2023

TRENDS

THE JOURNAL OF THE TEXAS ART EDUCATION ASSOCIATION

The hexagon shaped red stop sign represents a symbol that halts the flow of traffic on roads even in remote spots of the world without the added words. I live within blocks of Interstate 20 which seems always needing to be resurfaced. Driving back and forth in search of inspiration on an access road, I watched as road crews bagged these signs in that area. At first it seemed people acted as if the signs did not exist, ignoring them, after all they were covered. The bags became shredded in the wind and sand over the weeks, revealing first the shape then peeks of the actual sign.

I became aware that the drivers recognized the shape and started stopping even when they were still covered. Many of these drivers came from Mexico, South America and Asian countries to work in the oilfields of West Texas. This stop sign image is shared by many countries in the world so was identifiable by all.

In our development of written languages, symbols such as the stop sign became letters and letters combined became words. Our ancestors produced from these words our different languages. The one commonality of this is that the visual arts is a language common to all, readily recognizable through images. We share culturally relevant art that has covered the world with early figures of man, wavy lines depicting water, cave paintings and other shared images representing many lives for thousands of years. The customs, arts, social institutions, and achievements of people are ongoing sources of inspiration for artist in every nation.

Artist educators, art historians and artist adopt these shared images as sources of inspiration and knowledge. Scientists have even joined in seeing through the artist eyes as they study historical paintings, plein air landscapes and abstraction in works of art for clues to our past. These studies reveal experiencing other cultures and mapping out our combined histories as humans.

As we see the world from our point view, we must also see the world view of our own cultures. Artist educators have addressed this need to share art by searching the world, space and time for unique perspectives. We then teach others to recognize and share their experiences.

You can look without seeing but you have to see deeply to appreciate the visual art experience.

Walter Hollland.

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contributing artists

TRICIA EARL

Tricia Earl is an artist, educator, and organizer living in Lubbock, TX., as an independent artist working with photography since 1986. Integrating historical and emerging feminist practices and theories inspire her research. By combining bits and pieces of repressed stories she explores systematic approaches to defining cultural and social constructs of gender identity through researching propaganda, bias, discrimination, and political agendas. She earned a BFA from the University of North Texas, Denton, and a MFA from Texas Tech University, Lubbock.

NATE GILCHRIST

Nate Gilchrist is a multidisciplinary artist currently pursuing his Ph.D. in Fine Arts at Texas Tech University, and earned his M.F.A. in Studio Arts from Northern Illinois University in 2021. Born and raised in Cleveland, OH, Nate identifies as a 'quintessential Midwestern', and his work explores the cultural identity of Midwest America, a region often stuck somewhere between here and there.

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Andrés Peralta

reviewers

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Julie Bates is a Master of Art Education graduate student at the University of Florida. She resides in Pflugerville, Texas where she studies, makes art, and manages a creative studio for Board and Brush. She has thirteen years of teaching experience as an elementary and middle school art teacher. Julie is a textile and mixed media artist whose research focuses on the mental health benefits of art making in various settings.

JESSICA FUENTES

Jessica Fuentes is an artist, educator, author, and arts administrator with over fifteen years of experience working in public schools, higher education, and museums. She holds a BA in Art & Performance from the University of Texas at Dallas and an MA in Art Education with a Museum Certification from the University of North Texas.

BEATRIZ GALUBAN

Beatriz A. Galuban is a museum educator and an assistant professor of art, teaching art education at Texas A&M University, Commerce. She specializes in access programs and empathy in art museums. She has a PhD in Art Education from UNT and currently teaches Connections at the Meadows Museum, SMU.

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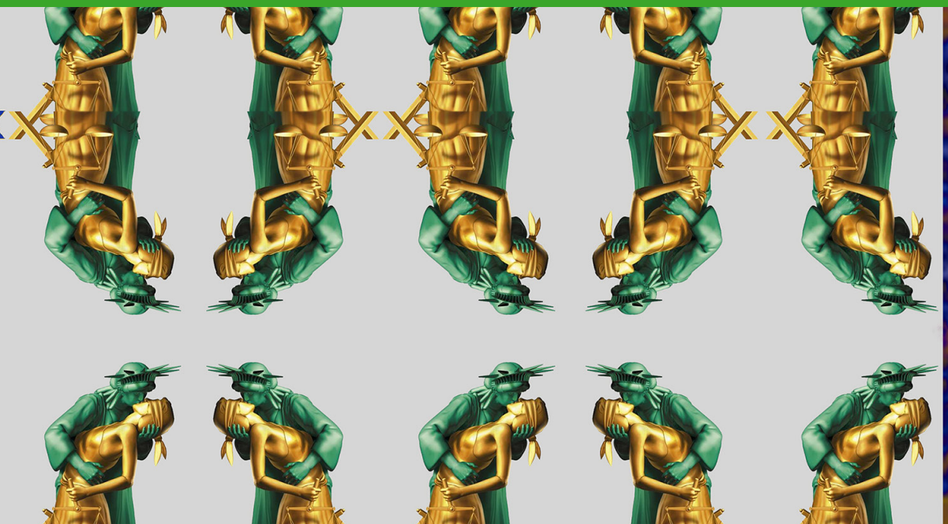
Sarita Talusani Keller is an educator at the University of Wyoming Art Museum. She is from Texas and earned a PhD in Art Education with an emphasis in community arts, from the University of North Texas. Her experience includes K-8 art teacher and education and outreach at the Dallas Contemporary, Amon Carter Museum, Blaffer Museum, and Project Row Houses.

MAGGIE LEYSATH

Dr Maggie Leysath is a Texas educator of 25 years. She spent 11 years teaching art for grades 7-12 and the last 5 years as an assistant professor of art education at Stephen F Austin State University. She currently serves as educator/interpretor at Caddo Mounds SHS where she continues action research in creative STEM.

ANDRÉS PERALTA

Andrés Peralta is Associate Professor in Art Education and leads the art education undergraduate program at Texas Tech University. His research centers on perceptions/constructions of identity and the role visual culture plays in understanding self and others. He focuses on technology and posthumanisms in relation to issues of race, ethnicity, sexuality, and gender.



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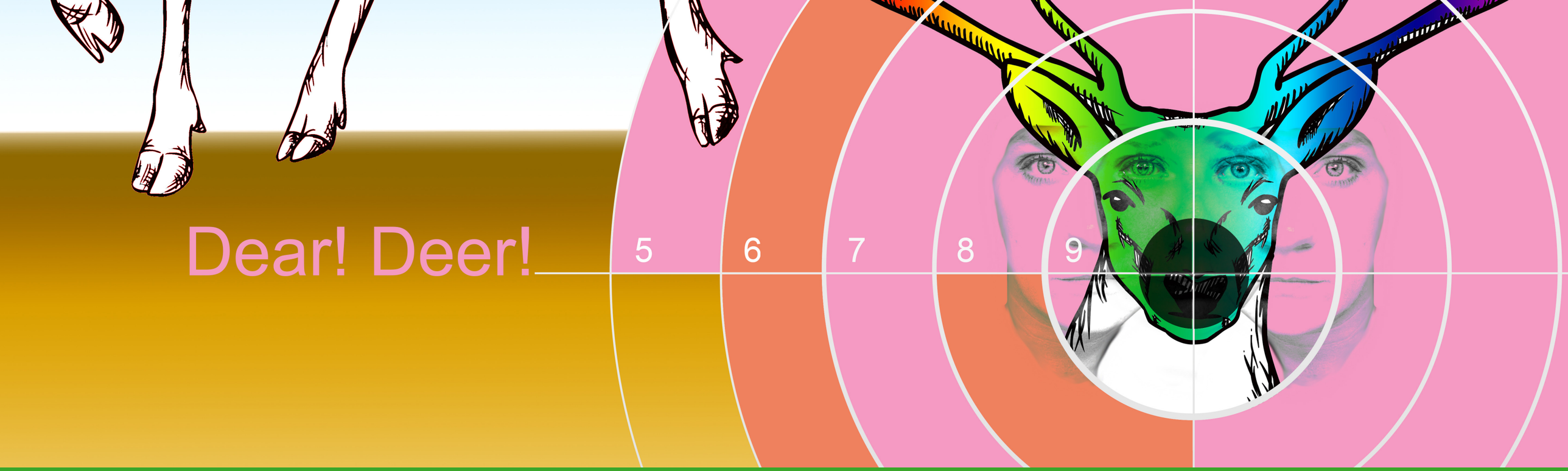
EDITORIAL

The stories and artmaking practices of the Texas educators featured in the 2023 issue of this Texas Art Education Association's (TAEA) Trends journal are predominantly first-person reflective accounts in response to culturally responsive and culturally sensitive teaching practices. Some contributors speculate that a broadened examination of both identity and culture can disrupt homogeneous narratives of art education. Others share personal experiences that led them to find both belonging and fortification through art, and in turn, they bring diverse approaches for educational consideration. Small changes can make big gains in creating learning cultures that are positive learning climates yet provide challenges and high expectations of learners.

Gloria Ladson-Billings (1995) published her paper, Toward a Theory of Culturally Responsive Pedagogy (CRP) which examined the work of sociolinguists and cultural ecologists, building upon work described as culturally appropriate, culturally congruent, culturally compatible, and culturally responsive in the 1980's. Community language and culture was central to early research and sites of investigation included students' home life, finding a mismatch between home and school for students whose test scores indicated low performance. In this essay, Ladson-Billings looked closely at attitudes and beliefs of teachers and proposed a theory that is not based on rigid behaviors or instructional strategies that teachers must adhere to. CRP aims for improving academic success, cultural competence, and critical consciousness so that all students can succeed.

Ladson-Billing's Theory of CRP is a direct antecedent to Zaretta Hammond's (2014) Culturally Responsive Teaching and The Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students, a text selected by TAEA membership as a Spring 2021 book study led by Samantha Melvin. In this text, Hammond ties CRP to research findings of neuroscience and calls for aligning a teacher's mindset with these findings,

“Inclusive learning environments that value differences, empower students, and foster a deeper understanding of the complex web of influences that shape experiences.”



editorial

rather than a prescribed approach to curriculum or instruction. Hammond recognizes that CRP has been tied to both multicultural education and social justice and has worked to dispel additional misconceptions. In a podcast interview with Hammond, Gonzalez (2017) notes, "In fact, in most cases, it wouldn't even 'look' culturally responsive to an outside observer," explaining that it's a holistic approach. Each of these papers provide a glimpse of what that mindset might look like in different contexts in Texas' diverse settings.

The works of educators collected here take a broad approach to culturally responsive teaching and learning that expands beyond the classroom. Each provides a moment to rethink the scope of educational realms students encounter and how they impact learning communities. Each of the articles and creative essays present opportunities to engage the world creatively.

The first pair of articles presented in this issue prompt consideration of approaches that make small shifts in mindset that might challenge educational traditions and assumptions, including artmaking materials and rethinking prioritization of the elements and principles of art and design as central to planning engaging lessons. Carla Santanilla's artistic practice involves learning about her own identity through relational interactions with other Mexican-American artists from the Rio Grande Valley whose stories inform how she understands her own experiences. Her artistic practice has led her to understand how an artist can "cultivate a space of dialogue, learning, empathy, and mutual understanding between themselves and an audience" and furthermore, asserts that these ideas have implications for teaching. Julie Winston shares a shift in approach to curriculum that coincided with a district change from affluent, suburban area to a more industrial region. Her story points out the positive effects of exploring visual culture for engagement, student voice, and personal connections, regardless of student demographics, skills, or levels of learning.

The next pair of journal offerings directly challenge art educators. Houston artist and educator, Revo, shares his story of incarceration as a young person to "Art-treprenuer," making a living exclusively through art. In addition, he shares a list of challenges to communities and art educators to provide opportunities and to expect excellence from all students, in alignment with CRP. Hunter Koch ties together ideas of renegade and rebellious artists as the "original disruptor" and notions of Margaret Wheatley's on leadership, management, and teaching. Koch recognizes the potential of cultural assets possessed by the uniquely positioned "zany, weird" art educator and by people, their traditions, and their communities.

The final pairing of essays extends learning beyond the classroom and school and looks at the interconnectedness of living things, while emphasizing the dynamic and relational nature of education. Bakhtiari discusses theoretical foundations of New Materialism as it intersects with identity and cultural understandings with a focus on fluidity, intra-actions, and becomings. Recognizing these contexts can help educators create "inclusive learning environments that value differences, empower students, and foster a deeper understanding of the complex web of influences that shape experiences." Haley Williams enthusiastically shares her story of bringing together her personal community service endeavor and her students' interest in preventing animal cruelty in the development of a studio project. Williams presents a classroom-community partnership with a project highlighting pet personalities with written and visual portraits designed to encourage animal adoption. This student-driven approach to curriculum development serves as both a culturally responsive teaching opportunity and an exciting example of a TAEA grant funded project.

As an editor, I appreciate the culturally reflective work, vulnerability, and challenges presented in this diverse collection of peer-reviewed articles. We hope that Trends 2023 will empower art educators to continue to take risks, often in the form of small changes, that will lead to more meaningful and culturally responsive learning opportunities for students.

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Dawn Stienecker, Editor Trends 2023

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

Weaving

Through A Struggle of Flesh

As someone from a border town, there is a constant flux and tension between the United States and Mexico – things are never stable with the flow of people who speak different languages and come from diverse cultural backgrounds. Borders are areas of diffraction – different entities crisscross, weave, and intra-act with one another—nothing is static or inherently separate but moves, changes, and differentiates. The same is true of the groups on either side of these borders. Although Rio Grande Valley (RGV) Mexican-American individuals may share similar upbringings, we have each been influenced differently by our culture and the border. Often, we experience feelings of never being "good enough," or always in an in-between- not Mexican enough or American enough. Our fluency in Spanish differs if we speak it at all. Some of us grew up in Mexico, and some of us grew up in the United States.

Through the assemblage of painting and textiles, my artwork investigates the unique identities of RGV Mexican-Americans, materiality, and female empowerment. My work features portraits of women who I have encountered in my life from the Rio Grande Valley. Some of them are my friends, and others are strangers. My artistic practice involves learning about their unique experiences and struggles with their identity. Their stories inform how I understand my own. Different textiles in my work represent different facets of ourselves – our fragmentation, patterns, colors, worn spots, and (im)perfected surfaces. The textiles act as a metaphor for "sewing or weaving together." By sewing the various pieces together, a new whole reflects the assemblages these women embody.

Process, Materials, and Rituals

Language

Spanglish doesn't come with a grammar book, a class or a dictionary. It is in the air, existing only for those who have developed an ear for it" – (Lopera, 2020, para. 7).

I struggled to find the "appropriate" language to express myself when I started writing this essay. Would it be entirely in English? Do I have to use verbose, academic jargon to make a point? And my answer was no. Why must I use language only understood by certain groups rather than language I use to speak with my friends and my comunidad at Brownsville?

For this essay, I will occasionally use Spanish and will not be italicizing these words. I was discouraged from speaking Spanish and Spanglish, especially while attending school in the United States, and italicizing Spanish words seemed to "other" my home language. My first language is Spanish, and it will always be part of who I am as a person. Although my work investigates feelings of "displacement," I am hesitant to label these experiences as just that since I am embedded in issues of colorism, elitism, assimilation, and racism. I know I am privileged, and would probably not be writing this essay if I had not pursued higher education, attained a master's degree, and learned to speak English. Entonces, I am writing this with my comunidad and mis compañeros in mind who sought an education outside the valley but came back home for guidance, for my friends whose accents and mispronunciations were made fun of, para mi mama who left her family in Mexico to come to the United States to raise me and my brothers, para mi papa who was always afraid for my safety venturing outside the valley, and for the RGV artists who are negotiating their family's generational traumas.

A Shift to A Making-With

As my artmaking process transitioned to a type of making-with, I invited some women from the valley to participate in shaping my work-- as a connection (Haraway, 2016). Initially, I was focused on making self-portraits to understand my identity y mi cultura. I describe this process as a conversation with myself- constructing and reconstructing an interpretation of myself on a canvas. Over time, however, it seemed

facing page and this page
Figure 6: Te amo aunque estes en flamas, 24" x 20",
Oil, Fabric, and Marker on Canvas, 2022

Figure 1:
Yo y mis amigos at Josie's Birthday Party

Figure 2:
Untitled, 3' x 4', Oil on Canvas, 2022

the more I looked inward, the more I began to run into more questions than answers. Was I less Mexican than some of my friends? Have I been whitewashed? Am I good enough for both the United States and Mexico? Will I ever be good enough? Does it matter?

These conversations were one-sided, with no response, and no dialogue. I found that the more time I spent in solitude in my studio, my thinking became muddled, and I felt disconnected from my comadres and the people from the valley. As a result, my work highlighted my internal struggles and multifaceted identity, as shown in Figure 2. This painting references Frida Kahlo's The Two Fridas, a double self-portrait of Frida that simultaneously expresses her European and Indigenous heritage and her emotional distraught and strength. I also encountered Suzi Gablik's "Connective Aesthetics" (1992) during this time. In her writing, she speaks about a shift in artistic practices where art moves away from an emphasis on autonomy, self-sufficiency, and isolation to a catalyst for experiences and entanglements embedded in interconnectedness. In other words, instead of the artist creating work based on individualistic ideals like self-expression, the artist can cultivate a space of dialogue, learning, empathy, and mutual understanding between themselves and an audience through connective aesthetics. These ideas have implications not only for art-making but also for culturally sensitive teaching.

Gablik's words rang true to my experience as an artist and educator and raised many questions about my artmaking process. My work was speaking through the lens of my personal experience, but I recognized that my experience as an RGV Mexican-American may not be the same as other RGV Mexican-Americans' experience. It is in relation to others.

Positionings

"Within us and within la cultura chicana, commonly held beliefs of the white culture attack commonly held beliefs of the Mexican culture, and both attack commonly held beliefs of the indigenous culture" (Anzaldua, 1999, p. 100).

Mexican-Americans may feel the need to perform to fit in. Some of us hide our accents, change our demeanor, lighten our skin, or speak only English to be accepted socially. This need to perform and assimilate has been ingrained in us since childhood. We were told at our elementary schools not to speak Spanish and would get in trouble for doing so. Even then, if we stumbled over a word in English, we would be othered or seen as unintelligent. Some of my friends lament their brown skin and eyes, saying, "brown eyes are so boring," and some even buy skin-lightening products. We are taught to value our families and communities, but the individualism taught by American societies contradicts these values- that if we work hard enough, leave the valley, attend college, and earn a degree, we will achieve our greatest endeavors. But the deeper we delve into the rabbit hole of academia and the American job industry, the more we feel pressured to colonize our Mexican identities to fit in.

Alejandra, for example, is a local RGV artist who has expressed her struggles with her identity and uses performance to cope with existentialism. In doing so, she has adopted and worn clown makeup to social events to heighten her "best qualities" as seen by society. The Show Must Go On (see Figure 3) is a portrait of Alejandra that has been painted on denim, which has been glued onto a quilt that I hand sewed, and it showcases Alejandra wearing her clown makeup as a performance of the

absurdity of society's notion of beauty and of women. Anzaldúa (1999) describes this feeling in the mestiza as a "struggle of flesh, a struggle of borders, an inner war" (p. 100). Being a Mexican-American from a border town, we witness external struggles being played out on the border, but we also experience an internal struggle to juggle several identities. Being in between is a constant negotiation. Although this has been a topic discussed amongst researchers, scholars, and educators, these should also be talked about within our communities as well. How else could we find proper ways to be– heal, prosper, and dream– as a collective?

Negotiating Identity

"Awareness of our situation must come before inner changes, which in turn come before changes in society. Nothing happens in the 'real' world unless it first happens in the images in our heads" – (Anzaldua, 1999, p. 109).

For me, to understand my identity, I must extend my social spheres and reach outward rather than inward. To understand myself, I must create a non-hierarchical space of trust and learning, speak with other RGV natives about this topic, and ask them the same questions I have asked myself, seeing as multiple factors influence our cultural identity. Porque, I am not the only one who feels alone and confused about my culture sometimes. Porque, I am not the only one who feels pressure to live up to certain expectations about myself in the United States.

When my worries become overwhelming, and I feel lost and alone, I search for my friends and seek guidance from my community. It is when I hear the playfulness in their voices, the "aahs," the sticking out the tongue when they make a joke, the long conversations until the dark hours of the night about nothing and everything at once, and the soothing voice of my mother speak words of wisdom in her native tongue, that I no longer feel alone. "Eres una mujer luchona," mi mama me dijo. "Ten paciencia, y tu siguele adelante." Speak with your friends and stay in touch with your community. You're not alone. In the words of my mother, ten paciencia, y tu siguele adelante.

Making with RGV Women

Going to graduate school was my first experience far away from the valley. I began to question a lot of things about my Mexican culture. There is a tendency to idolize women for being "pure" and "submissive" in Mexico, likening them to the Virgen de Guadalupe, or the Virgin Mary. In addition, most Mexican households operate in a patriarchal system, in which the husband works and leads, and the wife tends to household chores and the children.

In a patriarchal household, I measured my worth by pleasing others and putting my wants and needs after theirs. I was the only girl in my household, a middle child with two brothers. There were a lot of rules that I had to follow that my brothers did not. My brothers did not have a curfew. I, on the other hand, was not allowed to go to friends' sleepovers or attend school field trips. My mother did not ask my brothers to help with the chores, but since I was a girl, I was expected to help. As a teenager, I was criticized by my relatives about my body and praised

Figure 3:
The show must go on, 18" x 18", Oil on Denim, Fabric, and Thread, 2022

Figure 4:
Myself as a teenager

Figure 5:
Cosas que me recuerdan a mama, 12" x 12", Oil, Cloth, and Hair on Canvas, 2022

for being thin, even when I was not eating well to achieve that weight. I complied because I was taught that being an obedient, good daughter was the right thing to do. After all, it is a reality that the women in my family were taught. But now I know that being submissive and obedient will not make me happy and help me heal. While I love my cultura y los tradiciones of Mexico, some cultural traditions did not make sense to me as a teenager, and they still do not make sense today. Looking back, I realize my home limited my autonomy and understanding of myself.

Reconstruction

"Being a woman is already dangerous, but it is even more so when women give up their own agency. We are socialized to seek admiration and approval to a fault. When does the social performance end?" – (Rodriguez, 2021, p. 179)

As a teenager, I felt alone going through these experiences, but as I grew older, I realized that several RGV Mexican-American women went through similar experiences as adolescents. Due to their religious upbringing, many of them have felt limited in expressing themselves, especially through their clothing and cosmetics.

I chose to make with these women because it was mis amigas who gave me the strength to stand up for myself. In high school, they generously helped me. I borrowed their clothes, they taught me about makeup, and I could talk about boys with them. Most importantly, I was able to vent. I was able to speak and to confide in. Speaking with other women just helped me transform into the woman I wanted to be and become more comfortable. As Bettie (2014) explains, "[g]irls do not define themselves only in relationship to boys in a heterosexual matrix; 'one can' become a 'woman' in opposition to other women" (p.5). Making with women through my artwork has allowed me to negotiate my womanhood and to create a space in which these issues could be discussed amongst ourselves. Besides my friends, mi mama is also my greatest influence. Ella es fuerte, and I know this because she has endured so much pain in her life as a woman and continues to move forward with unwavering strength.

Figure 8:
Amanda's Jacket

Figure 9:
Ceci's Jacket

Figure 10:
Josie's Jacket

"Being a Mexican American from a border town, not only do we witness extemal struggles being played out in the border, but we experience an internal struggle to juggle several identities."

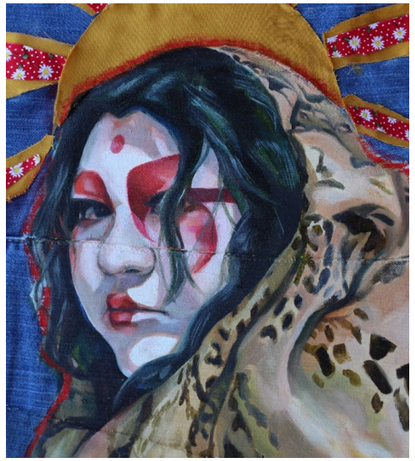

Figure 9 (Detail):
Cecie's Jacket

Figure 10 (Detail):
Josie's Jacket

Figure 7 (Detail):
Rise Again Like the Sun, 40" x 30", Oil on Denim and Fabric, 2023

Figure 11 (Facing Page):
Sam's Jacket

Rituals: Makeup as War Paint and Clothes as Body Armor

Before painting clothing and denim, I painted on traditional canvases, which was unfulfilling. I then realized I had the autonomy to change my artmaking processes. This realization led me to sew and collage fabric onto canvas, such as in Cosas que me recuerdan a mama (Figure 5) in which I sewed two floral-patterned pieces of an old shirt of mine together with my hair into the canvas. Although this piece worked well with fabric and canvas, other works, such as Te amo aunque estes en flamas (Figure 6), showed dissonance between the canvas and fabric. Ultimately, I decided to get rid of the canvas altogether and work solely with denim and other textiles, which proved to be far more liberating.

Sewing is an integral part of my work, and my upbringing deeply influences it. Because we were low-income, mi mama often bought clothes twice the size of my brothers and me. If there were a rip or hole in our clothes, mi mama would sew or patch them up. Instead of feeling ashamed of this, the idea of my mother's hand being involved in my clothing made me feel protected, cared for, and empowered—as if I were wearing armor. Moreover, denim is tough but flexible. It comprises fibers woven together that can easily be stretched and manipulated. Unlike canvas, however, denim is a fabric that is meant to be worn, to make physical contact with a human body, and is accessible. It is both an intimate and protective material. It hugs and touches areas in your body that perhaps have not been touched before. While at graduate school, my weight fluctuated and my clothing tastes changed, leading me to outgrow multiple jeans and shirts. Eventually, I recycled some of my clothing and began to integrate it into my artmaking. Like how a snake sheds its skin, the act of outgrowing my clothes was a palpable indicator of the physical and mental changes I underwent.

I found comfort in knowing that I have the power to decorate my body using cosmetics, jewelry, clothes, etc., regardless of what others thought. Putting on

makeup and adorning my body with accessories have become a daily ritual to help me construct, know, and protect myself, especially before entering social spaces. Cielo, an RGV artist, has echoed similar sentiments of negotiating borders when speaking with her. After I had met Cielo in a fellowship program, I reached out to her via Instagram and asked if I could paint her using one of the photos she had uploaded onto her account. While working on her portrait, she and I discussed her upbringing and the reasoning behind wearing specific makeup and clothes in her picture. In her portrait, Cielo recontextualizes the veil, something that she and other women had to wear to hide her hair in the Apostolic religion she practiced. Here, she exaggerates her makeup to reclaim her identity and mark the veil as an artificial performance of something she was not. She and I also garner strength from red, historically used to condemn and demonize women who wore it. As shown in Figure 7, I painted her portrait on denim jeans and collaged yellow and red flower-patterned fabric around her head. Finally, I used a red tempera paint stick to outline her. Over time, outlining my portraits of RGV women with red became a concluding ritual of painting.

It is not uncommon for women, especially women of color, to use red lipstick and clothes as tools to heal and empower themselves. Rodriguez (2021) mentions in her book, For Brown Girls with Sharp Edges and Tender Hearts, how doing her makeup every morning serves as a ritual to prepare her before entering white spaces. She says:

> *Every morning before I go out, I put on lipstick and winged eyeliner: my war paint. I adorn my body with my armor…Red is my color, and I have a feeling it will always be my color. Red lipstick is an homage to the tired-spicy Latina trope, but it is also my middle finger to those people who sexualize me without my consent simply because I am Latina, simply because they have never been exposed to someone like me. (p. 59)*

I gather strength from women like Prisca Rodriguez and Cielo. So, every time I wear my red lipstick and sun earrings, it reminds me that even when things look bleak and the days are lonesome, que tengo que estar fuerte y mi cuerpo es mio. I want the women who participate in my work to feel the same way – that their body is theirs, that they can wear whatever que se les pega la gana, and that they have the liberty to present themselves however they would like to be presented.

I have asked some RGV women to donate and decorate blue jean jackets that they own, representing themselves as Mexican-Americans from the Rio Grande Valley. On the back of their jean jackets, I painted their portraits. They chose and decided what image, attitude, and posture they wanted me to use as a reference for their portraits. The jean jackets were catalysts for interviews where participants answered questions to help them decorate their jackets. These interviews were recorded to understand how participants respond to their image, attributing social and personal meaning and values to the representation.

Moving Forward

I believe working with RGV women has helped me gain confidence in working with new media and to use storytelling as a research method. My current work collaborates with just RGV Mexican-American women, and their experiences are nuanced. Although there are heterogenous experiences of "'migration, conquest, and regional variation'" among Mexican-Americans, other variables should be considered when analyzing differences, such as sexuality, Spanish fluency, and skin color (Bettie, 2014, p. 24). Being Mexican-American is an ongoing state of being, constantly changing for all of us. Part of finding ways to prosper as a collective is to recognize issues within our community, understand their historical context, and find solutions to issues together. All of which are important to cultural sensitivity for people, and cultures and teaching about them.

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Figure 12 (Facing Page):
Self-Portrait on My Jacket

Same League

New Season

NATE GILCHRIST

I grew up in the suburbs of Cleveland, OH, in a working-class family where my parents, despite financial challenges, prioritized providing food, clothing, and education for me and my seven siblings. From an early age, my family instilled in me the values of empathy and giving back to those in need, even when we had little to spare. As a family, we volunteered at our church's food kitchen and financially supported families facing hardship. This upbringing underscored the importance of recognizing our privilege and using it to support others in need.

During my college years, affording a four-year institution was beyond my means. Instead, I worked full-time at Chipotle while attending community college before transferring to the University of Akron. My experience working in a kitchen expanded my perspective of diversity. I came to appreciate that, much like ingredients, people possess unique characteristics that, when thoughtfully combined, create exciting opportunities and experiences.

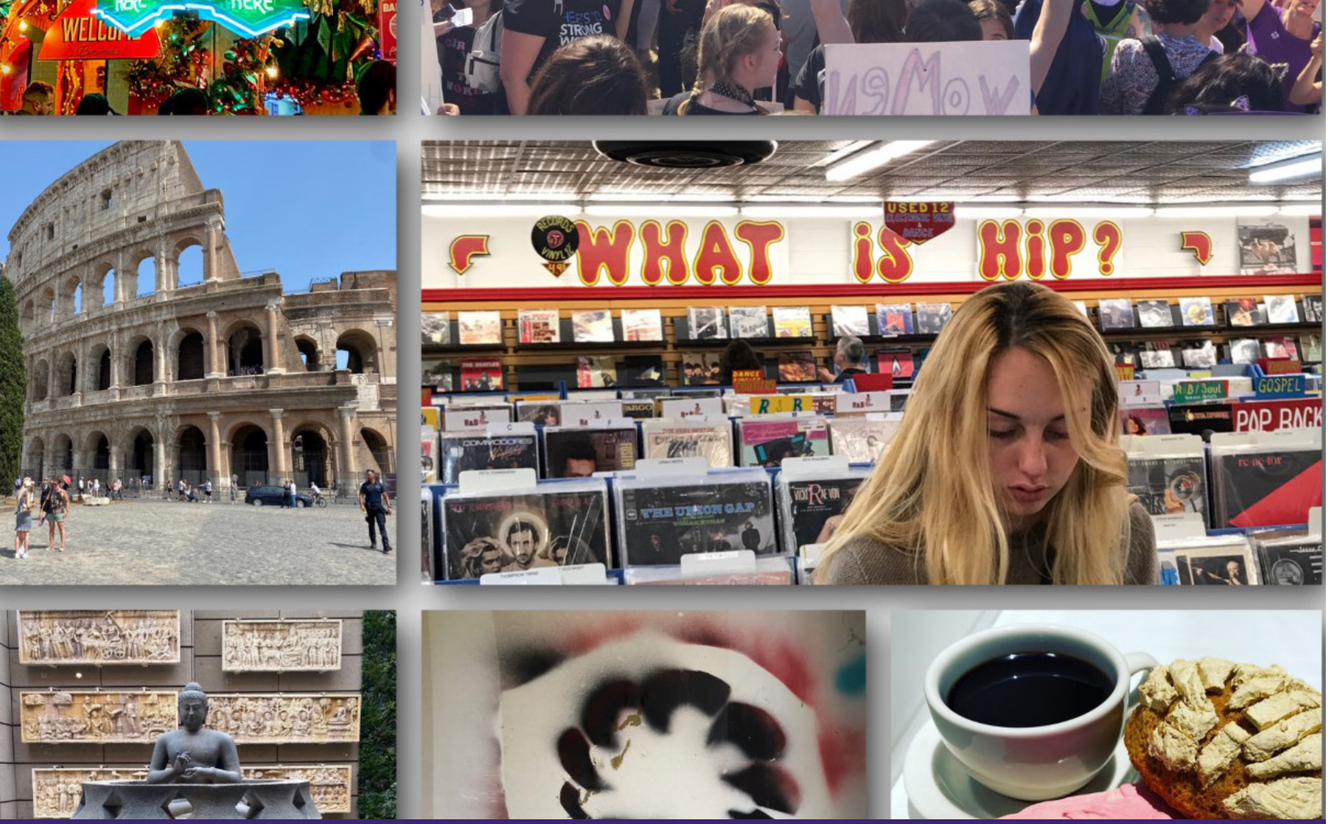
In bowling, you're assigned a different lane to bowl on each week. The lane change can influence your performance on any given day. Similarly, our daily perspectives constantly evolve in a rapidly changing environment. It can feel overwhelming to keep up with these changes, and sometimes, it's essential to pause, take a breath, and reflect on our current position. Bowling, with its friendly and rowdy atmosphere, is integral to Midwest social life. It is a refuge and oasis for me, my family, friends, and others in many communities. While my bowling experiences are rooted in the Midwest, these experiences extend beyond regional boundaries.

Bowling represents a cultural practice common to blue-collar, working-class communities like where I grew up. The path to success for working-class families often includes numerous setbacks. Like bowling, the constant awareness that a single mistake could undo all the hard work is common. Failure can hinder performance, leading to anxiety and sometimes preventing one from taking the initiative to pursue their goals.

In many working-class communities, social activities like bowling are common, and prevalent in blue-collar culture, where individuals learn to coexist, perhaps as the great equalizer. After all, everyone must wear bowling shoes, rented or not.

Figure 1 (Previous Page):
Where are We Today? (2021)

Figure 2:
One Foot in the Frying Pan (2021)



Visual Culture EDUCATION

Promoting Authentic Student Artmaking

JULIE WINSTON

Introduction

In the past, art educators designed lessons that emphasized the elements and principles of design; but other than learning a new skill, students didn't see how making something like a color wheel could impact their lives or futures. What used to work is no longer relevant to students as schools are reinforcing the concepts of authentic learning throughout all curricula. From an art educator's perspective, this can be the perfect time to shift the focus from an elements and principles driven curriculum to one that promotes visual culture.

Introducing visual culture can help students find connections between the value of artmaking and how those processes reflect self. I always consider my "audience" when planning projects for my students. Lessons that worked in a predominantly suburban community won't necessarily seem very relevant to students from a more urban community. In my own experience, I have transitioned from emphasizing Eurocentric art to more urban contemporary artists that my students find more relevant. This is not to say that the established art canon should be avoided, but perhaps edited accordingly.

Visual culture curriculum provides a broad spectrum of subject matter that can seem more relatable to students. Mindfulness activities, teaching for artistic behavior and product-based learning all can be achieved in a visual culture art curriculum. This is not getting rid of past lessons but presenting them from a new perspective by placing the emphasis on how art impacts everyone inside and outside the classroom.

Visual Culture Education

Now is the perfect time to begin to implement visual culture into your art curriculum. Students are slowly beginning to challenge the standards that were established way before their parents were born yet are still taught with some of the same methods even though their generation is far more technologically advanced than their ancestors. Students' minds process information differently, they receive information differently, and they crave stimulation differently than previous generations. Knowing this, why do educators continue to teach in the same way they were taught knowing that society and culture is completely different?

Some schools have begun to incorporate visual culture into their art curriculum. The integration of visual culture and critical art pedagogy can provide students with skills necessary for living within a democratic society where they can learn how to use critical thinking that bridges many avenues of learning outside of the art class (Heise, 2004). Many art educators teach the same curriculum that was most similar to the way they learned in their K-12 years, but the challenge should be to question if that type of methodology works with today's students. Transitioning to a curriculum that is based in visual culture over the mechanics can be intimidating to some art educators, but it is one that should be strongly considered if they want to build a program that focuses on student interest. Art educators should integrate artmaking, aesthetics, interpretation, and art history along

with technology, culture, critical thinking, stewardship, and community (Heise, 2004).

Understanding how images are viewed in a broader context within social parameters allow students to then find relevance and meaning of those images if they choose to incorporate them into a meaningful work of art. As educators place more emphasis on student-driven curriculum, the choices that students are making are just as important as the products they produce. As art educators, teaching an appreciation of visual culture expands way beyond understanding its definition. The educator is essential in guiding the students through levels of critical thinking that leads the student to self-discovery resulting in more impactful are making.

Teachers play an important role in society as they engage students to become more culturally aware of their communities and the issues that lie there within. As "agents of change", teachers can encourage students to seek out possibilities that will allow them to formulate possible solutions to the issues they face (Garber, 2004). Teaching students how to formulate ideas that develop into products of possibilities and criticism allows for students to take ownership in their art and find meaningful connections within their learning. They begin to see the connections between what they are producing and how their community and culture influences their artistic choices.

Students should be encouraged to look at their own cultural and social codes and how those rules can impact social change and justice. Traditional art education allowed students to follow a set of rules or tasks in order to produce a product. The process became somewhat generic, and students found it difficult to find meaning in creating art other than to receive credit for a class. By educating the students about the importance of becoming visual culture learners, it alters the pedagogy of art education that allows for students to become more invested in their learning and authentically part of their educational career.

The idea of choice is an important aspect in visual culture education. Images are chosen not for their aesthetic value, but for their context wherein story supersedes the artist's abilities. Technique and skill take a backseat to the purpose of the art. Visual culture education allows for the learners to process ideas and stories that shaped the lives of the artists and reconstruct them in knowledge, ideals and beliefs that still hold current today (Keifer-Boyd et al, 2003).

The advantage of introducing visual culture education is that it allows for an interdisciplinary curriculum which helps students make connections across subjects. When students begin connecting the dots of various subjects, they find their learning becomes more relevant and then see the importance of art in the broad spectrum of learning. Researchers Eunjung Chang, Maria Lim and Minam Kim (2012) state that "Visual culture refuses to be restricted or confined as a discipline for inquiry. It encourages the challenging of artificial boundaries of arts disciplines and integrates the arts across multiple disciplines" (p.19). This cross-curricular interrelatedness allows for students to find relevance in content as it relates to a variety of subject matter, but adding in visual culture can bridge that content with what is familiar to them. Visual culture can aid in strengthening comprehension by allowing students to use popular culture and media within the context of their subjects to make more expansive connections. Paul Duncum's (2001) views on the direction of curriculum for visual culture include citation of other researchers B. Wilson (2000) and M. Wilson (2000) findings that "the Internet provides seemingly endless possibilities for building hypertexts that combine the images students create or prefer with the images and ideas of others. Where access is possible to nearly every aspect of visual culture, the challenge is to build and act upon those connections" (p. 107).

Art teachers may find it challenging to move from the comforts of the elements and principles of design product-based curriculum and allow themselves to loosen the reins on experimentation and exploration as it pertains to art making. Allowing students to narrow the divide between what is considered "high" and "low" art builds confidence in students who find little value in their artmaking. Patricia Amburgy (Keifer-Boyd et al, 2003) finds that the divides between high and low art "have become irrelevant in relation to issues such as identity, representation, and ideology" (p. 45). She finds that visual culture is more significant because it shapes ideas and stories that have direct impact on students and how their interpretations make more sense than a set of outdated standards that have been around for centuries.

The benefits of incorporating visual culture education into an art curriculum has the possibility of reaching a broader student population and the effects can follow those students exponentially into their future and community. With such vast concepts of what visual culture encompasses, it is important to keep the content relevant to the student, so they stay vested in the learning.

So how do art educators integrate visual culture into their established art curriculum? This task should not be an overhaul of the work they have already done, but used in a way that can enhance a lesson and enrich the objective. For example, the objective should not be to produce a self-portrait, but discover what self means and how that can be expressed through visual mediums. By allowing students to choose media and representation, they find the product becomes more valuable to them more so than following a set of rules to earn a grade. Finding value in their freedom of choice supersedes the value of grades. Inquiry can influence students' critical thinking, artistic growth, self-awareness, and a means to understanding themselves as artists within their society (Walker, 2014).

Visual Culture in Practice

Professor of Art Education, Paul Duncum, suggests that there are seven principles for visual culture education. These include power, ideology, representation, seduction, gaze, intertextuality, and multimodality (Duncum, 2010). He offers these as suggestions from which to create curriculum that takes cues from modern society and melds that with the visual arts. For many art educators, the idea of shifting from teaching the elements and principles to "principles of visual culture" may seem like a daunting task, but it doesn't have to be as complicated as it sounds. Educators get comfortable with their curriculum, they are masters at their craft so when something new comes along, they tend to be wary of the idea of revamping something they felt was working "just fine". But is it working if students are experiencing loss of engagement, poor behavior, and apathy? These methods are not a complete redesign but give recognition to the students who feel passionately about sociopolitical issues and how those can be expressed via the principles described by Duncum.

Given their accessibility to media, it would be naïve to think that high school students have no interest in current events or don't see the relevance that these issues play in student life. In fact, many students are becoming more involved on their campuses by participating in clubs and organizations that support their political views and use their voices to speak out at school board meetings. Introducing students to artists who use art to provide images of cope, hope, inspiration, understanding destruction, dreams of peace and memories of life before political strife can provide an optimism to content that would seem daunting. Don't underestimate what students value. Given the right circumstances and opportunity, art students often find more freedom in art class than they do in other subjects and will produce more meaningful art.

Alter-Müri suggests ways of applying visual culture to the art classroom by entering students into conversations about past cultural events that may connect to their community. Through discussion and investigation, students can find meaning between their personal experiences and with varying points of view from alternative sources. It is not the role of the educator to impose their own political agenda onto their students but support the development of discovery. Even with difficult subject matter, art becomes the channel that allows for students to find

"Students should be encouraged to look at their own cultural and social codes and how those rules can impact social change and justice"

understanding when they begin to feel helpless during times of socio political unrest.

Planning a visual culture curriculum makes a lot of sense when the teacher can focus on understanding the role of artists, practices, and how art shapes history over teaching formal properties and techniques that may dissipate after a student graduates. It is far more valuable for a student to gain a clearer understanding of self than to make a gridded self-portrait. The result does not tell the viewer anything about the student other than an outward appearance. I have seen countless students struggle with the process of gridding and cringe at the thought of drawing themselves which results in frustration and a loss of interest in the task. But if educators really want students to create a self-portrait, perhaps it would be better to ask students to create something that is representational.

American artist and educator Olivia Gude (2007) has presented alternative approaches to art education that emphasize visual culture. Projects that reconstruct childhood memories allow for students to find insights that lead them to the selves they are becoming. She states, "Through a repertoire of projects in which students use diverse styles of representation and various symbol systems to explore various aspects of experience, students become aware of the self as shaped in multiple discourses, giving students more choices about consciously shaping self" (p. 8).

High school students tend to struggle with identity and feel quite vulnerable when having to expose those struggles to a class of strangers. Providing students with possibilities helps strengthen their critical thinking where they learn that their decision making is representational not only in the product but also in the creative choices they made. This idea of empowerment enriches the student's ability to gain insight into their lives within their culture demonstrated through investigation, analyzation, reflection and representation that enforces their critical skills and value of self within society (Gude, 2007).

Visual culture allows for students to find value in mass culture imagery in the same realm as historical fine art. They may feel disconnected to the latter, but incorporating popular visual culture images into high school art curriculum can allow for the students to gain a more confident understanding of the representational roles of imagery which can result in more thoughtful art. Art educator Lauren Selig (2009) found that by sharing more images from visual culture resulted in more questioning and discussions because the student felt more connected to the process when they could find relevance in the imagery. The dissection of imagery lends itself to a constructivist methodology that provides students with the ability to think more purposefully about ideas and execution of that idea.

Creating an art curriculum that places the focus on contemporary issues allows for students to become more involved in creating a more inclusive learning environment. In his article, David Darts (2006) shares some of his methods that he introduced while teaching Contemporary Issues and the Visual Arts class at his high school in Canada. In his class, he encouraged students to collectively explore creative cultural interventions to common social issues experienced by high school students. Darst developed a curriculum on behalf of the arts that could facilitate a development of ethical care that enabled students to positively transform themselves, their communities, and the world in which they live. By allowing the students to drive the curriculum, they were able to engage in social issues that affected the high schooler the most. The students needed to find the content meaningful to allow for positive changes that occurred within their high school community. Moving the focus away from the emphasis on materials and techniques and

placing them on concepts, problems, and ideas, Darts recognized the importance of this change to his curriculum. His belief was that the arts can help facilitate change in behavior and began to develop lessons that dealt with social issues themes with artwork that was concerned with cultural examination and social transformation.

Students are very aware of issues that influence our culture and community through a plethora of media and technology. Some issues have more impact than others as they relate to the student's personal lives, but they are aware of the issues. They are passionate about their beliefs and want to be heard but are sometimes dismissed because of their age and what some believe is a lack of worldly knowledge. Allowing students to dive deeper into these issues can help them put their words into context so that they are given a voice to their passions. What may seem extremely important to one student, may not seem relevant to another but providing them with the space to explore those passions can produce lasting impacts as they begin to formulate their place within culture and society.

Personal Experience

I have begun to restructure my art lesson planning with an emphasis on visual culture. When designing a lesson, I ask myself, "Why would my students want to learn this?" I pay close attention to their interests and often ask them what they would like to create.

I recently moved from an affluent suburban school district to a district that has a higher population of economically disadvantaged students who live in a small industrial town. I quickly realized that previous art lessons I introduced were not going to fly in this new environment. This was where visual culture played an integral role in my lesson planning and I began to emphasize culture over the elements and principles, I made sure my art historical references were more relevant to my diverse students and I encouraged student voice over execution and in doing this, I saw an increase in engagement and participation.

I referenced artists like Basquiat and KAWS when introducing graffiti. These artists are not only influential in an art historical context, but the students are familiar with their art through popular culture fashion. I blended a shoe design with a favorite snack. Students worked diligently on creating a pair of Reese's Peanut Butter Cup Air Jordans or Sour Patch Kids Vans which turned into a competition with the winner of each class period receiving their snack inspiration. Students worked harder on a portrait of their favorite music artist rather than a self-portrait. I allowed them to trace basic lines, but they learned value techniques that brought the portrait to life. I also realized how important it is to teach students how to draw twisted and braided hair along with darker skin tones. They created designs based on Talavera pottery that can be bought at our local grocery store, but they also learned of the historical significance it has between Mexico, Spain and China. They enjoyed creating silhouetted figures like those found in Kara Walker's work but referenced dance moves superimposed over an abstracted background like the style of Mondrian.

I realize that the elements and principles of design do not need to be the emphasis of my lesson planning; they simply fall into place when I focus more on visual culture. Students begin to find the value in their artmaking because they see their art is familiar to what they see in their community including physically and socially. They understand that art can be enriching to their education regardless of if they continue to make art after finishing the course and learn that what they made in art is relevant to their learning and especially as an authentic representation of themselves.

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“AS WE WORK TOGETHER TO RESTORE HOPE TO THE FUTURE, WE NEED TO INCLUDE A NEW AND STRANGE ALLY—OUR WILLINGNESS TO BE DISTURBED.”
—MARGARET WHEATLEY

WILLING TO BE DISTURBED

21 Years Later, Are We Disturbed Yet?

HUNTER KOCH

The line comes from a passage in Margaret Wheatley’s 2002 book, Turning to One Another: Simple Conversations to Restore Hope to the Future. Wheatley’s call to action in this passage asks readers to be willing to be disturbed. But what does it mean to be disturbed, and how do we realistically implement this state of being within the practice of art education?

Oxford (n.d.) defines the adjective of disturbed as “having had its normal pattern or function disrupted.” This definition of disturbed assumes there was a normal “pattern” or “function” to begin with. A pattern implies there was order, sequence, repetition, or some sort of undulating force that starts, continues, ends, starts over, infinitely. There is also the assumption of a “function,” drawing upon an “activity or purpose natural to or intended for a person or thing.” Intended references the intent, desire, premeditation, or otherwise aforementioned action that supports this activity or purpose allowing the person or thing to function. The word function contains the variables within an equation fixing and shifting their gears to pop out an answer; function is the intention of an object or innovation at work. To function is to work. To pattern is to follow. To disrupt and disturb is to throw all of that out the window.

Wheatley references the collective “our” in her “willingness to be disturbed”— the ownership falls on all of “us” encased in the “our”— not me, not you. “Our willingness” is now tangible. It is an entity, it is a little brilliant orb whose body we must harvest, whose seeds we must scatter. The events of the world continually unfold and affect us. There is a reckoning occurring, asking art educators to abandon what they know (or thought they knew) and embrace the new ways of cultural literacy and inclusion to give all populations their time in the light. This can only be embraced if we allow ourselves to be disturbed. To be disturbed is to have “…[one’s] normal pattern or function disrupted.” I argue we were disrupted all along. Art is the original disruptor.

Art Education naturally welcomes those unique perspectives that allow for backstream, underground, guerilla, rudimentary paths of creation. Art Education by nature is a disruptive force to mainstream channels of education and the public sphere. So, let’s embrace that. I believe that there was never an “accepted” way of teaching, or an agreed upon curriculum. There was always room for experimentation and the unexpected. It’s what allows for the canon of “weird art teacher” and all of its accompanying kookiness and zaniness. Only now, we as a collective have a renewed sense of purpose. We galvanize that purpose by allowing ourselves to accept our willingness to be disturbed, and focus that energy into genuine cultural explorations through artmaking.

Our willingness to be disturbed can lead to only positive possibilities as you grow alongside students. Previously neglected artists, content, subject matter, provocations are back on the table. Contemporary artists you might not have heard of, you can discover alongside your students. Difficult conversations foster open mindsets and more accepting individuals. Disrupting the patterns can allow new, generative ones to form from the rubble. We create worldly, interested citizens with a thirst to learn more about our world, starting in your classroom with art as the ticket as means for travel.

Wheatley says that this willingness will be our “new and strange ally.” It will feel weird, strange, and uncomfortable. We sometimes forget to question the status quo or push back against what is popular. Cultural literacy builds bridges between students of different backgrounds in your classroom, but also between them and the outside world. This knowledge and empathy is invaluable. As you approach these new challenges, keep your willingness to be disturbed as a lantern to guide your way. It is in this state of disruption that greatness happens.

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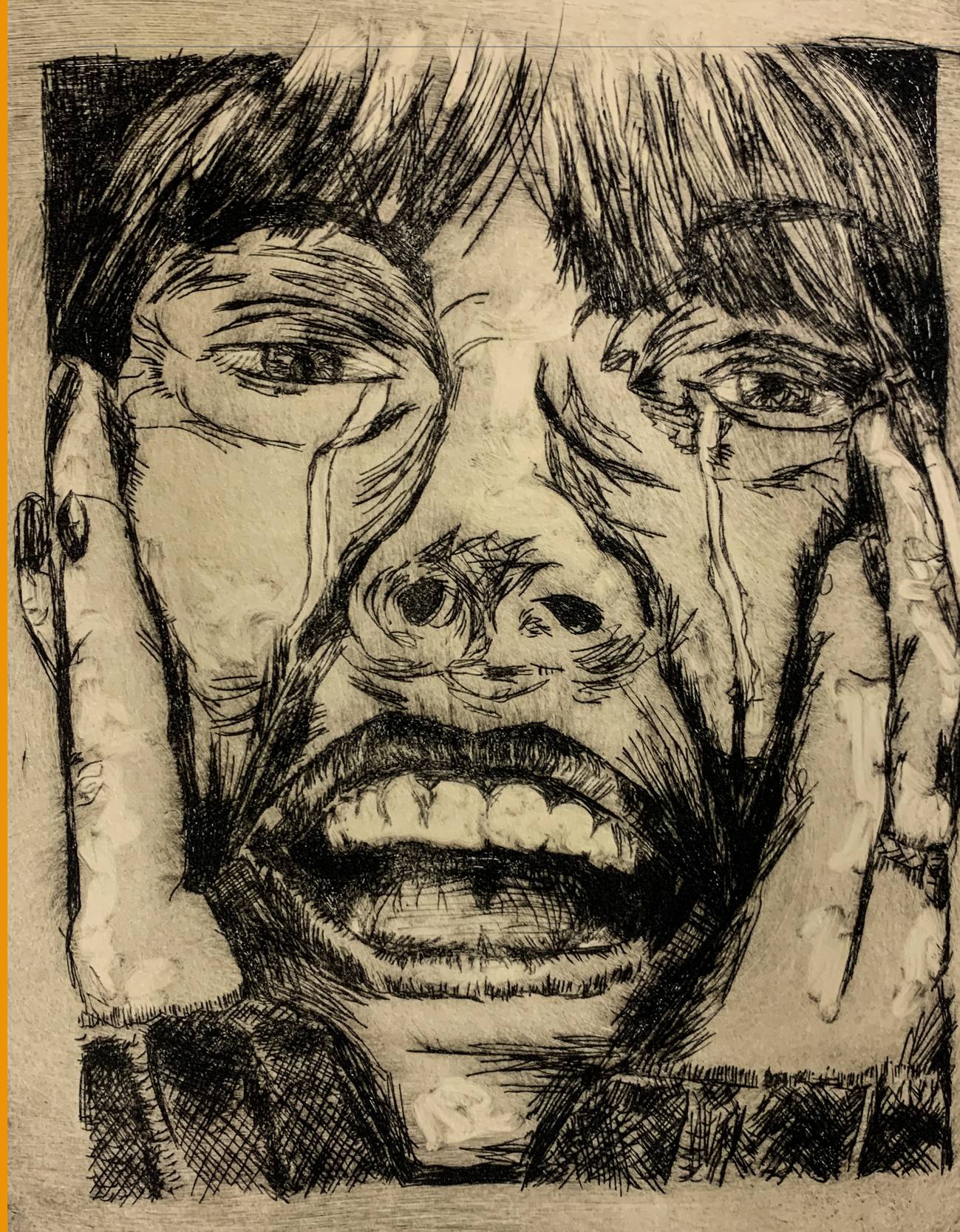

Figure 1:
Disturbed Yet? Drypoint Etching (2021).

From inmate to ART-TREPRENUER

REVO AREGBE

While growing up in inner-city lower class areas of Houston Tx, I was unfortunately a product of my environment. I was ultimately charged as a teen, and spent the most important years of my youth, (16-20) in the streets and behind bars.

Luckily, I have no felony on my record, but with a few misdemeanors, the fear of finding work willed me to create my own job, so I turned to my natural ability: Art. I vowed that every penny I'd earn would be from art, whether it be visual fine art, tattooing, painting, or performance art. Living with this will and passion, I found a new lifestyle, with new friends, and new dreams. My mind was no longer interested in the things I'd done in the streets, because I found my purpose through art.

I am now a full-time artist. I produce film, stage plays, own a private tattoo studio, commission paintings, and teach as a college professor.

Now, I've made a long story short, but I don't want to leave out the many stereotypes, declined opportunities, and covert racism I've faced in my journey. This is a very slippery slope to cross in the times we live in, because we live in a world where acceptance has sometimes been more important than merit. I do believe that I am one of the best artists in the world, and I deserve a fair shot at any artistic endeavor, but I also believe that there are some cases where the focus of equality ignores one's efforts. I have been a victim of both missing an opportunity due to what I cannot prove was racism, but it felt like it, as well as a receiver in being involved because there was an effort to promote equality.

We as educators should focus on merit. Stereotypes in the creative world are an abomination to Art History. Art has always challenged the worlds views, from movements like Dada to The Guerilla Girls, and arts curriculum should be based on criticism that is not viewed as an insult. Every culture, gender, person, and belief system adds to the world of what we define as "art", and it is up to us in the artworld to continue to provide fair and equal opportunities open to all.

I recently went to a stage play, Hamlet. The main character was played by a woman. She did phenomenal. My thoughts leaving the play were: "Art reflects time". We live in a time where it is no longer as unusual for a woman to star as Hamlet than ever, and art reflects that. Art will also reflect the misunderstanding of this

"Every culture, gender, person, and belief system adds to the world of what we define as 'art', and it is up to us in the artworld to continue to provide fair and equal opportunities open to all."

cultural melting pot, if people can't find ways to include one another in a genuine fashion.

I have written out a few ideas I'd like to incorporate in open art calls.

No Names in Judging – I believe that the way art competitions are judged should be nameless, with a focus only on the art itself. This may not apply to all competitions, but I once saw a grant application being discussed, and I witnessed with my own two eyes, a judge assume the person could not speak English, based on the context of the way they worded the art title, and their last name.

A bigger effort to promote art camps, resources, and programs to lower class communities. The study of the arts socializes people to other cultures, in a way that does not indoctrinate belief systems. I've hosted summer camps with children ages 8-12, of different genders, social classes, and ethnicities, and they get along a lot better than adults. The talent and interest in art becomes the foundation of their friendship and potential love for another.

More artist talks in High Schools. Working artists need to extend the idea to speak to MFA or BFA and high schools about life as an artist. A realistic and practical approach would help this top heavy community.

Deserving equality – Representation matters. One should not receive positions of Chair or a seat at a deciding table due to their skin color. They should want, deserve, and be proven to do the job. Representation without purpose only looks good in photos. One should be as serious about art as I am, which is an unfair measurement.

Outcomes should be based on the art, not the story behind it, or how well the child could explain it. When teaching art, we should focus more on the principles and elements, and promote the differences that each artists are uniquely capable of. This separates artists early, and puts them in a space where their artistic voice is developed. Bad teachers do exist, because good students do well regardless, and bad students don't. Bad students do not do well with bad teaching (Omit the behavior).

Lastly, monitoring work is relative to the students, because art is extremely subjective. The way that this is done has been through critique in most academia, and it is a proven system. We as educators, and artists, need to create better artists, and through that, we inspire them with the characteristics of better people. The teamwork, group thinking, and criticism in art is tough to sustain when your attitude, behavior, and character is horrible; you inspire the better artists, like I can attest to, you will inspire a better person.

Bio

EXPANDING NOTIONS OF IDENTITY THROUGH NEW MATERIALISM

PARDIS BAKHTIARI

Art education has the potential to serve as a platform for exploring and challenging traditional notions of identity (Schmeichel, 2012). Culturally sensitive teaching, in the context of art education, plays a vital role in challenging stereotypes and promoting critical thinking about identity through visual investigations. Culturally sensitive teaching, furthermore, involves recognizing and valuing the diverse identities and experiences of students in the educational setting and is asset-based (Gay, 2000; Walker, 2019). It recognizes the importance of students' cultural backgrounds and aims to go beyond rigid identity categories. Neto (1999) explains that learning is "connected to experience, influenced by cultural differences, developed within a social context, and created within a community" (p. 3), and these components are needed for culturally sensitive teaching. By incorporating pedagogical strategies that encourage diverse perspectives connected to experience, difference, context, and community and challenging fixed notions of identity, art educators create inclusive spaces for students to define their identity.

In the realm of education, the concept of identity politics holds significance as it relates to organizing around specific viewpoints or experiences of a collective identity that has faced struggles related to differences (Whittier, 2017). According to identity politics, individuals should no longer be expected to struggle against another person's oppression without also doing the same for their own. Identity politics gives social movements the gift of exposing what had been overlooked or disregarded and is concerned with how lived experiences impact lives (Garza, 2019). The emergence of identity politics appeared to be a solution for people because it provides a multiplicity of identities (Hekman, 2000). Rather than being constrained to a single broad and inevitably hierarchical category, people can shape an identity that is specific to them. However, at the center of the critique of identity politics is the issue of the power of existing definitions of groups (Gamson, 1995). Does organizing around an identity category that is only used to differentiate a minority from the majority actually result in social change, or does it merely serve to preserve the category's existence?

According to Armstrong (2002), an "identity political logic" tries to "overcome alienation through creating, expressing and affirming collective identities" rather than seeking policy or social change (Bernstein, 2005, p.62). The issue with identity politics is that it often ignores differences within groups and presumes a type of solidarity across differences (Ahmed, 2012). In other words, it gives a sense of community through the "freezing of difference" (Mohanty, 1995, p.78). By erasing community members' realities and dismissing their significantly different experiences, such false universals have a negative influence (Fox & Ore, 2010). Understanding diversity without considering intersectionality is problematic, specifically, for example, within the context of violence, because it ignores the fact that many individuals frequently suffer violence that is influenced by other aspects of their identities.

Identity politics tend to particularize and divide knowledge excessively, currently based on factors like color or ethnicity, as well as gender (Crenshaw, 1990). These experience-based theories of knowledge necessitate an epistemology of provenance: that is, knowledge cannot be shared by those who do not belong to the group or who lack its direct experiences since it is derived from an experienced basis that is inherently group-specific (Kruks, 1995). As a result, it is typically asserted that outsiders lack the proper framework for evaluating the group's claims regarding its knowledge or the political or moral stances it adopts in light of that knowledge. In other words, only people who experience a certain reality can understand it, and only they are qualified to discuss it, positioning others as spectators, observers "of harm done to oppressed communities-- representations that make a spectacle of systemic social harm." (Rosiek, 2018, p. 6). Moreover, coalition politics could be undermined by the consequences of an epistemology of provenance. Identity politics, from an epistemological viewpoint, poses a challenge to individuals' ability to establish the kinds of collective judgments or common knowledge required for the growth of broadly organized coalition politics (Kruks, 1995). In fact, it does not offer a framework for establishing coalitions and cross-group solidarity, and instead of changing the social structure, it is reduced to acquiring recognition.

The main problem that arises in this situation is that identity politics fails to create productive political thought. Its reconfiguration of subjectivity undermines individuals' ability to protect their identity in any straightforward way as they search for support for their political objectives (Hekman, 2000). To secure greater liberties for people, therefore, one must rethink the concept of "identity" to open up conversation and embrace new possibilities.

To challenge established ways of seeing and bring about new perceptions, perspectives, and ways of thinking about identity, one should look for a different way from which to view current debates about identity. In demonstrating the diversity of identities, focusing on the material dimensions of identity might be helpful. Material specificity raises the possibility of questioning the construction of embodied difference by

production of any identity (Hinton, 2014). In this sense, it is worthwhile to place more focus on methodologies and theoretical concepts that help us to think of the body that functions as forces, not factors, and as ongoing processes rather than static objects. This viewpoint aligns with the theories of new materialism, which exposes a great deal about the process of embodied perception, about how we continually become with the world, and about how this becoming involves a sequence of bodily engagements (Barad, 2003).

New materialism, a specific domain within posthumanism, claims that all matters, including people, animals, plants, and objects, do not exist in isolation but act, react, and become with one another (Caniglia, 2018; Little & Cobb, 2022). Thus, the world is created by matter, which actively participates in and acts upon it. This kind of dynamic interaction among matters is called an entanglement since there are no distinct and predetermined entities, and boundaries between them can only be temporarily established (Barad, 2007). Challenging the passivity of matter by ascribing it agency rejects traditional dichotomous concepts such as human/nonhuman, discourse/matter, subject/object, mind/body, culture/nature, and male/female which allows us to experience more diversity than the divisions they replace (Braidotti, 2011).

According to Karen Barad's concept of "intra-action," agency cannot be attributed to objects or subjects but rather to a number of continual processes within relationships that (re)configure meaning and boundaries (Barad, 2003). Barad refers to these as 'intra-actions' rather than 'interactions' because her argument is that intra-actions exist prior to the actual object to which they are linked, and they come to matter as a result of these relations (Barad, 2007). Intra-active causality occurs when one or more entities of phenomena create opportunities for other entities of phenomena to be affected in some manner (Atkinson, 2017). Therefore, there is not a world of distinct and stable entities that interact with experiences, culture, community, social context, and the nonhuman; instead, a world of different forces coexist, work and develop together, leading to diverse "becomings" (Braidotti, 2002).

The materiality of the body provides a framework for thinking about how relations, materials, and bodies coexist and are intertwined with one another. This entanglement moves away from a body-as-object to a body-as-process. Process cannot be explored with traditional concepts of identity, representation, causation, and reducibility. This theoretical viewpoint provides a method for considering how bodies are made without essentializing them or failing to see how bodies are created in context (Young, 1980). By making this modification, we are reoriented toward the dynamics of body-minds and the notion that reality is characterized by relationality and change, instead of separation and stability.

Understanding the relational force of the material and the notion of "becoming" as a space of in-between offers a different way to view how social identities, along with their boundary-making practices, are defined (Bexell, 2018a; Bexell, 2018b). In addition, the concept of becoming challenges the predefined categories of identity provided to individuals by the dominant culture as the foundation for comprehending and interacting with the world (Colebrook, 2000). It recognizes that identities are not stable or fixed. Instead, the body is viewed as a dynamic, fluid process, not as something that "is," but

"Pedagogy can be understood as an ongoing, dynamic process that is constantly shaped and reshaped through inter-actions that involve differences and their impact. It is not rooted in preexisting knowledge that seeks to standardize, normalize, or rely solely on established values, concepts, and practices. Instead, it embraces the transformative power of difference and the exploration of new possibilities"

instead as something that is always "becoming." (Grosz, 1995) In other words, instead of treating body as already recognizable categories, the concept of becoming can be used to transform subjectivities from the known into the dynamic and relational (Little, 2023). In this sense, "difference" could be seen as a fundamental aspect of the world since bodies are constantly evolving due to their ongoing intra-actions in a constantly changing world; the social and material contexts in which a person's experiences of difference materialize cannot possibly be separated from those contexts. As a result, the body should be understood as multiple, with all its powers focused on expanding differences (Saldanha, 2006).

This understanding is a practice that can enable us to critically examine ideologies that aim to ignore diversity and suppress the body. It allows us to understand how everything is connected in the world and how we can consider our own identity as a part of the world in an intra-active process of becoming. The "body" becomes a body through its relational processes and could be different at any moment. Therefore, it is necessary to look at the body with its flows, movements, and forces in a more detailed way. The body never simply "is"; it rather creates and produces within relationality. It "becomes."

From this perspective, learning encompasses both human and non-human elements, acting together and extending beyond our conventional understanding of what it means to be human. The process of learning involves navigating the realms of both finite and infinite possibilities. If these concepts are integrated into pedagogical practices, education goes beyond simply imparting established knowledge and practices, where the focus is solely on finite information to be learned. Instead, it necessitates embracing a more intricate and uncertain approach that seeks to comprehend the diverse ways in which students learn and the outcomes of their learning, which may be unknown (Atkinson, 2017). Pedagogy can be understood as an ongoing, dynamic process that is constantly shaped and reshaped through inter-actions that involve differences and their impact. It is not rooted in preexisting knowledge that seeks to standardize, normalize, or rely solely on established values, concepts, and practices. Instead, it embraces the transformative power of difference and the exploration of new possibilities (Hickey-Moody & Page, 2015) that responds to the unfolding nature of local encounters.

The force of art, like the force of learning, possesses an incessant, imaginative, and exploratory energy that can reshape our lives. By shifting attention away from artistic approaches centered solely on humans and instead prioritizing the material realm, there are profound implications. This change in perspective has the potential to redefine the purpose of art creation, emphasizing its role in nurturing a deep sense of interconnectedness and harmony and becoming with the world, rather than asserting dominance or control over it (Stendel, 2022). It embarks on a journey where outcomes and connections remain uncertain, where we encounter the unexpected and the unforeseen, transcending existing knowledge and predetermined standards. In this transformative adventure, art becomes an act of experimentation rather than judgment based on conventional practices or knowledge (Atkinson, 2017). According to Guattari (1996) 'The work of art [...] is an activity of unframing, of rupturing sense [...] which leads to a recreation and reinvention of the subject itself' (p. 131). Thus, it has the potential to take us deeply into culturally sensitive teaching where there is a commitment to collective empowerment. This shift moves the process of becoming through art away from the individual and towards the collective, where art, individuals, and all forms of matter offer new understandings of communal processes of becoming and create spaces where students feel empowered to explore their own identities and perspectives in relation to other both human and nonhuman.

In conclusion, culturally sensitive teaching in art education can benefit from the theory of new materialism by challenging essentialist and fixed notions of identity and promoting a fluid and open-ended understanding of body and its involvement in conceiving the world through materialities. Moreover, culturally sensitive teaching is not just a teaching strategy but an ideology that includes how teachers think about themselves and others, how teachers structure social relations, and how teachers conceive knowledge (Ladson-Billings, 1992). A rethinking of identity through an emphasis on the materiality and relationality of the body encourages educators to view the body as a dynamic and relational process, continually shaped by intra-actions between material, affective, and discursive elements and consequently, to consider the complex web of influences that contribute to students' experiences structuring social relations and knowledge differently. Developing a framework for body that embraces new and diverse connections is an essential aspect of fostering education and artistic practices that contribute to the complexity and interconnectedness of our world, rather than simplifying or narrowing it down (Dahlberg & Moss, 2010). By acknowledging the multiplicity and uncertainties of the body, educators can create inclusive learning environments that value differences and allow for the expansion of identities (Lowery, 2013). These environments also allow students to explore their own identities, embrace differences, and develop a deeper understanding of the interconnectedness between individuals, cultures, social contexts, communities, and the material world. A culturally sensitive art curriculum is a making-with (Haraway, 2016, p. 58) where learning emerges through and is part of an assemblage of entangled intra-relating (Barad, 2007).

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Acknowledgement
I am deeply grateful to Dr. Rina Little for her invaluable mentorship and guidance during the preparation of this article.
Her expertise and support have been instrumental in shaping this work, and I greatly appreciate her dedication to my academic and professional growth

"By incorporating pedagogical strategies that encourage diverse perspectives connected to experience, difference, context, and community and challenging fixed notions of identity, art educators create inclusive spaces for students to define their identity."

Animal Shelter Partnerships in the Art Classroom and Community

HAILEY WILLIAMS

In 2021, my classroom was awarded a grant from the Texas Art Education Association which provided us with the opportunity to begin a very exciting partnership and printmaking project. Due to my previous connections with the Houston Society for the Prevention of Cruelty to Animals (SPCA) as a horse trainer and volunteer, I was able to facilitate a very worthwhile partnership between the SPCA, my classroom, and our local community. Our goal with this grant was to collect photos and information about each of the foster animals at the SPCA, create personality-driven portrait prints of them, and then gift those artworks to the local shelter to advertise these animals to potential family members, in turn, increasing the adoption rate. This "personality-driven" design was meant to represent each animal in a positive, fun-loving light, whereas some of the photos previously advertising the animals are somber and sorrowful - not always a great way to encourage potential adopters. So instead, students began to dress up the animals, give

"The shelter also reported to us that the adopting families were ecstatic that they not only were going home with a new family member, but also a brand new work of art to hang up on the wall!"

them exciting environments, and add elements of their personalities from the animal write ups to truly advertise what a great addition to the family they would be in their local community.

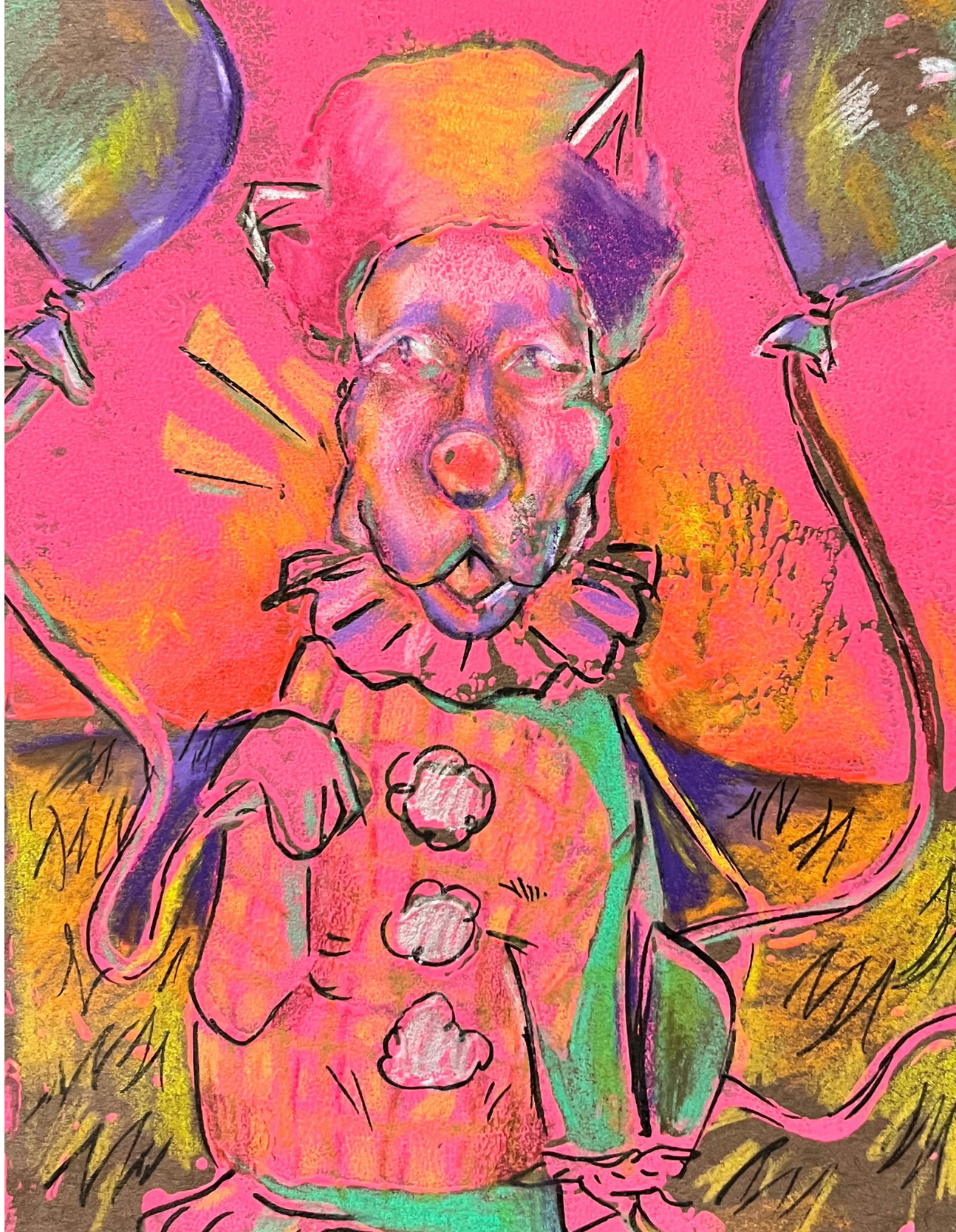
Now this article is not just a publication of the project's success, but instead, a how-to for your own classroom and community. To begin, I needed to reach out to the adoption and foster coordinators to promote the idea itself. I sent the grant write up, examples of potential artwork styles, and discussed how we were hypothesizing that with this artistic and fun-loving portrait, more animals would get adopted faster. From here, the Houston SPCA was kind enough to agree and provided us with photographs of their current foster animals that included cats, dogs, rabbits, chickens, horses, goats, snakes, guinea pigs, and anything else they were currently housing. The shelter provided the animal's name and unique identification number and truly did their best to provide some insight to the personality of the animal, which could be included in the artwork. The fosters were chosen specifically rather than immediately adoptable animals because thankfully, most adoptable animals were circulating too

quickly for us to make artwork on their behalf. The fosters would need just a bit more time to heal and mend, so that gave us time in the classroom to brainstorm and create the prints.

Once my students had chosen an animal they wanted to create an artwork for, they drew that animal on a four by six-inch piece of paper and began to add elements of their personality. They did this in pencil first, then added sharpie on top of their sketch to indicate where they would need to carve and reviewed safety guidelines before moving linoleum. I prepped our linoleum plates by painting them black so that when the students carve it is easier to see which areas will and will not have ink when printing. After they completed a graphite transfer to their final linoleum slab, students began carving. After our students had a "test print" or two, they made adjustments and moved to their final prints. Students did single color prints and some multi-color blends to truly bring some brightness and light to their furry (or not so furry) friends (as seen in Figure 1.1). At this point, students also had the opportunity to alter their prints by adding textures, words, collage papers, and so on until they were satisfied with their final product (Figure. 1.2). When students were finished their final work, we packaged them with cover sheets and labeled the back of their artworks with the animal's name and unique identification number. This was especially important as the artwork would be hung on the animal's enclosure at the HSPCA and when the animal was adopted, the artwork would also be sent to their new home.

This was an extremely successful project both for the students as well as the Houston SPCA. The students loved being able to find success in carving their animals as well as the printmaking and alteration processes. The shelter also reported to us that the adopting families were ecstatic that they not only were going home with a new family member, but also a brand new work of art to hang up on the wall! We also expanded this advocacy to the community in the weeks following the project by partnering with our local food bank. When families drove to the school to pick up food from the food bank, they were also provided with pet food, an animal print from this project, and an infographic explaining how to care for a variety of animals. Students were the ones to think of this community effort, as they wanted to be more active and involved in the prevention of cruelty and neglect to animals by informing our community of the best practices in caring for animals. Over three hundred families participated and walked away with food, information, and an artwork signifying the positive difference humans can make on the lives of animals.

Feel free to contact me with any questions you may have about bringing this community partnership to your own program at: hwilliams0950@gmail.com



Call for Trends 2021

Storytelling

Visual Expression of Past, Present, and Future Experience

The editors for Trends invite submissions that focus on the visual telling and expression of stories, tales, and experiences on the continuum of time. Submissions can represent the complex or the simplistic, historical memoir, cultural connection, contemporary narrative and experience, anecdotal story, or imagine future or fictional visual story. Submissions should convey or depict artistic vision from the timeline of life and lived experiences.

We encourage submissions that address how art educators:

plan curriculum that encourages visual storytelling

provide opportunity for choice-based projects that encourage the telling of story, tales, and experiences that are important to individual students

process, respond to, and act upon students' visual stories

give students opportunity to reflect on their telling of story and experience

incorporate opportunities for students to convey historical, contemporary, cultural, and future themes in storying

Some questions you might consider are:

How can the art classroom environment encourage visual storytelling?

What stories are students telling through their art making?

How is cultural or community knowledge constructed through visual storytelling?

In what ways do students share visual stories?

In what ways has the telling of stories changed the lives of students?

What determinations can researchers make from the analysis of visual stories?

Guidelines depend on the type of submission: Visual images with minimal text accompanied by a 200-500-word description (descriptions may or may not be used, but are required), creative written submissions of between 1000-2000 words, traditional research manuscripts of up to 2500 words, and book reviews related to the issue theme.

trends 2021