I'd like to break down what a K–12 classroom art teacher does on any given day.

Some classroom art educators teach seven to eight different classes in one day, using different materials and lesson plans for each period. Some teach a class of students just once a week, or even every other week while still creating plans for their other classes. Some travel to multiple school settings each day; others teach from a cart as they move from room to room.

Many classroom art educators teach classes where English is not the student’s primary language. In some schools, art teachers are given the students who no one else wants in their classroom. As teachers, this is where we have the opportunity to reach our students by being an example and showing compassion. Yet, as art educators, each of us is also working toward a shared goal: creating original artwork with our students.

As an art educator, I love to see a child’s face light up when you tell them, “Hey, I like what you are doing!” Do you feel empowered as an art teacher when someone compliments the exhibition you just hung in the hall? Do you get satisfaction from hearing your students say, “Art is my favorite class,” or “I want to be an art teacher like you.”

Over my forty years as a middle school art teacher, I have taught every type of student. I have had many great success stories, but at the same time, I did feel like I failed some students. It wasn’t through lack of trying; there were just some that I felt I could never reach through the power of art. However, years later, I ran into one of these students who I thought I had failed, and he said to me, “Mrs. Greene, I am sorry I gave you such a hard time. I am now a photographer and remember what you always said about framing the picture before you take it each time I look through my lens.”

You may think you are not reaching your students, but be confident and know that in some way you are. They will retain bits of what you teach them. Also, remember that you are not in the classroom alone. You have a family of art teachers who you can reach out to at any time by phone, email, Twitter, or Facebook, and those of us here at TAEA are here waiting to help, guide, assist, and support you. No matter what your needs, please reach out, we are listening. We want you to share about what you are doing in your situation.

Sincerely,

Suzanne Greene taught middle school art in Spring Branch ISD for 40 years and helped the school board realize the need for art teachers in all of the elementary schools. She holds a BFA in Art Education from Southern Methodist University, and worked in the SME Experimental Art School from 1967-1971. She helped establish the Shoal Creek Art School in 1972. She has held many positions in the TAEA leadership, including Vice-President YAM, Vice-President of Membership, Middle School Division Chair, and TAEA Region IV Representative. She currently holds the office of President and State Director of Jr. VASE. She was recognized as Middle School Art Educator of the Year in 2003, and Art Educator of the Year in 2010. She co-authored the Art and Digital Communication Curriculum and Flower Teachers—One Generation Speaks to Another. Although retired from teaching, she remains very active in art education in Texas.
TABLE OF CONTENTS

Letter from TAEA President 3
TAEA – Board Members 4
2017 Call for Manuscripts 5
Review Board Trends 6
Letter from the Editors 8
Division Profiles 10
Big Art Day 14
Featured Art Education: Howard Powers 24
Art Education Retro Feature 26
Situating the Standards of Visual Art Education to Include Disability 30
Culturally Responsive Arts Education Practice 37
Improvisation as a Strategy to Facilitate Difficult Conversations... 43
Artist interviews – Situating Art/Artists Lee Carrier interview 48
Holli Hammonds Interview 54
Invited Article: Inside the Hollow Tree 60

TAEA Headquarters

14070 Preston Road
Suite 100
Dallas, TX 75244
Phone 972.233.9017 x212
Fax 972.490.4219
Email: info@taea.org

2017 Call for Manuscripts

Advocacy: Giving Voice to Art Education

What is advocacy? What does advocacy look like in art education? As the term “advocacy” is approached in this call for manuscripts, it is important to recognize that advocacy’s definition is as varied as those working throughout art education’s many environments. Advocacy is a word that may divide or unify. It may be confusing or empowering.

Regardless, advocacy is an activity initiated by individuals or groups aiming to influence decision-making processes at the program, community, and/or institutional levels. It may be driven by political, economic, or social factors, and is a way of situating ourselves within the broader field. We may advocate anywhere from the single K-12 classroom to wider arenas of thought on an (inter)national scale.

This call emphasizes the theme of advocacy in its multitude of forms and experiences, spotlighting advocacy as a successful avenue for fostering productive dialogues that can inform, nurture, and produce positive change. In short, advocacy may be employed as a powerful tool to raise awareness and advance knowledge about and within our field. Advocacy demonstrates our values as a field, amplifying our collective voice.

Authors may wish to consider some of the following questions as they prepare their submission:

- In what ways does advocacy initiate change?
- How is advocacy embedded in your daily practice as an art educator?
- What are some of the challenges concerning advocacy that you face as an art educator?
- How might art educators successfully advocate in the variety of instructional contexts (schools, museums, community centers, higher education, etc.)?

This issue of Trends encourages article submissions that reflect advocacy as a way to cultivate dialogue, seek solutions, remove barriers, improve teaching and learning, and recognize worthy endeavors that support art education. Arts educators, community-based activists, museum educators, university educators, researchers, and graduate students are invited to submit articles for the 2017 theme: Advocacy: Giving Voice to Art Education. Authors are encouraged to explore issues of classroom practice, research, policy making, administration, and community engagement that reflects art education’s diversity.

Deadline

Original manuscripts must be received by January 15, 2017 as MS Word document attachments. Please submit electronically via e-mail: taratrends@gmail.com

To facilitate the anonymous peer review process, authors’ names and any identifying information should appear on a separate title page. Manuscripts must be formatted according to APA (6th Edition) standards. Photographic images are encouraged; please prepare them in digital (300 ppi.jpg) format and include the photo and/or copyright release form.

For questions or more information, please feel free to contact Heidi Powell, Joanna Hyatt, or Bill Nieberding at taratrends@gmail.com or refer to the Trends homepage (http://www.taea.org).

Trends, The Journal of the Texas Art Education Association is a refereed professional journal, published annually by the Texas Art Education Association and is sent to all members and to selected state and national officials. The journal accepts articles written by authors residing both inside and outside of the state of Texas.
Dr. Joana Hyatt is an Assistant Professor of Art Education at Lamar University and the Director of the Lamar University Summer STEAM Camp for high school students. She earned a PhD in Art Education from the University of North Texas, and her MEd and BFA from the University of Central Oklahoma, where she received the CMAD award for mural painting. Her research focuses on the visualization of liminal spaces within institutional and community settings when conflicting educational ideologies emerge between utopic/heterotopic spaces. She is also interested in the agentive social practices of preservice educators as they mediate the convergence of space, place, and identity within the permeable boundaries of heterotopic spaces. Dr. Hyatt has published in *The Journal of Social Theory in Art Education*, *The Journal of Art Education and Trends*, *The Journal of the Texas Art Education Association*.

Dr. Andrés Peralta attended the University of North Texas, where he earned a PhD in Art Education. Prior to pursuing graduate work, he taught art and Spanish at the secondary level. He has also taught courses in humanities and art education at the undergraduate level and art education courses at the graduate level. His research centers on identity construction, visual culture, and issues of race, ethnicity, sexuality, and gender. Currently, Dr. Diane Gregory is an Associate Professor of Art Education at Texas Woman’s University in Denton, Texas. She is the only art educator in the Visual Arts Department, which is mostly comprised of studio art faculty. She has taught art education at the university level for over 25 years, and was an elementary and middle-school teacher for several years in the state of Missouri. At Texas Woman’s University, Dr. Gregory also serves as the Coordinator of the Undergraduate and Graduate Program in Art Education. In this position, she serves about 25-30 undergraduate art education majors and about 15 graduate students in a unique online art education program. Dr. Gregory earned her PhD in Art Education in 1982 from the University of Missouri-Columbia. She has been a proud member of the Texas Art Education Association since 1992, and believes that the art teachers in Texas are phenomenal!

Currently, Dr. Cala Coats is an Assistant Professor of Art Education at Stephen F. Austin State University. She earned her PhD in Art Education from the University of North Texas, and also holds a MA in Art History, Theory, and Criticism from The School of the Art Institute of Chicago and a BA in Art History from The University of Texas. She has taught art in K-12, museums, and community settings. She also teaches art education, art appreciation, art history, and design at the university level. Dr. Coats is the Director of the Summer Art Academy at Stephen F. Austin State University. Her research focuses on the intersection of ethics and aesthetics with an emphasis on public pedagogy, nomadic inquiry, and socially engaged art. Dr. Coats has published in *The Journal of Cultural Research in Art Education*, *The International Journal of Education & The Arts, Visual Arts Research, and Trends*, *The Journal of the Texas Art Education Association*. In the fall of 2016, she will have a chapter in *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement* (edited by Ryan Slin).

Dr. Christina Bain is an Associate Professor of Art Education at Texas A&M University. She received the CMAD award for mural painting at state, national, and international conferences.

Dr. Maria de la Luz Leake is an art teacher with 25 years of experience. She has taught online courses in art education for The University of Nebraska at Kearney, participated in numerous Fulbright programs, and served as a former reviewer and co-editor of *Trends*. Leake’s writing has been included in Art Education, the *Journal of Social Theory in Art Education, Trends, and Visual Culture and Gender*. Her research explores the intersections of contemporary art with socially-based art practices.

Dr. Terri Evans-Palmer, Assistant Professor of Art Education, has enjoyed teaching at Texas State University since 2004. Her research focuses on the affective aspects of education, such as preservice teacher dispositions, teacher self-efficacy, and instructional humor. She supports the professional development and continuing education of both visual art and museum educators. Dr. Evans-Palmer holds a BS in Art Education from Kutztown University, a MS in Art from Texas A&M University, and a PhD from the University of Incarnate Word.

Allison Clark graduated with her MA in Art Education (Museum Education Focus) from The University of Texas at Austin in May 2016. Her research examines the construction, articulation, and presentation of knowledge in art museums, particularly as it relates to alternative Americanization programs during World War I. She currently works as an educator at The J. Paul Getty Museum in Los Angeles, CA.

Kathryn Farkas
Maggie Exner
Clare Donnelly
Kirstin Cutts

Amena Al Jelali
Morgan Keeler
Nohemi Rodriguez
Ariel Spiegelman

The co-editors of *Trends* thank the following graduate-student reviewers for their participation during the review process and for providing generative feedback on articles submitted for this issue of *Trends*:

Kirstin Cutts
Clare Donnelly
Maggie Exner
Kathryn Farkas

Amena Al Jelali
Morgan Keeler
Nohemi Rodriguez
Ariel Spiegelman

Kathryn Farkas
Maggie Exner
Clare Donnelly
Kirstin Cutts
W

within our varied art education contexts, we are often called upon to respond to or initiate change, either in our classrooms, museums, community organizations, or wherever you find yourself engaging in art education. In this issue of Trends, peer-reviewed articles take on these ideas related to situation in art education.

The cover image of this 2016 issue is from the Big Art Day project completed at Pampas ISD. Many of the images and accounts of projects completed across the state for Big Art Day remind us that we are all situated within rich, vibrant, and curving art education environments. These student and community artworks, as well as the articles in this issue of Trends, highlight the many ways in which each of us has the capacity to contribute significantly to art education, in spite of or directly because of the individual situation in which we find ourselves. As our organization’s President reminds us, we each face unique challenges as arts educators, but we do not have to face those challenges alone: we are a big family of arts educators here in Texas.

Howard Powers, our featured art educator, is a long-standing member of this family. He recently retired after teaching art of 60 years, and he was there to see it all, having maintained perfect attendance for his career. As his conversations with Dr. Ulbricht reveal, we sometimes find ourselves situated toward art education from differing places. Dr. Michelle Kraft details the conscientious efforts of stakeholders in composing the new National Fine Arts Standards to include the learning needs of students experiencing disabilities. She further addresses the art teacher as stakeholder within the context of the art class for these students, and provides insight into navigating the visual arts standards. Dr. Powell has served as a Fullbright Scholar to Iceland, a National Endowment for the Humanities Fellow to Alaska and British Columbia, and has exhibited internationally in Iceland, Austria, Croatia, and across the United States. She has an upcoming chapter, titled “Becoming a Curator of Memories: Memorializing Personal History,” in a parallel arts-based research, narrative inquiry, performative critical pedagogy, critical theory, inquiry-based curriculum, and evaluation approaches. She has been published in state, national, and international research journals. She was awarded the Priddy Fellowship. She has been a K-16 art educator for over twenty years, teaching in Nevada, Oklahoma, and Texas. Her research interests include the intersections of photography, phenomenology, and the discourse of vision also informs his research. He has presented his research at the National Art Education Association, the Texas Art Education Association, and the Society for Photographic Education. His art making practice includes traditional silver-based black and white portraits and landscapes, as well as digital documentary projects. His work has been exhibited both in Texas and nationally. Dr. Nieberding holds a PhD in Art Education from The Ohio State University and a MA in Photography from Purdue University.

Dr. Carrie Markello’s interviews Houston-based artist/educator Lee Carriage Carrier knew she wanted to teach art from a very young age, and is thriving as an exhibiting artist as well. We hope her journey, the details of her process, and the challenges she faces as an artist who also teaches will resonate with many of our readers. Dr. Joana Hyatt interviews Austin-based artist Hollis Hammond. The objects Hammond collects and draws from carry for her the feeling of home or family history. Readers are offered a glimpse into ways in which the aftermath of large scale disasters and the objects that remain may tie into an artist’s childhood memories to create fertile ground for art making.

The Big Art Day feature, interviews, and articles in this issue invite you to consider ways in which members of our community have situated the arts in their lives, their worldviews, and their classrooms. As editors, we consider ourselves quite fortunate to have worked with the artists, artists and educators who participated in this issue. We hope that this 2016 issue of Trends inspires you and gives you new and exciting ideas for the future of art education in Texas.

As our organization’s President reminds us, we each face unique challenges as arts educators, but we do not have to face those challenges alone: we are a big family of arts educators here in Texas.

As editors, we consider ways in which members of our community have situated the arts in their lives, their worldviews, and their classrooms. As editors, we consider ourselves quite fortunate to have worked with the artists, artists and educators who participated in this issue. We hope that this 2016 issue of Trends inspires you and gives you new and exciting ideas for the future of art education in Texas.
As the Facilitator of Creative Expression (otherwise known as the art teacher) at Cypress Grove Intermediate School in College Station, Christine Grafe firmly believes that Texas boasts some of the most outstanding art programs in the nation. Located near Texas A&M University, Cypress Grove Intermediate School enables Grafe to teach students from every walk of life. She began her journey as an art educator 25 years ago, as an art teacher at Brownfield Middle School. There, she taught students from low-income households and strove to revitalize the school’s art program midyear. In Grafe’s own words, “art has the amazing ability to reach students regardless of their backgrounds, and it’s one of the things I love most about this profession.”

Throughout her career, Grafe has received numerous awards relating to her teaching, including Outstanding Educator by the George Bush Presidential Library and Outstanding Art Educator, Middle School/Junior High Division for TAEA. However, she would like to make clear that the biggest credit goes to her fellow art educators, both locally and on the state level. It is their example and encouragement that has truly kept her going all these years. Grafe is proud to call Texas home for the past 30 years, and lives on a 40-acre farm north of Huntsville with her husband, Kurt, two dogs, 13 cats, four horses, and 12 lovely longhorns.

Jennifer Restauri is the Curator of Education at the Stark Museum of Art in Orange, Texas. She leads the Stark Museum of Art education department, working closely with colleagues to find new and meaningful ways to connect visitors to the collection and advocating for arts and cultural education in Southeast Texas. Since taking the position, the Stark Museum of Art has seen a 31% increase in school program visitations. Restauri earned a BFA in Studio Art from the University of Montevallo in Montevallo, Alabama, and a MA in Museum Studies from Baylor University in Waco, Texas. Restauri served on the Texas Association of Museums Program Committee from 2013-2015, and she is currently serving as the Region 5 VASE Director.

Joelle Dulaney attended Worthington High School in Ohio for most of her teen years, but moved during her senior year to Anderson High School, where she graduated in 1977. In 1981, Dulaney graduated from Miami University with a degree in Design and Interior Design after dabbling first in art and English. Many years later, Dulaney attended Ashland University to become a teacher, but completed the certification process through the Texas Alternative Certification process, which accommodated her busy schedule as a single parent. Today, Dulaney continues to love learning through professional development opportunities and eventually hopes to earn her MA degree.

In 1992, Michaelaun Kelley relocated to Houston from Cincinnati, Ohio, to take a position as a visual arts teacher in Aldine ISD. She had planned to stay one year; however, those students who moved in and out of her classroom captured her heart and she has now worked in Aldine for 24 years. During her first 23 years, Kelley taught visual art at Eisenhower High School, urging as many students as possible to publicly share their artwork through local exhibitions and arts competitions. As a classroom teacher, Kelley was awarded numerous grants, including study grants to Japan, South Korea, China, Italy, Northern Ireland, and Saudi Arabia. In 1999, Kelley became a Critical Friends Group Coach and began working with teachers across disciplines on projects focused on integrated learning. While continuing her classroom teaching and teacher mentoring, Kelley earned a certificate in Curriculum and Instruction from the University of Houston, specializing in ways to empower teachers to provide powerful learning experiences for their students. In October 2014, she transitioned into the position of Program Director of Fine Arts for Aldine ISD. Kelley now develops district-wide visual arts curriculum, equipping teachers with much-needed outside experiences through grant funding and guiding art teachers in high-quality instruction. Kelley hopes that her formal education, global experiences, many years in mentoring, and drive to promote arts education will help her succeed in her position as Supervision/Administration Division Elect.

Michelle Mosher currently teaches at Taylor Middle School in Taylor, Texas, and has taught at the high school and college levels. She is honored to be the Chair of the High School Division and hopes to make our members proud. In Mosher’s own words, “leaders are born out of a willingness to serve others and the attitude of serving, leaders can inspire others to serve as well.” Mosher believes that art education inspires students to envision a creative future for themselves, and art educators are the leaders who will help students see the world through different lenses while providing them the tools needed to convey their message effectively.
Sarah Waggoner received her BFA in printmaking from the University of North Texas. She has been teaching in Grand Prairie Independent School District since 2007. During this time, she and her team of art teachers have advanced the art program to create new learning and service opportunities for students. Together, they share strategies and techniques with other art educators to improve student participation and success in local, regional, state, and national art shows and competitions. She is a strong advocate for broad participation of art students from all levels. Her students’ successes in contests—such as Regional, State VASE, Young American Talent, Art Contest, and the Scholastic Art and Writing Contest—stand as examples of her commitment. Sarah currently teaches ceramics and AP 3D at South Grand Prairie High School. She is also the mother to an amazing 4-year-old son.

Tracy Evans is thrilled to be elected to represent this amazing group of Texas elementary art educators! She has taught art in public schools in Plano for the past 15 years. Before that, she spent five years teaching art and running the after-school and theater programs at a local non-profit organization in Plano.

Sherry Snowden has served as a lecturer for the past 15 years at Texas State University, where she is proud to serve as the faculty advisor for the NAEA Student Chapter. As the director of the University’s Kids’ College Art Camp, she is able to teach even the smallest of future artists and educators. Her extensive teaching experience includes teaching in both public and private schools at every grade level (PK-12), for over 30 years.

Dr. Chumley received her BS in Visual Arts and Education from Abilene Christian University in Abilene, Texas. She also holds a MA in Professional Studies/Visual Arts and an EdD in Curriculum and Instruction with Specialization in Visual Arts and Computer Graphics from the University of Houston. She possesses Lifetime Texas Teacher Certification in all art levels, secondary English, and elementary classroom.

For the last two years, Amanda Batson has worked as an art teacher at White Rock Elementary in Dallas, Texas, where she teaches 908 students. Her goal as an art educator is to instill the love and purpose of art education in her K-6th grade students by centering her curriculum on ideas and concepts, contemporary and traditional media, cultural expression, and the art-making process.

Sarah Waggoner
High School Division Elect

Tracy Evans
Elementary Division

Sherry Snowden
Higher Education Division

Dr. Charley Sharon Gosdale Chumley’s current position is in administration with Northside ISD, located in San Antonio, Texas. There, she works as the Visual Arts Supervisor Prior to administration, Dr. Chumley taught in public schools and university in San Antonio and Houston. She has taught every grade level, from kinder to graduate school, and has a total of 43 years working as an educational instructor and administrator.

Shelby Johnson
Elementary Division Elect

Amanda Batson
Supervisor/Administration Division

For the past eight years, Evans has been teaching traditional weaving in Kuwait. Combined, these experiences have expanded her personal teaching philosophy and her evolving practice as an art educator.

Tracy Evans was raised in Orlando, and attended the University of Central Florida, where she earned a BA in Graphic Design with a minor in Advertising. While at University, she met her husband of 31 years. Together, they traveled throughout Florida for his job before finding their way to Texas. She has traveled across the country teaching adults for several companies, which is what led her to fall in love with teaching. While she enjoyed being around people and making connections, she did not feel fulfilled creatively. Thus, she began teaching summer art camps at the non-profit organization in Plano.

Shelby Johnson studies art education at Texas Christian University (TCU), where she focuses on painting, in addition to other mediums. She is interested in learning how to expand her artistic abilities with the help of the community of artists around her. To aid in this endeavor, she revived the art committee organization on TCU’s campus with the help of faculty members. She loves how the organization helps to create a tightknit community of collaboration amongst local artists, and it inspires her to create a similar community across the state with the Student Division of TAEA. Shelby is the recipient of the Nordan Young Artist Award at TCU, which drives her to continue creating a strong portfolio. She is also involved in the School of Music, where she has received a performance-based grant to continue her studies at TCU. Having experienced the many benefits of being involved in the fine arts, Shelby is very motivated to make sure young students have easy access to the fine arts and all the advantages they present in a school setting.

Shelby Johnson
Student Division

Amanda Batson has served as a board member of the National Art Education Association, and was elected Student Chapter President and Museum Division Chair-Elect of the Texas Art Education Association. She has spent three years working for the Center for Creative Connections at the Dallas Museum of Art, where she collaborated with artists to create interactive experiences within the gallery space. She also has a passion for reigniting creativity in the adult museum-goer by teaching classes about the brain and creativity. Batson’s career path has led to international art education research in Uganda while completing her MA at The University of Texas at Austin. Her current work has been teaching traditional weaving in Kuwait, Combined, these experiences have expanded her personal teaching philosophy and her evolving practice as an art educator.
BIG Art Day
BIG Art Day

Aldine ISD - Houston, Texas

Texas Big Art Day 2016 made a big splash around the campuses of Aldine ISD. Dr. Michaelann Kelley, Program Director of Fine Arts, initiated the theme "My TEXAS Artistic Style" for this year's Texas Big Art Day.

Each campus utilized the theme differently to meet the needs of their art students and community. Kimmie Gillespie, art teacher at Reese Academy (PK-K School), helped her students create cowboy themed art to fit into the BIG state of Texas. These Pre-K and K students also celebrated Houston's Livestock Show and Rodeo by donning their best western attire.

Many of the elementary schools participated, too. Kathryn Baker, an art teacher at Carmichael Elementary, submitted culturally-influenced artwork created by her students. Alyssa Wagner from Calvert Elementary encouraged her students to become inspired by the artists they had studied in class so far in the year. Olson Peter George, an art teacher at Stephens Elementary, had students create interesting patterns and artwork that enabled the students to express their love for art. Teachers, students, and parents all expressed how much they love what the students were able to accomplish in a short period of time.

Across the district at Aldine 9th Grade School, art teachers Leanne Dry and Laura Venne had all twelve art classes working together during their campuswide open house to produce an enchanted forest in the hallways. The students selected the theme, incorporating Greek mythology with the Renaissance period to produce an enchanted forest with a castle near the ocean. These areas were filled with poetry, historical facts, and artwork that enabled the students to express their love for art. Teachers, students, and parents all expressed how much they love what the students were able to accomplish in a short period of time.

Gillespie, art teacher at Reese Academy (PK-K School), helped her students create Portraits of themselves as artists. Maria Cisneros, an art teacher at Worsham, had her students create badges. Oleson Peter George, an art teacher at Carver Magnet High School, illustrated their favorite periods to produce an enchanted forest in the hallways. The assembled puzzle pieces from Sarah Kersh’s elementary art students. Alyssa Wagner from Calvert Elementary encouraged her students to become inspired by the artists they had studied in class so far in the year. Olson Peter George, an art teacher at Stephens Elementary, had students create interesting patterns and artwork that enabled the students to express their love for art. Teachers, students, and parents all expressed how much they love what the students were able to accomplish in a short period of time.

Kersh writes, “I told them that the individual puzzle pieces look amazing separate, but when I put the pieces together, the puzzle came to life!” Lastly, Wanda Johnson had her students create a slideshow video highlighting the beauty of the artwork they had created so far in the year. They played the video at lunch so all the students could see the quality and quantity of their work.

Students in art teacher Jae Nam’s class at Reed Academy for Engineering illustrated their passion for the arts. Likewise, high school students at Davis High School illustrated their favorite footwear designs under the direction of art teacher Marilyn Venne. Other high schools in the district took different approaches to promoting the arts. At Carver Magnet High School, art teachers Laura Luna, Matt Kiekpatrick, and Zach Walters had an exhibition and reception of their award-winning Visual Art Scholastic Event works. Down the street at Eisenhower High School, art Scholastic Event works. Down the street at Eisenhower High School, art

Art teachers in Aldine ISD work hard to make each and every school a center for creativity.
Garland ISD - Garland, Texas

The Lakeview Centennial High School Art Department participated in Texas Big Art Day in early March this year. Students in advanced art classes created a 22 by 13 foot chalk image at the entrance to the school. Art teachers Julie Gawel and Michael Grueneck collaborated with their students to create the bold, colorful eye-catching image and to measure and lay out the grid on the sidewalk. Work on the chalk mural began at 7:30 in the morning, and Ms. Gawel’s advanced students worked all day to reproduce the image onto the sidewalk as visitors, staff, and students observed their progress throughout the day.

Pampa ISD - Pampa, Texas

The old saying, “it takes a village,” does not apply only to the raising of children. It also takes a village to build a miniature cardboard village, which is exactly what the students of Pampa ISD in the Texas Panhandle did for Big Art Day.

Art teacher Stephanie Boyd writes:

We had sort of a loose theme for our Big Art Day celebrations, which was Community. To showcase that, we came up with an ambitious plan to have every student from kindergarten to the seniors in high school create one cardboard house each, and then the four junior high/high school art teachers would assemble them into a miniature village. This was a truly collaborative project between all the students of our district, as well as all of the teachers. Art teachers Marissa Bivens, Valerie Roberts and Shanna Piatt were particularly instrumental in overseeing and coordinating the project. Our high school kids cut out the cardboard houses for the K-3 kids and then went to one elementary school per week to help the little kids put their houses together. That was perhaps the best part of the whole endeavor. To see the older kids volunteer to go help the little ones assemble, cut, and draw on their houses for the sake of our Big Art Day project was truly inspiring.
**BIG ART DAY**

**Tascosa High School**
Tascosa High School celebrated Big Art Day by having a Spray Day. Art 1 teacher, Casey Williams, built an eight-foot by eight-foot wall and encouraged Tascosa students and faculty to spray paint designs. Over 200 students and faculty participated and the mural is now hanging in the Art Wing of Tascosa High School. They hope to do it again next year!

**Elkhart ISD - Elkhart, Texas**
The Elkhart Elementary and Intermediate School’s annual Art Show was held on Big Art Day. Fifth grade art enrichment students painted life-size figures in the styles of famous artists. They also painted signs announcing Big Art Day that were displayed with the figures on the exteriors of both campuses. The show was well attended and enjoyed by school classes and members of the community.
Big Art Day 2016 at Uvalde High School was called Chalk up Picasso—Expressive Cubism Underfoot, an event based on Picasso’s 1934 painting, Two Girls Reading. The art teachers focused on Picasso’s painting because the location of the event, outside of the high school auditorium, has many geometric architectural shapes and lines, so the style of Cubism was a nice fit for the location. Additionally, the original painting has very bright coloration and worked well for a sunny Texas afternoon. The painting also shows very serious, dark lines that fit into the geometric layout of the sidewalk the young artists were working with. The art teachers, Sherri Dillard, Edward Quiroz, and Beverly Kroening, collectively thought that using a work showing women reading was just what was needed for a public school, especially because the auditorium was hosting a choir event that very evening, and people would see the freshly finished artwork. Quiroz writes, “layout of a chalk painting, based on Picasso’s Cubism, was not difficult and our students had an easy time finding each square to paint, based on the gridded color printout of the painting.” Students used a homemade sidewalk chalk—a tempera paint and plaster of Paris mix—that worked very well. The detail work was finished using chalk pastel sticks. Quiroz explains, “we had a good turnout and a great finished work that our artists were all very proud of; all of us were happy with our event. As Picasso once stated, ‘Art washes away from the soul the dust of everyday life,’ and that worked for us!”

Uvalde Consolidated ISD - Uvalde, Texas

Uvalde High School artists blocking in sections of color on their Picasso chalk drawing.

Rerenting Picasso’s Two Women Reading in chalk at Uvalde High School’s Big Art Day.

The bright Texas sun illuminates artists at Uvalde High School working on their Picasso chalk drawing.

Uvalde High School artists hard at work on their Picasso chalk drawing.
1956 was Mr. Howard Powers' first year of his 60 years of service as an art educator. Gasoline was 22 cents a gallon. I Love Lucy was the number one show on television. Dwight D. Eisenhower was running for re-election against Adalai Stevenson, and Elvis Presley's “Heartbreak Hotel” was playing on everyone’s car radio.

Mr. Howard Powers, one of the most dedicated and committed art educators in the state of Texas, has had a career spotlighted not only by his resilience and teaching, but also by his 60—yes, I said 60—years of perfect attendance in his profession as an art educator. Over the course of his teaching career, he has seen many monumental historical events: he has witnessed 11 career, he has seen many monumental historical events: he has witnessed 11

How has teaching art changed you as a person?

Mr. Powers retired in June 2016. As I interviewed Mr. Powers, we discussed his legacy in Monahans, and it became clear that his work as an art educator was his life’s calling.

How do you see yourself as a teacher as you moved through the main events in our history?

Howard Powers (HP): I enjoy the life that was given to me. You have to look for the good in everything we do as art educators.

How do you make student to be conservative yet creative, not wasting supplies, also to be respectful of materials and learn how to work around things when they make mistakes, how to use the mistake to further their work in a new way.

How do you define success in your students?

HP: I want people to grow to success. For them to do what they know how to do. Explore your God given talent and using that talent and developing it and growing with it.

How do you see talent grow though art education?

HP: They start out and think they can’t do this, then they discover they can do it and then they try it more, then research it, and even going further, then they go to college and study, and have art in their career or the field they choose.

HP: What challenges did you face in your career?

HP: This is my vocation and this helped me further my own gratification designing and balancing things together so they worked as one.

If you could go back in time where would you go and why?

HP: I’d stay in the present. I like the time I live in now and the openness of art and before you could only be in one area, now you can go in to all fields of art all fields of education and all areas of life.

Did you have any surprise experiences in education?

HP: Each day was a surprise, every one!

What did you find most rewarding as an art educator?

HP: Helping people and doing volunteer work.

What advice would you give to an art student?

HP: You’ll have new experiences that will lead you to different facets of life and follow your dreams.

Did you follow your dreams, Mr. Powers?

HP: Yes, I followed my dreams! Mr. Powers has served a long and distinguished career. What stands out most about him is his integrity, desire to serve others, and commitment to art education in his local community. This is still evidenced today as he makes weekly visits to colleagues and students at local Monahans schools, supporting education, continuing his painting, and even bringing cookies. This tribute to Mr. Powers is an inspiration to all of us who hope and endeavor to make a difference in our schools and communities. Whether you have had the opportunity to serve 1, 20, 40, or 60+ years as an art educator, Mr. Powers reminds us that we can make a difference where we are, making the most of our profession and fostering an excitement for what is to come. We all have a job to do and now we get to do it together.

What are some of your favorite things to do in your community?

HP: Sing in the church choir, I like to sing, I like to add my voice to the choir, volunteer if I can, and participate in art festival in the fall.

What are your most memorable moments for you ever time?

HP: Graduations from high school, and then college, and then being honored by Monahans School District because of how you have helped students.

What do you hope for your future?

HP: Helping people and doing volunteer work.

What do you hope for your future?

HP: Helping people and doing volunteer work.

HP: What advice would you give an art student?

HP: You’ll have new experiences that will lead you to different facets of life and follow your dreams.

Did you follow your dreams, Mr. Powers?

HP: Yes, I followed my dreams! Mr. Powers has served a long and distinguished career. What stands out most about him is his integrity, desire to serve others, and commitment to art education in his local community. This is still evidenced today as he makes weekly visits to colleagues and students at local Monahans schools, supporting education, continuing his painting, and even bringing cookies. This tribute to Mr. Powers is an inspiration to all of us who hope and endeavor to make a difference in our schools and communities. Whether you have had the opportunity to serve 1, 20, 40, or 60+ years as an art educator, Mr. Powers reminds us that we can make a difference where we are, making the most of our profession and fostering an excitement for what is to come. We all have a job to do and now we get to do it together.

What are some of your favorite things to do in your community?

HP: Sing in the church choir, I like to sing, I like to add my voice to the choir, volunteer if I can, and participate in art festival in the fall.

What are your most memorable moments for you ever time?

HP: Graduations from high school, and then college, and then being honored by Monahans School District because of how you have helped students.

What do you hope for your future?

HP: Helping people and doing volunteer work.

What do you hope for your future?

HP: Helping people and doing volunteer work.
Art Education Retro Feature: A Comparative Conversation with Dr. J. Ulbricht

by Allison M. Clark
The University of Texas at Austin (UT)

Three months before I graduated with my Master’s degree in Art Education, I was presented with the opportunity to discuss art education’s history and imagined future with Dr. J. Ulbricht, Professor Emeritus of Art and Art History at The University of Texas at Austin (UT).

Although we were very much at different points on our academic journeys—he, an expert, and I a novice—we did share some common ground: both of us had worked with UT’s undergraduate teacher preparation program in Visual Art Studies. He had served as one of the program’s leading faculty members for over 30 years, and I had spent my final year in graduate school as a Teaching Assistant for three of the program’s courses. What’s more, neither of us had initially decided to major in art education. Rather, art had always been there for us, only appearing as a potential career when we pursued our undergraduate degrees.

In this retro feature, I spotlight Dr. J. Ulbricht’s entry into art education, emphasizing how his meandering path into the field reflects so many of our own circumstantial journeys. Next, I narrate how I fell into the field from a largely academic background, transitioning from art history to art museum education. I conclude by contextualizing my and Dr. Ulbricht’s experiences, presenting a portion of his private memoir and postulating how art educators might continue to advance the field in order to best serve today’s students.

Raised by Art: Exploring Dr. J. Ulbricht’s Initial Dream of Reshaping Chicago’s Art History

Like Dr. Ulbricht, I also experimented with several different majors before returning to my first love: art. Unlike Dr. Ulbricht, however, my fascination with the field was largely academic, evolving from my interest in art history during high school to investigating supposed art historical boundaries via art museum education. Exposed to dozens of artistic styles, periods, and practices in my high school’s Advanced Placement (AP) art history course, I was captivated by the possibilities presented. No two artists were alike, and no two art historians agreed completely on an artwork’s intended meaning or art making. I had struggled to communicate my intentions, but by reading art historians’ thought-provoking arguments. I learned that meaning is made. Refocused, I submerged myself in the class, devouring introductory textbooks and decorating my bedroom’s walls with posters of celebrated paintings. Art history provided me with alternative explanations, demonstrating that there was no single, objective measure for judging art. Instead, art was entirely in the eye of the beholder, who was, in turn, at the mercy of their environment.

I continued to pursue art history at Rice University, where I eventually majored in the subject after trying my hand at civil engineering and economics. I found the former to be too staid, too predisposed to regurgitating formulas, whereas the latter seemed to be too tedious. Similar to Dr. Ulbricht, I did not view my contributions to the hard sciences particularly promising, or even enjoyable. For me, art history proved to be a pleasant challenge at every turn. Although my alma mater did not offer a degree in art education, I spent several years interning at local art museums, interacting with visitors during traditional K-12 school tours, Creation Stations, and Family Days. By sharing socially-constructed art historical knowledge with the public, I became increasingly committed to questioning the field’s accepted narratives. Why was one artwork showcased during tours instead of another? Who decides that something is or is not art, and what stake do they have in that claim? Committed to unpacking such queries, I entered the MA in Art Education program at UT, resuming Dr. Ulbricht’s past efforts with the undergraduate students during my teaching assistantship.

Approaching Art Education in Higher Education

My experience working with undergraduates was, to put it bluntly, perplexing. We were close in age—I was only two or three years older than most of them—and they came from a much stranger studio art background than I did. Where I valued content knowledge in art history and the ability to nurture mature art thinking, they valued technical competence and creative expression. I often found myself asking...

When teaching art, intuition is a key ingredient in creating a responsive, collaborative learning environment. Your intuition as an educator enables you to engage with students in the moment, dynamically tailoring your lesson plans while you teach.
his pedagogical practice might have developed if he returned to his initial position at the middle school level.

For many, the scope of art content has broadened to be more inclusive of popular, folk, and community art, so I am sure, I would fashion my future teaching to be more comprehensive than what I originally envisioned. In addition, art now relies on new technologies such as thin and time-based digital media, so I might give less emphasis to the potter’s wheel and more to the creation of computer imagery. In recent years, interest in many previously popular art movements have been superseded by post-modern concerns, so, surely this would change the substance of my lessons from what I presented in the mid-1960s.

In addition, I’d take into consideration the current needs of students who look younger than when I started. More than likely their developmental requirements are different given the culture today. In the past, students did not have access to social media and visual culture through computers, iPads, and cell phones. I suspect current students are more divergent than ever before, so this would have an impact on my teaching, too. I’d also guess that student interest in handcrafted objects may have given way to an appreciation of more socially and personally relevant art, so this too might alter what, and how, I’d teach. (2016, p. 4)

Dr. Ulbricht’s advice was to put the needs of the students first, recognizing that as these requirements change over time, art education must change as well. Juxtaposing tradition with technology, Dr. Ulbricht’s reflection mirrored my own anxieties and enthusiasm for the field. Art education appeared to be rapidly—or, perhaps, inevitably—adopting “new” elements, tailoring itself for the next generation of students. He had observed these revelations directly and, in retirement, could see how the field was reforming and repositioning itself. If you are like me, still green and just beginning to define your position in the field, you might be less likely to recognize art education’s overarching patterns and principles as they unfold.

When I entered graduate school, I knew almost nothing about art education at large. Familiar with only the faintest shadows concealing museum education’s curricula developments, I simply felt the field’s wider implications. It was, for lack of a better word, intuition that guided me to higher education. I understood that I needed to enter the field, but did not know precisely why. I argue that the “why” in this situation does not matter too much. Action can be more fruitful than contemplation, as you are able to follow your hunches and pursue your passions. When teaching art, intuition is a key ingredient in creating a responsive, collaborative learning environment. Your intuition as an educator enables you to engage with students in the moment, dynamically tailoring your lesson plans while you teach. To be sure, it is a skill that must be nurtured over time. Dr. Ulbricht’s ability to productively, compassionately respond to students’ nascent needs and interests easily surpasses my own due to his significant teaching experience. However, it is a skill that can be learned. It can be honed, refined, and perfected. It can, ultimately, serve as a timeless guiding precept, connecting seasoned professionals like Dr. Ulbricht with emerging educators like myself.

Conclusion

As Dr. Ulbricht emphasized in our conversations and in his memoir, questioning our field’s growth and reflectively evaluating art educational endeavors are paramount to building curricula that are responsive to students’ lived experiences. Moreover, both my and Dr. Ulbricht’s journey into art education demonstrates how many art educators enter the field from idiosyncratic backgrounds. Like our current and future students, our past speaks to our present, and may anticipate forthcoming intersections between art and other domains.

References

Situating the Standards of Visual Arts Education to Include Disability

By Michelle Kraft
Lubbock Christian University

As a fledgling high school art educator in the early 1990s, I taught at a campus that housed the district’s Life Transitions (LT) program. The lone art teacher there, with no veteran art teacher to whom I could easily go for support and mentoring, I felt myself a spectator—rather than an empowered stakeholder—in the process of including students experiencing severe/profound disabilities.

Paraprofessionals from the LT classroom down the hall would accompany students to my art classes, but these visits were irregular, unplanned, mostly unannounced, and brief. Little but even the name of the student who was visiting the class, she might attend only a time or two, never to return to art again.

I did my best to welcome these brief visitors, believing that art had something to offer them—a venue for empowerment and communication. To say, however, that I was educating inclusively—with art education standards and full participation of all students in mind—would have been a (very) elastic stretch indeed. At that time, the Education for All Handicapped Children Act of 1975 had just undergone reauthorization, renamed the Individuals with Disabilities Education Act (IDEA) of 1990. The 1994 National Standards for Visual Arts (NSVA) were only in the beginning stages of development.

The writers of those national standards acknowledged a need for including students with disabilities in the visual arts:

The arts help all students to develop multiple capabilities for understanding and deciphering an image-, symbol-, and word-based world. Thus, the arts should be an integral part of a program of general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them. (National Art Education Association, 1994, p. 3)

Beyond this important acknowledgment, the 1994 NSVA provided little additional discussion on the inclusion of students with disabilities.

In 2012, the National Coalition for Core Arts Standards (NCCAS) began drafting new fine arts standards, for release in 2014, to replace the 20-year-old NSVA. As a part of that process, the Office of VSA (formerly Very Special Arts) and Accessibility at the John F. Kennedy Center for the Performing Arts commissioned a Special Education Committee to review the standards as they were being written. The committee was also tasked with developing complementary standards for the standards for educators including students with disabilities in their classrooms (Malley, 2014a). The committee encompassed special educators and fine arts educators (from Visual Arts, Dance, Theatre, Digital Arts, and Music) from across the United States. I served as one of two visual arts educators on the Kennedy Center’s Special Education Committee. I recognized—from having need the 1994 standards to prepare preservice art educators for over 20 years—that these voluntary guidelines no longer kept pace with advances in technology and art theory. I also knew that, while flexible, the old standards gave little to no explicit guidelines to address the reality of meeting the special art educational needs of students experiencing disability. Here, I review the process of the Special Education Committee in partnering with the NCCAS in drafting the new arts standards to include differentiated learning needs. I then analyze the National Core Arts Standards as an inclusive arts education policy, narrowing my focus to the practice of the visual arts standards within the art class as a setting for including disability. I address the art teacher as policy stakeholders within the context of the art class for learners who experience a range of (dis)abilities. I provide an overview for navigating the Core Arts Standards for visual arts, as well as the accompanying inclusion strategies for implementation. I also offer resources for implementing the Core Arts Standards policy to include students with disabilities.

The Situation: The Inclusive Class

The visual arts class is one of the most frequent placements for inclusion of students with disabilities, especially low-incidence populations of students experiencing moderate to severe/profound disabilities (Schiller, 1999). It is a unique setting that, while structured, allows for multiple modes of learning, interpretation, and responses to a given visual problem (Kraft & Keifer-Bloyd, 2013). Sharon Malley (2014a), chair of the Special Education Committee for the NCCAS, argues:

When teachers and facilitators fully include students with disabilities in well-designed arts education, chances for achievement in many domains can increase. Students with disabilities who participate in the arts are given opportunities to convey sophisticated ideas, experience validation of their work, and enhance their academic pursuits. Inherent in arts education are means of diverse and variable expressions, responses, and outcomes, which allow students opportunities to diverge from the rote learning often required in other subjects. (p. 5)

The NCCAS, in drafting the 2014 standards, balanced the challenges of excellence in arts education for a diverse student population.

Sit, Stay, Walk: Proximity versus Participation—The Role of Standards

It is important to note that mere presence in the art classroom is not enough to ensure inclusive education for the student experiencing disabilities. If effective communication between stakeholders—the art educator, special educator, paraprofessional, parent, school district—and student—is not taking place, it may become difficult to create a fully participatory learning environment for the student whose disabilities may be moderate to severe/profound (Kraft, 2006c; Kraft & Keifer-Bloyd, 2013; Malley, 2014b).

Key to substantive learning and assessment in the art class is standards-based instruction. IDEA specifies that students’ learning must adhere to educational standards that are aligned with their individualized education programs (IEPs). The voluntary 2014 National Core Arts Standards, created and released by the NCCAS with input from art educators of all levels across the U.S., are based in Wiggins and McTighe’s (2005) curricular model situated in essential understandings and enduring ideas. Provided that the right communication, educational supports and services, and specialized instruction are in place, students with disabilities—including those experiencing moderate to severe disabilities—should be able to achieve art educational standards (Malley, 2014a).

Situating Ability: Impairment versus Disability—The Role of Universal Design for Learning

By now, the reader may have noticed my frequent use of the phrase “students experiencing disabilities.” I employ this wording to reinforce the idea that disability is something that one experiences, not the only defining characteristic, or the totality, of who one is. Disability is itself situational, and any one of us may find ourselves disabled by our environments, even if only temporarily. For example, traveling to a foreign country in which we do not know the language will make our ability to communicate less effective than it would otherwise be at home, not knowing the language is a disability. The Centre for Disability Studies at the University of Leeds (n.d.) draws a distinction between disability and impairment. It defines impairment as a condition—congenital or caused by accident or disease—without the presence of society—including the art class—there is little to no disability, though impairment is still present. Viewing disability as a feature of a system rather than personhood, offers opportunities to strategize about how to modify the environment to maximize ability.

Universal Design for Learning (UDL) is an ecological approach to mitigating disability is Universal Design for Learning (UDL), Universal Design in Art Education (2015) finds its roots in architecture and product design (one example is OXO kitchen utensils); its aim is to recognize and design for the diversity of humanity—inclusion, visual, hearing, intellectual, emotional, physical, and cognitive differences in cognition and perception. UDL applies this same philosophical approach to educational curricula and delivery, recognizing that highly diverse classrooms are the norm and offering pedagogical approaches to optimizing learning to meet this diversity of student needs (CAST, 2015). The flexible and individualized strategies offered by UDL attend to multi-modal learning needs of all students.

This approach is fundamentally different than attempting to only adapt or modify instruction, or to accommodate a specific set of needs. Many strategies, adaptations, and accommodations, when implemented for the entire group, make the learning experience for example, traveling to a foreign country in which we do not know the language is a disability. The Centre for Disability Studies at the University of Leeds (n.d.) draws a distinction between disability and impairment. It defines impairment as a condition—congenital or caused through illness or injury—that results in differences in psychological or physiological functioning. Disability, on the other hand, is “the loss or limitation of a substantial range of opportunities to participate in society”—i.e., childhood, old age, independence, identity, and even social functioning. Disability, on the other hand, is “the loss or limitation of a substantial range of opportunities to participate in society”—i.e., childhood, old age, independence, identity, and even social functioning.

Positioning Policy: From Formation to Implementation

Education policy is shaped by the attitudes and practices of the educators and policymakers who implement it (Bailey, 2014; Kraft, 2006). The National Core Arts Standards are a response to the educational policies of No Child Left Behind (2001) and the Common Core...
In their broad language and flexibility of approach, the standards reflect the three principles of UDL, which are: (a) a representation of information through a variety of media and in multiple formats; (b) providing for multi-modal avenues for students’ expression and actions (and for assessing student understanding); and (c) providing multiple ways to engage and motivate students (Malley, 2014a; Rose & Meyer, 2002). During our Special Education Committee review we noted uses of language that might be ableist in nature, attending to single modes of learning or expressing. For example, in our review of one early Pre K–2 standard assessment for visual arts, Kefrey-Boyd and I commented: [Verbally] Using the term "portfolio" may not be possible for some learners experiencing disabilities. In inclusive art classes, [Verbally] using the term "reflection" does not allow for the special educational needs of learners of varying abilities. "Understand the application of the term "portfolio" to identify a selection of their own work" would provide for inclusion of learners with varying abilities.

Similarly, when reviewing an 8th grade Anchor Standard, "Display the skills and knowledge the curriculum should encompass. (p. 8)."

The collaboration of special and fine arts educators in drafting the standards, and in including strategies and resources for teaching students experiencing disabilities, mirrors the collaboration of stakeholders necessary in providing inclusive arts education (Kraft, 2006; Kefrey-Boyd & Keifer-Boyd, 2013). Multi-modal approaches to learning, expressing, and assessing included in the National Core Arts Standards encourage choice-making among students, allowing students a fully-participatory role in learning while fostering critical thinking (Featherl & Laird, 2014; Kraft, 2003; Kraft & Keifer-Boyd, 2013).

Navigating the Standards to Include Disability

The National Core Arts Standards divide artistic endeavor into four processes: (a) creating; (b) performing/presenting/producing; (c) responding; and (d) connecting (NCCAS, 2014). For each of these categories of processes, a set of Anchor Standards is identified by grade level. Figure 1 is the Standards Matrix that illustrates the organization of the categories of fine arts learning as they relate to the Anchor Standards, including levels of proficiency.

The Anchor Standards reflect general arts literacy and parallel one another across the artist disciplines and grade levels. The Performance Standards under each Anchor Standard, though, are discipline-specific, progressing from grade to grade; they imply measurability for assessment purposes. The diagram below demonstrates this organization.
MCA resources include suggestions for assessment tools, strategies for embedding MCAs into instruction, prompts and vocabulary by grade level, and knowledge and skills for assessment of each Anchor Standard. At the bottoms of each MCA file are strategies for differentiating teaching to meet a variance of students’ educational needs. Among the bottom menus of the MCA page, the user will see a tab that reads Inclusion (See Figure 5). This link takes the user to Inclusion Strategies for the national standards, arranged by artistic discipline. By selecting Grade 8 under Inclusion Strategies for Visual Arts, for example, the user goes to a file that contains an introduction to Inclusion and the visual arts standards, a bibliography of resource materials, and suggested inclusion strategies for Creating, Presenting, Responding, and Connecting. These inclusion strategies include points related to materials and art class environment, art teacher involvement in the IEP planning process, and teaching and assessing for multi-modalities. While strategies are for the student experiencing disabilities, many are applicable and perhaps helpful to all learners in keeping with UDL principles.

A host of resources for art educators including disability. Some are:
- VSA publications related to disability and the arts, including lesson plans at: http://www.kennedy-center.org/education/vsa/resources/eduparents.cfm
- The Exemplary Programs and Approaches publications at the VSA link above include terrific information by fine arts educators; many of the articles contain resource bibliographies, rubrics, and lesson plans, along with meaningful strategies adaptable across fine art disciplines.
- Students with Disabilities and the Core Standards: Guiding Principles for Teachers, by Sharon Malley, is available in PDF version and provides a helpful overview for approaching the 2014 standards with inclusion of all learners in mind: http://www.kennedy-center.org/education/vsa/resources/GuidingPrinciples4.pdf
- VSA Arts and the Kennedy Center produce a series of free webinars on the arts and disability, covering a range of topics. Participants may register to attend live; past webinars also are recorded and transcribed: http://www.kennedy-center.org/education/vsa/resources/webinars.cfm
- An annotated bibliography of source material on disability and fine arts is at: http://www.kennedy-center.org/education/vsa/resources/App/ArtEduald SpecialEd8.pdf
- Arts Edge has lesson plans and other resources for art educators: http://artedge.kennedy-center.org/educators.aspx?g=110551
- Since 2013, the Kennedy Center has hosted online VSA Intersections: Arts and Special Education, which includes fine arts educators from across the U.S. who work with disabilities or are themselves impacted. Details are at: http://www.kennedy-center.org/education/vsa/programs/intersection35.cfm

Improving the Situation: Reflections and Conclusions

Early in the writing process, the NCAS meaningfully considered the education of students experiencing a range of (dis)abilities in the fine arts. This is evidenced in the standards’ conceptual framework, the formation of the Special Education Committee, the differentiated instruction and inclusion strategies found on the standards website, and the Kennedy Center’s Guiding Principles (Malley, 2014) that accompany the standards. The standards are not curriculum per se; rather, they provide a framework on which to shape and assess inclusive arts curriculum. Using UDL, and backwards design principles, art education stakeholders wrote and reviewed the visual arts standards for the benefit of art teachers and students. The reciprocity of the writing process reflects the reciprocal nature of inclusive, transformative education.

The quality of reciprocity separates training from education. Training is a one-way street wherein the teacher, in a banking model, deposits information into the minds of the learners (Draves, 2000; Freire, 1990). Transformative education, on the other hand, empowers through difference. It requires contribution from and interaction between all learners and the teacher . . . [The inclusive art classroom] empowers through difference, using curriculum, instruction, and assessment that reflects transformative education (Keifer-Boyd & Kraft, 2014, p. 151).

In presenting multi-modal arts education benchmarks and approaches that address a variance of educational needs, the National Core Arts Standards offer a powerful tool in transformative arts education. Thinking back to the early years of my teaching career, I recognize that my good-willed trial-and-error approaches to including learners experiencing moderate to severe disabilities in art, in some ways, mirror the progression from the old 1994 visual arts standards to the new ones. In the progressive steps that the NCAS and the Kennedy Center’s Office of VSA and Accessibility’s Special Education Committee took to consciously attend to the special learning needs of a diverse student population, I see reflected the same transition from spectator to stakeholder that I’ve experienced in my own art teaching practice. In this way, the National Core Arts Standards support educators in empowering students experiencing a range of (dis)abilities to be fully participatory in their arts education, situating them, too, as stakeholders rather than spectators.

References on p. 34

Michelle Kraft
Michelle Kraft is a Professor of Art Education and Assistant Dean at Lubbock Christian University. Prior to that, she taught art at Dunbar High School and junior high schools in the Lubbock Independent School District, where she loved working with the students and special educators in the Life Transitions program. Michelle served as a Visual Arts Reviewer for the John F. Kennedy Center for the Performing Arts’ Office of VSA & Accessibility’s Special Education Committee for the National Coalition for Core Arts Standards. She co-authored the book Including Disability: A Communitarian Approach to Art Education in the Least Restrictive Environment with Karen Keifer-Boyd (NMEA, 2013). Upcoming publications include chapters in Handbook of Arts Education and Special Education (Jean Crockett and Sharon Malley, editors; Routledge), Contemporary Art and Culture in Disability Studies (Alice Wecker and John Derby, editors; projected publisher, Syracuse University Press), and Examining the Intersection of the Arts and Special Education (John F. Kennedy Center for the Performing Arts’ Office of VSA and Accessibility). One of Michelle’s favorite things about her work, though, is mentoring undergraduate students in scholarly and creative activity, and seeing them present their work at regional and national conferences. Last year, she was the recipient of LCU’s 2015 Undergraduate Research Mentor of the Year Award. Michelle also likes long walks on the sandy beaches of Lubbock, and cannot wait until they install the water.
There are serious dangers here. Under such a misguided approach, education is used to eliminate cultural difference by teaching children and parents new cultural habits and thereby curbing their “cultural deficits.” Further, this approach is in direct contrast to a multicultural curriculum that recognizes the positive things that all children bring to school and that encourages children to be proud of their cultural background and identity. (p. 10)

A long history of recognizing indigenous youth as culturally deficient has led to almost complete erasure and assured confusion of identity for indigenous youth. Derman-Sparks (1995) states: “In an atmosphere of cultural deficit, such a misguided approach, education is used to eliminate cultural difference by teaching children and parents new cultural habits and thereby curbing their ‘cultural deficits.’” Further, this approach is in direct contrast to a multicultural curriculum that recognizes the positive things that all children bring to school and that encourages children to be proud of their cultural background and identity. (p. 10)

This Inclusion link is also found along the bottom menu of the homepage for the National Core Arts Standards. Grades 5, 8, and high school also include scoring rubrics for assessing students' understanding of the Anchor Standards. Using a Survey Monkey instrument, review participants rated the wording of the standards on a Likert scale (Strongly Agree, Agree, Disagree, Strongly Disagree) in the areas found lacking in representation at this level were

The United States’ education system is a long way from encouraging indigenous children to be proud of their cultural identity, despite sparse efforts to support positive indigenous youth identity development. This report discusses the efforts of a program outside of public education, which aims to help indigenous youth develop their own sense of cultural self-awareness and pride. Beyond the youth, the program’s impact may have further implications given the reflections of pre-service teachers who have worked in the program over the past several summers. The Indigenous Arts Summer Camp, which experienced its fifth summer in 2016, is one of several programs of the Indigenous Cultures Institute (ICI) of San Marcus, Texas. The camp is one of a handful of ICI’s programs devoted to positive youth identity development. Hispanic students in San Marcus experience a severe lack in achievement in elementary school and have a high school dropout rate significantly higher than the state average (City-Data.com, n.d.). Their poor academic attainment is further exacerbated by the fact that the majority of these students live in households that are well below the poverty line. The Texas public school system has not been able to address this downward spiral that inevitably leads to an undereducated workforce and a continued cycle of failure. The ICI is a nonprofit organization dedicated to the research and preservation of culture, including arts, traditions, ceremonies, and languages of the Coastal American people. Members of the Native American groups living in what is now central and southern Texas and northeastern Mexico when the Spanish conquistadores first arrived. Founded in 2006, the ICI offers a range of educational programs, including a roster of presenters who regularly offer lectures and workshops exploring historical and cultural information on the identity and ancestral legacy of Native Americans. The ICI also works to “maintain our covenant with sacred sites” (“Welcome,” n.d.). The ICI’s summer camp is one of its many programs that seek to educate people about indigenous cultures. Ultimately, through the summer camp, the ICI aims to instill a sense of knowledge and pride among the indigenous youth of San Marcus.

The summer camp is carefully scaffolded so that each learning experience builds on the previous one with a central focus on indigenous identities. Last summer, the program included 20 youth whose ages ranged from eight to twelve years old. The week-long summer program ran from 6 AM until 5 PM. Monday through Friday, the camp included a field trip to the Sacred Springs on the Texas State University campus in San Marcos, where ICI board member Maria Rocha led a water ceremony. Fostering a Cockailhua water song. On the last day of the program, students’ artwork was displayed as a background to an hour-long performance in which the students

The summer camp is carefully scaffolded so that each learning experience builds on the previous one with a central focus on indigenous identities. Last summer, the program included 20 youth whose ages ranged from eight to twelve years old. The week-long summer program ran from 6 AM until 5 PM. Monday through Friday, the camp included a field trip to the Sacred Springs on the Texas State University campus in San Marcos, where ICI board member Maria Rocha led a water ceremony. Fostering a Cockailhua water song. On the last day of the program, students’ artwork was displayed as a background to an hour-long performance in which the students
performed the Native American flute, traditional danza, a tableaux of their birth signs, and a song in the Nahuatl language.

This study examines the impact on pre-service arts educators working at the indigenous arts-based week-long Indigenous Arts Summer Camp of the ICI. The IRB-approved study includes pre- and post-surveys for youth participants, caregivers of participants, and staff members of the program. The broader study focuses on the impact on youth. For the purpose of this paper, I focus on how interning and teaching in a culturally responsive environment impacts the trajectory of pre-service educators given their own diverse and complex identities. Ultimately, the data collected for this study points to pre-service educators gleaning important experience through the camp that leads to a deeper understanding of the kind of multicultural curriculum of which Derman-Sparks (1995) speaks. By experiencing and leading interactive, indigenous arts with youth, the interns fully experienced what they read about in their teaching methods classes. Pre-service educators recognize the potential impact of their work by witnessing youth who have been labeled “at risk” by the school system blossoming in a culturally-relevant arts program.

As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings with a variety of students, the arts educators who have been labeled “at risk” by the school system blossoming in a culturally-relevant arts program. As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings that acknowledge the identities of the youth in the room. Geneva Gay (2010) articulates culturally responsive teaching as, “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (p. 31). I often tell my students that we cannot learn the culture of swimming unless we can swim. By experiencing and leading interactive, indigenous arts with youth, the interns fully experienced what they read about in their teaching methods classes. Pre-service educators recognize the potential impact of their work by witnessing youth who have been labeled “at risk” by the school system blossoming in a culturally-relevant arts program. As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings with a variety of students, the arts educators who have been labeled “at risk” by the school system blossoming in a culturally-relevant arts program. As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings that acknowledge the identities of the youth in the room. Geneva Gay (2010) articulates culturally responsive teaching as, “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (p. 31). I often tell my students that we cannot learn the culture of swimming unless we can swim. By experiencing and leading interactive, indigenous arts with youth, the interns fully experienced what they read about in their teaching methods classes. Pre-service educators recognize the potential impact of their work by witnessing youth who have been labeled “at risk” by the school system blossoming in a culturally-relevant arts program. As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings with a variety of students, the arts educators who have been labeled “at risk” by the school system blossoming in a culturally-relevant arts program. As is necessary in the development of pedagogy in general, culturally responsive teaching requires practice teaching in diverse settings that acknowledge the identities of the youth in the room. Geneva Gay (2010) articulates culturally responsive teaching as, “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (p. 31). I often tell my students that we cannot learn the culture of swimming unless we can swim.
PhD. shares how indigenous people and contributions have often been overlooked. He informs the youth of how many indigenous people offered inventions such as corn and chocolate (M. Garza, personal communication, June 24, 2015) as sharing that Native American people were not allowed to dance nor play music at certain times in history. Staff also identify connections between traditional indigenous art teachings and the lives of the students, such as relating the music the students are learning in the camp to their current musical interests. The indigenous teachings go beyond the content of the instruction: indigenous practices and values are taught and modeled throughout the camp. The staff nurture a space that is respectful of all living creatures. The students and staff eat together, as family might. Staff model respect for everyone and typical hierarchies—such as age, assumed knowledge through traditional education, gender, race, and language—challenged both in the content of the program and how staff interact with everyone who enters the space. Pre-service interns quickly adapt such strategies as they become part of the community. Staff are present for all elements of the camp, which is another way that teachers and interns are able to tie themes and activities together. Staff participate in activities and quickly learn participants' names and interests. The community is quickly built among participants and staff alike. The inclusion and representation of the interns, my students, has required thought and intentionality. Such rich modeling of and opportunities to practice culturally responsive pedagogy would likely prove valuable to any developing arts teacher. However, this investigation indicates that the work is of great significance to college students who share racial, ethnic, and cultural identity markers with the targeted youth. While I initially invite all of my pre-service theatre education students to apply to participate as teachers and interns, I intentionally reach out especially to those who identify as Latina/o, Hispanic, Native American, or Indigenous. There are several reasons for this. In dialogue with my program leadership over the past few years and in my career as an ally in many spaces, I realized how important role models with shared identity markers are for individuals and communities. In the past few years, the ICI and I have shifted my role as a primary teacher in the program to that of curriculum organizer and program evaluator. While I still engage with students and caregivers, my work and body are less visible to the participants and caregivers. I agree with IC leadership that given my own identity (in that I am not an indigenous person) and experiences, my energy is best utilized by bringing Native American teachers into the program and facilitating their awareness and inclusion of indigenous cultures into their teaching. Hernandez Sheets (2004) speaks to how teachers of color must be provided opportunities to transfer their prior knowledge of culture to pedagogical content knowledge (p. 164). Teacher preparation programs must create such opportunities for teachers of color who are equipped with the necessary tools to foster culturally responsive lessons and classrooms.

While many of the participants and pre-service teachers associated with the program identify as Latina/o, Hispanic, or Asian, I included other races such as Native American/Indigenous. There are several reasons for this. In dialogue with my program leadership over the past few years and in my career as an ally in many spaces, I realized how important role models with shared identity markers are for individuals and communities. In the past few years, the ICI and I have shifted my role as a primary teacher in the program to that of curriculum organizer and program evaluator. While I still engage with students and caregivers, my work and body are less visible to the participants and caregivers. I agree with IC leadership that given my own identity (in that I am not an indigenous person) and experiences, my energy is best utilized by bringing Native American teachers into the program and facilitating their awareness and inclusion of indigenous cultures into their teaching. Hernandez Sheets (2004) speaks to how teachers of color must be provided opportunities to transfer their prior knowledge of culture to pedagogical content knowledge (p. 164). Teacher preparation programs must create such opportunities for teachers of color who are equipped with the necessary tools to foster culturally responsive lessons and classrooms.

The reflections of this pre-service theatre teacher illustrate the ways in which engagement in this program helps developing educators embrace their own identities and recognize the value to youth in feeling such a sense of belonging. Hernandez Sheets (2004) further offers: "to improve services to ethnically, linguistically and culturally diverse children, teacher credential programs must acknowledge issues such as the complexity of the teaching-learning process, the absence of actual classrooms of children in most teacher preparation programs, the lack of uniform placement in exemplary field experiences with cooperating teachers modeling the diversity ideology Promoted in particular programs, the uncontrolled content in teacher preparation courses, and the variability of the cultural knowledge each teacher candidate possesses. This suggests that the preparation of teachers is a formidable task." (p. 104)

To meet such a daunting task, teacher preparation programs must seek models and programs like the ICI Indigenous Arts Summer Camp, where teachers model such diversity-related ideology. Reading theory about culturally responsive pedagogy is simply not enough. A 20-year-old male pre-service teacher notes how his teaching was impacted by his participation as an intern in this program, noting that he grew to be proud of his indigenous heritage. He reflects: "I realized that I have a responsibility to look at my own identity. If I am to work with young people, I need to know who I am. Mexican American students are drawn to me as a person with brown skin. I was born in Mexico, I identified as Mexican or Mexican American. Growing up, my grandmother talked about her..."
indigenous roots. As a teacher, it has given me a perspective that I can look at students and be aware of my own heritage and help them to be proud of who they are, too.

This recently graduated, certified teacher now teaches all of the arts disciplines full time at a bilingual elementary school. He reports that he has incorporated indigenous arts into many of his lessons. He will serve a teacher of indigenous music this summer in the Indigenous Arts Summer Camp. A comprehensive longitudinal study is necessary to truly examine the impact of participation in this program on these developing teachers and their future teaching practices. Prior school around culturally responsive arts education has indicated a need for teachers to experience pedagogical practices that intentionally explore and address issues of oppression and identity. Garber (2004) speaks to the need for teachers to understand how education functions as an institution of power.

[Teachers] need to see themselves as agents of change, and to see the possibilities for change...To begin to do this, the sociology of education needs to be a foundation of their education. Central to this knowledge are the relationships between knowledge, culture, and power in schooling, as well as schooling as a form of social recalcitrance and social control. For example, “What counts as school knowledge? How is school knowledge organized?...” The underlining codes that structure such knowledge? What kind of cultural system does school knowledge legitimate? Whose interests are served by the production and legitimation of school knowledge?”... The importance of teachers seeing themselves as intellectuals, that is, as professionals able to conceptualize, design, and implement ideas and experiences in educating students, rather than as technicians implementing prepackaged content and instructional procedures, is crucial. In this view, teachers are able to determine content that validates their students while expanding their students’ bases of understanding and experiences.

References


SITUATING ART EDUCATION

understand where they themselves are physically and emotionally situated as well as have opportunities to encounter viewpoints that may challenge, as well as support, their current understanding.

Exploring conflicting perspectives is an important opportunity for growth because it paves the way for turning our gaze inward to begin to understand others’ situated outlooks by exploring alternate perspectives. As such, learning to grapple with the impurities of multiple viewpoints may help students move from egocentric and self-centered knowing to a greater awareness and sensitivity to the complex issues in the world around them. This call for global awareness is specified in the most recent version of the Texas Essential Knowledge and Skills (TEKS) K-12 art standards under the historical and cultural relevance strand which states: “The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness traditions which include elements and contributions of diverse cultures” (Texas Education Agency, 2013). Furthermore, I argue that personal and global awareness does not simply occur through producing artwork that mimics the style of another culture’s art forms or by engaging in traditional lectures that deliver facts about a work of art or by passively listening to traditional lectures of another culture’s art forms or by attending spontaneous performances by groups or individually, to list a series of activities that should offer great potential for effective improv performances, but often improv is to agree. This shows that you may help players keep an open mind and generate opportunities for players to envision new ideas. In real life we will not always agree with one another, but often a conversation can end when maydayas are unwilling to see other viewpoints, such as “No, that idea is stupid—no way that the activity will work.” The second rule of improv is to contribute something of your own. This enables the scene or idea to evolve, even if it goes in a completely unexpected direction. Likewise, contributing ideas to a group is an important life skill to cultivate.

Improvisation as a Strategy to Frame Difficult Dialogues

Every human has their own personal set of values and beliefs, but it is not always easy to stay true to our moral convictions in conflict with systemic, organizational, and socially constructed structures and forces (Prentice, 2014). This is particularly true for educators who grow—at least theoretically—that difficult dialogues are beneficial for student learning, but are reluctant to rock the boat by putting this idea into practice. While there are multiple dialogic strategies to facilitate difficult conversations (Obere, 2007), I have found that improvisational strategies offer great potential for exploring delicate issues in both an educational and entertainment way. I have found that improvisational strategies offer great potential for exploring delicate issues in both an educational and entertainment way.

Furthermore, many students are already familiar with television shows such as Saturday Night Live and Whose Line Is It Anyway?, which utilize improvisational techniques and games. Simply stated, improvisation is defined as: improvising, interacting, creating, or arranging anything without previous preparation. Improvisation is built upon the following six principles:

1. Trust
2. Acceptance (of others and their ideas)
3. Attentive Listening
4. Spontaneity
5. Storytelling
6. Nonverbal Communication

These principles are not only important for effective improv performances, but acceptance, trust, and attentive listening are critical skills for engaging in difficult dialogues. Though we will not always agree with others, validating their viewpoints (or at least attentively listening) reflect upon, make connections to, problematic, challenge, and understand complicated issues that take place in the world around them.

Improvisation as a Strategy to Frame Difficult Dialogues

This improvisational game is based on each participant acknowledging and accepting (by saying “Yes!”) to what the previous person has said and adding something to the statement by adding “And.” Each complete statement could represent a truth, partial truth, or a false statement. It is important to encourage students to be as descriptive as possible while suspending disbelief in order to play this game. For example, if I were to begin the game by saying, “I’m standing in a puddle,” the next person should accept that statement and build on it. If the next person agrees, then the exchange between us either ends the game or escalates into an argument because we do not agree. Instead, a possible response might be, “Yes, and that puddle is so deep that you will have the purple boots on that I gave you for your birthday.” Each person will continue to add to the previous person’s statement (beginning with “Yes,” and continuing with “and…” until the teacher or facilitator calls the game.

How could this activity facilitate difficult dialogues? The first rule of improv is to agree. This shows that you respect what your partner has created and it enables the scene or game to continue. Agreement also helps students keep an open mind and generate opportunities for players to envision new ideas. In real life we will not always agree with one another, but often a conversation can end when maydayas are unwilling to see other viewpoints, such as “No, that idea is stupid—no way that the activity will work.” The second rule of improv is to contribute something of your own. This enables the scene or idea to evolve, even if it goes in a completely unexpected direction. Likewise, contributing ideas to a group is an important life skill to cultivate.

Improv Game #2: The Sun Shines On . . .

This game is similar to musical chairs, as participants are actively moving throughout the game, but no furniture is required. To begin, assemble all students so they are standing in a circle with a “mark” that is on the ground in front of each person to indicate their standing space. Where an individual may stand in the center of the circle, the caller begins each turn with the statement “The sun shines on…” and asks another student to “strike a pose” in response to a prompt. For example, if a student stated, “The sun shines on people who are gay,” some students might not feel comfortable creating a pose which half is sculptors. Sculptors will move their partner into a new pose (the individual acting as clay will hold the pose) in response to a prompt. For example, “As the sculptor, silently create your own puppeteer and imagine that the sculptor is a puppeteer in order to move your partner by pulling imaginary strings attached to various points on the other person’s body. Each student must feel comfortable to have the opportunity to be the clay and be to the sculptor. How could this activity facilitate difficult dialogues? The teacher could select specific topics, such as bullying or immigration, as the starting point for the class. If half are on one side, to list a series of topics that they think are social issues, problems, or topics that impact them, their community, or the world around them. After each group —“strikes a pose”— ask them to observe all poses and discuss similarities and differences. How are the responses the same? How are they different? What challenges do they face? How could this activity help students learn how to begin to understand others’ viewpoints that may challenge, as well as support, their current understanding.

Benefits of Improvisation

I do not claim that the three improvisational games in this article are
...the magic elixir for facilitating difficult dialogues. Every human is complex and teachers cannot anticipate how their students will react in every situation. Indeed, teachers’ pedagogical decisions are based on many situational and shifting factors, such as the physical environment, curriculum, policies, politics, as well as their teaching philosophies and ethical beliefs. Furthermore, I contend that despite the vast amount of planning and preparation that teachers do to ensure that instruction progresses smoothly, effective teachers already practice improvisation skills on a daily basis as they juggle multiple tasks, make-do with the materials they have, strive to create a supportive and engaging environment, and differentiate instruction to meet the needs of their students. In conclusion, I further argue that the art room is an ideal place to facilitate difficult dialogues.

Many contemporary artists, such as Ai Weiwei and Andreas Serrano, voice their personal opinions on controversial issues through their artwork. Students can agree or disagree with the artists, and in doing so are learning to be part of a larger dialogue about contemporary issues that impact themselves, others, their community, and the world around them. Hence, difficult dialogues help students learn how to stretch and grow, express themselves, consider multiple viewpoints, envision alternate solutions to problems, to be compassionate, to listen attentively, work together, build trust, and adapt. Ultimately our students will not live or work with people who always agree with their perspectives. Rather than avoiding difficult dialogues, teachers should model how to engage respectfully with one another and improvisation is one strategy that could support this challenging call to action.

**References**


Lee Carrier is a Houston-based art educator and artist. As a 2006 graduate from the University of Houston with a Bachelor of Arts (B.A.) in Art with EC-12 Texas Teaching, Carrier continued on to earn her Master of Education (M.Ed.) in Curriculum and Instruction from her undergraduate alma mater in 2007. She is currently nurturing her career as both an art educator and an artist.

**An Interview with Art Educator and Artist Lee Carrier**

Her passion for art education, the development of her personal artwork and exhibition history, and her work as a community muralist are all an effort to raise her artistic voice and inspire her students. She has been included in numerous group exhibitions, had her first solo show in 2015, and has an upcoming solo show in October 2016. Additional information about her life and work may be found on her website: http://www.nativelee.com/.

Lee Carrier (LC): I always wanted to be an art teacher. That is just something that I stated and claimed at a very, very young age and I’ve never changed.

Two high school art teachers, Charlotte and Betsy, both mentored me and helped me figure out my passion for art, but also my passion for teaching. I have been influenced by art educators my whole life.

As far as art, I was always doing art at the University because I had to as a painting major, but I wasn’t doing it outside of school. Then I met Michelle Barnes, who is the founder of Community Artists’ Collective. She has a gallery and I started showing there. I started volunteering for the Community Artists’ Collective and teaching summer classes with the kids. I discovered that I really just like doing community arts programs, besides just teaching. When I started teaching, I was also going to grad school. I was doing a lot, but I realized everything revolved around each other; they’re all connected. You can network through art education; through galleries, and through communities.

**CM:** Can you elaborate more on how they’re all interconnected?

LC: When I started having shows at the Community Artists’ Collective I got more into the community programs because of the fact that I was teaching kids that were less fortunate. I was in the lower income bracket growing up. These kids that I was teaching were all in the lower income bracket. But with me, I was just like the one kid out of class who showed up at Walmart and the kids would make fun of me because I couldn’t afford the same things as them. I realized I have a love for kids who are in unfortunate situations because I felt like I could relate to them.

I learned how to do community programs through organizing, facilitating, and interning. In grad school, I started taking classes on community and social education. I felt like I could do some good to the community through my teaching and through community programs. Giving [my students] those opportunities through the arts, I just felt everything was connected through education, seeking internships, and help from community entities. That’s how I got “situated.”

**CM:** You mentioned making art outside of University assignments, but what prompted that desire?

LC: Through college, I worked for Blaffer Gallery. Then I realized I had a love of being an art advocate through art education. That’s what prompted me even to want to experience having work in a gallery. I really wanted to be in this place where people come together with common ideas about community, wanting to advocate for the arts, and appreciate the artists. I had never done anything like that before or even visited galleries often.

**CM:** That was the beginning of your desire to show your artwork. So, tell me, how has your work as an artist developed over time?

LC: It wasn’t until after I graduated from college that I wanted to find my own place in being an artist and developing a style. By talking to Michelle [Barnes], I was more motivated to create art for myself, not necessarily for projects or for school assignments. That was the first time I had ever done that. I wanted to not only continue to make my own art but be in shows, but I felt like I had those children looking up to me. I’m their teacher and I’m also an artist. They don’t believe me until they see [my] shows, or I show them the documentary that I’m in, or when they see newspaper articles.

That’s what makes me legit. I have a duty to uphold as far as being a practicing artist, even though I’m an educator.

How will the students believe anything you say, trust you, listen to your ideas, or be open-minded in your classroom. If you’re not also putting yourself out there and taking risks? I think I’m driven by that.

**CM:** Tell me a little more about the work you were doing when you first started developing your style. How has it changed over time?

LC: Originally I had to do with my relationships. Things that I was going through at that time. I had never put my feelings out there like that. It was a lot of self-portraits because I love Frida [Kahlo]. She put a lot of her pain and suffering into her work. Then, I started to do commissioned things. Then, I really got into murals. Besides doing community art projects with my students, like those chalk art murals (for the Via Colori Street Painting Festival), I wanted to do street art murals. That’s a whole other life that I’ve been trying to maintain, being known as a muralist or a street artist. That’s really my career. To make a living that I can be in shows, or have opportunities to do something in a positive way and make positive change instead of being vandals. [It’s about] doing something with their time that has more potential. These are the same kids that are steering in another direction and they see that they can be recognized for doing something positive.

**CM:** Why do you think that street/mural art is such a good bridge?

LC: Because it’s public art and it’s bettering communities. I feel that the kids I teach in particular, some of them are the ones that are doing graffiti in the community and are illegally vandalizing buildings and property. I offer these particular kids an opportunity to learn something that they don’t have the opportunity to learn and they have opportunities to do something in a positive way and make positive change instead of being vandals.

LC: Originally, I had to do with my relationships. Things that I was going through at that time. I had never put my feelings out there like that. It was a lot of self-portraits because I love Frida [Kahlo]. She put a lot of her pain and suffering into her work. Then, I started to do commissioned things. Then, I really got into murals. Besides doing community art projects with my students, like those chalk art murals (for the Via Colori Street Painting Festival), I wanted to do street art murals. That’s a whole other life that I’ve been trying to maintain, being known as a muralist or a street artist. That’s really my career.

Because I’m teaching kids that want to do graffiti, it gives me more street cred in the classroom. They have to believe you, especially if you teach a very difficult group of students.

**CM:** How would you describe your work at present?

LC: It’s moved away from personal pain [laughs], the anguish [laughs]. Now, it’s more of my identity as a woman, but it’s definitely my identity as a brown woman, and I say brown because my family is a mixture of races. I identify myself, of course, as African American, but since I’ve been researching different tribes, I’ve been wanting to research my family history. I found exactly what tribe because we did DNA testing and traced it all the way back to Africa.
I was researching this tribe and I had imagery that I collected through research on the Internet and reading. I noticed common things with other tribes, like clothing. There’s this one tribe in Indonesia. There is a tribe in Africa that does exactly the same thing. Maybe at one point we were united as one tribe because they have such similar gads, jewelry, and clothing.

I was researching all these different tribes and similar skin tones. They were skin tones that I could use the brown paper bag for because that is what I like doing. I have a love for mixed media and I like using found paper. I know I like using brown paper bags. It’s much easier sketching on that tone of paper. Women will ask me, “Is it because of the brown bag too?” Like if you were a slave, if you were a certain skin color, you were in the house and if you were darker, you were outside. I really wasn’t trying to take it there, but the more people talk about it, the more I’m starting to play with skin tones on the paper bag and not necessarily create women who are all the same skin tone, but using the brown bag as a basis.

Now, I want to do more women in general. I’m going to do a series of female figures well known in the public eye that are role models and I’m still going to do the tribal theme. It’s my experimentation. Instead of just looking at a drawing and copying it verbatim, it’s using something as a resource and bringing my own into it as well, which goes hand-in-hand with my classroom. It’s something that I teach all the time. Stop copying from the photograph exactly. I’m trying to say to them you can legally use something and still bring the same idea across.

CM: Can you explain more about your focus and what you are trying to communicate?

LC: This very last piece that I created is called, Heavy is the Crown (see Figure 1). I’m still doing tribal women, but I’m making them more up to date. Like in that particular work, she’s wearing gold frame glasses and I used gold leaf on the glasses. I’m going to make these women of today, but at the same time, they maintain their ancient culture. The whole idea of using these women and native women in general is the fact that I want to find out more about my culture and I’m learning about and intrigued by other cultures. Every woman that I’m creating is symbolizing something. Heavy is the Crown is a woman that’s taking on many tasks. I feel like that’s how I am and women that are in my circle or that I come into contact with, especially women that I really look up to, they’re doing multiple things. That’s what a woman’s job is: she’s able to multitask and do so many things. They are mothers, artists, educators, and they do things outside of that. They’re constantly giving their time. That’s what I’m highlighting in my work.

Even though the content is native women and women of now, it is native women from all different types of tribes. Every piece that I create, I’m pulling women from [many] tribes and creating a new woman. Sometimes it’s actually of friends. I’ll take a friend’s nose and a friend’s eyes. It’s helping me with my sketching. I’m laying out my sketch. I’m choosing the materials on this piece of paper, and how are they going to react. I’m creating these problems and I’m trying to experiment and problem-solve (see Figures 2 and 3).

CM: What challenges do you face as an artist and curator?

LC: As an artist, I’m trying to do all these things like paint murals (see Figure 4) and you ask people because I’m a woman. I’m not taken seriously. Either I have to go on dates with people [laughs]…yeah…let me paint your wall. I’m not interested in dating you! I’m not taken as seriously because of the fact that I’m a woman. I don’t see guys dealing with that at all. They’re asked to do murals all the time. It doesn’t seem like they have to prove themselves as much.

Also, not being a full-time artist, I’m not taken seriously sometimes with galleries. What I experienced last year is that the gallery owner was shocked that I was creating the work at the momentum that I was creating and I also had an article written about me that that I was in a documentary. The [gallery owner] was surprised. Why? Because I’m a teacher. I feel like I’m not as respected as an artist because I teach. It’s not like I’m teaching because I couldn’t hack it as an artist. I wanted to teach. Since I was five, being a painter is secondary. I’m never going to stop teaching and I don’t want to pursue being an artist full time. I’d like to do both. I’m happy with where I am. I want to have at least a solo show once every one to two years. I don’t want to quit teaching, so that I can just fully pursue art.

There are the challenges right now: time management, trying to compete with other artists who are full-time artists and can produce a piece any time. I’m having to miss shows or things I really wanted to be in, or opportunities, like street art that’s very time consuming. So my challenge right now is my time management. It’s not the juggle between being an artist and a teacher because I definitely feel that I’m home and that I’m going down the path I need to be on. It’s more of, when I put myself out there as an artist of others taking me seriously because of the path that I chose.

CM: You talked a lot about being involved with community art projects, such as murals, and you’ve also talked about your motivation and experience with these projects. Is there anything more you would like to add?
Carrie Markello

Dr. Carrie Markello is a Clinical Associate Professor at the University of Houston (UH), where she teaches art education classes to preservice generalist teachers and art educators. As the coordinator of UH’s new Museum Education Certificate graduate program, Dr. Markello also works with museum educators and community partners to provide students with theoretical and practical understandings of museum learning, interpretation, and audience engagement strategies, practices, and research. Her service includes working as a co-editor for Trends: The Journal of the Texas Art Education Association from 2013-2015. In addition to her teaching and service, Dr. Markello creates mixed media artworks and holds an extensive exhibition history. Dr. Markello’s artmaking, teaching, and community involvement foster her research interests. Her research interests include the professional identity development of preservice and beginning art educators, and the teaching, community, and artistic practices of art educators.

Like to say about that?

LC: I’m doing one about Sandra Bland. That one’s being thrown around, just because there are different spaces that I’ve been approaching the building owners. I want to do the portrait of Sandra Bland in the whole tribal theme. I feel like women can create awareness in art and it’s not just painting pretty pictures. I think this is another reason why my work is turning. I want to do more. What else can I do? Can I create awareness? Can I be outspoken in my work and create public art?

CM: If you get to do Sandra Bland, why do you think it’s important to do a mural of her?

LC: I chose her because she didn’t have a voice. Honestly, I haven’t seen any expressive art about the situation that happened. This particular situation was an unexplainable situation that happened to a woman of color like me. It could have happened to me that I’m arrested and I’m dead the next day and there’s no explanation for it. I would like to create awareness and shed light for that particular situation. There are other subjects that I definitely want to touch, it’s just that one right now in particular has been on my mind and in my heart.

CM: Recently, you worked with another artist/educator to put together an artist/educator exhibition. What prompted you to do curatorial work and what was your experience?

LC: Besides making art, I like to facilitate and provide opportunities for others to express their work and show their work. I want to highlight artists who are educators. I think when you’re burning the candle at both ends, it’s so difficult. I don’t think people even realize that. I look at all the artists that were in the show and everyone can hold their own weight as an artist. Every educator that was there is well known in the public eye and have done community projects; they’re trailblazers. Not everybody knows that these people are educators, too. Educators are not really seen as artists or as professional artists; they’re always seen as teachers. There’s a whole saying, “Those who can’t do, teach,” and I never really got that. That’s not really true [laughs]. I wanted to highlight that all these people are artists that are also really well known and they’re also educators. That’s what makes these artists special. Art education is so vital to the youth and to education in general. I think it makes kids very well rounded and so I wanted to pay homage to this group of people.

Tonantzin, 24 x 30 inches, Mixed media-found paper, acrylic, color pencil and graphite on wood
Artist Interview: Hollis Hammonds

Hollis Hammonds has been living in Austin, Texas, since 2007. Born in Kentucky, Hammonds currently works as an artist and educator. She received her MFA from the University of Cincinnati in 2001, and her BFA in drawing from Northern Kentucky University in 1998.

Her artwork situates mundane objects with precious artifacts, which are assembled, collected, and collaged together through drawings and installations. The works themselves act as evidence, whether that be evidence of personal memories or broader environmental events impacting larger communities. Hammonds’ work crosses media, from drawing to sculptural installation, and has been exhibited throughout the United States, including solo exhibitions at Redux Contemporary Art Center in Charleston, South Carolina; the Dishman Art Museum in Beaumont, Texas; the Reed Gallery at the University of Cincinnati in Ohio; the Museum of Art at Southern Mississippi University in Hattiesburg, Mississippi; the Hiestand Galleries at Miami University in Oxford, Ohio; Texas Tech University in Lubbock, Texas; and at Women and Their Work gallery in Austin, Texas. She is the author of Drawing Structure: Conceptual and Observational Techniques, and has had her creative work published in New American Paintings #114, INDA 4, INDA 7, INDA 8, and Uppercase Magazine.

At the moment, Hammonds is an artist in residence at McColl Center for Art + Innovation, and is the Chair of the Department of Visual Studies at St. Edward’s University in Austin, Texas.

Joana Hyatt (JH): Could you tell our readers about your background and how you became an artist? Hollis Hammonds (HH): I grew up in Independence, Kentucky, in a semi-rural area on two and a half acres, half of which was covered in woods. My father was in construction, among other things, and was constantly drawing up plans for buildings and such. My mother went to college very late in life and studied painting. They were depression-era children who saved, reused, and recycled everything. They supported creativity in our house, with my mother teaching me how to sew at age six, and my father and I making arts and crafts for church events. We also all sang in the church choir together, and I took dance lessons from age six until I was 23. I never considered or questioned doing art as a career; it was just part of my life. In college, which I used to explore of all types of areas of study, I eventually settled on drawing as my major. I drew all the time as a child, took a few classes in high school, and after graduating college in 1998, I went on to graduate school at the University of Cincinnati. After graduating in 2001, I began teaching drawing at the University, and later took a job at St. Edward’s University in Austin, Texas, in 2007. I was making art all during that time, but it wasn’t until 2011 that I felt there was a serious change in my work.
and myself, and that is when I began to refer to myself as an "artist."

JH: Could you explain your processes when creating two-dimensional and three-dimensional works of art?

HH: My work is inspired by my own personal experiences, but I'm interested in the idea of collective conscience. I look for images on the web, for instance, that remind me of real memories from my childhood. I find bits and pieces, like a tree, or a staircase, and collage them together to create a new image that to me feels as close to my actual memory as possible. Once I make a collage, I will use that as reference for my drawings. Material, scale, and mark making are important, and change depending on the content of the image or memory. A burning house for instance may be rendered large-scale, using charcoal on canvas, but a delicate pile of chairs stacked and tangled in a fishing net may be very small and rendered delicately in ink on paper. My two-dimensional works are at times extremely large, bold and loud, yet at other times, understated and very quiet in appearance.

My three-dimensional works are based in the same sort of theoretical practice of collecting from others to create something that feels authentic in some way to my own experience. I often pick up materials, chairs, furniture, frames, and other household items off of the street as raw materials for my sculptural installations. I work in a collage type format, arranging the found objects just as I would compose a painting, except in the round or on a wall. Since I work in an installation format, building the pieces on-site, the site itself plays an important role in how the sculptures manifest. So, I often am not sure what the installation will actually be until I arrive in a space. In this way, each installation I make is different from the last.

JH: As you know, our theme this year for Trends is "Situate, Situation, Situating." Was there a situation or a seminal experience that influenced your current artwork?

HH: In 2011, hundreds of tornadoes hit the Central and Southern United States, decimating cities like Joplin, Missouri, and Tuscaloosa, Alabama. I didn't know anyone personally who was impacted by these storms, but the images of the aftermath were so impactful and familiar to me that I began obsessively looking for and finding images of homes destroyed by tornadoes. Later, it occurred to me that my own experiences as a child were deeply embedded in my subconscious. When I was about 10 years old, a tornado ripped off the front porch of our house, and when I was 15, that house completely burned down as a result of an electrical fire. The piles of debris that I was drawn to after those 2011 storms were the same charred piles of my own childhood home embedded in my subconscious. Since then, I've expanded my sources, looking at terrorism, global warming, wartime imagery, and all sorts of natural disasters, but the form of the funnel cloud, piles of rubble, billowing smoke, and burning buildings are all recurring motifs found in my current work.

JH: In your art exhibition, Blanket of Fog, you use objects as well as artifacts. Could you explain how you distinguish objects from artifacts, and why you describe them as evidence?

HH: I define objects as the man-made stuff of our world, the things we buy, use and collect, but to me an artifact is an object that is embedded with a memory, significant meaning or personal
association. As humans, we put meaning onto many things, mementos from a loved one for instance, or something we treasure. So I use a variety of objects and artifacts in my work, things that are common and disposable, alongside more precious items. In a way they are only artifacts in the eye of the beholder. The objects I choose do have a significance to me: they look, smell, or feel like something I’ve owned, touched, or seen before. However, the viewer brings their own context and memories with them into the gallery, and is drawn to one part or another, in particular to those objects that evoke their own memories of time or place. In this way, the idea of an artifact is constantly shifting, depending on who is experiencing the work. I see my works as post-apocalyptic, the potential to represent something meaningful to the viewer.

In regard to situating your work with what is currently happening in our world, how do you interpret your role as an artist and educator? What can they do as artists? I'm happy to be both artist and educator.

I ask my students to consider: What are they concerned about? What do they want to critique about our world today? What can they do as artists? I'm happy to be both artist and educator. As a role model for my students. As an educator, I ask my students to consider: What are they concerned about? What do they want to critique about our world today? What can they do as artists? I'm happy to be both artist and educator.

JH: Hollis, because I am somewhat familiar with your background and artistic processes, your current works display objects that have been discarded or donated. As you collect additional pieces to include in your installations, are you gathering objects as a way of replacing or recreating what was lost in the fire that destroyed your childhood home? Or are these objects random items that reflect the current location, and fit within the exhibited space?

HH: I may have alluded to this earlier, but when choosing objects, especially when collecting them on the street or from other local sources, I’m always looking for items that feel like they were part of my childhood, my home, or my family’s history. You’ll see lots of furniture, old wooden objects and chairs, broken and discarded antiques, umbrellas, dresses, hats, baskets, and pretty much anything else that reminds me of home, and, in particular, my mother’s aesthetic. Obviously, I’m using found objects, things that aren’t mine, but they are signifiers of my actual memories and artifacts.

JH: Positioning your artwork in a future trajectory, how do you think future generations will view our current civilization?

HH: I believe 21st-century consumerism will be looked upon as a significant moral problem in the future. We are a convenience culture, obsessed with having everything, all of the superficial possessions, all of the things that make us feel that we have status, power, or respect. Our consumer culture is out of control. I do think things are slowly changing, as many of us are becoming more conscious of what we buy and how we dispose of our belongings, recyclables, and trash. I also think future generations will wonder why we didn’t do more sooner in relation to our deteriorating environment. In a way, my works are post-apocalyptic.
INSIDE THE HOLLOW TREE: 
EDUCATION AS A CONDITION OF CONTEMPORARY ART

by Dónal O’Donoghue, 
The University of British Columbia

I loved the fork of a beech tree at the head of our lane, the close thicket of a boxwood hedge in the front of the house, the soft, collapsing pile of hay in a back corner of the byre,” wrote Seamus Heaney in his 2002 collection of prose and poetry entitled Finders Keepers (pp. 3-4). With these sentences, Heaney recalled how, as a young boy growing up on a farm in rural Ireland in the 1940s, he would find places to retreat from the world and to watch it from elsewhere.

One of those places to which he would return again and again was the “old willow tree at the end of the farmyard” (p. 4). This old willow tree, he wrote:

W as a hollow tree, with gnarled, spreading roots, a soft, perishing bark and a pithy inside. Its mouth was like the fat and solid opening in a horse’s collar, and, once you squeezed in through it, you were at the heart of a different life, looking out on the familiar yard as if it were suddenly behind a pane of strangeness.” (p. 4)

Inside the hollow tree, looking out on the yard outside while hidden from its view, Heaney would observe the world from which he had withdrawn, but had not left. Inside the hollow tree, he found himself “at the heart of a different life” (p. 4). It is as if during these times he inhabited the world by living outside of it while simultaneously viewing it from within it, encircled by it one might say. The world to which Heaney was orientated was a world to which he still belonged, even though he viewed it from a place that seemed to be not of it. One might say, paraphrasing Sara Ahmed (2006), that his account suggests that he came to find his way in a world that acquired new forms and possibilities based on which way he turned toward it and how he spent time in it.

Inside the hollow tree, Heaney (2002) would not only look out onto the world outside and beyond, but he would also look up and around the space that it enclosed: “Above your head,” he wrote, “the living tree flourished and breathed” (p. 4). Thus, within this environment created in large part by forces outside and beyond Heaney’s capacity to make a world, he coexisted with another living form without interfering with its way of negotiating life and showing its presence in the world. Without reducing the tree’s meaning and significance to role that it played in his life, he nonetheless found a purpose for it, one that served his need to withdraw from the world without escaping it. In this essay, I want to pursue this idea as it relates to contemporary artworks. More specifically, I want to make a case that one can engage with artworks in particular ways without reducing those artworks’ potential to exist in the world to the ways in which one calls them into being, or to the significance that one attaches to them as a result of the interpretative or meaning-making structures that one uses to make...
contemporary artworks might function as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects—objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us—it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

"Situate, Situate, Situating," provides a conceptual springboard to think about the educative potentialities of contemporary artworks. For instance, to approach an artwork as a potentially educative object or event is to believe that artworks do something when they are engaged with, when questions are asked of them, and when connections are made between what they seem to be doing and what one might want them to do. It is to view an artwork through a particular interpretative or meaning-making frame, in ways not too dissimilar from how Seamus Heaney viewed the yard from inside the old willow tree that grew at the end of the yard. To approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us, it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

"Situate, Situate, Situating," provides a conceptual springboard to think about the educative potentialities of contemporary artworks. For instance, to approach an artwork as a potentially educative object or event is to believe that artworks do something when they are engaged with, when questions are asked of them, and when connections are made between what they seem to be doing and what one might want them to do. It is to view an artwork through a particular interpretative or meaning-making frame, in ways not too dissimilar from how Seamus Heaney viewed the yard from inside the old willow tree that grew at the end of the yard. To approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us, it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

Rather than finding out what art is about—a project looking back to the artist's subject in whom it is thought to originate—we need to ask what artistic subject in whom it is thought to originate, and in cooperation with its perceiver, and in cooperation with its preceiver—relations that may or may not be educative in nature. That artworks can potentially teach us something about the world, its qualities, its rhythms, its forces, and its possibilities does not mean that it is a far-reaching idea to fail utterly to conceptualize this purpose. Nor does it mean that they were made to teach us what we learn from them, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

So then one might say that to approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us, it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

Rather than finding out what art is about—a project looking back to the artist's subject in whom it is thought to originate—we need to ask what artistic subject in whom it is thought to originate, and in cooperation with its perceiver, and in cooperation with its preceiver—relations that may or may not be educative in nature. That artworks can potentially teach us something about the world, its qualities, its rhythms, its forces, and its possibilities does not mean that it is a far-reaching idea to fail utterly to conceptualize this purpose. Nor does it mean that they were made to teach us what we learn from them, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

So then one might say that to approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us, it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

Rather than finding out what art is about—a project looking back to the artist's subject in whom it is thought to originate—we need to ask what artistic subject in whom it is thought to originate, and in cooperation with its perceiver, and in cooperation with its preceiver—relations that may or may not be educative in nature. That artworks can potentially teach us something about the world, its qualities, its rhythms, its forces, and its possibilities does not mean that it is a far-reaching idea to fail utterly to conceptualize this purpose. Nor does it mean that they were made to teach us what we learn from them, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

So then one might say that to approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us, it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

Rather than finding out what art is about—a project looking back to the artist's subject in whom it is thought to originate—we need to ask what artistic subject in whom it is thought to originate, and in cooperation with its perceiver, and in cooperation with its preceiver—relations that may or may not be educative in nature. That artworks can potentially teach us something about the world, its qualities, its rhythms, its forces, and its possibilities does not mean that it is a far-reaching idea to fail utterly to conceptualize this purpose. Nor does it mean that they were made to teach us what we learn from them, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

So then one might say that to approach an artwork as a potentially educative object or event is to also to bring a work of art into presence through a particular set of conditions. It is to view artworks from the place of education. Ultimately, it is to conceive of individual artworks as collections of acts of thinking, doing, feeling, judging, resisting, and meaning-making. While one might argue that to approach artworks as potentially educative objects that have introduced us to elements, aspects, and qualities of the world that would otherwise remain hidden or unavailable to us, it was not for those works of art that he encountered, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.

Rather than finding out what art is about—a project looking back to the artist's subject in whom it is thought to originate—we need to ask what artistic subject in whom it is thought to originate, and in cooperation with its perceiver, and in cooperation with its preceiver—relations that may or may not be educative in nature. That artworks can potentially teach us something about the world, its qualities, its rhythms, its forces, and its possibilities does not mean that it is a far-reaching idea to fail utterly to conceptualize this purpose. Nor does it mean that they were made to teach us what we learn from them, but rather to think about the nature of artworks that have transformative effects. They have helped him form how the world, what it is, and what it could be, what seems to remain unaddressed in his account, however, is the manner in which artworks are approached in the act of interpretation, oftentimes when that doing occurs.
of the work or with their own capacities to make sense of and articulate the work’s potential meaning and significance (Lee et al., Page et al., 2006; Reid, 2014; Villeneuve & Erickson, 2008). Consequently, in this paper I examine an artwork that addresses concepts and issues of significance in the “actuality of the present” (Ogbuoni, 2013, p. 2). The work is Laurent Boijeot’s and Sébastien Renauld’s performance artwork, staged on the streets of New York City.

Laurent Boijeot and Sébastien Renauld: Hotel Empire: The New York Crossing

Several months ago, in late September of 2015 to be precise, two French artists, Laurent Boijeot and Sébastien Renauld, began a 30-day art performance on the streets of Manhattan. Beginning in Harlem (on 125th Street), both artists planned to make their way down Manhattan (from north to south) via Broadway (Manhattan’s main thoroughfare). They would end the performance at Battery Park in the Financial District. With 42 items of furniture, designed and made by the artists in advance of the performance, they would move approximately 5 blocks every day. During the day, they would hang out on the street, invite passerby to sit and chat with them and join them for a cup of the coffee, which they brewed on the street, or smoke one of their hand-rolled cigarettes. At night, they would make their beds on the street, and sleep outdoors. For the duration of the performance, the artists would be accompanied by their photographer, Clémence Martin. During the 30 days in late September and early October, the performance unfolded as the artists had planned. Down Broadway, it activated much interest, gained much attention, and aroused much curiosity. It did not present objects to be looked at or not present objects to be looked at or not present objects to be looked at or not present objects to be looked at or not present objects to be looked at or not present objects to be looked at, but something that was entangled in part the physical nature of the sidewalk that it inhabited and the manner in which city walkers moved in, around, and across it. Encountering the work altered the rhythm of one’s movement on the street, with some slowing down to take a look while others stopped to interact with the artists. Photographs and videos posted on social media sites show passers-by looking curiously at the event, some exerting no more than a glance and continuing on their way while others stopped and took a moment to observe the performance and spend time with both artists. Therefore, for many participants, Boijeot’s and Renauld’s work disrupted rhythms of the street, and in doing so it showed how behaviors of and on the street might be enacted differently. While the acts of disruption demanded by the work were not considerable, they were important nonetheless for shifting perspectives about what streets are and how they function.

Never separate from the nature of the street on which it occurred, or the life lived there, or imagined possible at that time, the work had the capacity to generate some discussion about how the street functions and how it enables certain practices to occur while denying or downplaying others. For instance, the street can serve as a place of assembly, which it did in some small way in Boijeot’s and Renauld’s performance. Similarly, the street can serve to connect certain spaces, neighborhoods, districts, places of interest, and people, which Boijeot’s and Renauld’s performance also did to some extent. The street, too, can be used to categorize certain groups, such as street workers, street youth, street...
children, street people, street artists, street entertainers, street gangs, street vendors, street hawkers, etc.—as well as certain types of behavior or activities, such as street crime, street violence, street art, and so on. So while one could say that Boijeot’s and Renauld’s performance was highly entertaining, it also seemed to have had the capacity to provoke thought about the role of the street plays in social interaction and in social exchange. Unlike Heaney’s withdrawal from the world to observe it from a place both removed from and within it, Boijeot’s and Renauld’s performance provoked thought by inviting city dwellers, visitors, and workers to become involved in the work itself, or to observe others participating in it. The performance, too, seemed to suggest actions that are not normally practiced on the street, but could be enacted there. Specifically, with its refusal to be contained by or reduced to a fixed set of objects, the work, in its many becoming, made visible certain aspects of the nature of street life and life on the street, including the relations that the street produces and are produced with. In keeping with Allan Kaprow’s (2001) notion that “art sometimes begins with questions” (p. xxvi), we might say that the work provoked many questions concerning how we use, view, and act on the street in urban areas. It certainly draws attention to certain practices and potentialities of the street, such as the potential for connection; for meeting a stranger; for observing others; for experiencing vulnerability or being a stranger; for observing others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for meeting others; for mee...