space on the campus through an art installation or performance inserted into that space to provoke a response from others who encountered this intervention and to open the space to critical attention. While some pieces were static installations, others took on the more mobile form associated with the notion of the *dérive*. The following were two particularly successful works.

Wearing a yellow biohazard suit, reading aloud from his English syllabus, and simultaneously feeding the local squirrel population, one student critiqued the perceived distance between the professors and the students in the process of disseminating knowledge. With the peanuts representing "nuggets" of information being antiseptically distributed from the safety of the suit, the student performed this distance. At the same time, any student who asked what he was doing was read a passage from the syllabus and given a peanut, a small piece of knowledge. As this performance proceeded, the multiple texts that composed the space, the library, the classrooms facing the space, the students and instructors passing through, and his own personal text all intermingled and for the duration of the performance. This action reconfigured space to align more with his individual thoughts and experiences. It provided a site for both his own inquiry and the critical attention of the bystanders, shifting the space momentarily from that of prescribed passive location to active critical site.

A female student chose as the site of her inquiry, the men's restroom. Beginning with the notion that this is a thoroughly masculine inscribed space, she set out to critique this configuration by inserting herself as a disruptive addition. Additionally, she planned to insert the feminine "text" of sewing to further open the space to unexpected social collisions. Sitting in the restroom next to the sink with a needle in her hand attached to a large spool of red thread, she asked each person as he entered if she could have the label from his underwear to sew into the tiny quilt that she was working on. The performance continued for about an hour in which time she was able to construct a small piece of cloth composed of perhaps twenty tags. With this piece, the space of the bathroom was disrupted, exposing the masculine text that both proceed from and sustain its composition as a not simply an architecturally discrete location, but as a textually defined social space.

With each of these works, inquiry began and proceeded not from a particular image, or concept, or map that I presented to students and with which they were asked to respond, but rather from their own experiences

participants in the academic and social spaces of the institution. Through these projects the students and I were able to, at least for a moment, disentangle the multiplicity of interconnected texts that compose the space of our shared experiences. As with the *dérive*, we did not set out to prove or find anything in particular, rather the artwork proceeded as constructed activities open to the infinite chance encounters that constantly pass through and define our field of experience revealing hidden texts subjecting them to critical inquiry.

Conclusion

The goal of this paper is not to define a methodology for inquiry, rather it is meant to privilege critique as its intended goal. It proposes a process of inquiry that is never complete, never totally resolved and always on the move in which inquirers "play a game of their own designing, against a backdrop they have designed themselves" (Nieuwenhuys¹, 1960, p. 10). It does not presume a defined field and offer a way in, but rather assumes a complex open field and proposes a manner of passing through. The *dérive* is indeed paradoxical. It delineates a path, but resists inscription, it reveals and perhaps conceals simultaneously. It opens inquiry to unforeseen collaborations, while at the same time remaining resolutely personal. At its core, critical inquiry conceived as drifting inquiry dissolves the distinctions between art and life and locates art as a critical act in the midst of, not as an extension of or reflection on, social experience.

Notes

1. Constant Nieuwenhuys was an architect member of the Situationist International who proposed, in his visionary architectural project, New Babylon, a physical manifestation of situationist theory.

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Reevaluating Middle Eastern Contributions to the Built Environment in Europe

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Theodore Drab and Khosrow Bozorgi

Abstract

An exploration of the examination of Middle Eastern contributions to European architecture, interior design and decorative arts in historical survey texts reveals a prejudicial marginalization of the impact of the former on the latter culture. Western scholars' nationalistic efforts to build up the stature of their cultures' achievements have almost invariably resulted in discounting those of other cultures. Although designers of buildings might be more prone to share Bannister Fletcher's idea of architecture as the art form that is "more than any other a national product", students and teachers of all the arts should recognize and neutralize the impact of nationalism on art history and criticism.

Introduction

Current headlines highlight the ongoing political, ethnic and religious struggles that seem to characterize the West's relations with the Middle East. Geographical distance and perceived cultural differences color Western attitudes about this ancient and fascinating region, with the very use of the terms "East" and "West" emblematic of our acceptance of these lands as foreign, other, and different. Yet not that long ago the title "Cradle of Civilization" was used to describe lands that are now hostile territory. This paper will explore the reasoning behind, and promote a reevaluation of, the former view of the Middle East as a wellspring of world civilization, and suggest implications for arts education.

While the political and economic history of the West has continually intertwined with the East, historiography devoted to artistic production has focused more on the development of analytical methodologies for distinguishing between the two regions. Architecture, interior design, and the decorative arts are, to be sure, powerful engines of the socially constructed environment and reflectors of the cultures that generated them. Art histories are, similarly, socially constructed. The story they relate is tailored to the intended audience, with the focus of European histories narrowed to exalt European achievements. Distinctions drawn in art and architectural history over the last two centuries were based on battle lines that existed long before, rooted in a nationalistic goal of celebrating the unique excellence of Western art. Perhaps another goal, that of charting the complex exchanges and interchanges that have made every nation unique, should be adopted by scholars as we begin a new century.

The Problem

Generations of historians have negatively affected our understanding of humankind's architectural achievements. Continuing the socio-political analytical tradition established by art historians like Winckelman, Hegel, and Fletcher (1933) defined each civilized society's architectural goal as "the building up of a great national style in the art which is more than any other a national product" (p. 512). Implicit in this definition is the idea that each homeland worthy of the name develops a singular approach to building that is uniquely its own, one that is expressive of its time, place, cultural outlook and of the particular goals and aspirations shared by its people. Fletcher's view, and that of many art and architecture historians, encouraged the partition of global achievement into artificial compartments, and discouraged the study and appreciation of contributions made by numerous cultures outside the lands that embraced the so called Western tradition.

History has been written as a sort of tally sheet, identifying the generation of original design or constructional innovations, their date and place of birth, with various cultures or ethnic groups scored relative to their achievements. Western historians, understandably though regrettably, tend to give higher scores to the output of civilizations they favor, and grant fewer points to those outside the tight circle of Western European culture. Contributions from non-European cultures are described as mere influences, secondary ideas flowing into Western culture from without, marginalizing their impact on the national product which Western scholars strive to distinguish as unique. The unique earns higher points. Lower scores are earned when design or constructional ideas are adopted, borrowed or derived from another nation's products. The notion of effluence, of an idea flowing out from one culture to another, places emphasis on the source of the idea; the use of the word "influence" emphasizes the importance of the culture that makes use of the idea. European borrowings are seldom described as derivative, since that pejorative term suggests that the high points earned by original authorship would be applied to another culture's scorecard.

The Middle East in Architectural Historiography

Nowhere is this condition more apparent than in Western treatments of the contributions of Middle Eastern cultures to their European neighbors. Though stricken from recent editions, Fletcher's original distinction between "Historical" and "Non-Historical" styles separated the European homeland from all others. In treating Islamic architecture, the nineteenth edition of the text (1987) echoes Fletcher's earlier negative evaluation, since "much of the formal character of Islamic architecture is derivative, and is notable primarily for the originality of the manner of combining diverse elements" (p. 543).

This statement fails to recognize European architecture as similarly derivative; much that we value as Western is actually derived from Eastern sources. Even more closely aligned with Fletcher's negative judgement of non-European architecture is the assertion that "the most comprehensive range of features, however, does not make a coherent architecture" (p. 543). Fletcher's 1933 pronouncement defined architecture outside Europe as "Non-Historical", with the 1987 edition strongly suggesting that Islamic productions are non-architecture. More recently, Harwood, May, and Sherman (2002) displayed the same dismissive attitude. They explained that Islamic architectural forms "develop from a desire for visual complexity instead of structural innovation. Islam's pointed arches do not cover spaces of different heights, nor are they part of a structural system as in Gothic design" (p. 120). The denial of Middle Eastern innovation in this survey text continues a long tradition of either oversimplification or downright bias, and ignores findings in specialized texts that indicate that a structural system employing the pointed arch was developed in the Middle East significantly earlier than its implementation in medieval Europe.

Pyla (1999) noted that even Kostof's purportedly inclusive *A History of Architecture* (1985) fails to acknowledge the different developments in different Islamic cultures, and "essentializes 'Islam' as a single static culture" (p. 220). The acceptance of the term "Islamic" as sufficient to describe the design productions of numerous and diverse cultures spanning a significant geographical range is evidence in itself of Western historians' dismissive attitudes toward non-Western design production. When one considers the volumes that have been written charting the fine distinctions between *the artistic production of neighboring countries in Europe*, the inadequacy, oversimplification and even dishonesty of the designation "Islamic" becomes apparent. Though we would consider a survey of the architecture of Christendom impossibly broad, those that deal with Islam are seen, in the West, to suffice. Both Islamic and Christian architecture are syntheses of multiple homelands' contributions; neither is either singular or static. The prevalent oversimplification is prompted by the historiographical model's requirement to establish clear boundaries between cultures' architectural manifestations in the same way that maps create geographical borders. The canonical methodology requires that distinctions must be clearly drawn between us and them, between the native national product and the foreign. Some historians display a certain generosity in acknowledging influences that the Middle East has had on European architecture, but none treat these borrowings as effluences from cultures that deserve both more study and more credit for their achievements.

Nationalism and History

Architecture, along with the other arts, has been studied and written about as a national product, often for nationalistic reasons. In order to boost the stature of European design achievements, it has been seen as necessary to diminish that of foreign lands. In the case of the Middle East, religious and political differences have, to this day, made it acceptable to diminish the importance of the region's design accomplishments. The noted orientalist W. Montgomery Watt (1977) observed that "for our cultural indebtedness to Islam, however, we Europeans have a blind spot. We sometimes belittle the extent and importance of Islamic influence in our heritage, and sometimes overlook it altogether" (p. 2). A review of various historians' treatments of significant inheritances from the East in the West's Middle Ages clarifies both the extent of the latter's indebtedness and of the "blind spot" to which Professor Watt refers.

While *The Oxford Illustrated History of the Crusades* (Riley-Smith, 1995) dismisses the possibility of Europe's borrowing of the pointed arch as "speculation" (p. 235), texts specific to architectural history are somewhat more generous. Hamlin (1953) states that it was "probably borrowed from Moslem prototypes, possibly as a further development of Sassanian ovoid arches" (p. 273). Gloag (1969) acknowledges the pointed arch as an Eastern invention, but qualifies that "it had been dormant-its latent possibilities unappreciated, until the new experimental spirit in architectural design" in Europe brought it to full fruition in the Gothic era (p. 144). Yarwood (1987) credits Islam with the development of the pointed arch, as well, but stated that "it was employed without comprehension of its constructional possibilities" (p. 57). Interestingly, in 1713 Sir Christopher Wren stated about "Gothick" architecture that "it should with more reason be called the Saracen style", but a more nationalistic tendency is apparent in Cichy's *The Great Ages of Architecture* (1969). There, Gothic is "an art of northern origin, and an expression of an essentially Germanic spirit" (p. 248). The author's homeland is not in doubt as he finds that the Gothic style "reflects, in the precision and logic of its constructional scheme, the rationalism of the Latin mind, and in the other-worldly, soaring beauty of its esthetic effect, the unfettered imagination of the Germanic races". An appreciation of the scorecard brand of history makes it understandable that Cichy could not acknowledge that the wellspring of this precision, logic, rationalism, beauty and imagination was sited far from Germany geographically and removed, chronologically, by centuries. To have done so would acknowledge that these qualities were derived from another culture. To be derivative is to lose points.

A similar Eurocentric bias is evident in Anderson's (1985) *The Rise of the Gothic*:

The introduction of the pointed arch must be seen...as an expression

of the nature and needs of North-Western Europe, no longer the home of wandering and barbarous tribes...but now, in the earlier 12th century, the most important region of the planet, for its vitality, its inventiveness, and its desire to expand, not merely territorially, but into regions of the mind and the spirit. (p. 39)

It could be argued that certain importance could be ascribed to regions other than northwest Europe during the early 12th century, most notably China and the Middle East, where vitality and inventiveness, desire to expand territorially, intellectually and spiritually have been noted by scholars less myopic than Mr. Anderson.

While the horseshoe arches of Moorish Spain are often illustrated in architectural history texts, the pointed arches used in Middle Eastern cities even before the advent of Islam are rarely depicted. Perhaps the horseshoe arch, never adopted by mainstream Europe, serves to reinforce the foreign nature of Islam to Western students. Neatly separating the products of one homeland from those of another may be pedagogically expedient, but this strategy fails to relate the complexity of cultural exchange that is the true driving force behind architecture and the other arts. The ruins of a Zoroastrian temple at Fahraj, in present day Iran, serve to illustrate that the pointed arch served as an expression of the nature and needs of a culture other than North-Western Europe centuries before the earlier 12th century. While Anderson acknowledges that the pointed arch had, indeed, been introduced from Islamic culture, its "migrating" to Christian Europe made it become "the symbol of Western domination in science and technology" (p. 39). It could be argued that it had been symbolic of Eastern domination in those areas even before Mohamed.

Frankl's landmark *Gothic Architecture* (1962) mentions the pointed arch only five times in 270 pages, and never cites the East as its source. His main thesis is clearly stated in the work's first sentence: "The Gothic style evolved from within Romanesque church architecture when diagonal ribs were added to the groin vault" (p. 1). Explaining at great length the Romanesque and Roman precursors of the rib-vault, he dismisses versions in Moorish Spain, Egypt, and Persia as different in character from Gothic examples, without explaining the difference. Pope (1933), however, states that "the aesthetic potentialities of salient ribbed vaults had been exploited by the Moors over a century before they appeared in the rest of Europe". Frankl mentions the 42 ribs, projecting and three-dimensional, at Hagia Sophia, but states that "quite understandably they are never given as the source of the Gothic style" (p. 2). Interestingly, Abbot Suger himself makes several references to that monument, obviously keenly aware of its magnificence and eager to exceed its sumptuousness in his own abbey church of St. Denis:

I used to convene with travelers from Jerusalem and, to my great delight, to learn from those to whom the treasures of Constantinople and the ornaments of the Hagia Sophia had been accessible, whether the things here could claim some value in comparison with those there. (Panofsky, p. 65)

The theological and symbolic functions of St. Denis were of paramount concern to Suger, and Frankl's text dwells on a philosophical reading of Gothic architecture. Where we have been told of Islam's lack of appreciation and lack of comprehension of the elements it had developed, a synthesis of the same features becomes, in European hands, a "form symbol for the institution of the Church" (p. 266). In reality, the features and elements which Islam adopted from the wide variety of cultures it represented were also implemented consciously as "form symbols"; Europe merely invested borrowed forms with a meaning expressive of its own theological and political structures.

"Orientalist" Contributions

Not all surveys of Western Architecture are as miserly in crediting the East with significant contributions; a notable exception being *Simpson's History of Architectural Development* (Stewart, 1961). But the findings of specialists in Islamic and earlier Middle Eastern architecture are sadly absent from the standard survey texts assigned in our lecture halls. While Kostof (1985) acknowledges that the pointed arch, vault rib, buttress and stained glass, constituent elements of Gothic architecture, were not the invention of Europeans, he fails to state their sources. He does grant that Muslim architects appreciated the structural advantages of the pointed arch "almost from the start" (p. 333) but fails to mention where or when that start occurred. Specialists like Jairazbhoy, Kenneth Conant and A.V. Pope, in contrast, offer detailed evidence and convincing arguments for revising our estimation of Eastern contributions. Their research documents, from medieval sources, the spread of those architectural elements associated with the Gothic style, providing a compelling provenance that makes the use of the word "speculation" seem either petty or deliberately misleading. The long history of the pointed arch in the Middle East and its eventual introduction to Europe (through Norman Sicily) is thoroughly traced. Pope documents the use of the ribbed vault. Traceried windows with stained glass are described in literary sources, placing their significant use in the East as early as the late seventh century. Most books devoted to stained glass, however, ignore this evidence of earlier development, and credit medieval Europe with the initiation and mastery of this art form. Pope's quotation of a medieval acknowledgement of the East's contribution to European architecture makes its absence in the year 2000 all the more astonishing. At the consecration of the cathedral at

Chartres, Foucher, its Dean observed as follows: "Consider and reflect how in our days God has changed West into East".

Foucher was not astonished merely at the changes he witnessed in ecclesiastical architecture. Crusaders encountered castles, warships, tournaments, coats of arms and military regalia that were later imitated both in the Holy Land and back at home. Ebstosser (1979) relates that "the intellectual level of the European feudal lords did not approach that of their Islamic Arab counterparts" (p. 201), and it is to their credit that the Crusaders applied the knowledge they had learned. Howard (2000) discusses the transmission and propagation of ideas from East to West, both from verbal accounts of merchant travellers and in written or drawn form on the paper developed from the ninth century in Egypt and other Arabic lands.

Just thirty years after the First Crusade, the Norman Roger Guiscard crowned himself king of southern Italy and Sicily, lands wrested from Islam during the preceding century. The following year (1131), he began construction of the Cappella Palatina at Palermo, his capital. Pointed arches, mosaics in multi-lobal arch form, pavements in intricate Islamic geometric patterns and *muqarnas* decorating the vaulted ceilings all testify that Roger adopted significant architectural features from his defeated enemy. An "excellent gallon vase" given by Roger to Count Thibaut of Blois found its way to the abbey at St. Denis, to the delight of Abbot Suger, who records the gift in his *De Administratione* (Panofsky, 1979). It should be noted that Suger's St. Denis, often described as the first example of the Gothic style, was begun six years after the Cappella Palatina. The pointed arch had previously been used in the basilica of St. Benedict at Monte Cassino, whose abbot later became Pope. The basilica was visited in 1083 by Abbot Hugh of Cluny, five years before he began reconstruction of his influential abbey in France. The construction of that abbey, with 150 pointed arches used structurally in the aisle, prompted the Cistercian Abbott Bernard of Clairvaux to criticize Hugh's sanctioning of the use of the "infidel" pointed arch in a Christian church. It should be noted that Abbott Suger, chief counselor to King Louis VII of France and, in many texts, creator of the Gothic style at St. Denis, was a Cluniac.

Conclusion

A more scholarly (and less politicized) view should acknowledge the region once termed the "Cradle of Civilization" as the source of many important design developments that have had significant impact on multiple facets of the built environment. Structural systems like the pointed arch and dome were fully exploited in the Middle East; the former was adopted to great effect in Europe's Gothic cathedrals, the latter is seen as a parallel development with Western (Roman) architecture. The stained glass windows that are

as emblematic of the Gothic as the pointed arch also can be traced to pre-Islamic times. A pointed arch with stained glass roundels in the public baths at Yazd provides an extant example of similar stained glass treatments described in literary sources relative to the palace of the Sassanian King Khosroe in the seventh century. A stained glass and rock crystal plate in the collection of the Bibliotheque Nationale in Paris, possibly used by that king, bears comparison to the rose window at Chartres. The Middle East's development of the "Paradise Garden", a place to enjoy cultivated trees and flowers with the addition of water features such as pools and fountains, provided the foundation for Renaissance European gardens, and of the field of landscape architecture. Both the planning and finishing of interior spaces were so highly developed that they became a standard of comfort and craftsmanship in the West. Rather than influencing Europe, the design achievements of the Middle East overflowed the region's borders and contributed mightily to other homelands.

The recognition of architecture and all of the arts as borderless in the geographical sense is a seminal lesson to be learned from this discussion. In reality, artistic expressions have historically, and will always because of their very nature, flow freely between human cultures. While trade along the Silk Road linked nations and cross pollinated ideas pertinent to art and design during the first millennium, the ever developing communication of the third millenium will generate artistic interactions that we can barely imagine. Just as the Crusades can be understood as an unfortunate episode that nonetheless resulted in positive and constructive contact between cultures, the hostilities that have so long plagued the Middle East may similarly prove to have a silver lining.

Anticipating such a positive outcome from historic events might encourage a parallel attitude to approaching artistic criticism. The traditional approach that sought to compare and contrast resulted in an inordinate emphasis on uncovering differences, in formulating distinctions between artistic products and the cultures that generated them. A greater focus on revealing the similarities between artworks from different eras and areas might uncover the power of the expressive impulse that is common to all humanity. To achieve this shift in emphasis, it might be necessary to abandon traditional tools and adopt new ones. The laudable goal of informing students of the full breadth of human artistic production has utilized the historic survey text as its principal teaching instrument. This discussion of such texts' failure to adequately achieve the goal serves as merely one example of how the necessary oversimplification of this method leads more to misunderstanding than a merely incomplete understanding. While some survey texts utilize a thematic rather than chronological approach, most still employ a principally connoisseurship model, making distinctions between products

and peoples, separating the different arts and cultures into conveniently discreet elements.

Though revisionism is the pejorative label sometimes applied to the re-evaluation that this research intends to promote, it should be seen as no more threatening than an ongoing refinement of our understanding. While happily acknowledging Rome's enormous debt to Greece, Westerners are less enthusiastic about acknowledging our debts to cultures outside the perceived family. Discussions about globalization, diversity, and multiculturalism define our time, and underscore the narrow parochialism apparent in our traditional approach to art and architecture history. We should begin to question the validity of discussing Western art and architecture, and of the convenient compartments that now contain and transmit our knowledge about its development. Perhaps in the near future we will be as embarrassed about traditional distinctions between East and West, about the nationalistic bias still blatantly evident in architecture history texts, as we are today by Fletcher's definition of Historical (ours) and Non-Historical (theirs) styles.

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Wright and Gehry: Biblical Consciousness in American Architecture

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Mel Alexenberg

Abstract

The design principles of Frank Lloyd Wright's Guggenheim Museum in New York and Frank Gehry's Guggenheim Museum in Bilbao, Spain, are analyzed in relation to the confluence between biblical consciousness and postmodernism. These two major works of American architecture exemplify the paradigm shift from the Hellenistic to the Hebraic roots of Western culture in the transition from modernism to postmodernism in architecture, art, and art education. The dynamic, vigorous, passionate, multiple perspectives of Hebraic thinking are compared to the static, moderate, harmonious, and single-point perspective of ancient Greek thought revived in Renaissance Europe. Postmodern directions in art education are explored in relation to the biblical definition of artist as including the roles of architect and teacher. The artists' "ability to teach" (Exodus 35:34) integrates the passion and freedom of the individual artist with a collaborative enterprise of creating a shared environment of spiritual power.

The two Guggenheim art museums -- Frank Lloyd Wright's museum in New York and Frank Gehry's museum in Bilbao, Spain. -- exemplify the shift from the Hellenistic to the Hebraic roots of Western culture. The worldview of ancient Greece revived in Renaissance Europe dominated Western art and architecture until the rise of modernism. The transition from modernism to postmodernism in American art and architecture represents a paradigm shift from consciousness rooted in ancient Greece to Hebraic biblical consciousness. Biblical consciousness integrates art and architecture with art education. Bezalel and Oholiav, the artist-architect-teachers responsible for the creation of the mobile, modular Tabernacle in the desert, were "filled with a divine spirit of wisdom, understanding, knowledge, and craft skills to conceptualize and create" (Exodus 35:31) and were "given the ability to teach" a community of talented collaborators (Exodus 35:34).

Christian theologian Thorleif Bowman (1970) writes in his seminal book *Hebrew Thought Compared with Greek*: "If Israelite thinking is to be characterized, it is obvious first to call it dynamic, vigorous, passionate, and sometimes quite explosive in kind; correspondingly Greek thinking is static, peaceful, moderate, and harmonious in kind" (p. 27). Bowman notes that biblical passages concerned with the built environment always describe plans for construction without any description of the appearance of the finished structure. Noah's ark is presented as a detailed building plan. How the ark looked when it set sail is never described. The Bible has exquisitely detailed

construction instructions for the Tabernacle without any word picture of the appearance of the completed structure. Indeed, the Tabernacle was made of modular parts, came apart like Lego, was set on a wagon, moved through the desert from site to site, deconstructed and reconstructed each time. Its active life was quite different from the immovable monumental marble temples on the Acropolis.

Architecture that is an expression of a biblical structure of consciousness is about temporal processes of using space by the community rather than about presenting a harmoniously stable image in space. Architectural theorist, Bruno Zevi (1983), compares the Hebraic and Greek attitudes toward architecture in his essay, "Hebraism and Concept of Space-Time in Art."

For the Greeks a building means a house-object or a temple-object. For the Jews it the object-as-used, a living place or a gathering place. As a result, architecture taking its inspiration from Hellenic thought is based on colonnades, proportions, refined moulding, a composite vision according to which nothing may be added or eliminated, a structure defined once and for all. An architecture taking its inspiration from Hebrew thought is the diametric opposite. It is an organic architecture, fully alive, adapted to the needs of those who dwell within, capable of growth and development, free of formalistic taboo, free of symmetry, alignments, fixed relationships between filled and empty areas, free from the dogmas of perspective, in short, an architecture whose only rule, whose only order is change. (p. 165)

Carter Radcliff (2000) called his book on the reinvention of art, *Out of the Box*. He writes that his task is to show the power and variety of strategies that liberated art from the box as exhibition space and from the box as geometrical object. He acknowledges that Eleanor Antin, one the inventors of performance art, had also given her statement in *Art Gallery* magazine the same title. Antin wrote about the white rectangular box that was the allotment of art-world space – a small box (a gallery) or a big box (a museum). She noted that the limited box shape of exhibition spaces conditions the art put in it. We can experience the radical shift from the Hellenistic box to the Hebraic organic, living environment in the art museums designed by the two great American architects, Frank Lloyd Wright and Frank Gehry.

Frank Lloyd Wright's Guggenheim Museum

In *Frank Lloyd Wright: A Study in Architectural Content*, art historian Norris Kelly Smith (1966) explained Wright's originality and genius in terms of Boman's comparison between Hebrew and Greek patterns of thought. Wright was well versed in the Bible as the son of a Unitarian minister who helped his son internalize the biblical message of freeing humani-



ty from enslavement in closed spaces. The Israelites were enslaved in the *malben*, the Hebrew word for both brickyard and rectangle. Smith emphasized the view that Wright imbued the field of architecture conditioned by two thousand years of Greco-Roman thought, with Hebrew thought. Wright disliked Greek architec-

ture both in its content and in its forms. He was critical of the neo-classical rhetoric employed by American architects who studied at the Ecole des Beaux-Arts in Paris. Wright sought to create a new architecture to echo the biblical call inscribed on the Liberty Bell in Philadelphia: "Proclaim liberty throughout all the land unto all the inhabitants thereof" (*Leviticus 25:10*). He wanted American architecture to assert its cultural independence from Europe.

The connection between the exodus of the Israelites from Egyptian slavery (the biblical Hebrew word for Egypt, *mitzrayim*, literally means "narrow straits") and the American experience as a rebellion against European tyranny was clear to America's founding fathers. On July 4, 1776, the Continental Congress formed a high-powered committee, made up of Thomas Jefferson, Benjamin Franklin, and John Adams, to propose a seal and motto for the newly independent United States of America. They proposed a seal depicting the Israelites escaping to freedom from bondage under Pharaoh through the divided waters of the Red Sea, with Moses standing on the shore extending his hand over the sea, causing it to overwhelm the Egyptians. The proposed motto: "Rebellion to Tyrants is Obedience to God" (Boyd, 1950).

It is significant that the nation founded on the principles of "life, liberty, and the pursuit of happiness" became the center of the shift from the Hellenistic to the Hebraic worldview in the arts. Dynamic forms of art and architecture symbolizing life and liberty blossomed on American soil. Frank Lloyd Wright exemplified this blossoming. His spiral museum invites a living response. When I had asked my children what they remembered most from their visits to the Guggenheim, they enthusiastically talked about running down the ramp and being high up looking over the fence into the center atrium. It is not a box for rectangular pictures set in static space, it a lively



place to be engaged over time. The exhibitions I saw that worked best were shows about movement: Alexander Calder's mobiles were moving around the spiral to create a circus of color. Yaacov Agam's kinetic and dialogic art changed with the movement of the viewers in his *Beyond the Visible* show, and Jenny Holzer's ruby light word

messages on a running electronic signboard flashed their way up the spiral ramp. The motorcycle show was right on the mark.

The spiral is one of the major life forms in nature: from DNA, to a nautilus shell, to the growth pattern of palm fronds. It is also one of the major symbols of Hebraic mind. Jews are called *am haSePheR*, usually translated "People of the Book." But *SePheR* is a word written in the Torah scroll itself long before the invention of codex type books. *SePheR* means spiral scroll. It is spelled *SPR*, the root of the word "SPiRal" in numerous languages. Jews, then, are People of the Spiral. In kabbalah, down-to-earth biblical mysticism, the *SePhiRot* are emanations of divine light spiraling down into our everyday life. And the English words "SPiRitual" and "inSPiRation" share the SRP root from the Latin *SPiRare*, to breathe.

In Judaism, form gives shape to content. The medium is an essential part of the message. Rather than the modernist viewpoint of art as "the language of forms," Judaism is confluent with postmodernism's emphasis on "the ideas their forms might disclose" (Wilson, 1992, p. 111). Weekly portions of the first five books of the Bible in the form of a Torah scroll are read in synagogue. The symbolic significance of the spiral form is so strong that if a Torah scroll is not available in synagogue, the Bible is not publicly read at all. The exact text printed in codex book form conveys the wrong message. If the divine message encoded in the Torah is trapped between two rectilinear covers, it loses its life-giving flow. The message of the Torah must not be trapped in the rectangle. It must have the infinite flow of a Mobius strip where the final letter of the Torah, the *lamed* of *yisraeL* (Israel) connects to the first letter, the *bet* of *B'reshit* (in the beginning). *Lamed bet* spells the word for heart, *LeV*. The heart of the *Torah* is where the end connects to the beginning in an endless flow. Form and content join together to symbolize the essence of Jewish values. The Bible encoded in a flowing

scroll form provides a clue as to the nature of biblical consciousness as an open-ended, living system.

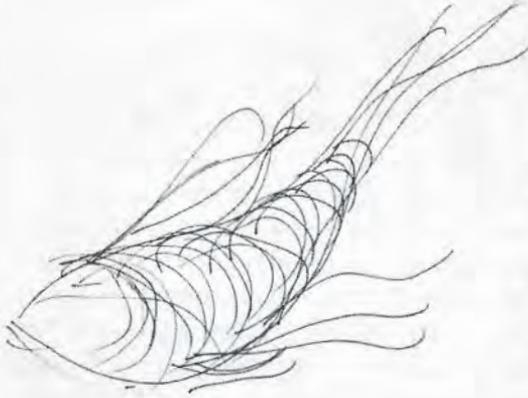
Wright's helicoidal shaping of the Guggenheim Museum's cavity in New York represent the victory of time over space, that is, the architectural incarnation of Hebrew thought, even more significant because it was fully realized by a non-Jew. Like Schonberg's music, Wright's architecture is based on linguistic polarity, emancipated dissonance, contradiction; it is once Expressionistic and rigorous; it applies Einstein's concept of 'field;' it is multidimensional; it extols space by demolishing all fetishes and taboos concerning it, by rendering it fluid, articulated so as to suit man's ways, weaving a continuum between building and landscape. In linguistic terms, this means a total restructuring of form, denial of any philosophical a priori, any repressive monumentality: action-architecture, aimed at conquering ever more vast areas of freedom for human behavior." (Zevi, p. 165)

Frank Gehry's Guggenheim Museum

In creating the Bilbao Guggenheim, Frank Gehry moved beyond Wright to a more powerful realization of the Hebraic mindset that Boman describes as "dynamic, vigorous, passionate, and sometimes quite explosive in kind." It started in Canada when little Frank Goldberg (his father changed the family name when they moved to LA) would play with the live carp swimming in his grandmother's bathtub. Every Thursday his grandmother would buy the fish and keep them in the bathtub until Friday when she prepared her gefilte fish for the Sabbath. The vigorous body motions of swimming fish seen from above gave Gehry his vocabulary for the dynamic planning of his museum. Fish are one with their environment. They must stay in constant motion in it to stay alive. Oxygen carrying water must be kept moving over their gills for them to breathe. To stop motion is to die.

Gehry's method of working is creative play with dynamic forms. He starts with spontaneous scribble sketches that become forms that he moves and reshapes in a dynamic interplay between computer-generated 3D CAD graphic models and physical models in real space.

Over the years, Gehry has cultivated a highly personal studio practice of working with models, because it permits impossibly cantilevered parts and vertiginous piles of volumes in fluid transformation. As he began to shape buildings from mobile parts, his sense of space transcended Cartesian notions. This special sense defies verbal definition, but it might be compared with the sensation of moving bodies in a medium akin to water. To the extent that his buildings arrest volumes in continuous motion (and transformation), time



balance. The same concept of stability in motion is sensed in seeing the “fish-scale” titanium skin on the Bilbao museum that makes it look like a futuristic airplane. Airplanes must move through their air medium in order to fly; stopping motion in midair leads to crashing and death. He sets the bodies of his buildings in motion as a choreographer does with dancers. “One need only observe Gehry’s manner of drawing to gain an immediate impression of his way of thinking: the pen does not so much glide across the page as it dances effortlessly through a continuum of space” (Dal Co, 1998, p. 30) His studio practice appears like a performance rehearsal. His knowledge of performance art, his collaborations with artists, and his planning with artists lead to spaces at the Bilbao Guggenheim uniquely suited for the presentation of alternative forms of art.

Gehry creates a dynamic flow between the building and its waterfront site and between the visitor and continually unfolding spaces. While jutting out over the water, the huge flowing fish-like building uses a combination of water-filled pools and the river to create an energetic interplay between building and site. Its full aerodynamic form can be seen from the



becomes their formative dimension (Dal Co, 1998, p. 29).

As an integral part of education for architecture of time and motion, Gehry takes his students on the ice in full hockey gear to interact with each other and their environment in rapid movement. Like fish in water, skaters standing still on ice are unstable; swift motion creates bal-

ance. Crossing the bridge and approaching the building transforms the experience of this monumental sculptural form into a more intimate encounter. Shifting viewpoints confuse the building and its environment as well as interior and exterior



1940 - 57 section - Gehry

spaces. Movement through and around Gehry's museum always provides fresh encounters and new ways of seeing it.

In contrast with the single-point perspective of Renaissance painting and the decorative facades of European buildings, biblical consciousness evolved to invite multiple perspectives

and changing viewpoints. The Talmud teaches us to see seventy faces in every part of the biblical text. Jews traditionally study in dialogue with a learning partner continually seeking new and alternate ways of understanding the text, moving past the surface, beyond the literal meaning of the words, drawing close to the sacred text through creative play. The millennia-old symbol of Judaism is the *menorah*, a tree-like candelabrum opening up into multiple branches. After the biblical text is chanted publicly from a Torah scroll, it is lifted up opened for all to see. The public responds by calling it Tree of Life and singing, "Its ways are ways of pleasantness and all its paths are peace." (*Proverbs 3:17*) Not one way and a single path, but rather many ways and multiple paths that parallel the postmodern values expressed in Gehry's architecture.

The Biblical Artist-Teacher in the Postmodern Era

The contemporary shift from Hellenistic to the Hebraic consciousness in architecture is paralleled by the emergence of new scientific paradigms and postmodern art forms that invite rethinking education in art and architecture. Ilya Prigogine (1984) was awarded the Nobel Prize for his work on the thermodynamics of nonequilibrium systems. He explains in *Order Out of Chaos: Man's New Dialogue with Nature* that the traditional science of the age of the machine tended to emphasize stability, order, uniformity, equilibrium, and closed systems. The transition from an industrial society to a high-technology society in which information and innovation are critical resources, brought forth new scientific world models that characterize today's accelerated social change: disorder, instability, diversity, disequilibrium, nonlinear relationships, open systems, and a heightened sensitivity to the flow of time. This paradigm shift in science is echoed in the arts by Peter Weibel (1999) in *net_condition: Art and Global Media*: "Modern art created the aesthetic object as a closed system as a reaction to the machine-based industrial revolution. Post-modernism created a form of art of open

fields of signs and action as a reaction to the post-industrial revolution of the information society" (p. 19).

Ron Neperud (1995) writes in his introduction to *Context, Content, and Community in Art Education: Beyond Postmodernism*, "Art in the post-modern sense is treated as not separate from the world, but as a vital part of human existence. Postmodernism demands that the audience of art become involved in the discursive process of discerning meaning. This postmodernist view of art means a very different approach to teaching about art" (p. 5). Parallel to the reflection of biblical consciousness in the architecture of Wright and Gehry, an alternative approach to art education in the postmodern era can be derived the Hebraic concept of artist and educator as one and the same person. The Hebrew word for artist is spelled AMN (*alef, mem, nun*). *AMeN*, written with the same three letters, is said after a prayer to confirm its truth. Its feminine form, *eAMuNa*, means faith, and as a verb, *l'AMeN*, means to educate. The Hebrew word for artist is linked to education, truth, and faith.

In contrast, the word for art in European languages is not only different, it is the opposite. *Art* in English and French, *arte* in Spanish, *Kunst* in German and Dutch, and *iskusvo* in Russian are all related to artificial, artifact, imitation, copy, and phony. The Hellenistic view of the artist's role is to imitate the Creation, a finished product in space. The Hebraic view is to imitate the Creator, a continuing process in time. The four-letter biblical word for God is not a noun. It is a verb integrating Was, Is, Will Be. Judaism honors the person "who longs to create to bring into being something new, something original... The dream of creation is the central idea in halakhic [Jewish cognitive] consciousness – the idea of the importance of man as a partner of the Almighty in the act of creation, man as creator. This longing for creation and the renewal of the cosmos is embodied in all of Judaism's goals." (Soloveitchik, 1983).

The definition of art used by Elfand, Freedman, and Stuhr (1996) for creating a postmodern art education curriculum corresponds to the biblical term for art, *m'lekhet makhshvet*, a feminine term meaning "thoughtful craft." "Art is a form of cultural production whose point and purpose is to construct symbols of shared reality" (p. 72). If we literally translate the full names of the biblical artist-architect-teachers, Bezalel and Oholiav we can discern postmodern sensibility of relating art of individual passion and free expression to the collaborative enterprise of constructing a symbolic structure of an intergenerational shared reality. *Bezalel ben Uri ben Hur* means "In the Divine Shadow son of Fiery Light son of Freedom." *Oholiav ben Akhisamach* means "My Tent of Reliance on Father, Son, and My Brother," integrating the contemporary with its past and future. Bezalel represents the psychological power of the artist-teacher and Oholiav the sociological impact

on community. They come together in their "ability to teach," (*Exodus* 35:34) using the passion and freedom of the artist to nurture the collaboration of young and old in creating a shared environment of spiritual power. In *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, Green (2001) proposes "that collaboration was a crucial element in the transition from modernist to postmodernism art and that the trajectory consisting of a series of artistic collaboration emerges clearly from the late 1960's conceptualism onward" (p. x).

In his essay, "Modern and Postmodern: Questioning Contemporary Pedagogy in the Visual Arts," R. L. Jones, Jr. (1997) proposes new directions in art education derived from examining the social context in which students live today. "Terms like *upheaval*, *transformed*, *dramatic*, and *global* certainly can be accepted as descriptions of the social climate of our world. For both ourselves and our students, this climate of change, of new world orders, of new hopes and despairs, constantly envelops us through both electronic and print media" (p. 98). Contemporary life invites us to base postmodern art education on Hebraic biblical thinking that is "dynamic, vigorous, passionate, and sometimes quite explosive in kind" rather than on Greek thinking that is "static, peaceful, moderate, and harmonious in kind" (Boman, 1970).

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Abstract

This paper challenges the notion that early interior decorators relied solely on aesthetic criteria to guide their decisions during the design process by suggesting that the selection of certain design motifs and ornamentation were, in fact, vehicles for criticizing particular characteristics of late 19th and early 20th century American society. Two early interior decorators are used as case studies. The first is America's first self-proclaimed interior decorator, Elsie de Wolfe, who consciously embraced 18th century France as a means of expressing her desire to be an independent, powerful, modern woman of the twentieth century. The second, Dorothy Draper, an interior decorator who pioneered the area of commercial design, sought to bring a level of equality to the growing separation of class. She attempted to elevate people's experience through her designs by introducing palatially-scaled, aristocratic ornamentation to her public projects.

The educational implications of this study are two-fold. First, this paper emphasizes the continued importance of understanding the social context of the artist as a means of revealing the intentions behind the product. Second, the role of the interior decorator should be given more attention when discussing the interpretation of the built environment's reflection of American society. This may be a challenge since interior design, like many disciplines, is impacted by gender bias; thus, preventing easy access to information. This paper should provoke a re-examination of the intentions of the earlier generations of interior decorators as a means of viewing society from yet another unique vantage point.

Introduction

"Furniture reveals many confidential things about the social life of the past and present; like architecture, it amplifies and illuminates the story of civilization in nearly every country and provides an intimate personal record of habits, postures, manners, fashions and follies" (Gloag, 1966, p. 1).

Any artifact created by a culture is embedded with critical information regarding politics, class structure, values, and belief systems. The architecture and interiors that housed the artifact are no different. Within the forms, materials and ornamentation of the built environment lies a message, or blueprint, of a culture specific to a time, place and people. However, Adolf Loos (1910), an early twentieth century architect and theorist, believed that in the second half of the 19th century humankind "had decided to live without culture; that is, outside of the spirit of their age, looking to the past and

the future, ahead and behind, but not to the present" (p. 29). His statement, like so many other modernists that followed, was fueled by the pervasive desire of the Victorians to produce anachronistic objects under the auspices of new mechanization processes.

From the reform movements to modernism, architects and designers denied the paradigm of the Victorian period. Instead, they followed a similar philosophy to Loos', attempting to create a unique expression for their particular time and place. While architects continued to reinvent the building, advancing it structurally and slowly moving toward the austere compositions that privileged form above all else, the interior designers had quite another vision for the space within.

Historically, early American interior decorators have been stereotyped as being mostly re-creators of period styles. Prevailing dictums, such as Edith Wharton's and Ogden Codman's (1897) notion of "good taste," which included any design of English, French, or Italian origin beginning with the Renaissance, not only gave the new interior design profession direction, but seemingly defined the decorator's sole method of production as a blind system of thoughtless replication. In 1902, this attitude was decisively stated by H. J. Jennings when describing the 19th century art as "effeminate, invertebrate, sensuous and mawkish" (Jeremy Cooper, 1987, p. 7). This, however, may not be entirely true. By examining critical life experiences and the writings of Elsie de Wolfe and Dorothy Draper, this discussion will challenge the notion that early interior decorators relied solely on capricious aesthetic criteria generated by the accepted fashion of the public, suggesting instead that the selection of certain design motifs and ornamentation were, in fact, vehicles for criticizing particular characteristics of late 19th and early 20th century American society.

The American Landscape: Divisions of Gender and Class

In the second half of the 19th century, two significant social events were occurring almost simultaneously in America. The first was the early stirrings of the suffragette movement. For most, the role of the Victorian woman was quite clear. Women were still seen as decorative objects, and men assigned any power they had to them (Chase, 1996). Though situated in this patriarchal quagmire, some women began challenging this traditional idea of female submission and inequality (Lewis, 2000).

The second event involved social structure. America witnessed the growing separation between classes as the captains of industry began acquiring inconceivable wealth. Consequently, cities like Newport, Rhode Island, became havens for the rich. When these cities were no longer private or prestigious enough, this new American aristocracy bought vast amounts of land and built grand gated estates and communities. For example, the

Vanderbilt fortune peaked at \$200 million dollars by the turn of the twentieth century. With such wealth, the family commissioned some of the grandest architectural structures, including the Biltmore House. At a staggering 125,000 acres, the Vanderbilt's estate literally, and figuratively, carved the American social landscape, delineating the 'haves' from the 'have nots'. The severity of the separation was irrefutable.

Elsie de Wolfe: Criticizing American Gender Stereotypes

Elsie de Wolfe, America's first self-proclaimed interior decorator, grew up in this milieu of social change. According to Smith (1982), early in her life, de Wolfe expressed the desire to be a member of the new American aristocracy whose extravagant expenditures and lifestyles justified the term, the Gilded Age. At the same time, she became rather outspoken regarding her displeasure with the traditional role of women. The growing pains of the United States had an extreme effect on the young de Wolfe, creating, in essence, a feminist elitist disposition.

Disappointing relationships with men plagued de Wolfe's life. Her father, whose social standing as a doctor did not permit her entrance into the closely guarded privileged class, squandered the family fortune, leaving her a pittance of what she had expected. She described it as "a time when everything was lost...my old home and the fortune" (Smith, 1982, p. 40). Secondly, the media accused her of receiving too much attention and money from Pierre Lorillard, financier of New York's most exclusive planned community, Tuxedo Park. Thirdly, de Wolfe's unabated eagerness hindered her entrance into the prestigious Patriarch's Ball whose invitations carved New York's elite down to its most pure number of 250. However, in 1888, de Wolfe received the invitation of a socialite who could not attend. Her attendance at the ball was so unexpected that she was removed from the dance floor and asked to re-present her invitation. The roster was checked and her embarrassment was quite severe. As time passed on, de Wolfe became more and more cynical toward the traditional role of women and their implied social dependence on men through marriage. She was even quoted as saying "Children!...an abomination upon the earth" (Smith, 1982, p. 29).

De Wolfe's desire to create a new and modern image for women and be a member of the aristocracy acted as a catalyst for her growing fondness toward French society. France offered a much more liberal environment for women and was rich with old aristocratic vestiges. De Wolfe was so enamored with the French culture that by 1905 she and her friend, Elisabeth Marbury, secured ownership of the Villa Trianon, a small pavilion located on the outskirts of Versailles. It was the one place that embodied a society of fascinating and intelligent women who ascended to social levels equal to men.



Figure 1. "Map to Versailles, Villa Trianon", Oil on Canvas, c. 1920, 73" x 83". Excerpted from Christie's Auction Catalog, *Innovators of twentieth century style: Including the property sold to benefit the Elsie de Wolfe Foundation* (15 September 1999).

where women continued to fall behind men in the social hierarchy through predominantly domestic assignments.

After its restoration, the Villa Trianon glorified de Wolfe's values of her beloved 18th century France. They included a supreme respect for style, in conduct as in objects, and a conviction that artificiality can be a positive quality that celebrates the shaping power of imagination, a philosophy that closely parallels the very essence of the feminine induced French Rococo style.

Typical French planning systems governed the interior of the Villa

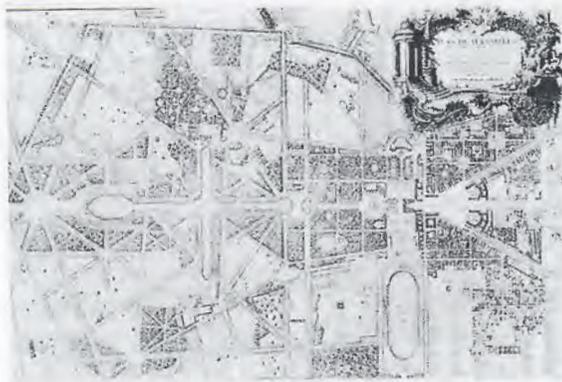


Figure 2. Landscape plan of the Palace of Versailles, late 17th century; engraving by Pierre Le Pautre; designed by Andre Le Notre.

The interior of the Villa Trianon, designed by de Wolfe, served as a criticism of the patriarchal social system of America. The 18th century-inspired ornamentation and detailing harkened back to the salons where women such as Madam du Barry, Madam Rambouillet and Madam de Pompadour orchestrated intellectual conversations with the leading aristocrats and scholars of the time. This intentional association revealed de Wolfe's infatuation with the idea of living in an environment that supported such exquisite feminine role models; unlike the United States,

Typical French planning systems governed the interior of the Villa Trianon. The *enfilade*, a series of axially aligned doors creating an implied circulation space through a particular set of rooms, served as a mechanism for identifying a guest's social status as well as accentuating the importance of the control of the inhabitant, in this case de Wolfe. The most common *enfilade* connected salon, antechamber, chamber (bedroom) and

cabinet. Much like today, a guests accessibility into the more private spaces corresponded directly to their relations with the host or hostess. At a large function, a guest could actually look down the *enfilade* to see how far they had advanced socially, but more importantly, how much further they had to go to stand in highest favor with the host or hostess.

Beyond the existing structure of the Villa Trianon, it is perhaps no coincidence that de Wolfe's description of her interior parallels that of Bonnie Anderson and Judith Zinsser's (2000) description of the Marquis de Rambouillet's *chambre bleu*, the blue room, the first known salon.

[The Marquis'] house featured...numerous relatively small, well-proportioned rooms, instead of the great hall and central staircase. Passing through a series of ornately finished rooms, a visitor arrived at last in the famous *chambre bleu*, whose intimate proportions and daring use of color established an elegant and fresh tone. The *chambre bleu* had waist-high painted and gilded panels lining its walls, which were hung with patterned blue tapestries encrusted with gold and silver. Paintings and Venetian mirrors hung on the walls. The focus of the room was the blue, damask-hung bed in the second alcove where the Marquis de Rambouillet reclined. (pp. 103-04)

De Wolfe's (1913) description of the Villa Trianon from her own *The House in Good Taste* reads as follows:

The house is very simply planned. There is a broad hall that runs straight through it, with dining room and servants' hall on the right, and four connecting salons on the left. These salons are charming rooms, with beautiful paneling and over-doors, and great arches framed in delicate carvings. First come the writing room, then the library, and then the large and small salons. The interior woodwork is cream, pointed with blue, and there are blues innumerable in the rugs and curtains and *objets d'art*. (p. 294)

With French planning aside, the most interesting images in the Villa Trianon were actually a set of murals that de Wolfe used as her boldest statements indirectly criticizing America's treatment of women. The entry hall possessed a wonderfully symbolic mural entitled *Map to Versailles, Villa Trianon* (Figure 1).¹ "A tromp l'oeil frame surrounded a parchment map depicting an impressive motorcade of limousines consciously passing in all directions the well-marked Palace of Versailles, an icon of patriarchal power" (Smith, 1982, p. 232). The implication was that all roads lead to the Villa Trianon, not the historic palace of the Bourbon monarchs. Looking at the site plan of Versailles, Elsie de Wolfe was employing imagery similar to that of Louis XIV (Figure 2). The strong axis of the Sun King's plan generated by the location of his bedroom and de Wolfe's mural, in which the Villa Trianon is the clear point of emphasis, represented both structures as major



Figure 3. The Tea Room at the Colony Club. Excerpted from Elsie de Wolfe's *The House in Good Taste* (New York: The Century Co., 1913).

beloved Paris. In this spiritual flight, the unfettered de Wolfe personified the freedom American women were championing. "She smiles straight down on her guests as she makes her effortless leap through space, the conquest of distance and circumstance she had spent the last half century perfecting" (Smith, 1982, p. 232).

In the United States, it is perhaps poetic that one of de Wolfe's best-known projects was the Colony Club, the first and most exclusive women's clubhouse in America (Smith, 1982) (See Figure 3). Many of the rooms favored an 18th century French style, including the tea room whose foliage and trellis work acted as a foil for the abstracted organic motifs of the other Rococo inspired interiors. The smoking rooms and cocktail bars accentuated the club's liberal attitude toward women's roles in society. According to Smith (1982), "when the club opened its doors on March 12, 1907, it was denounced as immoral, elitist, injurious to health, and not worthy to stand in a neighborhood of churches" (p. 110). However, the size and visibility of the project established de Wolfe's reputation as a professional decorator. More importantly, the nature of the club itself was as close as she could have hoped to come to her own personal vision of utopia; a paradise of women where children never entered and men were not allowed above the first floor.

Dorothy Draper: Dematerializing the Class Boundary

What took de Wolfe 50 years to achieve socially, Dorothy Draper accomplished instantaneously (Figure 4). Born and raised in the wealthy community of Tuxedo Park, Draper was automatically a member of the American elite by birthright. Yet, she had a completely different outlook regarding her strict, unyielding Edwardian up-bringing, where etiquette and manners transcended political law and often held the fate of many of the *nouveaux riche* in the palm of its hand. She was once quoted as saying about the

gravity points for people of prestige and power to live and/or visit. De Wolfe, however, trumped the patriarchy of the Bourbon Kings by emphasizing her own personal power as a self-made influential, female figure.

Another example of de Wolfe's dissatisfaction of gender issues in the United States is found in the small library. A sepia sketch by Hungarian artist, Marcel Vertes, depicts de Wolfe leaping across the Atlantic from New York to her



Figure 4. Dorothy Draper. Excerpted from Carleton Varney's *The Draper Touch* (New York: Prentice Hall Press, 1988).

place of her upbringing, "I can't stand Tuxedo. I can't stand any place with a fence around it. Tuxedo had holes in its fence and I escaped through one of them" (Furman, 1984, p. 102). The exclusive nature of Tuxedo Park, in both its gated entries and restrictive rules of etiquette, enflamed Draper's resentment for her confined, exclusive childhood.²

As a result of her upbringing, Draper developed a rather socialistic attitude toward design

early in her career. Her philosophy was to create "a place for people to come and feel elevated in the presence of great beauty, where the senses could look and feel and absorb the meaning of a quality life" (Varney, 1988, pp. xiv-xv). Draper achieved this proclamation by focusing her professional energies on public commissions ranging from restaurants to beauty salons.

In order to elevate the visitor, Draper surrounded middle class America with striking interiors characterized by unapologetic baroque scrollwork straight from the aristocratic palaces of Europe. One of the best examples was Kerr's Department Store in 1944 in the middle of America's heartland, Oklahoma City. The most spectacular space on Kerr's Department store third floor was the Mirror Room, an octagonal vestibule or fitting room surrounded by numerous dressing chambers. In this space, Draper disintegrated the wall planes by utilizing mirrors. An historical illusion of a French *enfilade* was created by two mirrors on opposing walls, framed in dead-white scrollwork, which reflected the most important image of all, the customer (Figure 5). The numerous reflections in the space evoked a rather narcissistic response from the customer being attended. To further enhance the idea of the "woman on the pedestal," Draper encouraged a voyeuristic relationship between the participant of the activity and the ones outside viewing it by framing the central portion of the Mirror Room with its compressed entry (Figure 6).

To enhance and contrast the historical motifs, Draper added modern expressions to the already rich interior. The overall atmosphere beckoned images of the silver screen, where America's rich and famous acted out fantasy roles against a black and white backdrop of crisp, glamorous, reflective art deco forms and materials. The color palette for the Mirror Room's walls and rich, long velvet hangings was gunmetal gray with multi-colored linings



Figure 5. The Mirror Room in the Women's Department on the 3rd floor of Kerr's Department Store in Oklahoma City, Oklahoma. Excerpted from the April 1944 issue of *Interiors* magazine, p. 51.

of sparkling chintz for accent. The environment was specifically crafted to enhance the middle-class woman's experience of treating herself to new clothing during the challenging World War II period in American history. The Mirror Room was the stage for middle class American women. The mixture of modern images of Hollywood glamour combined with the old European aristocratic motifs ensured that trying on a garment was an event marked by the customer's social power, as she was the point of focus, physically and visually. In many of her

public commissions, Draper attempted to create environments for a much broader range of American society.³

Educational Implications

From these two examples of interior designers who reflect the social context of their times, it should be apparent that we need to understand the context of art, not solely with respect to its stylistic traits, but also engaging the social forces that impact the artist/designer's personal life experiences and consequently his/her decision-making process. Specifically, in this case it is important how educators, researchers, and students perceive the work of the early interior decorators in a social context. There are considerable obstacles that hinder the exploration of interior design and its cultural significance. Most individuals would have little interest or motivation to select a "decorator" as a topic of study because it is not viewed socially as a major art form. This is, in part, because the work of architects is so prolific and framed in terms of "theory" or "philosophy." Architecture as a discipline also has a well-defined history that is covered in humanities and art history courses throughout a student's education. Such accessibility is appealing to the student.

On the other hand, an analysis of interior design textbooks reveals that interior decorators, a vast majority of whom were women, have been omitted, devalued or marginalized in the history of the profession (Turpin, 2000). This may be a residual effect of the traditional historical frameworks employed by art historians, since interior design scholars have often bor-



Figure 6. A classic example of Draper's Neo-Baroque scrollwork creating an implied *enfilade*. Excerpted from the April 1944 issue of *Interiors* magazine, p. 51.

rowed these frameworks to analyze the history of interiors. Unfortunately, the discipline of art history has structured the access to women's contributions. Chadwick (1996) states, "It is clear that critical issues of women's historical production remain unanswered" (p. 15). The history of interior design suffers from the same issues. The current literature lacks scholarly rigor with most of the biographies of interior decorators reading more like romance novels than scholarly research.

Another consideration is the perception that the decorator simply selected furniture and wall coverings based on historical models of the past, implying little ingenuity and

that the decorator was a vehicle for a larger extant trend or fashion. This paper reveals that there were other conscious factors involved in the design process of two important designers of the last century. However, society has relegated interior design as low art, while architecture is considered high art. This is particularly interesting when one considers the parallel between the genders that are predominant in each profession. In fact, this author hypothesizes that the profession of interior design was immediately engendered with the same second-class status as the women who helped shape its early foundations.

The first step in rectifying this is for educators to become aware of the role of the interior decorator/designer as reflective of social values and mores when speaking of the construction of the built environment. The second step would be to encourage students to research these individuals and their body of work in that context. What values are manifest in the work? Whose sensibilities do they reflect? How? Students engaged in answering these questions would have the opportunity to search for linkages between all cultural aspects of society (social, economic, political, religious, gendered), the designer, the client, and the finished product in order to craft an analysis of the significance or meaning of a selected interior. This would require accessing information from a variety of resources and allowing the interpretive conclusions to be unique to the individual student. Because the resources for such research are rather obscure, post-secondary students would be the

most likely to benefit from such an assignment. However, in order to foster interest in this topic, high school educators should consider introducing interiors as an equal but separate component of the built environment in humanities and art history courses.

Conclusions

Both with de Wolfe and Draper, an interior decorator made aesthetic decisions based, in part, on social stimuli and historical understandings. De Wolfe consciously embraced 18th century France in her own home and at the Colony Club as a means of expressing her desire to be an independent, yet powerful, modern woman of the twentieth century. But the social landscape in America was too restricted and deeply grounded in a traditional patriarchal system of gender relations to allow for her unique social needs and expression. Draper, on the other hand, sought to bring a certain level of equality to the growing separation of class. She attempted to elevate middle American women's experience through her designs by introducing palatial-scaled, aristocratic ornamentation to her public commissions.

Historians in the field of interior design have perpetuated the myth that early interior decorators were driven almost exclusively by Wharton and Codman's definition of taste, which is clearly circumscribed by aesthetic criteria,⁴ but the history of interior design does not lie exclusively within the proportion of rooms or the scale of furniture or the selection of textiles. Instead, it also exists within the private life experiences and thoughts of the individuals involved as they existed in particular social contexts. As a result, the above case studies of Elsie de Wolfe and Dorothy Draper could provoke a re-examination of the intentions of the earlier generations of interior decorators as a means of viewing society from social as well as aesthetic perspectives, stimulating design education students to examine contexts as well as forms in their understanding of interior design.

Notes

1. There are conflicting accounts concerning the creator of this piece. Jane Smith (1982) attributes Map to Versailles, Villa Trianon to Hungarian artist Marcel Vertes. However, in 1999, the painting went up for auction at Christie's in Los Angeles. The catalog states the artist as Adrien Etienne Drian.

2. This is certainly not to imply that Draper did not appreciate her luxurious surroundings. Draper's (1939) dedication in *Decorating Is Fun!* clearly demonstrates her fondness for exquisite interiors and architecture. She states, "To My Mother and Father Susan Paul Tuckerman: The best amateur planners I know, who after more than fifty years of married life, secretly long

to build still another house and to whom plans and decorations are an unending fascination, delight and challenge, this little book is dedicated with love, gratitude and admiration" (Dedication page).

3. Draper also attempted to elevate the experience of the middle class American at home. See Dorothy Draper's (1939) *Decorating Is Fun!* and John Turpin's (2000) "The Doors of Dorothy Draper: Vestiges of Victorian manners with a middle class sensibility".

4. See Stephen Calloway's (1988) *Twentieth Century Decoration*; Anne Massey's (2001) *Interior Design of the 20th Century*; Peter Thornton's (1984) *Authentic Décor: The Domestic Interior 1620-1920*.

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Where do we go from here? Intercultural education for peace

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Melanie G. Davenport

Abstract

An intercultural approach to art education, facilitated by use of the Internet, can be a tool for developing world culture more oriented toward peace. Intercultural art education is briefly described, along with suggestions about how the Internet might be useful in meeting its objectives. Readers are invited to participate in a new collaborative website for art teachers, which is linked to the UNESCO-sponsored Culture of Peace Project.

In this period when international tensions seem out of control, reminding ourselves of commonalities among humans seems essential. In recent years, much educational attention has been given to learning about and understanding human diversity, a necessary corrective to prior neglect and ignorance. Attending to difference seems fundamental to the project of building tolerance, dialogue, and cooperation. But for art teachers and others asking "how do we get there from here?" the path ahead may seem unclear. How does awareness of difference contribute to harmony and goodwill between people? What resources and strategies can art teachers utilize to counter divisive social policies and media misinformation that serve as obstacles to peace? I believe that an intercultural perspective can offer some helpful direction.

As I have explained elsewhere, *intercultural* differs from *multicultural* in its emphasis on understanding the interactions between cultural groups, rather than trying to appreciate any one culture-sharing group in isolation from others (Davenport, 2000). Creating culture is what human beings do (Geertz, 1973); it emerges from the interactions among group members as they negotiate toward shared understandings. This conception reflects the realization that culture is not produced *for* us, but *by* us. Viewing the dialogic construction of shared meanings as a process in which humans cannot help but participate empowers individuals to interrogate the interconnections and mutual influences among different types and levels of culture-sharing groups, from local community to global domain. Diamond (1997), Locke and Stern (1942), and Neumann (1998), among others, have suggested that just as "culture" can be seen as a record of the interactions and shared understandings between individuals, so too can civilization as a whole be viewed as a product of the interactions between cultural groups.

Addressing the extensive educational implications of this perspective may seem daunting, but teaching and learning about intercultural processes can begin with consideration of localized phenomena -- how one's own school community has developed over time. The historical record of any community anywhere in the world reveals it to be a unique confluence of and adaptation to various global dynamics and human interactions. Researching this record and sharing insights with others through artistic processes involves critical consideration of how one's community presents itself to the world and how it has been represented by others, drawing attention to which stories have been privileged and which have been left untold. Examining their own communities and their own multi-layered cultural identities sets the stage for students to begin telling their own stories to the world, so that they can learn *about* each other, *from* each other, a key process in intercultural education (Perotti, 1994). I believe this emergent model can provide the educational community with new ways of thinking about the role of art and visual culture education in preparing global citizens.

Although technology is not essential for intercultural learning, access to computers connected to the Internet can facilitate constructive interactions (McEaney, Kolker and Ustinova, 1999), shrinking physical distance and turning media into an ally in the development of more democratic relations. Although there remains a disturbing gap between rich and poor countries in access to and use of newer technologies, nevertheless it seems unwise not to begin developing ways of turning technologies into allies for intercultural learning. One compelling reason to utilize technologies for intercultural education is that human technological advances are undisputed catalysts for intercultural contact in the contemporary world, either direct, through improved ease of travel, or indirect, through increased exposure to images and cultural products through the media and trade. For example, a recent New York Times magazine article described the explosion of Internet use among young people in Iran in recent years. "Widespread access has allowed many young Iranians to follow political or cultural developments anywhere on the planet. But even more significant, perhaps, it has allowed people to talk to one another" (Judah, 2002, p. 45).

Interestingly, Scheunpflug (1997) suggested that cross-cultural encounters facilitated through technology can actually be more effective in reducing xenophobia than face-to-face contact through travel typically accessible to the privileged few. She recommended engaging students in a joint task or a common experience that requires and structures ongoing dialogue in a collaborative exchange of ideas and issues. Technology-assisted interactions can provide opportunities for art students to overcome geographical and other barriers to work with individuals from other cultures and localities. The Internet offers amazing opportunities for intercultural exchange leading

to new expressions of human potential.

Empowering individuals to participate in the construction of human civilization is a process I believe art teachers can contribute to, because it is a creative act. As Wax (1993) suggested, "human growth and creativity tended to occur not within separate and isolated cultures, but within their meeting and intermixture." This is why the art education faculty at the University of Florida has launched the Community Stories Project through ArtJunction.org (accessible at <http://www.artjunction.org/projects/communitystories>): to facilitate the process of connecting the local to the global, providing a space for art teachers and students to share visions and stories of their communities, to learn about each other from each other, and work together toward the construction of a more peace-oriented global culture.

The Community Stories Project

Creating a space on the Web for art teachers and their students to share community stories has been a collaboration between two faculty members with distinct interests. Complementing my enthusiasm for intercultural art education, Craig Roland, a leading proponent of technology in the art room, designed an online space for art educators and students to develop community and collaborative learning activities around their mutual interests and concerns. It is our hope that this online tool for intercultural art education will grow into a database of projects and information for teachers and students to use in learning about and with others. Although participants are encouraged to propose their own project ideas, collaborations, and exchanges, we have included some ideas to get people started.

One way to think about a Community Stories Project is as an opportunity for students to interrogate media representations of their community, their school, or themselves. Students might be asked to consider: what images prevail in television, advertising, tourist brochures, newspaper stories, etc, that claim to describe some aspect of your community identity? Based upon such sources of information, what conclusion would an outsider likely draw about the local community and its people? Are there other aspects of the community that you would like people to know about? Students may have their own ideas about who they are and where they live that can be represented artistically and shared through the Community Stories Web site. Engaging students in researching their own evolving communities can make relevant the oral and visual traditions around them which are typically little regarded and often completely absent from formal school curricula.

As Bastos (2001), and Stuhr, Petrovich-Mwaniki, and Wasson (1992) and others have suggested, sources of information and lesson ideas can be found in local archives and libraries, family genealogies, historians or elder

members of the community, area artists, craftspeople, and musicians. Regional architecture, city planning, and the local use of natural resources can reveal different priorities and traditions at work shaping the community.

Researching and responding to community culture through art becomes a means for intercultural education when issues that are raised and understandings that result are shared and explored with others across cultural boundaries, whether across town, in the next state, or in other countries. The Community Stories website facilitates this type of intercultural exchange by providing a means for teachers and students to share local community-derived art educational resources, artworks, and ideas in a global arena. One participating teacher, Polly Werner, has initiated a project in which her students learn about their own town by examining the visual record of old newspaper photographs, researching the identity and location, and re-photographing those people or places in the present, updating the story of the town. She will be sharing the results of this lesson on the Community Stories Web site as it progresses. Another team, Linda Zidonik and Brandi Callister, have submitted an art lesson they developed on Florida's Highwaymen, a group of African-American painters little known outside of the state, and little studied in most school art programs. Understanding how the art of the Highwaymen developed—reflecting the impact of influences ranging from economic hardship, to entrepreneurship, to the Hudson River School of American painting, to the natural environment, converging in a particular time, place, and combination of individuals—can provide an revealing comparison and contrast to painting traditions in other places.

Many art teachers in the US are familiar with the indigenous Huichol people of central Mexico because of lesson plans which highlight examples of their yarn painting or bead work. Now those studying about Huichol culture can visit the Community Stories Web site to learn a bit about life in an isolated Huichol village through photographs taken by the schoolchildren who live there. On the Community Stories Web site, Dr. Sarah Corona Berkin, a professor of communications at the University of Guadalajara, shares images taken during an educational project she conducted with the children of San Miguel Huaixtita. Accompanying the students' photography and their own descriptive captions in Spanish and English is an article about Dr. Corona's project, the images, and the book that resulted from it.

An intercultural approach to art education, like the one supported by the Community Stories Project, invites students to construct new understandings about the connections between the global and the local through encounters with their own and others' cultural contexts. As participation in this project grows, teachers and students will have access to resources for learning about each other's ever-evolving communities and artistic practices that they

may not have otherwise.

This is an invitation to art educators to take advantage of and contribute to this resource for intercultural art education. As art students become more involved in examining the visual record of their own communities, consider the value of sharing those insights with students and teachers in other communities. Even different people in the same town can experience that community very differently, and can learn a great deal about their locality and each other by sharing their perspectives and working together to document or respond to their town's historical or contemporary identity and image. Art teachers and students can utilize Artjunction.org and the Community Stories Project to work with others around the globe, or around the corner.

Collaboration and dialogue result in the emergence of new shared understandings, the basis for creating culture. As Gadamer (1975) suggested, "a dialogue is not merely a matter of total self-expression and the successful assertion of one's own point of view, but a transformation into a communion, in which we do not remain what we were" (p. 377).

A Culture of Peace

Because the Community Stories Project is designed to encourage educational dialogue between individuals and communities to help transcend negative images and stereotypes, promote tolerance and solidarity, and allow for the sharing of information and knowledge (UNESCO, 2002), we have enrolled The Community Stories Project in the *Culture of Peace* network sponsored by the United Nations Education, Science, and Culture Organization (UNESCO). The years 2001-2010 have been declared an International Decade for a Culture of Peace and Non-violence for the Children of the World by United Nations General Assembly Resolution 53/243: Declaration and Programme of Action on a Culture of Peace. (See resolution A/RES/53/43 online at http://www3.unesco.org/iycp/kits/uk_res_243.pdf.) Through the Culture of Peace Web site, UNESCO invites organizations and individuals from around the globe to share ideas, projects, and resources for empowering children of the world to construct culture oriented toward peace.

At the time of writing, over 2,100 participants (including individuals, non-governmental organizations, and other local, national, and international groups) from 196 different countries are registered on the Culture of Peace Web site. Each is attempting in its own way to contribute to a Culture of Peace, defined by the United Nations as "a set of values, attitudes, modes of behaviour and ways of life that reject violence and prevent conflicts by tackling their root causes to solve problems through dialogue and negotiation among individuals, groups and nations" (UN Resolutions A/RES/52/13 :

Culture of Peace and A/RES/53/243, Declaration and Programme of Action on a Culture of Peace). Among the specific goals and strategies of the Culture of Peace Project are to:

- foster a culture of peace through education;
- promote sustainable economic and social development ;
- promote respect for all human rights;
- ensure equality between women and men ;
- foster democratic participation;
- advance understanding, tolerance and solidarity;
- support participatory communication and the free flow of information and knowledge; and
- promote international peace and security. (UNESCO, 2002, p. 5)

Despite inconsistent US governmental support of UNESCO, many educators feel strongly that UNESCO activities contribute importantly to the construction of a more peaceful world. Like the Community Stories Project, the success of the Culture of Peace initiative depends upon the active involvement of concerned individuals.

Humans create culture, so we have a choice. We have both an opportunity and a responsibility to consider what kinds of civilization we want to create. Because creative collaboration is an integral component of our profession, art teachers can play an active role in promoting intercultural learning toward more harmonious relations between diverse human communities. Empowering students to participate creatively in the construction of culture through collaboration and dialogue is a step in the right direction toward achieving a culture of peace.

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Critical Mass[es]: Reflections on the Flag Project as Activist Art

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Abstract

This is a report on a peace project done at New York University, following the events of 9/11. The authors set their discussion into the framework of activist art and describe the social as well as artistic outcomes of their project.

Immediately following September 11, 2001, a series of discussions and “teach-ins” were organized by an ad hoc group of NYU faculty, staff, and students. Each gathering addressed issues that were for the most part not dealt with by the media at the time, such as Islam and fundamentalism, labor, the meaning of an attack on the World Trade Center, war as a response, and media censorship. Dipti Desai, a professor in the Art Department, and Thi Bui, a graduate student in Art Education, became involved early on in the teach-ins. After three faculty-led teach-ins, the group decided to make the next one more student-centered, with a variety of forums for students to participate in the discussion and feel comfortable voicing their concerns, feelings, and experiences. We felt this was a perfect opportunity to engage students and the public through the visual arts in a dialogue about the role of art in a democratic society. Lisa DiFilippo, another graduate student in Art Education, joined us in planning this event. An on-site all day activist art project was agreed upon along with an hour-long workshop discussing the notion of activist art, its history, and the strategies activist artists employ.

Why activist art?

In the planning stage, it was clear that this historical moment was significantly different from the sixties: a time that gave birth to teach-ins and when resistance and dissent took many different forms. There were lessons we had learned from the social movements in the sixties that could guide us in these different times. Influenced by the social movements of the sixties, activist artists seek to engage a wider audience by “taking to the streets”, to use Abbie Hoffman’s phrase. Taking art to the streets requires taking on the challenges of making public art. Public art, a relatively recent term, has a long history in the form of large memorial sculptures in public spaces, which for the most part represents a nationalist history commemorating heroes and significant events such as wars, what artist Judy Baca (1995) describes as the “cannon-in-the-park” (p. 131). Even in its contemporary incarnation, much public art or site-specif-

ic art since the 1960s, despite its democratic aspirations, simply expanded the museum walls into parks, streets, and plazas, keeping the modernist aesthetic canon in place. This conception of an extended public sphere for artworks often works hand in glove with the politics of urban development in many cities; serving the interests of developers, realtors and city officials (see Deutsche, 1988). Critic Jeff Kelly has also commented on this phenomenon: "What too many artists did was to parachute into a place and displace it with art. Site specificity was really more like an imposition of a kind of disembodied museum zone onto what had been very meaningful and present before that, which was the place" (quoted in Lacy, 1995, p. 24). Activist art or "new genre public art" (Lacy, 1995) is different from public art in that "place" or "location" closely aligned to the notion of community is central to the way artists work. This form of art is "not built on typology of materials, spaces, or artistic media, but rather on concepts of audience, relationship, communication, and political intention" (Lacy, 1995, p. 28). As a grassroots approach, activist art is a forum that opens public dialogue on issues of concern to people. Garoian (1999) and Kester (1989) argue that activist art should be based on performativity. The activist work of art from this perspective is "less a discrete object than it is a process of dialogue, exchange, and even collaboration that responds to the changing conditions and needs of both viewer and maker" (Kester, 1989, p. 15).

The current censorship of the media by the government required this kind of grassroots approach, if we were to empower individuals and communities to question and challenge the one-sided media broadcasts headlined everywhere as "America Under Attack". We drew inspiration and guidance from the grassroots movements initiated by African-Americans, Asian-Americans, Chicanos/as, Native-Americans, Women, Gays and Lesbians in the sixties in that the strategies we used were based on the understanding that social activism and art are inextricably linked. Freida High (1997) refers to this connection as "chiasmus" that is "art in politics/politics in art" (p. 120). The characteristics of activist art, which include focusing on process rather than product, engaging the public through direct participation, connecting to a wider audience, challenging the power structures through action, and empowering people to take social action (Felshin, 1995) seemed appropriate if we were to build a "war of position," to use Antonio Gramsci's (1971) term, with any hope of impacting U.S. foreign policy. Discussing the work of activist artists in her book *What is Art?* Nina Felshin (1995) states, "artists engage in an active *process* of representation, attempting at the very least to 'change the conversation,' to empower individuals and communities, and ultimately to stimulate social change." (p. 26). Through art, we hoped at the very least to change the conversations on "America Under Attack".

Patriotism and Identity

In the days following the attack, United States hegemony as a superpower played out politically in the global arena. The media continued to present a one-sided story, and the nation as an “imagined community” (Anderson, 1983) bound by freedom, liberty, and justice was reinforced by the display of U.S. flags, which



Figure 1: Spontaneous memorials on Broadway near the site of the World Trade Center.

rapidly appeared everywhere. To be “American”¹ was marked on one’s body in particular ways. Wearing the flag was a way to proclaim one’s patriotism. For Dipti, the first few days after the attack felt particularly unsafe as people on the streets and subways in New York read her East Indian body in anti-American ways. She became a walking target, like so many other South Asians. Constantly aware of performing difference, she caught herself (much to her horror) with the fleeting desire to pin the American flag on her bag in order to avoid being physically harmed. Given that certain ethnic groups had become targets for hate crimes, the flag for us became symbolic not only of patriotism but also violence and xenophobia. Immediately, it became very clear to us that patriotism was a significant issue that needed to be addressed.

What exactly is patriotism? Who is a patriot? Unquestioning nationalist pride left little room for individuals with transnational identities, such as Thi, whose perspective as both a Vietnamese refugee and a U.S. citizen, as well as a racial minority in the U.S., complicates the question of simple allegiance. We felt there needed to be choices beyond President Bush’s ultimatum to the people of the world – “If you’re not with us, you’re against us.” Contemplating on our experiences in New York City and thinking about the display of nationalism, which raised pressing questions about patriotism, identity, and war, Thi proposed a flag that would, in encouraging the need to ask these questions, subvert the American flag’s symbolic appropriation by pro-war enthusiasts. At the teach-in, participants would be invited to write out their thoughts and questions onto pieces of colored paper, which in combination created an image of an American flag more complex than the official U. S. flag constantly shown by the mainstream media. In writing and participating in the physical creation of the flag, the audience would become

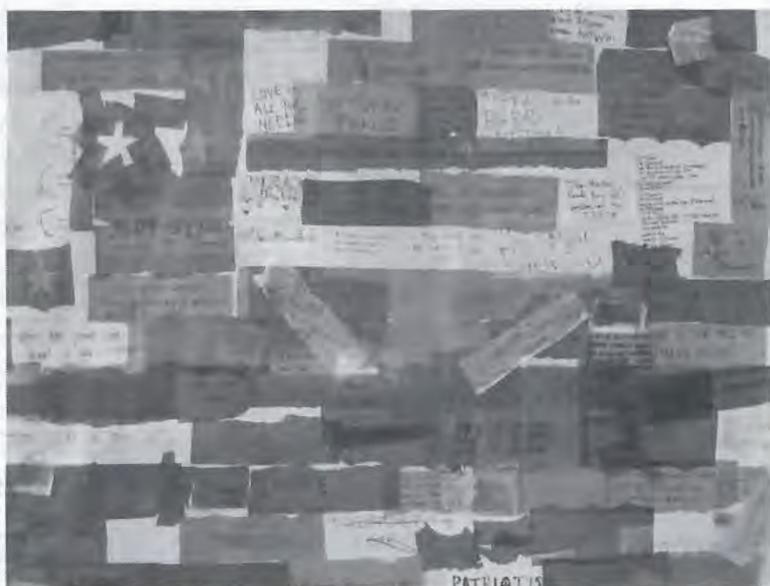


Figure 2: The flag in its current state.

the actors in an embodiment of the issues at hand. Our goal was to create “a serious forum where disagreement and debate could fruitfully go on so that a politics of marginalization didn’t occur” (Apple, 2002), and which would result in a visual representation of the complexities of public opinion and American identity.

An Activist Art Project

The November 16, 2001, teach-in was called the NYU Day of Dialogue. It was prepared to serve hundreds, even thousands of NYU students. Workshops and small discussion circles on a wide range of topics had been organized as a direct response to the war in Afghanistan. The flag project was set up in the art room for people to participate in throughout the day, but a disappointingly low turnout to the entire event left the art room fairly empty. Most of the people who participated in the flag project were themselves organizers of the teach-in, although there were a few who were not involved. Lisa had gotten involved with the project intending to make students more aware of the issues at hand; however during the course of the day, she felt as though we were preaching to the converted.

It became apparent to us, as the morning came to a close that we needed to bring the project to a more public space. This posed a problem because a permit is required to set up an activity in Washington Square Park or on any city property. Our solution was to take the flag to the nearest open space on NYU property, which happened to be the plaza in front of the Stern



Figure 3: Students at Stern Plaza.

School of Business. We wanted to give everyone's opinion a voice, but as Lisa observed, we were seen by most of the students who passed by as merely an anti-war group. She had assumed students would be more open to an activist project, but found that Stern Plaza was quite conservative. In fact, before long a white male student began to yell at our small group, incidentally comprised entirely of women, and mostly women of color. He said that the silent majority of Americans were for war, and only a few minorities were trying to change their minds. In case this student was correct, Thi and Lisa tried writing

a few fake pro-war statements on the flag, in spite of their discomfort in doing so, to see if it would encourage anyone to participate. It didn't.

Clearly, one cannot be politically neutral in an activist role. The challenge, however, is to get people from all social positions and views to participate in an activist art project. Our attempt to be inclusive by including a few pro-war opinions failed to overcome the chilly response of students in front of the business school. This failure required us to be attentive to the ways our social position and location in history determine audience response (Alcoff, 1991; Frankenberg & Mani, 1996; Mani 1990). Furthermore, we learned first hand about the politics of space and how different spaces are over-determined by location (hooks, 1995). We found that the open space outside a school of business does not necessarily equate with a public space. Public spaces are not neutral. Who owns and controls spaces, whether public or private, shapes the environment in particular ways. Our audience outside the business school was obviously largely comprised of business students and faculty and a few others who used the space to reach other buildings. This location then, shaped the art project in that we were read as anti-war activists, even though there was no direct indication of our specific political affiliations or sentiments.

A Second Try

We did take some experience from that day. Remembering that con-

text is crucial to how people read and participate in an activist based art project, Thi reworked the project for the NYU Art Department's Open Studio on November 30, 2001. Feeling that something was needed to remind an art audience of the context of the flag, she made a video loop of the week's evening television news reports on the U.S. and Afghanistan, and played it as a TV installation without sound next to the flag. Instead of standing by the flag and personally inviting people to participate, as had been done at the teach-in, she posted instructions for people to read on their own. The instructions said,

This piece asks for your participation.

Write your thoughts on a piece of tissue paper.

Brush starch onto the flag.

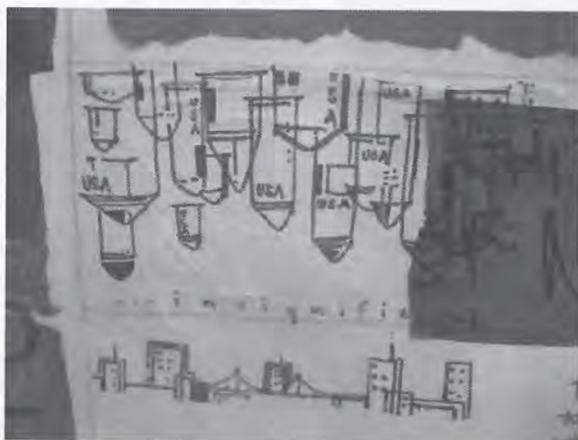


Figure 4: Detail of the flag.

Brush your piece of paper onto the starched area.

This installation was much more successful. Many people watched the news loop, others read the instructions and added their comments to the flag. The open studio event was particularly well attended. The project had a more public atmosphere even though it happened indoors in a school building. Moreover, the event happened at night, with food and alcohol being served nearby, a live DJ and dance club-like video projections enlivening the room. In the dim light of that space, with the video projections on the wall echoing the glow of the television, the flag seemed to be more inviting for participation than it had been in the bright daylight on Stern Plaza.

For us, this project raised many questions about activist art, similar to the ones asked by art critics about public art, whether activist public art or not. What effect does activist art have on the public? Is it at all possible to determine the ways activist art changes social conditions? Or, is it simply another genre that artists can choose to use? For the artists in the project, the



Figure 5: Open studio event.

tension between controlling the aesthetic dimension of the project and leaving it completely to the public was palpable, given our choice to let the public shape the aesthetics. In our mind's eye, we had imagined a more painterly approach to handling the tissue paper that would create layers of images and words and meanings. Instead, the flag looked flat and didactic. Many artists involved in activist art do control the aesthetic dimension of their projects. For those artist who use ethnography or oral history as part of their process, what Foster (1999) calls "artist as ethnographers" the public participates only in the capacity of informants about the commu-

nity. Direct audience participation in the creation of the artwork is often minimal for many activist art projects.

Our difficulties with accessing a public audience illustrate the reality that "the public" is not simply what exists outside of the art world. The public sphere is a complicated concept that manifests itself in a myriad of ways, and one that the activist artist must try to understand in order to be effective. One of the issues that must be considered is the site-specificity of activist art. Our experience in front of the business school reminded us of Kelly's (1995) distinction between sites and places – site being the physical properties of a space, and places being the "reservoirs of human content" (p.142). Clearly the attitudes of people using that place were of equal if not greater importance than the physical openness of the plaza, which was what we had mistaken for a more "public" space than an indoor classroom. In considering the implications of a place, one can look at its history, and the way people who use it understand and experience the world, which will have an impact on how they will participate in an activist art project.

Another issue is the temporality of most activist art. Certain projects such as this remain only in memory. Kwon (1997) describes current forms of site-specific art as "discursive," in other words it does not necessarily incorporate a physical location. The site for artistic practice encompasses sociopolitical issues and problems, cultural debates or theoretical ideas or concepts,

and can have an activist dimension. "Discursive site-specific art may be interactive or process-driven, but they are "willfully temporary" (Meyers, 2000), with the only remains often being a photo-documentation of the artwork. War, however, rages on. The issues that we addressed are not concluded. The flag project continues to evolve in response to events as they unfold. Even as we question our ability to impact social change through activist art, we need to remember that "art constitutes one of the rare locations where acts of transcendence can take place and have a wide-ranging transformative impact" (hooks, 1995, p. 8).

A detail of the flag.

Notes

1. We use the term "American" in quotations here to bring attention to the wider implications of the hegemonic discourse which equates America with the U.S. and ignores the rest of the Americas – Canada, Central and South America. While inaccurate, this term does reflect the current state of U.S. hegemony, and given the context of this activist project in relation to patriotism, we decided to use it with tremendous reserve in the rest of this paper.

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Spaces for the Sacred: Place, Memory and Identity

Philip Shelldrake. 2001.

The John Hopkins University Press. Baltimore, Maryland, 214 pages

Reviewed by Erin Tapley

"The hermeneutics of place progressively reveals new meanings in a kind of conversation between topography, memory and the presence of particular people at any given moment." (p. 17)

I seldom read books from the non-fiction religious section for pleasure, but as an installation artist, I am drawn to books flagging the concept of space and sacredness in their titles. The contents of, *Spaces for the Sacred: Place, Memory and Identity*, are mentally invigorating, and although the author is a theological lecturer, the focal topic is worthwhile to artists and educators. The ways in which we revere or change sacred, secular, human-made or natural spaces may be called art.

Author Philip Shelldrake is a long-time inquisitor of religion and its hold on spatiality. He combined spiritually related experience in India with that of his upbringing on the monastery-laden shores of Great Britain to create lectures for the Cambridge University Divinity School, the place where he compiled writings for this book. Appropriate spaces for art and creativity can be inferred from his reader-friendly prose.

Perhaps the most interesting aspect of this book is the beginning and ending with millennial angst and the author's attempt to configure futuristic and urban space. Shelldrake, in fact, lives near the infamous, Greenwich-based Millennium Dome, which was built as a type of collective and perhaps semi-sacred space created to welcome the new millennium. Although the Dome remains the largest on earth, its public attraction and interior exhibits failed miserably in the commercial sense. Within months after 2001 became a reality, the Dome folded its initial tourist-based functions, and its future remains unclear. Although the Millennium Dome might be considered a huge artistic installation, Shelldrake cites it as an attempt to make a collective space meaningful. Says Shelldrake, "... (the Dome) highlights the vital connection between three things: place, memory and human identity. The concept of place refers not simply to geographical location but to a dialectical relationship between environment and human narrative" (p.1).

Like strangers, few of the thousands of places the average person encounters on a daily basis will be remembered. I found myself compelled throughout the book to ask these questions: How does an encounter in a space become significant? Are people and their productions the fundamental factors that differentiate space and place? How can this be manipulated for

mass effect? How does art define space, or even inversely, how might space or place define art? All of the examples presented in this book, while they are based primarily in Sheldrake's Christian scholarship, can be viewed through a Dissanayake-type (1988) lens. Spaces become memorable places that can be "made special" through human manipulation or artistic enhancement.

Sheldrake recognizes other philosophers, especially Ricoeur. According to Sheldrake, Ricoeur espoused allowing history to be seen through individual narrative, which implied the denial of any universal truth. Place enters this paradigm because one's perception of his or her own life story inevitably takes place in a setting determined by his or her own distinct perception. Chapter one is particularly rich with philosophically grounded discussions of all that determines "place" perception. One of Sheldrake's persistent theses is the curious tension between "making comfortable or making memorable." In analogical terms, this is also the paradox of earthly and heavenly realms, as the Christian church and many other religions throughout time have understood it.

The author is fascinated with the early Christians as a nebulous group of disciples meeting anywhere they could. Then, in the three hundred years following the death of Christ, the transformation of the belief system into church-based ritual was solidified through the establishment of significant places. The Age of Cathedrals moved this phenomenon into a larger, urban context. Cathedrals inhabited cities, and citizens decorated their cathedrals to provide their cities and themselves with distinct senses of place and character.

Anyone educated in art is also privy to the primary intent of Cathedrals as reliquaries and places for ritualistic heavenly transport via stained glass, sculpture or other lavish art forms. Although many Protestants would desire to cast away this extravagance, conservative ecclesiasts believed in it as spiritual vehicle. Sheldrake includes Abbot Suger's description of the doors of the Abbey of St. Denis:

*Whoever you are, if you seek to extol the glory of these doors
Do not marvel at the gold and the expense but at the craftsmanship
of the work
Bright is the noble work; but, being nobly bright, the work
Should brighten the minds so that they may travel through to the
true lights... (p. 54)*

Artistic flourishes uplift, educate and ultimately define us as people of a certain age, culture and geography.

Sheldrake's discussion of the church's esthetic dwellers is also fascinating. Monastic living is about stasis, peripheral location and a type of austere, regulated group experience, which can promote spiritual and artistic enlightenment. Ironically, while this lifestyle emphasizes non-materialism

and non-embellishment of dwelling place, monasteries have often supported themselves by producing small-scale art to decorate the cathedrals and palaces in the societies from which they removed themselves. Sheldrake did not compare monastic living to secular art colonies, but I think the similarities are uncanny. "Getting away from it all" to focus on the meaning and direction of one's artistry defines the art colony. Art colonists are attracted by this productivity through isolation and distance from the distractions of "home."

But what about the concept of "home" today for people around the world? This question could define the gist of the book's last and most thought-provoking chapter, *Re-Placing the City*. Its premise seems simple, but it spurs tangential thought about what are usually considered centers of art worlds, urban spaces. No one really knows what cities or the art within them will be like in the future, but their persistent and growing attraction to people begs analysis. According to Sheldrake, seventy-five percent of us will call a city home in 2025. He suggests that there is something sacred and comforting about cities. He discusses the desirable anonymity, diversity and activity of city living, and what he feels to be a great attraction of urbanity; its "communion with some things that lie much deeper than simply the need for regularity and order in shared public life" (p. 154). At the same time he fears that many urban environments (perhaps because they are no longer filled with industry) are forfeiting a type of collective space to one divided by private quests and properties. Again, Sheldrake suggests that this vacuum merits prompt and thoughtful design. If mega trends have accurately detailed the transition of our society to one of more "home-bound" informational-based livelihoods, there will always remain a human need to exceed home and define its larger radius as "community." These places become attractive and unique because of the visual culture within them.

Spaces for the Sacred effectively uses the paradoxes of Christianity and the urban conundrum to philosophically wrestle between space and place or the real versus the ideal. After reading Sheldrake's epistle, I wasn't revved to go paint the town, but I was intellectually charged to consider that art (in my teaching and professional life) should not only bejewel a given space but should become it.

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On Knowing: Art and Visual Culture

Paul Duncum and Ted Bracey (Editors) 2001.
Christchurch, New Zealand: Canterbury University Press

Reviewed by Melody Milbrandt

In this volume of less than two hundred pages six well-respected art educators of international stature offer essays regarding their differing aesthetic and epistemological views of art. Each position is well crafted and persuasive. A few of the six authors are in strong agreement, while others provide counter perspectives, all addressing "knowing art." The first six chapters are devoted to individual position statements, which flow together smoothly with a strong coherent structure. In the next section of the book (chapters seven through twelve) each author responds to the other five contributor's essays, noting both similarities and differences, sometimes in great detail. If your adrenaline pumps at the thrill of a good debate and you want to keep a tally of points for each author as you read, the response section is for you.

Although the authors presented their initial position papers at the Aotearoa New Zealand Art Educators Conference in 1999, the group worked via E-mail for almost a year prior to the event on the question of epistemology of art and its implications for art education. The response sections were drafted and exchanged again via E-mail in early 2000. In these chapters each author further delineates and defends his or her argument. It is not the purpose of this review to determine the strongest position or argument presented in the response section but to briefly highlight each author's view.

Paul Duncum begins the discussion by setting out his perception of "knowing art" at the beginning of the twenty-first century as visual culture. He suggests the field of art education re-examine the fluid concept of what we call "art" to better apprehend the social world in which works are created. Visual culture is the term he suggests to help us look at the broader range of all material objects in the environment, and the contexts in which meaning is constructed. Duncum suggests it is critical for art educators to construct lessons that present both the physical artifact and contextual social practices in which the object is created. Analyzing the social context of contemporary images and objects engages students in active investigation of the meanings and impact of visual culture on daily life.

Through a study of contemporary visual culture one may better grasp the economic and political motivations served through imagery in the popular culture. Duncum draws comparisons between both the aesthetic experiences and purposes of high art with the aesthetic experiences of the mass-consumption of visual culture. Based on the magnitude of the impact

of media culture in the way people construct their sense of identity and social roles, Duncum concludes that contemporary media culture has changed the way we view our world, education, and the arts. Art education, he suggests, must address these deeper theoretical issues regarding visual culture, to better address student needs and maintain credibility as a discipline. This is a powerful chapter that presents critical analysis of visual culture, as a strategy for constructing meaning through social interaction. This discussion of dialogue provides a nice segue to the next chapter by Kerry Freedman.

Freedman approaches "knowing art" as aesthetic theory through which we understand art. She lays out the historic, philosophical and conceptual groundwork that suggests a neo-pragmatic aesthetic stance offers promise in guiding contemporary art education. This stance best meets the need for art education to connect to students' lived experiences with contemporary visual culture. Like Duncum, Freedman understands the power of imagery and artists in contemporary culture, suggesting that advertisers understand that as consumers construct meaning in text and images, they are simultaneously being impacted; often re-constructing their own identities in response to the images they see and value.

Freedman points out that most traditional art education curricula are grounded in formalist models. The analytical, disinterested modernist approach in looking at works of art was often cold, detached and elitist. According to Freedman, an understanding of the relationship of art and culture must go beyond a dichotomous, postmodern critique of the modernist tradition. Students need to view work in a context that encourages multiple personal and social meanings. Discussion of popular culture requires an aesthetic approach for in-depth and inter-active learning through discussion and dialogue. Freedman turns first to the work of John Dewey to provide a holistic pragmatic approach to art and aesthetic experience as a part of daily life. She then offers the neo-pragmatism of Richard Shusterman, focusing on lived aesthetic experience, as an important theoretical addition. By focusing on the lived aesthetic experience, comparisons may be made among objects from both popular and high culture. This intersection of high and popular culture is key to connecting education to contemporary art, which often requires the viewer to interpret contextual signs and construct personal and cultural meaning. Freedman finally cites Patrick Slattery, who advocates utilizing autobiographical narrative and aesthetic sensibilities throughout general education for constructing more responsive multi-faceted postmodern curriculum. From these sources and others Freedman constructs a strong foundational argument; persuasive for conceptualizing curriculum in contemporary art education that is dynamic, fluid and centered in a new aesthetic awareness and investigation of popular visual culture.

As if in response, the development of a contemporary aesthetic

framework in art education curriculum is addressed by Ted Bracey in the next chapter. In a laudable effort to provide an epistemology, ontology, and axiology of art, Bracey provides an extensive rationale for a justification of art education founded on Institutional Theory. Bracey suggests that if we investigate "how art can be known" we may locate the idea of art within the conceptual framework of social life. From an institutional perspective "art" is a socially constructed concept like religion, law, education and government. Our understandings of the role of art in society come from other disciplines, such as sociology, history, anthropology, psychology and philosophy. Art cannot be understood by looking only at its products, but also by its practices. In an economic sense the social roles involving art are to produce, distribute and consume; or the artist and his relation to the art public. These roles involve numerous supportive and inter-dependent activities, engaging people in sustaining and nurturing the physical and ideational functions of the artistic community in relation to the larger social order. The criterion for judging success of art as a social institution is its performance, or how it impacts and relates to society. Artistic practice in contemporary western culture is no longer guided by a master-narrative. Bracey suggests that contemporary society has replaced one dominant narrative with several, sometimes competing narratives. This paradox necessitates a shift toward greater cultural pluralism, encouraging people to maintain their strong feelings about art, while respecting beliefs that conflict with their own. We learn these responses by following examples set by others. According to Bracey, learning roles of cultural values is how culture is transmitted from one generation to another. Art provides a context for reflection and opportunities for advancing the values of such reflection that may challenge or support the patterns of established social order. The effectiveness of art, in the institutional sense, depends on how well people understand their roles, the function of art in the larger society, and the desire of people to play a productive part in it. Bracey suggests that the Institutional Theory of Art holds the most promise for art education to empower students, as they learn about the function of art in society, to productively assert their own interests as consumers of art.

In the fourth chapter Philip Pearson likens the lack of epistemology in art education to a purple haze that has clouded the mission of the field. Traditionally, art education has often focused on works of art, their value and function. Pearson contends that art education has a larger responsibility, which is to spotlight the existence of art in social life. He points out two primary ways that have been presented in art education as ways of "knowing art." One approach has been discussed in research designed to develop an understanding of the artistic or creative mind. The second way of knowing looks at art as a social or cultural product. These two approaches are not

mutually exclusive, and they have been mixed together in a variety of ways for the advancement of the field. However, for the most part, knowing about art has been equated to knowing about art objects, rather than the artistic part of life. From Pearson's viewpoint there is little art education theory. He suggests that the field has offered prescriptions for strategic success for building programs and support rather than a theoretical sense of what should happen in the art education classroom. If these prescriptions are incorporated into the art education curriculum they become a normative reality, which may have more to do with accommodating the beliefs and views of people about what "should be" rather than what "might be" in art education. If normative practice is limited to only thinking about art works, many of the ways art might be known or experienced are closed. Pearson advocates that art education move toward a reflective rather than reactionary theory of art, conducive to the construction of more consistency between theory and practice. Art education is only one part of the larger Art Institution, suffering from gaps between theory and practice. His explanation for these gaps lies in the conflicting theoretical focus on artifacts as the primary means of knowing art, rather than the institutional focus on social function, including art education, as a way of knowing art.

Pearson's view of art education theory as "fuzzy" is followed by Graeme Chalmers essay on "knowing art through multiple lenses." Chalmers insists that it is impossible for art education to conform to only one theory of art. Instead, he suggests the field of art education shun an elitist vision of art as privileged domain and come to understand art as visual culture, supported by theory from other disciplines like anthropology, sociology and linguistics. Postmodernism focused our attention on personal stories in contemporary art. Chalmers suggests the master Western narrative, derived from the aesthetic ideals of Plato, Kant and Hume, no longer binds us to one view of the world; we have come to know art in a variety of ways. Just as we should take care to not limit "knowing art" to the artist (maker), Chalmers warns we should not totally replace "making" with alternative "ways of knowing." Contemporary art educators must recognize that the aesthetic discussion of "what is art?" is dependent on cultural context, so a more appropriate question might now be "what is art for?" Once we begin to think of art as an active social function that impacts the lives of students daily, and art educators as active social agents of change, we may be better able to develop theory that informs students about the multiple, divergent ways in which art can be known. Chalmers views the multiple meanings and purposes of art education as strength and revels in the purple haze of theoretical ambiguity.

In the final position paper Elizabeth Garber explores "how theory can inform knowing and teaching about art." Based on dictionary meanings

for each word about "how we know art," Garber analytically determines that knowing art is a cultural, social and anthropological enterprise that involves not only perception and knowledge, but also self-knowledge and willingness to listen and continually adapt to the new or unfamiliar. Garber takes an intentional leap from theory in Western aesthetics and philosophy to dialectics, a questioning approach derived from other cultural and literary disciplines, including gender and ethnic studies. She explains that in her ethnographic research an understanding of Chicana/o art is framed by theory drawn from literature, yet as her study unfolded she questioned and examined the dynamic inter-relationship of the individuals with the social, cultural and historic forces in their lives. In Garber's essay she uses an interview method of conversational questions and answers to investigate the identity of Chicana/o artists in relation to their Mexican-American culture. Rather than looking for continuity of experience, a dialectic approach enabled Garber to include those elements of identity and culture that were disputed or fused into a new identity, creating a montage of the multiple influences impacting the lives of the artists she interviewed. Garber does not propose dialectics as the only theory in art education. In fact, she seems to indicate a lack of interest or need for developing any single theoretical construct for art education. She proposes that explorations of theory and learning be broad and varied, with dialectical interplay providing a structure for a theoretical foundation that supports and nurtures multiple identities and experiences that contribute to knowing the world in ways that do not limit human potential.

While the response section of *On Knowing* is often as dizzying as watching a fast paced tennis match (or a snowball fight among six authors) it leads us to greater depth of understanding, not only of each author's position, but of how they view their position in relation to others. In this section of critical examination, mutually supportive alliances appear and positions are challenged, reminiscent of a discussion of the tribal elders, town hall meeting or sibling rivalry. If how we conceptualize theory or theories about art implicitly impacts how art education is taught and delivered we should look at not only the differences that each author delineated, but also their similarities. Virtually all of the authors conceptualize art in relation to society and suggest that the practice of teaching art must involve students in constructing deeper, more personally meaningful experiences with art on a variety of levels. The differences in viewpoints presented were primarily based on how to arrive at a theory of art that would support an expanded practice and ways of knowing art. The generally congenial unspoken "agreement to disagree" among these authors must not be mistaken for the end of this discussion.

Duncum and Bracey have organized an inviting volume of essays designed to engage the reader in an examination of the multiple perspectives

of what an epistemology of art might encompass. The six participating scholars appear ready to continue the conversation, and it's likely the questions they have raised will draw other voices to a wider discussion about what it is to know art. If there are, as several of the authors indicate, unlimited ways to know art, the conversation initiated here may go on indefinitely. As an art educator I may enjoy the haze of theoretical ambiguity, or choose to open windows for fresh air by embracing a theory of art that supports my way of knowing, teaching and relating art to my life, culture and community. Whether seen as promoting a purple haze or providing windows of clarity in art education theory, *On Knowing* challenges the reader and the field to reflect on the forces that drive curriculum practice, and consider alternative ways of thinking about the relationship of theory and practice in contemporary art education.

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The first part of the book is devoted to a general introduction to the theory of the firm. It starts with a discussion of the basic concepts of the firm, such as the production function, the cost function, and the profit function. The author then discusses the different types of firms, such as the perfectly competitive firm, the monopolist, and the oligopolist. The second part of the book is devoted to a detailed analysis of the perfectly competitive firm. It starts with a discussion of the firm's short-run production function, and then moves on to the firm's long-run production function. The author then discusses the firm's short-run cost function, and then moves on to the firm's long-run cost function. The third part of the book is devoted to a detailed analysis of the monopolist. It starts with a discussion of the monopolist's short-run production function, and then moves on to the monopolist's long-run production function. The author then discusses the monopolist's short-run cost function, and then moves on to the monopolist's long-run cost function. The fourth part of the book is devoted to a detailed analysis of the oligopolist. It starts with a discussion of the oligopolist's short-run production function, and then moves on to the oligopolist's long-run production function. The author then discusses the oligopolist's short-run cost function, and then moves on to the oligopolist's long-run cost function.

The book is written in a clear and concise style, and is suitable for students of economics. It is a valuable resource for anyone interested in the theory of the firm. The author's approach is to start with a general introduction to the theory of the firm, and then to move on to a detailed analysis of the different types of firms. This approach is very effective, and it allows the reader to gain a deep understanding of the theory of the firm. The book is a must-read for anyone interested in the theory of the firm.

The book is a classic text in the theory of the firm, and it is one of the best books on the subject. It is a must-read for anyone interested in the theory of the firm. The author's approach is to start with a general introduction to the theory of the firm, and then to move on to a detailed analysis of the different types of firms. This approach is very effective, and it allows the reader to gain a deep understanding of the theory of the firm. The book is a must-read for anyone interested in the theory of the firm.

Guide to Authors

The Journal of Cultural Research in Art Education will consider for publication articles on all aspects of multicultural and cross-cultural research in art education.

Manuscripts should be addressed to:

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Florida State University
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Tallahassee, FL 32306-4480

Authors worldwide are encouraged to submit manuscripts for consideration, although all communication and manuscripts must be in English.

Manuscripts are accepted for short articles (1500-2000) words as well as for longer manuscripts (3500-4000 words). Abstracts must be 150 words or less. Book reviews are also acceptable and should contain elements of the contents as well as the reviewer's critical interpretation, including references, on one side of 8 1/2 x 11" white paper. Authors should use the American Psychological Association's Publication Manual (5th edition) for style information relating to content, organization and writing style.

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