

JafL

Journal of Art for Life

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Journal of Art for Life

The faculty at the Florida State University Department of Art Education is proud to present a new academic journal, *Journal of Art for Life*, which is dedicated to the premise that art is life-enhancing. Art for Life is the philosophy which guides our three graduate programs: art education, art therapy, and arts administration and is based on the tenets put forth in the book, *Art for Life*, written by Tom Anderson and Melody Milbrandt. The power of art for social justice and societal change is not only infused in our philosophy, but is the overarching theme that pervades our curriculum and coursework. To this end, the mission of the journal is:

- The *Journal of Art for Life* is a national, refereed journal focused on art education, art therapy, and arts administration in authentic, real-world contexts toward the goal of social progress through the arts. The journal is based on the instrumentalist premise that art has the power and potential to reflect and enhance the conditions of human experience. Through scholarly articles, the journal is an instrument for communicating the avenues by which the various forms of art intertwine and impact society and social justice.

- The journal accepts articles that are theoretical, research-based, and those that address the practical applications of art for life in educational, therapeutic, and other institutional contexts, including museums.

We seek social criticism related to art and art education; inquiry into potential areas of exploration regarding art in society, especially focused on social justice and other crucial issues; psychological perspectives, including therapeutic programs which emphasize arts interventions; and investigations into possible roles for arts institutions as cultural organizations that benefit people's lives. We also seek practical applications, strategies, and position papers about art and its relationship to the enhancement of life for individuals and the societies in which we live, in art education, art therapy and arts administration contexts.

In furtherance of this mission, we welcome manuscripts on the topics outlined above. If you are interested in submitting a manuscript, please see the back inside cover for submission details or visit our website at <http://arted.fsu.edu/Journal-of-Art-for-Life>. The journal will be published biannually and will be available in both electronic and hard copy formats. If you have questions, please contact the editorial staff. We look forward to hearing from you and serving you through a journal that will inspire your creativity and challenge your beliefs.

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Journal of Art for Life 3(1)

EDITORIAL

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*“... a labor
of love.”*

Social justice pervades the curriculum of the Art Education Department's three programs: art education, art therapy, and arts administration. It is also infused in the curriculum for Interior Designers. A brochure posted on FSU Associate Professor Jill Pable's door read, "Design for the other 90%," alluding to the notion that design is usually for the wealthiest 10% of the population. Pable expounded upon Fisher (2009) and Wilson's (2009) ideas recently by stating, "While an exact percentage is difficult to confirm, many sources suggest that architects and interior designers currently provide services for less than 10% of the world's population, and do so nearly exclusively for those who are able to pay for their efforts."

Dr. Pable informed me that the quote on her door was from an exhibit at the Cooper-Hewitt National Design Museum in New York City,*

which focused on designs for low-cost shelters; simple devices to procure safe drinking water; as well as affordable, durable, and waterproof prostheses. Dr. Pable along with her academic colleagues from around the country are involved in socially beneficial design to meet the needs of the other 90%. This work has led to curriculum changes and now contemporary interior design students learn how to use design to improve the lives of those who have little or nothing.

Learning how interior designers make a positive impact has been enlightening. Discovering how architects and artists engage in social justice projects has been just as rewarding. At the 2011 FSU Art and Design for Social Justice Symposium sponsored by both the Department of Art Education and Interior Design Department, a professor in the FSU Department of Art spoke about his alley clean-up project. His talk

sparked the idea of devoting a section of the journal to stories of using art to transform communities and Paul Rutkovsky agreed to write about his project. His is the first in an ongoing series titled, *Art for Life in Action*. A photograph from the alley clean-up project graces the front of the journal.

The publication of a previous issue of the journal generated another addition to the journal. We were asked to review a book by an artist discussed in a previous editorial. Lily Yeh, who created mosaics with people affected by the hostilities in Rwanda, wrote a book on her work in China. Her book is a joyous account of using art to transform small school in rural China. The book review and the *Art for Life in Action* additions will deepen and enrich the journal.

I am completing my term as Senior Editor. It was a labor of love to get the journal up and running. I wish to acknowledge the members of the editorial board, who graciously offered their service to this journal and I want to thank all of them for their expertise. I also want to thank all the authors for their submissions and for working with me to prepare their manuscripts for

publication. Finally, I have worked with several students without whom I would not have been able to bring the idea of the journal to fruition. I want to thank Taylor Freeman, Erin Boomgarden, and Nola Freeman who have served as editorial assistants during my tenure as Senior Editor. Also I want to acknowledge Alexandria Zettler for her expertise in layout design. Now it is Dr. Tom Anderson's turn to be at the helm. I leave the journal in his very capable hands.

*www.cooperhewitt.org

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Making Friends and Making Art: An Intergenerational Learning Experience

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*“Shared
experiences
... may provide
for meaningful
learning
opportunities in the
context of the
relationships
that are built as
teams and partners
work together on
common tasks.”*

Abstract

In this article, an after school art program titled, Making Friends and Making Art is described. The art program provided an opportunity for older adults and children to work together. Over a six-week period, community members, age 50 years and older, volunteered to learn along-side local elementary age children to create a collaborative mosaic project. Through the analysis of the data, themes of value-sharing, cooperation and collaboration, motivation, and playful interaction emerged. Also evident was that the art-making experience provided mutual benefits for both generations. The art-making experiences and discussions about art were useful in generating relationships between older and younger generations. This project may serve as a practical example of intergenerational art education.

Keywords: intergenerational relationships, art education, mosaic

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Common cultural practice in the United States separates children and older adults. This trend began near the middle of the 20th century corresponding with a continuing decline in agrarian economy (La Porte, 2004). Age segregation may have negative consequences such as a fear of the aging process and possibly create social injustice in the form of mistrust of those outside one's age group. As a way to overcome these negative effects, Roodin (2004) suggested the use of educational programs that bring generations together. Such intergenerational opportunities provide reciprocal benefits for both older and younger participants. Older adults benefit by satisfying a need to nurture or teach, having a sense of personal accomplishment in their life, sharing cultural mores, and leaving a legacy. Children benefit by learning from and about the past, having a positive role model, connecting to preceding generations, and the nurturing that they may receive in the process.

The purpose of this article is to describe an after school art program that may serve as an example

of the type of intergenerational educational situations that Roodin (2004) recommended. The program, Making Friends and Making Art, provided an opportunity for older adults and children to work together while creating a collaborative mosaic project. The underlying philosophies of *Art for Life*, or the belief that art should benefit life rather than exist separately from it (Anderson & Milbrandt, 2005), were emphasized when community members age 50 years and older volunteered to learn along-side local, elementary age children for a period of six weeks.

Shared experiences, such as the after school program described herein, may provide for meaningful learning opportunities in the context of the relationships that are built as teams and partners work together on common tasks (Johnson, 2002). Situational learning theorists posit that learning is embedded within activity and that much learning takes place unintentionally as members involved in a particular situation interact with one another (Wenger, 2006). Learning environments may

include a classroom, a laboratory, computer lab, or any number of locations that provide social, cultural, physical and psychological experiences (Center for Occupational Research and Development, 2007).

Background

In the US little attention has been given to lifelong learning. A large portion of US society perceives old age as a season without purpose or as a disease. In response to industrialization, life has been categorized into three boxes: (a) childhood and education, (b) adulthood and work, and (c) old age and retirement (Rugh, 1998). There is a need to develop a new image of aging, rather than the pessimistic age-as-decline model. As people move through life, they encounter numerous experiences influenced by individual personality differences and freedom of choice. Aging opens the door to meaningful new roles and activities (Moody, 2002).

Intellectual curiosity, the desire to be involved in the lives of others, and the resiliency to endure and adapt to challenges are characteristics typical of older adults who engage in lifelong learning and intergenerational relationships (Kim & Merriam, 2004; Lamb & Brady, 2005; Stanford, 2006). Several research studies (Cohen & Gene,

2006; Diamond, 1988; Larson, 2006; Saltiel, 1998) document the positive effect that lifelong learning provides for older adults. Other researchers (Hannon & Gueldner, 2007; Johnson, 2002; Kaplan, 1994; Larson, 2006; Vanderven 2004; Zelkowitz, 2004) documented the benefits for both older and younger participants when intergenerational relationships are forged.

Most intergenerational research has been in fields outside of arts education (La Porte, 2004). While the fields of gerontology and sociology have documented the positive effects of reducing age related stereotypes, including the prevention of depression and improvement of self-worth among older adults, few studies have investigated the quality of shared learning between the old and young participating in visual art programs (La Porte, 2004). This oversight continues to exist despite the fact that the National Art Education Association (NAEA) and the Arts Educational Partnership (AEP) have both called for the need for research related to lifelong learning in art education (Goals 2000 Art Education Partnership, 1997; NAEA Commission on Research in Art Education, 1994).

Over the past decade only a few research studies have explored



Figure 1. *First day of class - Learning dyads: Circle Ice Breaker.*

the positive aspects of intergenerational relationships formed in mixed-age art education programs. An oral history project used artworks as dialogue prompts and collage-making to foster a sense of empowerment for older adults and young people. In the process age related stereotypes were reduced (La Porte, 2000). At-risk teens and senior adults worked through their negative feelings of distrust when they collaborated in creating block prints, memory boxes, collage and relief sculpture (Gilden & Perlstein, 2004). Intergenerational learners worked together to create illustrated stories of personal life events.

The mutual listening and sharing between the age groups created an atmosphere of caring (Lawton, 2004). The process of creating a community mural between high school students and nursing home residents reduced generational prejudice and fostered improved relationships among peers, self-assurance and the ability to resolve conflicts (Zelkowitz, 2004). School children and older community volunteers created a climate for mentoring and learning about environmental preservation while engaging in various art forms through a wetlands community service project (Sickler-Voigt, 2010). These examples point to the practical

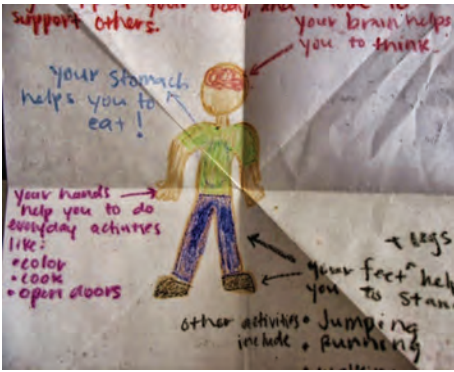


Figure 2a & 2b. *Memory book page responses.*

application of art in bringing the generations together in mutually beneficial relationships. They suggest mentoring and learning situations where trust is built and personal values can be shared. They illustrate experiences of taking risks, cooperation, collaboration and motivation that can take place among those of different ages while engaging in the common pursuit of art.

Methodology

I used qualitative case study methods to understand the intergenerational learning that took place between six older adults, ages 53-78, and nine younger students, ages 6-10, who were enrolled in an elementary school's after hours' enrichment program. Case study methodology provided a rich context for not only investigating the pertinent facts necessary for answering research questions and allowed the researcher an op-

portunity to take part in the subtle nuances that can be discovered through narratives and testimony. I sought answers for the following questions: In what ways are values shared between intergenerational learners in an art class? In what ways do intergenerational learners motivate each other during art production or art discussions? In what ways do intergenerational learners demonstrate the characteristic of risk taking in art activities? In what ways do intergenerational learners demonstrate cooperation and collaboration in an art making project?

Field notes, photographs, and participant reflections in the Memory Books were the data sources (Eisner, 1998). Thematic analysis was used to understand the collected data. Much like the analogy of working a jig saw puzzle (Seidel, 1998), the research questions helped me to sort my data into groups in an effort to deter-

mine how the pieces fit together to form a completed picture.

I made spontaneous notations of my observations on scraps of paper, and wrote more in depth recollections at a later time in a field journal. I considered conversations that I overheard and noticed the body language and voice intonation used by the older and younger art students as they actively engaged with one another in class. I also took digital photos to remind me of the exchanges between the learning dyads (see Figure 1). After each day's session I purposely relived in my mind's eye what took place during the intergenerational art lessons and carefully record-

ed the events for later analysis.

Guided by the research questions I used a color coding system to assist me in the data analysis. I assigned a color for each theme and hand marked my data accordingly (Miles & Huberman, 1994) as I discovered instances of value sharing, cooperation and collaboration, motivation, and playful interaction occurring among intergenerational partners. My understanding of the qualitative data was corroborated through member-checking with the participants to verify my interpretations (Lincoln & Guba, 1985).

Pseudonyms were given to the five older adults participants: Ms. Sandy, Ms. Phoebe, Ms. Sarah, Mrs. Betty and Ms. Johanna. In



Figure 3. *Folding memory book pages.*



Figure 4. Tiling work on group mosaic

this paper I will refer to these older adults by their pseudonyms and to seven of the nine younger students by their pseudonyms as Palmer, Ruby, Elyssa, Addie, Mike, Andy and Chuck. The children were partnered with an older adult to engage in art conversations and studio activities. Six classes of about 90 minutes each took place in the school cafeteria during the case study.

Each day as part of the art curriculum, students reflected on photographs taken on a recent trip to Spain. Intergenerational partners shared their ideas about the photographs while reflecting on picture prompts and written questions pro-

vided. The partners shared personal likes and interests and verbalized the commonalities and differences in their answers to each other and to the class. The learning partners also wrote responses in their Memory Books, journals created as one of the studio activities, using both text and drawings to document their learning and interaction (see Figures 2a & 2b). The students culminated their time together through the creation of a group mosaic (see Figure 6) that depicted designs and images from their intergenerational art engagement.

Emerging Themes

The findings of this study revealed four emergent themes

identified through theme analysis of the qualitative data. The four themes were value sharing, cooperation and collaboration, motivation, and playful interaction.

Value Sharing

Value sharing is the passing of value judgments and mores between two or more people. Older adults are in a unique position due to the wisdom gained through their life experiences to share what they have learned with young people (Oelschlaeger, 1995). Participants in the after school program both consciously and unconsciously shared values as documented by my data collection and suggested by the following scenarios.

On one occasion a discussion during an art activity opened an opportunity for an older adult to share moral instruction with her young counter-part. Palmer mentioned that his dad had two guns in the house and that he knew where they were. Ms. Sandy remarked, "And you know not to touch them, don't you?" Thus, Ms. Sandy related her thoughts about the danger of guns to Palmer and she subtly suggested that he stay out of harm's way.

Moral dilemmas were often discussed and new perspectives shared after art topics were introduced in the art class. In one

instance, class members considered if borrowing ideas from others was appropriate when creating art. Ms. Sandy said that she often followed patterns when making quilts. In her view this practice was similar to borrowing someone else's idea, and she felt it was acceptable. Ms. Phoebe told the class that she looked at dresses worn by others when her daughters were younger and used the ideas garnered from her observations to sew similar dresses for her children. These conversations allowed students and elders to consider their beliefs in regard to appropriation versus stealing.

The older adults in the art class emphasized the value they placed on lifelong learning and did not hesitate to learn from their younger partners. One example of this took place when Ms. Phoebe asked Elyssa to teach her how to fold her book pages during an art activity that used a lotus fold technique (see Figure 3). Ms. Phoebe said that she had missed the earlier instructions and that she needed Elyssa to teach her.

As intergenerational partners spent time with one another in the art class there were also values that were transferred unconsciously. Patience was one virtue that was modeled and made particularly apparent to one student, Ruby. I noted in my field

notes the following occurrence:

Ruby commented, "I like art. My mom doesn't like to take time to make things. It frustrates her." Ruby and her grandmother, who was one of the older adults in the art program, had exchanged whispers and knowing smiles about the times that they had shared making art together and the patience that the older adult showed her granddaughter in the process.

Ruby's relationship with her grandmother was an example of how intergenerational relationships provide simple life lessons such as exercising patience that are often missed or overlooked by many parents due to their busy work schedules (Vander Ven, 2004).

One elder's persistence through a difficult time is another example of a life lesson that was unconsciously shared. The situation involved Ms. Sandy's attendance at the art class. Ms. Sandy had suffered severe bruising due to a fall the day before class and had debated if her presence would upset the children. Ms. Sarah told Ms. Sandy, "Being hurt is part of life. Maybe it is good to have children see how one responds to it."

Values were shared through dialogue between intergenerational partners, and through the older adults serving as role models. Anec-

dotal conversation often led to the sharing of value systems. Participants recognized that lifelong learning and knowledge building were not age restrictive. They also recognized that borrowing ideas could be considered acceptable and valuable for certain purposes, including art making. Overall, contextual learning experiences set the stage for values to be transferred amid interactions of older and younger participants involved in art activities.

Cooperation and Collaboration

A second theme emerged during the analysis of the intergenerational art class. Frequent cooperation and collaboration incidences took place between intergenerational partners (see Figure 4). Cooperation is the interdependence of others that takes place for a common positive goal with assigned or assumed accountability (Johnson & Johnson, 1988). Collaboration relates to co-created ideas and "removes the mental blinders imposed by limited experience and narrow perceptions. It makes it possible to discover personal strengths and weaknesses, learn to respect others, listen with an open mind and build consensus" (Johnson, 2002, p. 89).

Intergenerational participants readily offered help and fulfilled assigned responsibilities when asked



Figure 5. *Grouting group mosaic*

to do so. They volunteered without solicitation. For example, Ms. Johanna took responsibility for calling members to the group mosaic tiling table on the first day of tiling and began demonstrating the grouting process to the groups. The younger students also exhibited cooperation. Addie, a fifth grade student demonstrated cooperation by stirring the grout and allowing other students to take turns as they prepared the mixture for the group mosaic. Mike and Andy, two young students, distributed supplies and took special care to fulfill each class member's needs even

when it required going out of their way to find a particular color that someone requested. Regularly the students set up and arranged chairs as needed. The younger students took turns waiting for one another to complete thoughts instead of interrupting, and they raised their hand for permission to talk during large group discussions.

Overall participants took ownership in carrying out assigned and unassigned class roles while fellow participants showed respect and courtesy toward them in this process. Ms. Betty summarized the cooperative attitude of the

group when she said, “We are a mosaic of people, thoughts, and feelings expressing ourselves with tiles on a board!”

There was also evidence of collaboration among class members. It was apparent when younger students shared their ideas in group discussions and worked together with others in creating the group mosaic. I am reminded of a specific example that illustrates the theme of collaboration by recalling a class discussion regarding bodies. After looking at examples of Spanish statuary, class members identified body parts that they felt they characterized. One student said that she was the legs of the class’ body because she supported the other class members like the legs supported the body of the statue. Ruby’s mom who attended the discussion added that Ruby could be the heart of the group because she had a compassionate nature. The consensus of the group was that all members of the class were important and that each member had special contributions to offer the group.

Assigned and volunteered roles for intergenerational participants engendered feelings of pride, resourcefulness and respect. Collaboration was evident as intergenerational partners shared ideas and opinions during group discussions.

Motivation

The third theme that emerged in my data analysis was motivation. The term suggests providing a motive or reason for pursuing a particular course of action (Motivate, 1980). During the six-week period there were numerous situations where one or more intergenerational students provided a motive for another member of the class to respond in a particular way. The students’ desire to consistently attend and participate in the intergenerational art class underscored that motivation was taking place. Excitement and active engagement in the art making experience also contributed to an awareness of motivation. The reason that participants may have been motivated to participate is suggested by Chuck’s interview response. He said that he liked working with older adults because they appreciated his art and they showed him how to do things. Elyssa heard Chuck’s comment and added that she would like to have elders in other school classes like math or writing so that they could help her in positive and fun ways in those classes, too.

Students were also motivated to feel concern for others during the course of the art class. This outward concern for others’ well being was keenly noticeable on

the fifth class day. All class members spent concentrated effort and time on putting together the group mosaic. They were fearful the mosaic would not get finished. Two of the elder participants offered to work on the mosaic outside of class time to insure its completion.

The comments of both the young students and older adults suggested that motivation was taking place in the art class. The younger students were prompted or motivated to interact with older adults because the older adults showed appreciation toward the children, assisted them through explanations, and were associated with having fun. The older adults' offered to meet me outside of class time to complete the mosaic emphasized their investment in the art project and their concern for others.

The intergenerational art class provided a context for the older and younger learners to motivate others as well as experience motivating factors themselves.

In summary, intergenerational partners motivated each other through encouraging dialogue and

in regard to making wise choices. Motivation was observable in consistent attendance, an elevated excitement level and active engagement in the art making experiences.

Playful Interaction

Playful interaction also emerged as a significant theme in this study. Through play, people can express what they know, clarify concepts, and organize knowledge (Szekely, 1991). Intergenerational learners exhibited a playful attitude as they interacted with one another throughout the after school art program.

Ms. Millie said that she joined the intergenerational class because she needed an enjoyable break from absorption in her own work. Ms. Phoebe said, "Being with the children makes us feel younger." Daily activities offered an element of playful risk taking and art responses demonstrated a freedom in self-expression. Both were characterized as being fun.

A conversation between Palmer and Ms. Sandy illustrates a playful exchange between a younger and older friend. Palmer, a kindergartener, playfully described a fantastically exaggerated story to Ms. Sandy about how he was a skilled hunter with a knife. This occurred after Ms. Sandy told him she didn't like

guns. Ms. Sandy listened intently to Palmer's animated exploits and encouraged others to join in the playful dialogue of the kindergartener. She said, "Did you know that Palmer is a skilled knife warrior?" Ms. Sandy asked if he used a Bowie knife to which Palmer responded no, it wasn't a boomerang that he was using. Ms. Sandy chuckled and tried to clarify that she had not said boomerang.

Another occasion exemplifying playfulness occurred when Palmer decided Ms. Sarah needed to go for a ride in her wheel chair. Palmer pushed the wheel chair away from the meeting tables into the center of the cafeteria. He picked up his space almost as if he and Ms. Sarah were running around in circles.

The playfulness exhibited in the intergenerational class often translated itself into art making. Ms. Johanna demonstrated playfulness in writing her Memory Book journal entries. She made pictures out of her word text to describe the concept implied, such as transforming the word hug into three embracing letters.

Ms. Sandy chose to forego putting on the plastic gloves provided for grouting the tile. She expressed that she wanted to feel the texture of the paste. She pushed the sticky substance across the face of the mosaic into the cracks between the tiles openly exhibiting her enjoyment (see Figure 5). Palmer dangled his

over-sized gloves in the air saying his grout encrusted plastic gloves made him look like he had monster hands.

The kinetic and tactile art experiences exhibited in the intergenerational art class provided many opportunities for playful risk taking. Daily activities offered freedom in self-expression and play. The participants confirmed my understanding that playful risk taking was taking place during their time together by describing their intergenerational interactions as fun.

Conclusion

The overall purpose of this study was to describe an intergenerational art program as a way to share experiences with those seeking to create educational situations that bring generations together (Roodin, 2004). Few studies have been conducted in this area in art education (La Porte, 2004), and the intergenerational interaction in this case provided a meaningful environment for student learning in art. For the participants in this study, art making experiences and discussions about art were useful in generating relationships between older and younger generations. The results of this case may provide insight for visual art educators and the educational community at large for developing curriculum and appropriate structure for establishing meaningful intergenerational experiences.



Figure 6. *Finished "Jaguars" mosaic.*

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Exploring Asian Art and Visual Culture in the Community

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*“... as an
Asian immigrant
and minority group
member, living in
America has
motivated me to
explore and seek
ways to embrace
teaching Asian
visuals and
objects we come
across in many
communities.”*

Abstract

Both the ubiquity of Asian art and visual culture in most U. S. communities and my Asian immigrant background has motivated me to explore and seek ways to embrace teaching popular Asian images and objects we come across in many U. S. communities. To address this educational concern, I explore three approaches, which can serve as a useful guide to studying and teaching popular Asian images and objects in the art classroom. The three approaches set forth by Mitchell (historical/folkloric, functional/contextual, and critical), may be useful for students engaging in multicultural community-based research projects or gaining an intercultural experience to understand and appreciate Asian art and visual culture in their neighborhood and community.

Keywords: Asian art, visual culture, community-based research, historic/folkloric, functional/contextual, and critical approach

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Recently Asia has received more attention than ever in terms of its economy, politics, culture, sports, and important role in globalization (Rowen, Hancock, & Miller, 2006; Pink, 2006). At the 2007 New York National Art Education Convention, Daniel Pink reminded art educators of the significance of Asia and its emerging economic power in the areas of technology, networking, and engineering. As an example, in 2008 China spent 42 billion dollars on the grandest and most expensive opening and closing ceremonies in Olympic history—demonstrating that it is a rising economic and political power (Yardley, 2008). The Olympic Games established China as a rising star and through the use of the games, effectively promoted the spread of Chinese national identity and cultural heritage internationally. Previous Asian hosts of the Olympic Games, such as Tokyo, Japan, in 1964, and Seoul, Korea, in 1988 also used the games to promote their rising economic might (Brownell, 1995; Collins, 2008).

The impact of Asian culture is not new in America (Kelts, 2007;

Lent, 1995). One can notice, for example, the ubiquity of popular Asian images and objects in many forms, such as arts and crafts, travel souvenirs, electronics, mass media communications, sports, and well-recognized brand names like Honda, LG, Nintendo, Samsung, Sony, and Toshiba. It is also commonly recognized that many products in retail stores have been made in China or other Asian countries. Since the Immigration and Naturalization Act of 1965, an unprecedented number of Asians have been admitted to the U. S., and this has resulted in a large increase in the Asian-American population. According to the 2004 *Statistical Abstract* of the U.S., between 1971 and 2002, 7.3 million of the total 18 million immigrants were born in Asia (Le, 2008). The historically high naturalization rate of Asian immigrants has subsequently shifted the regional origin of new citizens from Europe to Asia (Rytina & Caldera, 2008). Asian immigrants have become our neighbors and community members, often creating strong ethnic enclaves (Le, 2008) or diasporic communities (Sturken & Cartwright, 2001).

Many of them continue to practice their traditional arts and maintain cultural practices, keeping their cultural and ethnic value systems and morals alive within the North American context (Hart, 1991).

I, myself, am an Asian immigrant. My background as an Asian immigrant and minority group member, living in America has motivated me to explore and seek ways to embrace teaching Asian visuals and objects we come across in many communities. Considering the ubiquity of Asian art and visual culture, my main objective in this article is to explore three approaches to understanding Asian objects, which may serve as a useful guide to studying and teaching Asian art and visual culture. These approaches result from my own observation and self-examination, what Nash (2004) refers to as “scholarly personal narratives” (p. 23), and are the result of prolonged reflection upon intercultural insights gained while living in two cultural spaces, as “a privileged observer” (Ulbricht, 2007, p. 61).

Three Approaches to Explore Popular Asian Images and Culture

In my approach to explore Asian art and visual culture, I have adopted and applied the critical perspective of W. J. T. Mitchell, who argued

for the eclectic and unsystematic nature of methodology (Dikovitskaya, 2005). Mitchell is skeptical that a strictly social sciences-based methodology is applicable to any and all kinds of analysis and interpretation of visual cultural sites. The approaches (historical/folkloric, functional/contextual, and critical) are multidisciplinary and qualitative in nature, and as such are intended to be more broadly applicable than any one historical-cultural method. His methods allow for a deeper understanding of art and visuals in the community. They can be applied to the high school art classroom to introduce and explore popular Asian images and objects. These objects, in my opinion, shed light on the most significant and unique characteristics of Asian art and visual culture within U. S. settings, providing useful research and teaching strategies for art teachers and students described below.

Historic/Folkloric Approach

The historical/folkloric approach is critical to the study and explication of an Asian object or image. Its primary function is to identify a given aspect of a visual artifact and to study it in its own historical and folkloric context, as an object or image produced at a specific time and place in history. In

so doing, one seeks “to examine in depth the relation of the artifact to aspects of its own culture” (Fleming, 1982, p. 169). Many Asian visuals and objects are about particular historic events or figures and also incorporate aspects of myth and allegory as essential means of conveying basic truths and folk beliefs that transcend ordinary time and space (i.e., historical) relationships and understandings. They associate with the folk life and beliefs of people who use, display, and perform with them (Congdon, 2004).

To study an Asian object, the teacher and students, first, will identify an image or object among a range of available Asian cultural objects within their community. Places students can find them include Asian restaurants, markets, festival sites, cultural centers, workplace or offices displaying travel souvenirs, and even television programs and movies that feature Asian culture. It is advised that the teacher survey places within their community and develop a list of venues where images or objects are easily accessible. Students can also share their acquaintance and encounters with some popular images and figures through those venues, such as dragons and phoenix, maneki neko (lucky cat), daruma dolls, and Ful/Luk/Sau (three gods) themes, as

well as other unknown historical, religious or folk images used for decoration on clothing, fans, furniture, adornments, and various household objects. After identifying an object or image students will conduct research to gain an understanding of historical and folk knowledge by focusing on artistic form, materials, ethnic origin, and historical facts, myths, and folklore. They may research books, search the World Wide Web, or visit ethnic cultural centers, and are also encouraged to interview people who own and display the objects. Below is an example of community-based art research of a popular Asian theme called *Nine Fish*.

Asian restaurants and immigrant houses in America commonly display Asian paintings and crafts. Some of the most common images found in Asian communities in the United States are paintings of Nine Fish. I came across artworks of Nine Fish in several Asian restaurants, stores, on-line markets, and an Asian immigrant’s house (Figure 1).

There are two very interesting encounters with Nine Fish paintings that surprised and led me to explore them further. The first case took place in Tucson, Arizona, in 2007, when I visited a Korean-American woman married to a Japanese American computer scientist. The painting hung on



Figure 1. *Nine Fish*. A painting displayed at the house of Asian Immigrant Couple. Tucson, Arizona, 2007.

her living room wall. Her husband shared with me that he purchased it on e-Bay, adding that he wished to have a fish painting because it not only represented prosperity and wealth, but it was also a symbol of his and his wife's culture. A few months later, I found two more Nine Fish paintings within a Girl Scout shop. It fascinated me to see a whole display wall decorated with Chinese artifacts as part of the Girl Scout's "World Thinking Day," which is intended to help people think of being scouts and girl-guides around the world. The exhibited objects were typical Chinese cultural objects, including traditional dresses, fans, Chinese to-go boxes, paper dragons, toys, figurines, lanterns, chopsticks, and

baskets. Among these objects was a Nine Fish design on a hanging scroll (see Figure 2); and another Nine Fish painting was displayed in the shop's staff office (See Figure 3).

My inquiry of the ownership and contribution of these images and objects in this unlikely space led me to meet with a Chinese American woman working in the shop who owned them. She discussed that many of the images belonged to her Chinese immigrant mother, and offered an explanation of the meaning of the Nine Fish theme. Relying on her folk knowledge gained from her mother, she said that eating fish in a bowl is a very old and important custom for New Year's Day in China because this is an expression of hope for enough food throughout the year on the table. Fish in a bowl is a symbol of a resource that never dries up, standing for prosperity and abundance, and Nine Fish paintings are the visual representation of their cultural and artistic expression of these ideas.

Next, I decided to see if I could find out more specific meanings of the fish images and explain why people buy and display them. My initial search effort using Google Scholar and other scholarly search engines failed due to the lack of writings and publications on Asian

folk paintings and related customs. So I performed a Google Web search for any clue, using several key words, specifically “Asian fish painting” or “Chinese fish painting.” From one of the sites I first learned that people called this kind of painting Nine Fish. The search identified many commercial web sites that promoted and sold Nine Fish paintings. One of them offered some information concerning why Nine Fish means prosperity and wealth. According to the website, the pronunciation of “fish” is the same as that for “abundance” (“left-over”) in Chinese characters. The pronunciation of “nine” in Chinese characters is the same as that of the phrase “everlasting.” Thus the combination “nine fish” creates a new symbolic meaning, the hope for unceasing wealth and abundance (see Figure 4).

This is one of popular ways to interpret images and objects within Chinese, Japanese, and Korean paintings. Cho (1989), a Korean scholar who did an extensive iconographic study of Asian symbols, called this interpretation method “homophonic analogy.” That is, artists and viewers established a communal agreement to understand plants, animals, and everyday objects in paintings through the use of homophones. This in-



Figure 2. *Nine Fish in a Hanging Scroll. Girl Scout Shop, Tucson, Arizona, 2008*

dicates that most plants, animals, flowers, fruits, as well as non-living objects require the application of homophonic interpretation.

Cho (1989), a Korean scholar who has undertaken extensive study in understanding Asian paintings, provided another shared interpretation of Nine Fish paintings among aristocratic classes in East Asia, where they are knowledgeable on Chinese classics.

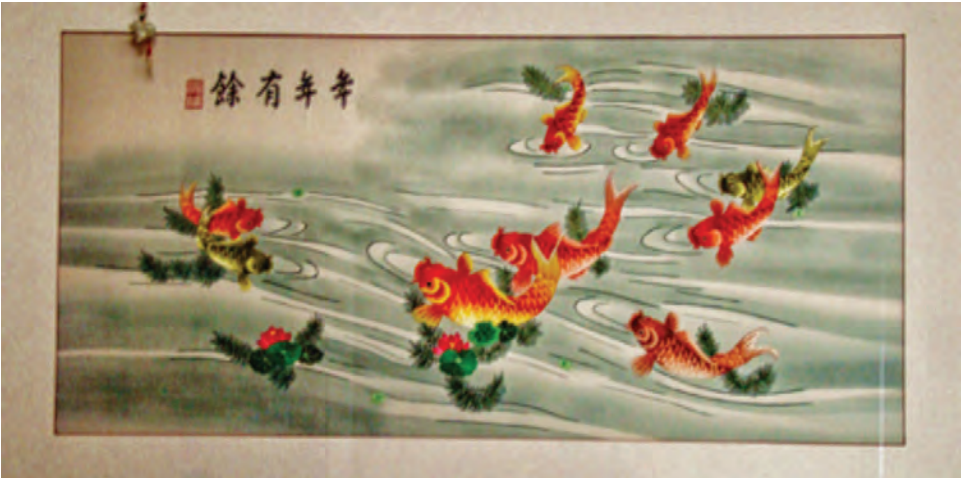


Figure 3. *Nine Fish. Girl Scout Shop, Tucson, Arizona, 2008*

He claims that the painting of Nine Fish is a visual rendering of the poem by Chunbo within Shi Jin, which is the oldest collection of Chinese poems edited by Confucius (551-479 BCE). Here, the nine stands for the literal number nine, while fish have the pronunciation as “similarity” or “likeness” (see Figure 5a) in Chinese characters. The painting thereby expresses the wish to have blessings like the nine objects listed in the following popular poem:

*The blessings from the heavens are,
 like a high mountain,
 like a big field,
 like a big ride,
 like a big hill,
 like a living river,
 like the bright moon,
 like the rising sun,
 like the everlasting South Mountain,*

*like the density of a pine tree
 never coming to an end.*

[Translation in English by the author]

In these kind of paintings a popular East Asian phrase, Nian Nian You Yu (see Figure 5b) is often inserted into the structure of the work. This literally expresses a wish to have every year be blessed with abundance in life (www.orientaloutpost.com). The phrase appears on chopsticks available at many local Asian restaurants (See Figure 6). On this chopstick sleeve, this phrase and a fish image are intended as a reminder of Nine Fish.

As shown in this example, the primary aim of the historical/folkloric approach is to identify the ethnic and cultural origin of an image or object, and its symbols and visual characteristics under its authentic and historical context,

九 (NINE): 久 (EVERLASTING)

魚 (Fish): 餘 (LEFTOVER, ABUNDANCE)

Figure 4. *The combination “nine fish” creates a new symbolic meaning, the hope for unceasing wealth and abundance.*

如 (SIMILARITY OR LIKENESS)

年年有餘 (NIAN NIAN YOU YU)

Figures 5a & 5b. *The painting’s Chinese characters expresses the wish to have every year blessed with abundance in live.*

and to increase students’ own cultural knowledge of the art and culture of others (Bowman, 2006; Congdon, 2004; Hammer, 2000). Conducting research about cultural practices, customs, legends, dances, music, customs, and folk beliefs, they develop an understanding of a group of people and their lives within their community (Bartis, 2002).

Through the historic/folkloric approach, students are invited to understand how an ethnic group expresses ideas, belief systems, morals, values, traditions, practices, and customs mediated by visuals and material objects. This helps one to pay attention to the unnoticed or invisible spheres of their life. I have observed that many Asian cultural events or customs are celebrated within a distinct ethnic group and, therefore, are not accessible or known to many non-Asians. Even though there are

many cultural resources available, they have not been widely shared among other groups of people. It may ask us to look after and care for what Hamer (2000) calls “everyday artistic expressions” and “the arts—verbal, material, customary, and so on—produced and encountered in their everyday lives” (p. 56). We can learn from people we meet in our everyday context as “indigenous teachers” by paying attention to what they can teach us about their culture and folklore.

Functional/Contextual Approach

In this approach students are encouraged to explore functional and contextual aspects of an object, either simultaneously or after completing historical/folkloric research. Consider that Asian people who immigrate to the U. S. move with, import, or make and sell their ethnic and cultural objects and images, some



Figure 6. *Chopstick Sleeve. A Vietnam Restaurant. Tucson, Arizona*

of which are also brought in by traveling Americans, industrial trades, and the entertainment business as well as seen through popular media. As Nicolas Thomas (1991), an anthropologist and historian, has claimed, “What we are confronted with is never more or less than a succession of uses and recontextualizations” (cited in Rose, 2007, p. 223). Some questions that can address and highlight the functional/contextual approach are as follows: Why were they made, or for what purpose? What functions do they serve in their new contexts? Who owns them now and why? What does this mean to owners and the Asian community? These questions could be explored in student research and shared through class presentations and discussions. Students would learn that meanings of an object should not be seen as fixed to its original culture, but rather as fluid under different social and contextual contexts.

Exploring Asian objects with this functional/contextual approach can

help students compare and contrast an object under two different contexts - the newly relocated context and its original cultural context. Students soon will realize that many Asian objects once devoted to religious ceremonies, such as crafts, vessels, statues, and amulets, have lost their original cultural or religious meaning or spirituality because they have become secularized or decorative objects in new U. S. homes, offices, and restaurants. For this matter the *Laughing Buddha* is an excellent example (see Figure 7) to showcase the adoption of the object to a new setting, the immigrant Asian’s life, assigned with new meanings and functions (See Shin, 2010, for further historical/folkloric information about this popular figure). Even though some Asians might still exercise folk beliefs, such as bringing good fortune to the household or workplace. The most commonly display image, such as the *Laughing Buddha*, are used in household or placed in Asian restaurants, markets, or on ethnic store countertops as decorations. This in-

dicates that the Buddha images are typically produced for immigrant consumers and that their display in ethnic markets can be used to sooth the yearnings and feelings of nostalgia for life in one's distant homeland as well as expressing their ethnic and cultural identity.

Most Asian popular images and cultural objects seen within U. S. communities are not what we see in art museums or in other historical texts, even though they are loaded with cultural meanings and significance regarding Asian everyday life. This may trigger many discussion questions about their na-

ture and value as an artwork. Some discussion questions the teacher can pose are: Are they authentic cultural art forms if they are made for ethnic markets or tourists? Who decides? How do their functions (social, cultural, and religious) play a role in appreciating them? Symbols and icons appear in various formats and surfaces such as hanging scrolls, vases, rice paper, furniture, clothing, and quilts and upholstery. Why is it important to appreciate them with the cultural knowledge of the object? Why or why not is it significant to have them in the U. S. community? If anyone recre-



Figure 7. *Laughing Buddha. Chinese restaurant, La Crosse, Wisconsin, 2007.*

ates (copies) a Nine Fish painting on canvas and exhibits it in a gallery, is this more valuable than the original? (One of my students painted the Nine Fish theme, and displayed it in a university gallery.) Does the fact that most Asian images and objects are mass-produced and sold make them less valued or worthy? These questions are good class discussion starters for students who find Asian objects. Students can even be invited to write an essay to further explore the interaction and intersection of art, culture, and objects in the globalization era.

Critical Approach

The “critical approach” has to do with exploring images and objects through the concept of social and cultural contact zones. Pratt’s (1991) concept, “the contact zone,” is very useful in understanding and analyzing an ethnic object that serves as a door to understanding a different culture and exploring how students get familiar with other culture. According to Pratt, it refers to “social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today” (p. 34). Even though she introduced the

term within the context of describing such examples of literary arts as autoethnography and transculturation, any Asian objects and images could become useful and serve as the potential contact zone through which students are exposed to Asians and their culture. So the critical approach examines an object through this concept, looking at the intersection and interaction between different cultures.

Through being involved with the two approaches described previously, students can start to build a cultural contact zone to Asian culture. They are exposed to ideas, histories, knowledge, interests, and attitudes about an object and their researched (other) group. The role of the art teacher is to make his or her students’ research meaningful to them in learning about the studied cultural group. They can help students perform critical self-reflections of their research process and results. The students can ruminate on their own initial responses and changes of viewpoints through the course of their research. For example, their aesthetic, social, and emotional responses and gained knowledge can be analyzed and compared with the students’ own cultural objects and their meanings and values. Thus,

students become engaged in comparative cultural understanding through examining the common functions of art objects (Chalmers, 1996). When all the students in the class share their research, they learn various examples from their own and other cultural origins.

Another important example of the contact zone students are dealing with is Asian popular cultural imagery to which students are exposed through mass media and popular culture.

Indiscreet appropriation, misrepresentation, and bias or stereotypes towards other cultures are some of the main concerns when exploring the contact zone delivered by popular culture or capitalism.

Advertisements, movies, flyers, and product designs are some main objects for students to discuss. A good example to address the awareness of cultural sensitivity is Victoria's Secret's printed image of a sacred Buddha in one of their swimwear designs (see Author's Note). Obviously, this was seen as an insult to devout Buddhists, and Victoria's Secret was criticized for exemplifying Western capitalism's insensitiv-

ity to the cultural values of others (Henderson, 2007). In this case, there was little or no respect for the value of the culture and religion throughout the product development process, and this subsequently led to the exploitation of a cherished religious image. Likewise, the use and consumption of images and statues of the Buddha in the U. S., such as Buddha bars, which ignore the intended purpose of meditation or religious practice, are commonly subject to criticism among practicing Buddhists.

Some discussion topics to provoke students' investigation with these issues include: Who produced it and why? Who uses or consumes it? What does it encourage you to think and feel? What culture, ethnic group, or nationality does it represent? What does the ethnic group from which it originated say about the object? What kind of information does it present? Is the use of this image morally responsible or correct? If not, what can we do about it? Does the information conflict with something you already know or that of another source? These questions help address some critical issues when Asians or any minority ethnic groups are concerned about the adoption and appropriation of their cultural symbols and icons.

Conclusions

In this article I pointed out the ubiquity of Asian visual culture in U. S. communities, and then I suggested that we explore Asian visuals and material objects employing three distinctive approaches, each of which acknowledges the multi-disciplinary nature of the imagery itself. The historical/folkloric approach involves examining figures, objects, symbols, and characteristics of an image or object in their authentic and historical context; the functional/contextual approach examines the adopted and assigned meanings and roles of the object within U. S. contexts distant from its own native context; and the critical approach investigates the object through the concept of the contact zone, delving into how the object serves as a medium to understand cultural interaction and appropriation by self-reflective examination of the appropriations, stereotypes, and any misunderstanding of the imagery by individuals from another cultures. These three approaches might not exhaust all possible viewpoints in understanding Asian art and visual culture in the U. S. community. However, they can guide the art teacher and students to look at and analyze cultural objects that have been resituated and integrated into the U. S. context and,

in so doing, contribute to extended study of ethnic objects and images of other non-Western or indigenous cultural and ethnic groups.

Author's Note: The Sri Lankan government sent an official letter of protest to the company, and Victoria's Secret halted the sale of the swimming suit with an apology.

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Out or in...? Which is it?: The Question of Coming Out in the Heteronormative and Homophobic World of Education

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*“Exposing one’s
sexual identity
to students can
have serious
negative
effects on one’s
teaching
experience and
one’s
personal
life.”*

Abstract

Lesbian, gay, bisexual, transgender (LGBT) educators and students face a frightening world inside our school buildings. LGBT educators constantly face the potential for the life-threatening consequences of coming out in the classroom or the negative emotional and physical effects of remaining closeted. LGBT students and teachers report regular assaults and abuses due to their marginalized status in school. This paper examines the tensions which circulate around the issue of coming out for the LGBT school community. Furthermore, the topic of queer theory is explored along with the opportunities provided by such theory for the deconstruction of the existing heterosexist framework in our schools. The question of how this relates to the art educator is considered in the context of the unique opportunities afforded in the art room for today’s youth to consider issues of identity, differences, and community.

Keywords: lesbian, gay, bisexual, transgender, LGBT, LGBTQ, queer theory, identity, sexuality, heteronormative, heterosexism, homophobia, LGBT educators, art education.

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Johnson/Out or in...Which is it?

“Ms. Johnson,” B exclaimed in her southern accent as she caught a glimpse of my wedding ring, “I didn’t know you was married!” My heart began to race. Wearing that ring was for me, I had thought, my way of not betraying myself because it reminded me daily of my commitment to someone else and to myself. After a long pause I blurted out, kind of happily, “I am!” But it was not over. B continued, “How come you never talk about Mr. Johnson?” I quickly replied, “Because there is no Mr. Johnson.” Now I was thinking, “What have I said? How am I supposed to be honest yet not come out now?” I continued, “Johnson is the name I was born with... I didn’t change my name for someone else.” She seemed reassured but then asked, “Okay then, well, how come you don’t talk about your huzbin [sic]?” Wondering if this was honest curiosity or a less benign inquisition of some sort, I stuck with her interrogation and replied, “Oh, B, you don’t want to hear about my boring grown-up life” as I patted her shoulder, making friendly contact in an effort to mitigate the damage done by my lack of dialogical transparency and emotional openness. For a moment I felt relief for being able to match wits with her (and a little queasy because I had been so evasive) and then she shot back, “Oh yes I do!”

This verbal exchange occurred in front of a class of 15 high school students at the start of a sculpture class. It was one of only a few instances where a student directly interrogated me on my marital status, while there have been countless times when my identity as a lesbian has been the unasked question lurking in a classroom discussion. It is the possibilities raised by these questions that terrify me and other lesbian, gay, bisexual, and transgender (LGBT) educators on a daily basis.

The Fears of LGBT Educators

Exposing one’s sexual identity to students can have serious negative effects on one’s teaching experience and one’s personal life. Among other problems, it can result in the neutralizing of the LGBT teacher’s classroom

authority (Potter, 1998). Even worse, the cost of coming out may include being fired. Yet the stress of remaining closeted and leading a double life is associated with many health concerns such as “regularly experience[ing] anxiety, headaches, stomach disorders, high blood pressure, depression, and in some cases death caused by career-related complications” (Yared, 1997, p. 1).

The American Bar Association highlighted the case of Gerry Crane in its publication entitled *Human Rights* (Yared, 1997). In 1993 Mr. Crane was hired to save the music program at the high school in Byron Center, Michigan. For two years he received excellent reviews and was considered one of the best teachers in the school. In the summer of 1995, word of Crane’s plans for a commitment ceremony with his partner spread to school officials, parents and students.

Mr. Crane endured daily harassment at the hands of the school board for the entire school year. The following summer, Crane came to an agreement with the board; in exchange for one year’s salary and health benefits, he would quit his job and not seek further employment in that school district. Five months later, Mr. Crane collapsed and died from what the coroner stated were the effects of stress on an otherwise

minor congenital heart condition.

Clearly the decision of whether or not to disclose one’s sexuality is a complicated one for an LGBT educator. There are cases where the decision to disclose has had negative effects and cases where self-disclosure was a positive action in the life of the LGBT teacher and his or her school (Jackson, 2004). The problem is these outcomes vary widely depending upon relatively unknowable circumstances, presenting the LGBT teacher with the painful and ongoing question of disclosure.

One might argue that teachers are not compelled to include details of their religious beliefs, political affiliations, and socio-economic status in classroom discussion (Branzburg, 1983). Homosexuality differs from these because “it carries the burden of an abundance of misinformation and the onus of the most damning type of deviance acknowledged by our society” (Branzburg, 1983, p.10). Because of this, the particular perspective informed by one’s homosexuality must be exposed in order to combat the perpetuation of false or inaccurate cultural rhetoric. Disclosure of one’s sexual orientation can be entirely relevant to both pedagogical and relational concerns in the classroom. Wright (1993) cited Thomas Gordon’s five traits in a good

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teacher-student relationship as openness or transparency, caring, interdependence, separateness to allow growth, and meeting mutual needs. Certainly, failing to disclose my identity as a lesbian created an obstacle to transparency while setting my students and me up for failure in having our needs met in a mutual way in the classroom. Secrets “isolate and distance us from others, leading to inauthenticity in relationships. Both radical educators (Freire, 1989) and feminist pedagogists (Noddings, 1991; Belenky, et al., 1990) emphasize the importance of [the teacher student relationship]” (Wright, 1993, p. 27).

If a student were to ask me if I can cook, I would like to say, “I don’t have to; my partner is a chef.” In any other social context, this would be my answer. In the classroom my response would most likely be, “A little.” Clearly much is lost for both the questioner and the respondent with this abbreviated response. Parts of my identity that have nothing to do with my sexual behavior become off-limits because the richer context for knowing me is lost to my students. In such an exchange, students may then perceive me as somewhat closed to personal interaction, while I am left feeling invisible and unworthy of knowing. These feel-

ings of invisibility and unworthiness among closeted LGBT educators are documented in several studies.

An LGBT person does not come out of the closet just once in his or her lifetime. Every day of our lives we are faced with multiple opportunities to confront our own internalized heterosexist and homophobic thinking. According to Lampela (2003), “For many teachers, wondering whether or not it is safe to come out is a daily dilemma” (p. 87). In simple social interactions, LGBT individuals are required to make on-the-spot decisions regarding self-disclosure which could greatly impact everything from how they are treated socially to their personal safety. Personal disclosures have become easier to maneuver as our society has had greater exposure to LGBT characters and personalities on television and in film (Lampela, 2001). Nonetheless individuals find that, “handling this is a constant exercise in personal and social negotiation. It’s easy to get wrong” (Stanley, 2007, p. 6).

Now that our nation’s military establishment ended the policy of *Don’t Ask, Don’t Tell*, the final frontier for LGBT equality may be our education system. As recently as the 2010 midterm election campaign season, Tea Party-backed Senator Jim DeMint [R-SC] restated

his belief that openly gay people and sexually-active unmarried women should not be allowed to teach children in schools (Erbenraut, 2010). Erbenraut (2010) stated that the education system is viewed by many advocates as one of the most conservative fields in the country. It is easy to see his point when we consider DeMint's comments and other current events. Recently, a young student teacher, Seth Stambaugh, was removed from his elementary teaching placement in Oregon because when a student asked if he was married, he alluded to being gay and not being allowed to legally marry (Kathryn B., 2010). In 2010 in Washington, D.C., a parent filed a complaint alleging that Margaret Hemenway stole her child's innocence because Hemenway, the child's first-grade teacher, told her class that she was getting married to another woman (Erbenraut, 2010).

Cosier and Sanders (2007) referred to the current challenges facing LGBT educators (and other LGBT people) as a culture war. Lesbian artist and art educator, Hammond (2003), labeled the educational environment as the front line of this current culture war. Hammond blended the notion of culture war with the nonviolent martial art of aikido, thus transmuting the notion of war into a more

spiritual format. It is, nonetheless, important to note the place in which this issue exists in our society, a place of deep and historically violent conflict. The knowledge of this pervades the existence of LGBT educators (and non-educators) because of threats directed at us by those who do not approve of our existence. In our socially constructed heteronormative culture, "heterosexuality is the uninterrogated norm" (Valocchi, 2005, p. 752).

Everyone is assumed to be straight unless proven lesbian, gay, bisexual, or transgender.

School administrators rely on this construction of assumption in their efforts to minimize the possibility of an LGBT teacher (or student) upsetting someone, somewhere, in the educational system. LGBT educators often choose to remain closeted, not revealing their sexual orientation to their administrators and colleagues. If they do choose to reveal their true identity to a principal, for example, they are often met with a plea to remain closeted to their students. Khayatt (1992) asserted that teachers are hired in conformity with an assumed standard. They are expected to reflect the state's sanctioned model

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of behavior while embodying the dominant values of the society (and specifically the school board and administrator) that employ them.

I did not have to accept the job of temporary art teacher at my alma mater; I did it to help the school. After 25 years of being openly lesbian, I felt I could not put myself into a position to be closeted, even for a few months, but I thought it would be great fun to go back to my high school to teach art. With the supply and demand model working to my advantage (they needed an art teacher and I could supply them with one), I felt a reasonable amount of control in the situation. So in my interview with the principal, we talked openly about my being a lesbian and a Buddhist.

Kissen (1996), in her book, *The Last Closet: The Real Lives of Lesbian and Gay Teachers*, claimed that homophobia among students originates among the adults in power (teachers, *parents*, and principals) (Potter, 1996). In this case, and oftentimes, a more tolerant principal readily abdicates power to the parent population in order to spare him or herself the stress of a possible conflict, leaving the LGBT educator to navigate a lower, more personal and constant level of conflict alone (Sanlo, 1999).

In my conversation with the

principal, I was forewarned and any problems I might have would be of my own making, and most likely, in need of my own solutions. The decision was mine to make, and I made it with all the zeal and enthusiasm of any naturally born agitator who every now and again enjoys challenging the status quo. How could I not take this opportunity to challenge a status quo where our laws “facilitate and nurture an educational system where schools are able to use tax money [or in this case government voucher money] to speak about respect while modeling bigotry” (Yared, 1997, p. 4)?

*Truthfully,
there was a lot
at stake for me – and on a
very personal level.*

Here was an opportunity to gain the acceptance by one of my earliest social groups in an important and formative historical place. I had long ago left behind a lot of people and places of my assumed straight youth for fear of rejection. The heterosexual framework of high school left little safety for this lesbian adult to return to as a means for connection. Formal education is permeated by a “rhetorical compulsoriness of heterosexuality” (McKenzie-Bassant, 2007, p. 55) that perpetuates

an insidious heterosexist paradigm, which serves to alienate those who do not fall within its boundaries. Finally, I felt confident enough to take my place in my own history in spite of decades of feeling alienated.

Challenging the Status Quo

Over the past century, our society has perpetuated an intensely hostile environment for gays and lesbians and, in particular, for gay and lesbian educators. LGBT people have been demonized and characterized as predatory toward the young by the predominantly heterosexist society (Potter, 1998). These false allegations continue today despite the abundance of evidence pointing out that the majority of sex offenders of children are heterosexual males (Khayatt, 1992). Homophobic elements of society continue to insist that LGBT people are unfit to be around children. This is not a new strategy. In fact, there is historical precedence for the creation of such damning lies. For centuries, dominant groups have used the “they’re after your kids” (Jennings, 1994, p. 13) myth to gain power over and marginalize a subordinate social group. In nineteenth-century Russia, the fictional claim was Jews were out to use the blood of Christian children in the Passover Seder; in early twentieth-century America

the justification for lynching 1200 black men over a 40-year span was to protect the purity of young white girls (Jennings, 1994). In addition to the contrived fear campaign that warns that LGBT teachers will molest our young people, a more frightening possibility for homophobes is that the LGBT educator may provide a positive role model for our students, thus legitimizing homosexuality as an option for young people (Khayatt, 1992).

But heterosexual teachers do not tell their students about their sex lives. Heterosexual teachers inform their students of *their* sex lives whenever they mention the existence of their spouses, their boyfriends or girlfriends, or any children they might have, when they wear their wedding rings, when they display photos of spouses on their desks or anywhere in their classroom, or when they bring their spouses or dates to school functions (Pobo, 1999). These images and symbols “suggest that sexuality in America is everybody’s business [and] that institutionalized heterosexuality constantly makes an issue of sexuality” (Pobo, 1999, p. 2).

LGBT educators are not seeking to discuss intimate sexual activity with our students (Wright, 1993). We just want the same opportunities as our heterosexual col-

leagues for expressing the fullness of our human experience with our students, and that experience includes relationships and identities. "Coming out is not a discussion of intimate sexual details, it is a discussion of identity" (Wright, 1993, p. 27), and identity is constructed by numerous beliefs about oneself. Branzburg spoke to this when she asserted, "I know that every part of my existence, the way I live my life and see my possibilities, the way I think of and treat others, and the way they think of and treat me, are informed by my lesbianism" (Branzburg, 1983, p. 10).

Recent work in queer theory has illuminated the notion of a heteronormative society by deconstructing the false sexual binaries of masculine/feminine and heterosexual/homosexual. Queer theory points out that these binaries are indeed ideological constructs rather than naturally occurring phenomena (Valocchi, 2005).

Transforming the Dialogue: Art Educators Can Help

Are teachers who claim that sexual orientation identity has nothing to do with art education perpetuating a system

*that leads youth to
escapism, withdrawal,
and suicide?*
(Keifer-Boyd, 2003, p. 15)

It is critical that all educators, and particularly art educators, embrace the notion of solving the crises created by heterosexism and homophobia. Gude (2003) stated that good teachers and good curricula encourage students to "investigate questions relating visual and social phenomena. Good art projects will encourage the reconsideration of our notions of 'natural' or 'normal'" (p. 75). Because "art makes the strange familiar and the familiar strange" (Hammond, 2003, p. 109), art educators are uniquely positioned to move students out of established and outdated modes of thinking, most often handed down from their parents, and into new ways of considering the world.

Teachers in mainstream educational environments may or may not be able to enact curricula based solely on acceptance of gays and lesbians. However, curricula that embrace LGBT acceptance is fundamental to loosening the grip of heteronormativity and homophobia on our society and decreasing incidents of bullying and other symptoms of homophobia. The art room holds some of the most promising opportunities for creating this change.

For several years I have taught a project based on Judy Chicago's *Dinner Party*. Over the course of several weeks, high school students participated in many activities based on *tikkun olam* (the translation from Hebrew is roughly "to repair the world"), the Jewish concept behind much of Chicago's work. We began by talking about discrimination, and students then wrote essays on their personal experiences on the receiving side of prejudice. We explored our own biases by listing groups we knew to be marginalized in some way, and candidly considered our own comfort levels with these groups, thus recognizing some of the irrational aspects of bigotry. The project culminated in a school-wide installation exhibit of ceramic plates and canvas runners created by students to honor individuals who are or were part of marginalized groups and work(ed) to improve the social standing of their groups. The effects of this work were not limited to the students in the class, but a learning opportunity was also created for members of the greater school community.

Recently I led an art workshop for teenagers called "Me and the World" in which a group of teens explored the issue of identity and how, through increased self-awareness, they may find their place in

creating a healthier, happier world. What ensued was a week of deep learning for both the students and me. On the first day, half of the students shared with the group that they either identify as gay or lesbian or have significant LGBT family members, including a pair of twins with two moms. Other students shared how they are beginning to question the anti-gay dogma of their religious upbringing. All of the students expressed a need to explore the issue of sexuality as it relates to identity. While the curriculum structure was already set, the experiences of these students guided the content that followed throughout the rest of the weeklong workshop.

The program began with a presentation entitled "Are You Different?" based on Andy Warhol's silkscreen image "Are You Different?" of 1985-86. A discussion about difference, identity and self-acceptance followed the presentation. Students then created "freak flags" in celebration of their individuality. Next, students viewed artworks that utilize words by artists such as Barbara Kruger, Glenn Ligon, and Shirin Neshat and created self-portraits using words as the central meaning-making structure.

Once students had a meaningful grounding in their own identity, they were each assigned the task of mak-

ing a self-portrait/superhero trading card in which they developed their personal strengths into world-changing attributes and considered their perceived weaknesses similar to Superman's kryptonite problem.

The culmination of the week took place when students came together in groups to create large artworks with either the intention to illustrate the world as a better place or to create imagery that would persuade viewers to join their cause for the creation of a better world.

Conclusion

Teens can be sophisticated in terms of awareness of symbols and their meanings.

Guiding teens to combine symbols, language and observational imagery in artwork that explores and expresses their individuality is exactly what many of them craved: an opportunity to speak and be heard in a world that otherwise ignores them.

An art curriculum designed to encourage acceptance of LGBT people includes opportunities for students to discuss their feelings in talking circles in a safe and authentic manner. The teacher must make certain that he or she is well-grounded in both the LGBT

educational literature as well as in his or her own personal reflections and beliefs on this issue. Each teacher should always understand that he or she has at least one lesbian, gay, bisexual, transgender, queer or questioning (LGBTQ) student in the classroom. Making sure that our words and actions as educators are not damaging to that student is essential in creating a safe art room.

These are the types of activities art educators can use to present our students with opportunities to explore the complex world around them. "Art offers us a way to look at life experience, difference and similarity, and cultural communities. Most importantly, art creates a space where silence does not have to be tolerated any longer" (Bradshaw, 2003, p. 58). Our students will, as adults, shape their world. Our work as art educators provides us with the opportunity to help them learn ways in which they can develop a critical consciousness that will in turn help them become better citizens of that world (Bradshaw, 2003).

It is time that policy makers face the underlying homophobic causes of bullying. Once this is acknowledged, the next step must be for the public school system to go beyond their own version

of *Don't Ask, Don't Tell* and begin to celebrate both LGBT faculty and students for the unique perspectives and experiences we can provide the greater school community. Not until LGBT people are embraced as part of what makes up a new, more expansive definition of normal, will our schools truly be safe for every student and every teacher. It is time to stop the terrors within our schools by developing the courage to use our voices – gay and straight, male and female, and everyone in between and beyond – to create a compassionate and productive environment encouraging a life of integrity for everyone.

Author's Note: Even with all this promise, I left my teaching position in the traditional K-12 system because I could not reconcile my sexual orientation identity with the insistence of administrators that I remain closeted. I left because I wanted to teach art in an environment of complete authenticity or not teach at all. In my effort to create a learning environment based on acceptance of all people, I founded a small non-profit art education center whose mission links social justice with intelligent art education.

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ART FOR LIFE IN ACTION

Paul Rutkovsky

*Florida State University
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Can Art Transform Urban Blight?

Over three years ago, I started picking up garbage, including drug paraphernalia, in the alley directly behind my art studio building along Gaines Street in Tallahassee, Florida (see Figure 1). I was tired of the alleys in the neighborhood looking like typical neglected “right of way” public alleys found in most urban areas in the United States. As I continued to pick up debris nearly every day, I became more aware and frustrated that my tax dollars supported a blighted and unfriendly public space. To combat this, I decided to offer a workshop in the alleys through the Art Department at Florida State University, where I am a professor, for the 2008 spring semester.

Get Green was the name of the workshop, and the students called themselves the “Alley Sprouts.” A very motivated and ambitious team of Alley Sprouts cleaned and cleared out all the underbrush of

invasive plants and began planning for a springtime alley art event (see Figure 2). With help from Native Nurseries, a local nursery business in Tallahassee, students and community volunteers put in mostly native plants and set up a schedule for watering and weeding. The first Art Alley event was installed and open to the public on April 18, 2008. Many attended and the small alley at times was overflowing with people. Everyone enjoyed viewing pen and ink drawings of flowering plants on recycled animal cracker boxes and receiving free aloe plants, seed bags, and the first publication about the Art Alley project (see Figure 3).

Since the first alley event was a success, the next challenge was to maintain the momentum. There was no funding for a summer Get Green workshop, so I had to rely on volunteers. Both volunteers and visitors helped spread the word about our efforts to clean and green



Figure 1. *The alley along Gaines Street before the project began, January 2008.*



Figure 2. *The Alley Sprouts clear out the invasive plants and begin planting for a springtime alley event, 2008.*

Rutkovsky/Urban Blight



Figure 3. *April 18, 2008 - First Art Alley event (after alley clean up).*



Figure 4. *Linda Hall and her workshop students rescued discarded clothes from the alley and incorporated other materials completing an installation along the chain link fence.*

a blighted alley. In the fall of 2008, volunteers suggested we clean up the second and much larger alley. Alley 2 is approximately three times the size of “alley 1.” Ten volunteers showed up, ranging in age from five years old to the assistant director of AARP. Once most of the larger “alley 2” was cleared of major invasive bushes and smaller plants, we routinely picked up garbage, not allowing it to accumulate. Alley 2 was ready for a new Alley Sprouts team to transform it into another friendly green and inviting urban space.

The larger alley has a decades long history of being a respite for transients. Not only were there piles of garbage in the alley but also years of clothing layered into the pathway. The Alley Sprouts pulled up several layers of clothing, removed the piles of debris, installed two large garbage pails, and poured cement steps at a dangerous slippery slope entrance to the long alley in order to make the space more inviting for all citizens, including the transients. During that time, small events were organized by other artists and art students. Native Nurseries owners, Donna Legare and Jody Walthall, visited the alleys and recommended plants that would work best for that environment.

As the large alley clean-up activities continued, I was in constant

contact with city officials about the discovery of an underground storage tank in the smaller alley. Since the alleys are in a designated “public brownfield,” which is a land mass that contains low to high levels of toxic industrial waste, the city removed the tank with the assistance of a grant from the EPA (Environmental Protection Agency). Soil samples from twenty to thirty feet below the surface were taken from the alley. There was fear that the soil was contaminated with oil or toxic dry cleaning fluids because the building adjacent to the tank had been a dry cleaning business for decades. The results from the soil samples detected only low levels of oil contamination— a welcome outcome.

Students and volunteers worked hard to prepare the long alley (2) for the next event, which also included local artist Linda Hall’s Eco-Art workshop incorporating the decades old clothing found in the larger longer alley into a woven installation. The event on April 24, 2009, was the first activity in the large alley after removal of the oil tank in alley 1 (see Figures 4 and 5). The Alley Sprouts created a diverse group of artworks that related to the neighboring environment and its history of neglect. The following summer there was no funding once again for the Get Green

workshop, so I relied on motivated volunteers, who organized an exhibit during a very hot July afternoon.

During the fall of 2009 the alley students toured the FSU Master Craftsman Studio, where outdoor benches and signs for the university are created, and started working with artist Ira Hill on large cement planters for the alley. These were sturdy and vandal-proof all weather planters that allowed us to include flowering plants as well as organically grown vegetables that were safe to eat as part of the revitalization project. Because of the urban transformation work I initiated, I was invited to give a presentation about the Art Alleys project to the Florida Brownfields Association's annual conference in Tampa in November 2009. It was an enlightening experience to present the Art Alleys project to engineers and government officials, because the alleys project was small in relation to most multimillion dollar brownfield panel presentations. I believe my PowerPoint presentation was perceived as a curious "sidebar artsy" effort and was not seen as a serious intervention.

Also that fall we had our largest turnout ever in October for the Hal-
lowGreen event. I wore a 95% pure Garbage Jacket and thanked everyone for coming out on a homecom-

ing traffic jammed day (see Figure 6). It was also the first time several transient visitors, who lived in or near to the alley, remained in the alley for the entire event. A student-initiated project included several photographs taken by men who lived in makeshift shelters not far from the alleys. Men and women without permanent housing have used the alleys for decades. Their presence is a continuing challenge because many believe the homeless are a threat. However, I think that this points out the need for more communication and coordination between our activities in the alleys and the greater All Saints District, which includes many locally-owned small businesses.

We must be more proactive in the neighborhood and try to coordinate our efforts and possibly hold a "town hall style" meeting every few months or so to foster more communication between the businesses and the Art Alley volunteers and students. Alley rumors spread quickly and are usually exaggerated or totally incorrect. As a result, I've become a de facto mascot and am characterized as an enabler of the transients, who often reside in the area.

WinterGreen Festivus was the final extraordinary effort by the fall 2009 Alley Sprouts. It was also



Figure 5. *Linda Hall's group; April 2009.*

the first ever rained-out alley event and had to be moved into my Gaines Street building. This group of alley workers was truly motivated and pushed the project to new levels. This group of Alley Sprouts created and organized the most successful Art Alley event to date – HollowGreen.

Spring 2010 started off with an incident of vandalism as a vehicle destroyed plants and planters and left behind parts of an automobile. The police said that whatever drove into the alley was moving at a fast rate and could have seriously injured anyone in its path. Luckily no one was in the alley, and

several days later the city installed a steel bollard at the entrance. We all dodged a serious disaster.

In February Nathan Ballentine, a local master gardener often called “The Man in Overalls,” visited the alley and gave us suggestions about the best locations to install raised beds for vegetables. Also in February the city and its Landscape Architect planted five Crepe Myrtle and three Sabal Palms in the smaller alley only to remove them nine months later. Although we appreciated the services of the city, there was little communication between the utilities department and landscaping department. According to

the Utilities Forester, the Crepe Myrtles posed a future problem by growing into the power lines. At the same time a student design team from the College of Engineering visited the alleys and met with art students and volunteers and surveyed the terrain in and around both alleys. The resulting "Master Plan" was comprehensive and included detailed CAD (computer aided design) drawings that addressed a chronic problem – flooding and erosion. The Spring Into Green alley event took place March 19 and was our first big attempt to raise funds for the Get Green magazine. The event proved that we could raise money for a full color 32-page magazine. Not an easy task, even with some financial assistance from the Art Department at FSU.

The first large format edition of the Get Green magazine was published and distributed just before our EarthDay BirthDay event that celebrated the 40th anniversary of Earth Day. There was major local publicity for the event that included a front page article in the Tallahassee Democrat. This was the first event we sponsored that attracted younger children and their families. Also included in the alley exhibit were drawings by Keith, a frequent visitor to the alleys and an extremely talented artist with alcohol and drug related problems.

The fall 2010 semester included a whirlwind of activities, some of which illustrated the progress we were making and others that impeded our progress or taking the proverbial two steps forward and a step or two backward. Landscape architecture students from the Department of Architecture at Florida A & M University met with the Alley Sprouts early in the semester to consider possible landscaping additions to the long alley that would help alleviate the flooding problems (one large step forward). The five Crepe Myrtles and three Sabal Palms were removed from the smaller alley and put on the corner of Railroad Avenue and Gaines Street -- a step backward for the alley but a beautiful addition to the street corner. I wrote two small grants for alley improvements that have been pending with the city's Community Redevelopment Authority for two years. After speaking with the mayor's office several times to get a yes or no answer for funding of these grants, I've heard nothing – one big step backward with continued inertia. Graduate students in the Studio Art program at FSU installed several artworks that related to the alleys in a strong social awareness and aesthetic sense – one step forward. The city engineer continues to vet the FAMU/FSU engineering



Figure 6. Author in his garbage jacket

Rutkovsky/*Urban Blight*

students' master plan proposal – can't figure this one out – no steps?

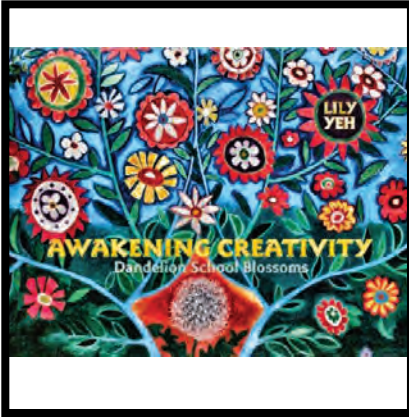
The Magazine Release Party was the final alley event of 2010, which celebrated the publication of issue number five of the Get Green magazine. We had a good turnout for an evening event, and with the participation of FSU art professor George Blakely's students, the alley was lively with more "site specific" art works than any prior event.

During spring semester 2011, I collaborated with architect Chris

Robinson. We're team teaching in a Get Green and an Urban Scape drawing workshop. The struggle continues to keep the alleys as clean and green as possible. However many improvements have been made (See figure 7). The question remains: do the Art Alleys (a simple, straightforward ongoing project) deserve the support of the neighboring community and the city, or is it just a vision not ready for Tallahassee? ***Only time will tell.***



Figure 7. *Progress in the alleys*



Book Review

Awakening Creativity: The Dandelion School Blossoms

by Lily Yeh (2011)

Oakland, CA: New Village Press.

208 pp., 9 b/w & 247 color illustrations

\$34.95 hardcover. ISBN: 13 978-0-9815593-7-7

Reviewed by Carolyn Brown Treadon

Assistant Professor, Florida State University
Tallahassee, Florida

A *wakening Creativity: Dandelion School Blossoms*, by Lily Yeh is an in depth exploration of the development and implementation of the Dandelion School Project in the Daxing District on the outskirts of Beijing, China. Throughout the ten chapters, Yeh takes the reader on an exciting journey of her five year experience helping students and staff utilize the arts to transform the Dandelion School from a drab and desolate structure to one teeming with vibrancy and life.

Yeh structured her book into one that is not only easy to read but also one that is hard to set down. She walks the reader along her path leading up to this opportunity to work with the Dandelion School, a middle school that services migrant workers' children in the

poverty stricken Shou Bao Zhuang Village. An invitation from the principal, Zheng Hong, brought Yeh to the community. Each chapter provides an insight into the step by step processes that were taken to make this transformation a success.

The first chapter is autobiographical in which Yeh explores her development as an artist and the co-founder of both the non-profit Villages of Arts and Humanities in Philadelphia, PA and the international Barefoot Artists. She continues by detailing the journey of healing and transformation for students and staff at the Dandelion School. It was through her work at the Villages that Yeh "... realized that art is a powerful tool for social change and that artists can be at the center of that transformation" (p. 21). Over the past

Treadon/Book Review

several years Yeh has used mosaic and mural work in poverty-stricken and war torn areas around the globe to help individuals and communities heal using the metaphor of putting the pieces back together.

It is not often that a book can transport the reader to another place and time, but Yeh has done this successfully. By including color images on every page, the reader gets lost in the school and community and makes readers feel part of the project from the beginning. Yeh tells a captivating story. In the book are vignettes and images from the students and staff who participated in the project. Their stories remind readers of the harsh realities of life. Yeh explained, "the writings exposed the loss and intense yearning of some of the children... their anxieties and fears of living in today's society...the story of two siblings haunts me" (p. 28-29)

Yeh took into account the Chinese culture and its unique educational focus in conceiving the project. Throughout the multi-stage project she emphasized the need to work with staff to ensure art making was integrated into all subject areas as a way to reinforce learning in all topic areas. Students and staff were integral to the planning process and in transforming the sterile gray and drab converted

factory into a school full of life.

Mosaics and murals on all available surfaces contained images abundant with symbolic meaning. Art teacher Pei Guang Rei is quoted as saying, "This new environment makes me feel worthy, calm and inspired. I sense a force of life here. It provides me with an opportunity to dream" (p. 180). Head librarian Niu Hua Lin stated, "The school is changed from a monotonous environment to a place full of vitality" (p. 180). Throughout the book, Yeh described her challenges as well as her successes at the school. Her vision was not always realized; she had to let go of several ideas in order to let the students' work shine. Her insight and ability to reflect on her own processes was refreshing.

This book is of interest for art educators, therapists, and administrators as well as artists and community activists. The simplicity of the book, yet rich with so much detail of the transformational process makes it possible for readers to see the possibility of completing such a project in their community. Yeh stated, "For me, beauty and creativity are not luxuries for a few. They are essential for our well-being. Like sunlight and air, they feed our souls" (p. 21). Yeh's belief may inspire readers to be involved in similar projects.

CALL FOR PAPERS

Journal of Art for Life

Florida State University
Department of Art Education

We are inviting art educators, therapists and administrators to submit manuscripts for the *Journal of Art for Life*. The goal of this publication is to highlight current theory, research, and practice of art for advancing social justice issues and to enhance the mission of the journal:

The *Journal of Art for Life* is a national, refereed journal focused on art education, art therapy, and arts administration in authentic, real-world contexts toward the goal of social progress through the arts. The journal is based on the instrumentalist premise that art has the power and potential to reflect and enhance the conditions of human experience. Through scholarly articles, the journal is an instrument for communicating the avenues by which the various forms of art intertwine and impact society and social justice.

The journal accepts articles that are theoretical, research-based, and those that address the practical applications of art for life in educational, therapeutic, and other institutional contexts, including museums. We seek social criticism related to art and art education; inquiry into potential areas of exploration regarding art in society, especially focused on social justice and other crucial issues; psychological perspectives, including therapeutic programs which emphasize arts interventions; and investigations into possible roles for arts institutions as cultural organizations that benefit people's lives. We also seek practical applications, strategies, and position papers about art and its relationship to the enhancement of life for individuals and the societies in which we live, in art education, art therapy and arts administration contexts.

There is now a rolling submission process. Please submit manuscripts at any time and please follow the guidelines. The main text of each manuscript, exclusive of figures, tables, references, or appendices, should be 3000 – 3500 words and should follow the Publication Manual of the American Psychological Association (6th Edition).

SUBMISSION GUIDELINES

Content: The journal provides a forum for the exchange of information and ideas concerning the use of art to enhance the human experience. Manuscripts submitted should reflect this purpose. Manuscripts should concern concepts, practices, or research studies that have implications and applicability for art educators, therapists, and administrators.

Length: Manuscripts, excluding all references, charts, figures, and tables, generally should be 3000 – 3500 words.

Preparation for Review: All submissions must be prepared using a computer word processing program. Manuscripts must adhere strictly to guidelines set in the Publication Manual of the American Psychological Association, 6th edition, 2009.

Double-space all text, including quotations and references, and provide 1.5-inch margins all around. References must be complete and placed at the end of the manuscript. Please place tables, charts, figures, or illustrations after the references on separate pages.

Authors should not cite or reference their own name but instead use the word author, followed by the publication date. Alphabetize references to author under A and not under the letter of the author's last name. Do not include titles or the names of coauthors in the "author" citations or references.

Submission: Submissions should be sent to Marcia L. Rosal at Florida State University, Department of Art Education, PO Box 3061232, Tallahassee, FL 32306-1232.

Submissions must include the following:

Cover page: Include the information listed below on a separate sheet.

- Title of the manuscript
- Date of submission
- Author's name, institutional affiliation, complete mailing address, business and home phone numbers, fax number, and e-mail address
- Biographical information about each author, which may not exceed 30 words per author.

Abstract: On a separate sheet of paper at the beginning of the manuscript, describe the essence of the manuscript in 150–200 words. Do not include your name or any other identifying information in the abstract or the manuscript.

Manuscript: Authors should submit electronic copies

- Electronic copies: On a CD, provide two electronic copies, one with author information, abstract, and cover page, and one prepared for review with author information removed from the cover page. Provide author name, manuscript title, and word processing program on the disk label.

Keep an original copy of your submission, as we do not return manuscripts.

Artwork/Photo Submission Guidelines: All artwork/photographs submitted require a copyright notice. If not the work of the author, they must be accompanied by a usage release/permission from the holder of the copyright.

- Images should be submitted *as labeled separate attachments from the manuscript* in JPG format with a minimum pixel dimension of 13 megapixels and minimum compression.
- Images will be converted to grayscale [black & white] and should be composed so as to reproduce in that format.

Decisions: Authors will be notified of the receipt of the manuscript. After an initial review by the editors, those manuscripts that meet specifications will be sent to reviewers. Authors are also notified if manuscripts are judged not to be appropriate for review. Manuscripts are subject to review by members of the professional journal committee, editorial reviewers, and the editor.

The journal editor reserves the right to make editorial changes.

Questions: Contact Marcia L. Rosal at mrosal@fsu.edu.

Cover Art: Contributed by Paul Rutkovsky (2011). See *Can Art Transform Urban Blight?*, p.54.

Journal of Art for Life/Call for Papers

Advertising

Why should you advertise in Florida State University's Journal of Art for Life?

Placing an advertisement in this journal allows the promoter to target three major professions; art administration, art education and art therapy. Placing an advertisement is an effective way to reach members of all three fields simultaneously.

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