TRENDS

JOURNAL DESIGN: Andrés Peralta
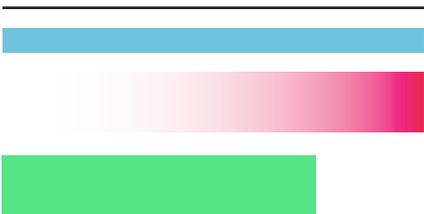
LETTER FROM TAEA
PRESIDENT

Woven Pattern with a Variety of Possibilities.

Change. Change is inevitable. Change keeps things fresh and offers a bit of mystery to life. Change frequently influences the art we create. Undoubtably, change forces those in art education to bend and flex with the times.

I grew up in a time when technology made leaps and bounds every five to ten years. When I was in high school, we had a party line. You picked up the receiver to make a call only to discover someone was already on the line talking. Polite, civilized people would gently cradle the receiver and wait a good ten minutes before trying again, but then, some thrived on the gossip one could learn by listening. Me? I had too many other things going on to worry over juicy gossip. The year was 1971 and I was thirteen. Lines became private for us around 1975, but for other areas of the United States, it would take longer. "A line is a dot that went for a walk," said Paul Klee. Those lines in the seventies ran marathons.

My brother was the technology guru in our home. He fashioned a home base for the CB radio and we had a lot of fun "skipping the waves", a phenomenom that allowed us to talk to a person as far off as Wisconsin or Tennessee for a brief moment. The first thing we did was exchange snail mail addresses so we could swap trading post cards. They would have our call numbers and our CB handle printed on one side. Of course, being the artist, I designed ours in a very clever way. On the weekends, the CB radio allowed us to hook up with friends and even complete strangers. We had no fear back then of strangers, but even so we always arranged to meet in public places. My best friend's sister met her husband that way. The year was 1976. Fear can sometimes cripple an artist, but the fearless experiment, take risks, and success is not necessarily measured by the end product.

Sometime after 1981, my brother bought the parts to put together a home computer. We played a lot of Pong. I still typed on the old electric typewriter for college assignments, but once I started teaching, I was gifted my first real computer. I remember doing all my grades on a spreadsheet so totals could easily be tallied with the proper percentage weights. Photoshop? Oh yeah, I got my first software with a grant for school. A very gifted student, one who stayed awake the entire week and slept the full day for Saturday and Sunday, took the manual, read it in one night, and taught me the basics of Photoshop. The year was 2005 and 6.0 was the version used. Contrast, repetition, alignment and proximity guided a new direction in my art and my teaching.

I didn't own my first cell phone until around 1997 and only because I was taking students on more field trips and I thought it was a great safety net for emergencies. Luckily, I never had an emergency. And now? I don't know how I lived without one, but sometimes I consider social media a crutch. Real face-to-face communication is hard to come by at times. Change is inevitable and yet, sometimes I'd give anything to go back to a past where we didn't have so many gadgets ruling our lives. The rule of thirds gives us a formula that guides us with composition, but it's just a rule and rules are meant to be broken, especially in art.

They say art is the universal communication, a way to connect all people regardless of what language they speak. Art is used to effect change and change repeatedly influences art. Where will I be twenty years from now? What direction will art education take in the coming years? More importantly, how will artists and art educators evolve? Will we be influenced by the past or the future? Or maybe it's like pattern, a woven tapestry of both, the past colliding with the future to shape both the artist and art education.

Jami Bevans
President for Texas Art Education Association

CONTENTS

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Lillian Lewis

Lillian Lewis began her career teaching art in Denton ISD. Lewis is assistant professor at Virginia Commonwealth University in Richmond, Virginia where she helps prepare undergraduate students to become artist/educators as well as working with graduate students in research. She has worked as an art museum educator, university gallery director, and community arts program director prior to working in higher education. Lewis has published, performed, curated, lectured, and exhibited scholarship in the intersection of artist/educator/activist.

Rina Little

Rina Kundu Little is an Associate Professor in the School of Art and affiliated faculty with Women's and Gender Studies at Texas Tech University. She is most interested in material and relational entanglements and affects; how meanings are constructed through cultural practices and differences; how places can be altered and connected to sites of struggle; in performative acts of inhabiting space creatively, and in practices of worlding. She has published articles and chapters in Studies in Art Education, Art Education, Visual Arts Research, Translations, and Seeing the Power of Teacher Researchers, among others.

Dawn Steinecker

Dawn Stienecker, PhD, is an art educator with over 15 years of experience who has taught in range of settings from community environments to private and public-school classrooms, working with early childhood learners to university and graduate level students. She seeks to understand dynamic facets of educational interactions in and beyond the classroom and in informal learning situations. Her research interests are in the ways informal research approaches can be implemented in formal research projects that demonstrate both praxis and critical investigation.

Matthew Sutherlin

Matthew received his PhD from the University of North Texas. He has taught art at the Elementary Level and has taught art education coursework in higher education. Currently, Matthew serves in the Department of Education for the State of Arkansas.

Sylvia Weintraub

M. Sylvia Weintraub is an Adjunct professor in the Department of Art at Sam Houston State University. In addition to maintaining an active fine arts studio practice, she is a member of the Performing Arts Research Lab (PeARL) where she conducts corpus studies that examine how online DIY communities exchange creative content and gain adaptive skillsets. By analyzing image and comment text data connected to DIY project "Pins" on the social media site Pinterest, Weintraub explores how Pinterest users participate in DIY culture through acts of everyday creativity stemming from art education online.

Cody Beetler

Cody Beetler earned his BFA from Iowa State University and is currently a Master of Art Education student at Texas Tech University. Cody has plans to become an art teacher and to continue producing and independently publishing his comics well into the future

Mona Bozorgi

Mona Bozorgi is an artist-scholar whose interdisciplinary research and artistic practice aims to provide alternative ways of understanding the contemporary self and its conversation with technology and explores new ways to think about subjectivity, matter, and the process of materialization.

Brandy Gonzalez

Brandy Gonzalez is an artist, teacher and researcher currently teaching upper levels of fine art classes in 2D Design and Drawing at Northside ISD in San, Antonio, TX. Her work explores contemporary events and issues such as immigration, identity and social justice. Brandy received her MFA from Texas Tech University in Printmaking.

Randy Ham

In addition to managing the programs of OCA&H, Randy Ham has also served two consecutive terms on the Texas Commission for the Arts' Local Arts Agencies Grant Panel. As an administrator, he continues to work closely with the 30 plus arts agencies in Odessa and Ector County, facilitating over $300,000 in grant awards.

Rina Little

Rina Kundu Little is an Associate Professor at Texas Tech University. Her research addresses the politics of knowing and becoming within environments. She has published articles and chapters in Studies in Art Education, Art Education, Visual Arts Research, Translations, and Seeing the Power of Teacher Researchers, among others.

Jordan Long

Born in Kansas in 1990, Jordan Long received his education at the University of West Texas A&M with a Masters's in Fine Art. He is an avid researcher and artist with publishing in multiple magazines and contests. Long has exhibited work in multiple galleries and locations with works in multiple collections both nationally and internationally. Long's collage abstract work seeks to expose different themes and issues with a sense of balance and visual intrigue.

AUTHORS

Laura McCord

With 13 years of experience in art education, Laura is passionate about providing students with opportunities for creative self-expression and exploration of ideas through the study of art and engagement with the community. Currently, at Weiss H.S. in Pflugerville, TX, Laura sponsors the National Art Honor Society and guides students students in service areas throughout the community.

Heriberto Palacio

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Hillary Russell

Hillary received their MFA in Photography and Intermedia from IUPUI, Herron School of Art and Design in Indianapolis, IN. Their research deals with exploring and understanding the non-human and investigating how an object/non-human has a life outside of our human interaction with it, specifically the non-human in popular television and films.

Raha Shojaei

Raha Shojaei received her Masters of Sound Design from Savannah College of Art and Design. Since the completion of the program, I have worked on a number of students' projects that have given me the opportunity to acquire the new experiences of workflow and equipment. Her current research focuses on sound and it's impact on meaning making, identity, and it's impact on navigating spaces.

Maia Toteva

Maia Toteva is an assistant professor at Texas Tech University where she oversees the large Art Appreciation program. Her research and teaching are interdisciplinary, encompassing the fields of art history, art education, and pedagogy. Dr. Toteva's research explores intersections of contemporary art, science, language, and pedagogy, with an emphasis on the entanglements of politics and ideology in the cultural practices and visual forms of representation.

THE FUTURE IS NOW

Editorial

ANDRÉS PERALTA

   In the present moment, imagining education, art, and self has become entangled with technology. What once was science fiction, like the instantaneous video calls ever present in television series like Star Trek, has become a day-to-day reality. In the past year, educators, students, artists have reimagined what it is to teach, to learn, and to make art. The future really is now. Throughout the country, both educators and students have assumed a more intimate relationship with technology. Both reimagining themselves and their identities through an ever-present technology that enabled glimpses into each other's lives—feeling

SIMULACRUM, 2019
DIGITAL MONOTYPE
ANDRÉS PERALTA

"New vocabularies have been introduced into the language of teaching"

intrusive and distant at the same time.

Technology provides both a prospect for new imaginings, but also a realization into its limits—most notably the limits on the rapport built into the social processes of in-person teaching. New vocabularies have been introduced into the language of teaching through technological interfaces and intangible virtual spaces like Zoom, Google Classroom, Youtube, and new pedagogies of virtual engagement.

Over the course of their lives, students from late millennials to gen z have engaged with technology from the moment they could hold a smartphone—it has been a constant. Their real and imagined identities ebb and flow between physical spaces and virtual spaces they inhabit through social media or online gaming. These generations have learned, not only how to navigate technology, but have learned how to learn and teach each other through technology. The omnipresence of technology is a daily part of their lives.

However, technology in the hands of art educators, future artists, and makers has allowed creativity to blossom through these virtual spaces. Turning the technology they live with as a daily part of their lives into a portal for imagination and creativity is no easy feat, but, moving into virtual spaces opened a new way to imagine new potentials for art learning and art making.

Futurisms are about imagining new possibilities for yourself, your community, your creative endeavors. In this edition of Trends, articles represent not only the future potential for self, but using histories—of place, self, culture, society, art—to put shape to an idea and remake the world a little better. In this issue, digital art is heavily represented as a way in which artists, specifically in the time of COVID, have innovated their creative approaches to making with a new relationship to technology.

The future is indeed now, and with it, new possibilities will emerge in understanding how art education can reshape itself to meet the needs of generations well into the future.

ALL THE WORLD IS WAITING
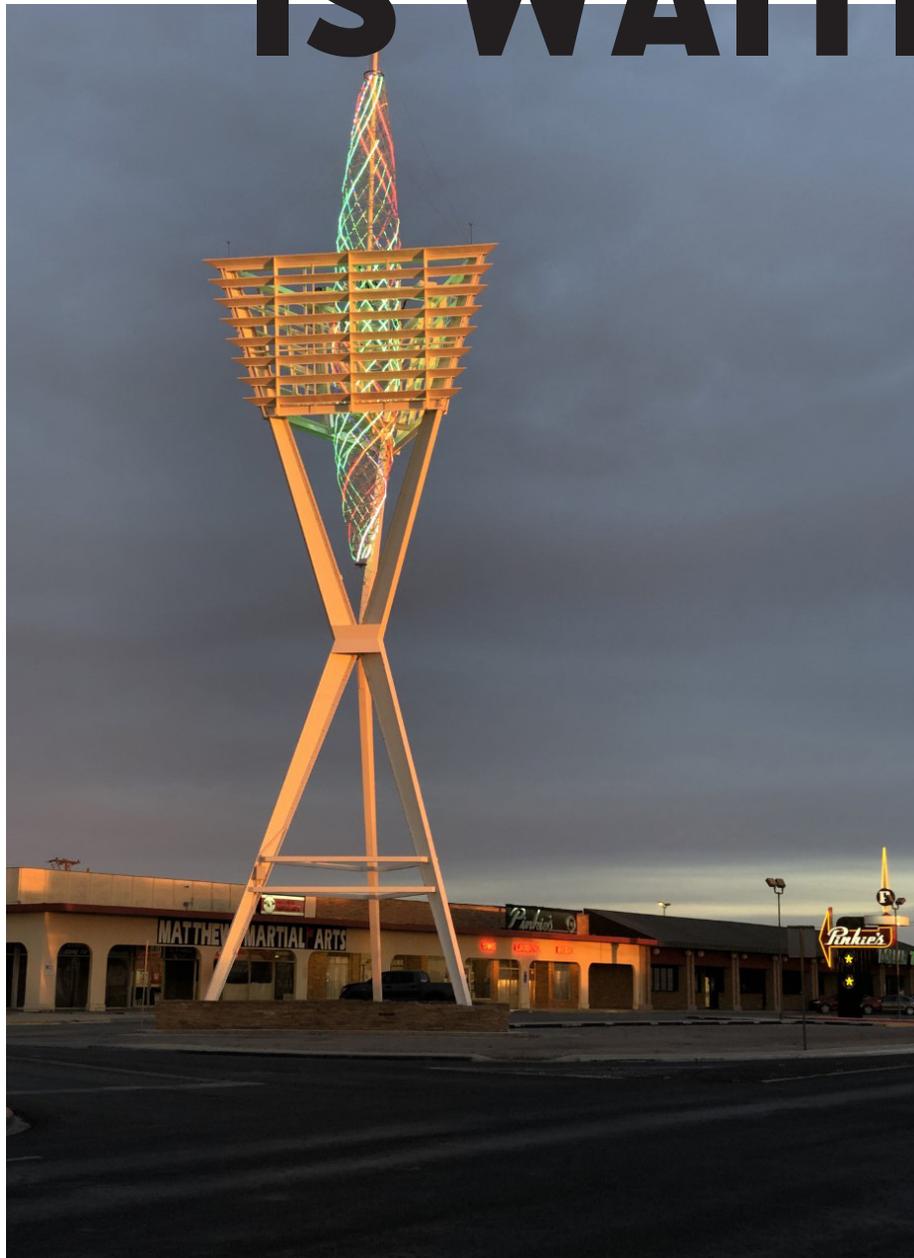
Odessa Spire
Photograph: Steve Goff

FOR YOU

BY RANDY HAM

Transformation has always fascinated me. Taking something ordinary and unremarkable and turning it into something beautiful and eye-catching. It represents not only my professional journey, but also my personal evolution of acceptance.

In one of my earliest memories, my family is having dinner at the home of another family. I must have been about 7 or 8. We are all sitting around the table as I realize the time. Without asking permission, I jumped up and ran to the tv, switching it on just as the theme from 'Wonder Woman,' blasted though the speakers. My mother was horrified at my manners and scolded me in front of everyone. I apologized to our hosts, and then promptly turned back to the tv. Nothing was going to prevent me from seeing drab Diana Prince sense danger, duck into an alley and spin, transforming into fabulous, smart, and strong Wonder Woman.

Even at that young age, I knew that I didn't want to spend my Life being Diana Prince, but rather, her little sister Drusilla. There was someone fabulous (and a little camp) inside me. Spinning wasn't working, it just left me dizzy. I was like Drusilla (played by a then unknown Debra Winger) who idolized her big sister, and wanted to be a hero just like her. However, when she tried to transform through spinning like Diana, nothing happened—except that her hair ribbons fell out. Hippolyta (Queen of the Amazons, and mother to Diana and Dru) taught Diana that the key to knowing how to transform was knowing whom you wanted to be. Once Dru knew who she wanted to be, she was able to spin, and

become Wonder Girl. Like Dru, I originally didn't know who I wanted to become, and the transformation eluded me.

Thinking I was going to be an ordinary little boy all my life, I retreated into books and comics. They were my escape from the beige landscape of Texas and through them and their stories, I could travel anywhere I chose. I could follow Wonder Woman to Paradise Island or visit worlds beyond with Isaac Asimov.

Creativity was also pulling at me. By high school, I had been in band and theater. I loved performing, and being in front of an audience, but I couldn't just be in the band—I had to be drum major, front and center. Being in the chorus of a musical would drive me insane—I had to be the lead. What I didn't realize at the time was that I was trying out different personas—spinning wildly trying to transform. Being front and center put the spotlight on the outer me and allowed me to hide inside other identities.

In small town Texas—in the 1980's—I knew, at the age of 15 it wasn't safe to come out. By searching out these artistic outlets and drawing attention, I was hiding in plain sight. I'm sure more people knew what I was than I imagined. It was as if there was an unspoken agreement: I never said how I identified, and they never told me they knew.

A career in the Arts is what I wanted, I just didn't know how to achieve that, and I honestly didn't know which discipline I wanted to follow. Talent-wise, I was passable as an actor, and better than average in music. I could not paint or sketch to save my life. College was an intimidating mystery. Everyone

In my free time, I cut loose on the dance floor where, in a lonely, and isolated part of Texas, I was able to cultivate a close group of friends—it was like an old west posse, but more glittery. I began to feel comfortable with who I was.

Eventually I became the author events coordinator for a chain of bookstores. I was able to travel, meet authors, and feel some satisfaction with my life. Of course, it couldn't last—West Texas is known for its bust and boom cycles, in many ways— economy, friendships, career. It is a bleak landscape of tumbleweeds both real and metaphoric. The chain I worked for went under. An entire year consisted of me going to work and coming home, with nothing in between. I was angry. Angry at my situation, angry at everyone around me.

I had had a taste of the career I wanted. Why couldn't I live in a place with a thriving literary scene? Book festivals, city wide reads, flourishing book shops. Why was I in a beige town with beige arts? It took me a while to realize that I had only myself to blame. I chose to stay in Odessa. I chose my relationships—love of home, people, familiarity—over the prospect of moving and starting over. If I wanted to have a thriving arts scene in Odessa, it was up to me to make that happen. No one was going to do it for me.

I began to search out ways to create a program to encourage the community to read a single book, discuss it, and bring the author in to discuss the book. I joined my local Friends of the Library and to them, pitched the idea. As soon as they were on board, I began looking for funding. As it turns out, Odessa had a local arts council, and the executive director was the former office

I thought, "why me?" and then a little voice in my head said, "why NOT me?"

around me seemed to already know what they were going to do with their lives. I felt so lost.

I flew out to Los Angeles to attend my first Pride parade and get a taste of urban life. I soaked up every moment, and every experience. I had the added fortune of a tour guide of sorts. My friend was living in LA. He and his husband took it upon themselves to not only show me the sights but give me some education. I learned a lot of history and culture like Stonewall, James Baldwin, and Tales of the City. I discovered the films of Bette Davis, the music of Judy Garland, and the stage work of Patti LuPone, all of whom still influence me today.

Returning to Texas, I retreated into my world of books. I found a job as a part time bookseller, and I began to enjoy my work, reading and recommending my favorite books.

manager at from the community theater where I used to perform. I wrote a grant and had the funds for our inaugural One Book Odessa.

I had worked with Brad Meltzer in my previous job and was always impressed by how well his appearances went. We had kept in touch, and I asked if he would be willing to appear as our first One Book Odessa author. To my delight and surprise, he agreed. Brad's appearance was a success, and it led to an invitation to join the board of the local arts agency. I worked with board members, helping to fund requests from over 20 arts organizations. I began to understand that Odessa did have an arts scene, I had just never bothered to look. The arts agency also began to see where opportunities for new programming and art could be introduced to

the community. For three years, the arts agency helped grow our cultural community little by little.

One day the executive director took me to lunch to gauge my level of interest in assuming the reins of leadership. I knew my life was about to change. I thought, 'Why, me?' And then a little voice in my head said, 'Why NOT me?' I knew then that this was my transformation. This was the identity I wanted—all that spinning paid off.

I won't lie, my first year was challenging. I didn't even know the job of Arts Administrator existed until I became one. I knew I had the opportunity to affect real change in my community, but the mechanics of how to do it would sometimes evade me.

INTERVIEW NIEL GAIMAN

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PERFORMANCE

RANDY HAM

Luckily, I had a great support system from my board of directors, my partner, my friends and my family. That first year, I got a public art program adopted by my city council—a victory that would lead to other opportunities.

When we held public meetings about public art, someone would invariable ask us to refurbish the old Rock Hills Springs sign into an art piece. The sign was over 107' tall and had been abandoned since the early 1990's rusted in ugly, it was an eye sore, but it was also a landmark. "Why Not?,' I thought. It took four years and nearly $800,000 to do what I thought would take nine months and $200,000, but it is now the tallest lighted public art piece in the state of Texas. Renamed the Odessa Spire, the art is the work of Philadelphia based artist Ray King, under the direction of Dyson + Womack, public art project managers. It is visible from almost every vantage point in my community, lit up in different colors each month. It opened the door for private businesses to understand the importance of Art. We have helped commission art for hotels, banks, and even hospitals.

Although I never try to hide my difference, I do struggle with self-editing. Just because I like something or think a specific project is awesome, it doesn't mean it will resonate with the community. Sometimes I struggle in answering: Will this be too much? Will there be protests? For me, the the bigger question is: Will this expand the cultural horizons of my community?

What I discovered is that if I am interested in something, there's a big chance other people are as well. They just either don't speak up, or have no idea how to make their idea a reality.

My personal transformation had finally happened, although maybe not the way I envisioned. I am a high profile out gay man in my community, and I never forget that. I spend time with municipal leaders, and my partner often accompanies me to social functions. Existing in a prominent public space is in itself an act of advocacy. I never behave as if I don't belong, nor do I ever take my position for granted. To get to this place involved much work and many sacrifices. Even though it felt (at the time) as if everything just fell into place, I know that it didn't. Long hours of shift work and little pay got me here. Many nights lying awake, feeling the effects of Imposter Syndrome. The work never stops, and the feelings of inadequacy never go away. You just learn to manage and thrive. To quote Lev Grossman from his amazing book, 'The Magicians:'

"Becoming Me was the single greatest creative project of my Life."

I look back at how far my community has come in embracing art & culture in the last seven years. I cannot help but be proud, and thankful for all the support. This last year (2020), our city council finally passed a percent for art ordinance, insuring that we will continue to bring new and unique voices to our community. Although the Permian Basin is known for a thriving energy economy, we have a large percentage of our population living under the poverty line. Many of them may never travel outside of their zip code. If we can bring a global perspective to our area through the commissioning of art from marginalized voices from around the world, that's a great legacy to leave behind.

FINAL TRANSFORMATION

Randy Ham

NARRATIVES OF ALIEN

BY HILLARY RUSSELL

ATION

Sid was my friend since the fourth grade-- even before I exchanged my football jersey for a training bra. Sid didn't care because he never expected me to be anything. Sid was blind. We became friends because I came to the rescue when a stray dog came at his seeing-eye dog. I had been taking out the trash, which included old meatloaf my mom gave up on. I am pretty sure she used fish sauce instead of Worcestershire sauce because that loaf smelled off. The stray dog seemed to like it though, ignoring Sid's dog Spot. Lame name I know and I told Sid right off the bat. Sid replied quickly, "I know it's lame, but she is a seeing-eye dog. I was a kid when I got her and "spot" is another word for 'see', alright." I couldn't help but laugh. I replied with a chuckle. "Look, it's alright. I grew up with a white fluffy dog and wanted to name it mayo since mayo is white and fluffy. Mom didn't go for it and named it bear-- like a polar bear." Sid replied "Ha! Yeah, Mayo is much worse." We chuckled for a bit before we started talking about stuff we liked and about school. Sid had to go to a special school that was 45 minutes out of town. I could never wake up that early. As the years went on we stayed friends.

TRANSFIGURATION

COLOR INKJET PRINT,

2021

Something we had in common was art. He made cool sound stuff. And I was serious about watercolor. There was something calm and feminine about them. I enjoyed going out and making these beautiful delicate works. Sometimes I would use the water nearby to make the paints. Sometimes Sid and I would collaborate on things. I had a sweet little drone I would use to get images and audio recordings. We could map our backyards and the entire neighborhood. Sid would remix the recordings from different days or gather other sounds. He said that was his way of seeing the world. "Look, I can't see, but I can hear. There is something to the soft coo of a bird or the meow of the cat. Even when I don't see it, the sound helps me figure it out. There is a texture to sound that helps me see. I want to get to know every inch of this town." I couldn't help but admire him. There was something fearless about him and everything he did. It was strange to be his friend. I was afraid of everything.

I strapped an expensive field recorder to a drone to help Sid get recordings of the cicadas as they emerged. "Isn't this cool!?!?," Sid said. I didn't see what was special, and the noise was already getting to me. "Look I get these weird insects do this once every ten years or whatever, but why are you so excited. I haven't had coffee or donuts. I am pretty sure I might still be dreaming. Look even your dog is not as awake as you." Spot was older than when we first met. I knew that fairly soon Sid would have to train another dog. I, however, just wanted Spot to guide my friend forever.

One night at 3 am, Sid called. He may have said something about a meteor shower, but I didn't understand. My brain had just woken up but I knew on the way I might figure it out. I trusted Sid and just started for his house. He was still excited, and I was still sleepy, but he said something that sounded like falling stars and "meat-eater" showers. It took a second for my brain to catch up, but it finally came through—a meteor shower. Sid didn't know what stars were for they aren't something that has sound. He, however, imagined capturing their sound. I warned him that we couldn't get fancy, so, we would only use the microphone on the drone.

I kept recording, trying to make out the scene. There was a strange light ahead. "What the heck is this?" I said loudly. Sid noticed the slight fear in my tone while he tried to get me to describe what I saw. "Well, it is weird, it's bright, and it looks like it's pulsating. Do you think it could be a star?" Sid replied, "Uh I don't think so. From

the books I read that doesn't seem possible. Your drone wouldn't be able to go very high into the Earth's atmosphere."

For a moment I was silent and lost in memory—parents, loving mother, distant father, burnt fish. He didn't like the silence and wanted me to confirm what just happened. "Sorry Sid, the drone crashed into something. Maybe it is a shooting star or maybe someone else was flying a drone. We have to go get it. My mom is seriously not going to chip in or even help me order one if I lose another." Sid picked up the leash for Spot and we headed toward the blinking blue GPS Bluetooth locater for my drone. After a while, Sid finally asked, "Just how far is this thing? I swear you just said a mile." Before I could respond, there was another flash of light. I got dizzy and the tracker acted strangely. Sid grabbed my arm and steadied me while I was trying to find my footing. I could see a bright light in the distance and what looked to be the wings of my drone. I held Sid's arm and lead him to the light and the drone.

When I finally was near my drone, it startled me to see what had crashed into it-- a small, strange craft. I guess it was another drone. Sid broke the silence after some time. "Hello?" I froze. My entire body tensed up. Sid was talking to disembodied voices, shadows, and shifting forms in the dark. Sid must have heard them as they moved forward—I had issues hearing; we made a perfect pair. "Are you okay?" came out of the darkness from a couple of strange, lanky, androgynous shadows. "We are just some kids recording stupid stuff in the middle of the night," I said. Sid elbowed me. I guess that was not what one said about making art. I always downplayed what we made together. I never had time for art classes, and my mom was worried about me getting into an excellent school.

While I was trying to discern the forms, Sid said they looked like Pokemon. "Wait, you saw what? You've never seen anything," I exclaimed shocked and irritated. "I see stuff all the time," responded Sid. The shadowy forms asked about Sid. They wondered about how he could be an artist if he had trouble with vision. I explained how the world is tough for people like Sid. Sometimes he had to fight for the things he loved. When he started submitting applications to summer art programs, some places laughed at the fact that Sid wanted to go to a school for art. He could be a musician but never an artist. That's not what Sid wanted though.

My thoughts drifted for a moment, in the quiet night. I imagined something better than the present, some world that would make sense for people like me or Sid. Some place where people didn't need to be loud to

be heard, where they could choose whomever they wanted to be—where people like Sid could be thought of as an artist without the ableist baggage.

   I snapped back to the present, as they said goodbye they mentioned something about the Prime Directive—probably overhearing our earlier conversations about space, stars, and meteors. I understood the Prime Directive because I had seen a few too many episodes of Star Trek growing up. Characters like Odo, a shapeshifting alien aboard Deep-Space Nine (a space station at the end of the galaxy), made me feel that there were others out there, somewhere, that were comrades or allies. Sid loved LaForge, who, like Sid, was blind but used a technological apparatus to see the world better, beyond average human perception. Sid and I knew the "prime directive" was a kind of promise to leave places unchanged, but in many ways, our experiences, our creative endeavors, and our interactions with others—through technology or mere conversations in the dark—never leave us unchanged.

   The drone beeped at us because it was almost out of batteries. I bent down and picked up the drone. "Hey, it's been recording the whole time? What do you want to do?" Sid replied, "Tonight we heard the universe. I'm not sure if it will sound the same. Maybe we won't hear anything. I wanna try to hear it again though."
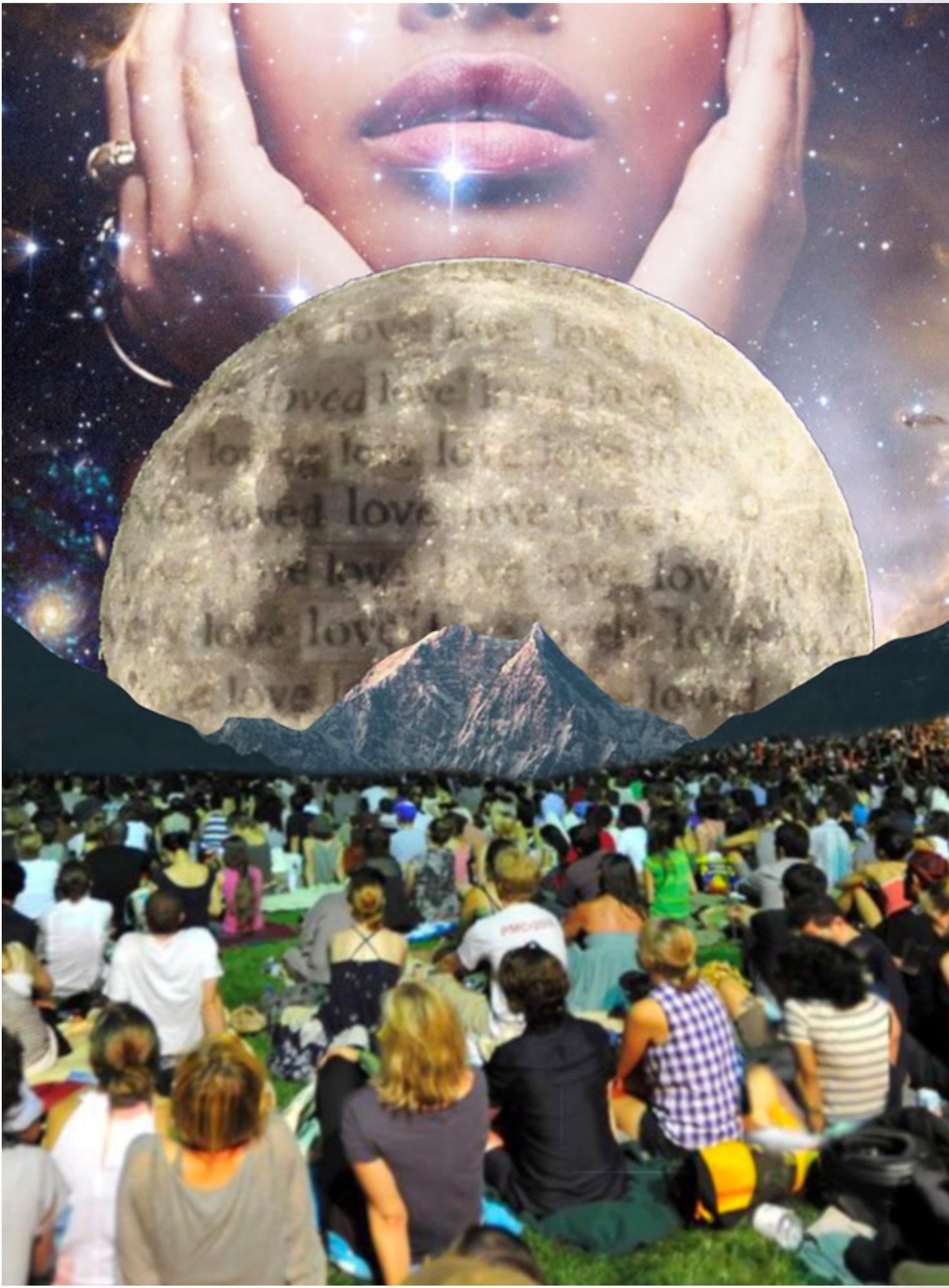
The role technology plays for artists, educators, and students is complicated. Social media platforms, video games, and other technologies touch every aspect of our daily lives, shaping our identities. In the book My Avatar, My Self: Identity in Video Role-Playing Games, writer Zach Waggoner (2009) investigates the relationship between virtual identity and non-virtual identity in video role-playing games. The study's findings indicated that virtual identities and virtual environments were just as "real" to the users as their non-virtual counterparts.

SCI-FI KNOWLEDGE

**by
Jordan Long**

With the 2020 Covid pandemic, the use of technology by educators, employers, and the public was overwhelming. The virtual world became, for many people, the only world in which they could interact and feel safe. Many people experimented with their identities and redefined them in various ways using technological programs. In my collage Sci-fi Knowledge, the main figure is extremely modified and has a close resemblance to a cyborg. Combining machinery with the human body is a metaphor for the entangled relationship we have with technology and how it shapes our identities. The figure is larger-than-life and in the process of projecting his body into the world. The presence of his body as both machine and organic is invasive pushing into the space.

VIDEO &

BY RAHA SHOJAEI

In Iranian art, the simurg is... an inherently benevolent creature and is believed to be female.

As an Iranian woman, I feel my body, mind, and identity is shaped by paternalism and patriarchy. From the moment girls are born in Iran, they become the property of their father, brother or/and other men in their family. And when they get married, they live under the authority of their husbands often to serve their desires, without any rights to their own children. To understand the priorities of men over women in Iran, one can examine the social interactions between genders, or the government sanctioned social rules of conduct. For example, when I took a short trip with my sisters to an island in Iran, we booked a hotel. However, we then realized the room was registered under the name of my seven-year-old nephew for he was the only masculine presence among us. Following the social rules

Figure 1.
A model of the installation and video Part 1. The letters here reflect the patterns used in historical buildings using an alphabet based on the Persian and Arabic language.

SOUND
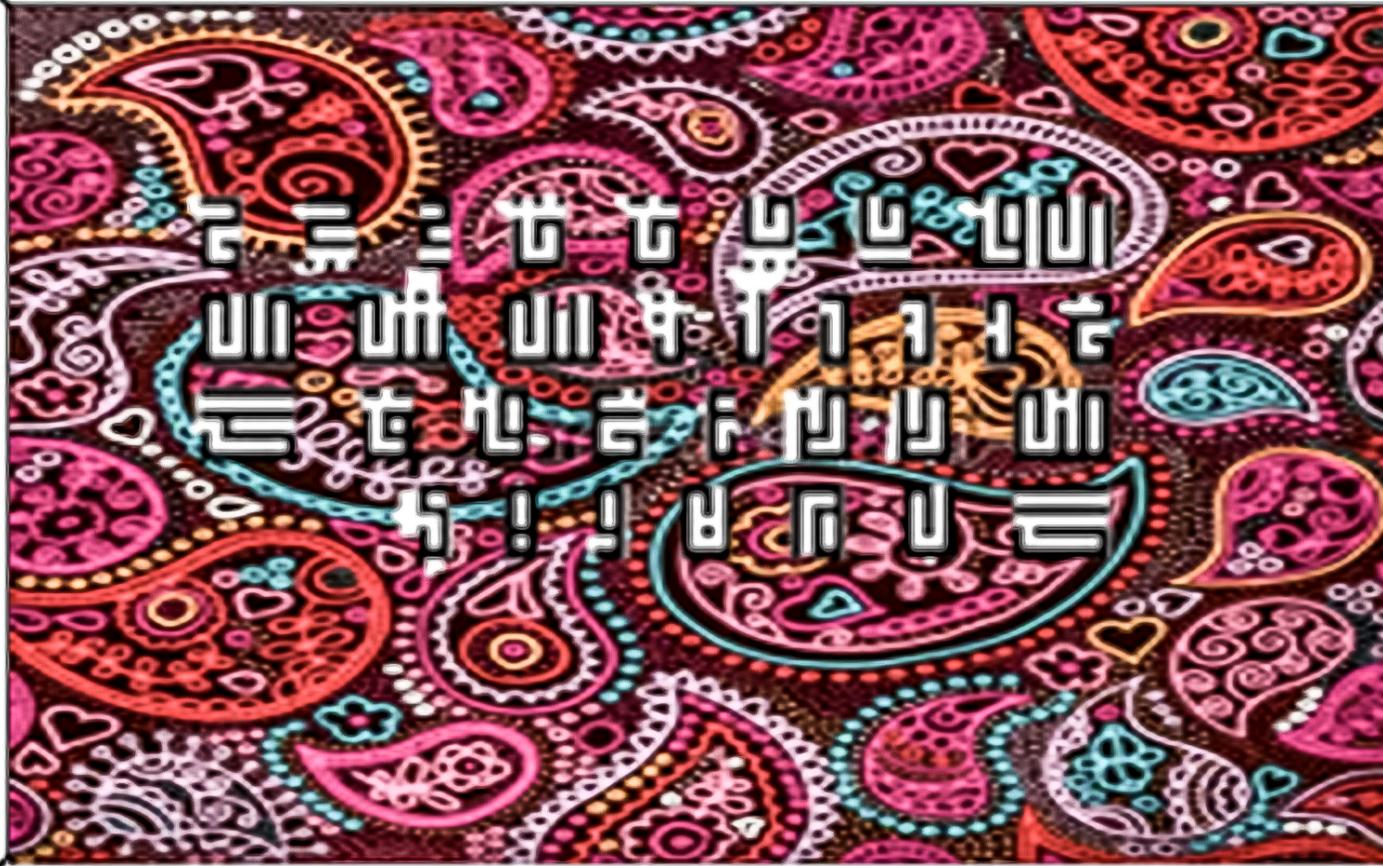
WOMEN MUST LIVE, ACT, AND
CONDUCT THEMSELVES IN
PARTICULAR WAYS.

Figure 2.
an alphabet based on the Persian and Arabic language.A model of the installation and video Part 2

in place, the hotel employee assigned the registration to a male member in the group even though he was a child. The rules do not give any authority to even adult women-- his mother or aunts. Women do not have an individual identity, or voice under these social dynamics.

Iranian women after the revolution do not have agency over their body, are not seen as individuals, and have no identity in private and public spaces. Women officially by rule of law have become dependent on men while conducting personal and social activities. The new government established rules regarding gender interactions in private and public spaces to control women's behavior and power. Women's bodies are hidden by walls acting as "architectural veils" or by using actual veils. Buildings have been designed with separate spaces to hide women from other men who do not belong to their family. They are treated as property in need of protection. Furthermore, their hair and bodies are hidden by wearing veils and chador in public spaces. The veils that women must wear in the public areas protect men from women, so they are not seduced by

them and concurrently protects women against Western objectification. The veil is a tool defining them as the property and protecting them from the other men on a private, public, and international level.

Moreover, women's minds are controlled by making them embrace rules shaped by men. Women must live, act, and conduct themselves in particular ways. The established modesty rules, for instance, force women to not only wear veils and cover their body and hair but also control their behavior and moderate their voice, touch, and eye contact. The modesty rules are meant to prevent the accentuation of sexuality.

Although women have a secondary position in the society, they have also resisted and fought against patriarchy and its rules. Women have realized that the modesty rules are not just about covering female bodies and regulating genders interactions, but also is a tool of control and disempowerment. Men want to curb women's activities and make sure women cannot easily rebel against authority and claim their rights.

My sound and video installation represents Iranian women's resistance against these limitations and restraints of society and initiates an imaginary for the future. The screen projects a video of dim images of curved shapes representing female bodies hidden under the geometrical shadows of objects representing Persian letters hanging in front of the projector. These letters signify the architectural patterns created with Persian letters on the historical buildings. These objects are connected to the loudspeakers by strings. At the beginning, the loudspeakers do not project sound but then they start to vibrate with the sound of a woman singing a Persian song. As the voice starts to sing, the hanging letters begin to vibrate and the shadows and the curved body shapes on the video projected on the screen become clearer. Another woman's voice is added to the vocalization. This time it is a woman singing a Kurdish song. The shadows shake more as more women's voices join in including that of an Azari, Balouchi, Arabic, Gilaki, and Lori, ethnic groups with different languages who live in Iran. The louder the voices, the shakier the shadows become. The borders and lines created by these geometrical shadows on the screen and the curved shapes on the video merged together and create several bote jeghe. A bote jeghe is a tear-drop shaped design with a curved upper end that represents a cypress tree, a symbol of life and eternity in the Zoroastrian4 faith.

As the voices get louder and louder, the strings holding the letter move down and their shadows disappear in the projection while the traces of the shadows still exist on the screen (in the projected video). These traces of the letters (similar to the pattern of the letters in front of the projector) merged in the middle of the images of bote jeghe and appear in various colors. Then a women's choral group starts to sing in Persian when all images of boteh jeghe and the alphabet shapes join together to create a simurg. Simurg is a mythical flying creature in Persian mythology with gigantic female wings and a body covered with scales. In Iranian art, the simurg is depicted as a gigantic bird that is large enough to carry a whale or an elephant. It is an inherently benevolent creature and is believed to be female. The Simurg was considered to be a guardian figure with healing powers and the ability to purify the

Figure 3.

A model of the installation and video Part 3

waters and land and bestowing fertility. (Symbol Sage, n.d.)

The installation demonstrates Iranian women's resistance against the rules and restrictions which have made them secondary. The unified unrecognizable female voices and bodies limited under the patriarchal rules in Iran join together in songs that are individualized. These women represented by songs are meant to be seen as coming to together as guardians that encourage and heal. By joining together, the women have the potential to heal wounds, and imagine and create a better world.

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QUESTIO
THE
IMAGE

Three of the original soldiers would be killed. Does this fact change how one views the image?

NING

by
Laura McCord

Images predate the written word (Mark, 2018). From the cave paintings of Lascaux to contemporary graphic novels, we as a species have relied on images to not just tell our stories, but to allow others to feel our experiences.

When we look at the imagery of a people or a culture, we are accessing their tangible heritage. This is visual culture, and as theorist Nicholas Mirzoeff noted, it "directs our attention away from structured formal visual settings like the cinema and art gallery to the centrality of visual experience in everyday life." (Mirzoeff, 1999, p.7). Visual culture is not accepting the images we see every day at face value, but also asking questions about these images, and wondering what these images do to us (Pauly, 2003). What role do these images play in our contemporary culture? How might we interact with different cultures via the marks they leave behind? How might they affect our ideation of identity when we view these images?

There is power in imagery. When people choose to go beyond merely writing down their story, to creating visuals, they are shaping our vision, allowing us to feel, to conceptualize, to imagine, to experience their truth. But visual culture also asks us "What is truth? Are images always honest? Do they construct truths that affect people? Does it even matter?"

THE TRUTH AT IWO JIMA (DETAIL)

PANEL FROM GRAPHIC NOVEL, DIGITAL DRAWING
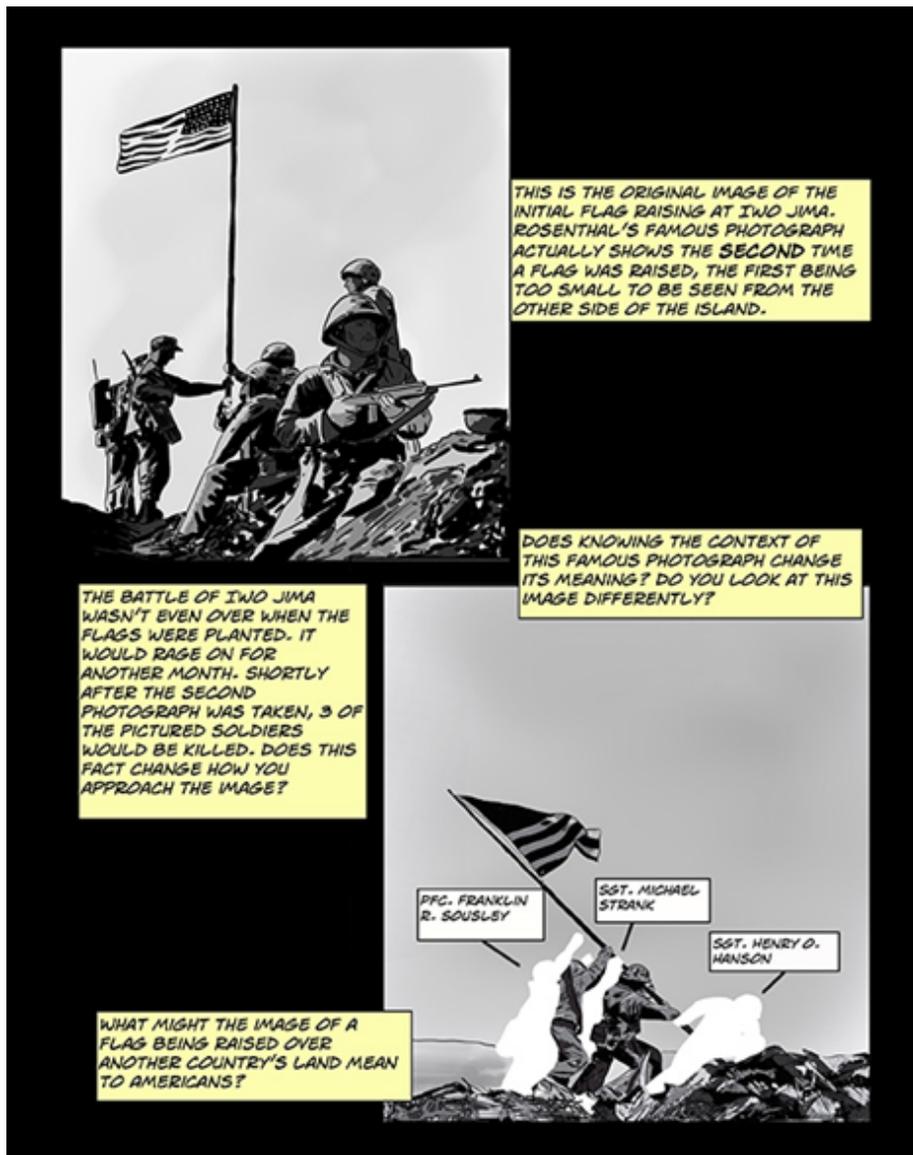
The Truth At Iwo Jima
Panel from graphic novel, Digital Drawing
Laura McCord, 2021

Take for example a very famous image, The Raising of the American Flag at Iwo Jima, by Joe Rosenthal:

What might the image of a flag being raised over another's land mean to Americans? What might it mean for the Japanese? It is important to consider all the different points of view that might arise (Pauly, 2003).

In 1925, Georgia O'Keeffe began painting close-up images of flowers and their inner workings. Art critics saw something beyond images of flowers. Their distinctly feminine and yonic shapes led to inferences and assumptions made about the art and artist (Corn, W.M. 2009). Despite O'Keeffe's steadfast denial of any kind of hidden sexual or feminist meaning, many critics and activists saw the work as a political subversion of the male gaze (Osten, 2012).

In a program for her 1939 New York show, Exhibition of Oils and Pastels, O'Keeffe (1939) wrote:

A flower is relatively small. Everyone has many associations with a flower – the idea of flowers. You put out your hand to touch the flower – lean forward to smell it – maybe touch it to your lips almost without thinking – or give it to someone to please them. Still – in a way – nobody sees a flower. It's so small and we haven't the time. And to see takes time like to have a friend takes time. So, I said to myself – I'll paint what I see – what the flower is to me, but I'll paint it big, and they will be surprised into taking time to look at it. I will even make busy New Yorkers take time to see what I see of flowers. Well – I made you take time to look at what I saw and when you took time to really notice my flower, you hung your own associations with flowers on my flowers and you write about my flower as if I think and see what you think and see of the flower. And I don't. (pp. 2-3)
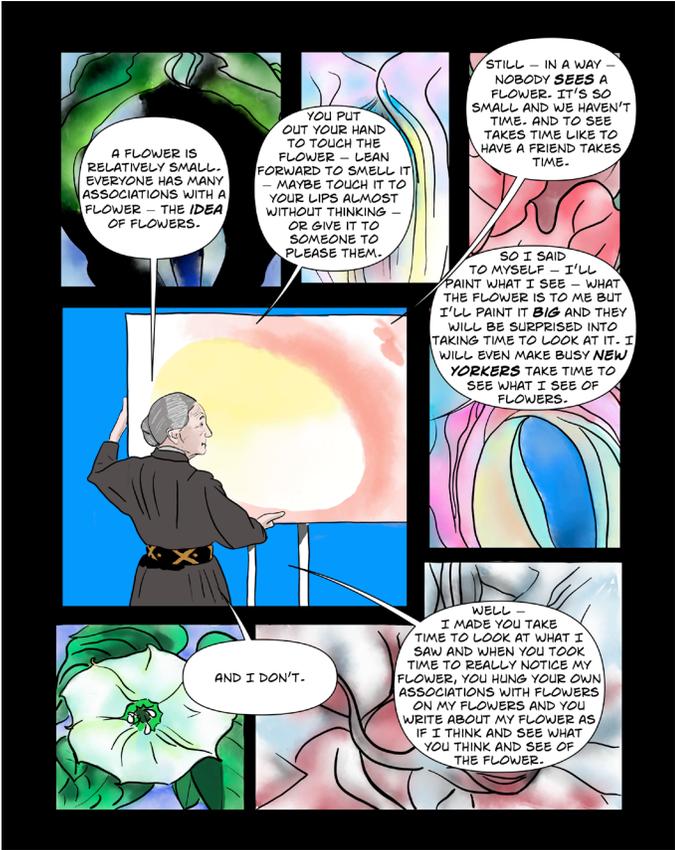
When we look at the imagery of a people or a culture, we are accessing their tangible heritage.

O'Keeffe's Thoughts
Panel from graphic novel, Digital Drawing
Laura McCord, 2021

Male Gaze vs. Female Gaze
Here is the space to add the description of the image lorem ipson dolor...

Which is more important? The artist's intent or the viewer interpretation? According to those that theorize about visual culture, the viewer's point of view is significant because images circulate and shape. Visual culture can be a tool to teach us how images can manipulate, how they are political, exposing and call out oppression (Darts, 2004).

Bringing these ideas into the art classroom teaches students to question what they see and what they know. Visual culture in the classroom also allows for students to use the aesthetics of the images from their own personal world to express themselves and make artistic connections beyond what they

Propaganda
Panel from graphic novel, Digital Drawing
Laura McCord, 2021

Politics and Entertainment
Panel from graphic novel, Digital Drawing
Laura McCord, 2021

might learn from studying the basic art history canon. If educators desire to give their students the tools to move beyond just passive spectatorship of the world around them, to examine and challenge the status quo, to reach for social justice, and to seek transformation (Darts, 2004), then the study of visual culture is needed. By incorporating visual culture into art education, educators have the opportunity to teach their students how to recognize and seize control over how they construct their knowledge and understanding of images and their impact on their identities and society as a whole.

Images Can Be Weapons In The Fight Against Oppression
Panel from graphic novel, Digital Drawing
Laura McCord, 2021

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My name is Brandy González, and I am a Xicana Printmaker from San Antonio. My work centers on the growth of native-born citizens, specifically Hispanics and Latinos who now constitute the largest ethnic group in our society and account for more than half of the nation's growth over the past decade. I want to provide a currently underrepresented perspective within the art canon by showcasing Hispanic culture in various forms. This piece entitled "This Land is My Land", was created as part of a print portfolio whose theme was "Tejanos: The Border Crossed Us" for the Southern Graphics International Conference in 2019. The portfolio concept addresses that in 1520, 10,000 years after the first Native American and Indigenous Mexicans, Spanish explores set foot in present day Texas.

THIS IS MY LAND

by
Brandy Gonzalez

The complex history between Texans and Mexicans has resulted in melding of these two cultures of what is known today as Tejanos. While many Mexican-Americans identify as Chicano/Chicana/Chicanx/Xicana, Tejano/Tejana/Tejanx is a term specifically for Mexican-Americans who call Texas their home. For many Tejanos, their familiar lineage in present day Texas dates back to before the Texas Revolution, hence the famous line, "we never crossed the border, the border crossed us."

I am from here, my ancestors are from here, this is my land.

This void represents an unknown—future, present, past—and speaks to the blanket idea about many immigrants—that we/they are invisible. The faceless, genderless figure in my piece could be anyone, allowing the viewer to project loved ones, friends, family members into the space, and, at the same time, it is all of us—we are all immigrants.

As in nature and life, time heals all. This gives me great hope for the future. A future where my Afro-Xicana daughter can thrive. A future where marginalized people can live without fear of a system that often works against difference.

I believe in a future where we are seen, and we are protected.

This Land Is My Land
Screen Print, 11 x 17
2019

MESSAGES OF THE S.O.S VARIETY

by
Cody Beetler

This journal includes copies of images throughout, that are digital copies of digital images. The comic I include in this article is a printed scan of a risograph print which itself is a reproduction of a drawing made with a Bic pen and some watered down India ink. So...well... it too is a copy of a copy.

Not being an inherently negative descriptor, copies, like all products, are distributed and eventually consumed for some kind of purpose. This is true of cinnamon chewing gum, soft-white light bulbs, vanilla ice cream, and most excitingly– comic books!
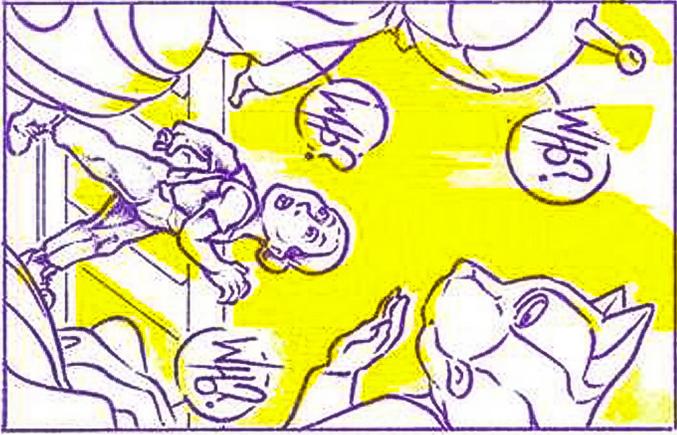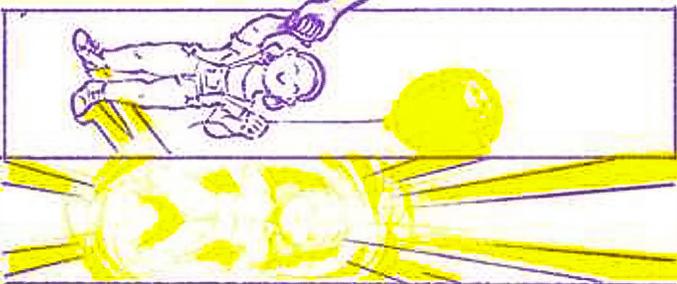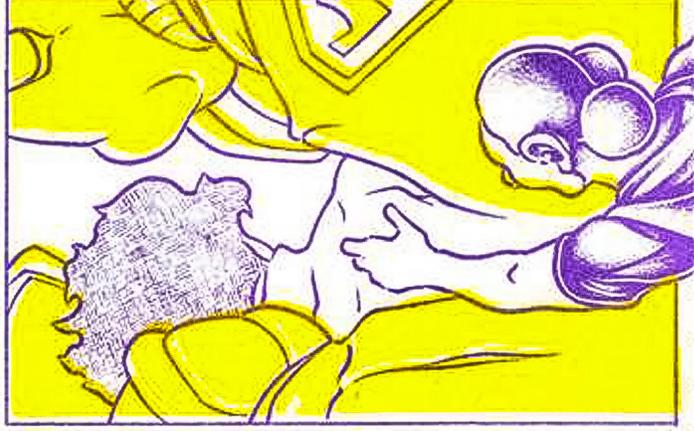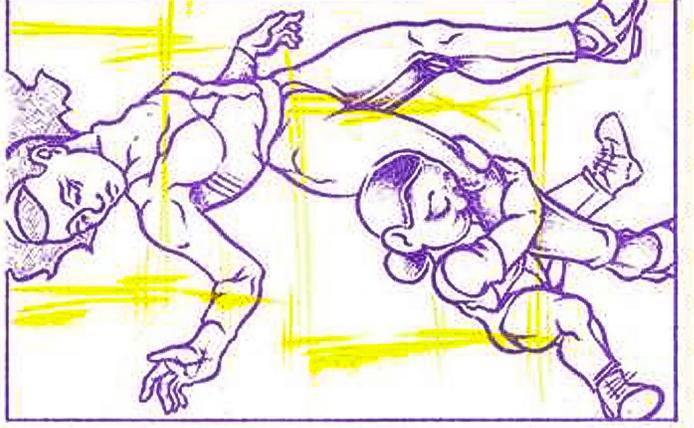
But to what ends are comic books consumed?

Well, the ends to which people consume comic books are beyond me, since the answers are as numerous as there are potential readers. The whole idea is perspiration-inducing for perhaps only two reasons. 1) No comic can ever serve to satisfy everyone. In fact, the infinitudinal nature of the concept implies that it is very possible to satisfy only an extremely small number of people, even if the comic is actually really, quite funny or heart-warming. 2) Embracing the deceivingly intimidating and infinitudinal nature of the concept can tell us that out of an infinite sampling of readers, chances are, at least one of them will probably respond positively to the comic. Many of them may in fact report that it is, 'okay', or even, 'pretty good'.

Comics are places we can visit and ideas we can interact with. In doing so, we take chances and venture out into the infinitude. 'Infinitude' is a made up word which in this case means- relating to infinity and to people. In some cases it refers to- a word which is not included in the 'english language', but may actually be an integral part of someone's lexicon somewhere, or sometime, deep in the space between people... like possibility.

And what about the dismally dreadful speculative summation that there are comic books out there that haven't been consumed at all?

The fear of being misunderstood is one of the most daunting fears that we can ever face.

But consider the comics we make as stars to be set upon the night sky. We can't possibly connect with each star in the sky, and so we also can't expect everyone to visit all of those stars either, even the places that might mean so much to us.

But we can hope, of course, that maybe with many copies, someone might. Logic and practicality happen to mean very little within infinitudinal space. It's convenient.

What makes us decide to take a peek into someone else's ideas? There is potential reward and potential disappointment. Knowing either can be the outcome, we still inquire. We look to find, and of course we hope that we might find reward, that we might establish a connection. We set out with the hope, every time, that we will find something, don't we? The hope that drives our search is not a fragile one. Even when met with disappointment, that hope is not so delicate that it can't be renewed by the prospect of another discovery still waiting to be found, so go for broke.

Are comics anything more than a hopeful art, a desperate practice? A message we can send out into the infinitude not so unlike a message in a bottle? Maybe it isn't anything more than that, and I think that that's okay. I like the idea of a hopeful art, and even more so a desperate one.

Send Help!

Instagram: @wichcomics.
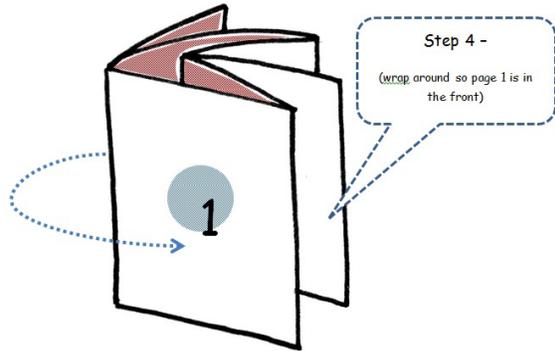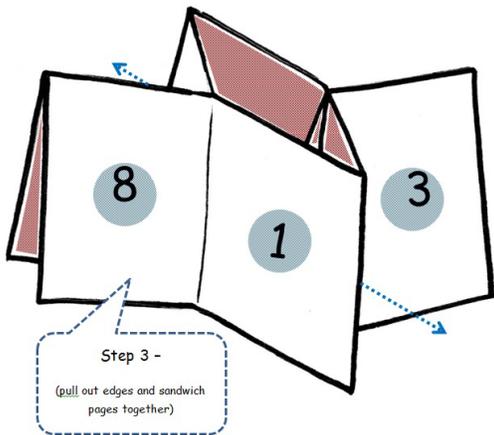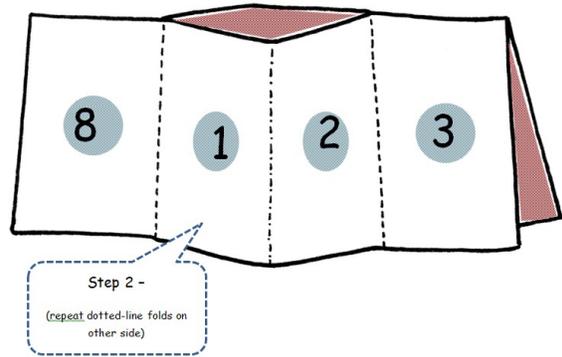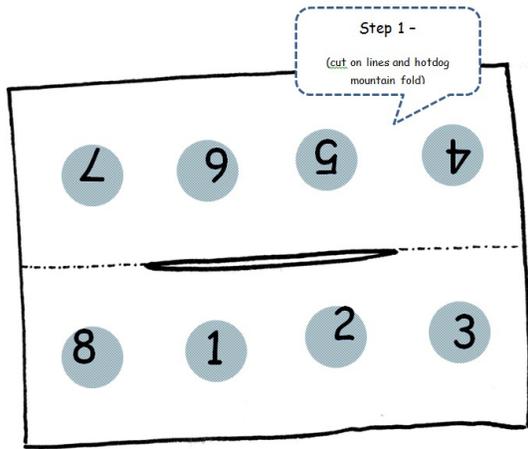
INSTRUCTIONS ON HOW TO FOLD COMIC INCLUDED IN IN THIS ARTICLE

VIRTUAL REALITY IN ART EDUCATION

BY MONA BOZORGI

Introduction

Technology using visual reality (VR) do not separate humans from their bodies, senses, and environments, but instead, it intertwines humans and machines and moves the body toward greater sensory connections. For art educators, approaching art and VR may seem unnecessary, but it can engage new generations of students (Gen Z) in their own world and provide different possibilities in teaching and learning art. These possibilities include but are not limited to exploring the non-human, moving beyond binary understandings, constructing of selves through assemblage, improving students' physical activity and well-being, creating new content, visiting new sites virtually, and becoming a content creator.

So, what is virtual reality?

Virtual reality is a simulated experience that can be non-immersive, semi-immersive, and fully immersive. Immersive VR is what we experience using a VR viewer. When a person uses a VR headset and moves her head, the immersive VR changes our view. It allows us to look around an artificial world, become a part of the virtual and illusory three-dimensional world, and/or interact with this world. Through a VR viewer, we are transported to a new virtual space that is still connected to our physical existence and bodily activity. This simultaneous connection between virtual and physical spaces rejects the dualities between body/mind, virtual/real, and human/machine. Participants experience themselves virtually while they are still connected to their physical location. In cyberspace, participants can also become something other than themselves physically.

The Invention of Virtual Reality and Virtual Space

The stereoscope, invented in 1838, by British scientist Charles Wheatstone, created the first 3D viewing experience. This device reflects the key technology of virtual reality (Figure 1). The technology uses two different images capturing the same subject that are combined into a single 3D image by the user's visual senses, when viewed through the stereoscope. Viewing a 3D image in this way merely required the interaction between technology, human senses, and the placement of the body in space and in relationship with the device. In addition, according to Doyle (2017), "virtual space creation can be traced back to the invention of linear perspective" (p. 68). Painters use this technique to make it easier for the viewer to imagine themselves inside a painting and experience space as both imaginary and real. Doyle also points to virtual game spaces as examples of spaces that are a hybrid of the real and imagined. Regardless of their context, virtual spaces allow users to interact with space and those inhabiting it in real-time.

Virtual reality simultaneously expands concepts such as body and space, overturns their limitations, and blurs the boundaries between the physical and virtual and the real and imaginary. Ken Hillis (1999) explains three different ideas that expand the concept of virtual reality. The first is the technological motivation that attempts to change the conception of space. Second is the desire for disembodiment that extends beyond the body's limitation. And the third involves leaving the body and becoming pre-data in cyberspace and achieving transcendence cybernetically. Based on these three concepts, this paper discusses the benefits of using VR in contemporary classrooms and how it can encourage students to expand their understanding of fluid boundaries between the virtual and real.

Many of the concepts that virtual reality embodies are not necessarily new within the realm of visual art. The focus on space, the senses, and viewers can be found among such artists as Yayoi Kusama and David Hockney. Hockney, for example, is completely aware of space as a construction that is connected to time and perspective. In the Joiners series, he photographed the same subject repeatedly, with various perspectives taken at different times.

And here comes the horizontal part of the text lorem.

The images are then pasted together to create a sense of movement and fluidity, and when viewed together, reflect the concept of "lived time." Hockney believes this concept "is best conveyed by movement through space" (Michalska, 2018, n.p.). These photographic collages create space and invite the audience to look at different perspectives in the image. The audience's eyes move side to side and up and down, experiencing a new form of space. Hockney pays special attention to the audience and attempts to include them in a piece by showing and connecting various points of view.

Virtual Reality as a Tool in the Classroom

Philosopher Marshal McLuhan stated, "all media are extensions of some human faculty-psychic or physical" (McLuhan, Agel, & Fiore, 2001, p. 26). Wheels are an extension of our feet, books an extension of our eyes. Within classrooms, a cultural shift towards multimodal learning has engaged students' senses through technology. By engaging several different senses when learning, the multimodal approach puts the senses in touch with each other. This process significantly impacts education and content delivery as it moves students from receivers to participants. This type of transition is especially needed in college classrooms. As a tool, VR can help shift from teacher-centered to learner-centered methods, creating an environment that affects both form and content in the contemporary classroom.

VR forms content through the extension of students' psychic or physical selves. Bill Endres (2019) defined virtual reality as knowledge-space, where spaces ideologically reflect the co-existence of human, technical, and physical attributes. These virtual "knowledge spaces" allow the rise of sensorium while rejecting the boundaries between mind and body. We can explore senses by focusing on a VR experience. First, wearing a headset allows us to experience senses other than sight. Second, wearing a headset that blocks our

eyes requires the equilibrioception sense, which is a sense of balance that prevents us from falling over when we are looking into the virtual world while walking in physical spaces. Third, a VR experience allows an extension of the kinesthetic sense since it is driven by physical activity. Fourth, proprioception is available through a VR experience. Proprioception reflects the relationship between our sensory receptors and our nervous system. Proprioception in a VR experience allows us to be aware of the position of our body in relation to what we see and what we decided to see within the VR experience. Exploring these senses helps individuals encounter a new form of being by connecting with what they see in a VR environment.

When using VR in a classroom, the narrative is constructed by the viewer (the student) rather than the creator (the instructor). The viewer can recreate the experience, space, and content in a manner that reflects her interests, needs, and personality. The viewers' eyes are moving and traveling freely through space without any guidance or map. As Doyle (2017) claims, there are new forms of traveling that can be "embodied, remembered, and imagined" (p.78). Doyle suggests that we need to think of space and time together. VR allows us to travel to the virtual world with or without our physical body and experience a unique form of space assemblage that is human and non-human. Moreover, utilizing VR technology to visit museums or cultural sites gives visitors the chance to travel worldwide and view art pieces up-close in a fashion similar to the physical experience. While utilizing the immersive VR technology, visitors can assign as much time as they want to each piece and interact.

When considering implementing new technology such as VR in the classroom, one common misconception is that it will be expensive and require a significant investment. However, VR viewers do not have to be expensive. Simple VR viewers

Figure 1
Stereoscope, 2020, Wood, 7" W x 15" H x 35"
D. Image courtesy of author.
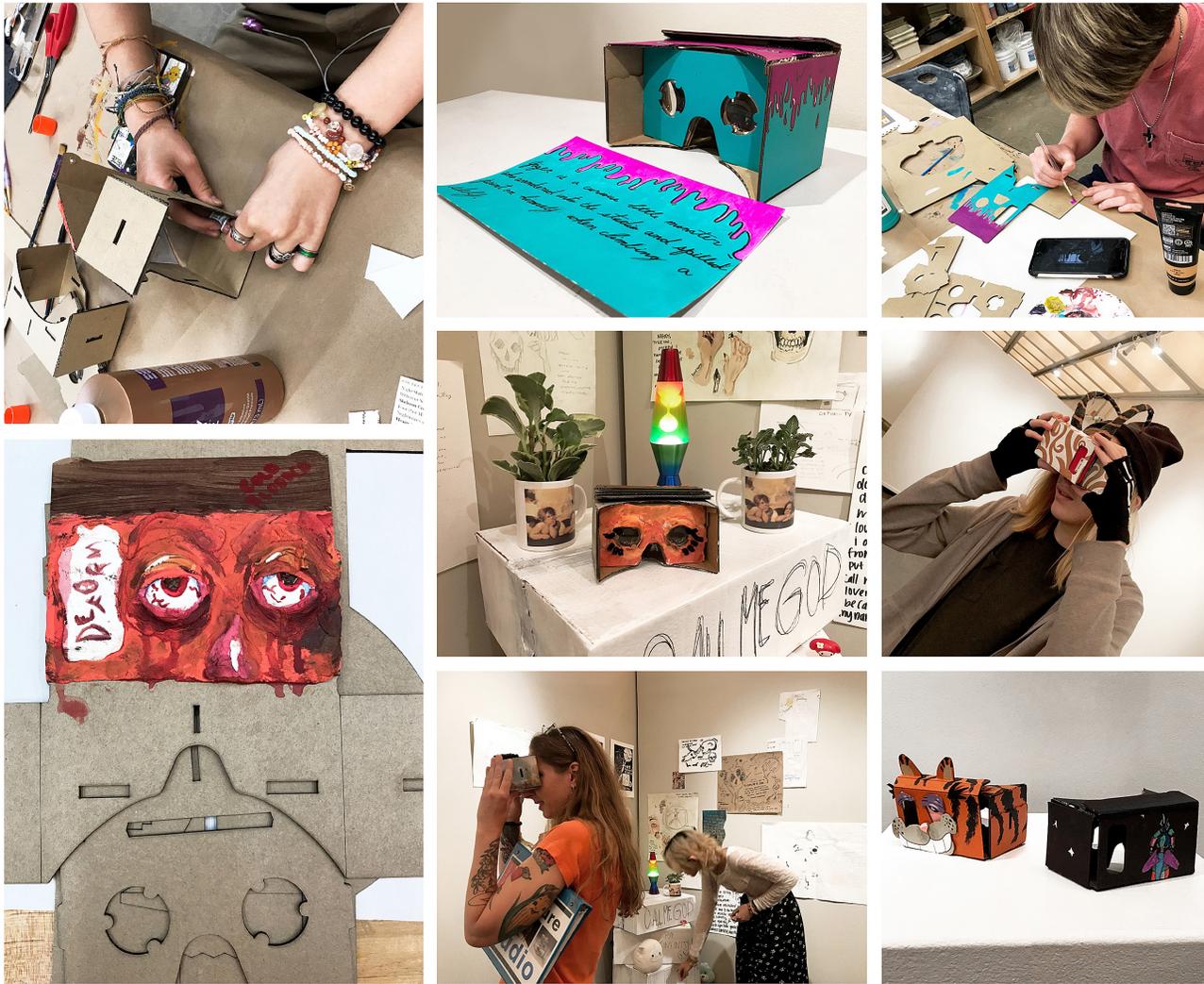
are not a complex technology and can be easily created by students as a class project to view 3D images and create their own virtual spaces. Teaching students to make their own devices can lower costs but also provide them a unique learning opportunity in developing content (Figure 2). This activity can help students solve creative, aesthetic, and structural design problems and build a connection with the technology that allows them to understand how it works.

In contemporary pedagogy, the main issue with most digital technologies, particularly computer devices, is the lack of body movement. Sedentary lifestyles can cause obesity, poor social development, sleep problems, and other

health issues. Immersive VR provides an additional opportunity for physical activity in classrooms that can benefit students' learning and--improve their health. When using the immersive VR system, students must move and be more physically active while working with the digital device. This experience is known as the "double being", which refers to their body moving in physical

VR technology can provide learning experiences for individuals and allow them extend their bodies through active participation in exploring the imaginary and becoming content creators. Virtual reality can simulate different environments, and can provide varieties of experiences for students. In addition, by focusing on the embodiment of their feelings, thoughts, and desires, VR allows students to learn.

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space while at the same time experiencing movement within the virtual space. This movement in the physical world does not necessarily have to mirror the movement experienced in the virtual. For example, hand movements made by the student might trigger their avatar to walk in a specified direction in the digital environment.

VR connects the body and mind to the real and imaginary. These connections reject the binary between body and mind and between real and imaginary. Students can travel to a virtual place using not only their imagination but also physical movement. This experience reveals how movement generates change and allows students to enter and exist new spaces. This perspective reflects how the distinction between physical/virtual, human/machine, natural/artificial, and even biological/technological are blurred. These concepts show us that there is an interconnection between the body and technology. We live in an era of cyborg bodies, a reflection of the posthuman.

Shugin Cui (2016) asserts that cyborg bodies are at the intersection of the real and virtual world. Cui maintains creating cyberspace and cyborg bodies requires a search for interfaces between the real and the virtual. The virtual provide spaces for individuals to become whomever they want to be. Virtual spaces such as cyberspace can reflect the real, hide the real, mix the real and the virtual, or completely create a virtual identity that can hide or eliminate the gender, race, age, nationality, and even the geography of the user. VR rejects the boundaries between the virtual and the real and uncovers possibilities and connections between them. In addition, Cui (2016) states that digital representation of the self in virtual spaces allows the imagination to become free from the boundaries of the corporeal self, accepting varieties of alterations and exchanges.

I am Heriberto Palacio, 26, and a black male from the Bronx– born and raised. I slay dragons—well not literal ones, but, as a fighter for the marginalized and often invisible indiviuals. I am well-mannered and tempered but, still as New Yorker at heart, a fighter nonetheless. When I, as a young-plucky teen, created my Instagram, Facebook, and Twitter, I had no idea how many dragons I had enlisted to battle—although this was not a fight I initially wanted—it was one that I felt was important.

Social media can make individuals feel seen in a positive light. Many cherish those moments where they are seen. However, it's a double-edged sword. Eventhough, it can bring a feeling of empowerment, those same spaces can allow remarks, to embed

SLAYING DRAGONS

by Heriberto Palacio

seeds of dissonance, fear, and hate. An important part of understanding online communities, of people, learners and educators, is investigating how relationships amongst individuals or groups influence emotional expression. Online behaviors and interactions can veer into bullying, or attempts to police others' behavior. Through researching these spaces, I investigate how we see others and how we see ourselves as a way to advocate for pedagogies on more postitive online interactions.

My artmaking explores the value of emotional intelligence in various communities and how to acknowledge and potentially repair relationships within them. Through digital/vector images of myself and others I hope to reimagine how individuals can build relationships between peers for the betterment of social relationships online and in the real world.

AFRO FUT UR ISM

AND ELIZA'S PECULIAR CABINET OF CURIOSITIES

BY RINA LITTLE

Eliza stares critically at the specimens she had just gathered from the field after her work had ended and makes notes about her observations in her field journal. She lives on 40 acres of land but they are not her own. They belong to her master. The slave cabin in which she lives is on the outskirts of the grounds, the outer limits of a garden and is full with her collections of turtles, eggs, birds, animal skulls, fish, musical instruments, art, photographs, etc. She also has objects and images from the future including a Princess Leia action figure and facsimiles of the Emancipation Proclamation. One side of the house is open to the elements. She feels the cold. The opening, however, allows her to share her collection with others. As she writes, she decides to travel during the night to 2021 to collect more information on her specimens. The trip will do her good she thinks. It will fill her imagination and expose her to unseen wonders. (See Figure 1)

Eliza is an imaginary character, the invention of artist Folayemi Wilson for her work Eliza's Peculiar Cabinet of Curiosities (2016). We never see Eliza; we only see her things. Eliza lives in a house, which is both a slave cabin and a cabinet of curiosities. Cabinets of curiosities first emerged in sixteenth-century Europe and were collections of nature, rare and exotic objects and specimens, and art and artifacts.

Figure 1.
Eliza's Peculiar Cabinet of
Curiosities (Exterior View) (2016).
Image courtesy of Jim Wildeman.

Aristocrats, rich merchants, and early practitioners of science made these collections from objects discovered as they traveled the world. They represented the owners' intellect, study, wealth, and taste. Later these collections would become the museums of today. According to Greenblatt (1990), these cabinets were not only about possession but also about the display of wonder and how it was meant to be experienced.

The experience of wonder was not initially regarded as essentially or even primarily visual; reports of marvels had a force equal to the seeing of them. Seeing was important and desirable, of course but precisely in order to make possible reports, which then circulate as virtual equivalents of the marvels themselves. (p. 50)

Eliza's house was full of wonders to be seen and reported, reconfiguring the imaginary and a collective memory. (See Figures 2 and 3)

In 1994, cultural critic Mark Dery (1994) asked "can a community whose past has been deliberately rubbed out and whose energies have subsequently been consumed by the search for legible traces of its history, imagine possible futures? The answer is yes. This imaginary has been made and developed through Afrofuturism. Wilson is an Afrofuturist artist and her work Eliza's Peculiar Cabinet of Curiosity reimagines. Eliza is a collector, a scientist, a time-traveler, a writer, a musician, an artist, and more. He heroes include Princess Leia. The house in which she lives intersects with the past, present, and future to tell stories that offer up a different imaginary for a Black woman who is a slave (Little & Cobb, forthcoming). And in the process, Wilson arouses wonder and ask those who visit to report on it. We not only make knowledge out of her collection of things but also concoct specific worldly (re) configurations. We come to understand that knowledge is more than making facts; it is making worlds. (See Figure 4)

Furthermore, Eliza inverts the gaze. The gaze is a psychological relationship of power where the those doing the looking have power over those looked at. Eliza studies her owners and their land. She connects to the land through her studies of flora and fauna. Associating

FIGURE 2.
ELIZA'S PECULIAR CABINET OF CURIOSITIES
(INTERIOR VIEW) (2016). IMAGE COURTESY

FIGURE 3.
SPECIMENS (2016). IMAGE COURTESY OF
JIM WILDEMAN.

Black women to the land , beyond the trauma of slavery, is also missing in the imaginary. Wilson combines science fiction, fantasy, and history to produce a counter narrative devoid of the limiting images shaped by the colonial imagination, uses the imagination to empower, and disrupts through the creative, which are all common characteristics of Afrofuturism.

Dery (1994) introduced the word Afrofuturism and described it as "speculative fiction that treats African-American themes and addresses African-American concerns in the context of 20th century technoculture" (p. 180). It is an extension of historical recovery projects that combat erasure. It is an aesthetic and political movement that reimagines the past to (re) invent the future using speculative modes of storying. It imagines worlds. Donna Haraway (2016) discusses such endeavors as speculative fabulation, which is storying that crafts relations of possibility (Little & Cobb, forthcoming). According to Johansson (2016), such possibilities provide ontological occasions of the not-yet-seen and create understandings of what might be. Afrofuturism goes beyond science fiction writing to embrace a range of disciplines, genres, and media including art and music. The movement involves such musicians as Sun Ra and George Clinton, visual artists as Jean- Michel Basquiat and Wangechi Mutu, and writers as Octavia Butler and Samuel R. Delany. Afrofuturism is thus a critical tool to imagine futurities.

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IDEASCAPES
FOR A BETTER
FUTURE

BY MAIA TOTEVA

Imagine not merely an individual but an entire society, an entire generation... suddenly transported into this new world. The result is mass disorientation, future shock on a grand scale. (Toffler, 1970, p. 12)

More than five decades ago, one of the principal publications in futures thinking–Alvin Toffler's book Future Shock–envisioned the collective state of disorientation that the members of a society would experience if all of them were suddenly transported into the future. According to the bestselling author, the lack of preparation for such a change would lead to a state of "shock" resembling a culture shock–the amazement and distress that travelers to foreign countries undergo when they find themselves in a new and unfamiliar environment. Toffler's cautionary admonition predicted that, if people of the present faced the post-industrial future of the information age without proper planning, they would encounter the calamity of too drastic change in too short a period of time. Therefore, the book begged the question: how can the shock of the future be averted or ameliorated?

Today's quandary of intersecting crises such as the rise of global pandemics, post-truth ideologies, automation, climate change, etc. has imparted a sense of urgency to the question whether present-day societies are prepared to face the problems of the future. The social arena has been slow to respond to the impediment of rapidly approaching predicaments; therefore, futures studies have focused not only on problems and trends but also on human thinking and student education (Laswell, 1975; Small, 1981). The goal is to develop a futurist mindset that is capable of identifying hidden patterns and solutions by making sense of external signals

the objectives of futurist thinking determine the active learning techniques and interdisciplinary approach of the innovative learning process.

and connecting phenomena that on the surface may seem unrelated (Gay, 1981; Inayatullah, 2008). Acquiring such mindset means transforming the way people think and perceive the world in order to engage with multifaceted issues on a deeper level and imagine various possibilities (Shane, 1976; Small, 1981). Scholars have defined this cognitive model as futures thinking and pondered its characteristics; e.g., connecting signals into larger patterns or connecting the past with the present and the future in order to map probabilities and opportunities (Inayatullah, 2002a,b; 2007; 2008).

Education plays a key role in the process of building a futurist mindset as a way of constructing a visionary ideascape for the future (Benjamin, 1989; DeBevoise, 1982; Tyler, 1981). Using new methods and technologies, futures teaching aims to develop life experiences and skills, rather than instilling didactic content, in order to cultivate sense-makers who are able to adapt to alternate circumstances by adopting multiple perspectives and envisioning new possibilities (Ravitch, 1983; Shane & Tabler, 1981). The result of such experiential and continuous learning is a new sociosphere of knowledge in which students are equipped to face the challenges that arise and to imagine paths to shaping a better future (Cornish, 1986; Pulliam, 1980). The pluralistic approach of the intercultural classroom, which embraces individual styles and differences and seeks to include everybody's perspective, particularly the voices of historically underrepresented, disempowered, and marginalized communities, stands at the very

forefront of the all-inclusive ideascape of futures education (Fillmore, 1993; Pulliam, 1980; mall, 1981).

Integrating the methods and philosophy of an intersectional educational model that combines principles of futures thinking, active learning, and interculturalism, the discussion of global feminisms can assume a transformative role in the building of a futurist mindset. As an interdisciplinary approach, feminism challenges paradigms of domination and structural inequalities with regard to sex, while unpacking the complex entanglements of representation, politics, ideology, and social stratification. "Intersectional feminism" is not limited to advancing the equality of men and women, but it confronts the interlocking webs of domination that encompass interrelated forms of oppression such as racism, imperialism, colonialism, elitism, classicism, etc. (bell hooks, 1984). Finally, the pluralistic framework of global feminisms contests the monolithic definition of "woman" as a universal category and disputes the idea that women's oppression is the same regardless of local circumstances to look beyond the Western (Euro-American) experience and challenge the essentialism of the monocultural, "first-world" feminism (Reilly et al., 2007).

As a new component in the Art Education curriculum, my graduate seminar Carnal Aesthetics: Body, Sexuality, and Gender in Contemporary Feminist Art integrates the principles of futures thinking, active learning, and interculturalism in the intersectional discussion of contemporary art and global feminisms. Alternating hybrid

and long-distance modalities, it adopts a novel methodology and structure in order to prepare an academically and culturally diverse body of students for the challenges and opportunities of the futurist model of life-long learning. Designed for MAE, MFA, and Fine Arts PhD students, the course combines synchronous and asynchronous methods as its effectiveness is predicated upon the ability to engage traditional and non-traditional learners, the latter working as full-time teachers in different school districts. The diverse academic styles and interests of the students, the intersectionality of the topic, and the objectives of futurist thinking determine the active learning techniques and interdisciplinary approach of the innovative learning process.

The thematic structure of the class combines an anti-essentialist, pluralistic composition with a transnational futurist approach that transcends the monolithic model of Western feminism and explores feminist developments in different parts of the world, not only in Europe and North America but also in South America, Africa, the Middle East, and Asia. In a flipped, active-learning environment, the students engage with readings and visual works by Western and non-Western artists, theorists, and critics and participate in synchronous and asynchronous discussions focused on issues of stereotyping and displacement of minority subjects marginalized from the point of view of homogenous perspectives and dominant ideologies. For instance, a module that examines and re-centers black feminist subjectivity allows students to experience the silenced voice of the displaced black female subject and to perform an intersectional "black critique" of the visual canons of oppression and stratification. Such experiential learning utilizes empathy and immersion in the double marginalization of black women who, in the words of Freida High Wasikhongo

Tesfagiorgis, are objectified, spoken for, or presented as "other" in both discourses—African-Americanists focusing on African-American men and Euro-American feminists focusing on Euro-American women (Tesfagiorgis, 1993). Similarly, discussions of "minority" feminist voices in different parts of the world enable students to experience the subaltern perspectives of non-Western and non-white women as "doubly colonized" subjects—oppressed by foreign colonizers and by the local patriarchal order (Spivak, 1988: 97).

Paths for developing and applying knowledge by way of futurist experiential learning are provided by weekly and end-of-the semester assignments in which the students reflect on the material discursively and creatively. As a guided exercise in futures metacognition, the final project encourages the students to choose a subject matter that they can explore in greater depth by deciding on what aspects are most relevant to their own research or interests. Whether selecting to pursue arts-based, practice-based, or historical research, a combination of creative work and narrative, or K12 curriculum, students become invested in the subject in ways that apply to their own experience and real life-situations. Another particularly effective way of self-learning within the flipped environment is presented by weekly module reflections that prompt the students to internalize the course material and respond to it in artistic and narrative formats. The outcome is a gallery of highly personal and individualized visual and written creations in which the learners connect with the displaced experiences of women around the world by inhabiting the perspective of the "other" and relating it to their own life situation. As a result, the course cultivates a global futurist mindset that is enacted through art education in ways that shape and advance an all-inclusive ideascape for a better, pluralistic society.

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TRENDS 2022: COMMUNITY

Texas is a large state, in many ways, it is a microcosm of the U.S. There are rural areas, urban areas both low income and affluent, dotting the diverse landscape of the state. Although there are many spaces where art education occurs–public schools, museums, community arts centers, colleges, and universities–there are equal numbers of spaces where individuals lack access to the kinds of rich and ongoing experiences with art that may not be available both inside and outside the classroom.

Audiences have learned about and consume arts and culture much different than they did a few decades ago–one could make the argument that current trends in education have shifted art engagement even further. Many factors from changing demographics to environmental changes are impacting the nature of art programs, pedagogies, and practices. As audiences change how they engage with art, many educators are dealing with shifts in the communities they serve. As a result, art educators have come to consider new strategic directions for the expansion of programs to better serve their changing educational spaces, audiences, and communities.

Art educators recognize that the arts are meant to belong to all communities. Community art education, educators, and programs are committed to fostering mutual respect for diverse beliefs and values promoted in the cultural heritage of Texas. Art is part of what unites diverse communities–rural and urban, low-income and affluent–through a celebration of creativity and cultural exchange.

This call for submissions invites a dialogue that fosters mutual respect for the diverse beliefs and values of all persons and groups in Texas–and beyond–and how they are promoted through community engagement by arts programs, art educators, and art practices. Submissions might include art educators' continual advocacy on the importance of art in developing a sense of self and community, or how art educators, programs, and spaces promote the power of art to shape and extend community awareness.

Submissions might answer questions such as:

How do art programs, spaces, educators enrich communities by broadening our understanding of ourselves and others, as an individual, as a member of a community, and as a member of society?
How can educational spaces such as public schools, museums, community arts centers colleges, and universities develop and implement practices and pedagogies to better serve transitions in communities?
How do art educators promote programs inside and outside of schools that support and maintain particular art forms to help communities to adapt to new cultural environments?
How does art education function in helping learners navigate changes within their or others' communities?

Guidelines depend on the type of submission: arts-based submissions with minimal text should be accompanied by a 200-500-word description (which might not be published but will be used to review the submission). We also welcome creative written submissions of between 1000-2000 words, as well as traditional research manuscripts (which should follow the Trends Author Guidelines).

Submissions must follow the 2022 Trends Author Guidelines.

Deadline: Original manuscripts must be received by January 15, 2022 as a Microsoft Word document. Please submit electronically via email to taeatrends@gmail.com.

For questions or more information, please contact Andrés Peralta or Dawn Steinecker at: taeatrends@gmail.com.

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