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STUDIES IN ART EDUCATION

VOLUME 64, ISSUE 2

2023

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A JOURNAL OF ISSUES AND RESEARCH IN ART EDUCATION



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Antiracist Strategies and Interventions

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EDITORIAL

Antiracist Strategies and Arts-Based Interventions

JAMES HAYWOOD ROLLING, JR.

Guest Editor

Human beings are immersed in, sustained through, and sometimes imperiled by systems. Research tells us this, but so does the human body. So does our lived experience in a postpandemic world. For this reason, the term *systemic racism* is redundant. According to environmental scientist and systems expert Donella Meadows (2008), "a system is a set of things—people, cells, molecules, or whatever—interconnected in such a way that they produce their own pattern of behavior over time" (p. 2). Racism, all by itself, is systemic. That is its nature. It does not require a grammatical modifier.

But that's just in the macro. In its systemic origins. In the micro, where its granular abrasions meet the surface of one's skin, racism is *felt*. Its injuries are just as personal as they are generational. In my book *Growing Up Ugly: Memoirs of a Black Boy Daydreaming* (Rolling, 2020a), I told the following story.

I was once with a group of undergraduate classmates on a lithography class excursion to the Museum of Modern Art (called the MoMA for short) to see a special collection of prints on a day when the museum was closed to the public. We entered glass doors to the grand lobby and lined up at the large reception desk. Having started college when I was only 16 years old, I was still rather self-absorbed. So, I was not really paying attention to what our course instructor was doing at the head of the line as she facilitated our entry into the museum. Never talkative or chatty, I was simply observing my surroundings with great curiosity since I rarely visited museums.

I stood in the midst of my classmates and their hushed conversations, dressed in faded jeans and old sneakers just as most of them were. As usual, I wore a black backpack with all my belongings, keeping my hands free. As the line was making its way past the reception desk, a security guard called my attention. I gave it to him casually. He asked if he could *help* me. I shook my head slowly, trying to decipher what felt at that moment to be a strangely coded message. The guard clarified that the delivery entrance was on the side of the building, implying I was in the wrong place. Suggesting I was a messenger rather than a member of the group in front of him. I felt like I had been slapped upside my head with his powerful, uniform-clad words,

sucker punched by a representative of the MoMA, the institution on whose property I stood. I was left stinging. Embarrassed at being singled out, at first I wondered if anyone else had heard his comment. None of my classmates seemed to react at all. Nor were any of my classmates approached in this fashion. I was alone in our little crowd. It was then that I noticed what the guard must have seen, that I was the only African American in the group. Frankly, I had never given real thought before as to how this must have appeared, since it was a visual dynamic I could not gaze upon while occupying my own body. The silence of my counterparts while I fought back a growing fury only served to reinforce our differences. They were clueless—entirely unaware of the gravity of the story happening right in front of them. They were White and weightless.

I responded with great effort to control my breathing, to contain my response, to cap my rising emotion, and not embarrass myself further by causing a scene. I focused on the guard alone, telling him that I was a student, a part of the group in front of him just like everyone else there. I wanted him to tell me why he thought I was *different* from everyone else. I wanted him to expose his own prejudice. He did not cooperate. Nevertheless, I knew the answer before I asked him. I already knew, deep down I knew. I was a Black, male college student in the early 1980s. Was I that rare? The guard I was addressing was also Black. Yet he looked at me like I was speaking to him in an alien tongue emerging from an alien body in alien circumstances. He didn't seem to understand that all I wanted was a declaration of his guilt. He didn't offer one. I was trapped between my desire to bodily pursue him and vocally force a response, and my desire to keep my cool, hidden in the background. I could not do both. The guard never answered me. I choked down the unspent emotion as we entered the elevator. No one spoke to me. My lips were pressed together hard, my eyebrows squeezed into stiff furrows and my eyes did not attempt to meet anyone else's.

Head down, burdened beneath my own bedeviled thoughts, I did not notice as we approached a second reception desk on the upper floor that housed the special collection. As I was about to step past, I mistakenly met the eyes of a blond-haired young lady with a bright smile and a sharp suit mouthing out loud the same question aimed at me moments before, "May I *help* you?" My response was loud this time, piercing the museum's quiet: "No, you may not help me! I am with the group!"

I now had everyone's attention, whether I wanted it or not. I think my course instructor may have spoken up at this point to say we were all together, but I cannot remember that really, any more than I can remember anything about the special collection I went to see that day. The next thing I remember with vivid clarity was the walk from the museum to the subway. I had peeled away from the group because all I felt was my skin. I felt my skin tingling as though it were not truly a part of my body. I felt all of its surfaces amazingly, shockingly apparent. I had been stripped naked against my will. I was exposed. My skin was radiating messages, heating my blood, glowing brightly with colors, marking my escape, calling me out, hotter underneath its flesh than the sun on the surface of it on that particularly humid day. I had never felt my skin weighing upon my thin frame before. I felt like I was wearing skin, as if it were covering me like heavy, perspiration-soaked drapes flung over my head, making me appear to all passersby as if I were just a messenger. A mere messenger to be given directions and sent quickly on his way in and out of side entrances. I was a first-generation college student on a full-tuition scholarship at The Cooper Union, but no one walking past me could see that. My skin was all in the way. Fully aware of myself as others saw me, I felt

ashamed and angry at what I was wearing—not the torn jeans and beat-up sneakers, but the skin.

The fact that the misrepresentations, distortions, and fabrications that perpetuate such injury are converted into the stories we live by and replicated across our social landscapes as enduring structures by systems intended to maintain a race-based hierarchy of wealth and power is on one hand daunting and on the other hand a reason for hope. This is because art + design practices are also systemic (Rolling, 2020b), and stories are interpretations, made to be reinterpreted. That is their nature. Stories build, construct, and adapt "theories," or units of understanding about human life and our experience in the world. Stories are better understood as comprehensible *representations* (Rolling, 2013). Sometimes the stories we tell about a person, object, artifact, action, event, or phenomenon are artful representations … filled with a weight of insight and vision that propels us all forward. On the other hand, sometimes the stories we tell are artifice … representations filled with gross mischaracterizations and often a malice intended to injure and construct an enduring prejudice (Gould, 1981/1996). Historically, the economy of racism has constructed stories of artifice about people of color in order to justify and entrench its systemic legacies of wealth creation for a select few, and denied access or brutal exploitation for those it has "othered." In counternarrative fashion, the purpose I intended in my call for the manuscripts assembled in this special issue is first to marshal scholarship investigating the precedents and potential for the arts and art + design education in their contribution to antiracist social practice. Secondly, these research articles are informed by a systems theory perspective (Meadows, 2008) modeling various adaptable processes by which individuals, institutions, associations, communities, and nations can intervene in those pervasive systems that generate and sustain injurious story structures, decoding and disarming them, while also recoding them to function with new purpose.

The simultaneous process of de/re/coding stories is introduced in this issue by **gloria j. wilson**, rethinking Black life and consciousness through "an assembly of metaphors and materialities" imagining "a more livable present" in the "shadows of anti-Black violence." **Rina Kundu Little** also rethinks race and racialization through materialities, shifting us away from the slippery slopes, floating signifiers, and false binaries of language-based racial discourse to explore new materialist race studies wherein "what is to be known does not precede" the action or process of coming to know it. Race is thus recast "as an emergent ontological encounter—[or] event" that can be remade and reimagined with each encounter.

The next two articles in this special issue recognize that racism is as systemically anti-BIPOC as it is anti-Black. **Michelle S. Bae-Dimitriadis** draws upon and advances scholarship in decolonization and anti-Asian racism while examining settler colonial violence over Indigenous lands and people. **Kevin Hsieh, Yichien Cooper, and Alice Lai** also develop interventions against anti-Asian racism in their article.

The next three articles by **Alexa Kulinski**; by **Betsy Maloney Leaf, Macarre Traynham, Nora Schull, James Bequette, and Ted Hansen**; and by **Albert Stabler** each model different interventions regarding the deconstruction of cultures of Whiteness and the supremacist stories at their core.

The final two articles by **Indira Bailey** and by **Dustin Garnet** are direct storytelling interventions, the first investigating "the narratives and racial experiences of Black women K–12 art educators navigating the White field of art education," and the latter mapping out the turbulent flight plan of a

state art education association as it attempted to get its new equity, diversity, inclusion, and access commission off the ground and into a stable altitude. The last component in this special issue is a media review by **gloria j. wilson and Amber C. Coleman**, assessing the strengths of the recently released history text titled *Steppingstones: Pivotal Moments in Art Education History* (Bolin et al., 2021), an edited book that compiles and explores "overlooked narratives tracing people, institutions, events, tensions, and international perspectives that have shaped the course of art education." The retrieval of stories that have been systemically overlooked or kept hidden is an essential step in reinterpreting them.

Each antiracist strategy and arts-based intervention in this special issue is purposed to counter and dismantle various systemic prejudicial practices and the deeply embedded power structures that sustain them by reinterpreting, unzipping, and repositioning fixed racial discourses, opening up intentionally uncertain futures. The work of art presented on the front cover of this issue is my own 1997 color pencil and oil pastel drawing, asking the viewer an open-ended question that assumes nothing: "Where do we go from here?" In the end, there are two ways of making something from nothing—either making a hat where there was no hat, or crafting a hat out of the remains of disassembled and deconstructed hats. Both strategies are useful, and both are modeled in the following pages.

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Black Geospatial Inquiry and Aesthetic Praxis: Toward a Theory and Method

gloria j. wilson
University of Arizona

A growing and influential cohort of Black scholar–creatives are choosing to think, theorize, aesthetically practice, and articulate blackness (Black being and living) in excess of a settled Western racial logic (nonbeing) that produced it. I set forth to advance a paradigm of Black study for thinking and theorizing the intersections of Black livingness and its inherent fugitivity within and beyond chattel enslavement. By expanding on the concepts of Black compositional thought and wake work, I illuminate an assembly of metaphors and materialities, working collectively to articulate the overall, ongoing condition and circumstance of Black life as a predictable and constitutive aspect of existing in the shadows of antiblack violence. Juxtaposing Torkwase Dyson's aesthetic practice in concert with Christina Sharpe's theorization of reading metaphors of Black life in diaspora (the wake, the ship, the hold, the weather), I expose how creative production and Black consciousness serve as tools for refusing "death" and offer possibilities for living.

Correspondence regarding this article may be sent to the author at gjwilson@arizona.edu.

For as long as social scientists have had their gaze on Black people, Black theorists have pointed out the disconnect between research findings and the complexity, fullness, and otherwise of Black life.

—Tichavakunda (2021, p. 6)

A review of the literature in the art education field reveals a paucity of research expressly devoted to Black studies frameworks, whereby blackness is operationalized from the positioning of radical corporeal ancestorship, specifically Black-centered theoretical and methodological perspectives. This centeredness refuses a Eurocentric and Euro-adjacent panopticism (voyeurism), which situates blackness as simply an object to be observed and studied. In the past decade, however, several strands of scholarship in art education by Black thought leaders have devoted attention to theories and pedagogy of Black study, including Afrocentrism, Afrofemcentrism, Black feminism, and Afrofuturism (Acuff, 2018, 2020; Bey, 2011; Coleman, 2020; G. Wilson, 2014). These approaches, while not new, are instrumental contributions by Black art educators to the field of art education and offer an intervention to myopic entanglements with and understandings of racialized and historically subjugated human diasporic conditions.

Scholars and activists in the arts in education have recently called out the art education field for its complacency and complicitness, specifically in matters of antiblack racism, and have invoked creative resistance and alternate pathways, harnessing improvisational approaches and modalities rooted in Black culture (Coalition for Racial Equity in the Arts and Education [crea+e],[1] 2020). Traditions rooted in improvisation (Moten, 2003) "have been counterposed to elite or high culture" (Hall, 2006, p. 472) and foreclosed to widescale legitimization yet have served as sites of insurgency, fugitivity, and liberation (Brand, 2011; Gumbs, 2020; Hartman, 2019; Philip, 2011; Sharpe, 2016). Here, Hall (2006) also made a point about hegemony advancing that minoritized ways of being and knowing (onto-epistemologies) are always sites of/for contestation and that "the ordering of… aesthetic morals, social aesthetics [are] the orderings of culture" (p. 472), which are also the circumstance of power dynamics. Put differently, historically marginalized onto-epistemologies suffer the precarity and negotiation of exclusion or commodification[2] and consumption by dominant discourses in service of supremacist (neoliberal) capitalist gains that are constitutive of ongoing systemic antiblack racism. Rooted in longer traditions of Black study, this article elaborates aesthetical approaches of radical ancestorship for care-fully tending to blackness, geospatiality, and liberatory praxes. The creative works of abstractionist painter Torkwase Dyson and English literature and Black studies scholar Christina Sharpe are meant to serve as my introduction of an aesthetic approach to Black study, offering a path forward through their grammar of abstraction and metaphor.

Tending to (Anti)Blackness: A Critical Human Geo-Logic

I've culled a geometric shape language
from histories of Black liberation

> strategies to develop a system/structure/scaffolding of self-expression.
>
> —Torkwase Dyson, *Art Daily*

Prevailing approaches of attending to ways in which (anti)blackness can be understood in and through creative modalities have emerged in North America and Canada since the 1980s (Hartman, 2019; McKittrick, 2006, 2021; Sharpe, 2016). These approaches take notice of the genocidal, ecocidal, and biocentric logics of imperialism, colonialism, and capitalism and breach them by invoking that blackness is an analytics of hegemonic invention that can be disrupted (McKittrick, 2021; Wynter, 1989). Black feminist creatives and writers who advance these approaches firmly lodge themselves within a contemporary Black diasporic frame and have disrupted these logics by insisting on otherwise world-making and aesthetic distillations through radical ancestorship (Goffe, 2021; Hartman, 2019; Philip, 2011; Sharpe, 2016).

This article attends to Rolling's charge (2020) that arts and creative problem solving serve as generators of new and better paradigms for living and inspire these questions: How might we engage radical ancestorship, critical human geography, and environmental humanities to understand blackness and self-liberation within an overall climate of antiblackness? How might one articulate and conjure an aesthetic praxis and pedagogy of self-liberation through engagement with radical ancestorship?

It has been the work of scholars in the humanities, critical human geography, and the (visual) arts who have most inspired the way I currently think about how "various systemic prejudicial practices and the deeply embedded power structures that sustain them" (Rolling, 2022, para. 4) refuse legitimacy to blackness. I am suggesting that this trifecta—environmental humanities, geography, and the arts—when thought together are generative sites of inquiry, theorization, and profound grappling with an "industry of objecthood" (McKittrick, 2021, p. 12). Each contributes to this project in different ways, but when assembled together they open up a world of meaning, critical thought, radical theory making, and aesthetic insurrection. I agree with McKittrick (2021) in claiming that "black creatives illuminate in their scientifically creative and creatively scientific artworlds [a humanizing set of aesthetic gestures] while also drawing attention to the disruptive work that black feminists and black scholars do" (p. 2).

Through the slow reading of Christina Sharpe's ovaric[3] text, *In the Wake: On Blackness and Being*[4] alongside the aesthetic practices of abstractionist painter Torkwase Dyson, I seek to illuminate a praxis that centralizes an "imperative of a 'perspective of struggle'" (Wynter, 1989, p. 640)—a Black diasporic theory-method/method-theory practice. I argue that Sharpe (2016) and Dyson (The Cooper Union, 2019[5]; Graham Foundation, 2018; SXSW, 2021; M. Wilson, 2019), situated within a tradition of Black study,[6] serve as interlocutors in pursuit of exploring liberated modalities of Black life in the wake of the enduring afterlife of enslavement and coloniality (Hartman, 2007; Sharpe, 2016). When figured together centrally, the work of these creatives offers new paradigms for thinking about notions of diasporic and environmental antiblackness and what actions might constitute liberatory forms of praxis in excess of quotidian, extraordinary and mundane, acts of violence.

I foreground this work by distilling elements of a positioning that does not attempt to explain or resolve questions of Black exclusion and terror, per se. Instead, I suggest that Black life is "the register of black experience that is not reducible to the terror that calls it into existence, but is the rich remainder" (Williamson, 2016, p. 9). Through radical ancestorship work, both Sharpe and Dyson

offer care-full and complex analytics of Black life and agency expressed in otherwise Black ways of thinking, being, knowing, and doing.

I introduce, through their work, a specific grammar,[7] theory, and analytic of contemporary Black study for the field of art education. Essential to the success of Black study for art education is the demand to dislodge Eurocentric logics of surveillance of legibility in and of aesthetic form (crea + e, 2020). Regarding freedom and Black joy, education scholar Bettina Love (2019) offered "composing, spittin' rhymes, and/or dancing is … joy and resistance" (p. 98). The success of Black study for art education compels a rearticulation of authority, power, agency, and knowledge production and representation to grapple with the indefinable range of blackness (from where and whom we know) and the weightiness of its circumstance. I argue that radical ancestorship can be traced back to roots of Black radical tradition freedom struggle and assert that Black people of the diaspora have always needed to think, negotiate, and insist life in excess of ontological negation and terror (Quashie, 2012; Warren, 2018). Sharpe's and Dyson's works allow a way to think about how to mobilize analytics of Black study (i.e., Black consciousness) to invent, curate, compose, build, and protect spaces of and for Black joy, agency, and liberation.

A Black(ened) Consciousness and Grammar for Abstraction

com·po··si··tion |\ˌkäm-pə-'zi-shən\
noun
the way that people or things are arranged; a fugitive plan and/or strategy for liberation

Torkwase Dyson's aesthetic practices are mobilized through radical ancestorship and are concerned with subverting notions that abstraction is nonnarrative (Long, 2019). Trained by legendary artist David Driskell, she organizes her ideas around history, geography, environmental humanities, blackness, and Black resistance. With these concepts in mind, over time she has developed a grammar of abstraction (visual system and framework) that she refers to as Black compositional thought. Positioning herself from this grammar and logic has allowed her to explore a Black geospatial history[8] through improvisation and composition of two- and three-dimensional aesthetic meditations. Broadly speaking, Black compositional thought conveys the liberation strategies Black people make for themselves through critical thought and spatial navigation of their environments. It allows one to think about the spaces in which one finds themselves, such as precarity and safety, and it compels inventing new aesthetic forms that are imbued with radical ancestorship, reclaiming historical knowledge and experience of space and structures, and insisting on liberated praxes (i.e., fugitivity) in the wake of quotidian environmental racisms.

Dyson's practice activates concepts of environmentalism and the built environment alongside notions of social and political concern. From these grounds she conjures a system of shape and form as a way to think with and narrate stories of Black self-emancipation (Figure 1). In her own words, "the shapes that make the Black" (Graham Foundation, 2018, 00:09:40) result in a geometric equation of improvisatory action[10] that she invokes to think toward what translates as an ancestral being/knowing (interiority). It would appear that Dyson's work is also in conversation with the notion of *Blackness as abstraction* (the Black subject/object) that is made central in colonial ontology and antiblackness debates.[11]

Curator, writer, and Black studies scholar Christina Sharpe is concerned with related logics. Through her work *In the Wake: On Blackness and Being* (Sharpe, 2016), she provides a dense and capacious framework for thinking about and with the semiotics of

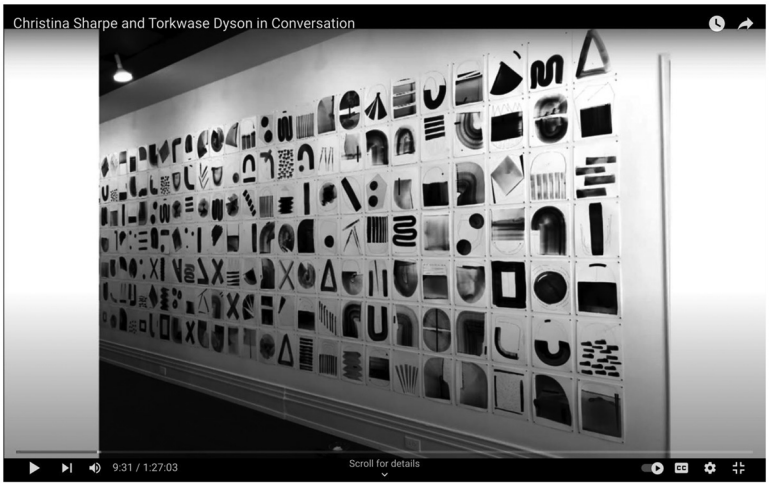


Figure 1. Torkwase Dyson, *Tuning (Hypershape, 200-410)*, 2018. Gouache, ink, and pen on paper, 210 parts, each 9 × 12; 25 × 7 ft. 6 in. overall.[9]

transatlantic enslavement through the lens of environmental humanities (land- and oceanic-based frameworks). Through these frameworks she asks, "How do we attend to physical, social, and figurative death and also to the largeness of Black life, Black life insisted from death?" (Sharpe, 2016, p. 17). Sharpe's work (2010, 2016) offers powerful meditations on visual and literary aesthetic forms that interrogate diasporic Black(ened) consciousness and locations of Black being—her metaphors of wake, the ship, the hold, and the weather are instrumental in this meditation. Sharpe's incisive writing style and curatorial practice initiates and confronts quotidian visual representations of Black life that comprise what she refers to as an "orthography of the wake" (2016, pp. 20–21), resulting in a theory and praxis of being Black in diaspora.

I argue that, together, the works of Dyson and Sharpe highlight and form a composition of the possibilities of a praxis and intellectual project for understanding blackness, in excess of capture and death. Out of their aesthetic praxes emerges a nexus of engagement with environmental humanities, geography, and Black study. This way of working, being, living, knowing, and analyzing results is what I call a Black geospatial aesthetic inquiry.

A geospatial aesthetic inquiry harnesses the disciplines of environmental humanities, critical human geography, and the arts to formulate an approach, framework, and means to examine and represent (a grammar), the ways in which the human is shaped by and shapes their environment. As such, a Black geospatial aesthetic praxes harnesses the logics of race, in longue durée, as a social and political construction (Omi & Winant, 2014), from which a contemporary aesthetic articulation of blackness can be advanced.

My methods for this project include close readings of Sharpe's (2016) text alongside watching numerous talks and presentations given by Dyson, as well as listening to published podcasts and art journal interviews

with the artist, and closely reading scholarly articles. This proposed analytic (theory-method/method-theory) foregrounds emancipatory strategies reflected in Black radical traditions of the past and present (Givens, 2021; Love, 2019). This inquiry thinks across the relationships of blackness, geographical (environmental) space, and forms of aesthetic illegibility (abstraction) beyond, but not at the exclusion of, traditional forms of the figurative.[12] This inquiry builds on recent movements in Black studies that emphasize fugitivity as a tactic of reenvisioning freedom and reimagining empirics of Black life (Givens, 2021; Hartman, 2019), as well as interest in and engagement with aesthetic renderings of blackness (Campt, 2021; Hartman, 2019; Moten, 2003; Sharpe, 2016).

This practice of (attending to and being with) Black life (McKittrick, 2021)—a Black geospatial aesthetic inquiry—proposes a way of imagining Black life and otherwise world-making (King et al., 2020) as one that requires the audacity to narrate a history-present of Black life from the position of abstraction and in excess of preoccupation with social and physical death. Moving beyond being the carrier of terror's embodiment (blackness) I proclaim (boldly!) is a radical act. What follows serves as a brief introduction to and an application of Sharpe's (2016) wake work and Dyson's Black compositional thought as examples of geospatial arts praxes. By placing in conversation Torkwase Dyson's visual system and Christina Sharpe's orthography and curation of "registers of the wake," I illuminate how these scholars care-fully, slowly, and ancestrally attend to and compose Black life through abstraction and metaphor as "narration" and disruption of an antiblackness framing.

Composing Through Registers of the Wake: Theory-Method, Method-Theory

> If … we think the metaphor of the wake in the entirety of its meanings (the keeping watch with the dead, the path of a ship, a consequence of something in the line of flight and/or sight, awakening, and consciousness) … we might continue to imagine new ways to live in slavery's afterlives, to survive (and more) the afterlife of property.
>
> —Christina Sharpe, *In the Wake: On Blackness and Being*

In this section, I bring Sharpe's (2016) theorization of wake work and Dyson's concept of Black compositional thought into sharper focus. By applying what Sharpe (2016) referred to as "registers" (p. 20) of the wake—*the wake, the ship, the hold, the weather*—I introduce aspects of Black(ened) consciousness and creative production, which offer possibilities for attending to Black living (in) diaspora, offering a way forward. Specifically, I isolate three sets of narratives of enslavement and self-emancipation as represented in Dyson's works: the narratives of Harriet Jacobs,[13] Henry "Box" Brown,[14] and Eugene Williams,[15] each of whom had been enslaved but were able to imagine life through fugitive and liberatory acts, which are visualized by Dyson's shape-system. The following sections elaborate four separate and distinct framings of what I see as Black geospatial arts praxes.

Wakes: A Slow "Being With" and Relation to Ancestorship

> To be in the wake … is to recognize that [Black people] are constituted through and by continued vulnerability to overwhelming force though not *only*

> known to ourselves and to each other *by* that force.
>
> —Sharpe (2016, p. 16)

In her conceptualization of "wakes," Sharpe (2016) offered four instantiations. She first describes the close succession and "deathly repetition" (2016, p. 2) of her own family members and what it means to sit with someone as they die. In doing this, she demonstrates the important carework of sitting together in the pain and sorrow of Black death as a way of marking, remembering, and celebrating a life—a homegoing.[16] Her second capacious presentation of wakes as a state of wakefulness/consciousness unfolds as she describes an ongoing migration and search for opportunities and strivings for humanization among peoples of a Black diaspora. Both instantiations refer to this third example and conceptualization of wake as an aftermath of "racism, the engine that drives the ship of state's national and imperial projects" (Sharpe, 2016, p. 3). In this instance, she alludes to the trace left on the water's surface following the path of a ship in transit. Her final conceptualization of wake refers back to this engine, which propels liberty and enslavement and leaves traces of precarious life and death circumstances, "in the wake of its purposeful flow" (Sharpe, 2016, p. 3). When thought together, these instantiations position blackness in the overallness, the everywhere, the anywhere of antiblackness: *the wake*.

To be positioned *in* the wake, by Sharpe's (2016) theorization, means that "while [Black people] are constituted through and by continued vulnerability to [these] overwhelming force[s], we are not only known to ourselves and to each other by [those] force[s]" (p. 134). Here, I see an opportunity to ask these onto-epistemological questions: What does it mean to be and know in the wake, in excess of predicted antiblack violence? As an artist? Researcher?

Torkwase Dyson's practice may help to illuminate this.

Her self-described improvisational practice and shape-system pushes beyond superficial abstraction. Dyson's abstract drawings, paintings, and sculptures direct us to the political potential of shape and surface to imagine and build new worlds. In a conversation with Sharpe, Dyson explains the "shapes that make the Black" (Graham Foundation, 2018, 00:09:40) are decidedly an equation and result of her deep thinking with narratives of enslavement and captivity (racism), fugitivity, and self-liberation.

She insists on a slow process[17] of thinking with relation to ancestorship, imagining and imaging liberation, and forming new stories related to spatiality and materiality in ways that challenge existing frameworks for thinking blackness. She offers, "How do I … get close to these histories [of capture] and the forming of spatial strategies [of the enslaved] … and connecting [those] to spatial strategies that we will need in the future?" (Graham Foundation, 2018, 00:11:32).

I channel Sharpe's (2016) conception of wake work that "Black people everywhere and anywhere we are, still produce in, into, and through the wake an insistence on existing" (p. 11). It is from this existence that I argue alongside Dyson's deep contemplation of Black fugitive acts and question what is at stake for Black liberation from environments rooted in antiblackness and guided by a "racial calculus and political arithmetic entrenched centuries ago" (Hartman, 2007, p. 6). Dyson's abstractions radically imagine Black life beyond figural representation and are described by Sharpe (Graham Foundation, 2018) as a "profound grappling with blackness … and are filled with so much air" (00:07:31, 00:07:57).

From the positions of history, geography, space, blackness, and Black resistance, doing wake work reflects what Black people are often called on to do—imagine liberation (self and others) from quotidian and gratuitous

conditions of ontological and epistemological negation. How might art education reckon with conditions of ontological and epistemological negation that show up in classrooms, studios, and conferences? I return to this question later.

Trans* Atlantic: Precious Cargo

> *Precious cargo*. Shipped. Held in the hold. … What does it mean to be held there?
>
> —g. wilson (2022, p. 38)

In popular culture "precious cargo" often signifies the value of life; a reference to infant humans, more specifically. This assembly of words conjures peel-and-stick logos and signage intended for automobile windows and T-shirts worn by those whose bodies carry human life. In doing wake work, it may also evoke a consciousness of propertied trade arrangements within a global capitalist economy. Sharpe (2016) implored us to think about the containerization of humans in the hold of ships during trans* Atlantic sea voyages.[18] The onset of insurance trade economies (Armstrong, 2010) also allows us to think with Spillers (2003), who wrote that Africans packed into the hold of the ship were marked according to Eurocentric definitions—not as male and female, but as differently sized and weighted property. Dyson's work responds to this history, however, and exceeds this notion of containerization to advance narratives of liberation. Although Dyson's approach draws connections to bitter histories, it does not centralize the grief that accompanies it.

In her Water Table Series (Figure 2) exhibit (Maxwell Davidson Gallery, 2018), Dyson's work serves as a letter to Henry "Box" Brown. Brown's infamous escape from enslavement by mailing himself in a crate from Richmond, Virginia, to Philadelphia, Pennsylvania, in 1849 is the understructure for Dyson's homage. Cervenak (2018)

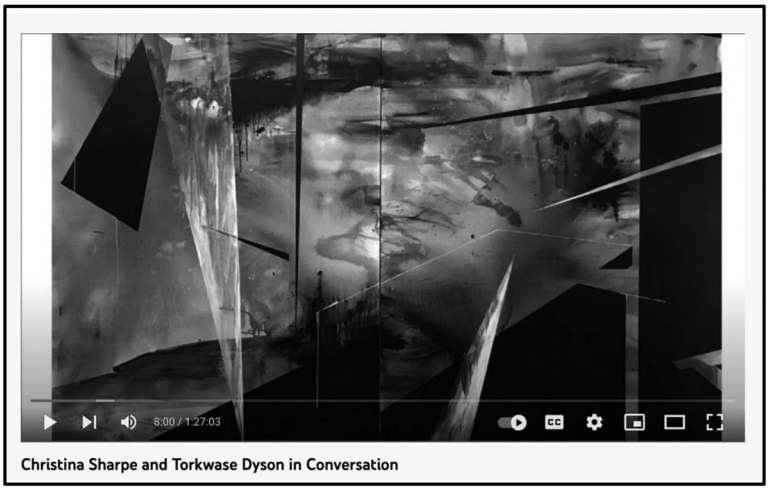


Figure 2. Torkwase Dyson, *Otherwise (Water Table Series)*, 2018. Acrylic on canvas, 96 × 144 in.[19]

extended the exhibit curator's sentiments by sharing that perhaps Dyson's painted letter is "a proposition that perhaps fugitively moves from a salutation into some undecoded wayward lines, drips, watercolored blossoms, and matte black trapezoids donning each of Dyson's canvases" (p. 287). The artist's website states:

> Dyson looks to spatial liberation strategies from historical and contemporary perspectives, seeking to uncover new understandings of the potential for more livable geographies. … Through abstract paintings, Dyson grapples with ways space is perceived and negotiated. Explorations of how the body unifies, balances, and arranges itself to move through natural and built environments become both expressive and discursive structures within the work. (Dyson, n.d., paras. 1–3)

In this sense, Dyson's work exposes the tensions between past and present histories but refuses simple abstracted versions of knowledge as storied by those untethered by the logics of propertied containment. Brown's escape represented much more than just an individual accomplishment; it was an act that may have inspired others to seek their own freedom. Dyson's work uses architectural elements situated in the context of line, shape, and surface, and yet these elements are never exhaustive and never fully resolved into an image.

This easily aligns with McKittrick's (2021) articulation, "What is meaningful, then, are the ways in which black people … [are] continually entangling and disentangling varying narratives and tempos and hues that, together, invent and reinvent knowledge" (p. 5). Dyson's abstracted geo-aesthetic narratives conceptualize and compose the interplay of a people and place—a conversation between the land, sea, space, and humankind through which we discover ourselves as always snared within the social, political, and ecological; that perhaps, human knowledge (perspectives of Black struggle for liberation) is internalized and conditioned by the environment of both symbolic and actual materialities. Such material dimensions become the interior spaces from which Black life resides.

Hold: The Shapes That Make the Black

> Depict aesthetically the impossibility of such resolutions by representing the paradoxes of blackness within and after the legacies of slavery's denial of Black humanity.
>
> —Sharpe (2016, p. 14)

Sharpe (2016) insisted that to do wake work, "we must think through containment, regulation, punishment, capture, and captivity and the ways that the manifold representations of blackness become symbol, par excellence, for the less-than-human being condemned to death" (p. 21). In this quote she elaborates a semiotics of the slave ship hold.[20] Her examples point toward the containerization of subjugated bodies and include the prison, the womb,[21] and the school. What is at stake is recognizing the forced movements, regulation, and precarity of Black life in North American everyday living (neighborhoods, sidewalks, cars). To exist in the hold is to exist unprotected everywhere and nowhere all at once.

In reference to maritime law, blackness is thus constituted from and constitutes Middle Passage–propertied significations at the hands of the keepers of the hold (Brand, 2011; McKittrick, 2006; Philip, 2011; Sharpe, 2016) in all of its significations (precious cargo). Thus, and simultaneously, Black life must always insist on imagining new ways of living an unimaginable life. In doing wake

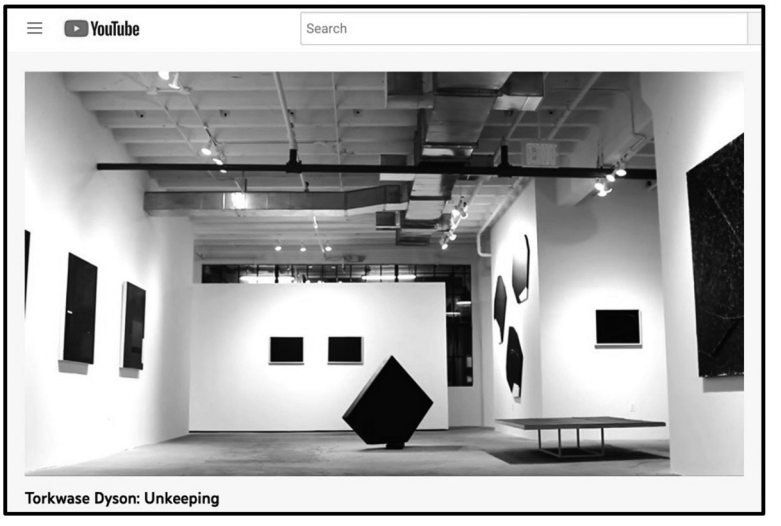


Figure 3. Torkwase Dyson, *Unkeeping (Garrett Series)*, 2016. Media/installation: drawings, paintings, and sculpture.[22]

work, one might ask: What might thinking oneself out of containment look like?

Dyson's *Garrett Between* series provides possible answers (Figure 3). In her Unkeeping exhibit, Dyson depicts Harriet Jacobs's 1861 narrative of her escape from enslavement in the nook of a roof using rectangular surfaces painted matte-black. Jacobs (1861/1987) wrote that she hid in a slanted-roof garret for the better part of a decade. The highest part was 3 feet high and sloped down abruptly. Dyson describes Jacobs's self-emancipation as an example and practice of Black compositional thought. For Dyson the low light and shallow perspective of the painted surfaces is "intended to speak to Jacobs's sensory conditions" (as cited in Fowle, 2016, para. 4), or lack thereof. This is representative of her aims to transform modes of representing fugitivity and the clandestine (Long, 2019), or what Quashie (2012) might say is "conceptualizing an aesthetic imaginary founded on black worldness" (p. 9). Dyson represents Black resistance and escape throughout history and describes her initial inspiration for the *Garrett Between* series as connected to deep study of Ida B. Wells[23] (1895). This series explores "how black women have used architecture for liberation" (Dyson, as cited in Meier, 2016, para. 5); the angles in the monochromatic paintings interpret Harriet Jacobs's garret where she hid from a predatory slaver.

The Overall Condition: Blackness and Spatiality

> We revolt simply because … we can no longer breathe.
>
> —Franz Fanon, *Toward the African Revolution*

The climate is antiblack. What atmospheric traces does it leave? How is the environment altered in this atmosphere? How does the

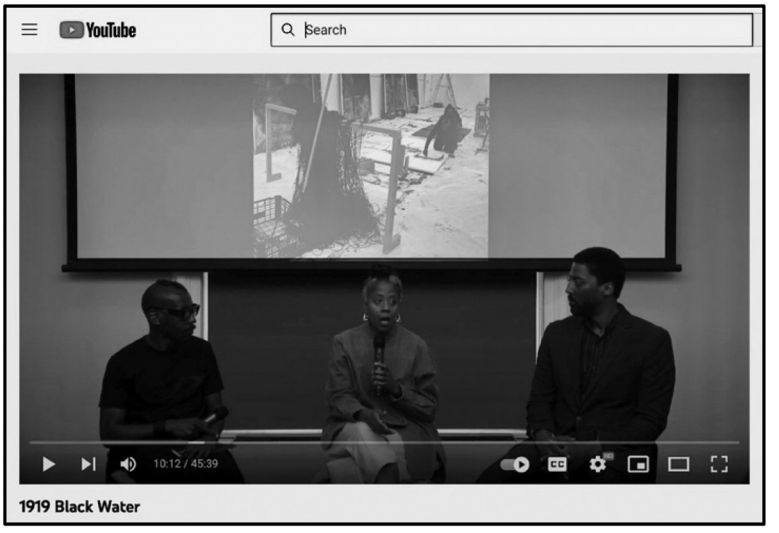


Figure 4. GSAPP Conversations: Torkwase Dyson, 1919 Black Water, 2019. Exhibition.

environment alter the bodies subjected to this atmosphere? What happens before subjection? These are inquiries that Black compositional thought might tend to in concert with wake work as it relates to Sharpe's register of the weather. Sharpe (2016) asserted that blackness and the weather is the condition of the overall, everywhere and everything. It is the "totality of our environments" (Sharpe, 2016, p. 104). A singularity. An asterisked life (Sharpe, 2016; g. wilson, 2022; g. wilson et al., 2021). Ongoing nonindictments remind us of the wake of state murders of Black people[24] *simply walking, simply driving, simply shopping, simply sleeping, simply jogging, simply being*. The social life of antiblackness presents and addresses an embodied location and positioning specific to witnessing and experiencing gratuitous state-sanctioned death.

Dyson's work also questions what things happen in lives "before subjection," by thinking about deep intimacy, love, care, play, breath, "air" (D'Aguiar, 1997, p. 3), and what it might mean to live, otherwise. These sentiments are articulated by the artist in the narrative that accompanies her solo show titled 1919: Black Water[25] (Columbia GSAPP, 2019; Miller, 2019). In this third and final fugitive tale, Dyson reflects (Figure 4) on the murder of a Black teenager named Eugene Williams in Chicago on July 27, 1919. She discusses that while playing on a homemade raft in Lake Michigan, Eugene and his friends unknowingly crossed the border of the lake prohibited to Black people. Dyson explains that a White man then assaulted them with rocks and killed Eugene. The incident sparked 5 days of Black protest and White terrorism throughout the city and became an integral part of a wave of racial violence spreading across the United States, which came to be known as the Red Summer. Dyson's exhibit

and homage to Eugene Williams, 1919: Black Water, permits us to return to this inquiry: What happens before subjection? Additionally, how might we understand self-liberation within a climate of antiblackness? Dyson's fidelity to Black compositional thought affords us to think about the moments prior to Williams's murder when he and friends were able to use their ingenuity to explore, improvise, and engineer a raft as a materialization of the desire to play and experience joy (M. Wilson, 2019). They experienced a moment of errantry, perhaps (Hartman, 2019). According to Dyson, the materiality of Black self-emancipation is constant (Graham Foundation, 2018).

To these ends, the practices of both Sharpe (2016) and Dyson (Graham Foundation, 2018) can be accessed and analyzed in relation to the longue durée (Walcott, 2021) of geography, history, materiality, composed and inhabited by blackness and spatiality—the overall environment, condition, and circumstance (the weather). It is needing to also think with the fact that one's DNA and kinetic energy is connected to the soil, because *strange fruit*[26] has been violated there and everywhere. In my mind, it is this positioning where one develops a Blackened knowledge (Brand, 2011). This knowledge is necessarily constituted by noticing and sensing the various registers of the wake: the everywhere and the all at once (Sharpe, 2016) and activated as a strategy for survival.

Considerations for Black Study

How might Black liberatory strategies be examined and understood within a climate of antiblackness? I would argue that the aesthetic praxes of both Sharpe (2016) and Dyson offer ways to take up this inquiry and enter a conversation with the broader discipline and early traditions of Black study. Over a century ago, Carter G. Woodson, founder of the Association for the Study of Negro Life and History, set the trajectory in North America for what has become a capacious intellectual tradition.[27] This tradition solidified Black life as a legitimate area of study and since its official institutionalization in American higher education in the late 1960s,[28] a wide range of debates have shaped its current formations (Alkalimat, 2021; Rojas, 2010). Black studies is understood as the first academic field and discipline "created out of the masses-oriented protest and struggle tradition" (Carr, 2011, p. 190) for Black liberation. It has paved roads for the advancement of urgent social, political, and pedagogical interventions within a hegemonic White supremacist society and its many apparatuses. Its rigor is located in its commitment to the long struggle for global liberation from all forms of antiblack racism.[29]

Institutionalization of Black studies in higher education set a path and precedent for multidimensional and intertransdisciplinary approaches to research, and as a discipline, engages a wide range of intellectual ecologies, such as philosophy, history, literature, politics, culture, the arts, and education. These intertransdisciplinary orientations allow a vast range of entry points into theoretical, methodological, and analytic framings of Black worlds and radical ancestorship that are ripe for art education to take up. Considering environmental humanisms, geography, and the arts justifies a call for such a response in the name of the epoch we have inhabited and continue to.

Art Education and Black Study

> The knowledge of this positioning avails us particular ways of re/seeing, re/inhabiting, and re/imagining the world.
>
> —Sharpe (2016, p. 22)

At this point I would like to suggest that a Black geospatial aesthetic inquiry as a theory-method considers how we, as scholars, educators, and researchers in the field of art education might think together blackness and spatial conditions (as Black consciousness), and how Black people in diaspora have always navigated, negotiated, and negated existing environmental systems of subjugation in education (Love, 2019) and in and through the arts in education (Wilson, 2018). How then might we activate a consciousness of diaspora—a "blackened consciousness" (Sharpe, 2016, p. 22) in and through research, teaching, and expressive tendency? Or, as in Toni Morrison's (1998) desire in writing *Paradise*, reconfigure blackness from the position of embodiment and radical ancestorship? These questions might be paired with deep study with and beyond the cases of self-liberation, as inspired by the geospatial conditions of Henry "Box" Brown, Harriet Jacobs, and Edward Williams. It requires sitting in the room with history (Brand, 2011), defending the dead (Sharpe, 2016), and refusing legibility. In this case, a Black geospatial aesthetic inquiry and praxis demands that we explore the notion of blackness as abstracted, and as an abstraction and a process of thought and methodological potential for aesthetically grappling with questions regarding liberation and the otherwise. M. NourbeSe Philip's (2011), Alexis Pauline Gumbs's (2020), and Dionne Brand's (2011) writings are a wonderful example of this.

On the nature of the invention of blackness, its circumstance, and its attendant aesthetic textures, McKittrick (2021) explained, "Black worlds and black ways of being breach the heavy weight of dispossession … because (songs, poems … arts) are embedded with all sorts of liberatory cues" (p. 7). I argue that what is necessary for Black study in the arts in education is an invocation of what McKittrick (2021) referred to as "Black method" (p. 5), which involves the rigorous, slow, and challenging practice of questioning the "work of capture, and the desire to capture something or someone" (p. 4). Black method is not satisfied with questions that result in prescriptive data–induced answers. Black method resides in the longue durée and results in bringing together capacious multiple texts across a range of temporalities that build on existing liberatory practices. In other words, a Black method is necessarily communal because it honors the ancestors.

In the context of research and pedagogy in and through (art) education, when an outsider attempts to engage with the inner life of the "black subject" as Quashie (2012) saw it, it engenders a lack of "access to … selfhood beyond the public discourse of race" (p. 14). In this case, my elaboration of pairing the work of Dyson and Sharpe on which to meditate provides an orientation of Black study analytics that begins from the premise that at the hands of Black peoples, "liberation is [and has been] an already existing and … ongoing collaborative expression of black humanity and black livingness" (McKittrick, 2021, p. 13). By briefly contextualizing this theorization within a longer tradition of the study of Black life, I illuminate how the field of art education has or has not grappled with Black-centered theorizations and methodologies, thus indicating how the field may derive benefit from not gatekeeping notions of legibility (crea + e, 2020) or resistance/liberation orientations. For art education, the need for new vocabularies as a way to think about articulating from the position of Black life can be provided through a legacy of Black intellectual tradition. This is a start.

How then might Black compositional thought and wake work inform our research, teaching, learning? Engagement with environmental humanities, geography, and racial ideologies (Omi & Winant, 2014) is central to a number of fields—and art

education should be no exception. In fact, it only seems fitting that an interdisciplinary field such as art education would benefit to regard humanities and geologic discourses in concert with blackness and aesthetic-based research practices. To be clear, I am not suggesting that humanities and geography be taught as stand-alone disciplines, but rather they provide useful frameworks for critically conceptualizing human interactions within any given environment, impacted by power structures that center Whiteness (Kraehe et al., 2018). I suggest these frameworks because in spaces imbued with radical ancestorship blackness is understood as not simply being situated within, but also co-constituting the environments that produced it and that which it inhabits.

This Work Is Felt, Lived, and Communal

> Rather than seeking a resolution to blackness's ongoing and irresolvable abjection, one might approach Black being in the wake as a form of *consciousness*.
>
> —Sharpe (2016, p. 14)

Radical ancestry cannot be gleaned by writing an academic article, nor can it be learned by delivering a research paper presentation. It must be heartfelt, lived, and communal.

The research for and writing of this article took several years of sitting with and tending to podcast episodes, streaming video lectures, talks and presentations, online news articles, art journal interviews, and more. I was afforded the luxury of technology access to streaming video, due in part to the conveniences of virtual connectivity during COVID-19 restrictions. I believe this method of "sitting with and tending to" speaks to the slow practices and processes of wake work and Black compositional thought. I see how Dyson's slow process of working, over time, is connected to the meditative and monastic, and how Sharpe's slow process of providing a provocative narrative of Black life in the wake of imminent death reflects the slowing down, caring for, and understanding that the climate has been consistently antiblack.

This article sought to introduce a paradigm of Black study for aesthetically thinking and theorizing the intersections of Black life and its inherent fugitivity within and beyond chattel enslavement, and imagining the afterlife of enslavement. By expanding on the concepts of Black compositional thought and wake work, I illuminated an assembly of metaphors and materialities, working collectively to articulate the overall ongoing condition and circumstance of Black life as a predictable and constitutive aspect of existing in the shadows of antiblack violence. Juxtaposing Torkwase Dyson's aesthetic practice in concert with Christina Sharpe's theorization of reading metaphors (*the wake, the ship, the hold, the weather)*, I aimed to illuminate how creative production and Black consciousness may serve as tools for refusing "death" and offer possibilities for living in diaspora. These practices exemplify a refusal of the (outsider) voyeuristic gaze and consumption of Black life and blackness as a fungible commodity. Regarding her writing strategy, Toni Morrison (2017) noted, "I wanted to reconfigure blackness" (p. 65). It seems that a theorization and method for such livingness in excess of quotidian, extraordinary, and mundane acts of violence begin with refusal to be governed by logics of capture (Quashie, 2012). It is from this position that we share with one another how we translate what we inherit, invent, and add to the conversation[30] to imagine a more livable present.[31]

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A writing such as this, although seemingly authored by one person, only comes into existence and fruition through years of intense being/reading/living/thinking/knowing with the ovaric workings of Black studies creatives. Their capacious work accompanies me, daily, and has carried me this distance, as of February 8, 2023. I am humbled. The following alphabetical list is incomplete:

Beloved; Ruha Benjamin; *Black revelry: In honor of the sugar shack*; Dionne Brand; Tina Campt; Derrais Carter; Amber C. Coleman; *The Dark Laboratory*; Julie Dash; *Daughters of the Dust*; *Dear Science: And Other Stories*; *The Disordered Cosmos: A Journey Into Dark Matter, Spacetime, and Dreams Deferred*; Torkwase Dyson; Ruth Wilson Gilmore; Tao Leigh Goffe; Alexis Pauline Gumbs; Saidiya Hartman; *I Can Drink the Distance*; *In the Wake: On Blackness and Being*; *Listening to Images*; Tiffany Lethabo-King; *Lose Your Mother: A Journey Along the Atlantic Slave Trade; Mama's Baby, Papa's Maybe: An American Grammar Book*; *A Map to the Door of No Return*; *M Archive: After the End of the World*; Katherine McKittrick; Toni Morrison; *Origin of Others*; M. NourbeSe Philip; Chanda Prescod-Weinstein; *Scenes of Subjection*; Christina Sharpe; *Spill*; Hortense Spillers; *Theory*; *Viral Justice: How We Grow the World We Want*; Sylvia Wynter; *ZONG!*

ORCID

gloria j. wilson http://orcid.org/0000-0003-4510-165X

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ENDNOTES

[1] See Combahee River Collective.

[2] See also the concept "appropriation."

[3] Adjective: (of a work, event, moment, or figure) strongly influencing later developments; of or relating to a reproductive organ.

[4] I am currently on my sixth reading of *In the Wake: On Blackness and Being*.

[5] The following citations reference various talks and conversations, from which I culled Torkwase Dyson's theories and methods of her named practice, *Black compositional thought*. GSAPP Conversations: Torkwase Dyson in conversation with Mabel Wilson, hosted by the Graduate School of Architecture and Preservation (GSAPP) at Columbia University; Graham Foundation: Towrkwase Dyson in conversation with Christina Sharpe; SXSW: Torkwase Dyson in conversation with Mario Gooden (architect) and Andrés Jaque (curator).

[6] Although a growing and influential cohort of Black studies scholars are choosing to think, theorize, aesthetically practice, and articulate blackness beyond "harming predilections of antiblackness" (Quashie, 2012, p. 1), to address their work comprehensively is beyond the scope of this article.

[7] Including, but not limited to: fugitivity, care, liberation, Black geospatial history, ontological terror (see Wilderson [2010], Sexton [2015], Moten [2013]) otherwise world-making, Black method (McKittrick, 2021).

[8] The stories of Black people liberating themselves, across time; tries to understand the condition of inventing under duress, inventing with materials around oneself, inventing while a systemic order of degradation is always happening; the simultaneity of knowing infrastructure, one's body weight, material. Systems that exist in relation to navigating those systems; abstraction as a way (vehicle) to understanding to knowing an experience and ecosystems.

[9] Screenshot from a Graham Foundation–sponsored YouTube conversation with Christina Sharpe.

[10] Improvisation as a way of working (the artist, herself) as well as a way of self-emancipation of enslaved Africans.

[11] See Afropessimism (Wilderson, 2020).

[12] There's long been a question of Black artists and abstraction and how one might form a language of abstraction while simultaneously imbuing it with radicality beyond the representational figure (Whitney Museum of American Art, 2021).

[13] Harriet Jacobs was an African American writer whose autobiography, *Incidents in the Life of a Slave Girl*, published in 1861 under the pseudonym Linda Brent, is now considered an American classic. Born into slavery in Edenton, North Carolina, she was sexually harassed by her enslaver. When he threatened to sell her children if she did not submit to his desire, she hid in a tiny crawl space under the roof of her grandmother's house that was so low she could not stand up in it. After staying there for 7 years, she finally managed to escape to the free North, where she was reunited with her children.

[14] Henry "Box" Brown was a 19th-century Virginia slave who escaped to freedom at the age of 33 by arranging to have himself mailed in a wooden crate in 1849 to abolitionists in Philadelphia, Pennsylvania. For a short time, Brown became a noted abolitionist speaker in the northeast United States.

[15] Reflects on the murder of a Black teenager named Eugene Williams in Chicago on July 27, 1919; also referenced as the "Red Summer."

[16] Also, home "coming" celebrations at historically Black colleges and universities (HBCUs) are also known as occasions for celebrating Black life, revelry, and joy through various expressive tendencies (see, for instance, Jackson State University's *Sonic Boom of the South*). This also poses questions regarding the circulation of and profit from images of Black life/death and joy/pain (see conversation with Christina Sharpe, "'What Does It Mean to be Black and Look at This?' A Scholar Reflects on the Dana Schutz Controversy"; Mitter, 2017).

[17] She refers to the monastic when describing this work (The Graham Foundation, 2018, 00:13:45)

[18] The asterisk speaks to a range of configurations of Black being that take the form of translation, transatlantic, transgression, transgender, transmogrification, transcontinental, transfixed, trans-Mediterranean, transubstantiation (by which process we might understand the making of bodies into

flesh and then into fungible commodities while retaining the appearance of flesh and blood), transmigration, and more (Sharpe, 2016, p. 30).

[19] Screenshot from the Graham Foundation–sponsored YouTube conversation with Christina Sharpe (2018).

[20] The hold of a ship is an area beneath the deck that is used for storing cargo.

[21] *Partus sequitur ventrem* (Latin—that which follows the womb) was a legal doctrine passed in colonial Virginia in 1662 and other English crown colonies in the Americas that defined the legal status of children born there. The doctrine mandated that all children would inherit the legal status (enslavement) of their mothers (enslaved Black women).

[22] Eyebeam (2016). Unkeeping surveys 2 years of Dyson's research into minimal geometric abstraction as a system used to deepen our understanding of the built and natural environment. This ambitious work spans modular architecture, data visualization, and Black spatial matters under the rubric of environmentalism. For this exhibition she presents drawings, paintings, and sculpture that deconstruct sites such as auction blocks, garrets, lynchings, and sidewalks to reconstruct humanist narratives in their place.

[23] See Wells (1895): http://www.digitalhistory.uh.edu/disp_textbook.cfm?smtid=3&psid=3620.

[24] This is not a comprehensive list: Rekia Boyd, Aiyana Stanley-Jones, Sandra Bland, Miriam Carey, Atatiana Jefferson, Ma'Khia Bryant, Tamir Rice, Eric Garner, Trayvon Martin, and infinitely more.

[25] This exhibit took place at Columbia University's GSAPP's Arthur Ross Architecture Gallery in 2019.

[26] Here, Billie Holiday sings about the lynchings of Black bodies (1939); Dyson also has a series named after this song.

[27] This tradition is also recognized as Africana Studies and African American Studies.

[28] Soon after the civil rights and anticolonial movements in North America, Africa, the Caribbean; the field's origins in the U.S. academy must be traced to insurgent activity among African-descended academics at HBCUs and likewise in universities in California, specifically San Francisco State in 1968.

[29] This includes sexism, classism, nativism, homophobia, and transphobia.

[30] A nod to McKittrick's (2021) Black method: Thank you, Vanessa L., Amy K., K. Lynn R., and Michael S. for your care in reading previous versions of this article.

[31] Note: The recent organizing of a conference for art educators of the Global Majority (AddingVoices, 2022) may serve as indication of a field in crisis (crea + e, 2020) and may signify a long-overdue reckoning. Black peoples and other racially and ethnically minoritized peoples in the field of art education have experienced unquantifiable instances of performative allyship, exclusion, and tokenism and are responding by invoking forms of radical ancestorship by creating spaces where they feel safe. Beverly Tatum's text (1997/2003), "*Why Are All the Black Kids Sitting Together in the Cafeteria?*," comes to mind here. An overwhelming atmosphere of normative whitestream art/education ideologies (Kraehe et al., 2018) uphold durable and enduring legacies of harm. Peoples of the Global Majority are writing, singing, dancing their own stories, affirming one another in the process—imagining otherwise livable futures.

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Decolonizing Intervention for Asian Racial Justice: Advancing Antiracist Art Inquiry Through Contemporary Asian Immigrant Art Practice

MICHELLE S. BAE-DIMITRIADIS
The Pennsylvania State University

Drawing on scholarship about decolonization and anti-Asian racism, this article offers a decolonizing mode of thinking that intervenes in and advances antiracist art inquiries and praxis. Refusing a nationalist and fictitious Americanization that focuses on the successful stories of Asian immigrants, this new mode of antiracist art inquiries and praxis challenges the existing paradigm of antiracism for and of Asian immigrants that heavily centers on the communities' empowerment and inclusion within a multicultural discourse. By viewing racism as a function of settler colonialism, a decolonizing intervention helps to uncover the limitations of forms of Asian American racial justice work that collide with the work of Indigenous survivance while submitting to the development and maintenance of the settler colonial system. Based on a contemporary Asian immigrant artist's site-specific video performance, this article discusses new orientations of antiracist art inquiries that critique settlers' colonial representational strategies that manage the racial formation and relations of Asian immigrants/Natives/White settlers to secure White settlers' supremacy

Correspondence regarding this article may be sent to the author at mxb1065@psu.edu.

and sovereignty. A critical understanding of Asian American positionalities that explains its roles in the settler colonial framework requires a contextual understanding of the transcultural context where both imperial and settler colonial powers are consolidated to shape Asian immigrants' settlement and an ethics of relationality for Asian–Indigenous solidarity that sustains Asian American communities' racial equity and liberation in line with Indigenous survivance.

The current surge in racial hatred toward the Asian American (AA)[1] communities in North American contexts urgently demands art educational responses and efforts against the system of racial hierarchy enforced by White supremacy. Recent antiracist awareness and proposals in the field of art education have provided significant directions for art research and praxis that disrupt the structure and operations of deep-rooted racism (Acuff, 2018; Desai, 2010; Kraehe & Acuff, 2021; Kraehe et al., 2018; Lawton, 2018; Rolling, 2010, 2020; Wilson, 2019). Particularly, mobilizing critical race theory as the conceptual tool, Kraehe et al. (2018) have brought a major intervention to the field by discussing how Whiteness and White supremacy operate to legitimate their violence and hegemony through visual representation, discourse, and art praxis. When engaging in, and supporting, the antiracist movement in art education to dismantle White supremacy, however, I realized that an art educational approach to antiracism against AA remains underdeveloped. Above all, Asian immigrant–oriented antiracist discourses in the field of art education are predominantly addressed via a multicultural narrative, and such narratives emphasize how minoritized groups can be included in U.S. settler colonies. The idea of inclusion and the strategy of empowerment that art educators have widely adopted as a part of their antiracist projects rarely disrupt these settler colonial structures, but submit to the settlers' colonial expansion and prosperity while undermining Indigenous sovereignty (personal communication, Yoon-Ramirez, January 27, 2022). For example, although AsianCrit[2] has urgently sought the empowerment of AA communities and has made their racial struggles more visible, it does so without being very conscious of, or challenging, ongoing settler colonial logics and violence over Indigenous lands and people.

To engage in an antiracist approach to art education research and praxis, I realize the necessity to critique settler colonialism, for which a settler colonial agenda and a desire for occupation and sovereignty necessarily accompany the racial hierarchy needed to establish White supremacy (Saito, 2020). Thus, I propose that antiracist art education must aim to understand the racialization of AAs/Canadians in line with decolonization of Indigenous sovereignty and survivance. This understanding necessarily involves critical inquiries and investigations into how Asian racialization has evolved and been operated in the North American context of the settler colonial system; how an understanding of Asian immigrants' positionalities in a settler colonial framework is needed to think of anti-Asian racism differently than in the existing framework; why the examination of Asian immigrant positionalities in settler colonialism is important when considering the critical mode of antiracist art inquiry; and what the challenges and potential are for this approach to antiracist education. The examination of these inquiries can help in understanding how the racialization of AAs in a settler

colonial framework can push the boundaries of the existing antiracist approach to art educational research and praxis, and how these understandings can advance art inquiry through an ethical and critical art educational approach. In this article, I take as a fact but do not intend to examine the existence of diversity within AA communities, and I wish to avoid lumping all AAs together while also understanding that anti-Asian racism has affected various distinct and unrelated Asian groups. Rather, I attempt to articulate what is often overlooked in antiracist work for AA, which is the repressed truth that a significant framework in current understandings—settler colonialism—should not be the basis for political coalition building when fighting anti-Asian racism. Instead, this must be opened to forthright discussion to conduct necessary AA antiracist work and further a sustainable Asian–Native alliance against the settler colonial system.

The proposal of this mode of art inquiries emerged from my own racial experiences as a naturalized Korean American as I tried to understand the impulse to assimilate into the North America society, where racial hierarchy and hegemony shape the daily encounters and materialities that create embodied experiences both physically and affectively. By learning about historical settler colonial occupation on this unceded land made me reflect and critique my own positionality as a racialized immigrant–settler, with the realization that immigrants have been a major contributor to the settler colonial system while experiencing racialization themselves. I am committed to this decolonization work, and I doubt the nationalist imagination of migration that bolsters the system that masks settler occupation and dispossesses and displaces Native and Black communities. This commitment encourages me to interact with an antiracial engagement designed to subvert racial hierarchy entangled with settler colonial hegemony. Rather than focusing on the prejudices and biases produced, or being produced, by racial privilege and structure, in this article I seek an art educational paradigm that forms an understanding of race and racial formation based on perceived needs of the settler colonial society. This line of thinking has always used race to justify settlers' occupation and appropriation of Native lands and natural resources, and the exploitation of the labor of minoritized people of color. In the following section, I will examine the inquiries I have proposed above.

Adopting a Decolonizing Orientation as Intervention to Anti-Asian Racism Discourse

How can I conceptualize Asian immigrant communities' racial equity and liberation in line with Indigenous survivance and, in a broader sense, decolonization? I believe centering this anticolonial inquiry in alignment with the antiracist struggles of Asian immigrant communities can more effectively challenge White supremacy, which is deeply undergirded by settler colonialism and racism against AAs. An AA scholar of law, Natsu Taylor Saito's (2020) insights provide the grounds for the rationale of why decolonization is important for anti-Asian racism. Saito critically points out the limitations of the antiracist movement, which is focused on obtaining equal rights for a fair share of land and opportunities within the existing structure, without paying attention to the historical thread of genocide and the continuing colonial occupation on which the demand for these rights is built. Therefore, dismantling colonial relationships that secure the state is mandatory for racial justice to work because racial hierarchy and racial privilege are deeply rooted in the historic and ongoing colonization of Native North America. This view is aligned with and built on Tuck and Yang (2012)'s view of decolonization, which critically guides

educators that, without recognizing and focusing on the very real physical effects of colonization on existing and historical place, racial and social justice efforts can easily be geared toward social justice workers' and diverse communities' entangled desires and goals. As a result, they can reoccupy and reinhabit the land and recenter Whiteness, eventually paving the path toward settler futurity and justifying settlers' occupation of the land, while the possibility of decolonization will be nullified (McCoy et al., 2016). Even if AsianCrit's antiracist work provides a racial justice framework for AA communities, decolonizing work must not be undermined or easily grafted onto this AA racial justice work.

With this background, I raise the issue of the importance of understanding the complex mode of racialization of AAs in the context of settler colonialism as a critical mode of antiracist art inquiry, which has been slowed and undermined until now. I view this art inquiry as pedagogically adopting settler colonial critiques to unpack the challenges and opportunities of engaging in antiracism against Asian immigrants in connection to decolonization.

First, the decolonizing-centered, antiracist art inquiry critique of the settler colonial representational strategy on the racial formation of AAs is the object of the critique. AA scholar Iko Day's (2016) insights help to show how the settler colonial representational strategy operates in managing the racial formations of, and relations of, Asian/Natives/White settlers for advancing White settler supremacy and sovereignty. A major concern is with the settler colonial construction of images of Asians in opposition to Natives/White settlers that reinforce the tensions between them.

In her book, *Alien Capital*, Day (2016) explained in detail that the settler colonial ideology ironically relied on romantic anticapitalism[3] that constructs Asians as a racialized embodiment tied to a destructive capitalist abstract value. In this construction, impurity, perversity, and excessive economic efficiency are attributes of Asians expressed through concepts such as "yellow peril" and "model minorities." Her view is that romantic anticapitalism places Indigenous people entirely outside of capitalism or time and associates them with the image of purity. Ethnic studies scholar Shari Huhndorf (2001) added that this irrational oppositional rhetoric ironically ties the identification of the Natives with White settlers by "going native." Building on this, Day (2016) asserts that this new oppositional division of Asian versus Native is an ironic gesture of marginalizing Asians while promoting the indigenization of White settlers in a way to fabricate the story of White settlers' forced incorporation as untrue. By doing this, the rhetoric separates the Asian and Native into an antagonist relationship. The White settler colonizers' oppositional image construction is a strategic trick that inhibits the solidarity of AA with Native communities and loses sight of their shared political resistance to White settler supremacy.

This understanding indicates the direction for a critical antiracist art inquiry and praxis to consider not just the mechanism of the White settlers' representation of AAs' and Natives' racialized images, but also the ultimate purpose of the settler colonial representational strategies that underlie the legitimization of White settlers' futurity at the expense of the oppositional representation of AAs and Natives. From this reading, I suggest that more antiracist art inquiries are needed that ask what White settler strategies are utilized to represent AAs and their relation to Natives and Blacks; what ideologies intersecting with White settler colonialism are foregrounded to shape AAs' racialized images and narratives; what the ultimate purposes of the construction of Asian immigrant racialized images in the settler colonial system are; what

indicates White settler futurity in relation to AAs' racial formation. These art inquiries, informed by such settler colonial critiques and analyses of the settler colonial representational strategy, provide a pedagogical tool to deepen the understanding and the direction of anti-Asian racism by recognizing its interconnection with the settler colonial system.

Decolonizing-centered, antiracist art inquiry calls for a critical assessment of AA racial justice work in connection to decolonization. In particular, the AA racial justice work must critically consider how the White settlers' misconceptions of the multicultural images of immigrants support these settlers' logic of elimination. A Filipino American scholar of Asian American studies, Dean Itsuji Saranillio (2013), explained that the image of the United States with a "multicultural nation of immigrants' narration" (p. 281) is formed by aligning diverse non-White settlers' interests with a liberal state, while achieving permanent control of Natives' land.

Building on this, AA scholars Fujikane and Okamura (2008) stressed that the unproblematic multiracial, multicultural stories of ethnic diversity support U.S. settler states' liberal multicultural claim to mask and turn settlers' realities that deny Natives' right to their land and resources into the achievement of U.S. democracy. Such a nationalist fiction is geared toward settler futurity that is achieved through what Veracini (2011) termed "settler colonial 'non-encounter'" (p. 2), expecting its "future demise" (p. 3) by obscuring its tracks and operation. This fiction is a part of what Saranillio (2008) called "colonial miseducation" (p. 259), an Americanization project that forces an assimilationist approach on both the Natives' and immigrants' communities to get them to submit to national identification with the United States. Kanak Maoli scholar Haunnani-Kay Trask (2008) warned this successful story of Asian immigrants reinforces a settler regime that keeps Natives landless and poor, with limited access to social and educational institutions. Therefore, it is significant to be mindful of and critique such a multicultural fiction of colonial miseducation that distorts AA racial equity and liberation and considerably waters down Natives' repatriation work and makes Native sovereignty and presence disappear.

Decolonizing intervention into AA racial justice work makes it necessary to disrupt colonial miseducation in a way that discerns and refuses the force of Americanization and assimilation that lures many on the path to success while masking that the path of success is paved over stolen land. In addition to the trap of the fiction of multicultural imagination, the decolonizing mode of antiracist inquiry considers AA racial justice work in a transcultural context where a "deep contradiction" (Saranillio, 2008, p. 262) is highlighted by the copresence of the major hegemonic powers and settler colonialism and imperialism. Transcultural consideration has been brought up by AA scholars Iftikar and Museus (2018) in their AsianCrit framework to encourage us to see the complex array of intersectional racial struggles in connection to a power hierarchy within and across nations. However, they do not offer any extended conversation about settler colonialism as an axis of power that also shapes racial formation and struggles while considering imperialism in a North American context.

Advancing their approach, I take the decolonizing view in addressing the messy terrain of power dynamics as defined by both imperialism outside North America and settler colonialism within North America, which formulate complex and contradictory positionalities, experiences, and political agency within Asian migration to the settlers' colony. Day's observation traces back to a historical and geopolitical landscape of these two power hegemonies, which she sees as

"counter-intuitive" (p. 6). Imperialism considers an empire as a metropole overseeing and ruling over another distant territory, like the periphery shown in the early frontier times when British and French empires oversaw North America (Saito, 2020). The division of metropole and periphery in geographical distance is required. However, European settlers' colonial occupation of North America does not take a metropole–periphery relation but inserts their presence in the territory to make it their homeland, while imperialism also exercises its power to expand, control, and oversee other territories outside the United States for political and economic gains. In this settler colonial–imperialist geopolitical landscape, Saranillio (2008) observed the contradiction that a transcultural migration often accompanies an incommensurable challenge that demands both resistance against imperialism and subordination to settler colonial imperatives. Bringing up the case of Filipino immigrants in Hawaii, he demonstrates that anti-imperialist struggles made Filipino immigration to the United States ironic, as it supported the U.S. settler colonial occupation over Hawaii.

Observing this contradictory and complex terrain of power dynamics played out in a transcultural context where AAs are situated, AA racial justice work must consider and include a self-critique on the complex AA reality of overcoming racial and class discrimination, while asserting colonial authority by trying to protect Asian immigrant settlers' innocence that entails forgetting the Natives' self-determination. A decolonizing intervention to antiracial art inquiry importantly includes self-critiques as necessary acts so that AA racial justice can be effectively conducted in the midst of a triangulated form of positionality in the settler colonial framework that will be discussed in the subsequent section.

Reconsidering Positionalities of AAs Toward Ethical Relations to the Land and Natives Based on the Poetics of Relationality

Last, the decolonizing mode of an antiracist art inquiry must acknowledge that racism against AA communities in the context of settler colonialism is inextricably bound to land/place. This view calls for rethinking AA positionality in a settler colonial framework for a better understanding of their roles, because Asian settlement on unceded land is unavoidable, to ensure an ethical relation to the land by refusing the lure of the settler "moves to innocence" (Tuck & Yang, 2012, p. 3) project, and instead being supportive of Natives' repatriation. Here, I remind you that in this view AA positionality functions as a "political orientation to the land" rather than "identitarian categories" (Day, 2016, p. 10). Doing so requires going beyond the simple binary racial–colonial matrix of both Black–White and Natives–settlers, because it does not fully address the complex layers of AA racial formation and experiences in the U.S. settler colony (Day, 2016; Day et al., 2019; Saito, 2020; Saranillio, 2008; Smith, 2010).

In this agenda, I question AAs' role and positionality in the settler colony and how this positionality can be helpful to understand racial formation and hierarchy by White settlers and can make an ethical relation to the land. I examined these questions based on the existing triangulation established in the settler colonial system. Day's (2016) triangulate positions presented the Natives, the aliens, and the settlers in a settler colonial system, in which the "alien" refers to the Asian and Black people's positions. This triangulated mode allows me to view White settlers who seek to permanently replace Natives and remake the land in their own image. Historically, White European settlers' colonial desires for acquiring and occupying land and resources have systematically

managed to restrict and exclude Black and AA labors and settlement, yet not in the same way as Natives (Glenn, 2015). From the triangulated perspective, the core difference that distinguishes a settler from an alien is the role of territorial entitlement (Day, 2016). As Wolfe's (2006) logic of elimination stressed, the White settlers' goal of establishing property sovereignty over land and resources requires the elimination of Indigenous people and their sovereignty, and instead establishing an exclusionary private property and labor system to build infrastructure. He emphasized the primary settler colonial goal is elimination as its structural change, rather than exploitation. In this systematic logic, as mentioned earlier, alien positionality points to Black people and Asian immigrants, although they are in very different positions in their experience with working the land. Looking more closely at alien positionality, Black people were viewed as chattel slavery who worked on the land to produce profits for the settlers, but enslaved people were not allowed to own the land (Day, 2016; Kim, 1999; Tuck et al., 2014). Although historically Asian immigrants have also faced alien land laws that limit ownership of properties and prevent Asian immigrants from having a permanent presence in the United States (Fujita-Rony, 2007; McClain, 1994), unlike landless Black slaves, the White settlers' racialization over Asian immigrants was mostly through immigrant policies whereby Asian immigrants as foreign workers have been another labor force to compete with Black slaves and serve the White settlers' colonial system (Le, 2019; Saito, 2020; Trask, 2008). While not including the settler colonial critique in her analysis, political science and AA scholar Claire Kim (2003) underlined the importance of the differential racial positionings as above when understanding historical interracial conflicts between Black and Asian. From her view, Asians are positioned not being enslaved and not subjected to mass incarceration and overpolicing. More importantly, she highlights the major structural White supremacy and anti-Blackness; while AAs are differently situated, being subjected to denigrations for not being White, yet being viewed nonetheless as better because of not being Black. As a result, interracial tensions between Asian and Black can grow out of distinct material, social, and cultural conditions of the settler colonial system that reproduce both structural White supremacy and anti-Blackness (Glenn, 2015).

In addition to Asians as aliens in relation to the land, some scholars view Asians as settlers. Fujikane and Okamura's (2008) view aligns with this view by using the term "Asian settler" to describe Asians' occupation of Native lands, particularly in the context of Hawaii—where historically Asians are major players in the exercise of power, along with White people. The term is used to critique the dimension in which Asians are in the service of and beneficiaries of U.S. settler colonialism. As stressed by Saranillio (2013), AAs tend not to disrupt, but reinforce the colonial power structure that oppresses Natives, while Asian immigrants' experiences of racial profiling and discrimination reinforce their efforts to empower their communities. Aligned with them, Eileen Tamura's (1994) critique reveals AAs' seeking to fit into the settler colonial system, rather than making efforts to disrupt and transform the system. In that sense, the claim of AAs as settlers brings a significant demand for the communities' self-critique when advancing their approach to racial justice.

Further, a concern about the generalization of all AAs as merely settlers is avoidable by considering specificity (Chuh, 2003) and intersectionality (Crenshaw, 1989), so it addresses different immigrant forms and social/economic classes in that a forced migration differs from a voluntary one; lower economic classes' racial and colonial

experiences differ from those of middle and upper classes. Chickasaw Nation scholar Jodi Byrd's (2011) usage of the term "arrivant" in *The Transit of Empire* speaks more specifically by standing for "those people forced into the Americas through the violence of European and Anglo-American colonialism and imperialism around the globe" (p. xix). The concept of arrivants indicates their forced migration, which is differentiated from voluntary migration that refers to Europeans and Asians who came to the United States to pursue economic success. Also, the usage of "settlers of color" (Phung, 2015; Lloyd & Pulido, 2010) is helpful to distinguish them from White settlers to emphasize their racialized and underprivileged experiences and positions while admitting people of color's settlement that is devoted to the maintenance of, and contribution to, the settler colonial system.

Such a review of AA positionalities demonstrates challenging, conflicting roles and the desire of AAs situated in a settler colony, which inevitably marks a politically uneasy relation between Asians and Natives. This relation allows one to see it as crucial to seek critical reflection on race as a function of settler colonialism and ethical approaches to the land and Native communities to moderate the tension between Asians and Natives caused by the settler colonial system. For an ethical approach to land and Native communities, the decolonizing mode of anticolonial art inquiry and praxis further takes the idea of "grounded normativity" as proposed by Yellowknives Dene scholar Glen Coulthard, and Michi Saagiig Nishnaabeg artist and scholar Leanne Simpson (Coulthard & Simpson, 2016), which introduces the land-based ethics of reciprocity that go beyond the materiality of land. This reciprocity teaches one "how to live our lives in relation to other people and nonhuman life forms in a profoundly nonauthoritarian, nondominating, nonexploitive manner" (Coulthard & Simpson, 2016, p. 254). This Native-oriented reciprocity highlights process-oriented relation building for solidarity in "respectful diplomatic" ways of "shar[ing] territorial responsibilities or common political and economic interests" (Coulthard & Simpson, 2016, p. 254) with other Natives and non-Natives. Building on it, AA scholar Malissa Phung (2015) suggested engaging in a poetics of relationality as it offers a crucial way to build solidarity based on respect, indebtedness, and gratitude toward Indigenous communities and land on which we are allowed to walk. Moving away from settler colonial guilt, the idea of relationality proposes "an actionable project that attempts to decolonize and improve" Asian–Indigenous relations (Phung, 2015, p. 66).

Keep in mind, the antiracist art inquiry and praxis proposed in this article highlight decolonization as action-oriented by engaging in the "uncomfortable task of relinquishing stolen land" rather than treating this as a mere metaphor (Tuck & Yang, 2012, p. 19). The thread of the discussion on decolonization as an intervention in anti-AA racial justice work that provides a new approach to art inquiry and praxis to further think through anti-AA racial inquiry centers on a contemporary Asian immigrant artist's video performances in the following section.

Decolonizing Possibilities for Antiracist Art Inquiry and Praxis in the Contemporary Photographic Work of Jin-me Yoon

Here, I introduce a Korean immigrant artist, Jin-me Yoon (Yoon, n.d.), whose recent photography/video series *Long View* (2017)[4] and *Testing Ground* (2019)[5] at the Here Elsewhere Other Hauntings exhibition, and whose artistic practice informs a place-based thinking that stresses her entangled relation

to Canada as a settler colony. Her experience of migration helps to rethink anti-Asian racial justice work. I find her work to be a great example of an antiracist art inquiry and praxis with a decolonizing orientation that generates and advances the understanding of AA racial justice in a settler colonial context. Her work helps resolve the complex ideological issues of Asian migration, land, settler replacement, war, and memory from the standpoint of Asian communities' entangled relation to the settler colony and her experience of migration, through which she engaged with antiracism. The series of her video works highlights well-known tourist places along the Pacific coast in Canada where stories of Natives' homeland, those of Asian migration, and those of White settlers' occupation are still entangled and yet buried.

The video *Long View* (Figures 1–3), situated in Pacific Rim National Park Reserve on Vancouver Island, starts with the digging and building actions of the artist's family on the beach—as shown in the first photograph—portraying the ordinary labor for forming a domelike sand mound, which alludes to building a dwelling or burial urn as a traditional Korean ritual of burying a dead



Figure 1. A scene from *Long View*, 2017. Single-channel video still.



Figure 2. ***Long View*****, 2017. Single-channel video performance.**

body with honor and remembrances (Figure 1). This activity on the beach of the Pacific Ocean, which used to be a Native homeland, generates a space of complex inquiries and meanings in terms of land, settlement, migrants, and cultural memories, as well as



Figure 3. A scene from *Testing Ground*, 2019. Video still.

histories pertinent to Asian immigrants. Particularly, building a burial urn at the sand beach on the Pacific Ocean suggests a complex array of meaning about Asian immigrants' experiences in a settler colony by, in one layer, evoking the ephemerality of Asian immigrant settlement on the unceded land combined with longing for their homeland across the Pacific Ocean. It thus resonates with emptiness from Asian immigrants' labor and generational efforts to contribute to the settler colony. On another layer, the visual materialities, such as the humble, small-sized sand-made burial urn on the beach that will eventually fade away, rather than a large-scale, robust memorial construction, provide a model of relational ethics as illustrated from ground normativity by Coulthard and Simpson (2016), by rendering Asian immigrants' modest, respectful gesture to the Indigenous land, without settlers' desire for and intention of occupying the land, but instead in a nonoppressive and nonviolent manner. This modest gesture with the visual materialities seems an intentional yet subtle way to generate the self-effacing aspects of Asian immigrants' construction by certainly knowing that the sand burial urn will vanish. Self-examination of their positionality as minoritized settlers of color is deeply pervaded in the performance.

What does building a sand dwelling (or burial urn) on the unceded land mean for Asian immigrants? What does home (or burial urn) mean for Asian immigrants? How can Asian immigrants' positionality in the settler colony relate to this ordinary activity on the unceded land? How does this place-based activity differ from that of White settlers? Can anyone experience the manner of the Asian immigrant in relation to the unceded land and their activity in this scene? How can ethical meanings and actions suggest further solidarity with Natives and the land? In what ways does this scene present the idea of relationality (Coulthard & Simpson, 2016; Phung, 2015) for ethical solidarity with Native peoples and their land?

In Figure 2, the artist is surveying the beach with her binoculars, and she is being followed by an unidentified dark figure who, like a ghost, is haunting the sand mound while occasionally staring at the Pacific Ocean, digging a path to the mound, and disappearing into the hole next to the mound the family dug (Figure 2). Viewers often see White European settlers' surveying with binoculars as if signifying European settlers' discoveries and their desire for expansion into and disowning of Indigenous lands (Bae-Dimitriadis, 2021). The image of the artist emotionlessly placing herself in the position of the surveyor, on the one hand, renders her awareness of herself as in the settler position, yet with a different nuance of meanings. The lenses of her binoculars are opaque, so interestingly no one will see what she is scanning literally, and her surveying facing the camera seems to be creating ambiguity and inducing questions about what she leaves behind her as well as what comes into view. This makes one wonder if she looks at the Pacific Ocean toward her homeland or if she looks at the unceded land as White settlers did. It may be both or neither. So, this scene provokes inquiries into what it means to be doing the surveying act of Asian immigrants without the objective to view when compared to the surveying acts of European settlers on the occupiers of the land. This scene implies Asian immigrants' positionality as immigrant settlers of color delineating a common settler habit of surveying yet featuring a difference from White settlers by marking no desire for expansion and occupation. The subtle portrayal renders the artist's ethical consideration toward the land while admitting to Asian settlers' positionality.

Looking at the following sequences, the object of her scanning can be inferred as what happened at the seashore with the dark

figure at the sand mound, and the scene I assume she surveys seems to conjure up the muted memories and lives in the past and in the present on this land, which has been ephemeral and erasable. The images of her surveying seem to function as transitory moments linking the family's digging actions as standing for the present, to the series of the following scenes with the anonymous haunting dark figures constantly coming out of and disappearing into the mound that stages a calling back of the past and present. The sequential performance of the seemingly unknown incarnated body causes the past to speak, creating access to and unburying erased stories of the place and making a connection between past and present stories of the land. It hints at a force from the past to uncover the existence of unnoticed stories of the place obscured by the settler colonial–imperial matrix system.

The video sequences can generate several art inquiries: How are racial struggles suggested in the video? What do the anonymous dark figure's movements represent, and how do they demonstrate positionality and roles in the settler colony? What and whose stories of this place have been obscured in the settler colony? What place stories are frequently heard in real time? Why are certain places' stories erased, and who decides that and why? How are the past place stories of immigrants (dis)connected to the present stories in the settler colony? How does the settler colonial power utilize the labor and settlement of Asian immigrants for colonial development and maintenance?

Another video, still titled *Testing Ground* (2019), continues at the same beach and the sand burial urn, yet now with deceased Korean soldiers appearing and wandering around. Nearby on the beach, the Radar Hill War Memorial was constructed to pay homage to the death of U.S. and Canadian soldiers who fought in the Korean War in 1951, which is now a prime tourist site.

However, the artist intends to draw attention to unnoticed places' stories by summoning the group of Korean and Korean immigrant soldiers from the sand burial urn on the beach. This video presents an acknowledgment and remembrance of anonymous dead Koreans, who are excluded from the Radar Hill War Memorial. The humbly made and impermanent nature of the burial urn, with its unattended stories of the past Korean and Korean immigrant soldiers, is presented as being juxtaposed in opposition to the construction of the Radar Hill War Memorial, where White military bodies and spirits are intended to be eternally honored and remembered. The war memorial represents consolidating the powers of imperialism and settler colonialism within a nation and across the global in the guise of the savior, which serves to preserve settler innocence. In contrast, the video scene hints at the underlying historical amnesia caused by the consolidating imperial and settler colonial hegemony that makes Korean military war sacrifices forgotten. The artist's deliberate design alludes to making the Korean military's stories on the surface at the beach as an unpretentious, ordinary response to the imperial/settler colonial power.

Overall, the site-specific video performance gives viewers an awareness of unnoticed historical accounts of the land that used to be the traditional territory of the Nuucaanul people (Nuu-chah-nulth) that was turned into the Pacific Rim National Park Reserve and Radar Hill War Memorial, which have been popularized by the tourist industry. Such a settler replacement project continues by placing military patrols to "protect" the coastlines from illegal immigration, pollution, fishing, and trafficking (Aubre, 2021).

Along with this land awareness of settlers' colonial replacement, an antiracist drive, while understated, is embedded in the video performance as an effective response to White settlers' construction and supremacy in a way that unburies Asian immigrants' efforts and experiences that have been transient and vanished, while building the humble, impermanent dwelling is indicative of an ethical endeavor to make a relation to the unceded land. The scene speaks to an alien, transitory positionality for Asian immigrants, while being deemed as settlers of color through ordinary, laborious work in the settler colony while longing for their homeland across the Pacific Ocean, unlike European settlers' claim of the land as permanent settlement, sovereignty, and futurity.

Long View (2017) and *Testing Ground* (2019) provide the nuances of a complex weaving of antiracist, anticolonial meanings in connection to the dynamics of Natives, Asian immigrants as racialized settlers, and White settlers in relation to the land. Based on the multiple layers of visual meanings this video offers, the decolonizing antiracist inquiry proposes questions for art educators, such as the meaning of Asian immigrants' settlement on Indigenous land as marked by complexity, compared to White settlers' settlement. I suggest the following art inquiries from this video: While both positions settle on this Native land, what ideological underpinnings shape the place stories of Asian immigrants and lead to a decision about what stories have not been preserved by the dominant settler logic of elimination? How is hierarchy among non-Indigenous groups formed and expressed to occupy the land? Who holds the position of the alien/foreigner, and what responsibilities do AAs have toward anticolonial racial justice?

Implications

In this article, I argued for the necessity of the inclusion of settler colonialism in a new mode of critique and framework for AA racial justice work, moving away from its nested-in multicultural, inclusive framework that has dominated the field of art education. Saito's (2020) insightful statement, "Racism can be meaningfully eliminated only in conjunction with decolonization" (p. 4), has provided a new vision and potential of racial justice work for AAs as necessarily considering the settler colonial context, where racial hierarchy is formed and utilized to mask settler colonial occupancy. By adopting this view, I suggest antiracist inquiry as a pedagogical tool to orient art praxis with antiracist goals and directions in accord with those of decolonization. This would enable the building of relationships between Asian immigrants and Natives and the refusal of settler colonial imperatives. Eventually, this approach to antiracist art praxis aims to advance AAs' search for liberation and racial equity that also contribute to Natives' survivance and repatriation of the land in the settler colonial context. Along with those of Jin-me Yoon, discussed in this article, I recommend works by contemporary AA artists like JeeYeun Lee's *100 Miles in Chicagoland* (2019),[6] *Colonized Colonizer* (2018),[7] and *Unsettling: A Walk Through Cranbrook* (2018),[8] which would also provide art educators with an (un)learning space to reorient and rethink antiracist work in a decolonizing vision from transcultural perspectives and positionalities. These site-specific, story-based performances inform us of ways to unsettle settler colonial mapping and imperatives by tracing and unearthing the Native stories of places from a Korean immigrant perspective. The performances also critique and complicate the artists' immigrant positionality as the basis of decolonizing AA racial justice work, demonstrating a potential Asian–Indigenous solidarity through the act of witnessing, and reveal the complex social, geographical

terrain of settler colonialism linking to racism, classism, capitalism, and imperialism.

For art educators, I suggest several following directions for decolonizing modes of antiracist art inquiry and praxis to develop a critical sensibility to discern how settler colonial logic pushes anti-AA racial justice work to serve "settler['s] move to innocence" (Tuck & Yang, 2012, p. 19). Taking the necessary tension that would be generated by such an unpacking, first, self-reflection and self-critique must be involved to examine and recognize AAs' positionalities that define their roles as racialized settler, alien, or settler of color, as demanded in a settler colony. Along with this, it is important to identify, reflect, and unlearn normalized habits and habituation that make (Asian) settlers move to innocence. Also, when using a critique on settler colonialism, an art educational approach must, by necessity, take a most significant step—an understanding of a transcultural context where both imperial and settler colonial power intricately interplay to shape AAs habits and actions—as often being marked by ambivalence and contradictions—to continuously perpetuate and serve the settler colony despite being racialized. Above all, this new mode of antiracist art inquiry strongly encourages art educators to develop an ethically sustainable relation with Native peoples and land through the ethics of relationality, which will eventually provide a force to destabilize racial hierarchy. This process calls for such embodied learning and knowledge as practiced by the artists Jin-mi Yoon and JeeYeun Lee to bring out action-oriented creation of outdoor art events where their bodily engagement can provide further opportunities to be aware of their own positionalities among other humans and nonhuman factors within the settler colonial landscape (Bae-Dimitriadis, 2020; Yoon-Ramirez & Ramirez, 2021). Still, I believe our deep respect, indebtedness, and gratitude to the Indigenous people who allow us to live on their land and have livelihoods must be indispensable to social justice in general, and with AA racial justice in particular.

ORCID

Michelle S. Bae-Dimitriadis http://orcid.org/0000-0003-0930-3094

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ENDNOTES

[1] I use the term "Asian Americans" interchangeably using Asian immigrants because Asian immigrant subjectivities vary and are parts of Asian Americans.

[2] The term *AsianCrit* is originated to highlight racial experiences of Asian American and Pacific Islander (AAPI) and provide an analysis of White supremacy in lives of and from the perspectives of AAPI (Chang, 1993; Cho, 2003; Matsuda, 1996). Iftikar and Museus (2018) proposed a framework of AsianCrit with seven tenets, to provide an educational space for those who do critical work on and with AAs. These tenets focus on the awareness of the term Asian/AA as a construction of White supremacy and racialization, a critical understanding of a transnational context where AAs' lived experiences are shaped in relation to other global hegemonic systems, intersectional understanding of AAs' racial formation, actions for reconstructive narrative and storytelling based on a strategic (anti)essential approach, and a commitment to social equity to abolish all systemic oppression and dehumanization.

[3] The concept of the term has been developed and applied to understand various historical moments like the French Revolution, Nazi movement in Germany, and England's industrialization (Sayre & Löwy, 1984). It generally means an ideology that views capitalism by producing an opposition between the concrete, sensory, and natural value such as human labor, on one hand, and the abstract, intangible, nonsensory dimension standing for capital accumulation, surplus value, and money on the other. Romantic anticapitalism promotes the concrete dimension while discrediting the domination of a purely abstract dimension (Postone, 1980).

[4] *Long View* has a video version and photographic work for postcards. The single-channel high-definition video runs 1 minute, 27 seconds (Figure 1). The photographic work consists of six perforated color postcards. http://www.jin-meyoon.com/index.html.

[5] It is a 9-minute, 29-second–long single-channel video installed at Musée d'art Contemporain des Laurentides in 2019. http://www.jin-meyoon.com/index.html.

[6] https://www.jeeyeunlee.com/100-miles.

[7] https://www.jeeyeunlee.com/colonized-colonizer.

[8] https://www.jeeyeunlee.com/unsettling-project.

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No More Yellow Perils: Antiracism Teaching and Learning

KEVIN HSIEH

Georgia State University

YICHIEN COOPER

Washington State University Tri-Cities

ALICE LAI

Empire State College, State University of New York

The ongoing news about anti-Asian hate crimes prompted us to address racism through art education. In this article, we exemplify a model of antiracism art education implemented through three workshops: (1) Imagining Asians, which adopts an anticolonial pedagogy to destabilize the colonial and racist gaze toward Asians; (2) Animating the Chinese *Taotie*, which applies critical multicultural art education approaches to contextualize Chinese Shang arts and culture (1600–1046 BCE) and issues of social inequalities; (3) Layering Identity, which follows the cultural competence standards to emphasize the complexity of identity work and raise awareness of diverse identity-based narratives and issues. After explaining the conceptual foundation for each workshop, we describe the individual workshop and showcase selected preservice

Correspondence regarding this article may be sent to the first author at khsieh@gsu.edu.

art teachers' artworks reflecting their informed and empowered interpretation of Asian artifacts and intersectional identity. We conclude that the participants gain enriched knowledge toward Asian and Asian American subjectivities and experience with antiracism art education.

Art is a compelling medium for prompting audiences to think and feel about their social–cultural environment (Kraehe, 2022). As such, "art has the power to disrupt silence surrounding gender, race, class, and sexuality privileges" (Hsieh & Yang, 2021, p. 377). Since the arrival of the COVID-19 pandemic, as Taiwanese American art educators, we are deeply concerned about the increase in anti-Asian hate crimes and racism in the United States. Respectively, we have been exploring ways to use art as a catalyst to teach about and counteract racism (Cooper et al., 2022; Hsieh et al., 2022; Lai & Kan, 2020). In 2021, when Kevin obtained a research grant from Georgia State University to enrich preservice art teachers' experience with antiracism education, he invited Yichien and Alice to join the endeavor. Drawing knowledge from our cultural backgrounds and teaching experiences, we decided to incorporate Asian and Asian American art and identity as the themes for our antiracism art teaching.

Our work is in sync with Dei's (2006, 2014) antiracist educational praxes and our individual states' standards for the Every Student Succeeds Act (ESSA; U.S. Department of Education, 2021). Dei especially urged educators to assist learners with discerning and rejecting the idea and forms of racial hierarchy. Educators can achieve this through unraveling why and how colonialism feeds racism; centering the learning of underrepresented groups within their historical and cultural contexts; and engaging learners with complex identity work accentuating race along with "gender, class, sexuality, (dis)ability, ethnicity, language, religion, and spirituality, as part of our identities in terms of who we are as persons" (Dei, 2014, p. 243). Likewise, ESSA emphasizes K–12 teachers' cultural competence and ability to support antibias teaching, increased awareness of racism and stereotypes, culturally responsive pedagogies, and intricate self-reflective identity building.

In practice, following critical action research methodology (Keifer-Boyd, 2013), each of us designed a workshop underpinned by an antiracist-oriented pedagogical concept. Sequentially, Alice, informed by an anticolonial discourse, created Workshop 1: Imagining Asians to destabilize colonial gaze toward Asian people and culture. Kevin applied critical multiculturalism that aligns contextualization of artifacts with antiracist learning and created Workshop 2: Animating the Chinese *Taotie*, a motif adorned on Chinese Shang bronzes (1600–1046 BCE). Yichien adopted the ESSA standards that stress cultural competence, which requires critical engagement with self- and cultural identity building for creating Workshop 3: Layering Identity.

In this article, we first unfold and briefly link individual conceptual foundation to the corresponding workshop. We then describe each

workshop and showcase selected participants' artworks reflecting their informed and empowered interpretation of Asian cultural symbols and intersectional identities. Last, we affirm the participants' ability in antiracist learning and artmaking and offer suggestions for art educators to continue strengthening antiracism art education.

Conceptual Foundations

Destabilizing the Colonial Gaze Toward Asians

Asian stereotypes and anti-Asian sentiment are long-standing societal issues in the United States (Neighbors & Kleinrock, 2021). Scholars maintain that to understand current misrepresentations of Asians, one must study their evolution; that is, the historical and theoretical underpinnings of colonial imagery and ideas about "Asia" and "Asian" in the Western hemisphere (Cheng, 2019; Lee & Cho, 2012). One might begin with the very concept of Asia itself. As noted in resources from the Asian Art Museum (AAM) of San Francisco (n.d.), "'Asia' is a term invented by the Greeks and Romans, and developed by Western geographers. … Culturally, no 'Asia' exists, and the peoples who inhabit 'Asia' often have little in common with each other" (para. 1). In fact, the geographic area considered "Asia" represents the largest and most populous continent on Earth, one inhabited by more than 50 countries with diverse languages, religions, cultures, and arts.

What many Asian countries share, however, is a colonial past in which European colonizers overwhelmed Indigenous populations and achieved economic and territorial ascendancy. Long-term examples of colonial subjugation include Portuguese Macau (1557–1999), British India (1613–1947), British Singapore (1819–1959), British Hong Kong (1842–1997), and French Cambodia (1863–1953). Although many previously colonized Asian countries have become sovereign nations, "colonialism, read as imposition and domination, did not end with the return of political sovereignty to colonized peoples or nation states [because] colonial images continually uphold the colonizers' sense of reason, authority and control" (Dei, 2006, pp. 2–3). Dei (2006) further asserted that the enduring and widespread process of European settlement engenders Westerncentric political–economic, social–behavioral, and cultural–aesthetic legacies as well as transnational and global domination. Furthermore, Lee and Cho (2012) observed, "East Asian desires to emulate America or the West have consistently reproduced the prison of coloniality" (p. 603). In Singapore, for example, "Anglo-white colonial influence continues to be seen in the language of administration, the structures of governance, and in media and the arts" (Wong, 2022, p. 66). Wong then highlighted the tendency of Singaporeans and Singaporean Americans who constantly adapt their identities, popular culture, and political ideology to trends in the United States and the Western world.

Asia's colonial and postcolonial relationships with the West have significantly influenced the ways in which Asians and Asian cultures are visually and conceptually imagined and appropriated. Pronounced archetypes of Asians appear in the art of 17th- and 18th-century Chinoiserie and 19th-century Japonisme and Orientalism. These genres depict Asian people, artifacts, and cultural symbols in an exaggerated, burlesque, or exotically racialized manner, one that fragmentarily mimics Asian aesthetic sensibility and treasured artistic styles (Cheng, 2019). Orientalism, according to Said (1978), fuels the colonialist venture to render the Middle East and Asia as imaginary and malleable existences that can be conceptually, politically, and visually manipulated and controlled by the West.

In the United States, the West's colonial legacy and tactics are manifested in a variety of domains, including racist images of the yellow peril; the implementation of the 1882 Chinese Exclusion Act; the internment of Japanese Americans during World War II; anti-Muslim sentiment and Islamophobia after September 11, 2001; and the anti-Asian social climate during the COVID-19 pandemic. Wong (2022) intricately unpacked the idiosyncratic and stereotyped images of Asians and Asian Americans in the celebrated movie *Crazy Rich Asians* (Chu, 2018). He considered the subjugation of Asians and Asian Americans through (neo)colonial cinematic texts, thus illuminating Hollywood's yellowface portrayals, including Asian Americans as wishful honorary Whites and as perpetual foreigners speaking accented "broken English."

Opposing metaphorical "decolonial" or "decolonizing" schemes toward the repatriation of land and restoration of culture (Tuck & Yang, 2012, p. 1), scholars espouse an anticolonial discourse that interrogates and disrupts forms of domination and the imposition and power of coloniality (Dei, 2006; Zembylas, 2022). Alice thus employed three anticolonial pedagogical approaches to design Workshop 1: Imagining Asians. The objective was to facilitate the participants' learning for destabilizing the colonial and racist gaze toward Asians.

First, Alice eschewed a curriculum that promotes only Eurocentric canons with learners. One method is to teach about narratives and artworks of Indigenous people *first* and those of Europeans *last* (Gayed & Angus, 2018), while another is to expand epistemic diversity by including non-Western samples (Maitra & Guo, 2019). Workshop 1, by placing various images of Asians at the beginning and as a center of learning, echoes these methods. The next approach is to invite students to see and disrupt hegemonic (visual) knowledge that may contribute to racism (Dei, 2006; Gayed & Angus, 2018; Maitra & Guo, 2019). Alice applied Desai's (2020) anticolonial visual activism to assist the participants to observe, discuss, and make art amplifying the visible—mainstream and invisible—marginalized in visual culture. A third approach is to use exhibitions from the AAM San Francisco to accentuate internal diversity and intersectionality within Asian groups. This curtails the collapse of diverse Asian arts and subjectivities into one all-encompassing and racially pigeonholed category.

Practicing Critical Multicultural Art Education Through Contextualizing Asian Artifacts

The link between critical multicultural art education and antiracism education can be detected in art educators' theorization about critical multiculturalism (Acuff, 2018; Kraehe, 2010). Acuff wrote, "Critical multiculturalism … calls for a critique of power and demands recognition that racism and other discriminations are enmeshed in the fabric of our social order" (2018, p. 1). Kraehe indicated that critical multicultural art education does not privilege formalism; rather, it increasingly emphasizes historical and cultural contexts of the art object. Acuff and Kraehe both argued that critical multicultural art education spotlights and unsettles the inequality in society's past and present.

Contextualizing Asian art can be an approach toward antiracist and critical multicultural learning. For example, Acuff (2018) pointed out that through critical multiculturalism-based contextualization, a student created an artwork grappling with "a power system that creates and sustains geographical and ethnic hierarchies" in contemporary Korean society (p. 13). Evidently, critical multicultural artmaking prompts students to confront the asymmetries of power between hegemonic-

majority and nonhegemonic-minority groups in a society. Moreover, art educators maintained that contextualizing art in an informed, culturally sensitive, and respectful manner can guard against cultural appropriation—a major concern in antiracist and multicultural education (Danker, 2020; Han, 2019; National Art Education Association [NAEA], 2021). Contextualizing narratives of nonhegemonic art and cultures hence helps explore subject knowledge and issues about the norms, hierarchy, and inequality in different societies.

The bronzes from the Chinese Shang dynasty (1600–1046 BCE) and the motif taotie decorated on the bronze vessels can serve as examples for broadening learners' critical appreciation of Chinese art and culture. The Shang dynasty is considered the peak of bronze culture in terms of the number, variety, utility, and quality of bronzes in China (Li, 2007). The excavations of Shang elite burial sites at Anyang unearth various bronze articles, including ritual vessels, weapons, tools for production, and items for daily use, such as containers for food and wine, musical instruments, cookware, measurement tools, and decor (Li, 2007). The Shang bronzes embody the hierarchical social structure in the Shang dynasty. Many ritual vessels were sacred objects made for ceremonial activities partaken by social elites or royal families, while daily bronze articles were produced for and enjoyed by the noble or wealthy patrons. In contrast, laypeople used lacquerware, earthenware, or wooden receptacles. A taotie is a two-eyed, two-dimensional, and symmetrical zoomorphic design resembling an animal's upper jaw, fangs, legs, forehead, lower jaw, crest, horns, and tails. The taotie also indicates the owners' social status as it was considered an extravagance to decorate a bronze vessel, and the taotie symbolizing a gluttonous creature boasts an abundance of food affordable only among elite patrons (Zarka, 2021).

Embracing critical multicultural approaches, Kevin implemented Workshop 2: Animating the Chinese *Taotie* to contextualize Chinese artifacts and analyze the inequality and social stratification represented in the Chinese artifacts. Moreover, Workshop 2 highlighted present-day social issues, such as systemic imbalance between socioeconomic classes, elitism, discrimination, and normative gender identity that also existed in the Chinese Shang society. Kevin asked the participants to research the Shang bronzes decorated with taotie motifs and then create animated taotie masks expressing their creature's personalities and positionalities on social issues. Rolling and Bey (2016) observed that artmaking is the process that "the artist[s] … post-navigate what was learned in the prior iteration in order to further inscribe and enrich meaning" (p. 309). Workshop 2 indeed allows for investigating persistent social issues in different times and cultures, as well as practicing critical multicultural artmaking.

Fostering Cultural Competence Through Identity Work

Given the apparent racial discrepancies between predominantly White teachers and culturally diverse students, many states outline standards for developing K–12 teachers' cultural competence (U.S. Department of Education, 2021). Collectively, they expect teachers to, for example, understand the difference between prejudice, discrimination, and racism; maintain an antibias and antiracist learning environment; exhibit antiracist and complex thinking about identity (self, social, and cultural identity); and practice culturally responsive pedagogies.

Educators caution how teachers' attitude toward race and culture can impact their definition of antiracism at the individual level (Pollock, 2008; Stoll, 2014), and how personal implicit bias and stereotyping contribute to learning barriers in school settings (Benson &

Fiarman, 2019). Culturally competent art teachers must thus be familiar with the notions of bias, stereotype, and cultural appropriation. As exhibited in Figure 1, bias exists on a continuum from implicit to explicit. Although implicit bias unconsciously frames one's state of mind with assumptions, it is relevant and impactful to our epistemic justification (Toribio, 2021). Explicit bias, conversely, may prompt one to orchestrate intentional racist acts. Stereotypes exist within one's attitudes, beliefs, and prejudices toward different ethnic groups or power structures. They are constructed and maintained as cultural clichés, evidenced in ideas, visuals, thoughts, and linguistic applications toward others. Acceptable cultural clichés lead to social aphorisms that enter mainstream perspectives as cultural values. Recognizing that students' well-being is greatly impacted by stereotypes, White (2018) urged higher education institutions to develop preventative interventions to combat skewed media representations, ease pressures to comply with social prejudice norms, and establish supportive networks. Cultural appropriations occur when individuals misrepresent the culturally significant practices, customs, and aesthetics of other cultures with superficial adaptations. Subject appropriations are realized through the purposeful representation or inclusion of ethnic groups. Typically, this practice leads to tokenism that may further omit cultural contexts and exclude marginal cultures.

Rolling (2020) asserted, "Racism … has long distorted racial difference into divisions in order to systemize the collection of wealth, the plundering of land, and the accumulation of social power, effectively sustaining … slaveholding" (p. 9). Further, bias, stereotypes, and cultural appropriations fomenting racism can contribute to adverse responses, such as alienation, assimilation, assumption, conflict, displacement, divide, judgment, misunderstanding, and misrepresentation (Figure 1). Understanding the vocabularies and forms of racism and the ill effects racism brings to learners' and societal well-being is necessary for maintaining an antiracist learning environment within which teachers can accomplish another state standard on identity building.

To enable the development of culturally competent teachers, meaningful and relevant strategies must be included to strengthen teachers' understandings of self-identity and cultural identity, or these terms will remain nothing but "illusions of inclusion" (Travis, 2018, pp. 4–5) characterized by token gestures and political–cultural clichés. Both self-identity and cultural identity are determined by how one's culture consciousness is constructed. Of particular importance is the extent of saliency of a culture to an individual and the perception of dissonance with a culture that an individual holds. For example, the salience of culture to immigrant parents or community leaders may impose a sort of cultural essentialism that underscores the values of the dominant culture (Ngo, 2013). This is especially true for immigrant children who may resist their parental heritage when navigating between dominant and nondominant cultural groups, thus developing a hybrid identity (Cooper & Cooper, 2023; Nibbs, 2016). Young and old alike must grapple with such identity conflict, where culture consciousness is accentuated by the desire to fit in. In the case of younger individuals, perceptions of cultural dissonances may bring about preconditioned responses (behaviors and attitudes) that later become one's culture discourse.

As an immigrant professor navigating between cultures, Yichien believes that cultural competence and healthy identity development are interconnected. Both also help overcome racial, cultural, social–economic, physical,

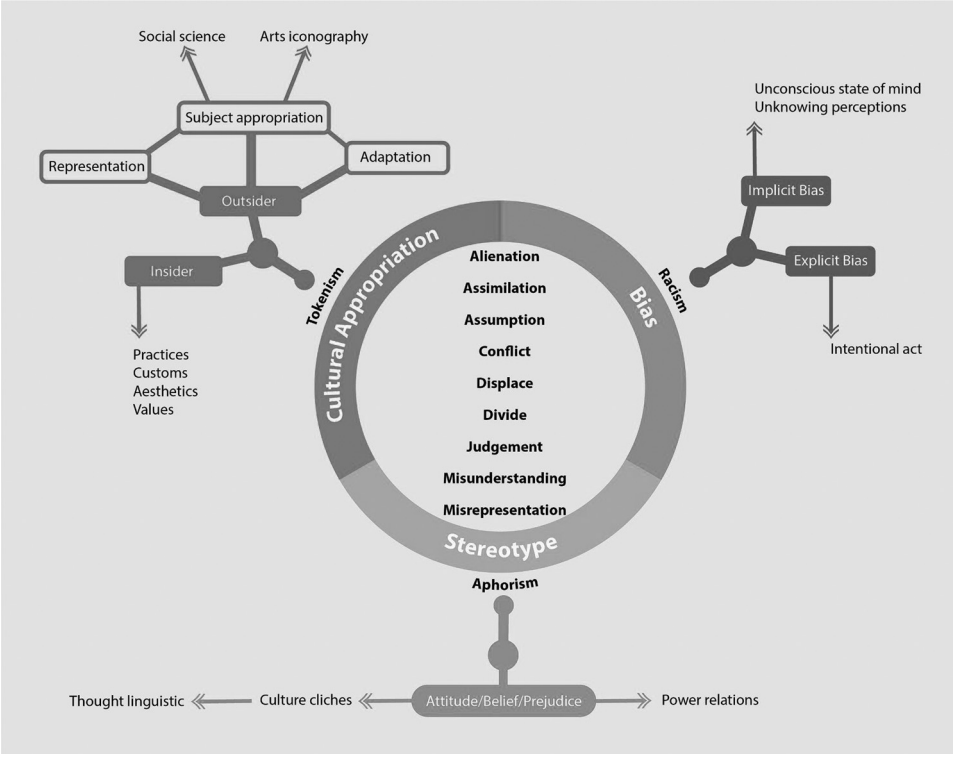


Figure 1. Mapping and understanding the concepts of bias, stereotype, and cultural appropriation. Concept developed by Yichien Cooper, 2021. Diagram redesigned by Yichien Cooper and Kevin Hsieh, 2022.

emotional, and linguistic barriers. Thus, Yichien designed Workshop 3: Layering Identity to facilitate participants' grasp of bias, stereotype, and cultural appropriation; address issues related to identity; and support participants in making identity art. Workshop 3 hence furnishes a confluence space that welcomes antiracist, reflective, and transformative narratives about layered identities. In this safe space, participants have opportunities to develop cultural competence through refining their self and cultural identities and responding to others' stories with compassion and empathy.

Background and Discussion of the Three Workshops

Informed by Keifer-Boyd's "critical action research" (2013, p. 246) methodology, we delivered three workshops, (1) Imagining Asians, (2) Animating the Chinese *Taotie*, and (3) Layering Identity, in a non-Western art history course during fall 2021. Eighteen preservice art teachers from the Master of Arts in Teaching program at Georgia State University participated in the workshops. Keifer-Boyd (2013) stressed that, as practice-based research, critical action research aims to

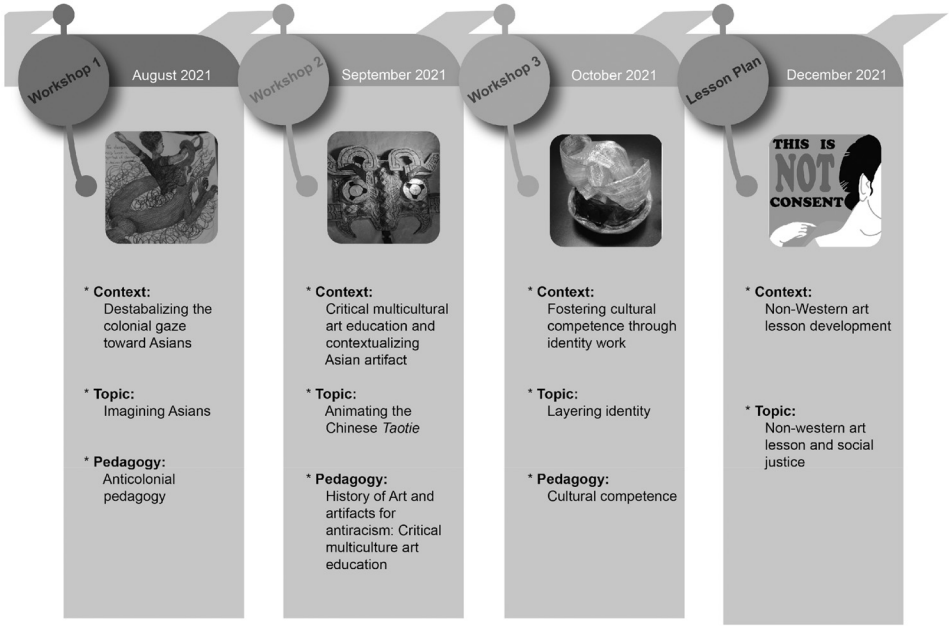


Figure 2. Timeline of three workshops for antiracism art education. Diagram designed by Kevin Hsieh et al., 2022.

"create and improve socially responsible and culturally responsive teaching and learning environments and practices for equitable and inclusive art classrooms" (p. 246). We performed the hallmark of action research spiral as we implemented three workshops sequentially (Figure 2). We planned our individual workshops, while reflecting on the process and results of the first workshop and making instructional and content improvement to the following workshops.

Workshop 1: Imagining Asians

The objectives of this workshop were for participants to observe and discuss images of Asians in their everyday environment, research Asian cultural symbols and their meanings, and create artworks incorporating Asian cultural symbols. The term "Asians" in this workshop encompassed diverse groups of Asians and Asian Americans. Alice asked the participants to find three images of Asians appearing in their local visual culture products, such as magazines, advertisements, window displays, cultural artifacts, and news websites. These images were seen as explicitly or implicitly telling stories about certain Asian people's lived experiences, cultures, manners, and other factors in the participants' communities.

The participants brought to the workshop their sample images and discussed associated stories, feelings, meanings, and implications—their own and others. News about anti-Asian violence in Atlanta, Georgia, and the COVID-

19 pandemic prompted participants to converse about the bias and stereotypes toward Asians and Asian Americans. This evoked a critical tone for the participants to problematize images of Asians portrayed by the news media and to recognize the emotional and physical harms endured by Asians and Asian Americans in their communities. The participants were also enthusiastic about exploring instances of popular Asian visual culture such as K-pop (i.e., Korean popular music) performance and Chinese symbols and narratives in the movie *Shang-Chi and the Legend of the Ten Rings* (Cretton, 2021). One participant presented a few images of K-pop singers and television drama shows and shared how she noticed Korean celebrities with a lighter skin tone and wearing a certain style of makeup. The participants particularly praised the movie *Shang-Chi* because it was a nearly all-Asian cast and a superhero film centering on Chinese subjects and characters. The participants speculated that this could help create artistically and culturally relevant depictions of Asian subjects in the film. For example, they read that a dragon called the Great Protector in the climactic scene is based on the modern Chinese-style dragon, which is wingless. Yet the participants did not recognize other cultural motifs, such as a faceless, six-legged, and winged animal named Morris that was modeled after the Chinese mythological creature Hundun.

During discussion of popular Asian visual culture, Alice observed that the fanciful-looking creatures in the movie *Shang-Chi*, along with other conventional images of Chinese associated with martial arts and the patriarchal social order, have perpetuated a stereotypical representation of (ancient) Chinese culture in the participants' minds. After discussion, Alice presented artworks depicting Asian people and culture, produced by artists of Asian or non-Asian backgrounds. She explained the concept of the colonial gaze and invited participants to reckon the potential racist or colonialist portrayal of Asians and misappropriation of Asian cultural symbols.

As a take-home exercise, the participants identified and researched the cultural symbols found on the images they collected for the workshop. They contextualized symbols—including realistic, pictorial, and abstract icons and elements of certain Asian art (e.g., culturally significant colors and patterns)—within specific Asian culture and aesthetic sensibility. The participants then created artworks featuring the Asian cultural symbols and wrote paragraphs explaining their knowledge of and association with the symbols. As shown in Figure 3, MR's drawing stresses her fascination with the Chinese cultural symbol of dragon. She learned that historically the dragon "has been a symbol of strength in Asian Culture" (personal communication, September 25, 2021). The dragon appears in her favorite Bruce Lee movies, which provide her with a moral compass. Spiritually, the dragon has been an inspiration and a companion in her own artistic endeavors: "When I danced as a child in toe-ballet, ballet, tap, and jazz dance, it was like being a dragon with music. Nothing could hurt me when I danced. I knew I was protected by GOD's DRAGON" (personal communication, September 25, 2021). MR's drawing implicitly also illustrates her sense of artist identity and its association with a Chinese cultural symbol.

Workshop 2: Animating the Chinese *Taotie*

The objectives of this workshop were to enrich the participants' knowledge of Chinese art and culture and experience with critical multicultural artmaking. This workshop featured Shang dynasty bronzes as a gateway to investigating artifacts within their original contexts. Kevin invited the participants to



Figure 3. ***MR's Dragon and Me*****, 2021. Color pencil drawing.**

consider: How do we contextualize ancient Chinese Shang dynasty bronzes through their styles, symmetrical patterns, and embedded motifs? What societal value, structure, and lifestyle are embedded in these works? The participants recorded their research and responses to the questions in visual journals. Their journals documented their learning beyond the material culture and aesthetics of the Shang dynasty bronzes to include significant iconographies and symbolisms. For example, they were captivated by the taotie motif and carefully studied its historical and cultural information. As shown in Figure 4, TJ meticulously drew and annotated a taotie and jotted down its features, social function, and artistic properties. The participants learned that the taotie motif, along with Shang bronzes, represent social hierarchy and elitism in ancient China. They affirmed that perspectives from Chinese cultures are necessary for understanding the meanings, functions, and cultural values of Chinese artifacts.

The participants then created taotie masks by deconstructing and reconstructing found materials, such as cardboards and a VHS tape, into something resembling the creature (Figure 5). TJ described her artmaking experience: "I tore apart [the materials] with my bare hands

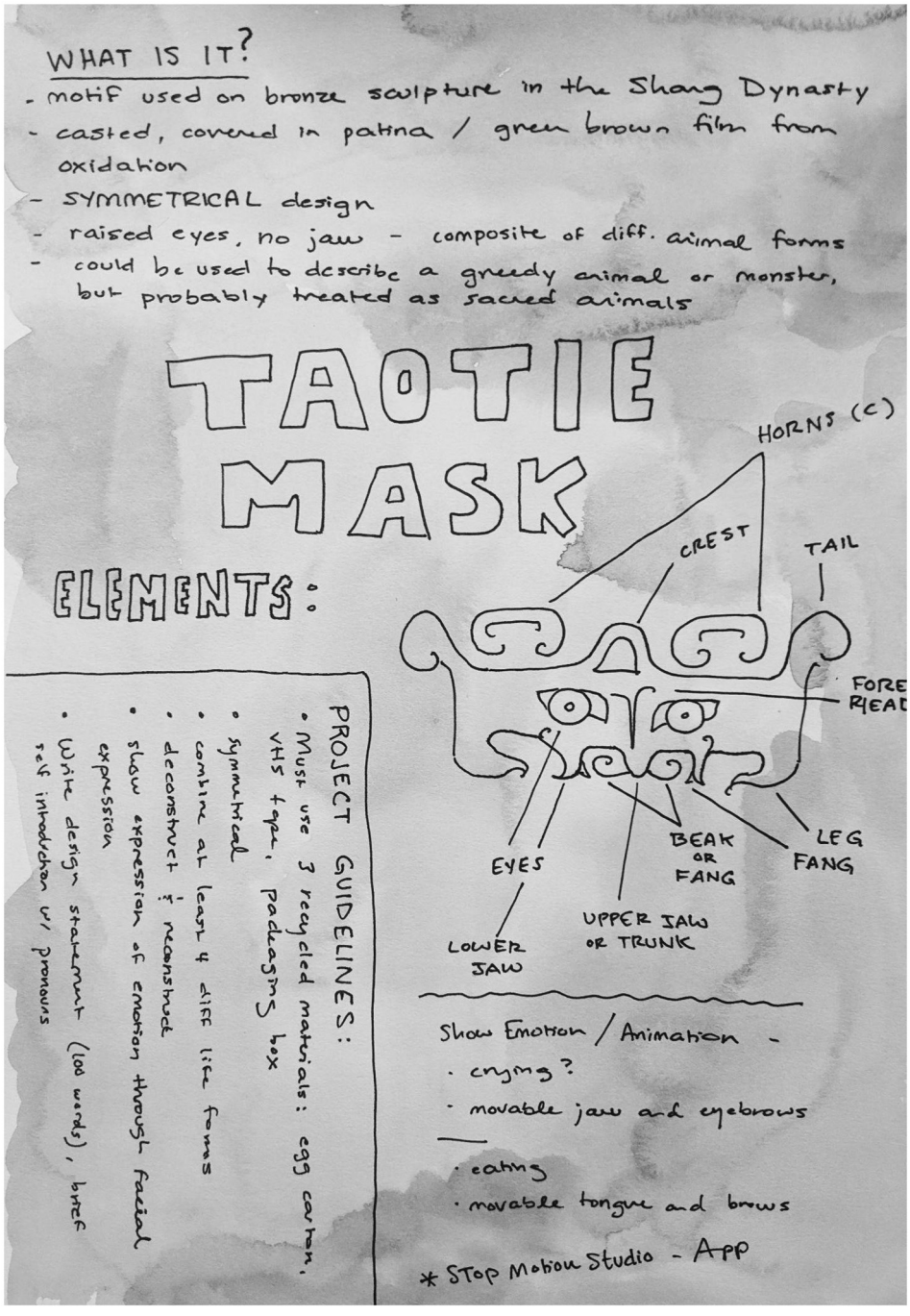


Figure 4. TJ's visual journal explained and visually illustrated a taotie.



Figure 5. TJ used found materials and built an animation filming station (left) for filming her taotie mask named Shiba (right), 2021.

like an animal and used the circular innards to create eyes" (personal communication, September 6, 2021). It seems that prior research on the taotie provoked TJ to imagine herself as the legendary creature with destructive strength and ferocious look. As shown in Figure 5, her taotie mask captured the creature's features in her previous drawing.

Next, the participants utilized a stop motion application to animate their taotie masks, which can perform expressions and personalities. Kevin asked the participants to give their taoties characteristics and pronouns, and to create culturally relevant narratives for their taoties reflecting social issues. Based on their design statements, all participants assigned pronouns to their taoties. TJ wrote: "My [taotie] uses she/her pronouns and her name is Shiba" (personal communication, September 6, 2021). MR explained and reinterpreted her taotie:

> Tie is a dragon growing up in the Shang dynasty. Her pronouns are she/her. … [She] enjoys drinking rice wine and consulting with the gods through oracle bones. However, Tie is not like most dragons. She has respect for the animals and environment around her and struggles to consume "normal" food like her friends and family do. … Tie is turned away by the social norms during the Shang dynasty, specifically human sacrifice. (personal communication, September 6, 2021)

Using animation motivated the participants to convey to audiences embedded messages that reflected the past and responded to the

present, such as how meanings of worship of ancestors differ in the Shang and current time. Noticing participants' apprehensions about cultural appropriation, Kevin had thoughtful conversations with the participants, guiding them in exploring the (mis)uses of cultural symbols in personal works, and why and when they are considered cultural appropriations. Kevin underscored the importance of contextualizing artifacts and demonstrating a respectful, insightful, and culturally relevant understanding of art (NAEA, 2021). As illustrated by MR's culturally insightful and respectful writing, she envisioned that her taotie possesses ancient Chinese cultural characteristics, yet with critical multicultural perspectives, she is transformed into a social justice–minded creature.

Workshop 3: Layering Identity

The core objective of this workshop was to strengthen the participants' cultural competence through engaging with a multilayered identity construction process. To begin, Yichien used personal narratives to exemplify how to contextualize self-identity and cultural identity, and to encourage the participants to reckon possible bias, racism, and stereotypes against Asian American women. Yichien recounted that preconceived notions of Asian women as quiet, obedient, invisible, and exotic may have contributed to apparent racially charged acts toward her, such as a knifepoint subway attack in New York City. Being a nonnative English speaker and racial minority in her community, Yichien experienced a sense of displacement and alienation excluding her from the dominant socioeconomic class. Through Yichien's daughter, who lives between Asian and American cultures and self-identified as "generation 1.5," Yichien learned that dialogues about racial dynamics are important for positive relationship building. Yichien emphasized that art has been an excellent medium for Yichien's daughter to express her individual and cultural identity.

Yichien then distributed two handouts, "Rethinking Oneself" and "Rethinking Identity" (Figure 6), to facilitate participants' working through sociocultural, physical, and psychological aspects of self and cultural identities. The first handout, "Rethinking Oneself," invited participants to draw from their own experiences about bias, slashed/multiple roles, complex emotions, and dilemmas. Question prompts include: "What are your slashed/multiple roles in life/teaching/society?" "Have you ever faced dilemmas related to your cultural identity?" "Have you ever encountered biases toward you?" Participants then shared and listened to one another's stories about self. This exercise helped students recognize how connections of ideas, emotions, prior experiences, and learned responses impact one's perceptions toward selves and others.

The second handout, "Rethinking Identity," prompted participants to reflectively respond to phrases about identity and conjure up an image for their response. Yichien asked, "When you think of _____ (inserting one word from the handout), an image of _____ comes to mind." This exercise prepared participants to connect text to images, and to discover visual metaphorical phenomena of layered identity in their daily encounters. Whether it occurs in a layered rainbow cake; weathered canyon rock formation; or overlapping impression of trees, sky, and ripples, these daily visual references of the layering remind them to break narrow mindsets about what identity is and how it is formed to further decode and make sense of racial, cultural, or socioeconomic conflicts. Participants found the words such as "in-between," "displacement," and "hybrid" especially useful in denoting their perceptions of layered identity. For example, JE associated the word "in-between" with "sandwich," which, to her, implies oppression, a desire to fit into a

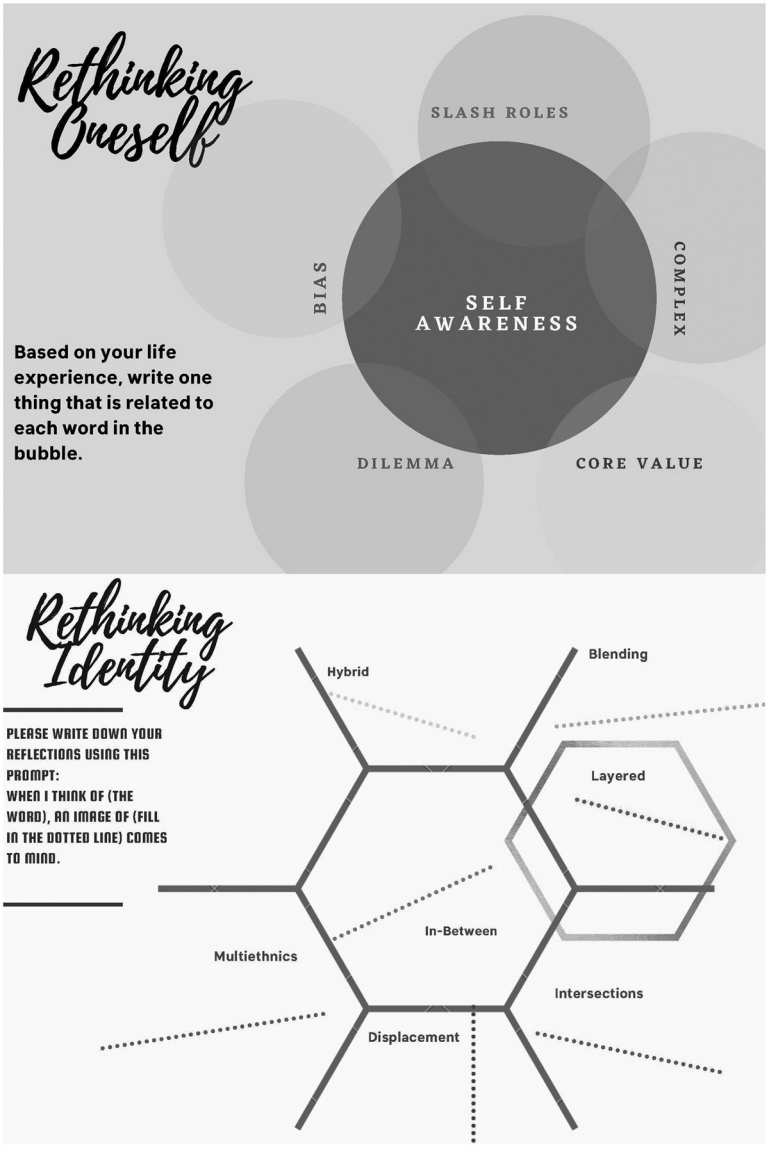


Figure 6. Handouts of "Rethinking Oneself" (top) and "Rethinking Identity" (bottom). Concept developed and diagrams designed by Yichien Cooper, 2021.



Figure 7. JR's identity art expressing Black women's resilience, 2021.

certain group and danger of being ill-fitted (personal communication, October 5, 2021), while JR optimistically wrote "possibility" next to "in-between" (personal communication, October 13, 2021). Several participants mentioned "displacement," a word associated with joint dislocation, moving from one place to the other, and being a refugee. The



Figure 8. MR's identity art using tissue paper and assorted color packaging strings, 2021.

participants revealed that when seeing the word "displacement" appearing in immigrant stories, they understood the unspeakable pain the word signifies and reiterated their empathy toward displaced people.

Shared experiences and self-reflection provoked participants to create identity art further addressing how underlying social constructions impact their perceptions of bias and race. For example, JR's identity art featured a female figurine wrapped with layers of colorful ribbons (Figure 7). Citing systemic oppression and Black women's resilience, JR explained that the figurine represented a

> complex layered woman, [like] many black women, [who] stands tall in the midst of chaos and confusion. … The smile on her face is optimism, the color of her textured hair is confidence. Her silky chocolate skin is armor to protect herself in battle. (personal communication, October 15, 2021)

In MR's identity art (Figure 8), she used transparent, veil-like materials like tissue paper and ribbons to create visual representations to express the ambiguous, lingering, and transformative journey of finding one's identity. MR attested that people quickly label her based on her blatant African American appearance, therefore muffling her wishes to embrace her other identity. MR's written response affirmed the concept of identity in that she recognizes her race, ethnicity, spirituality, and hybridity as a part of her layered identity, which is a source of strength despite ongoing hardships in life.

> I am a descendant of ancestry from Africa, four tribes of Native American, German plantation owner (slave owner), and other Europeans. I am still beautifully made by the GREATEST SPIRIT OF ALL. … The container is my three-dimensional work, and it holds all the struggles I have gone through in my life and still going through today. The container looks rough because life gets rough but still beautiful with its bow on top. I am still a gift. (personal communication, October 11, 2021)

Findings and Implications

At the end of the semester, all 18 participants developed lesson plans (LPs) inspired by their learning from the workshops (Figure 2). Their LPs showed that the workshops have broadened their understandings about the use of non-Western art for antiracism education. We noticed that 16 (89%) LPs addressed contemporary social issues, including Black Lives Matter (6, or 37.5%), women's rights (4, or 25%), anti-Asian racism (4, or 25%), environmental issues (1, or 6.25%), and pandemic mask compliance (1, or 6.25%). These results were encouraging, as those contemporary social issues show the participants advocating for antiracism lessons.

Reflecting on preservice teachers' experiences with antiracism art education, we highlight the following pedagogical moments. In Workshop 1, the participants favored images of Asians in popular media that may propagate racial stereotypes and cultural misappropriation. To intervene, Alice spoke about how colonialism yields racism and guided the participants to recognize and avert the colonial and stereotyped gaze toward Asians. Participants' efforts to seek out, observe, discuss, and create images that reflect Asian subjectivities concretized Desai's (2020) anticolonial visual activism. Through guided discussion, the participants viewed and rethought Asian cultural symbols that were superficially familiar to them. Some participants, after further research, incorporated the symbols into their own artwork in a culturally informed and respectful manner.

In Workshop 2, the approach of critical multicultural art education guided the participants in gaining antiracist and contextualized knowledge of the Chinese Shang bronzes and taotie motif that further reveal the Shang dynasty's culture and systemic inequity. As there is limited available information on the taotie's gender representation, almost all participants' animated taoties were affiliated with the gender binary; only two participants chose they/them as pronouns for their taoties. This finding may suggest a need to question and explore gender diversity and inclusion when introducing Asian arts and cultures.[1]

To strengthen the participants' cultural competence, Workshop 3 focused on layered identity building. Creating a safe space is essential for learners to share unique, complex, and—at times—emotionally charged experiences. Yichien noticed that by sharing her own immigrant stories, participants were more comfortable discussing identity-based topics with compassion. The self-reflexive process centered on self-narrative and arts-based learning nurtured the participants to respect and recognize each other's struggles while searching for their roots or finding their path going forward. A layered identity is never a one-size-fits-all phenomenon; rather, each experience solidifies one's understanding of what diversity and inclusion means to them.

We are reminded of Rolling's (2020) call for action: "Any national organization that is not *actively* anti-racist is complicit with the outcomes of a society that has long institutionalized its racism" (p. 9). This article delineates our active attempts to deepen our own and preservice art teachers' aptitude toward antiracist learning and artmaking. We conclude that antiracist teaching can be actualized by implementing an anticolonial pedagogy, critical multicultural art education, cultural competence standards, and identity studies. Our workshops have expanded the participants' knowledge of Asian and Asian American subjectivities while disrupting potential stereotypes beyond Asian and anti-Asian sentiments. As we move forward, our conceptual foundations for antiracist pedagogy can be applied to the teaching of the arts of other marginalized groups with the

opportunity of addressing contemporary social issues in secondary schools. We hope our pedagogical examples presented in this article will offer art educators resources to continue strengthening antiracism art education.

ORCID

Kevin Hsieh http://orcid.org/0000-0002-9261-352X
Yichien Cooper http://orcid.org/0000-0001-6423-5317

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ENDNOTE

[1] The notion of a gender binary makes us wonder if we need to introduce gender identity or the lesbian, gay, bisexual, transgender, queer, and other sexual and gender minorities (LGBTQ+) issues from antiquities to contextualize the recent anti-LGBTQ + movement in the United States, exemplified by Florida's "Don't Say Gay" bill, which may motivate learners to look critically at gender norms in society.

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Threads of the White Web: Exposing and Contesting the Hegemony of Whiteness in Art Education

ALEXA R. KULINSKI
Syracuse University

Over the past few years, there has been an increased amount of art education scholarship that has focused on race, some of which has begun to examine Whiteness. However, many aspects of the art education field remain unexamined, allowing Whiteness to continue to operate invisibly, stealthily undermining our antiracist agenda. Using Joseph-Salisbury's web of Whiteness as a framework and heuristic device, I explore how this web exists and works within K–12 art education through the threads of Whiteness of intellect and the Whiteness of curriculum. As a result, I propose that the web of Whiteness can be an effective tool to make visible the ways Whiteness operates within the art education field, which can subsequently prompt antiracist interventions and actions to contest it.

Correspondence regarding this article may be sent to the author at arkulins@syr.edu.

In her 2006 article, "E(Raced) Bodies In and Out of Sight/Cite/Site," Wanda B. Knight declared Whiteness[1] as the most unmarked and unexamined category in art education and noted the reluctance of art educators to advance the discourse of race and White privilege in curriculum, pedagogy, and scholarship. Knight (2006) stated:

> While some postmodernist forms of academic discourse surrounding issues of "dead White men" may inferentially touch on the issue of White/ness as a racial position, explorations of White/ness and White privilege are out of sight/site/cite in works of art, art curricular textbooks, and scholarship in art education. (p. 329)

Yet, Knight pointed out, ironically within school curricula, works of art, textbooks, and art education scholarship, "White/ness" is overwhelmingly in "sight/site/cite" while "Black/ness" is erased. In such, the field of art education has been long overdue for examination about how Whiteness operates in the discipline (Acuff, 2019; Buffington, 2019).

Since Knight's 2006 article, and especially in the past few years, there has been an increased amount of art education scholarship that has focused on race, some of which has begun to examine Whiteness. Most notably, the *Journal of Cultural Research in Art Education* published three issues in 2019 that specifically addressed Whiteness and the visible and invisible structures that reproduce White supremacy and privilege in art education (Acuff, 2019). However, frank discussion of Whiteness in art education is still relatively new (Buffington, 2019), and many aspects of the field remain unexamined. Whiteness, therefore, continues operating in invisible ways, stealthily undermining the antiracist agenda of the art education field.

In his article, "Institutionalized Whiteness, Racial Microaggressions and Black Bodies Out of Place in Higher Education," Remi Joseph-Salisbury (2019) described Whiteness as a web that undergirds higher education:

> Following Ansley (1989), we might think of institutionalised whiteness as being maintained through interlocking threads that produce, what I want to refer to as, an institutional *web of whiteness*. These threads, and sub-threads, support and strengthen one another in order to solidify and normalise institutional whiteness and, in turn, structural white supremacy. So normalised is this web that it is all too easy not to see it. (p. 3)

Specifically, Joseph-Salisbury (2019) examined the threads of Whiteness of intellect, the White curriculum, the Whiteness of faculty, as well as architecture and spaces that make up and reinforce the web of Whiteness. While Joseph-Salisbury focused on higher education, I propose that his web of Whiteness provides a helpful framing to further analyze and tease out the threads of Whiteness in K–12 education, and more specifically, art education.

As a White female visual arts educator, I recognize the necessity of examining and disrupting my own individual and collective role in the perpetuation of racism, as well as my responsibility to contribute to antiracist social practice. Referring to White educators

doing antiracist work, Audrey Thompson (2003) warned that "regarding ourselves as authoritatively antiracist, we keep whiteness at the center of antiracism" (p. 8). While examination of Whiteness runs the risk of recentering it, scholars agree that it is important to name and explore Whiteness in education to disrupt it (Acuff, 2019; Buffington, 2019; Collins et al., 2021; Joseph-Salisbury, 2019; Knight, 2006; Matias, 2013). This is especially important for the art education field, as it remains overwhelmingly White (National Center for Education Statistics, 2021). I therefore consider an important aspect of my work to be a critical examination of my own Whiteness, as well as the ways Whiteness permeates the work I do, and then actively work to disrupt it. Hence, I propose leveraging the web of Whiteness as a tool for antiracist intervention within the art education field as a way to help us examine our own individual and collective practices. By exposing the threads and subthreads that make up the web of Whiteness, we can then work individually and collectively to disrupt it.

In this article, I leverage and adapt Joseph-Salisbury's (2019) web of Whiteness as a heuristic device to explore how this web exists and works within K–12 art education through the threads of Whiteness of intellect and the Whiteness of curriculum. I ground my exploration and analysis of each thread in literature from the critical Whiteness studies, general education, and art education fields. I further tease out these threads using anecdotes from my own K–12 teaching and research experience. However, Joseph-Salisbury asserted that it is only through contestation that these processes become visible. Using the web as a heuristic device to explore the threads of intellect and curriculum, I came to see the ways my former K–12 students of color actively contested the implicit Whiteness of the expectations, content, and curriculum of art class and how their actions prompted me to take steps in making my teaching practice and class more antiracist. Additionally, examination of their actions and my responses to these actions led me to question aspects of these threads and connecting threads that I think remain un- and/or underexamined, which I also share with the hope of illuminating and contesting additional ways Whiteness permeates the art education field.

Whiteness of Intellect

"Dominant histories that position white European bodies as the possessors of intellect and Black bodies as inferior and pathological, in need of civilization, were created to justify slavery, colonialism and white supremacy" (Joseph-Salisbury, 2019, p. 6). As pointed out by Joseph-Salisbury, the presumed Whiteness of intellect permeates higher education, and the same could be said of K–12 settings. In their study into how Black girls describe and understand their school experiences as racialized and gendered, Carter Andrews et al. (2019) found that Black girls faced the assumption of anti-intellectualism, particularly in high school Advanced Placement courses that have traditionally been reified as White spaces. Socially, these students faced the dilemma of being seen as "White" by their Black friends just by enrolling in advanced courses.

Additionally, building on Cheryl Harris's (1993) Whiteness as property, Leonardo and Broderick (2011) argued that smartness is an ideological system that intersects with race, ability, and Whiteness, making it a specific form of White property. As a form of property, smartness has advantages that come with membership, where certain forms of smartness are rewarded while others are ignored. Within education, and more specifically, the classroom, "intellectual supremacy and inferiority are taught, they are pedagogical" (Leonardo & Broderick, 2011, p. 2215).

Tadashi Dozono (2021) extended Leonardo and Broderick's (2011) concept of smartness as property to argue that reason is also a form of property that "robs students of color of their contextualized reasoning" (Dozono, 2021, p. 543). Dozono asserted that the content of world history courses attempts to be inclusive, yet maintains a system of logic tied to the Enlightenment notion of reason that continues to exclude students of color. Within the context of Dozono's study, students of color conducted readings of world history that spoke against dominant systems of reason. However, these dominant systems of reason are continually reified through state testing and reflect the ways White teachers see students of color as "not developmentally ready for higher ordered thinking and certain forms of critical thinking" (Dozono, 2021, p. 549). Hence, students' reasoning is seen as the problem rather than teachers' and the state's failure to properly contextualize students' reasoning.

While Whiteness of intellect is often analyzed relative to traditional academic subjects, intellect in art education functions through Whiteness in similar ways to what Joseph-Salisbury (2019), Leonardo and Broderick (2011), and Dozono (2021) described. Historically, a common purpose of art education has been to instill a sense of beauty and aesthetic discernment in students. Often these notions of beauty are rooted in standards that emerged from classical Enlightenment, which privileged reason in addition to aesthetic qualities such as control, order, unity, and proportion. Stankiewicz (2021) pointed out the ways early art educators advocated for these standards and how they were tied to notions of artistic intellect. For example, John Ward Stimson, who was the educational director of the New York Institutes for Artists-Artisans during the late 1880s, "acknowledged that 'lesser' societies had some art instincts although not the great art instincts found in noble, that is, White, people" (Stankiewicz, 2021, p. 109). In other words, aesthetic sensitivity and appreciation are anchored in Whiteness (Gaztambide-Fernández et al., 2018). In this sense, intellect in art—more specifically, aesthetic sensibility within art education—has historically been a form of White property.

This privileging of specific aesthetic qualities and sensibility has ties to the inherently racist recapitulation theory that sees White society as the peak of the cultural hierarchy and the endpoint of the development of civilization (Fallace, 2012; Stankiewicz, 2021). This theory fueled notions of high and low art, where the "fine arts" were seen to demonstrate "gracefulness" and speak to the spirit, and therefore held in higher regard compared to widely disseminated popular and functional art. And even though contemporary artists and art educators have made strides in disrupting this hierarchy, the tiered status of different art forms and ways of making, as well as their resulting aesthetic, still exists today in both the art world and in K–12 art classrooms.

Whiteness of intellect is maintained through the false narrative of meritocracy, particularly under the guise of race-neutral criteria that benefit White students (Collins et al., 2021; Joseph-Salisbury, 2019). It is also known that such criteria change when they cease to benefit White individuals (Collins et al., 2021). Just like academic intellect, aesthetic sensibility is not an equally distributed or objective act because the gatekeepers of the art world hold subjective, culturally based values for what can be considered art (Kraehe, 2017). This is where Whiteness of intellect in art education is entwined with threads like Whiteness of discourse, which includes additional subthreads related to definitions of art and who gets to be an artist.

It is known that cultural capital and tastes of the White middle class exclude people of

color from the arts and depress participation (Gaztambide-Fernández et al., 2018; Kraehe et al., 2016; Lawton, 2018; Wexler, 2018). Along these lines, Lawton (2018) found that common microaggressions perpetuated within art classrooms today include teachers discouraging students from including racial content in their work and criticizing students for creating work that is deemed "too ethnic" (p. 379). Such messages cause cultural and identity foreclosure, in which art comes to be perceived as White property (Acuff, 2018b; Charland, 2010; Gaztambide-Fernández et al., 2018; Travis, 2019). "Understood as 'White property,' the discourses of the arts entitle the bearer with the right to exclude, as whiteness sets the boundaries of exclusion when it comes to what counts as the arts: what is recognized as such, who is recognized as an artist, and how the arts are qualified" (Gaztambide-Fernández et al., 2018, p. 17).

Western European standards of aesthetics continue to permeate the art curriculum and pedagogy today, which I experienced firsthand during my time as a K–12 visual arts teacher. Early in my career, I admittedly held narrow views of aesthetics and judged student work by these standards. This was in part a result of my studio art and art education training, as well as my own definitions of what "good" art was. I valued works that followed traditional compositional rules, as well as works that were realistically rendered and created a sense of depth through perspective and shading. However, with time, my views on aesthetics and art have expanded thanks to my students.

One such student who greatly influenced my views was Naomi,[2] a Black 6th-grade student. Naomi was part of a countywide open-access program in which students from the nearby city school district attended schools in surrounding suburban districts like the one in which I taught. At the beginning of the school year, Naomi initially expressed much anxiety about art class, especially her ability to make "good" and "neat" drawings.[3] This anxiety was a result of the art experiences Naomi had at the elementary school in her "home" district. However, I noticed Naomi's anxieties significantly diminished as she engaged in the first major assignment of the year in my class, which was to create a metaphorical self-portrait using a variety of found papers. As Naomi engaged with the materials, she discovered ways to manipulate the paper to add texture and dimension while also conceptually exploring her feelings about her hair. She gained confidence as she shifted her focus to the concept as the driving force behind her process. In doing so, Naomi broke away from the aesthetic standard of neatness that had been instilled by her prior art experiences by crumpling, braiding, and entangling colorful papers as she made aesthetic decisions that worked to convey the meaning and significance of her experience. While Naomi broke away from many traditional aesthetic "rules" related to composition, order, unity, and so on, she made a powerful artwork with which she was satisfied both conceptually and aesthetically.

Just like Dozono (2021) found that students of color spoke against dominant systems of reason in world history, Naomi negated dominant forms of aesthetics that she had previously learned to create the artwork and have the art experiences that were important to her. Leonardo and Broderick (2011) stated that the notion of smartness is false and oppressive. And Dozono's (2021) work reveals the same could be said for the notion of reason. When set aesthetic standards are implemented with rigidity, and students are held to these standards, the various aesthetic sensibilities of students are negated. From subsequent conversations with Naomi, I learned that, for her, successful work was less about following "traditional" aesthetic conventions and what the final product looked like, and more about

the expressive and experiential possibilities of materials and meaning that could be made during the process. Naomi was one among many students that prompted me to shift the ways I judged students' work. Over time, I focused less on holding students to traditional aesthetic standards and more on learning about individual students' aesthetic sensibilities and artmaking processes.

I provide Naomi's example to highlight what I learned from one particular student and to begin showing the ways all students bring their own sets of knowledge, experiences, and values that inform the ways they approach artmaking. Some students may prefer exploratory approaches to making, while others may prefer "tight" rendering, and others may prefer a combination, or something completely different. We cannot assume what preferences students have, but instead we must take the time to understand and contextualize the preferences and sensibilities each student brings with them. With this in mind, antiracist practices involve critically examining, as well as deconstructing and reconstructing, our standards of excellence. As art educators, it is not our job to impose a single set of aesthetic standards. Instead, it is our duty to help students find and define their own standards.

Notions of aesthetics and aesthetic sensibility are deeply entwined with threads and subthreads like the Whiteness of discourse that include definitions of art and being an artist, Whiteness of ability, Whiteness of creativity, Whiteness of beauty, and Whiteness of pedagogy in art education, all of which are future avenues for more in-depth exploration. As I was prompted to rethink my own aesthetic sensibilities and standards for my students, I was also prompted to rethink the kinds of artwork and artmaking processes that I integrated and centered in my curriculum. It is here where the Whiteness of intellect is entwined with the Whiteness of curriculum.

Whiteness of Curriculum

White supremacist constructions of intellectualism have wide-reaching manifestations, perhaps most visibly in the White Eurocentric curricula that pervades both K–12 and higher education (Joseph-Salisbury, 2019; Matias, 2013). Canons in academia are often viewed as natural and "foundational" to their respective fields, leading educators to falsely assume that the inclusion of particular scholars' work has nothing to do with their Whiteness or maleness (Joseph-Salisbury, 2019, p. 7). Joseph-Salisbury (2019) stated, "It is the illusion that universities are racial meritocracies that acts to reaffirm the dominance of whiteness" (p. 7). Whiteness and intellect are entangled with Whiteness in curriculum, thereby making Whiteness, intellectualism, naturalization, and White curriculum a "mutually-reinforcing loop" (Joseph-Salisbury, 2019, p. 7).

Specific to art education, the art canon—which consists of primarily Eurocentric examples of art—continues to be the primary source for art curriculum in schools. Lawton (2018) identified the absence of artists of color from the art curriculum as one of many microaggressions that occur regularly in studio art and art history classes. Specifically, art history courses and books typically do not focus on Black modern or contemporary artists. Instead, artists of color are relegated to one chapter each on West African art, Egyptian art, and Chinese art, all from ancient times. The integration of only historical works from artists of color confine them to the past and fail to allow students to see how contemporary artists of color are integral to the art world today.

Buffington (2019) examined a sample of the resources available to art educators. Through a review of commercial posters available through Blick Art Materials (which is one of the largest suppliers of art resources in

the United States), she found that Whiteness and maleness were predominantly featured in resources. Of the artwork featured on the posters, 75% was created by White men, while there was complete omission of Indigenous and Asian women artists. Buffington highlighted how these poster sets, which are typically prominently displayed in art classrooms, communicate and silently teach messages about who is a "master" artist, who gets to be an artist, and therefore who belongs in the art room. Through its silences, the art canon exemplifies what is of value by ignoring and misrecognizing the artistic contributions of those other than White men (Acuff, 2018b; Banks, 2009; Charland, 2010; Gaztambide-Fernández et al., 2018; Kraehe, 2017; Lawton, 2018). This misrecognition often operates as an unconscious process in art education, and such lack of recognition works to lessen the status of students' contributions and their own cultural wealth (Kraehe, 2017; Yosso, 2005).

The widespread intervention recommended and implemented across the art education field has been to include and center artists of color in lessons. While this is a positive step, it is important that art educators realize their work is not done just by including more diverse artists in their curriculum. As Joseph-Salisbury (2019) pointed out, inclusion fails to examine the wider institutional changes required to address the White masculinist ideal that masquerades as universal. As art educators, we must also be cognizant of the styles of the artwork featured. That is, even if the artworks presented are created by artists of color, do the works shown only exemplify styles that reify Western, White standards of beauty and aesthetics?

The same goes for the content of the work. Does featured work address issues of race, or is work selected for its depiction of a more "neutral" topic? For example, Buffington (2019) pointed out the widespread use of Faith Ringgold's *Tar Beach* to engage students in thinking about dreams. However, the ways Ringgold's work explicitly addresses race is largely excluded from curricula (Buffington, 2019). Perhaps the most important question is how the work of artists of color is being used as inspiration for art projects. Presenting and appropriating the work of artists of color for the style and/or aesthetic without understanding the contexts and traditions in which they are working and the messages they are communicating is harmful.

A prominent example is the ways I have seen Kehinde Wiley's work utilized by many art teachers in K–12 classrooms, as well as in my preservice teachers' lesson plans. Wiley, who is a Black man, creates paintings portraying Black men and women using the conventions of traditional European portraiture (Brooklyn Museum, 2015). He appropriates paintings from the "Old Masters," replacing European aristocrats with Black contemporary subjects. By doing this, he calls attention to the absence of Black individuals from historical and cultural narratives while also addressing themes of empire, power, nobility, wealth, Blackness, and beauty.[4]

However, an internet search of Kehinde Wiley lesson plans reveals the ways that some art teachers misappropriate his work within K–12 classrooms. Lessons that emerged from this search often focused on what Wiley does aesthetically, thereby diminishing and erasing the message of his work. These examples commonly focused on facial and body proportions in addition to the modernist elements and principles of art and design, such as pattern and space, resulting in a project where students drew a self-portrait with a patterned background. By erasing the context and meaning of Wiley's work, the lesson becomes an exercise in visually copying Wiley's paintings, where subsequent artworks are superficial pieces about identity

in which students drew themselves and their favorite things. Some of my preservice teachers have used similar approaches in their lesson plans when referencing Wiley's work. In class, I use these and other lesson plans as an opportunity to prompt discussion with my preservice teachers about misappropriation and what messages are subsequently communicated to both White students and students of color.

Art education is a field of practice "where social networks build collective power to establish institutions with rules and conventions that, in turn, influence the structure of those social networks" (Stankiewicz, 2016, p. 4). These social networks shape and diffuse cognitive frameworks, as well as ways of thinking about and conceptualizing art teaching and learning (Stankiewicz, 2016). Informed by precedents, approaches to art education carry beliefs and expand out, some of which have become so entrenched that they are now considered normative for art education. Speaking from my own experiences as a former K–12 visual arts educator, there is much curricular content that has become so entrenched that it is seen as a given and taken for granted.

Continuing with the theme of portraiture, the middle school curriculum that I inherited when I first began teaching required that I teach Leonardo da Vinci's *Mona Lisa*. It also required that I teach students to draw "proper" facial proportions. I quickly learned that my colleagues used da Vinci's painting as the art history reference for their portraiture lessons. I took issue with this for a variety of reasons, but especially because the *Mona Lisa* did not reflect my student population. Subsequently, I decided to present da Vinci's work alongside a number of other portraits created throughout art history by artists such as Frida Kahlo, Kathe Kollwitz, Shepard Fairey, Jean-Michel Basquiat, Kehinde Wiley, and Amy Sherald. I assumed that by referencing a range of artists and giving students instruction and resources to mix a range of skin tones, I was providing all my students ample opportunity to find themselves in the art of portraiture.

However, one of my former middle school students, Akilah, an Egyptian American Muslim, prompted me to question the ways traditional portraiture has become a given in my curriculum. At the beginning of the year, Akilah informed me that her family did not allow her to draw the human figure for religious reasons. It is important to note that this was a view held by Akilah and her family based on their beliefs and is not a view that was held by all my Muslim students and their families. However, Akilah prompted me to question how I assumed that traditional portraiture was an essential component of art curriculum and from where this assumption came. It also made me question how many former students I had prior to Akilah who held the same beliefs but did not feel comfortable telling me, perhaps because of my positionality as a White teacher. As a result, I since revised my portraiture lessons to include broader conceptions of portraiture that expanded beyond only rendering the human face and figure.

To be clear, I am not saying that art teachers should not teach traditional portraiture. Traditional self-portraits and portraiture can be an effective means for students to reflect on their own and others' identities; to discuss skin color, race, racial identity, and standards of beauty; making it an empowering lesson for students. However, I use this example to highlight the need to question content that has become a given in our field, as well as the complexity of antiracist approaches to curriculum, especially in that there is no single correct approach. Instead, we must be sensitive to the various identities our students bring to the classroom, which include race, gender, disability, socioeconomic status, religion, and so on. In this sense, antiracist practices are contextual and need to

consistently shift and change in response to the students within our classrooms.

Years later, another student prompted me to question a different aspect of my art curriculum. This happened when a former high school colleague (who is White) expressed to me her frustration with one of her student's, Ziya's, aesthetic and pictorial artmaking choices. This colleague was dismayed that Ziya, a Pakistani American, was only drawing "flat" ornamental designs in her work and was not using the rendering techniques demonstrated in class. Having had Ziya as a student when I taught at the middle school level, I knew that she was making the purposeful choice for aesthetic and pictorial representation that was not out of a "lack of skill" to which my colleague was alluding. I recommended to my colleague that she use this opportunity to learn from Ziya and leverage her interest in drawing ornamental designs. Additionally, I pointed out that this was a great opportunity for both of us to question the art forms and techniques that we privilege within our curriculum and how this may differ from the art forms and techniques our students want or need to learn more about. My colleague ultimately resisted my suggestion and kept teaching the same curriculum to her students. However, this example demonstrates the reinforcing loop that constitutes the Whiteness of intellect and Whiteness of curriculum, while also connecting to threads of Whiteness of pedagogy, Whiteness of ability, and the predominantly White teaching force, all of which could be examined more in depth.

Seeing the Web

In this article, I leveraged Joseph-Salisbury's (2019) web of Whiteness and adapted it as a heuristic device to begin teasing out the threads of Whiteness in art education, specifically the threads of intellect and curriculum. In his article, Joseph-Salisbury also examined the Whiteness of faculty and the Whiteness of architecture/spaces, which are two additional threads among the many others pointed out within this article that could be more thoroughly examined within the context of art education.

A simultaneous challenge and benefit of using the web of Whiteness as a framework for analysis is the difficulty in teasing out individual threads and subthreads because they are so entangled. It is a challenge because we often want to see neat, easily defined categories and answers, yet the nature of the web does not give in to our desires. This quality, however, is a benefit because the web's entangled nature immerses us in the complexity of Whiteness to better understand how it has become "enmeshed in the fabric of our social order" (Acuff, 2018a, p. 35). However, as I—and hopefully others—continue to examine more closely these and other threads, we must be careful not to tease each thread to the point that we lose sense of the ways Whiteness is an entangled network of threads and subthreads that support and strengthen one another (Joseph-Salisbury, 2019). Doing so could strip the web of its potential as a tool to make Whiteness visible.

Using the web as a heuristic device to explore the threads of intellect and curriculum, I came to see the ways my former K–12 students of color actively contested the implicit Whiteness of the expectations, content, and curriculum of art class, and how their actions prompted me to take steps in making my teaching practice and class more antiracist. Additional examination of their actions and my responses to these actions also led me to question aspects of art education that I think remain un- and/or underexamined, particularly in relation to connected threads such as Whiteness of discourse, creativity, ability, and pedagogy, as well as from where seemingly commonsense expectations and content for art class come.

As a result of my analysis, the anecdotes shared in this article are some among the many experiences that I now share with my preservice teachers as we collectively work to understand what it looks like and means to be antiracist art educators.

Conclusion

Sara Ahmed (2004) described the nonperformativity of "antiracism" as a term and statement in that it often does not do what it says. She contended that statements are a claim to performativity, and words such as "anti-racism" and "critical" are often coopted, where they become a performance indicator. That is, statements and certain words become nonperformative where their presence alone stands in as the action, instead of actually doing the action. With this in mind, using the web only as a frame for analysis is not an antiracist action. However, it can be an effective tool by pointing out where Whiteness operates, which can then prompt antiracist intervention and action to contest it. Zeus Leonardo (2009) stated,

> Although it comes with teaching methods, anti-racism should not be thought of as a method. … [I]ts essence is not a method, a profession, or a curriculum unit. Anti-racism is a project of negation to the extent that its main target of critique is the condition that makes white supremacy a structured, daily possibility for many students of color. (p 118)

Whiteness is deeply entrenched in education, especially art education, and continues to go unchecked and operate in ways that are both visible and invisible (Acuff, 2018b, 2019; Collins et al., 2021; Matias, 2013). Joseph-Salisbury (2019) stated, "The web of whiteness is made up of so many threads, that are so tightly intertwined, and so deeply-layered, that it has an incredible capacity to endure in the face of contestation" (p. 7). It is therefore our responsibility as educators to continually revisit, question, and examine Whiteness and work to expose and disrupt the visible and invisible ways it operates in education and society (Acuff, 2019). We must remain ever vigilant because Whiteness and White supremacy are malleable and constantly adapting. As our practices change, so will the ways Whiteness operates.

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ORCID

Alexa R. Kulinski http://orcid.org/0000-0002-2723-8663

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ENDNOTES

[1] The *Publication Manual of the American Psychological Association* (APA, 2020) stated that racial and ethnic groups are designated by proper nouns and are capitalized. Therefore, within this article "White" is capitalized except when quoting the work of another author. For the purposes of this article, I also chose to capitalize "Whiteness" so as not to affirm it as the norm or standard. When quoting other authors, capitalization is kept in its original form.

[2] All names are pseudonyms.

[3] Naomi's experience is based on raw data collected as part of a classroom study conducted in 2016.

[4] https://kehindewiley.com.

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"There Was Something Missing": Using the Critical Response Protocol as Antiracist Practice in Arts Education

BETSY MALONEY LEAF
University of Minnesota Twin Cities

MACARRE TRAYNHAM
Independent Scholar

NORA SCHULL
Minneapolis Public Schools

JAMES BEQUETTE
University of Minnesota Twin Cities

TED HANSEN
Minneapolis Public Schools

This article addresses antiracist arts education by examining key aspects of the critical response protocol (CRP) to disrupt notions of neutrality when responding to works of art. Building on a large urban district's professional development work to support arts educators' awareness of their racial identity, we examine how the CRP perpetuates whiteness in K–12 arts classrooms, ultimately maintaining racial inequality. Our research addresses the following question: How do markers of identity, like race, intersect with CRP in K–12 arts classrooms? Our findings contribute to literature on antiracist arts education.

Correspondence regarding this article may be sent to the first author at malo0069@umn.edu.

Introduction

Kraehe et al. (2015) wrote, "Whether working in schools, museums, community-based or other informal learning environments, educators who are committed to challenging social inequalities need to understand how sociocultural factors influence the production of subjectivities, curriculum spaces, and art worlds" (p. 2). Yet recent research (Acuff, 2020; Love, 2019; Miller, 2020) confirms that important aspects of youth identity (including race and gender identity), as well as sociocultural contexts and popular culture, "influence the production of subjectivities" (Kraehe et al., 2015, p. 2), which rarely informs K–12 educative decisions in meaningful ways that impact student learning. Cultures of whiteness[1] (Kincheloe, 1999) dominate educational landscapes, inhibiting personal subjectivities and disproportionately impacting marginalized adolescent youth. Thus, as school administrators and educational researchers committed to improving learning in a quasi-postpandemic era, classroom practices that perpetuate dominant discourses steeped in whiteness must be eradicated to prevent social inequalities from harming marginalized youth (Rolling, 2020).

Leavy (2009) noted the arts involve a "complex negotiation of meanings" whereby "consciousness-raising, empowerment, emancipation, political agendas, discovery, exploration, and education" can converge to decenter "conventional ways of knowing" (pp. 135–136) in educational spaces. Arts programming in K–12 contexts have the capacity to support youth as they discover "expansive and multilayered ways of thinking, centered in cultural and social practices" and positioned within a continuum of lived experience (Gadsden, 2008, p. 31). Yet arts education is often considered apolitical, neutral, or even race-blind (Kraehe et al., 2018). Indeed, K–12 arts education historically centers "white middle class heterosexual male norms and values" within the canon, and standard conventions reinforce a "common" appreciation, embodiment, and reproduction of beliefs (Buffington & Day, 2018, p. 4), which promotes assimilation and adherence to the status quo (Buffington & Day, 2018).

To effect antiracist arts education, one must consider how participant (teacher, students, the institution) beliefs and values operate in arts classrooms. Educators bring their worldviews and biases, often predicated on notions of assimilation reinforced in teacher training programs, into the classroom through myriad pedagogical and curricular choices they make each day with students (Weida, 2020). When students embody their own linguistic and cultural backgrounds, clashes can occur with dominant cultural norms and ways of being (Buffington, 2019; Puzio et al., 2017). Understanding, then, how beliefs and values (as an extension of identity) operate in K–12 arts education remains vital to the field to avoid an "eradication of the linguistic, literate, and cultural practices that culturally and linguistically diverse students bring from home" (Puzio et al., 2017, p. 223). Arts educators committed to antiracist education must first learn to identify how

their own beliefs and values function as an extension of their racialized identity and within dominant discourses before cultivating antiracist teaching practices.

This article addresses the implications of antiracist arts education by examining key aspects of the critical response protocol (CRP; Perpich Center for Arts Education, 2006) to disrupt notions of neutrality when responding to works of art. Building on inquiry of a large urban district's professional development work to support arts educators' awareness of their racial identity, we examine how CRP functions as a product of whiteness in K–12 arts classrooms, ultimately perpetuating racial inequality. We subsequently offer a revised approach to CRP that decenters white notions of neutrality. Using culturally sustaining pedagogy (Paris, 2012) and related educational theories (Castagno, 2009; Ladson-Billings, 1995) as a lens, this article illuminates how feedback protocols like CRP reify racial inequity while promoting dominant ways of knowing. By examining the language and structure of CRP from an equity perspective, we consider how feedback protocols operationalize race in arts classrooms while imagining new approaches to arts learning that mitigate racial inequity.

As educators and scholars, we interrogate how curricular and pedagogical decisions in arts education center whiteness (Kincheloe, 1999), thus perpetuating racism in arts classrooms. In particular, we consider how markers of identity, such as race, map onto arts learning in K–12 spaces when students interpret and respond to aesthetic renderings using feedback protocols like the CRP. In this article, we illuminate how CRP perpetuates cultures of whiteness by reifying false notions of "neutrality." Additionally, we offer a revised approach to interpreting aesthetic work in the arts classroom—one that ultimately challenges the social constructs around "neutral" and "nonjudgmental." Our research addresses the following question: How do markers of identity, like race, intersect with CRP in K–12 arts classrooms?

Arts can contribute to social justice and activism (Dewhurst, 2010; McCarthy-Brown, 2017), especially when youth leverage creative practice as social critique (Duncan-Andrade & Morrell, 2008; Jocson, 2013). By critiquing feedback protocols as a vestige of unstated whiteness, we seek to interrogate how arts education increases discourse around antiracism, and this remains critical to the field to "separate out art practices that truly impact injustice and those that may inadvertently perpetuate inequality under the name of good intentions" (Dewhurst, 2010, pp. 7–8). Ultimately, our research suggests how new opportunities for antiracist work in arts education can emerge by employing a revised version of feedback protocols like CRP.

Theoretical Framework

Culturally Sustaining Pedagogy

Culturally sustaining pedagogy (CSP) situates student identity as fundamental to the learning process (Paris, 2012). When teachers understand "the need to meaningfully value and maintain the practices of their students in the process of extending their students' repertories of practice to include dominant language, literacies, and other cultural practices" (Paris, 2012, p. 95), they enact CSP. In the arts, this looks like pedagogical and curricular approaches where "sustaining and extending the richness of our pluralist society" (Paris, 2012, p. 96) through creative practice is used to thwart racial inequality.

Culturally sustaining pedagogy seeks to disrupt a "monocultural and monolingual society" (Paris, 2012, p. 93)—one fostered through dominant ideals and ways of being—through the sustainment of "linguistic, literate, and cultural pluralism as part of schooling for positive social transformation" (Paris & Alim, 2017, p. 1).

Puzio et al. (2017) suggested that CSP creates the conditions for "ethnically and linguistically diverse students [to] develop and maintain cultural competence" (p. 223), while "simultaneously offering access to dominant cultural competence[s]" (Paris, 2012, p. 95). The enactment of CSP fosters and sustains multilingualism and multiculturalism, and thus resists the suppression of language and culture of nondominant students, families, and communities (Holmes & Young, 2018). Culturally sustaining pedagogy brings forward not only the maintenance of students' languages, literacies, and cultural ways of being, but fosters and sustains both multilingualism and multiculturalism to build toward a culturally pluralistic society. As we considered how routines and rituals operated in arts classrooms, we noted how CSP placed emphasis on the fluidity of culture and the subsequent impact this had on students who practice ethnic/cultural traditions within and among groups (Buffington, 2019; Paris, 2012; Paris & Alim, 2017). Ultimately, CSP promotes critical reflection in a changing global society where culture is dynamic (Kuttner, 2016; Montero, 2019). When analyzing our professional development work with this grant, we drew on notions of CSP to underscore the potency of collaborating with local artists and connecting with relevant student communities (Buffington, 2019).

Culturally Relevant Pedagogy

Ladson-Billings (1995) wrote about the need for teachers to "understand culture (their own and others) and the ways it functions in education" (p. 483). We concur and thus relied frequently on tenets of culturally relevant pedagogy to "encourage teachers to ask about the nature of the student–teacher relationship, the curriculum, schooling, and society" (Ladson-Billings, 1995, p. 483) while examining how markers of identity operate in their individual pedagogical practices. As arts teachers considered pedagogical choices; curricular resources, rituals, and routines that anchor their classrooms; and contextual school policy informing arts in the district, they noted how identity—their own and that of their students—were respectively amplified or erased around markers of identity. Because "teachers must be mindful of whom they are teaching and the range of needs that students will bring into the classroom" (Milner, 2011, p. 67), we developed learning experiences that encouraged arts teachers to connect critical consciousness to student expression, multimodality, and reflective practice. After all, "when students are allowed to express themselves around issues of social justice and social change, they feel empowered and more connected to their schools" (McCarther & Davis, 2017, p. 104). We relied on tenets of culturally relevant pedagogy to frame the importance of fostering racial consciousness for antiracist approaches to arts learning.

Critical Whiteness

As educational researchers and administrators dedicated to naming racism in arts education as part of mobilizing toward change, we see the myriad ways in which white supremacy operates in K–12 arts classrooms across the country. As we considered how to foster dialogue among participants around race and racism in schools, we invoked the work of critical whiteness scholars to guide our intentions and support our practice. After all, as Dewhurst and Hendrick (2018) wrote, "Every aspect of our daily lives is shaped by long-held beliefs (both conscious and not) and institutionalized codes (both intentionally and not) that presume that white people deserve greater power and privilege than other racial identity groups" (p. 453). It was not enough for participants to merely identify their own personal markers of identity, including race and gender identity. Rather, we sought to

engage in professional development that propelled participants toward "an examination of the social, political, and psychological dimensions of membership in a racial group," which meant participants examined the complexity of whiteness from critical perspectives to understand "in great specificity the multiple meanings of whiteness" (Kincheloe, 1999, p. 163). While not all encompassing, we drew on Picart's (2013) understanding of whiteness, namely that hierarchy, analytical thinking, universality, and notions of neutrality function as normative or default settings in institutions, when considering whiteness in our study. Importantly, we sought to "open up pedagogical conditions for students to forge an intersubjective space wherein they [were] able to enter the other without becoming the other" (Leonardo, 2009, p. 98). Theories relating to critical whiteness became fundamental as we developed professional development learning experiences and as we subsequently examined the data.

Aesthetics

Broad understandings of aesthetics often rely on misinformed notions of judgment and evaluation as derivatives of a metaphorical construction of beauty. As arts education researchers, we refute this idea and instead understand aesthetics in a broader sense, one that foregrounds interpretation as that which is under consideration, a work of art, for example, in a reflexive process capturing both personal and political meaning-making (Nzegwu, 2019). We hold that "knowledge of the culture in which we live" (Barrett, 2003, p. 12) remains central to aesthetics; thus, to consider how everyday experiences, products, and objects communicate meaning is to consider how aesthetics operate in our world(s). Aesthetics as an experiential endeavor, one that locates feelings, perception through sensory data, and lived experiences as central to interpretations, affirms that "our internal life is shaped by the forms we are able to experience" (Eisner, 1985, p. 25). Meaning-making occurs in the interstitial space, too, where objects work in relation to one another, yielding new connotations as part of relational aesthetics (Choi, 2013). As we moved through data analysis, we situated aesthetic theory as both experiential and bound to the situational attributes of the perceiver.

Methods

Our investigation of CRP prompted us to question feedback protocols as culturally situated experiences in arts education classrooms. As K–12 arts educators and educational scholars, we acknowledge that without attending to how racial identity intersects with CRP, such protocols can reproduce inequality in the arts classroom (Lee, 2019). When providing professional development content to more than 20 K–12 teachers (dance, theatre, music, physical education, and visual arts) located in a large urban school district, we wondered how identity intersected with learning experiences in the classroom.

Our research looks at issues affecting equitable access to learning in arts education. Drawing on research approaches from the field of descriptive research (Dulock, 1993; Nassaji, 2015) and educational self-study (Milner, 2007; Pinnegar, 1996), our process included broadly examining feedback protocols utilized in K–12 arts education with a specific consideration of CRP through the lens of culturally sustaining education. By describing phenomena specific to arts education, we noted how feedback protocols, like CRP, historically function in K–12 arts education classrooms (Yenawine, 2018) to understand how their use contributes to racial inequity while "discovering new meaning" and "answer[ing] questions based on the ongoing events of the present" (Dulock, 1993, p. 154).

Our investigation of feedback protocols started as part of a U.S. Department of Education 4-year (2017–2021) grant in which an urban school district, Minneapolis Public Schools (MPS), partnered with three local community experts to develop and implement a unique blended model of professional development for district arts educators. The initial goal consisted of building teacher capacity in meeting the academic and social–emotional needs of all students, especially disadvantaged students. Long-term goals of the project included providing arts specialists opportunities to deeply examine their own beliefs and biases and the impact these carry into the classroom when actualizing antiracist pedagogy in their teacher practice.

While approximately 23 arts educators representing a variety of arts disciplines and grade levels (elementary, secondary) participated, this article focuses on the authors' experiences as they "engage[d] in deep levels of introspection to come to terms with both conscious and unconscious phenomena and experiences" (Milner, 2007, p. 585) by describing what occurred (Nassaji, 2015) related to racial equity training in arts education. Thus, this descriptive self-study considers how the authors (two MPS district administrators, an independent education consultant, and two university arts educators) "come to terms with our shared knowledge as a foundation from which we can build" (Milner, 2007, p. 586) a more accessible arts learning community. The research setting included facilitated workshops with MPS classroom teachers participating in the grant (25 professional development workshops) and our own weekly planning meetings (over 100 meetings during the 4-year grant) to design, prepare, and implement curriculum as part of our facilitation roles.

Researcher Positionality

As African American and white American researchers and educators, we concur with Peshkin's (1985) idea that "personal factors penetrate all points of the research process" (p. 268). How we interpret the data and draw conclusions reflects our own markers of identity, our beliefs, and our values. Thus, our inquiry recognizes research traditions that honor the complexity and complicated messiness of life (Pinnegar, 1996). We sought to engage in work that "challenges the comfortable, familiar, dominant master narrative" by offering "local portraits of human growth and possibility" (Barone, 2008, p. 39).

Data and Analysis

Our research looked at historical and contemporary issues affecting equitable access to learning in arts education. Research methods included broadly examining feedback protocols in K–12 arts education classrooms (with a specific consideration of CRP) through the lens of culturally sustaining education. When analyzing CRP during working sessions with classroom teachers participating in the grant, we noted patterns in the protocol's language that reinforced a false sense of neutrality (notably, in the protocol's call for analyzing arts "without judgment") and framed "perceiving" as standard and universal—similar to Kincheloe's (1999) idea of whiteness as a set of "universal norms" (p. 163). We noticed how feedback protocols, like CRP, have historically functioned in K–12 arts education classrooms (Yenawine, 2018) to understand how their use, in present form, contributes to racial inequity. During weekly reflective meetings ($n = 104$), we identified themes and topics that surfaced during professional development workshops ($n = 25$), such as classroom routines and rituals, teacher practice, and social justice arts education, and noted how our own lived experiences as professional development facilitators intersected with the goals of the grant. In

these meetings, we wrestled with the "practical personal knowledge" (Craig & Curtis, 2020, p. 65) we developed during planning and implementing the grant, as well as our embodied "knowing-in-action" (p. 66) to support classroom teachers as they developed their racial consciousness.

In the spirit of Britzman (2003), who called for researchers to examine "the perspectives, practices, and contexts of teaching" (p. 65), we contemplated CRP in its original form and considered how feedback protocols functioned as a product of whiteness by reproducing "invisible white norms" as universal experiences and positing "objectivity" as "signs of stability" worth aspiring toward (Kincheloe, 1999, pp. 163, 164). Thus, the protocol was part of our data. Moreover, our own reality as embodied facilitators (Leavy, 2009) of the grant project also contributed to the data set and formed part of the data. These included our lived experiences, memories, and emotions, as well as the way our "bodies bec[a]me raced, sexed, and gendered" (Leavy, 2009, p. 183) during reflective meetings and professional development workshops.

As we explored the data, we drew on theories of CSP (Paris, 2012), culturally relevant pedagogy (Ladson-Billings, 1995), critical whiteness (Denmead, 2021; Kincheloe, 1999), and aesthetics (Barrett, 2003; Choi, 2013; Eisner, 1985) to form a framework for analysis. Thinking about how these theoretical frameworks mapped onto our data informed not only the conclusions we drew, but also the revised version of CRP we developed.

Using Feedback Protocols as Antiracist Practice in Arts Education

In this section, we provide an overview of the CRP and describe how we utilized it in professional development to foster arts teachers' racial consciousness. First, we summarize CRP, including its goals and each step of the process. Next, we explicate how the protocol was integrated into professional development experiences for K–12 arts teachers. Finally, we offer suggestions for revising CRP "to reimagine schools as sites where diverse, heterogenous practices are not only valued but *sustained*" (Paris & Alim, 2017, p. 3). By eliminating a false sense of neutrality inherent in the original protocol and intentionally including judgment as a key component of responding to art, CRP can "take active responsibility for the cultural and social implications" (Lee, 2019, p. 147) of viewing, discussing, and critiquing works of art.

Feedback Protocols

Feedback protocols are a staple of arts learning (Chin, 2017; Constantino, 2015); they provide a structured way for participants to engage with works of art along a continuum of artistic habits—from interpreting to assessing to contemplating intention or meaning. Protocols like Visual Thinking Strategies (Yenawine, 2018) are helpful because they provide a structure or scaffold for viewing and responding to works of art, even in the process of critiquing artwork (Kearns, 2017), which amplifies aesthetic discourse in arts contexts. Importantly, aesthetic discourse resulting from feedback protocols must remain flexible, geopolitically specific, and in relation to participants' markers of identity to avoid "superimposing Western assumptions and prejudices over the artistic vision and objectives of the artworks" (Nzegwu, 2019, p. 367). Lerman and Borstel (2022), developers of the critical response process, posit that feedback remains vital to the creative process. They write, "We have come to think of critique not as a pause button on the creative process but as a way of heightening and intensifying it into a concentrated session of time. … [C]ritique is creative" (p. 7). Using feedback in arts

classrooms elicits aesthetic conversation among participants and supports the interpretation of works of art, even if the work under consideration is in progress.

Yet simply using guided approaches to responding to works of art (even when the goal is to provide the maker with timely feedback for improvement) does little to ensure cultural contexts are included as part of learning experiences (Unkefer et al., 2023). Indeed, without tending to how these protocols perpetuate cultures of whiteness, they ultimately reproduce inequality around markers of identity in the arts classroom. Arts educators can employ feedback protocols or engage in critique without ever addressing how markers of identity (including race, gender, ethnicity, religion) map onto the process of experiencing works of art, making "spaces meant for feedback function … unsafe spaces for many students whose race, ethnicity, class, gender, or sexual preference have been historically excluded from dominant frames of analysis" (Lee, 2019, p. 145). Thus, a need to mitigate the "growing disparity between the racial, ethnic, and cultural characteristics of teachers and students" (Ladson-Billings, 1995, p. 483) remains paramount to arts education. Pedagogical approaches that seek to bridge students' lived experiences to school curricula offer a particularly dynamic model for countering "racist and inequitable educational system[s]" (Milner, 2017, p. 2) that perpetuate harm against minoritized youth.

Critical Response Protocol

CRP, developed by the Perpich Center for Arts Education in 2006, provides a structure for guided conversation that "may be used to discuss *any* aspect of a lesson, a work in progress, or may be used to look at performance or finished product as a whole" (para. 1, emphasis added). This approach expands the site of examination beyond artistic products to yield meaning-making and "to give order to [the] world … to create a world we can understand" (Eisner, 1985, p. 29). Consisting of five guiding prompts, the protocol draws heavily from Lerman's (Lerman & Borstel, 2008) critical response process, the Weisman Art Museum's Artful Writing Project, and experiences of arts educators working with K–12 students. It teaches youth to analyze their world by deciphering symbols, objects, and experiences they encounter in their daily lives (Barrett, 2003).

As a process, CRP supports participants (called "responders" in the protocol), "to deeply investigate an artwork, text, lesson, or performance" (Perpich Center for Arts Education, 2006, para. 1). Participants work through discrete steps of the protocol by "describ[ing] without judgment" the work under consideration to ask questions and "speculate on the meaning or understanding they might construct from the work" (Perpich Center for Arts Education, 2006, para. 1). Guided by five question prompts that facilitate conversation—(1) What do you notice? (2) What does it remind you of? (3) How does it make you feel? (4) What questions do you have about it? and (5) Speculate on meaning or intention—participants use CRP to make meaning. In other words, the protocol can be utilized in a variety of aesthetic contexts, such as when responding to a work of art, when assigning value or classifications to objects under consideration (Barrett, 2008), when reflecting on a specific scenario or lived experience, when providing peer feedback, or even "when an artist or teacher wants to find out about prior knowledge of a group of learners" (Perpich Center for Arts Education, 2006, para. 1). As participants move through the protocol, they "make connections with the work to their own lives" (Perpich Center for Arts Education, 2006, para. 1).

Many aspects of the protocol's framework promote collaborative, reflective practice. Participants' lived experiences, memories, emotions, and aesthetic preferences are

foregrounded in the process of slowing down to observe and attend to "what we notice, remember, feel, and wonder about" (Perpich Center for Arts Education, 2006, para. 1). For example, facilitators of the protocol lead "the group to consider how they can connect this work to their own emotion" (Perpich Center for Arts Education, 2006, para. 3) when soliciting comments in response to the second guided prompt, "What does it remind you of?" At another point in the process, responders connect their feelings to the work under examination because "people tend to better remember those things they can connect to an emotion" (Perpich Center for Arts Education, 2006, para. 5). Throughout the protocol, reminders that "no wrong answers" (Perpich Center for Arts Education, 2006, para. 5) exist help guide participants to situate their own lived experiences within the process of observing and interpreting the work in question.

Using CRP in Professional Development

As facilitators, we decided to spend a half-day session examining how feedback protocols and aesthetic conversation in arts education operate given that feedback remains central to arts learning experiences across both visual and performing arts. Moreover, Minnesota Academic Standards in the Arts require K–12 students to engage in aesthetic discourse and to provide feedback as part of a revision process. Thus, we designed a learning experience that would allow classroom teachers to both practice using CRP and critique it through the lens of culturally sustaining pedagogy, because aesthetics are culturally situated and frequently prioritize ideals or norms affiliated with whiteness (Luana, 2018; Nzegwu, 2019). We believed spending time as a cohort working through the protocol and analyzing how it functions as a mechanism to reproduce whiteness was not only crucial for developing our participants' racial consciousness, but also aligned with our overall professional development goals for culturally sustaining arts education.

We first introduced CRP by projecting a 3-minute music video[2] on a large screen and then asking participants to respond to each prompt as part of a large-group conversation. For nearly an hour, we facilitated aesthetic conversation based solely on the protocol prompts. Participants noted many details about the work itself, including the arrangement of visual objects and colors used in the video, the pre- and postproduction choices made by the creators, the intention and impact of the song lyrics on the song's message, and even how corporate sponsors may have influenced production decisions during the making of the music video. Important questions emerged from the conversation, such as, "Why is there a bullseye incorporated into the video, and is it a reference to the Target Corporation?" The pace of the conversation was rapid and energetic—participants noticed aspects of the music video they had never before attended and easily built on each other's comments. By the end of the hour-long session, we perceived arts teachers to be both excited and curious about using CRP as a teaching tool in their classrooms.

For some participants, using the protocol was second nature; they learned about CRP in their teacher training programs and already knew how to embed it fluidly into their classroom learning activities. For example, more than one visual arts teacher already used CRP as part of a daily warm-up; students independently responded to an artifact chosen by the teacher at the beginning of class while specific classroom administrative duties, such as taking attendance or gathering artmaking materials, were completed. But other participants were less familiar with this specific protocol. They had never used it in their classroom to foster aesthetic conversation. Regardless of their

familiarity with CRP, we hoped that guiding participants through a session would foster their awareness of how personal beliefs and values—that is, what they believed to be valuable, worthy, familiar, or even traditional as arts teachers—impact all aspects of learning in their classrooms. We asked participants to consider how CRP challenged their assumed way of designing learning experiences and engaging youth in conversation around works of art.

We discussed the implications of revising the protocol with teachers while inviting them to think more deeply about their own racial identity so they could ascertain how established rituals and routines interface with race in their arts classrooms. In one communication, a facilitator wrote,

> My hope is that after introducing the cohort to the protocol, we can spend some time practicing it *and* deconstructing it to identify its limitations based on the work they have already done with us around culturally sustaining pedagogy. So, instead of just telling the cohort how this strategy can be used to reinforce dominant discourse, I am hoping we can collectively investigate and examine the benefits and limitations drawing up what they've learned with us so far. (personal communication, February 26, 2021)

While our grant activities were specifically focused on developing teachers' racial consciousness to impact their curriculum and pedagogy, we occasionally heard anecdotal stories about how changes to CRP impacted student engagement. For example, one middle school visual arts teacher shared that after thinking about the culturally sustaining implications of the CRP, she wanted to develop student surveys to "reflect with students about this process" and "elicit their responses about these topics." Noting the saliency of student voice, she adds, "They have SO MUCH to SAY about all these things and they are telling us, but I don't always take the time to hear and respond" (personal communication, April 16, 2019).

District arts administrators quickly recognized how a revised protocol could impact all arts teachers, not just those participating in the grant. As a result, and in coordination with the technology team, the school administrators developed an online course open to educators in the district. Course goals included developing "familiarity and comfort with using the Critical Response Protocol" to "consider how personal values and beliefs affect how you perceive a work of art when using the Critical Response Protocol" (personal communication, December 7, 2018). Through a series of highly curated online learning activities, course participants delved into nuanced understandings of identity to consider how personal beliefs and values align with identity markers, including race, and what this might mean for arts learning in their classrooms.

"There Was Something Missing": Revising CRP

Throughout the professional development with arts educators, we utilized the protocol as an example of how to meaningfully include identity and personal perspectives in arts learning contexts. We recognized the potential for feedback protocols to demonstrate core tenets of culturally sustaining pedagogy by encouraging youth to "simultaneously draw from many cultural traditions" (Buffington, 2019, p. 23) when interpreting works of art. Yet as we practiced using CRP to consider the aesthetic components of various exemplars (such as a popular music video), we noticed the protocol's emphasis on maintaining distance or objectivity. Indeed, the assumption that "observers describe without judgment" (Perpich Center for Arts Education, 2006, para. 5) seemed incongruous with educational

paradigms designed to counter "white middle-class norms of knowing and being that continue to dominate notions of educational achievement" (Paris & Alim, 2017, p. 2). To us, a culturally sustaining approach to interpreting artwork would draw on one's personal beliefs and values, as a product of *judgment*, thus situating interpretation as an extension of one's "cultural practices," especially those of "Indigenous, Black, Latinx, Asian, Pacific Islander, and other youth and communities of color" (Paris & Alim, 2017, p. 2). In other words, suspending judgment when interpreting work resembled a "white claim to cultural neutrality" (Kincheloe, 1999, p. 165) that negates "the dynamic practices and selves of students and communities of color" (Paris & Alim, 2017, p. 3). By asking participants to manufacture a certain type of distance during portions of the protocol experience, and thus not acknowledge how their identities inform each layer of the protocol, the feedback tool sets up a false sense of objectivity (Le & Matias, 2019; Wilson, 2021) while perpetuating a culture of whiteness. As one participant explained:

> Before this shift in perspective, I would often ask my students or mentees to observe "without judgment," especially around the question, "what did you notice?" The more I read, listened, and learned the more I realized how fraught this concept of neutrality really is. I have come to understand that objectivity and neutrality can be used as a tool of white supremacy culture, whether intentionally or unintentionally. Even early in my career, I sensed that there was something missing in the CRP—that it left out the question of judgment (or put another way taste, preference, or likability). I found that my students really came to light once I tagged on the question, "Do you like it?" When asked if they liked it, students engaged differently, especially if they did NOT like it. More often than not, they could accurately explain why they didn't like it. (personal communication, February 18, 2021)

Simply removing judgment from the protocol did not enhance the democratic aspects of the protocol, as perhaps may have been intended. Rather, it created another layer of erasure. We asked ourselves, what if participants intentionally noted how their judgment informed the conclusions they made during the protocol? How would this acknowledgment not only create deliberate space for participants to lean into their beliefs and values—to, in effect, develop "one's taste in art or sensibilities regarding things artistically" (Barrett, 2008, p. 5)—but also push back against a culture of whiteness, which posits neutrality as attainable and ideal?

As we considered how CRP perpetuated inequality, so too did we imagine new iterations of the protocol—versions that decentered whiteness while embracing the place of judgment in one's identity. We considered how small, yet important, adjustments could better align the feedback process with goals of culturally sustaining pedagogy (Paris, 2012) in arts classrooms.

Unfortunately, making minor adjustment to the protocol did not elicit the depth of reflection needed to get participants interrogating how race functions in aesthetic discourse. Initial attempts to revise the protocol in culturally sustaining ways—by simply adding the question, "How do your identity, values, and beliefs show up in your responses to each question of the CRP?"—did not necessarily lead participants in the cohort to better understand how neutrality functions as a product of whiteness. We pivoted toward a long-term approach in our planning and implementation to provide significant time guiding participants to better understand how their own values, beliefs, and biases, imbued with meaning by markers of identity,

including race, show up in their teaching practice. We also situated race and racism within historical, political, and social contexts (globally and locally) so participants could connect contemporary educational policy to institutional systems that perpetuate inequality. This grounding helped teachers critically analyze processes in arts learning, including observing, interpreting, and reflecting, to acknowledge not only how cultures of whiteness permeate arts classrooms, but to ultimately decenter hegemonic constructs in arts classrooms, too.

A revised model of CRP requires adjustments to protocol components and a change to how educators pedagogically employ the protocol to encompass participants' racialized identities, beliefs, and values. Based on our inquiry, we propose several important revisions to the current protocol to situate aesthetic learning in a culturally sustaining context while mitigating racial inequality in schools. These revisions include: (1) providing sustained supplemental preparation before using the protocol to help participants understand how their racialized identities, beliefs, and values impinge on their aesthetic experiences of the world; (2) removing language in the protocol that positions aesthetic learning as falsely neutral (i.e., "without judgment"); and (3) adding subquestions to the protocol that urge participants to recognize the presence and function of judgment in perceiving art (i.e., If judgment emerged for you at any point, what prompted it? Consider and reflect on the context of your judgment).

We introduced participants to CRP and subsequently revised the protocol to better address how markers of identity—especially race—impact feedback. Participants move through CRP to "describe without judgment" to ask questions and "speculate on the meaning or understanding they might construct from the work" (Perpich Center for Arts Education, 2006, para. 5). Connecting personal experiences to art appears to align with culturally sustaining pedagogy by positioning young people's communities as foundational to the process of reflection (Paris, 2012). Yet, withholding judgment suggests participant identity can be detached in a way that denies "self-knowledge" and privileges objectivity. A culturally sustaining approach to interpreting artwork would draw on personal beliefs and values to situate interpretation as an extension of one's "cultural practices," especially those of "Indigenous, Black, Latinx, Asian, Pacific Islander, and other youth and communities of color" (Paris & Alim, 2017, p. 2).

Discussion

Adjusting the language of the protocol is a significant first step toward addressing whiteness in CRP, yet we acknowledge additional contextual changes were necessary to support arts teachers participating in our professional development as they embedded the revised protocol into their practice: (1) examining cultures of whiteness through dedicated districtwide professional development resources and (2) accessing sustained professional development that spans over time.

Examining Cultures of Whiteness Through District-Wide Professional Development

While investigating and developing learning experiences focusing on culturally sustaining arts education, so too did we guide participants toward understanding how the district maintains cultures of whiteness (Kincheloe, 1999) within the institution. Much of the district's professional development, in both content and form, centered whiteness. For example, workshops frequently featured "sit and gets," where participants listened to PowerPoint presentations highlighting educational theories and linear thinking. Multimodal or interactive experiences were

offered less frequently. We guided participants to consider that hallmark characteristics of whiteness, especially the assumption of neutrality (Kincheloe, 1999), exist within the district's macro- and microstructures so they could actively work toward disruption. Through carefully curated learning experiences, participants explored nonlinear temporal approaches to curriculum development, questioned the need to curate "perfection," participated in embodied learning experiences to illuminate corporeal ways of knowing (Mills, 2010; Suoto-Manning, 2011), and challenged the need for objectivity (Le & Matias, 2019).

As with many grant projects, new cohort members joined later in the grant cycle. We noticed a difference in how new participants approached the task of decentering whiteness (Picart, 2013) when using feedback protocols specifically, and conversations around race generally. While some members already dedicated their teaching practice toward more culturally sustaining approaches, others found detours to get around doing the work of reflecting on their racial identity and its implication for teaching. A smaller group of participants indicated they had already reached some pinnacle of racial consciousness and did not see the need to continue critical conversations. Others rejected the prevalence of white supremacy culture and its impact on education. Participants who experienced the early grounding showed more of a willingness to consider how whiteness operates in many aspects of the arts, including feedback protocols. We concluded that amending CRP would be most effective when combined with sustained professional development and dedicated teacher reflection to understand teacher racial identity (Milner, 2011) and recognize cultures of whiteness (Picart, 2013) in arts education.

Accessing Sustained Professional Development Spanning Across Time

Efforts to revise feedback protocols as part of antiracist arts education worked when teachers understood how systems of oppression function dynamically (especially over time) in school settings. Asking cohort members to employ a revised version of CRP in their classrooms after only one meeting would not have yielded the deep reflective stance and inquiry needed for each arts teacher to think about their racialized identity in proximity to cultures of whiteness and its ultimate impact on their pedagogical and curricular decisions. Opportunities to discuss racism—especially as it has unfolded through current events—not only positioned real-world experiences as central to teacher identity, but also provided necessary criticality when cohort members considered designing lessons and learning experiences based on geopolitically specific themes (Suoto-Manning, 2011). Working with arts teachers over a sustained amount of time allowed them to reflect on contemporary contextual variables (e.g, the murder of George Floyd) in real time and to know how these variables map onto their teaching practice in this particular large urban district. Specifically, participants were asked to interrogate how institutions (i.e., school districts, law enforcement, and other government agencies) maintain racism individually and systemically and then to apply this understanding to critique what happens in their own arts classroom. Working with the cohort of teachers for 3 years meant participants could reflexively respond to their own lived experiences and then engage in meaningful critical dialogue with colleagues several times throughout the school year to not only make sense of those experiences, but to develop new curricular and pedagogical practices to fight racism.

Conclusion

On the surface, calls to make connections between one's personal experiences and the work under consideration seemed to align with basic tenets of culturally sustaining pedagogy by positioning young people's communities as central to the process of reflection (Paris, 2012).

Yet, as we introduced our cohort of arts teachers to the protocol, we struggled with the emphasis placed on engaging "without judgment." We discovered a need to further complicate this aspect of the protocol, as it reinforced a false notion that participant identity can be detached from the process of reflecting on the work under consideration in a way that denies "self-knowledge" and privileges objectivity. In fact, "liberal discourses of neutrality … have primarily benefited Whites and helped buoy white supremacy" (Gaztambide-Fernández, et al., 2018, p. 7). In this article, we call attention to this component of the protocol and suggest critically examining its function will inform ways to decenter whiteness as part of antiracist arts education.

Set against the backdrop of antiracism protests and social change occurring in contemporary American culture, our inquiry of feedback protocols and racial inequality in K–12 arts classrooms is especially vital. Our inquiry seeks to redress arts education practices that perpetuate educational injustices based on race. It also illustrates how all aspects of arts education—pedagogical and curricular—are impacted by whiteness (Denmead, 2021; Kincheloe, 1999; Picart, 2013; Withers, 2017). Without attuning to how identity maps onto the experience of providing feedback, we risk misunderstanding how "opinions and judgments are part of our inheritance" (Lerman & Borstel, 2022, p. 12). Critical conversations addressing the role of identity must remain central to arts education contexts to disrupt the prevalence of whiteness in K–12 arts spaces. Our research contributes to literature on antiracist arts education while furthering the knowledge base on aesthetics education. Arts educators and school officials committed to antiracist education will find our research relevant because it situates markers of identity, including race, as fundamental to learning in arts education contexts.

We have identified several avenues for future research. First, further insight about how educational practices like feedback protocols can be used *against* hegemonic contours in arts education are particularly salient. Specifically, we wonder: How can feedback protocols like CRP be used broadly as a tool for social critique? How can the protocol support youth to develop their sociopolitical consciousness, thus "mov[ing] beyond spaces where they simply or solely consume knowledge without critically examining it" to a place where they participate by "helping to deconstruct and to construct" (Milner, 2011, p. 68) curriculum, schooling, and their lived experiences? Examining how feedback protocols can prepare youth to thrive in a pluralistic society by allowing them to successfully navigate both "within-group" contexts as well as "across-group cultural practices" (Paris, 2012, p. 95) should also be considered.

Second, when introducing participants to cultures of whiteness (Kincheloe, 1999), we mostly focused on notions of universality and hierarchy as ascribed to whiteness to support teachers developing their racial consciousness. Even though participants engaged in body-based learning experiences during professional development workshops, such as warm-up activities steeped in Boal's (1985) *Theatre of the Oppressed*, we did not explicitly request participants to reflect on the "embodied, perceptual emphasis of many of the narratives" they encountered in schools (Lewis, 2018, p. 121). Considering the embodied implications of antiracist arts

education (Suoto-Manning, 2011)—the "pre-predicative racial knowledge" (Seawright, 2018, p. 919) that governs how we carry our racialized bodies in temporal and spatial domains—would also provide a fruitful avenue for future scholarship.

Finally, while our work considers needed changes to the language of CRP, many other aspects of CRP should also be examined through an antiracist lens. For example, how do notions of neutrality impact the role of the CRP facilitator? What are the unintended outcomes of withholding judgment or appearing "neutral" when guiding students through each stage of the protocol? How might a facilitator's façade of neutrality perpetuate oppression and harm to students when participant feedback includes racist language?

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ENDNOTES

[1] We write the terms "white" and "whiteness" with a lowercase "w" intentionally. In using lowercase "w," we acknowledge that "the use of upper case and lower case in reference to racial identity has a particular political history" where the term "White" with a capital "W" "incorporate[s] Black subordination" (Harris, 1993, p. 1710). We will not participate in such forms of subordination. Capitalizing "African American" and "Black" while decapitalizing "white" functions as a "counterhegemonic practice" against white supremacy. Thus, our use of lowercase "w" is not merely a preference, but an extension of our antiracist scholarship.

[2] We selected Zedd, Maren Morris, and Grey's music video "The Middle" (Zedd et al., 2018). Toward the end of the CRP conversation, we asked participants to critically reflect on our selection of the exemplar: What might this exemplar reveal about our own beliefs and values as facilitators? Why did we choose this work of art and not a different one?

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Stoic Indulgence, Gratuitous Restraint: White Feelings and Campus Art

ALBERT STABLER
Illinois State University

The 2010s saw a revival of reactionary politics on college campuses, which now appear to have paved the way for contemporary right-wing culture-war talking points regarding K–12 education. Revanchist attitudes around race, as well as gender and sexuality, can be linked to White Americans' affective attachments to ideas of historical entitlement, which can be seen both in campus responses to university art programming and in acts of student vandalism. I describe a campus gallery exhibition I organized in 2016 around the theme of White affect, and I make connections between expressions of rage, anguish, and reasonableness on the part of White people within White-dominated institutions of art and education, before considering what possibilities and difficulties may exist for leading substantive classroom discussions and projects that engage explicitly with race generally, and Whiteness in particular.

Correspondence regarding this article may be sent to the author at astable@ilstu.edu.

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Introduction

University campuses have long represented a flashpoint for figurative and literal struggles over the politics of education (C. R. King, 2010; Rooks, 2006; Wilder, 2013), with radical gestures intended to call attention to excluded histories frequently igniting firestorms of backlash. Over recent decades, there have been numerous incidents around race and visual culture, sometimes focusing on university galleries. This article intends to touch on this history, before talking about a specific exhibition in 2016, White Feelings, that gathered artists who made work reflecting on the ways in which racialized Whiteness was often expressed through both statements and gestures tied to affect and emotion. I intend to close by talking about the larger significance of affect and Whiteness in relation to fine art, particularly to work by BIPOC artists. I suggest that reactive resistance against cultural projects of racial liberation is to be expected and must be addressed in university fine arts programming, as well as in K–12 arts education.

Tragic Censorship, Scandalous Farce

Public art on college campuses became a point of controversy in the past decade, with a majority of attention being given to statues and buildings commemorating wealthy and powerful White men connected with histories of extraordinary exploitation, cruelty, and genocide (Fairbanks, 2015; Jaschik, 2016; Peltier, 2021; Redden, 2020; Rothman, 2015; Wilder, 2013). Well before "critical race theory" became a conservative talking point in the educational culture wars, the 2017 White supremacists at the Unite the Right rally in the university town of Charlottesville, Virginia, infamously denounced the removal of statues honoring Confederate generals Robert E. Lee and Thomas "Stonewall" Jackson.

But anti-antiracist scandals have gone beyond these institutional landmarks, extending to less visible campus "monuments." In September 2018, an installation titled *American MONUMENT* by artist lauren woods (who prefers her name be uncapitalized), opened at the university gallery of California State University at Long Beach (CSULB). The piece features vinyl records that play audio related to murders of unarmed Black civilians by police officers, along with extensive documentation of these killings. The university gallery director, Kimberli Meyer, was laid off by the university just days before the opening, prompting a firestorm of criticism. At the opening of *American MONUMENT*, after sharing emotional words on the collaborative planning process that preceded the exhibition, woods acted to "pause" the installation as a show of support for and solidarity with Meyer. Eventually the installation found a gallery venue in 2019 at the University of California, Irvine, but the event at CSULB may still be its most well-known legacy.

Writing in an October 2018 opinion piece, Nizan Shaked, a professor of contemporary art history, museum, and curatorial studies at CSULB, decried not only Meyer's firing, but the larger context in which it took place.

Despite no official statement from the administration, not to mention Meyer's central role in securing a major recent donation to the university, and bracketing the excuses proffered by Jennifer Moran, an administrator representing the staff union, the real explanation might lie elsewhere—perhaps in staff annoyance in being asked to take part in antiracist education or in staff fears around exhibiting antiracist art (Zeiger, n.d.), or perhaps in choosing not to consult local police about the exhibition (Morris, 2018). Moran's statement, declaring any implication of censorship to be "hurtful" as well as "defamatory" (as cited in Morris, 2018, para. 31), recalls a story that Black scholar Sharon Patricia Holland relates of declining to move her parked car for a White woman loading groceries in a Bay Area parking lot, prompting the White woman to sanctimoniously declare, "And to think that I marched for you." For this woman, as for Moran, "the civil rights struggle was not about freedom for us all, it was about acquiring a kind of purchase on black life" (Holland, 2012, p. 2). Such emotionally charged attitudes permeate White society, regardless of gender or education level (Jensen, 2005; Roediger, 1999; Sullivan, 2014).

In her piece, Shaked noted that "Meyer was hoisted to the ranks of several other radical women leaders in the arts who [had] recently been fired from their jobs, such as Helen Molesworth, Laura Raicovich, and María Inés Rodríguez" (2018, para. 10). All in this latter group were major museum directors who were pushed out or resigned in 2018: Molesworth from the Los Angeles Museum of Contemporary Art in March; Raicovich from the Queens Museum in January; and, also in March, Rodríguez from the Musée d'Art Contemporain in Bordeaux, France. All three were acclaimed, politically engaged administrators who were vocally supported by many artists, critics, and curators. While Shaked does not draw out the implications explicitly, there seemed to be a shift in the wind as regards the tolerance of institutions for highly visible autonomy on the part of women creating politically critical and socially relevant programming, decoupling themselves from a White supremacist consensus. But the fact that non-Black women curators are being targeted should not obscure the fact that they are being targeted for the amplification of BIPOC voices.

While the profile of the CSULB gallery may not be comparable to those of these other institutions, university galleries do have an established track record of sparking controversy (Pickus, 2007). In 1989, a piece in an exhibit at the School of the Art Institute of Chicago (SAIC) faced vitriolic censure from none other than President George H. W. Bush and resulted in flag desecration legislation being brought before the U.S. Congress (Schmidt, 1989). This was Black artist Dread Scott's *What Is the Proper Way to Display a U.S. Flag?*, an installation in which a photo of American-flag-draped coffins and another of an American flag being burned in South Korea hung above an actual American flag. This flag lay on the gallery floor, and a viewer would be expected to stand on it to write in a provided guestbook. Scott's flag piece is recognized as an iconic image of the late 1980s culture wars, appearing a few months before established artists like Karen Finley, Robert Mapplethorpe, and Andres Serrano were made scapegoats for the decimation of federal arts funding.

A year or so before *What Is the Proper Way to Display a U.S. Flag?*, however, a far more forgettable artwork ignited controversy. This was a painting of the recently deceased progressive reformer Harold Washington, who was Chicago's first Black mayor, dressed in frilly lingerie. Titled *Mirth & Girth*, it was removed by police from another SAIC show at the insistence of Black city aldermen, resulting in a successful American Civil Liberties Union lawsuit against the city on behalf of the artist,

David K. Nelson, Jr. It would seem that the outrage of Black viewers, even Black public officials, lacked the moral authority of George H. W. Bush and the legions of scandalized gallery visitors who scrawled their bloodthirsty rage into Dread Scott's guestbook (captions can still be found on Scott's website).

Jumping forward in time to December 2015, another non-monumental monument was left on the main quad within the University of Illinois campus, on the highly visible south terrace of the student union. Built on a plywood base, the piece featured wooden planks sawed into points and stabbing through a white sheet over supplicating white plaster hands, all bespattered with red paint. What created the public consternation was the timing of the guerrilla intervention. The piece appeared on the spot where, hours before, a Black student group, Black Students for Revolution, had held a protest in response to a planned event promoted by a so-called Illini White Student Union (IWSU) page on Facebook, now deleted. Both Black students interviewed in the local paper and the administrator(s) of the IWSU page reacted with alarm (Jackson, 2015), but the IWSU predictably went a step further, issuing a screen-captured post claiming that the piece was left by "Black supremacist students" to "threaten and harass White students" (White Illini Student Union, personal communication, December 4, 2015). As revealed in a public statement made by the School of Art and Design (2015), the piece, titled *Monument to Trauma*, was a work made for an undergraduate class, in which an assignment had been given to create a site-specific work. From what I came to understand secondhand, the artist was a student who made and placed the piece with no knowledge of the political charge of that space on that day. Ultimately, this inarticulate gesture and the resulting chaos may have as much light to shed on the overlap of art and politics as does the firing of Kimberli Meyer (Figure 1).

A Feast of Feelings

Between the profound and the pathetic, Dread Scott and David Nelson, there seemed to be an intriguing gray area. There was an aura of both trolling and terrorism in regard to the *Monument to Trauma*, which led me to propose a group show titled White Feelings. It would be the final exhibition at Figure One, a storefront gallery maintained for many years by the University of Illinois in downtown Champaign. But the gallery closed—not due to controversy, but due to state budget cutbacks. The call for proposals for the gallery's final semester of operations was titled "With a Bang, Not a Whimper." But, in many senses, a whimper is exactly what our show, their last show, would represent.

In sum, this would be a show about the interaction of race and affect,[1] which would ideally foreground the past and present responsibility of White Americans for the invention and perpetuation of racial ideas, largely through an analytical performance of distancing, repressing, and violently redirecting feelings. The title of the show was derived from "Black lives > White feelings," a slogan that first appeared in response to the infamous 2014 police murder of Michael Brown in Ferguson, Missouri. The phrase "White feelings" seemed to take on a life of its own with commentary around a 2015 Supreme Court case regarding affirmative action, in which a young woman named Abigail Fisher was the symbolic plaintiff in a lawsuit against the University of Texas. Fisher is White and claimed that her racial identity was what kept her from gaining admission to the university (Liptak, 2016). She lost the case, and Fisher's tear-stained face ended up being featured on the postcard for the White Feelings exhibition alongside Robert Rialmo, an officer for the Chicago Police Department



Figure 1. ***Monument to Trauma*****, 2016. Anonymous sculpture left on campus of the University of Illinois campus. Photographer unknown, December 5, 2015.**

who in 2015 shot and killed two Black civilians, one unarmed and one wielding an aluminum baseball bat, and later sued the victims' family for emotional distress following the media blowback from the case (BBC News, 2016; Figure 2).

I used email and social media to solicit friends, friends of friends, acquaintances, and near-strangers, to enlist artists with an interest in taking part in the exhibition. Work by 18 artists was on display when the show opened in June 2016, nine of whom were White men and two of whom were White women. This White overrepresentation was unintentional and undesirable, but artists of color made memorable contributions. In *Pomp and*



Figure 2. Marc Fischer, *Killed by Police* and *A Cop Kills a Student* poster display, 2016. Installation view in White Feelings exhibition. Photograph by author, June 8, 2016.

Circumstance, Sonia Rodriguez embroidered a monogrammed lace pillowcase for Abigail Fisher, which, in recognition of Rodriguez's ancestry, she stuffed with Mexican corn masa and Thai lottery tickets. Filipino–American artist Christopher Santiago created a yard sign, complete with an Astroturf base, which declared in all caps, "I HAVE A BLACK FRIEND." Colombian-born artist Diana Gabriel's large print, *Making Amends*, declares repeatedly, through a haze of geometric lines, "I'm not sorry." And the one participant in the show who did not identify as an artist, Black Students for Revolution student organizer Sunny Ture, allowed us to project an image of a chalk tag he drew on the same quad where the rally happened and the *Monument to Trauma* sculpture appeared. The text, scrawled in response to pro-Trump graffiti and situated by a storm drain, announced, "I DRINK WHITE TEARS" (Figure 3).

The work by White artists was strong as well. Emmy Bright's series of large, cartoonish, unframed prints, *White Feelings/White Tears*, tells a subtitled story in which "White feelings" turn to "White tears," then "more White tears," and yet "more White tears," and which finally ends in an image without text, where all the tears are now black. Marc Fischer, known internationally for his work under the name Public Collectors, as well as with the collective Temporary Services, contributed two stacks of free posters. One, titled *A Cop Kills a Student* . . . , shows Rialmo's face and describes the killing and the lawsuit, while the other, *Killed by Police*, features a photo of and text about Bettie Jones, the unarmed neighbor who was accidentally killed when Rialmo shot at the mentally ill bat-wielding teenager, Quintonio LeGrier.[2] In a video performance by E. Aaron Ross, titled *A Single Tear*, the camera tracks a tear in close-up as it rolls from the artist's eye down the length of his nude body, until it falls through the air and returns to his eye (Figure 4).

I arranged an event on June 22 to discuss the themes of the show, lining up a panel with two men and one woman of color balancing out two White women and myself. Along with a general discussion of Whiteness as a toxic affect, race scholar Junaid Rana recalled media responses to the O. J. Simpson trial, organizer Kristina Khan reflected on being part of a family full of White cops, Sunny Ture spoke on the extinction of Whiteness as a revolutionary goal, art historian Terri Weissman talked about the 1993 "identity politics" Whitney Biennial, education scholar and former high school teacher Boni Wozolek critiqued public schools for "spiritually lynching" youth of color, and everyone touched on the cultural habit of valuing White feelings over Black lives. The turnout was great, and the crowd spilled out of the small back gallery. My favorite quote was from Ture, the one participant in the show who took part in the panel, as well as the sole African American in both the show and on the panel. His first public utterance of the night was, "I don't give a fuck about White feelings," followed with, "So I'm going to talk about White responsibilities." Questions and comments were thoughtful and touched on concerns, including provocative White activists recklessly endangering their fellow Black protestors during the demonstrations and uprisings in Ferguson, reforming or abolishing the police, and the problematic nature of the White "ally" (Figure 5).

The exhibition garnered a preview by Rebecca Knaur (2016) in Champaign-Urbana and a review by Hiba Ali (2016) in Chicago, where the show traveled for a smaller incarnation at a backyard art space known as The Franklin. Both articles called attention to the White-dominated artist roster, but both writers gave me space to talk about my hopes and intentions for the show, and Knaur also interviewed some of the artists. Both seemed supportive of the sentiments motivating the



Figure 3. Chalk tag by Sunny Ture on the University of Illinois campus, 2016. Photograph by Sunny Ture, April 13, 2016.

project and brought out my interest in not merely restating the entitlement, obliviousness, and narcissism of Whiteness, all of which were explored at the panel on June 22, but also the supposedly unmediated nonaesthetic of "free expression" in which the overall tone of White political speech and White modern art is neutral, impassive, and "civil." This thoroughly White contrast between unfiltered self-indulgence and calm, measured impartiality was exemplified, I felt, by two online responses to the *Monument to Trauma* guerrilla piece on the University of Illinois quad in December 2015: the hysterical race-baiting of the Illini White Student Union, and the nonconfrontational calm expressed in the statement issued by the School of Art and Design (Figure 6).

Campus Trolls and Press Releases

Artist lauren woods, who paused her *American MONUMENT* display in Long Beach to protest the layoff of curator Kimberli Meyer, opened an exhibition titled M(other)land at the University of California, San Diego, early in 2010. The exhibition consisted of photos, film, video, audio, and objects drawn from media representations of Africa and the diaspora. During the run of the



Figure 4. Christopher Santiago, *Yard Sign*, 2016. Metal stand, foamcore, Astroturf, wood. Installation view in White Feelings exhibition. Photograph by author, June 8, 2016.

show, the university was hit by a racism scandal, in which students were publicly invited during Black History Month to a "Compton Cookout," featuring watermelon, "40s," and a "ghetto chick" dress code for female attendees. In separate incidents, a noose was hung in the university library, and a statue outside that library was fitted with a Klan-style hood (Beil, 2010). An official statement was issued regarding the noose, portraying it as an innocent, uninformed mistake. This reasonable tone of hedging and



Figure 5. Sonia Rodriguez, *Pomp and Circumstance*, 2016. Monogrammed lace pillowcase stuffed with Mexican corn masa and Thai lottery tickets. Installation view in White Feelings exhibition. Photograph by author, June 8, 2016.

avoidance of blame has similarly characterized other official statements issued by universities in response to controversies caused by official structures on campus (Baylor University Commission on Historical Campus Representations, 2020; Gagliano, 2017; Princeton University, 2020; University of Missouri, 2020; Vassiliadis, 2017; Yale University, 2016).

Another noncommittal apology was issued by the University of Illinois's School of Art and Design in December 2015 in response to the uproar around *Monument to Trauma*. This apology, however, put the incident in context, referencing a public art project undertaken at the university in 2009 by Indigenous contemporary artist Edgar Heap of Birds. The artist made a series of signs to call attention to the Indigenous history of the land that was appropriated for the university, and many of these signs were, over the course of months, vandalized with racist graffiti. Knowing both



Figure 6. Emmy Bright, *White Feelings/White Tears*, 2016. Silkscreen on newsprint. Installation view in White Feelings exhibition. Photograph by author, June 8, 2016.

the context for this art piece, and for its response, requires knowing a bit about the culture of the university.

The official mascot of the University of Illinois is "the Fighting Illini," named after the French word that designated a Midwestern confederation of Indian nations, and which gave the state its name. As in many places (C. R. King, 2010), the Indian mascot has long been a point of controversy, particularly around the figure of Chief Illinawek, a White man who paints his face and dresses in fictional native garb to perform at sports games. The casual racism motivating

supporters of "the Chief" is likely a key reason that the word "Illini" was included in the name of the short-lived Illini White Student Union, the Facebook entity who referred to *Monument to Trauma* as expressing "Death to whitey." The distaste and anger sparked in many others by the racist redface of Illinois sports fans is one of several reasons that Edgar Heap of Birds titled his intervention Beyond the Chief (Heap of Birds, n.d.). Despite being officially retired in 2007, the mascot has not been replaced, however, owing to the inaction of school officials afraid of losing alumni financial support (Gaines, 2020).[3]

I would tentatively suggest that none of these campus-situated overlaps of antiracist and racist, anticolonialist and pro-colonialist, sanctioned and unsanctioned, tasteful and tasteless, or calm and furious, should be thought of as merely coincidental. If so, this same noncoincidence perhaps informed the firing of Kimberli Meyer, who sought to amplify expressions of Black suffering at the hands of the state, thereby transgressing codes of campus civility more definitively than any "respectable" eugenicist author invited to speak on campus (Valley, 2017). The main factor is that colleges and universities became sites for acts of public racism during the Trump administration and faced the challenge with studious denial. Hate crimes and various forms of public hate speech on campuses, as well as recruiting for avowedly racist and misogynist organizations, were rampant during this period (Bauman, 2018; Kerr, 2018; Quintana, 2017; Schmalz, 2017). Many recall the right-wing tiki-torch campus march in Charlottesville, Virginia, that occurred on August 11, 2017; this was the evening before the aforementioned Unite the Right rally around a public statue of Robert E. Lee, at which one antiracist activist was killed and many more were injured, followed by the chilling "bad people on both sides" presidential response. This hardly seemed like an isolated incident; in fall 2018, my first semester teaching at Appalachian State University, swastikas were scrawled in a campus pedestrian underpass (Newell, 2018), leading to the mural-lined walls being literally whitewashed; that same fall, a gallery at the University of Colorado faced controversy around images of nooses in a student exhibition (Neidringhaus, 2018).

One reason for the blossoming of extroverted racism among college undergraduates, with White men as often the most well-represented group, might be the fact that elementary and secondary school segregation has become so extreme in the United States that many White people arrive at college campuses never having spent time around numerous people of color, especially Black people (Stancil, 2018). And, as can be seen with the unchecked ubiquity of campus sexual assault (Muehlenhard et al., 2017; Yung, 2015), it appears as if a collegiate cocktail of hormones, freedom, and intoxicants (including toxic cultural traditions) sparks something that might also qualify as White feelings in some young White men.

The Martinican psychiatrist and revolutionary Frantz Fanon referred to the White colonizer's "dissatisfaction" and "overcompensation" (1967/2008, p. 65),[4] and described in chilling poetic detail the staggering ignorance of White people in regard to the experiences of the Black people they presumptively dominate, and the fear, fascination, and aggressive denial that such ignorance entails. As the writer James Baldwin puts it, "They are, in effect, trapped in a history which they do not understand" (1963/1985, p. 336). But Black people know the White man all too well. Fanon says, "The white man wants the world; he wants it for himself alone. He finds himself predestined master of this world. He enslaves it. An acquisitive relationship is established between the world and him" (1967/2008, p. 97).

Equally in thrall to media representations and other White supremacist folklore, the

White college freshman and the White university administrator seem to choose similar nonwhite objects on which to project violence, in the form of fantasy or anxiety. The continued success of well-funded right-wing campus organizations like Turning Point USA (Stone, 2021) and Campus Reform (Speri, 2021), both of which exist to harass instructors perceived to have left-wing politics, prove the longevity of this approach, which appears now to have shifted to encompass a culture war over K–12 schooling.

Paint It White

Being a White man myself, I worked as a freelance and public school art teacher in a highly segregated Midwestern city for 16 years. I facilitated projects with Black and Brown students that encouraged critical reflections on racial injustice in areas such as housing, incarceration, and policing; engaged with Black traditions of hairstyling and homemade instruments; and even simulated the defacement of symbolic structures, as well as projects that ended up brilliantly subverting my initial assumptions and intentions (Stabler, 2020). One project I put together in 2010 was explicitly about curating, as well as refusal (Harney & Moten, 2013), but not explicitly about race. I invited art teachers from around the city to submit student works to an exhibition titled PROM, featuring pieces that would not merit consideration for the annual citywide public school art exhibition, or for high scores in Advanced Placement (AP) art classes. The city art exhibition does not release demographic statistics, and it's challenging to find racial statistics for the AP Art examination, but a racial gap remains in all areas of AP testing (Jaschik, 2019), and, like many standardized examinations, the tests have a long history of being culturally biased (Au, 2008). Structural barriers such as these allegedly meritocratic settings provide pretexts for highlighting the presumptive invisibility and disavowed ubiquity of White cultural gatekeeping. Albeit obvious, it is worth mentioning that it is harder to talk about Whiteness in a classroom with a majority of White students than it is in a class comprising mainly students who are not White.

To restate, in the current political climate of schooling, including higher education, there are few easy ways to talk about Whiteness in a genuinely public forum. This is a result of our forceful, centuries-long disavowal, perhaps amplified by the Trump presidency, of any shared White history. It is fair to say that many of the earnestly decent middle-class Obama-voter liberals featured in Shannon Sullivan's narrative about "good white people" (2014), have gone on to become members of diversity-initiative reading groups mulling over Robin DiAngelo's 2018 bestseller, *White Fragility*, a book that does offer a commendable discussion of White feelings. Regrettably, DiAngelo does not supplement this with a substantive critique of institutions that sustain and insulate White supremacy, her rhetoric of atonement unintentionally, but inevitably, allowing the often-mocked "virtue signaling" and "woke" professionals reading her book to distance themselves from the moral failings of modestly educated small business owners at the core of the Trump base (Sunkara, 2020). The discomfort for which DiAngelo advocates is an affect that may, in many settings, harden White resentment (Robinson, 2021). And, perhaps more importantly, "woke" professionals do not comprise a majority of those sitting on rural school boards at any educational level, where throngs of Americans seem to be decrying the theft of the wages of Whiteness (Roediger, 1999).

Still, artists are harder to censor than books, and showing work by artists critical of racial hegemony can spark a range of feelings. Art may not come across as an accusation as readily as a didactic text—and

even a frank visual accusation may have the ability to short-circuit a viewer's verbal reflexes. Ultimately, while neither racist assumptions nor works of art require logical arguments, both may be unsettled through discordant juxtapositions. With this in mind, work by White artists may reveal some of their cultural assumptions most readily in dialogue with work by BIPOC artists. Of course, BIPOC artists also need to be studied and celebrated on their own and in other contexts; art that is White property cannot point beyond White supremacy (Gaztambide-Fernández et al., 2018). But if White people are going to be shown a mirror, it may be something we are, effectively and affectively, unable to do for ourselves.

Zombie Formalism

Defensive projection is not only a reflex common among White students, administrators, and school board members, but also among the White art critics who have defined the academic discourse of contemporary art. Jean-Michel Basquiat faced contemptuous dismissals in his early career from numerous White critics, many of whom are now revered elders, as bell hooks (1995) mentions in her discussion of the artist (p. 35). A celebrated and prolific painter who never attended art school, and a former graffiti artist who tagged the tongue-in-cheek moniker "Samo," Basquiat was the most famous neo-expressionist of any race, and perhaps the first Black art-market star (Petty, 2017). As just one example, writing in the *Village Voice* of Basquiat's work in the 1981 *New York/New Wave* group show at the Museum of Modern Art's PS1 space, Peter Schjeldahl condescendingly demurred, "I would not have suspected from Samo's grotty defacements of my neighborhood the painterly and graphic talents revealed here" (as cited in Petty, 2017, para. 6). But this pales (so to speak) in comparison to Robert Pincus-Witten's snide 1985 review of Basquiat's exhibition at Mary Boone Gallery; the critic suggests the artist's dreadlocks were "pressed into service by way of catalogue justification," before opining, "All is shot through by the anguished inexpressivity of he-who-would-be-found-out, and a child sacred monster glares about the room in inverse timidity" (p. 103).

Critics have made the case that Basquiat is still understood today less as a critical, visual, and poetic master and more as a depersonalized and exoticized cultural phenomenon: a heart, a hand, or an image, lacking a mind (Petty, 2017; Rodrigues, 2011). To a large degree this should be understood as a tactic (although not a conscious one) to avoid the intensity of feelings aroused by Basquiat (hooks, 1995), both as a figure and as the creator of works that reclaim and repurpose the atavistic bravura appropriations made by "primitivist" White Art Brut figures such as Jean Dubuffet.

A feature that art presents to any dialogue, which can in this context be an advantage, is that works of art are in themselves material facts, as inscrutable as any other physical object, before and beyond conveying messages or inspiring particular responses. bell hooks (1995) encounters the paintings of Basquiat in this affective register of ineffability.

> At the opening of the exhibition of Jean-Michel Basquiat's work at the Whitney Museum in the fall of 1992, I wandered through the crowd talking to folks about the art. I had just one question. It was about emotional responses to the work. I asked, What do you feel looking at Basquiat's paintings? No one I talked with answered the question. People went off on tangents, said what they liked about Basquiat, recalled meetings, talked generally about the show, but something seemed

> to stand in the way, preventing them from spontaneously articulating the feelings the work evoked. If art moves us—touches our spirit—it is not easily forgotten. Images will reappear in our heads against our will. (p. 35)

Discussing art that is not straightforwardly referential, let alone representational, can be challenging. This is especially so when the work may not be made to convey clarity of intention to a significant portion of its audience, but rather to forcefully project the opaque fact of trauma. hooks (1995) goes on to say, "Designed to be a closed door, Basquiat's work holds no warm welcome for those who approach it with a narrow Eurocentric gaze" (p. 36). Later she contends that "to see and understand these paintings, one must be willing to accept the tragic dimensions of black life" (p. 39), and that "Basquiat journeyed into the heart of whiteness" (p. 43). Working with and through this sort of charged inscrutability is undeniably a task of art education. The respective historical and social positions of the maker and viewer are always relevant to that effort, which can be both confusing and exhilarating, and can allow innumerable points of entry. Hopefully though, with guidance, less options are available for routes of exit. That is to say, thoughtful engagements hopefully may help us as White viewers to bypass some of our deep cultural solipsism in apprehending the racial dimensions within works of art.

Given this ineffability, it's hard to know what meaning, affective or otherwise, can be attributed to a canceled show like *American MONUMENT*, a successful White-dominated show like White Feelings, or any of the many gallery shows on race over the past several years at major institutions of higher education, such as Boston University, Michigan State University, and Washington University, not to mention the several solo and group shows at university spaces that lauren woods has taken part in since 2019. Michalinos Zemblyas (2015) characterized race and racism as "technologies of affect" within schools that have both direct and indirect effects on the experiences of students, and while it is certainly the case that race is both a shared historical and present fact, race is not, in and of itself, something that lends itself to a coherent discussion between people of different experiences, let alone to clear pedagogical exposition. Rather, race functions as a fantasy that deflects analysis, similar to Alenka Zupančič's characterization of sex as a "stumbling block of meaning" (2012, para. 20). To echo Zemblyas's invocation of technology, the word "function" is key; race *does* far more than it *means*.

Cause and Affect

Art is one way to get a sense of the charged relationship between feelings and race. Considering "'affect' and 'race' as productive and reproductive of each other," Ulla Berg and Ana Ramos-Zayas (2015) spoke of "racialized affect" (p. 655) as a way of understanding structured political relationships that operate through a socially shared set of emotive presuppositions that define in-group and out-group interaction. Underscoring the gender-coded overdetermination of race, as well as trying out the active possibilities of "affect" as a verb, Rachel Gorman (2017) remarked that "the modern (white) subject is initiated in its subjecthood through its capacity *to affect*, and not *to be affected*" (p. 311). Perhaps more pointedly, American Afropessimist authors (Hartman, 1997, 2008; Wilderson, 2003), along with antiracist South African scholars of psychoanalysis (Coetzee, 1991; Hook, 2012), use the psychoanalytic idea of the "libidinal economy" to examine how White emotional well-being is maintained through the large-scale exclusion, torment, and decimation of Black

people. These measures operate irrationally, yet transactionally, allowing White people (and, for Afropessimists, other non-Blacks) to retain a sense of innocence, safety, rationality, and full humanity, propped up by Black subjugation and servitude.

In regard to her interaction with the aggrieved White woman in the grocery store parking lot, Sharon Patricia Holland (2012) noted that "[her] inability to serve … represented an intrusion upon the woman's daily activities" (p. 10). Holland begins her book by linking the charged affect of her quotidian experience to spectacular acts of gendered anti-Black violence (2012, p. 3), providing an anecdotal introduction to what her title names as "the erotic life of racism," an American history in which sexual assault has been racialized, with White men's hysterical fears of non-Whites raping White women papering over the devastating historical reality of White men raping Black and Indigenous women, over the course of generations and centuries, on a vast scale.

Simply put, White aesthetic pleasure is inextricable from White sexual anxiety. As Fanon said in a footnote:

> It is usual to be told in the United States, when one calls for the real freedom of the Negro, "That's all they're waiting for, to jump our women." Since the white man behaves in an offensive manner toward the Negro, he recognizes that in the Negro's place he would have no mercy on his oppressors. Therefore, it is not surprising to see that he identifies himself with the Negro: white "hot-jazz" orchestras, white blues and spiritual singers, white authors writing novels in which the Negro proclaims his grievances, whites in blackface. (1967/2008, p. 136)

In this regard, the rap music regularly booming from the windows of mostly White or all- White fraternities throughout the country provides a fitting flipside to an Oklahoma fraternity's racist chant caught on video in 2015, a reminder of the ongoing segregation of Greek life (Rosenberg, 2015). But the problem with campus culture is not just fraternities, nor merely what is legally referred to as "noxious" expression (Miller-Idriss & Friedman, 2018, para. 6). It is the fundamental Whiteness of Western academic expression, an Enlightenment-born "project of taste" in which "aspirations to cultural status would oscillate between the desire for the refined subject or object to exist for itself and the ugly fact that the idea of cleanliness was often driven by a mechanism of exclusion" (Gikandi, 2011, p. 100).

While radical ideas on all topics, including art, are discussed in universities, it's easy to see why institutions controlled primarily by White and wealthy trustees, donors, regents, and administrators would, despite a smattering of putatively freethinking faculty, remain deeply conservative (Walsh, 2017). As major Western museums came to exist through colonial looting, so university art museums arose as libraries of vicarious experiences, linked to art schools—and eventually student galleries—that strive to train scholars of visual expression (Singerman, 1999). Quoting lauren woods, "The institution's utter disregard for not only the 'artwork' but for the work that is greater than ART is hard to understate [*sic*]" (2018, para. 10). In other words, the artwork, the artist, and the context of their significance are all secondary to the framing authority exercised by cultural and academic institutions.

Within the institutions of the museum, the K–12 school, and the university, the affective potency of art by BIPOC artists effectively remains the property of White artists (Gaztambide-Fernández et al., 2018), not Black artists like Dread Scott, lauren woods, and Jean-Michel Basquiat. Supposedly primal and undomesticated emotions linked to non-White

lifeworlds are only provisionally countenanced within the artistic citadel, contradicting as they do the invisibility, ubiquity, and innocence of Whiteness. As the Nigerian–British artist Yinka Shonibare (2021) observed, "Things haven't changed that much for people of African origin. You've had the whole kind of modernist temple, so-called high art, built on the back of the art of Africa. But that's never really confronted and acknowledged" (para. 14). It may be worth considering that, as with the near-universal appropriation of African diasporic music by White musicians, not only the imagery but the ineffability, the prized emotional kernel animating modern artwork, is owed to a sense of unrestrained erotic authenticity that White people "discovered" via the colonial encounter and intend to keep. In other words, even our most refined aesthetic feelings are stolen property that we as White people refuse to share.

In reflecting on the aforementioned structures of repression—cultural and educational, as well as emotional and political—which overlap and mutually reinforce one another in official art spaces, both in universities and K–12 schools, there are no clear conclusions or simple solutions. The purpose of my reflections here is to offer a context for White cultural backlash, and, for what it's worth, to encourage teachers, professors, and curators to be strategic but stalwart in presenting the liberatory insights offered by BIPOC artists, with the understanding that these works may provoke forceful pushback rooted in deep anxiety. There are more and more examples every day of artists, teachers, and curators who are building cultural spaces where the erosion of barriers and the delegitimation of violence are both imagined and enacted.

ORCID
Albert Stabler http://orcid.org/0000-0002-7921-3978

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ENDNOTES

[1] *Affect* is a general term that, as a noun, relates to a variety of nonverbal internal experiences, including but not limited to what we commonly describe as "feelings" or "emotions." I do not intend to unpack the history of the concept or its diverse recent interpretations, often indebted to the writing of Gilles Deleuze and Felix Guattari (1987). But *The Affect Theory Reader*, edited by Melissa Gregg and Gregory Seigworth in 2010, offers many worthwhile points of entry.

[2] Interestingly, at the Chicago opening of White Feelings, these posters actually did yield tears from White gallery visitors who knew Rialmo's family. In a 2019 fund-raiser for Rialmo's family, gift certificates for guns were raffle prizes.

[3] Whether or not hostility toward Indigenous people should be described as racism has been challenged in the past decade by the concept of settler colonialism, with the long-term occupation of land posited as qualitatively different from the kidnapping and extermination of people common to African slavery and Native genocide. While Jodi A. Byrd (2011) critiqued histories in which "the native peoples of the

Americas are collapsed into slavery" (p. xxv), Tiffany Lethabo King (2020) expressed an opposing concern, that "the overwhelming and (at times) uncritical adoption of settler colonial discourses … displaces conversations of genocide, slavery, and the violent project of making the human (humanism)" (p. 81). Certainly the colonial and postcolonial histories of Indigenous peoples and members of the African diaspora differ in many ways, and their respective experiences of deliberate and oblivious White cruelty may have been and may still be qualitatively different. But it is difficult to know what meaningful difference registers in the acquisitive hindbrain of White desire, wherein presumed proprietary entitlement has historically overwhelmed any recognition of sovereignty over either territories or bodies.

[4] The violent culture of young White "incels" that arose during this period helps to underscore the links between race, gender, and sexuality (Kelly, 2020).

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Antiracism Approaches Through an Outsider-Within Positionality: Making Black Women's Lives Matter in Art Education

INDIRA BAILEY
Claflin University

This study investigated the narratives and racial experiences of Black women K–12 art educators navigating the White field of art education. Drawing from a Black feminist outsider-within positionality framework, their shared stories reveal how Black women art educators are unprivileged insiders within their schools and outsiders to a social system that privileges White people as the dominant group in art education. Outsider-within positionality is foundational in providing a platform for revealing the exclusion of Black women's identities in White spaces. A Black feminist approach to narrative inquiry is a crucial methodology in identifying why Black women matter in art education. Their interviews expose the experiences of racist obstacles that hinder their progress as art educators. As a result, approaches to implementing gender equity with antiracist strategies are presented for an inclusive and safe environment for Black women art educators and create a critical dialogue in art education at large.

Correspondence regarding this article may be sent to the author at indirabailey.art@gmail.com.

The United States made history by confirming the first Black woman, Ketanji Brown Jackson, to the Supreme Court on April 7, 2022. The first Black vice president, Kamala Harris, proudly announced Jackson's confirmation on the Senate floor. As many senators stood up clapping and cheering along with Jackson's family, a handful of White male senators walked out in disgust during this historic moment. In the wake of her confirmation hearings, Jackson had endured hours of questioning on her judgment and character to serve as a court justice, and many felt these were unfair and misleading (Porter, 2022). Despite Jackson's qualifications of being a law clerk, attorney, public defender, and judge for several district and circuit courts, she was deemed unqualified by many senators of the Senate Judiciary Committee. In 2023, Black women must still be twice as good as men, as well as White women in some cases, and prove their worthiness for the position even when they are more than qualified to do the work. This example is one of the many reasons why Black feminist Patricia Hill Collins (2016) reminded us not to mistake the small acts of success achieved by Black women as power or equality.

Since its foundation in 1947, the National Art Education Association (NAEA) has participated in activism, such as through the Women's Caucus and Committee on Multiethnic Concerns (COMC) interest groups. However, despite Black women's participation in these interest groups, NAEA is now recognizing its complicity with institutionalized exclusionary practices in leadership positions and is now making history with the commencement of its first Black woman President-Elect, Wanda B. Knight, who began her term as the Association's President in April 2023. Black women's challenges in art education have been overlooked, undervalued, and ignored due to their race and gender (Grigsby, 1997; Lawton, 2018; wilson et al., 2022). This article centers on the experiences of Black women K–12 art educators as an outsider-within art education. I summarize the theories of an outsider-within positionality, Black feminist theory, qualitative methodology, and art education scholarship relevant to shaping this study. Next, I share the narratives of the participants and highlight their racial barriers as Black women art educators. Finally, I suggest several antiracist strategies to incorporate gender equity within education.

Black women art educators have claimed inequality and inequity in art education (Acuff, 2018; Knight, 2007, 2019; Kraehe, 2015; Lawton, 2018; Leveston, 2011; Whitehead, 2008; Wilson, 2017, 2018). Whether these claims focus on scholarly research, preservice programs, leadership positions, professional associations, teaching resources, or teaching responsibilities, the truth remains that Black women art educators often feel like outsiders. Attorney and civil rights activist Kimberlè Crenshaw (1991) has argued that race and gender interact in various ways "to shape the multiple dimensions of Black women's employment experiences" (p. 1244). Lawton (2018) shed light on how some Black women feel teaching in a biased field, stating, "No matter how hard we work, or how far we

advance, we are still viewed as the 'other' and subject to inequitable treatment" (p. 373). Many Black women experience similar feelings to Lawton's of working harder, yet still being viewed as less than qualified or outsiders. Regardless of their success, Black women still must demonstrate their worth, as Clark (2006) argues: "Unfortunately, a high-achieving woman of color must often work tirelessly to prove she is educated, articulated, and well spoken, and she often counteracts negative images through an equally disturbing means of silence" (p. 18). To illustrate Clark's argument, I was selected as the Essex County Teacher of the Year. The principal called the entire school to the auditorium and made the announcement. When I returned to my classroom, the students informed me that some White teachers had walked out of the auditorium. I stood there hurt in front of the students. I asked myself, "What else do I need to prove my worth?" A few of the White teachers went throughout the building asking who nominated me for the position. I felt inferior, questioning my existence as an educator, trying to understand what I am continuously doing wrong.

My goal as an art educator was not to win awards or receive accolades. However, even receiving recognition from the state did not help some of my White colleagues see me as their equal. I was an unprivileged insider, allowed to conduct the day-to-day teaching tasks as long as I stayed in my place, unseen and unheard. I often wondered if I was the only Black woman K–12 art educator who had similar experiences. My original study investigated the curricular experiences of Black women K–12 art educators; however, I also chose to be witness to stories of mistreatment based on race and gender, ultimately affecting self-esteem and teaching practice.

In my research, I align antiracism and gender equity through a Black feminism praxis that analyzes Black women art educators shifting between two worlds, being Black and being a woman. These intersecting oppressions of race and gender are inextricable from one another (Crenshaw, 1991) and rarely acknowledged in art education. Acuff (2018) argued that there is no Black feminist research methodology for investigating Black women's standpoint in art education. She also contended, "Art education is implicated in such oppression, as seen in the underrepresentation of Black women in art education research and in the field at large" (Acuff, 2018, p. 201). A Black feminist perspective questions the scarcity of Black women in art education, institutions, leadership positions, teaching resources, and scholarship.

In this article, I specifically expound on why Black women in art education matter and the significance of their voices. This study by no means represents all Black women K–12 art educators but offers important perspectives that provide insights into their teaching experiences. The melding of Black feminism in art education is essential for critical consciousness of an outsider-within positionality. This stance encompasses antiracism's distinct realities that materialize from Black women's experiences. An outsider-within positionality framework centers the stories of Black women K–12 art educators navigating the injustices associated with race and gender in a predominately White field. My hope is to provoke a new conversation about systemic prejudicial practices in institutions and to move more toward a culture of antiracism.

Art education's historical foundation of racism confirms many Black women's stories of racial inequality (Chalmers, 1992; Gaztambide-Fernández et al., 2018). Whiteness dominates in the field of art education in terms of curricula, hires, conference presenters, and leadership positions. In other words, the White insider membership club has the power to influence and grant the privilege of specific forms of information or entitlements. Black women K–12 art educators in this study

unapologetically reveal four specific obstacles of racism encountered to obstruct their advancement in teaching. The participants' narratives expose racism and microaggressions that shape their personal and professional experiences as an outsider-within the field of art education. The narratives I bring forward underscore the challenge of systemic racism and demonstrate how much Black women matter in art education and desire to become recognized, valued insiders.

An *Outsider-Within* Positionality Framework

I am a Black woman art educator who taught art at a high school in New Jersey. In 2012, COMC invited me as a guest speaker for the Grace Hampton Lecture Series at the NAEA Convention in Fort Worth, Texas. My school district denied my request to attend the convention. I found out my colleague, a White woman art teacher, was approved to attend a conference in California. I asked her how she was able to obtain approval for her trip. She responded, "I deserve it." The district denied my request again, even though COMC provided me a letter as documentation as a guest lecturer. I was an outsider, despite my Fulbright scholarships, artist residencies, and national teacher fellowships. When I emphasized my current position as the finalist for the State of New Jersey Teacher of the Year, representing the entire school district and state, the superintendent made his message very clear: I could go this one time. I was an unprivileged insider who was allowed to teach but did not have the privilege to say, "I deserved it" to attend a conference. I was not part of what Merton (1972) described as the dominant group of insiders who hold power and influence to grant privileges and access to information. Insiders comprised the privileged dominant group with similar racial, gender, social class, and educational backgrounds.

The systems of power and authority excluding others who are not of the same race, gender, and social class or who do not hold the same ideology are outsiders who work within set constructs. I draw from this interpersonal dynamic and argue that an outsider-within positionality (OWP) is an effective framework for analyzing the exclusion of Black women's ideas, talents, and contributions from educational institutions through their own interpretation (Bhambra, 2015; Collins, 1986, 2000; McCoy, 2015; Nayak, 2015; Vickery, 2020; West, 2017). An OWP provides a perspective for revealing the exclusion, silencing, and invisibility of Black women to discover and reinterpret their voices. Collins (1986, 1999, 2000) developed the OWP framework using a Black feminist lens to provide a foundation for investigating the gendered, racialized, and marginalized experiences of Black women. Collins's theory explains how White supremacy creates a hierarchical order based on race and gender that maintains inequality in society. She stressed the marginalization of Black women and generated distinctive standpoints on self, society, and family. Vickery (2020) stated the significance of "Black feminist research differs from traditional feminist research because it is grounded in the distinctive intersections of race, class, and gender that materializes from the experiences of Black women in communities of resistance" (p. 111).

An OWP framework is most appropriate in demonstrating the importance of Black feminist research to analyze how race and gender affect Black women working in White spaces. Collins (2000) illustrates an OWP of Black women domestic workers in White families as honorary family members. Despite their perceived privileged insider status, observing the lives of White families, Black women understood they would never be equal to or have the same power as a White family member. Collins's (2000) OWP theory analyzed the subordinate outsider position of

not belonging to the social order. They were outsiders-within the White families for whom they worked with the limitations of their position and quickly learned the difficulties of navigating racial and gender barriers in a White system that did not acknowledge their worth.

OWP examines the confrontations of Black women, who work within White institutions, and explores the shared problem of racialized and gendered oppression (Bhambra, 2015). In academia, many Black women's teaching positions and educational status are deemed unequal by White counterparts within White academic institutions (Collins, 2000). The intersecting oppressions of their race and gender blocks Black women from becoming insiders with full rights and privileges in educational institutions (Brown, 2012; Collins, 2000; Knight & Deng, 2016). In questioning the possibility of Black women becoming full insiders with rights and privileges, Howard-Hamilton (2003) warned how the dominant group invites Black women into White spaces where the group has assembled but then ignores and silences them when dialogue begins. There is a White power structure in art education that keeps most Black women outside of policy-making decisions, access to information, and leadership positions, obstructing them from equal treatment. Despite leadership and education qualifications, "Black women will always struggle, compromise, negotiate, and balance the needs of institutions and our struggles for social, economic, political, and education liberation" (Evans-Winters, 2019, p. 13).

The OWP framework also challenges the myth that Black women's voices are too foreign to understand (Nayak, 2015) and reclaims the value of learning about their realities of intersecting identities that include race and gender. Telling one's story is crucial to conducting an OWP framework analysis. Through narrative inquiry, the challenges Black women encounter in art education can help scholars, administrators, and colleagues better understand the challenges of racism in teaching in a White environment. In art education, the analysis of Black women K–12 art educators as unprivileged insiders emphasizes how despite holding degrees and teaching licenses, these women are not afforded the same privileges as the dominant group. Art educator Whitehead (2008) stressed the importance "for women of color to occupy space in the theory of knowledge because of historical exclusion. Theories needed to be created that use gender, ethnicity, race, and class as categories of analysis" (pp. 23–24). An OWP framework creates shared racialized and gendered oppression and dialogues from unprivileged insiders who are relegated primarily to the day-to-day operations in the classroom, but outside the power structure in the field of art education. Black women K–12 art educators find themselves part of a system where they observe contradictions between Whiteness and White liberal ideologies (Collins, 2000). An OWP framework is not typically addressed in art education. Black women have been "theoretically erased" and their experiences distorted (Crenshaw, 1989, p. 139). The conversations among individual Black women about how race and gender influence their teaching practice leads to new knowledge in the elementary and secondary sectors and preservice programs. As many Black women feel like outsiders within art education dealing with isolation and racist aggression, how do we create antiracist strategies that include gender? How can the narratives of Black women art educators render meaning from lived experiences?

A Black Feminist Approach to Narrative Inquiry

A Black feminist approach to narrative inquiry is a crucial methodology in identifying and collecting data that show Black women

art educators' racist encounters. Narrative inquiry is not a simple "qualitative research technique but a research strategy. . . . Black women's narrative traditions become narrative literacies in critical Black feminist qualitative analysis" (Evans-Winters, 2019, p. 23). The Black women's narratives in this study provided counterstories to racist encounters that can develop antiracist strategies. According to Amoah (2013), a Black feminist approach with narrative inquiry is a way for women of color to establish their agency and reclaim their voice. Narrative inquiry is a powerful educational tool for outsiders to tell their own story in their own words without the insiders' voice for validation. Often teachers' narratives of racism, microaggressions, and a fear of retaliation have deterred some from talking about their experiences. Grant (2022), a curriculum theorist, explained elementary and secondary schools' lack of interest in the inclusion of Black teachers, stating, "Schooling is not meant for Black teachers to question systemic inequities or to include critical discussions of race and society" (p. 360). Many Black teachers are not taken seriously in the K–12 environment; therefore, narrative inquiry allows researchers to create and share awareness of their experiences.

As a Black woman art educator interviewing Black women art educators, we share at least three commonalities—race, gender, and profession. I understand our shared history, culture, and environment just as "Black feminists assert that African American women have a shared historical reality based on the dual subordination of both race and gender" (Brown, 2012, p. 21). Many Black women dealing with racism do not have to go into specific detail for another Black woman to understand. We understand what it feels like to be the first Black woman to receive a position, and we also know how it feels to be denied an appointment because of our race and gender. These commonalities enable me to participate in "sister-to-sister talk," a shared position of Black women (Few et al., as cited in Brown, 2012, p. 22). As a result, the Black women in the study became comfortable speaking openly about their racial and gender concerns. I do not claim that the women participated in the study only because of our shared traits, but I believe these women were relieved that another Black woman was sharing their stories. I believe Black women listening to one another is vital to provide support, and only Black women can fully understand each other's plight. Collins (2000) warned, "This process of trusting one another can seem dangerous because only Black women know what it means to be Black women. But if we will not listen to one another, then who will?" (p. 104). I do not think some women would have revealed specific details about their experiences if I were not a Black woman. This study was the first time many women spoke about their painful experiences of racism.

Data Collection

I intentionally selected Black women art educators who held a state teaching licensure, taught in K–12 institutions, and were born in the United States. I knew there were fewer Black women art educators than White women art educators, and I initially feared there would not be enough participants to achieve a desired sample size. A virtual snowball sampling technique was used on social networking sites for "hard-to-reach" populations (Baltar & Brunet, 2012, p. 57). Within the 2 weeks of posting on social media sites, I received 35 responses to my call. Of those, 28 received invitations, and 21 accepted. The participants' ages ranged from 20 to 69 years old.[1] They taught from kindergarten to high school in public, charter, and private schools. Ten participants taught in Black, six in Hispanic, three in White, and two in Middle Eastern school districts. The

years of teaching experience ranged from 1 year to 20 years.

Using Bold's (2012) semistructured interviews, each participant spoke freely and gave detailed information about their curricular experiences. I interviewed the participants over the telephone for up to 1 hour. Each interview was fully transcribed. Many women became comfortable expressing their vulnerability and felt a sense of relief in talking about painful racist encounters with administrators, colleagues, and teachers. Their narratives were vital in considering the representations of antiracism, gender equity, and Black feminism through an OWP lens.

Data Analysis

A three-dimensional-space approach guided the analysis by composing the narratives of the participants' stories from the past to present standpoints (Clandinin & Connelly, 2000; Ollerenshaw & Creswell, 2002). This approach helped me move away from the interview transcripts and ask, "What is the significance of these women's stories?" The three-dimensional-space narrative approach helped analyze the women's stories by looking inward, looking backward, looking outward, and looking at time and place to understand the intersections of race and gender in the field of art education (Table 1). I took notes during and after each interview, documenting the perceptions, perspectives, and reflections I found in the transcripts. While conducting the interviews, I noted the participants' tone when making specific statements about their experiences.

Narratives of Black Women K–12 Art Educators

In seeking an antiracist approach in art education, it is critical to acknowledge how gender and race impact teaching. Black women's voices offer a different perspective of oppression than White women or Black men (Berry, 2014; Knight & Deng, 2016;

Table 1. Jo Anne Ollerenshaw and John W. Creswell's Three-Dimensional-Space Narrative Structure

Interaction		Continuity			
Personal	**Social**	**Past**	**Present**	**Future**	**Situation/Place**
Look inward to internal conditions, feelings, hopes, aesthetic reactions, moral dispositions	Look outward to existential conditions in the environment with other people and their intentions, purposes, assumptions, and points of view	Look backward to remembered experiences, feelings, and stories from earlier times	Look at current experiences, feelings, and stories relating to actions of an event	Look forward to implied and possible experiences and plot lines	Look at context, time, and place situated in a physical landscape or setting with topological and spatial boundaries with characters' intentions, purposes, and different points of view

Source: Adapted from Clandinin and Connelly (2000).

McCoy, 2015). The Black women K–12 art educators in this study broke their silence and offered a glimpse of their lived experiences. Scholars Patterson et al. (2016) believed that when Black women share their experiences through narratives, the women create a pathway to discuss individually and collectively overshadowed and minimized intersecting oppressions. As a result, of the interviews conducted, I highlight several Black women's narratives illustrating four significant obstacles as attempts to hinder their progress as art educators: racial barriers in preservice art education programs, exclusion in art education, silencing or ignoring experiences, and explicit racism.

Preservice

The first obstacle is the racial barriers in preservice art education programs. Black women art educators enroll in preservice art programs that rarely reflect artists or professors of different racial backgrounds (Kraehe, 2015; Lawton, 2018; Leveston, 2011; Sions & Coleman, 2019). Many Black women art educators grapple within their preservice programs as they question the artists about whom they are learning, often encountering backlash from their White professors. Whitney, a 27-year veteran middle school art teacher who taught in a Black school district,[2] gave the following account:

> I remember asking, raising my hand, and asking my professor, "Why there aren't more Black art in the textbooks"—and I asked, "why aren't we learning about Black artists in class?" He was a White professor, and I was the only Black student in the class; but it was important to me because I knew who I was teaching, and this was during my master's program that I asked this question. He said, "Well, we teach to what is in the textbook—it's not [in] any of the textbooks." … I remember being very frustrated as a beginning teacher, and I was ready to quit because I said to myself nothing that I learned in my preparation program or in the textbooks is helping me with these kids. (personal communication, November 24, 2018)

Many participants stated that they were usually the only Black person in their cohort, and their institution did not expose them to Black artists. Paula, a 1st-year high school art teacher, described her graduate art education program as the only Black person in her cohort. She expressed, "I was not exposed particularly to Black women—Black artists in general to be honest. … I've definitely been kind of learning for myself so I can be a resource for my students, because it's not taught" (personal communication, November 23, 2018). Paula, like others I interviewed, had to research artists of color for herself to prepare for teaching diverse students. Preservice art education programs can affect the perspectives of Black women and their outlook toward race and inclusion. Kraehe (2015) raised the question, "How do preservice art teachers negotiate race and racism in art teacher education?" (p. 200). She describes how preservice programs overlook the importance of race for incoming teachers of color, and how race shapes their development. In listening to Black women's stories about their experiences in preservice art education, it was clear that little opportunity was available to explore or create an antiracist curriculum in their institution.

Exclusion

Exclusion is the second obstacle many participants felt due to their race and gender in art education. I was the only Black art educator in the school district; I often felt alone and isolated because I was not a part of the hegemonic White faculty. Lawton (2018) described her experience as the only Black woman in her institution and the isolation she felt. She asked, "In a field dominated by

women, why are so few of them women of color?" (Lawton, 2018, p. 375). There is also limited visibility of Black women at art education conferences, both in leadership roles and as presenters. Art education associations provide information for professional development, but these conferences often feel uninviting. Sally, for example, taught in a high school for 20 years and stated she had never met another Black woman art educator at an art education conference. Sally commented, "I was the only Black art teacher there, so I don't have a connection. I know we must exist, but I don't have a connection. I don't know any" (personal communication, December 9, 2018). Sharon, an elementary art teacher, who taught for 15 years, described how race is a significant factor in her feelings about exclusion from art education organizations:

> Race is definitely an issue, and how teachers of color feel, and in my county about the large organizations, there is a bit of outsiderness. The membership is primarily White females and so—I felt like, and I always feel like I'm pushing into something. (personal communication, November 23, 2018)

State and national art education associations can make Black women feel like outsiders within the association. When I attend conferences, I immediately look through the conference catalog to see if any Black women are presenting. I attend Black women's presentations to give them support, so they see another face like theirs when they look out into the audience.

Being Silenced and Ignored

The third obstacle encountered by Black women is the general disregard and expected silence by White social institutions in the United States (Collins, 2000). Some women recalled an occurrence when they had to prove they were worthy of the job to the dominant insider group. For example, Whitney served on the curriculum writing team and described how she was silenced and excluded:

> I have been on a couple of committees. I have written and made a couple of suggestions, and I didn't see it go anywhere. They still do what they want to do, but's almost as if [I] do these things and include you just to say we have somebody Black on here. But I don't see my part included, so sometimes it feels like a waste of time. I don't have control of it. … This is also why I had to get my doctorate. I had to get some letters behind my name for people to take me seriously. (personal communication, November 24, 2018)

Whitney's experience is an example of unprivileged insiders without full rights to make decisions on the team. I asked Whitney if her race and gender were factors in her mistreatment and she believed they were significant factors in being ignored.

Anna, who has taught for 18 years in a Latinx school district, voiced her annoyance at the perceptions of Black women. She said, "If you are a Black woman, you know you are perceived as angry—if I'm passionate, I am perceived as—I'm not seen—I am called other Black women that they [have] seen in town" (personal communication, November 25, 2018). The narratives presented thus far support the claim that Black women K–12 art educators are not taken seriously and must demonstrate their knowledge to receive approval from the White insider group.

Battling Racism

Last, several of the Black women in this study communicated racist encounters they had as professional art educators. Discussing racism is complicated, especially when you return to where the injustices occurred. Many Black women in the study expressed consciousness about their appearance, hair

texture, and tone of voice. Donna, an elementary art teacher, describes herself as a dark-skinned woman with natural black short hair. She is acutely aware of the stereotypes based on her appearance. "I am a Black woman that is visibility identified, I believed othered" (personal communication, December 6, 2018). However, another participant, Wendy, who taught 6th through 8th grade for 14 years, became emotional during her interview as she described her battles with racism from the other White art teachers. Wendy describes in detail her experiences of racism:

> I had to prove myself. This right here always turns emotional to me because, coming in, the art department [they] did not want me in. They had no idea what it is I could do, but they just did not want me in … and I'm coming in as an outsider. … I have to work, and I know I do three times harder than your average teacher to get some of the simplest things. If I was a White female and walked in, I could have it. (personal communication, December 8, 2018)

I heard the pain in Wendy's voice as she explained her desire to teach art and was blocked by racial tensions. She shared another example of an interaction with White art educators at her school:

> They came up to me and put a finger in my face and told me, "We don't know who you think you are, but we want you to know you're nothing … and we don't need your kind to come here. We don't want to hear that, and we don't want to see it." … I had to prove myself, I have to prove that I was better than artistically; and I was smarter than, better than, wiser than, stronger than all of them. (personal communication, December 8, 2018)

The battles that Wendy and many other Black women K–12 art educators fight are not always direct. Subtle forms of microaggression can also cause significant harm and often goes unnoticed in many educational environments.

Black women K–12 art educators' challenges go beyond glue guns, plastic water cups, and tempera paint. Their story of navigating racism behind the scenes of teaching is indispensable. These women who shared their stories with me have almost 300 years of teaching experience combined. These narratives lay the foundation for a critical inquiry into the field of art education in developing antiracism and gender equity practices. Black women art educators occupy a terrain as outsiders-within where they must look at all aspects of the power structure in K–12 art education.

Antiracism and Gender Equity

According to the narratives of Black women K–12 art educators, their race and gender impact them professionally as outsiders-within a racist system. Black women cannot apply antiracist strategies separately; they "must fight racial and gender synchronously, because of this verity they cannot afford to privilege one group's struggle over the other" (Evans-Winters, 2019, p. 17). In considering antiracist approaches toward teaching and artmaking, the environment must be conducive for every teacher to be a full insider. How can antiracism and gender equity align with art education? Rolling (2020) reminded us that "systems resist change," and these ideas for applying antiracism and gender equity will not come easy (p. 8). In other words, antiracism takes action to challenge and dismantle racism in individuals and institutions. While there may be additional ideas, I emphasize four steps in which the field of art education can incorporate gender equity with antiracist strategies.

First, preservice art education programs can introduce an antiracist teaching practice and environment. This research shows that such programs rarely consider the needs of many Black women pursuing art education. Preservice programs cater to White students as "prospective Black educators in preservice programs are not met with a curriculum that is relevant or reflective of their experiences or commitments as educators" (Omar, 2021, p. 257). The Black women in the study shared their preservice experiences of having White teachers who ignored them, disbelieved their knowledge, and could not adequately prepare them to teach about their own culture. Leveston (2011) claimed preservice art education programs are doing a disservice to Black students and questioned how the field of art education can help them feel welcome in the classroom. Antiracist preservice programs can transform teaching practices with scholarly literature and artwork by Black people that contribute to a new pedagogical understanding of race and gender and improve educational experiences.

Second, the recruitment and retention of Black women in art education needs support. The data show White women outnumber Black women educators, creating an unequal balance of positions and privileges in art education (Kraehe, 2015; Lawton, 2018; Leveston, 2011; Spillane, 2015). Even though most art educators are women, Black women's race impacts gender inequities and visibilities. Lawton expressed her excitement when her former university hired another Black art educator, saying, "I have always been the only art educator of color, any color, at my past institutions, and having Gloria join us made me feel like VCU [Virginia Commonwealth University] was truly keeping their promise to hire more faculty of color and be more inclusive" (Wilson & Lawton, 2019, p. 83). Antiracist hiring committees, institutions, and administrators can transform the climate of colleagues that embraces diversity beyond tokenism. Elementary and secondary school districts can develop antiracist practices to reduce microaggression at employment. They can establish an equity, diversity, and inclusion (ED&I) task force of diverse teachers to educate about the effects of systemic racism on teachers and students. Additionally, affinity groups for teachers of color could be developed as a safe place to improve interventions without the fear of retribution.

Third, art education associations have become uninviting to many Black women, as most presenters, members, and leadership positions are held by Whites. Knight (2019) emphasized, "Members of color need to have someone who looks like them in the administration. If most of the NAEA membership consists of White women, then role models for color are lacking" (p. 8). One of the current initiatives NAEA has created is the ED&I Commission for marginalized students and educators to promote a better understanding of cultural diversity and work against bias and misrepresentation. Many Black women who participate in professional development activities with educational associations and school districts are still outsiders even when other Black women are in attendance. West (2017) emphasized, "These opportunities are seldom developed by and for African American women and may not provide the type of culturally responsive support these women need to contend with in their daily lives as outsider-within" (p. 284). Antiracist state art education associations and interest groups can transform their membership representation by providing equity and equality in the nomination for awards, elections in leadership positions, and accepting proposals by Black women to encourage a space of social and professional participation.

Fourth, publishers of scholarly research are predominantly White and promote White scholars. Black women art educators'

perspectives of teaching art are vital to understanding how race and gender affect curricular decisions and teaching practices. This study adds to existing literature addressing Black women art educators' racial concerns, and curricular and lived experiences. However, there is a gap in research published that addresses Black women's K–12 experiences in art education. Collins (2000) explained that the Black woman "has a unique biography that reflects her experiences within intersecting oppressions" (p. 246). Antiracist book publishers, editors, and teaching resource providers could transform materials by publishing scholarly and teaching resources written and produced by Black women.

The four action steps suggested here are not the only antiracist strategies inclusive of gender. One workshop, one presentation, or one article about antiracism will not solve racism; effort is required. Nevertheless, all students, educators, and institutions can benefit from these steps as a start to creating critical dialogue about antiracism and gender equity.

Conclusion

I conducted this study to discover whether other Black women K–12 art educators had similar racial experiences. Several Black women K–12 art educators voiced their experiences navigating a White field. Black women cannot separate the duality of their race and gender, thereby offering a different perspective of inequality and oppression than the hegemonic White view. Their interviews revealed racial and gender concerns as unprivileged insiders navigating the White field of art education. The purpose of the study is not to further marginalize Black women, but rather to provide an analysis of their narratives to make explicit to all educators and administrators that there is an urgent need to address gender equity in antiracist strategies in art education. I purposely chose Black women K–12 art educators in the United States within educational institutions, because they are outsiders in the decision-making processes in the field at large. By sharing the narratives of Black women art educators teaching in the K–12 sectors, I amplified their voices. The women displayed pride in expressing their feelings even though the act of recollection triggered some painful moments and memories.

Using narrative inquiry helped share the participants' stories for the first time about their lived experiences navigating a field that does not always treat them as privileged insiders. The collective voice of the Black women featured in this study may inspire and empower other Black women K–12 art educators to come forth and relay their lived experiences as an outsider-within. There remains much to learn from the stories of being Black and being a woman that goes beyond teaching art in making Black women's lives matter in art education.

If Black women must contend with the intersectionality of their race and gender, then there will still be a need for this research from a Black feminist perspective. Black women cannot apply antiracist strategies separately from gender. Hearing the racist encounters of these Black women K–12 art educators suggests that a forum for sharing experiences is necessary. The possible implications for art education are incorporating antiracist strategies in preservice art education programs by disseminating knowledge of Black women artists that contributes new pedagogical understandings. The recruitment and retention of Black women art educators could broaden the field's perspective of race and gender beyond tokenism. Developing task forces in art education organizations can encourage Black women to participate in leadership positions. When an antiracist

framework is applied, it goes beyond curricula and workshops to create an opportunity to hear underrepresented voices and challenge racist and gender biases into actionable items.

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ORCID

Indira Bailey http://orcid.org/0009-0007-4782-9093

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ENDNOTES

[1] The study reveals the ages of the participants when the study was conducted in 2018.

[2] The names of the participants were changed to protect their anonymity.

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Diverted Flight Path: The California Art Education Association's Progress Toward Sustainable Runways

DUSTIN GARNET
California State University

Art education associations across the United States have been hit hard by the COVID-19 pandemic, and the force of societal change has impacted all aspects of both the personal and professional lives of teachers. Leadership that is elected and currently serving during this point of inflection find themselves in turbulent positions that demand adaptation to stay relevant as well as "flight plans" that responsibly steward organizations toward sustainability and future succession. As COVID-19 moves into an endemic phase and art educators shift their practice toward embracing the principles of equity, diversity, inclusion, and access (EDIA), the California Art Education Association (CAEA) has taken bold action to confront contemporary challenges. In this article, I share a perspective on organizational change that both traces the evolution of EDIA work within CAEA and provides a preliminary flight plan that outlines current activities and potentialities for future sustainable initiatives.

Correspondence regarding this article may be sent to the author at Dustin.garnet@calstatela.edu.

The core of an art education association's mission is to build a learning community that is committed to inclusive practices. Associations created for and by art educators are often a critical support for new educators searching for curriculum, competitions, professional networks, and friendships. These organizations and the materials they provide may be, for some, the only accessible and vetted sources of new theory and pedagogical knowledge in the field. In many ways, an organization like the California Art Education Association (CAEA) provides a support structure that both directly and indirectly contributes to the recruitment and retention of art educators across the state.

According to National Art Education Association (NAEA) survey data from 2018 and cited by Rolling (2022), "85% of the Association's membership is female, 51% are 40 years old or older, and 78% are White" (p. 39). He also explains that with "well over 50% students of color, the presence of art educators of color among our membership is sorely underrepresented" (Rolling, 2020a, p. 9). We must ask what systemic issues in the profession of art education dissuade young people of color from turning their love of art into a profession of teaching art to others. Young (1999) has argued that "deliberate, aggressive recruitment efforts are needed from universities and colleges so as to increase the numbers of African Americans, Hispanics and Native Americans entering the teaching profession" (p. 24). I would also argue that art education associations have a role to play in deliberate, aggressive retainment efforts. The commitment to, and the work toward, equity, diversity, inclusion, and access (EDIA) goals within art education associations is a sound strategy to uplift our profession and act as a "key in recruiting … [and retaining] highly skilled and diverse practitioners whose perspectives and innovations will broaden and enrich the field" (Lawton, 2018, p. 384).

Lawton (2018) explained that "art educators have failed in helping students, families, and school administrators make connections between art study/making and professional fields that depend upon the critical, creative thinking, and hands-on skills honed in art disciplines" (p. 379). She describes

> three recurring perceptions or thinking patterns contributing to the low numbers of artists/educators of color: (a) economic factors; (b) lack of education about art/education as a profession and/or the low reputation of art/education as a profession; and (c) scarcity of artist/educator role models of color. (p. 382)

Acuff and Plummer (2022) further explained that "Black subjugation has been achieved and sustained through systematic socio-political exclusion, such as through language and economic dependency" (p. 11). For these reasons, the "scale and depth of the problem of minority under-epresentation [*sic*] in the teaching force has not dissipated" (Young, 1999, p. 25), and the arguments for access have been ignored for a generation. Young and Knight (2022) "still [see] a great journey ahead to address the expanding diversity of students in American schools

while teacher demographics are still overwhelmingly female and White" (para. 2).

Art education associations must embody equitable practices that recognize the underrepresentation of minority art teachers and do more to welcome, include, value, and retain these individuals. In qualitative research conducted by Thomas (2020), almost half of the participating prospective art teachers noted that "former inspirational teachers were often the models for characteristics [participants] ascribed to [their] possible future teacher selves" (p. 35). Quantitative research conducted by Gershenson et al. (2022), examined the long-run impacts of having a Black teacher in elementary school on students' educational attainment, as measured by high school graduation, college aspirations, and actual college enrollments. The data showed "that Black students randomly assigned to at least one Black teacher in grades K–3 are … 13 percent more likely to graduate from high school and 19% more likely to enroll in college than their same-school, same-[race] peers" (p. 301). If we want to increase diversity in art education, "we need to find as many ways as possible for our students of color to envision themselves as artist/educators and change agents for racial balance, equity, and social justice" (Lawton, 2018, p. 388). Representation in the art classroom matters (Gershenson et al., 2021; Irvine, 1989), and art education associations can do more to support diversity in the field.

Opening the Airspace

Elected leadership in state art education associations across America find themselves serving during a time of inflection and change. Today, both globally and nationally, there is rising authoritarianism, racialized violence against minorities, and attacks on women's rights. The alt-right, White nationalist movements who have unmasked themselves, and the rise of fake news in our media (George et al., 2021; McBrayer, 2021) have promoted greater polarization and skepticism at home and abroad. COVID-19 continues to stretch our physical and mental health as a growing sense of anomie overshadows American society (Newport, 2021). In reaction, contemporary movements for social justice around the world have been amplified, opening eyes to significant inequality and the systems that maintain the status quo.

The volunteer art teachers that lead CAEA recognize these exogenous forces and have begun to address the practices and systems that perpetuate systemic inequalities in our own organization. Change toward the adoption of EDIA principles requires more than buy-in; it requires a commitment of time and emotional energy to learn, engage with nuances of the interpersonal, and be open to the uncomfortable. The dual effects of the pandemic and the rise of social justice movements have been the exogenous impetuses for change in CAEA. These forces have sparked an urgent need for institutional activism and significant organizational reconfiguration (Meyer & Corrigall-Brown, 2005; van Dyke, 2003; Vasi, 2006) within state art education associations across the United States.

Rapid social change can be an exogenous shock that "initiate[s] boundary crossing" and "affects the internal process in organizations around issues like status dynamics and the regulation of norms and ideas" (Gaby, 2020, p. 1122). Wang et al. (2018) further described boundary crossing as adopting the claims, issues, and causes of a movement "when there is overlap in the identities and self-representations of participants" (p. 172). There can be benefits to boundary crossing, like reaching broader audiences and resource pools and accomplishing goals that would have been unattainable. However, crossing boundaries can also produce negative

outcomes, like ideological conflict (Wang et al., 2019) leading to groups that splinter or otherwise destabilize (Kretschmer, 2014; Polletta & Jasper, 2001; Staggenborg, 1989; Whittier, 1997).

As a team, CAEA elected members have chosen to engage with the exogenous forces of rapid social change and risk some destabilization to ensure that the state association remains relevant and inclusive. In doing so, we join what De Groot (1998) called Rudi Dutschke's "long march" (p. 10) to do what Marcuse (1972) called working "against the established institutions while working in them, but not simply by 'boring from within', rather by 'doing the job,' learning … and at the same time preserving one's own consciousness in working with … others" (p. 55).

The insights presented in the following case study aspire to tell one version the CAEA's early engagement with an organizational change toward EDIA goals. In doing so, it is my hope to create an entry point for the skeptical and resistant, yet open-minded leaders who are willing to begin EDIA discussions in state art education associations across the country.

Checking the Compass

State art education associations are not-for-profit organizations that, if affiliated, maintain a symbiotic relationship with NAEA. A member of NAEA is by default a member of their state's association, and a percentage of their membership dues is sent to the state association in which the member resides. Affiliated state associations run as autonomous entities with their own constitutions, bylaws, and day-to-day activities. Yet, despite the clearly marked administrative and organizational delineations between national and state associations, art educators still look to NAEA as a guiding compass that directs the field toward and away from relevant issues and trends. As Acuff et al. (2017) argued, "just as our students look to us—their educators—for support and guidance in the navigation of a complicated and sometimes dangerous world, we—NAEA members—look to our national organization for support and guidance" (p. 40). NAEA acts in many ways like a library of ideas, a curator of current praxis, and a bellwether of future change.

The team of leaders elected to CAEA stewards the association and represents not only our members, but the thousands of art educators who practice in the State of California. We are one of the largest state art education organizations, and we recognize that our actions or inactions can affect both teachers and students in sometimes unpredictable ways. As a result, any organizational change that occurs within CAEA must be an outcome of research and collaboration. In our efforts to become a more inclusive, diverse, and equitable association, we have looked for expertise among our national leaders and state membership, explored the development of NAEA's Equity, Diversity, and Inclusion (ED&I) Commission, and examined both contemporary antiracist art education theory and the NAEA teacher journal *Art Education* for trends in the field.

NAEA's ED&I Commission was established in 2019 as a "critical step toward NAEA becoming a more antiracist organization" (Rolling, 2022, p. 36). The Commission is the result of a sustained exploration of the goals and vision for NAEA. For almost 15 years, beginning with NAEA's first major strategic plan (2007), the Association has prioritized the refinement and realization of these organizational and aspirational statements. Rolling (2022) traced the history of ED&I work within NAEA, explaining that strategic plans and visions were the early formal openings that led to position statements, presentations,

and workshops. This preparatory work paved the way to create a national task force on ED&I that commenced in January 2018. The task force divided itself

> into three independently organized working groups: (1) the histories working group, which studied the culture of NAEA from its archives, strategic plans, and a 2018 survey on support for participation in NAEA Conventions; (2) the similar initiatives working group, which examined other groups that had taken similar approaches to diversity as a strategy for inclusive growth and bottom-up leadership development; and (3) the demographics working group, whose charge was to research the current status of NAEA demographic information and how NAEA could utilize this information. (Rolling, 2022, p. 39)

In the spring of 2019, the task force presented the NAEA Board with 16 recommendations that included creating a standing commission for ED&I work. By summer of 2019, a subcommittee was established "to (1) draft the policy for the ED&I Commission, (2) draft an action plan for inviting applications to and appointing membership in the Commission, and (3) develop terms for service and criteria for Commission roles" (Rolling, 2022, p. 40). The first meeting of the ED&I Commission convened in December 2019.

NAEA's ED&I Commission is the culmination of progressive steps built with years of sustained work by a deep pool of dedicated members. Its creation is a pivotal historical moment that proves socially conscious organizational change can and should be accomplished. To create sustainable change at the state level, state associations must first share a commitment to the process of achieving EDIA goals. NAEA provides a national model for CAEA in this as we also move toward sustainable change. It is reassuring that a successful flight path is there for us to reference, but it will always be necessary for individual associations to chart their own plans. Active participation by state association members may vary, along with the financial resources and specific skill sets that are available to lead and sustain EDIA work, but the end goal must be the same.

The growing momentum toward EDIA goals within NAEA and the wider field is rooted in a long history of community, research, and activism from its members. NAEA Interest Groups like the Committee on Multiethnic Concerns and the Women's Caucus have provided networks and created spaces for the development of theory and research into justice and equity issues for more than 50 years (Grigsby, 1977, 1997). Scholarship found under the broad umbrella of EDIA has grown into a movement of art educators working assiduously to produce publications that focus a new lens on curriculum (Acuff, 2020; Kraehe & Herman, 2020; Lawton, 2021), pedagogy (Acuff, 2018; Bey, 2011; Brown & Cross, 2022), and culture (Ballengee Morris, 2010, 2019; Chalmers, 2019; Eldridge, 2001, 2018; Keifer-Boyd et al., 2007; Manifold et al., 2016; Shin & Willis, 2010). The complexity of defining and doing EDIA work in art education is found in scholarship on identity and race (Bailey, 2022; Bey, 2006; Carpenter et al., 2021; Daniel, 2019; Herman & Kraehe, 2018; Hsieh & Yang, 2021; wilson et al., 2022; Young, 1990), social justice (Desai & Chalmers, 2007; Keifer-Boyd et al., 2018; Knight, 2021; Sharma, 2021; Shin, 2011), and arguments for freedom and activism (Acuff, 2021; Bastos, 2021; Desai, 2019). Additionally, diverse scholars are bringing forward new diverse histories (Bolin & Kantawala, 2017; Garnet, 2022; Garnet & Sinner, 2022; Lawton, 2017) to offer a more equitable account of the past. Whiteness and art education (Acuff, 2019a, 2019b, 2019c; Denmead, 2021; Lewis, 2018; Travis, 2019) and antiracist art education (Rolling, 2020b) are the most

recent avenues of exploration into taken-for-granted social constructs of systemic racism and White privilege.

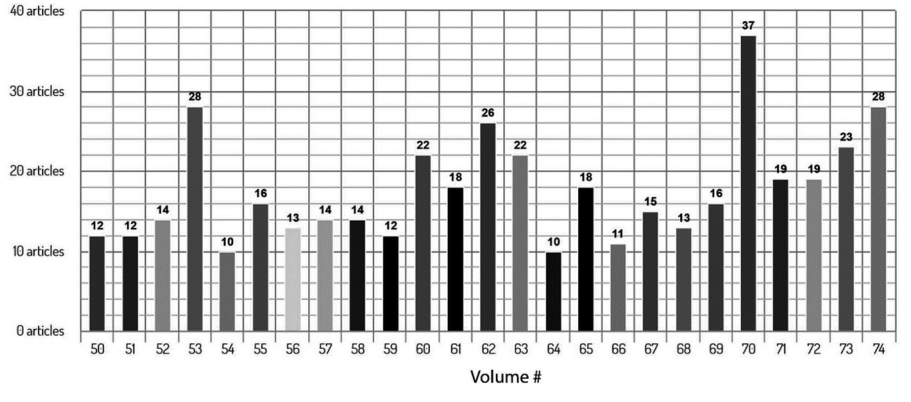
Art education history can also provide insights for state associations through the examination of fads and trends in the field. A fad in art education can be characterized as a short-lived surge of interest or way of being. An art education trend can be thought of as a consistent tendency that slowly gains momentum and might have long-term implications for the field. One useful way to recognize trends is to look at the theory and instructional resources produced by art educators over time. The NAEA journal *Art Education* is an accessible resource for art teachers, published six times a year and mailed to more than 17,000 members internationally.[1] To illustrate trends in authors' writing, I conducted a focused content analysis of the past 25 years of *Art Education*. The 1,109 articles and resources[2] from 1997 to 2021 (Volumes 50–74) were scanned for keywords and themes connected to and including sociocultural issues, multiculturalism, civic engagement, and social justice (Table 1).

The value of this content analysis for state associations reveals a consistent[3] and growing trend toward the publication of articles and resources that reach past the permeable boundaries of our field and into the social sciences. This trend offers evidence that an increasing number of art teachers want to learn about EDIA and are open to taking on the challenges that this work demands.[4] An association that wants to remain relevant to its members should look to the ED&I work within NAEA and the growing popularity of social and cultural issues in *Art Education* to inform organizational change. This significant evolution over the past 25 years provides convincing evidence that to be more sustainable, state art associations should be moving toward a more socially conscious stance.

Charting Our Own Course

CAEA was inaugurated in 1965 during the civil rights movement (1954–1968), but there are no archival records of the association or its activities during this time. It is only in the past 3 years that the association has made a

Table 1. *Art Education* Publications From 1997 to 2021 With Sociocultural Issues, Multiculturalism, Civic Engagement, and Social Justice Themes



conscious effort to develop a digital archive. While CAEA continues to collect historical documents, the only evidence of EDIA work appears in the past 2 years of the association's recorded history.

On June 2, 2020, in the wake of George Floyd's (1973–2020) murder by Minneapolis police officers, Veronica Hicks sent an email to then CAEA President Li Ezzell, stating:

> I am one of many Californian art educators of color who are moved emotionally during this time of unrest in our country. George Floyd's death has reminded Californians that racism is present in every institution. I am proposing that CAEA open a new division, one focused on diversity and inclusion. This is a matter dear to me not only because I am a person of color, and because I teach preservice art teachers of color at Sac State. It is important to me because before living in California I was the Multi-Ethnic Concerns Representative to the Pennsylvania Art Education Association. I know first-hand that a statewide art education association does benefit from including such a division and would like to discuss this with you further. I truly believe that CAEA would respond in a positive manner to the Black Lives Matter movement by starting a search for team members to work on a diversity and inclusion division. This act will undoubtedly assist Californian art teachers as they navigate these long-standing issues in our society and education systems. (V. Hicks, personal communication, June 2, 2020)

The email received by Ezzell was forwarded to the CAEA executive committee for review, and on June 3 an email response was provided with a unanimous agreement that an ED&I group should be created. An offer to chair the first CAEA ED&I Commission was presented to Hicks, who graciously accepted. The treasurer at the time, Anna Pilhoefer, also noted that "this email sparked a public statement from CAEA in support of the Black Lives Matter movement and a call for applications for a CAEA ED&I Commission" (A. Pilhoefer, personal communication, April 2, 2022). Pilhoefer and Hicks partnered to write the call for applicants, and on August 3 the following message was sent out with the CAEA weekly membership email:

> Dear CAEA Community,
>
> We invite you to apply for the newly-formed CAEA Equity, Diversity, and Inclusion (ED&I) Commission. This Commission will be modeled after the NAEA Commission of the same name. CAEA commits to diversifying its governance, and actively working to fill a dedicated role (this Commission) that focuses specifically on inclusion and advocacy of antiracist and social justice initiatives. The Commission will be a platform to talk about anti-racism issues that Black, Indigenous, or Persons of Color have endured. The commission will support social justice issues with increased visibility of diverse gender identities, LGBTQIA [lesbian, gay, bisexual, transgender, queer, intersex, and asexual] identities, differently-abled identities, and other historically underrepresented groups. These issues will be amplified in CAEA so the art education community can use whatever power and privilege they have to empathize with the mentioned historically underrepresented groups. By listening to and involving the narratives of historically underrepresented groups, the ED&I Commission will lead colleagues into actions, initiatives, and activism. The application period will close on Friday, August 7th, 2020.

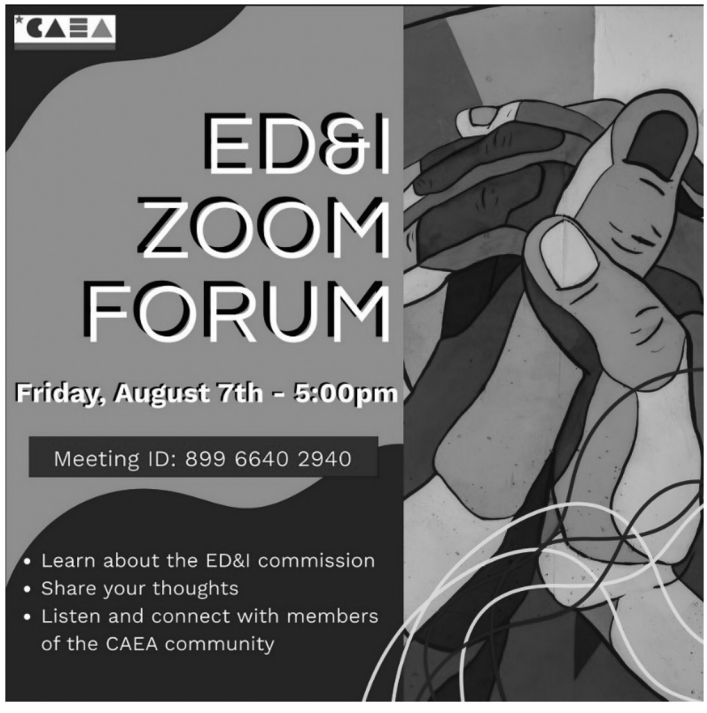


Figure 1. Invitation to the ED&I Zoom forum, August 7, 2020.

Pilhoefer and Hicks also hosted an ED&I forum for members to learn about the new commission, share thoughts, and connect with the community (Figure 1). Nine members were selected for the first cohort of the CAEA ED&I Commission; they met formally for the first time on October 25, 2020 (Figure 2). The inaugural CAEA ED&I Commission "came up with some asks for the council, which included a budget line item for ED&I" and related initiatives (A. Pilhoefer, personal communication, April 2, 2022). In November 2020, the commission presented at the CAEA annual conference, which was held virtually due to COVID-19. Other direct involvement from the CAEA ED&I Commission has resulted in a successful book club event and active involvement in the planning of the 2021 in-person conference.

In 2021, the CAEA ED&I Commission offered and led an analysis of the conference application and curation process to look for ways to implement equity and inclusion goals. The commission was also involved in developing the conference themes, crafting the conference call for presenters, and vetting conference proposals. When it came time to select keynote speakers, the commission provided help to find and invite presenters, and the idea was floated to invite the Antiracist Art Teachers leadership team[5] and diverse artist–teachers to headline the



Figure 2. Welcome slide for the first meeting of the CAEA ED&I Commission, October 25, 2020.

conference. In response, Hicks noted that if we were to invite this group:

> there needs to be scheduled follow-ups made available to CAEA members throughout the year … if the group is just the keynote, then CAEA would need to provide accountability so that the group's introduction to quality antiracist resources can have a lasting impact on our members. If CAEA does not follow up throughout the year with its members, it may act as a temporary introduction to decentering whiteness in the art classroom without the charge to be resolute with internal/external changes. (CAEA email correspondence with Veronica Hicks, February 15, 2021)

CAEA's past president (2020–2021), Robyn MacNair, echoed this sentiment by explaining:

> This is the type of work that needs much coaching and a sustained effort. For many, this is a big pedagogical shift requiring deep personal reflection and reworking of curriculum. It requires skillful facilitation and ongoing support. I'm watching some of this type of work roll out in my board. Without enough time to process and skillfully be led, the results may be superficial. The key to this work is time and space to process. This is literally, for many, a new

> language. (CAEA email correspondence with Robyn MacNair, February 15, 2021)

This discussion reminded the CAEA leadership that the creation of an ED&I Commission promoting inclusion and opening access is only part of the necessary proactive steps to reaching EDIA goals. The movement toward sustained and meaningful organizational change requires nuance and the sharing of knowledge, resources, and perspectives over time. CAEA is currently committed to building up foundational knowledge among its board and members before engaging responsibly, and not superficially, with the complexity of antiracist teaching practices.

Negotiating Turbulence

The decision to hold the 2021 CAEA conference in person was a difficult one, but necessary. The association had a hotel contract that was renegotiated and rescheduled as COVID-19 lockdowns prevented travel and gathering in large groups. Then, as restrictions were lifted over the summer of 2021, we were left with a choice to either break our contract and suffer the penalties or commit to a totally in-person event in November because the association could not afford to attempt a hybrid conference. The whole situation was made even more dynamic with our long-time conference manager passing the baton to other members over this period. Finally, despite multiple last-minute cancellations, the CAEA council and members of the ED&I Commission collaborated to offer a diverse selection of vetted presenters and an overall logistical success.

Time was scheduled at the end of the conference for CAEA members and conference organizers to hold an open debrief meeting on what worked and what needed improvement. A state council meeting was scheduled to follow in the same space. At the time, not much thought was given to formality, and eventually, both meetings melded into one conversation. As a result, CAEA leadership neglected to ask non–state council members to leave before the council meeting began. One of the two representatives from the ED&I Commission was invited to share any feedback that was received, as well as any personal observations or concerns. There were many issues of concern that were shared with the group, one of which prompted an unexpected verbal altercation when a non–council member started shouting anti–critical race theory talking points. After a few moments, the non–council member was cut off and told to leave. The whole council was shocked by this verbal assault, and the remaining time together was spent talking through this incident.

In early December 2021 a formal letter, signed by all nine members of the ED&I Commission, was sent to the CAEA executive council, as well as the NAEA President, Executive Director, and Director of ED&I and Special Initiatives. The letter began:

> The CAEA Equity, Diversity, and Inclusion Commission write [*sic*] this open letter to call attention to the oppression and marginalization that was experienced by organizers and attendees of the recent State conference, and which has been deemed pervasive within and perpetuated by the Association, and to demand urgent and material action to address these concerns.

The letter then continued to explain that members of the Association who supported the formation of the ED&I Commission

> have failed to live up to their promises to provide these members with a safe and supportive environment. Unnerving events surrounding the CAEA conference have exposed injustices that

> demand both an immediate response, and an ongoing commitment to sustained remediation.
>
> [R]efusal to protect our most marginalized art educators by allowing explicit racism, homophobia, anti-Blackness, misogyny, sexism, and classism to go unchecked and unaddressed leads us to question the Council's initial agreement to create a more inclusive, equitable, and antiracist association through the development of the ED&I Commission. As such, it is the duty of ED&I Commission members, and our broader CAEA constituents, to hold our State Council accountable for their failure to uphold these values, and to demand that we do better, together.
>
> The Commission hereby offers to work with the Council to dismantle structural racism and pledges to collectively enact antiracist governance and practices.

The letter also contained two appendices and copies of messages solicited from attendees by the ED&I Commission. The first appendix was a "Summary of Incident Reports/Complaints," where 11 points were noted. The second listed eight demanded action items and included the statement:

> CAEA's elected leadership is required to reply to this letter within 30 business days with a formal written apology, acknowledgment of harm, and promise to do better. As part of that promise, we require a complete budget and timeline for the 2022 calendar year.

In the following weeks, the letter inspired many strong reactions from various members' perspectives. There were many personal phone calls and small Zoom meetings to talk through feelings about both the content and tone of the letter, and about how to move forward. In every art education association, there will be those who resist change, allow pride to block reason, and use emotion rather than intellect to blindly cause harm. Communication with members who have either bought into McWhorter's (2021) *Woke Racism* or actively interrogate fellow art educators who "embrace creative projects that are fun, uplifting, and free of emotional weight" (Kraehe, 2022, p. 59) illustrate the complexity of the nuances that continue to be negotiated.

Sustainable Runways

As the incoming CAEA president (2022–2023), I spoke with Ezzell about taking the lead with the association's response, and then made contact with NAEA President James Rolling; Executive Director Mario Rossero; and Ray Yang, the Director of Equity, Diversity, and Inclusion, and Special Initiatives. Rolling's (2020a) call for creative leaders "to stand together with NAEA and with your state organizations to create structural and systemic changes within your own workplaces and communities" (p. 8) resonated louder than ever before. The empathy, support, and encouragement from NAEA inspired a mindful approach in CAEA that, at its core, honored the specific perspectives and truths of all those affected. Ten individualized letters of apology were sent to attendees who raised their concerns, and a formal response letter was provided to the ED&I Commission and wider membership:

> The CAEA state council would like to share our deepest regret and apologies to the members and guests who were negatively affected by their participation at the 2021 CAEA conference. We commit to working more diligently together to achieve the social equality and fairness that all people deserve.
>
> As suggested by the CAEA ED&I Commission, CAEA has the opportunity to facilitate a pathway of talented art

> educators of color and become an exemplar of inclusivity that other state associations will seek to emulate. A commitment to antiracist action and to supporting BIPOC [Black, Indigenous, and people of color] art educators across the state will translate into a stronger commitment to CAEA and further establish public trust, leading to a better visual arts education field and society. In the following letter, the CAEA board has responded to each of the CAEA ED&I action items with seriousness and care.
>
> As we all know, we are a volunteer association with minimally paid staff. We have limited funds and have lost money and membership over the last few years. As well, we are living through a pandemic that has and continues to take a toll on our profession, our mental health, and the willingness to volunteer our time. While the CAEA board unequivocally commits to the following action items listed below, we all know that if the members are unable or unwilling to volunteer their time, our ambitious plans will move at a slower pace. The commitments offered in this letter will only come to fruition if members are doing the work. … [I]t takes a collective community to make an association function well. (CAEA correspondence with state members, December 28, 2021)

There was a belief among the CAEA executive council that our measured and professional approach recognized and put aside interpersonal issues in an attempt to understand the trauma and emotions evident in the ED&I Commission's letter. Instead of "offering up kneejerk responses" (Collins, 2016, p. 134) to the areas between the lines and undertones of the letter, the CAEA executive council chose a more virtuous path, to make commitments based on "diligent and thoughtful intellectual work that aims to dismantle unjust intellectual and political structures" (p. 134).

After the apology letters were sent out, members of the CAEA executive council and members of the ED&I Commission met with Rossero and Yang several times to strategize steps for moving forward. NAEA has also committed to including CAEA in a forthcoming antiracist leadership training initiative. Transparency in the association is continually addressed, and many changes have already been implemented. The executive council also plans to partner with the ED&I Commission to conduct an institutional policy review and update our mission statement. ED&I in outreach regarding paid, volunteer, and elected positions have been enacted, and group norms have been adopted for future meetings.

As this article was being written, CAEA's first virtual town hall was run with Yang facilitating. The town hall event was a commitment by the CAEA executive council in response to the ED&I Commission's letter of concern. Prior to the event, registered participants were sent copies of the ED&I letter and the CAEA response letter to provide context for the gathering. The town hall was a strategic step toward accountability and EDIA goals, as we listened to both members and nonmembers engage and provide constructive ideas to build sustainable runways into the future. In our journey to create organizational change, CAEA will work toward initiatives that are lasting, transparent, and accountable to all its members (Harp et al., 2017; Milbourn et al., 2019). In many ways this period of CAEA history, from the creation of the ED&I Commission to the present, has been taxiing along an often strange route to takeoff.

Crossing Boundaries

The case study of progressive change within CAEA is a narrative of boundary crossing. The rapid social change in society and corresponding events within CAEA have been the exogenous shock that has helped to highlight the overlap between our association and the identities, claims, issues, and causes of the EDIA movement. The journey of CAEA to take on systemic change has already helped the leadership to reach broader audiences and resource pools, but it has also created some destabilization and course correction. An association is always composed of different perspectives and personalities that must be validated and considered for their historical knowledge and their unique experience. Leaders that initiate change must also be mindful of what Morse et al. (2020) described as "the complex mechanisms that govern *why* people volunteer" (p. 1). Before real change can occur, there is a need to understand the common threads that run through individual egos, and all other interpersonal factors that allow a professional community to function well (Stukas et al., 2015).

As CAEA moves forward on its commitments to EDIA goals, we also understand that "volunteer organizations which put emphasis not only on realizing their members' values but also satisfying their needs and allowing for the expression of their self-identity should extract a higher degree of commitment from their members" (Bahat, 2021, p. 1255). One of the ways to make this happen is for art education associations to utilize the power that community and care can bring to the cause.

ACKNOWLEDGMENTS

The metaphor of the "flight plan" used throughout this article is adapted from Rolling's (2022) ED&I Commission history. My gratitude to both Veronica Hicks and CAEA president-elect, Anna Pilhoefer, for their insights into the history and development of the CAEA ED&I Commission. Thank you to the *Studies in Art Education* reviewers who offered insights, inspiration, and encouragement.

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ENDNOTES

[1] The actual number of journals mailed to members is 17,073; of the members, 16,720 reside in the United States. The exact numbers were provided on March 31, 2022, by Christie Castillo, NAEA Director of Member Services and Database Operations.

[2] Other content, such as editorials, letters to the editor, and book reviews, were not counted in the totals.

[3] Fluctuations in the number of articles identified with a sociocultural, civic engagement, and social justice focus could be the result of special issues, historical events, and other social factors that inspire contributing authors.

[4] Senior editors of *Art Education* from 2015 to present (Rolling, Kraehe, and Kantawala) are also credited with helping to shift trends related to antiracist content connected with curriculum, pedagogy, and research.

[5] https://www.antiracistartteachers.org/home.

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COMMENTARY

Emergent Bodies: Rethinking Race and Racialization Through Materialities

RINA KUNDU LITTLE
Texas Tech University

Introduction

According to Saldanha (2010), "all politics ultimately seek ways of reorganizing the social for there to be justice and peace, however defined" (p. 283). Recently, the National Art Education Association (NAEA) has harnessed the energy surrounding collective organizing and protesting into conversations about racism that are part of producing socially just possibilities using art and education. NAEA highlights racism as discriminatory and exclusionary, as well as a practice that is normalized, institutionalized, and systematized for the benefit of one group over another, with narratives and images that support its painful fictions (Rolling, 2020a; Rolling & Bey, 2016). Critical race theory is the main framework associated with these conversations. Introduced in the 1970s, critical race theory was developed by legal scholars and others to further understand why race-based oppression and White privilege continue to exist, and how the law could serve emancipatory actions and change. They point to how race is socially constructed, made normal, used to exploit and oppress people of color, and functions to create inequities (Price, 2010). Moreover, they address intersectionality, structural injustices, hate crimes, and voting rights, among other issues, and how placing people in racial categories has material effects in relation to power and wealth (Nash, 2003). In using critical race theory for insights into racism, scholars connect race to diverse discursive concepts with cultural representations of race, and they use narrative or counterstory to question the status quo and rework racialized injustice. They also encourage teachers and students, among others, to be aware of their privileges, biases, beliefs, values, stories, and the stereotypes that they hold, so they can understand how this affects the work that they do and how they interact in the world (Desai, 2010; Kraehe et al., 2018; Lee & Lutz, 2005; Rolling, 2020a, 2020b; Rolling & Bey, 2016).

Correspondence regarding this commentary may be sent to the author at Rina.Little@ttu.edu.

Moreover, within critical race theory there has been an emphasis on characterizing racism and racialization around a Black and White binary, which has since been problematized (Alcoff, 2006; Sundstrom, 2008). Blackness exists only by what it is not; difference is thought of in terms of self versus other (Saldanha, 2006). The binary itself does not capture the different experiences of race and racialization among African Americans, Latin Americans, Native Americans, and Asian Americans in the United States, where some groups have been conceptualized as outsiders, foreigners, and model minorities. Further, according to Alcoff (2006), the binary has also disempowered a variety of racial groups to define their own identity, and proposes that all conflicts between groups can be understood through the discourses of anti-Blackness and White supremacy, which is used as an obstacle for coalition building. The Black–White binary does not encompass my experiences in relation to my racialization as I connect to others and with concepts of race, care, immigration, citizenship, language, and assimilation. The binary organizes an uncritical and stratified social world (Franklin-Phipps, 2017); in addition, it fails to capture the complexity of racial realities and the lives of diasporic practices and creative modes of being and continues to envision us in opposition to Whiteness. Last, Blackness or Whiteness itself presumes a type of solidarity across differences (Ahmed, 2012).

As Franklin-Phipps and Rath (2019) noted, thinking about race and racialization and how to teach about them is never truly finished. They critically analyze the situation by claiming that teachers conceive of themselves as "being" antiracist allies with little to no discomfort in analyzing their complicity, instead of "as becoming" racially literate and using a never-ending set of practices responding to spaces, places, and racial structures individuals encounter (p. 145). We should not act just because we are now informed about what is needed, but also perform because we enter in relations with one another. This resonates with the philosophical approach I wish to examine in this piece, one that is connected to the relational, processual, and transformative force of the material, and to Deleuze and Guatarri's (1987) notion of becoming as a space of in-between with emphasis on relations and connections.

New Materialist Race Studies

Bennett (2010) reminded us that thinking from the middle moves the emphasis from an anthropocentric agency and will, to "affective bodies forming assemblages … a theory of action and responsibility that crosses the human-nonhuman divide" (p. 24). In new materialist race studies, these ideas have been taken up by Jackson (2020), who "furthers [B]lack studies' interrogation of humanism by identifying our shared being with the nonhuman without suggesting that some members of humanity bear the burden of 'the animal'" (p. 12). Jackson observed established forms of Black dissidence that "articulate being (human) in a manner that neither relies on animal abjection nor reestablishes liberal humanism as the authority on being (human)" (2020, p. 2). She moves beyond individualizing notions of the human and the centrality of the human toward a more complex and relational perspective. For Jackson, the posthumanist critique of anthropocentrism is to question humanization and its emancipatory promise, and as such of the human condition of African diaspora peoples as a "failed praxis of being" (2020, p. 15) that "presume[s] a humanity … secure within the logic of liberal humanism rather than engage[s] with a humanity that is often cast as debatable or contingent" (2020, p. 16). From this perspective, humans may not even be human; they are expressions of ongoing entanglements, which challenges us to think

about what it means to be part of an assemblage.

Bringing the argument closer to education, what I seek to explore here is how posthuman experimentations in art education may constitute ways of composing, tinkering, and patching (Edwards, 2015) together affective assemblages around race, Blackness, and more-than-racializing experiences. Posthuman new materialist approaches undo binaries, and foster knowledge-making practices where what is to be known does not precede action. Knowledge is made in experiences of being in relation and in connection, where knowing is onto-epistemological (Barad, 2007). Knowing occurs in processes of attuning to movements and relations, rather than substances and identities. As such, study, research, and education involve processes of rendering oneself susceptible and vulnerable to the ongoing change, variation, and contingency of material-affective assemblages (Rosiek, 2018). In this context, artmaking, or study, is not a representation but an experiment in sensations across bodies and movements toward new ways of relating to the world (Trafí-Prats & Castro-Varela, 2022).

Scholars in education are currently engaging in race and racial literacies with a focus on materiality, affect, and process (Franklin-Phipps & Rath, 2019; Nxumalo, 2020; Saldanha, 2006, 2010) where race is conceived as an assemblage or event, and bodies are emergent in ontological encounter and affect. In my own research as an art educator, I follow and further posthuman and new materialists approaches to race and Blackness (Little & Cobb, 2022). More specifically, I turn to the work of artist Folayemi Wilson, and her *Eliza's Peculiar Cabinet of Curiosities* (2016–present), an ongoing project at the Lynden Sculpture Garden in Milwaukee, Wisconsin, for an example of how race can be an assemblage where bodies emerge in ontological encounter and affect. Here art functions as an affective experiment where different entities are brought together as an event—as a becoming. Further, the work is Afrofuturist.

Eliza's Peculiar Cabinet of Curiosities is partly a slave cabin and *wunderkammer* that imagines what a 19th-century Black woman might collect, catalog, and display in her house (Figure 1). We cannot see Eliza, as she is shaped through her collections and writings. Looking at them, we know that she is a time traveler collecting objects from the past, present, and future; an artist who makes things; a musician who plays; and a scientist who researches and writes about nature and culture. Things come into existence through arrangement, relation, and connection. According to the Lynden Sculpture Garden Virtual Hub website (n.d.),

> Wilson positions the Black imagination as an essential element in Black survival and self-determination. The fictional Eliza not only assumes the role of collector, anthropologist and naturalist; as curator of her wunderkammer she asserts her right to creative and artistic forms of social commentary about her time. Through Eliza—and the materialization of her interior world—participants have the opportunity to experience history from the point of view of the "other," as well as through the eyes of an artist who takes history as one of her materials and employs contemporary media and installation strategies to disrupt the viewer's assumptions about the institution of slavery. (para. 2)

Eliza is an imaginary character and an invention of the artist. We "see" Eliza though her things, including the Emancipation Proclamation on the ceiling; shells on the floor; preserved birds and fragments of bones on shelves; a digital image of water in a pail; books; images; statues; dolls from the past, present, and future; boxing gloves; musical instruments; writing utensils and a desk; a



Figure 1. Folayemi Wilson, *Eliza's Peculiar Cabinet of Curiosities* (2016–present). Image courtesy of the Lynden Sculpture Garden. Photo credit: Jim Wildeman.

field guide of observations; and so on, all of which function as a cabinet of curiosities (Figure 2). These cabinets represented the owners' intellect, study, wealth, and taste and acted as displays of wonder and affect (Greenblatt, 1990). Eliza's house is full of wonders to be seen, affecting bodies to produce a reconfiguring of the imaginary and collective memory. This imaginary has been made and developed through Afrofuturism. As part of the radical Black imagination, Afrofuturism[1] is "something that can transform



Figure 2. Folayemi Wilson, *Eliza's Peculiar Cabinet of Curiosities* (2016–present). Image courtesy of the Lynden Sculpture Garden. Photo credit: Jim Wildeman.

the world and produce conditions that support" (Little & Cobb, 2022, p. 8) postcolonial futures with Africa at its center (Acuff, 2020).

The house in which Eliza lives intersects with the past, present, and future to tell stories that offer up something different for a Black woman who is enslaved (Little & Cobb, 2022). And, in the process, she arouses wonder and asks those who visit to engage in a form of study enabling "the capacity to feel through others, for others to feel through you, for you to feel them feeling you" (Harney & Moten, 2013, p. 56). Eliza is made visible via her collection and her writing; she is a slave

given voice via her journaling. But the space is also of silence. Seshadri (2012) discussed how silence is not identical to not speaking. Speech itself includes moments of speaking and silence. Here, the silence regulates the space for other discourses—as a space of possibility for something other than as a political realm, a site of contestation, a disruption (Jackson, 2013). We not only make sense out of her collection of things, but also concoct specific worldly (re)configurations. We come to understand that knowledge is more than making facts. It is making worlds out of matters. Eliza performs representation in a manner that (un)makes worlds (Jackson, 2013). She is more than in opposition to Whiteness.

Wilson experiments with presence by intervening and tinkering and patching together (Edwards, 2015) through the assemblage of objects, images, writings, and ideas displayed for creative and political intervention. Eliza is not fixed, bounded, and made transparent by the usual discourses that produce her. The materiality of signs, bodies, and spaces matters and exceeds what we think we know. There are, of course, the memories of the conditions of slavery that charge the space, but race here is a "whole event, much more than just a statement, important though that statement may be in the emergence of the event" (Saldanha, 2006, p. 12). Race is treated as a spatial and embodied practice through presencing. This presencing interrupts marginalization where the potential of stories and other creative acts refigures a presence that always already existed and attends to tensions and relationalities of particular spaces (Nxumalo, 2019; Nxumalo & Bozalek, 2022). It offers a way of seeing and imagining Black futurities in response to settler colonialism, anti-Blackness, and Black erasure (Little & Cobb, 2022).

Further, refiguring presences through making visible does not assume that all involved are in equitable relations. Such encounters are not cognitive knowledge and knowing, but material connections that register as affective experiences. Because life exceeds representation, we must be attuned to affect, sensation, and emotion to describe how we are involved and intertwined. Moreover, representations are not what they seem; they are always contingent, reflecting the world, but also distinct from that which they seek to represent. They hold the world at a distance. By placing objects side by side, Wilson makes us curious about what they do together and what immanent connections can be made through affect. Our own histories, identities, memories, texts, and ideas are also part of the assemblage and affect. We study the movement between her body past, present, and future; her things; and her environment where fragments temporarily cohere through slow looking, and what we thought was natural and normal to her becomes disrupted. Wilson also presents modes of testifying to, and witnessing, through encountering and relating that disrupt erasures and deficits while opening up possibilities. Taking inspiration from the teachings of Black feminists, Nxumalo (2020) discussed how testifying reaches back to the places ancestors created to open themselves up to one another and make themselves visible: "Testifying-witnessing make visible the complexities of (in this case) Black geographies, beyond stories of damaged place relations, surveillance, and absence" (p. 14). This approach incorporates experiential and affective processes with the aim of generating affirmation through restorying while attending to discriminatory practices. Recreating spatial configurations in response to erasure offers a way of seeing and imagining the various ways in which Black lives are lived and can be lived. Eliza is an intellect who is connected to art, culture, and nature. Wilson's work invites unexpected responses to racism, colonialism, and erasure

as an assemblage that disturbs and makes us imagine differently.

How can encounter transform us as a part of an assemblage of racialization? First, those using new materialisms have shifted focus to matters and material bodies, where questions of who matters and what matters take center stage, while critical geographies have led to the understanding that racialized processes are spatialized. Race involves notions of belonging and displacement, making some visible and others invisible through types of encounters, including incarceration, (im)mobility, reservations, genocide, and deportation (Price, 2010). In new materialisms, matter and material bodies are not just objects upon which powerful discourses act but are assemblages that come into being through active processes. According to Barad (2007), matter is actively involved in the becoming of the world and intra-acts with it; matter is entangled in "ongoing responsiveness" (p. 394). People, animals, plants, and objects do not exist in isolation but act, react, and become with one another (Caniglia, 2018; Little & Cobb, 2022). Further, Bennett (2010) discussed matter as alive, as a vitality at work, and as a web of interconnections where to harm one part would harm another. Such entanglements require one to be bound to or obligated to the other. Here, there are no foundational dichotomies, such as mind–matter, Black–White, nature, and human–nonhuman, opening us up to multiplicities that exceed the dichotomies replaced (Braidotti, 2011, 2013). Race here is not a thing, but an event—intra-actions of different material, affective, and discursive elements that can come together in an encounter. According to Saldanha (2006), racialized bodies do not preexist but materialize through intra-action. Language as an intra-action can also be used to circumscribe what the body is capable of doing in spaces, tying it to particular discourses. Bodies, however, need to also be thought of as productive, combining with words and other things, connecting to histories, geographies, and potentialities.

> Race must … be conceived as a chain of contingency, in which the connections between its constituent components are not given, but are made viscous through local attractions. … The concept of race is not for taxonomic ordering, but for studying the movements between human bodies, things, and their changing environment. (Saldanha, 2006, pp. 18–19)

Material bodies, as assemblages, can also break with their entanglements and enter into other relations (Pacini-Ketchabaw et al., 2011). This stance on race allows engaging productively with human and nonhuman and the wider environment of inanimate matter (Fox & Alldred, 2018).

Race as an emergent ontological encounter—an event—suggests that what happens can change as settings shift and holds potential for "ethical engagement with otherness" to rework what is possible as new imaginings (Saldanha, 2006, p. 14). As a result, as Saldanha (2006) suggested, we should also ask "what immanent connections" can bodies "forge with things and places, how they work, travel, fight, write, love—how these bodies become viscous, slow down, get into certain habits, into certain collectivities, like city, social stratum, or racial formation" (p. 19). Additionally, such a sociomaterialist approach to race, according to Pacini-Ketchabaw et al. (2011), "considers how different physical forces come together (such as other material objects, surroundings, and phenotypes) with discursive, systemic forces to *make race matter* in each encounter with difference," transforming "connections to create and recreate a subject-in-process" (p. 23), versus one that is fixed.

Conclusion

This article focuses on the scholarship that informs the material dimension of race. Although the categories of Black and White are central to racializing processes involved in othering, they do not speak to all experiences. The relational, processual, and transformative force of the material and Deleuze and Guatarri's (1987) notion of becoming as a space of in-between enable an understanding of race as an event, as an encounter, as movement beyond binaries. Racialized bodies do not preexist but materialize through intra-action, such as the example of Folayemi Wilson's Eliza, who becomes through an assemblage of objects, images, writings, and ideas, and is productive as a creative and political intervention. Instead of treating race as already recognizable categories, the concept of becoming can be used to transform subjectivities from the known into the dynamic and relational. Because becomings can happen in unforeseen ways, it is impossible to fully know what Blackness and Whiteness are.

As I consider this sociomaterial approach, I think of race as a series of practices instead of a thing and how these practices are sites where subjects and objects acquire shape (Pacini-Ketchabaw et al., 2011). Talking about race as an event versus a thing moves us away from social construction to production. Race as practice allows for multiplicities and uncertainties as well as different ways to construct and reconstruct presence through testifying–witnessing that disrupts and forms the subject in process versus fixed, possibly enabling change and expanding our vision of what could be. Education here is not about learning through mastery, but learning via experimentation—learning through creative entanglements where multiple worlds are enacted through material and social practices (Edwards, 2015). According to Jackson (2016), "The approach here diverges from one that evaluates representation exclusively based on a representation's supposed accuracy or inaccuracy, in other words, its ability to re-present the real thing. … [Instead it] performs representation in a speculative mode" (p. 9).

ORCID

Rina Kundu Little http://orcid.org/0000-0003-0264-2448

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ENDNOTE

[1] Afrofuturism is a type of speculative fabulation that addresses concerns shaped by the African diaspora and (re)envisions Black futures. It combines science fiction with history to explore experiences and contemporary conversations about race, technology, and culture. Artists traverse many disciplines and include Ellen Gallagher, Wangechi Mutu, Jean-Michel Basquiat, Nick Cave, Mickalene Thomas, Octavia Butler, Sun Ra, and George Clinton, just to name a few. The movie *Black Panther* is a popular example of Afrofuturism, in which the story imagines a Black protagonist who plays a leading role in a battle for leadership and self-determination, and who is both the Black Panther who gained superhuman powers by eating an indigenous herb, and king of Wakanda, an African nation rich in resources and scientific accomplishments. The character and his country have the power to change the world but face internal and external threats to their autonomy and sovereignty.

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MEDIA REVIEW

Review of *Steppingstones: Pivotal Moments in Art Education History*

gloria j. wilson and AMBER C. COLEMAN

The University of Arizona

Bolin, P. E., Kantawala, A., & Stankiewicz, M. A. (2021). *Steppingstones: Pivotal Moments in Art Education History*. Teachers College Press. 236 pp. ISBN: 978-0-8007-6507-4.

Art education today might be viewed as a field ripe for novel perspectives, leading to research, pedagogy, and curriculum development related to critical historical perspectives and narratives (Bolin & Kantawala, 2017). In their latest scholarly pursuit, *Steppingstones: Pivotal Moments in Art Education History*, art education historians, pedagogues, and editors Paul Bolin, Ami Kantawala, and Mary Ann Stankiewicz offer a text of significant historical junctures and social contexts within the field by assembling an edited volume—a series of pathways (steppingstones) through past histories for exploring overlooked narratives tracing people, institutions, events, tensions, and international perspectives that have shaped the course of art education. It could be said that by establishing steppingstones, the editors are not only providing a nonlinear historical bridge of sorts but are also examining what has yet to be known beneath the surface (Bolin et al., 2000). What is offered in this text could be articulated as exploring beneath the *tip of the iceberg*. What is visible at the water's surface level is but a fraction of a larger ecosystem. This idiom alludes to the phenomenon of a small part of a much larger, more expansive reality that remains obscured. Often, when curiosity strikes, we are made aware of the presence of something more. It is only when scrutiny arises that we begin probing the rest of the iceberg.

Correspondence regarding this review may be sent to the first author at gjwilson@arizona.edu.

We, the authors of this review, are enthusiasts of the arts and history and have shared many conversations about the notion of history with various arts/identity-related contexts (Coleman & Wilson, 2020; Wilson, 2014, 2018; wilson et al., 2021). As Black women artists, educators, and researchers located in North America, we also understand the importance of context, more specifically, stating and contextualizing our positionalities/subjectivities (Wilson & Lawton, 2019). As it relates to the examining and historicizing of the field of art education, it can be argued that much has been left to be known; many gaps have yet to be attended to. We agree with Acuff et al. (2012) as they noted the importance of acknowledging our backgrounds and experiences in relation to our investigation of history. As such, we ask: *How might historians negotiate the intersection of their subjectivities, positionalities, and interpretations?* We have assessed that the field has been long overdue for such a text that attends to this question. *Steppingstones: Pivotal Moments in Art Education History* is an anthology for those who seek to know beyond what histories have predominated the field, and what and who has been credentialed before now. As such, we felt compelled to provide reflection on this anthology, as we have each engaged this text in our teaching and research of the historical foundations of art and visual culture education.

Offering new interpretations of both local and global histories for 21st-century readers, it would not be an overstatement to imply the significance of such a sociohistorical engagement that endorses contemporary concerns (including local and global white supremacy and racial and social animus). Altogether, *Steppingstones* not only holds historical purpose, but also carries implications for critical pedagogy and potential for advancing questions of ethical concern.

Bolin, Kantawala, and Stankiewicz preface *Steppingstones: Pivotal Moments in Art Education History* with how their metaphor of steppingstones prompts thinking about deepening engagement with moments from art education history. They discuss the need for the field to address its limited focus and framing of what is art education history. Their approach to addressing these concerns is through revisiting previous historical interpretations, exploring new subjects, working collaboratively with other scholars, and engaging the practice of history with empathy. Following this preface, the text is sectioned in two parts and is assembled as a continuation of each editor's prior historical research interests in the field. Five of the 15 chapters are coauthored with scholars in the field.

The editors immediately establish their framing device of the book with historically situated steppingstones to extend previously obscured discourses in art education history (e.g., racially and ethnically minoritized contributions). Considering an equity lens, for instance, one might draw conclusions that resources influence how (art education) history is narrated and understood, and which histories have been emphasized while others have been obscured. We consider the care in naming this book as a very purposeful act, which highlights how their book is different from Efland's (1990) text, which, like the predominance of the history of art education, has been narrated through a Western Eurocentric lens (Acuff et al., 2012). The editors' moves to expand and reframe art education history exemplify just how much has been omitted from the archives, and this is a step toward amending the historical record.

In this review, we highlight and elaborate three broad themes that resonated with us throughout the text: (1) colonial/imperial interests, (2) Black American contributions, and (3) accessibility and circulation of

information. In doing so, we recognize the strengths of this anthology along with what is left to be desired.

Most striking about the historical offerings of this text is its illumination of art education's roots tied to colonization, competition, and capital. What is now broadly known and understood as "art education," as in many institutional endeavors of the mid-19th century, the aims of a sincere "art for art's sake" logic begins to unravel at the hands of historian Paul Bolin who highlights the West (North America)'s capitalistic aims for advancing educational policies in drawing instruction. It stands to reason that the field of art education has not wholly evolved to address a proverbial "pink elephant" in the room. To advance a manufacturing industry in the West, what is now an enduring standardization of curricular aims in K–12 public school art programs relied on British appropriation of ornamental design aesthetics of Indian-manufactured goods. In 1870, legislation was introduced and later passed that required drawing be taught in North American public education (Massachusetts Board of Education, 1870). This arguably set the trajectory for art instruction in schools and reflected ambitions of colonial and imperial conquest at the behest of a compliant labor force (Efland, 1990; Stankiewicz, 2001). What we now consider the foundational elements and principles of design supported education for introducing "taste and refinement" in the arts while simultaneously producing an orderly and socially compliant workforce to compete and raise global economic status.

As researchers in the field, we (the authors) hold advanced degrees and are positioned to have institutional[1] access to this knowledge. We are concerned that these historical foundations of the field are not taught in many undergraduate preservice art education programs. Teaching historical foundations of the field would assist learners in understanding (1) that the "project of art education" began as an imperialist endeavor and (2) how visual arts programming has since been underfunded, as it is not a revenue-generating system as it once was. The field and its stakeholders (learners, educators, artists, researcher, community activists, and more) would benefit to advance this conversation, or otherwise stagnate critical and contemporary engagement with history in spite of efforts that call for change (Kantawala, personal communication, May 10, 2022).

The editors of *Steppingstones* noticeably dedicate space for telling stories of Black Americans within art education. This storytelling builds on the works of other scholars (such as Bey, 2017; Hardy, 2018; Lawton, 2017) who have conducted historical research on Black art educators and what is considered Black art education. The continuing impacts of historical racism and Whiteness supremacy (Kraehe et al., 2018; Stankiewicz, 2021) imbue a practice of exclusion of Black creatives (and other racially and ethnically minoritized peoples) from the canon and further reification of Eurocentrisms in art education through the focus on the aesthetics of "high art" and culture (Hall, 2006). This signifies Whiteness in lieu of the variety of people and artistic pursuits that exist. Over the years, we have been inspired by historians, artists, educators, and scholars who have insisted on thinking through the implications of stories that have been relegated to the margins—or altogether suppressed—including who and what knowledges are recognized as valuable and important (Coleman & Wilson, 2020). For example, Acuff et al. (2012) argued that educative practices must be informed *by* the voices of those who have been historically excluded from the cultural mainstream. To disrupt hierarchies in the histories of art education, perspectives that challenge dominant narratives that emerged via

subsequent colonization efforts should be illuminated.[2] Much like Grant and Kantawala (Chapter 11), who explore the political resistance acts of Black artists during the Harlem Renaissance, recent work of Black scholars in the field have taken up the historization of contemporary narratives representing Black women artists, from the position of Black women (Bailey, 2020; wilson et al., 2021). As an extension of this sentiment, we offer the words of Nobel laureate Toni Morrison, who notes about her writing, "First thing I had to do was eliminate the white gaze" (PBS Newshour, 2019, 2:51). This is reflective of ongoing struggles by Black women working in a White-dominated field, where there are few narratives that describe what it means to be a Black woman art educator (Acuff et al., 2019; Wilson, 2018; wilson et al., 2021). The history of art education does not tell a complete story about art education and art educator experiences if some narratives are prioritized and archived over others (Acuff et al., 2012). Therefore, we argue that in relation to the history of art education, Black people, which includes Black women, should be valued as keepers of knowledge.

The third and final area of our framing concerns accessibility and circulation of knowledge. *Steppingstones*, as a historical text, emphasizes the importance of methods (analog and digital) and practices for framing, representing, and capturing historical threads in the field. Concerns of accessibility, such as equity and forms of economic and social privilege (Kraehe et al., 2016), arts participation, and representation (Wilson, 2018) are imperative as they relate to racially and ethnically minoritized communities. Perhaps more importantly, accessibility impacts these communities as it relates to knowledge retrieval and sharing, as well as engagement with what history "counts" and to whom history belongs (Azoulay, 2019). Additionally, we question what this means for engaging more critically with histories at the intersections of race and gender within and across expressive tendencies (wilson et al., 2022), in and through art education (Acuff et al., 2019), as well as what is considered "valid" arts practice (Coleman & Wilson, 2020). These concerns might serve as steppingstones to be taken and rethought by the field and its stakeholders.

This book, like its title, is a steppingstone and point of departure for thinking about history, historical research, and what it means to do historical research in art education from a variety of positions and vantage points (cultural, racial, gendered, classed, etc.). Additionally, this text advances examples of historical research and strategies for carrying out such inquiry. The editors' advancement of their sustained historiographical work within the field is clear, and with this longitudinal engagement are able to illuminate what they regard as "pivotal moments" and narratives that previous scholarship has neglected to examine. From our racialized/gendered/class privileged vantage points, we find it useful to contextualize systems, structures, and power dynamics; we implore readers to consider: *Which narratives are deemed pivotal, as to be documented in art education history, and from what vantage point should they be narrated? How might liberation unfold when colossal narratives are recounted by the historically subjugated (colonized) rather than the colonizer?*

We see this text as instrumental in opening numerous doors for addressing other minoritized and marginalized histories in and of the field, and we have taken notice of emerging scholars from the field doing such work. For instance, Meuschke (2020) examined archives to illuminate Native American art education institutions and their relationship to their ancestral ties. Beckles (2020) artfully illuminated life stories of art educators through an Afro-Caribbean (Calypso) method to understand barriers to

arts access and participation. These are only two examples. We anticipate additional scholarship written from the position of ancestorship as a way to address additional minoritized histories from the global North and South. These histories hold potential to further reframe the field. In sum, *Steppingstones* takes us on a journey beneath the tip of the iceberg to shed light on critical, yet latent, narratives invisibilized by an imperialist white supremacist, capitalist, patriarchal system (hooks, 2003). There is still much work to be done, but this text serves as a noteworthy step.

ORCID

gloria j. wilson http://orcid.org/0000-0003-4510-165X
Amber C. Coleman http://orcid.org/0000-0002-5508-0824

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ENDNOTES

[1] Holding positions of faculty and doctoral student at The University of Arizona allows us unlimited access to library databases; without our institutional affiliation, we may be subjected to paywalls.

[2] Here again, we are reminded of the colonial strategies that have influenced the "becoming of" art education in North America (Bolin et al., 2021). Bolin's work in Chapter 6 sheds light on global manufacturing and capitalistic aims that set the trajectory for what we now know as the field of art education. See Chapter 6 on Massachusetts legislation of 1870, "An Act Related to Free Instruction in Drawing" (Bolin, 2021, p. 72).