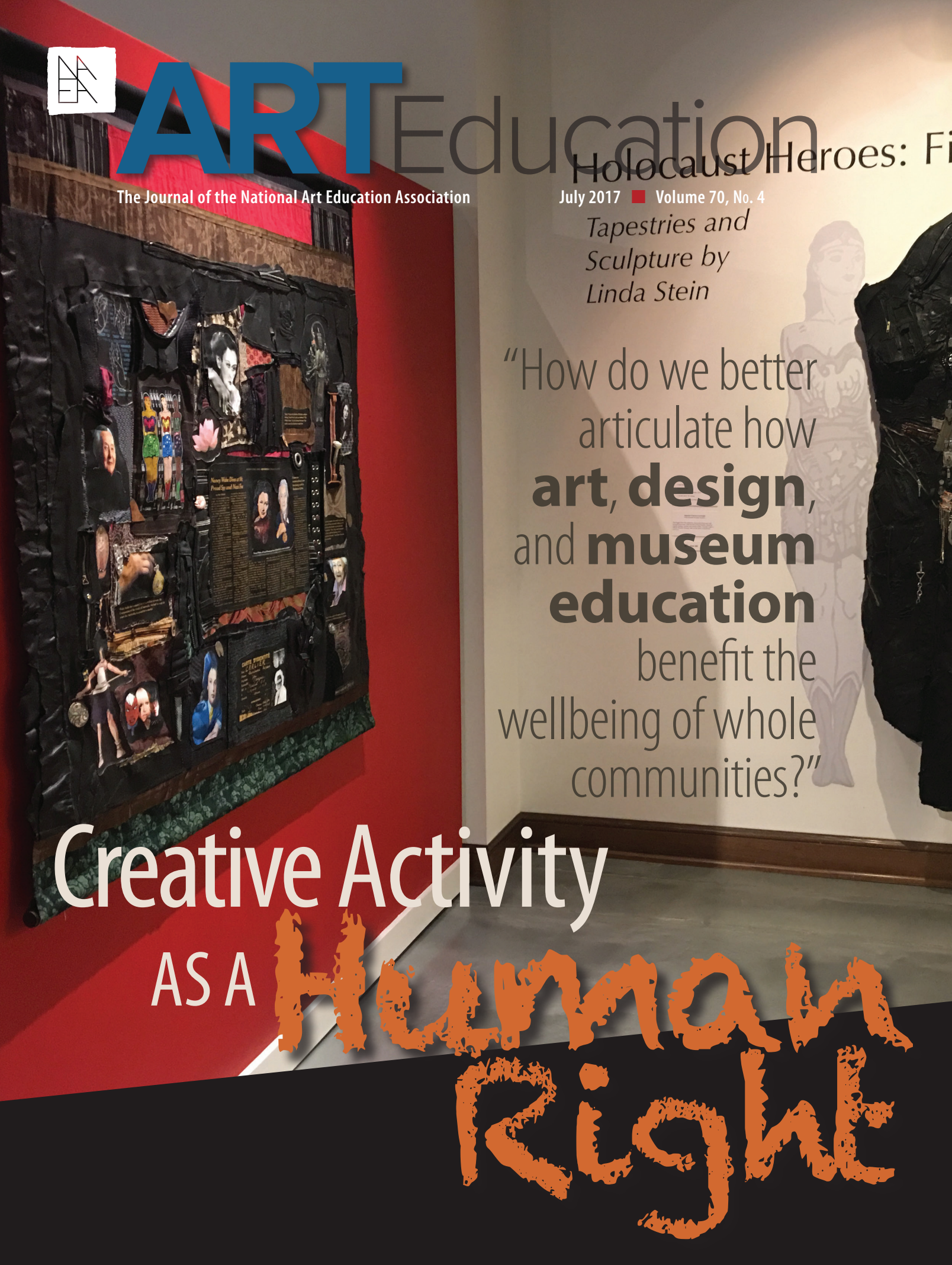
ART Education
The Journal of the National Art Education Association
July 2017 ■ Volume 70, No. 4



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Creative Activity AS A Human Right













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ART Education

CREATIVITY AS A HUMAN RIGHT

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Cover: Holocaust Heroes: Fierce Females, exhibit by Linda Stein, Museum of Biblical Art, Dallas, TX. Photo courtesy of Scott Peck. See page 60 for additional details.

"For All Without Distinction": Creative Activity as a Human Right



The world is alive with creative activity. Its creative pulse can be felt reverberating in the mark-making of children and teens who enter art classrooms each day. It is embodied in the mix of families and friends who move through art museums on the weekends. It populates informal places like our community markets, Instagram, do it yourself (DIY) meet-ups, and city sidewalks and subways. Creative activity is vast and in constant motion. It grows out of technological innovation, economic exchange, planetary migration, cross-cultural contact, and political struggle. It can be easy to forget that the behaviors, ideas, and things we think of as creative are products of social dynamics and interaction that, for some people, appear to be *outside* the scope of our immediate concerns as art educators. Perhaps this is because in the United States it is customary to think of creativity as an *inside* phenomenon—deriving from the internal cognitive functions and personality of the individual.

An increasing body of creativity research challenges this individual orientation (Clapp, 2017). It presents a growing consensus that creativity in the arts, design, and other cultural domains is a social achievement, not an individual, solitary phenomenon. Some liken it to an event or moment when forces in the creative ecosystem—such as technological innovation, economic exchange, planetary migration, cross-cultural contact, and political struggle—coalesce in such a way as to make an idea, object, or performance recognizable as an innovation (Becker, 1982; Csikszentmihalyi, 1988). We might think of individual creative acts as potential provocations in this creative ecosystem:

> In their expression of values, artmaking, design products, and other provocative cultural ideas and artifacts create cultural inheritances… which can lead to a sudden cascade of other adapted, mimicking behaviors in others—the fad, the trend, the meme, the "viral" contagion across social networks, the intellectual movement, the cultural revolution. (Rolling, 2013, pp. 11-12)

In a creative ecosystem, creative agency exists everywhere all the time in the form of potential provocations. It is a latent capacity to imagine, invent, improvise, and adapt beyond the seeming limitations of one's present circumstances (Rolling, 2011). Art educators are trained to observe this potential in even the youngest pupils (Bentley, 2013). But the potential of artmaking ripples out far beyond the individual. This is not to say that personal intent and meaning in a creative act is unimportant. Rather, such acts "primarily serve to perpetuate our larger life-sustaining sociocultural patterns" (Rolling, 2013, p. 12). And yet much artistic and creative labor passes without notice. One reason this happens in art education is the unevenness of opportunities for participation as well as the availability of appropriate material and cultural resources (Kraehe, Acuff, & Travis, 2016). Indeed, art, like any ecosystem, is not inherently democratic or just. Although it is common to hear creativity discussed as a societal good, there are numerous historical examples and recent events to remind us that there are times when creativity has a dark side, generating propaganda films and other incitements to violence, hatred, and fear. In other words, every creative act is not intrinsically positive or life-affirming (Cropley, Cropley, Kaufman, & Runco, 2010).

GUEST REVIEWERS

Juan Carlos Castro
Sheng Kuan Chung
Tyler Denmead
Marit Dewhurst
Michelle Kraft
Rina Kundu
Andrés Peralta
Natasha Reid
Gloria Wilson



In 1950, on the second anniversary of the adoption of the Universal Declaration of Human Rights, students at the United Nations International Nursery School in New York viewed a poster of the historic document. The Universal Declaration of Human Rights was a global response to government sanctioned persecution and holocaust of citizens during World War II. Photo credit: UN Photo.

Art, design, and museum educators are among the most vociferous supporters of creativity. Much of our time we spend thinking about and practicing ways to inspire and nurture creative potential. This was on full display recently at the 2017 NAEA National Convention in New York. In the conference meeting rooms and off-site museums, educators gave presentations and workshops that stimulated discussion about lesson ideas, artmaking techniques, and teaching strategies for creative development throughout the lifespan. As always, I was attracted to the exhibition hall with its offerings of supplies, posters, artful objects, and books from vendors specializing in the visual arts and design.

After a full day at the Convention, I met up with a friend just outside the convention enclosure. We hopped into a cab for a quick ride through the city to the next event. She turned toward me and asked, *What are we doing here?* I glanced at her to get a better reading of what she meant. As I started to pull out my itinerary, she continued, *I am an art educator. I look at what's happening to my students and I just keep asking myself, what are we doing?* I saw the worry in her body language and the furrow in her brow. They conveyed something real and urgent about the current conditions of injustice in her students' lives. Because she would face these students in the art classroom the next day, her question was immediate and practical. Yet it was also an invitation to a more sustained philosophical dialogue about justice in and through art education. In response to my friend's question, I diverted my eyes. I did not have a ready reply. *Look at what's happening… what are we doing?* is an incitement to seek out, engage with, and recognize those on the other side of the metaphorical window. It is a call to better articulate how art, design, and museum education benefit

Creative activity is a *human right*. It opens up alternate possibilities for thinking, feeling, and doing.

not just the cognitive development and self-esteem of individuals but also the wellbeing of whole communities. It is a call to acknowledge the social reach and response-ability of artmaking.

The long arc of social justice struggles in the United States—from public town hall meetings in support of abolition and women's suffrage to the public bridges in Selma, Alabama in 1965 to the public restrooms in schools today—demonstrates that equality, dignity, and humanity itself are not readily given. Instead, these social achievements are hard-won through creative action, activism, and advocacy. In post-Apartheid South Africa, truth-telling and truth-seeking were crucial in throwing back the curtains so that all would look and see with clear vision the infliction of suffering. The result was a new constitution and civil rights for all citizens in South Africa as well as a process of reconciliation aimed at restoring justice.

But what about those who do not have standing as citizens, those without access to the rights and protections of full membership in a civil society? The Oxford Dictionary (2017) defines civil society as a "community of citizens linked by common interests and collective activity." Civil rights are a fundamental component of justice in many democratic societies, the United States included. Laudable though they may be, civil rights are conferred based on national status or group membership. They are based on notions of belonging versus not belonging, the division of *us* over *them* (Benhabib, 2004). This means that individuals whose identities are marked as foreign and whose personal expressions are thereby delegitimated remain vulnerable to dehumanization, restricted in their creative activity, and excluded from participation in the making of culture and a just society.

Creative activity is a *human right*. It opens up alternate possibilities for thinking, feeling, and doing. In this July 2017 special theme issue of *Art Education*, 14 short-form articles and an Instructional Resource explore this topic. **F. Robert Sabol** examines art education against the backdrop of the U.S. Constitution and the right of freedom of speech accorded to all the nation's citizens. Also focused on speech, **Jaehan Bae** shows that art is always in dialogue with society, never a true monologue. As a curriculum metaphor, he discusses how the Korean activist artist Sung-dam Hong's artwork *talks back* to the U.S. and Korean governments. In Chicago, **Steve Ciampaglia** and **Kerry Richardson** of the Plug-In Studio, a new media art collective, work alongside youth in the development of culturally relevant and socially responsive art video games. Placed out in public as a Street Arcade, the games serve as an interactive platform for naming injustice. They provide African American teens access to art and technology and the wider community a new method for critical dialogue. Finnish art educator **Juuso Tervo** seeks an alternative discourse that can speak beyond human rights, one that opens up the arts to an ethics of life that does not naturalize the concept of the "proper" human and reduce learning to the linear development of a human kind.

But what about those who do not have standing as citizens, those without access to the rights and protections of full membership in a civil society?

Creative activity provides the collective and cultural fuel necessary for human survival, solidarity, and freedom. In the wake of the violence at the Pulse nightclub in Orlando, Florida, **Sara Scott Shields** examines the responsibility to respond creatively with a social justice pedagogy based on connection, concepts, and conversation. **Stephanie A. Baer** describes the next generation of art teachers who are continuing the tradition of advocating for creative activity as a human right, giving voice to their own experiences and stories. **Vanessa López**, **Adriane Pereira**, and **Shyla S. Rao** discuss their development of a new Pedagogy for Change framework inspired as a social response alongside protests and community actions in Baltimore, Maryland, following a police-involved shooting death. **Joni Boyd Acuff**, **Sunny Spillane**, and **Courtnie N. Wolfgang** explore how organizations like NAEA might best respond following horrific events such as those in Orlando and Baltimore. They encourage creative action from NAEA, but also reflection from its members.

Creative activity is also a global human right, "for all without distinction" (U.N. Charter, art. 1, para. 3). **Angela M. LaPorte** and **Susan Whiteland** illustrate inclusive creative activity as a human right through participatory methods of collaborative planning and creative production with differently-abled adults and preservice art teachers. Social justice for people with disabilities in Russia is aided by the creative agency of art educators, artists, and curators whose efforts **Mira Kallio-Tavin** describes as quiet and persistent resistance against the state. **Susannah L. Brown** and **Rina Bousalis** explore the right to overcome obstacles through the creative formation of ideas and processing of experience in the lives of Hmong refugee students.

Outside the classroom, **Cindy Maguire** describes partnering with a refugee camp in Algeria to produce an international social justice arts and human rights festival featuring socially engaged artworks. **Ross H. Schlemmer**, **B. Stephen Carpenter, II**, and **Erika Hitchcock** vividly depict Collaborative Creative Resistance, an artistic and pedagogic response to the global water crisis that involved young people in collaborative social action through artmaking. **Adetty Pérez de Miles** and **Scott Peck** explore the potential of art exhibitions to perform as human rights art curriculum, using the series of artworks entitled *Holocaust Heroes: Fierce Females* by Linda Stein. Finally, **Connie Stewart** and **Wendi K. Oster** demonstrate art as social practice in an Instructional Resource featuring the stories of work and labor justice told by local community members and represented in the artworks of Faith Ringgold, Jacob Lawrence, Jeremy Deller, Adrian Piper, and Theaster Gates. The authors who have contributed their voices to

this issue offer various starting points from which to enter into dialogue, expanding both the meaning of social justice and human rights and its practical applications through creative activity. ■

—Amelia M. Kraehe, Guest Editor

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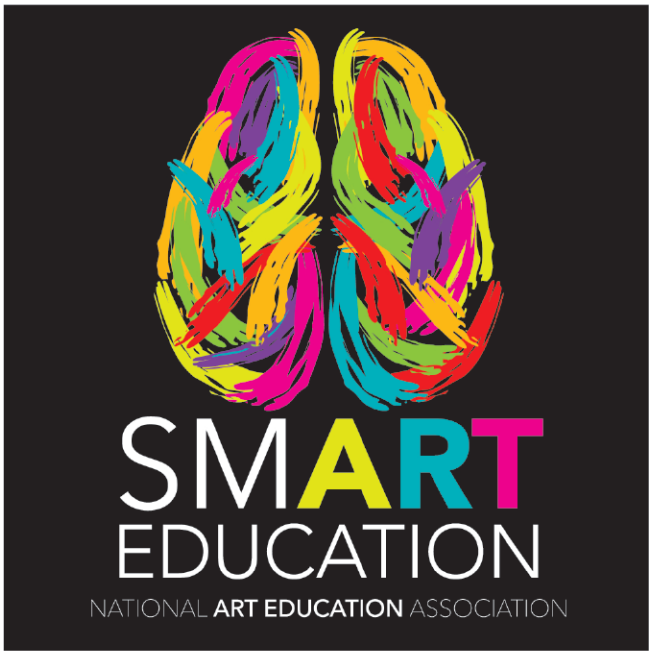
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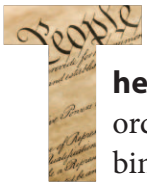
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ART EDUCATION:
A Civil Right Denied?

F. Robert Sabol



The American Constitution was written in order to detail the fundamental principles that bind American citizens together as a people and a nation and to establish the institutions that would be used to govern all Americans. The Constitution includes a description of the structure of the federal government and the responsibilities and duties of the various branches of the government.

Soon after adoption of the U.S. Constitution, it became clear that greater constitutional protection for individual liberties with specific prohibitions on government powers was needed. Members of Congress agreed that "in order to prevent misconstruction or abuse of its powers, that further declaratory and restrictive clauses should be added; And as extending the ground of public confidence in the Government, will best ensure the beneficent ends of its institution" (Bill of Rights Institute, 2016, p. 11). The first 10 amendments to the Constitution became known as the Bill of Rights. The Bill of Rights is a statement of fundamental rights and privileges and descriptions of limits on government power (Bill of Rights Institute, 2016).

Freedom of Speech and the Bill of Rights

> Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or of the right of the people peaceably to assemble and to petition the Government for a redress of grievances. March 4, 1789. (Amendment 1, National Constitution Center, 1988, p. 11)

The first amendment to the U.S. Constitution suggests that all speech is constitutionally protected. The right of free speech has been broadly defined by the court system, legislatures, and stakeholders in the field of education. The National Council of Teachers of English (2013) defined the term *speech* as including a person's knowledge of a particular subject or field, a collection of cultural and communications practices shared by members of particular groups, and any other forms of communication used to express one's opinions freely (National Council of Teachers of English, 2013).

We the people of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defence [*sic*], promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain, and establish this Constitution for the United States of America. September 17, 1787.

(National Constitution Center, 1988, p. 1)

From this definition it follows that if speech is "knowledge of a particular subject or field" and a form of "communications practices shared by members of particular groups" (National Council of Teachers of English, 2013, p. 1) and if the visual arts are accepted as being a fundamental means of communication, then by definition, art or the products of the visual arts represent a form of speech. As a form of speech, the visual arts and what is said through them are protected by the U.S. Constitution as a right among citizens of the United States.

Speech has been defined in many ways, but it is most commonly agreed on that speech, in its purest sense, is a basic form of communication. Speech, as a form of communication, depends on the use of words, sounds, signs, symbols, or behaviors to express or exchange information or to express ideas, thoughts, or feelings to someone else (Dissanayake, 1995; Merriam Webster, 2016). The visual arts are a unique language or form of speech and, like all languages and forms of communication, require instruction consisting of the opportunity to learn (OTL) and time to acquire, develop, and master the basic knowledge and skills needed to use this unique language. The basic *language* of the visual arts has not been incontrovertibly established. Many in the field of visual arts would debate whether or if there are essential components

or fundamentals of communication used in the visual arts. Even if the idea that there *may be* fundamentals used in visual arts communications, there most certainly would be ongoing debate about what those fundamentals might be. The questions of what those fundamental elements of communications in the visual arts are and who establishes those fundamentals are highly compatible with the characteristics of creativity, acceptance of ambiguity, comfort with multiple responses to questions, and the evolution of ideas and purposes found in the arts. These characteristics are central to what artistic expression is and to what artistic expression has embraced over time and place.

The visual arts depend on knowledge of the field including, but not limited to, understanding of and the ability to use various higher order thinking skills, arts-based procedures and technical processes, the elements of art and the principles of design, various media and art forms combined with thoughts, ideas, or questions to accomplish communication. Acquisition of visual arts knowledge suggests that education is necessary in order to fully understand the uses of the means of communication employed by artists and those who communicate with and through the visual arts.

Freedom of Speech and Art Education

Throughout history the visual arts have been one of the central means through which human beings have come to discover and express their unique yet universal essence. The visual arts are one of the oldest, if not the oldest, form of speech or communication. The visual arts have given voice to what it means to be human. The visual arts record, in many cases, has captured, defined, and represents the identity and finest accomplishments of the societies and civilizations that produced them (Sabol, 2010). In a very real sense, the artistic record over the ages has spoken and continues to speak to or communicate with us today. Over the millennia, artists have exercised their freedom of speech through their artistic creations and through the exchange of ideas their works have generated. Throughout history artists and works of art have been censored or been subjected to political, cultural, social, religious, and economic controls. Artists have successfully challenged these controls and expressed their views despite consequences such opposition imposed.

Eisner (1998, 2002), in publishing his list of 10 lessons the arts teach, contended that art education is necessary for providing a comprehensive education for all students. He recommended that a broader definition of literacy is needed for understanding the role education plays in creating a literate person. Piazza (1999) suggested that multiple literacies with a complex amalgam of communications channels, symbols, forms, and meanings inherent in oral and written language as well as the arts are essential in the systematic forming of ideas and for the communication of meaning in terms of images and points of view. In December 2015, Congress reauthorized the Elementary and Secondary Education Act of 1965, known as Every Student Succeeds Act (ESSA). This federal mandate requires that arts education be included as an essential part of a "well-rounded education" (Arts Education Partnership, 2016). In addition, ESSA under provisions of Title IV, includes

As a form of speech, the visual arts and what is said through them are protected by the U.S. Constitution as a right among citizens of the United States.

support for adding arts education into science, technology, engineering, and math (STEM) programs (STEAM), noting that integrating other academic subjects, including the arts, into STEM programs can increase participation in STEM, improve attainment of STEM-related skills, and promote well-rounded education.

The visual arts thrive on the free expression of the imagination and the creative instinct common in all human beings (Sabol, 2010). They have enabled us to explore the changing nature of our existence and to understand how that nature has evolved and yet, in some ways, has remained constant over time, culture, and place. The visual arts develop habits of mind (Hetland, Winner, Veenama, & Sheridan, 2007) and higher order thinking skills (Dorn, 1999; Efland 2002; Eisner, 1998, 2002). Numerous studies have suggested that students who take arts classes perform better on standardized assessments than students who do not take arts classes (Fiske, 1999; Rupert, 2006; Sabol, 2014, 2016).

Access to Art Education: A Civil Right Denied

The fields of general education and art education recently have experienced numbers of unprecedented developments that have impacted instruction in all art classrooms (Sabol, 2013). The effect of many of these developments has been the scaling back or removal of art education programs in many schools across the country (Parsad & Spiegelman, 2012; Sabol, 2012). In other cases, legislative mandates have had the secondary effect of interfering with instruction and learning in art education programs or in the decline in access to art education programs (Parsad, & Spiegelman, 2012; Sabol, 2010). Removing students from art education programs, reducing the numbers of certified art instructors from art programs, and eroding the emphasis on art education content in art programs have severely impacted students' access to learning in the visual arts as well as their ability to understand the language of the visual arts and to effectively use it in communications; this has created an educational landscape in which students' guaranteed civil right of freedom of speech is being denied.

Without access to art education programs provided by certified art educators and teaching artists, students will not have the opportunity to learn the complex and sophisticated language of communication the visual arts embody. In effect, those denied the communications knowledge and skills of the visual arts will be handicapped as citizens in fully understanding and responding to their interactions with contemporary society and visual culture (Darts, 2004; Duncum, 2006; Friedman, 2003). Moreover, they



will be limited in their ability to productively contribute to their personal growth as human beings and in the development of the American society (Catterall, 2012; Davis, 2013; Florida, 2002; Pink, 2006; President's Committee on the Arts and Humanities, 2013).

Conclusion

The arts have always been considered to be an essential component of all great societies. In order for the arts to contribute to understanding of the human condition, students must be given guaranteed access to the highest quality of art education possible. This education will serve students and all citizens in using their guaranteed right of freedom of speech in the pursuit of social justice while improving the quality of life each of us enjoy as Americans. ■

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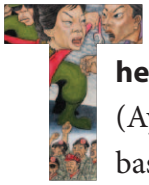
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A Case of Creative Activity as

Jaehan Bae



he arts encourage us to wake up, often by shocking us into a novel consciousness (Ayers, Greene, & Alexander-Tanner, 2012). Further, from the perspective of the artist, the basic human right to creative activity provides a vehicle for "talking back" (hooks, 1990, p. 337) in response to threats to social justice. Such is the case in the story I deploy here. It concerns the creative activity of the artist Sung-dam Hong and how it provided a threshold for subversive resistance to injustice within the recent government of South Korea. As a Korean art educator and researcher I have been deeply inspired by Hong's life story and creative activity because they represent the artist *talking back*—harnessing his creative activity to speak as an equal to an authority or state that is acting unjustly. Hong's example has led to the question I consider here: What can art and design educators learn from his story?

My personal involvement with Sung-dam Hong began when my university invited him to exhibit his works and deliver several lectures in the spring of 2016. One day I received an unexpected e-mail from Hong, who wrote that he could not come to the United States because the U.S. Embassy in Seoul had not issued him a visa. When I asked why, Hong wrote that the embassy said it never had received his visa application, although he had made his request three times through a reliable travel agency in Seoul. Since Hong's visit was to include a presentation with me at the 2016 National Art Education Association (NAEA) Convention in Chicago, his inability to enter the United States affected me as well. Further, the May 18 Memorial Foundation of Gwangju, South Korea, which had provided financial support for Hong's U.S. presentations and exhibition, was highly concerned when it heard from Hong about his dilemma.



Figure 1. Sung-dam Hong, *Sewol-Owol*. 2014. Acrylic on canvas, 413 × 98 inches. On the left, the woman who wears a red jacket and looks like a puppet is the former South Korean president, Ms. Geun-hye Park. Courtesy of Sung-dam Hong.

a Human Right:
Korean Activist Artist Sung-dam Hong

About Sung-dam Hong

Sung-dam Hong is an activist artist from Ansan, South Korea. His woodcut prints about the Gwangju Democratic uprising[1] of May 18, 1980—a massive protest against the military government that ultimately was crushed with great loss of life—are widely known. The prints visually represent the brutal treatment of the Korean military dictatorship against the protestors, who were civilians fighting to reclaim their dignity and freedom and reinstate democracy and justice in South Korea (Küster, 2010). At the time of the uprising, Hong was a college student and activist in Gwangju who communicated antimilitary government messages via hanging paintings (Hong, personal communication, May 18, 2016).

After the tragic government response to the uprising, however, Hong's involvement increased and he became a leader in an antigovernment artist group. He sent slides of a series of hanging paintings that he and fellow artists had created, *The History of the People's Liberation Movement* (1988), to a Korean American who was participating in the 1989 World Festival of Youth and Students in Pyongyang, North Korea. The series consisted of 11 hanging paintings, each 102″ wide by 276″ long, with a combined length of about 3,032 inches. A North Korean artist group called the Mansudae Art Studio[2] represented the series and displayed it during the festival (Hong, 2012). The South Korean government subsequently prosecuted Hong for violating the still-current National Security Law, which prohibited any act judged to be helping the enemy in North Korea (Amnesty International, 2012). Hong subsequently was arrested by the South Korean authorities and tortured during his interrogation, and spent 3 years in jail (Choe, 2014).

The Sewol Ferry Disaster and *Sewol-Owol*

In August 2014, Hong and colleagues created *Sewol-Owol* (Figure 1), a hanging painting depicting the tragic sinking of the Sewol ferry, a disaster that occurred on April 16, 2014 in the western Yellow Sea.[3] Hanging paintings have been used for political purposes in South Korea for more than three decades; for example, during demonstrations held by college student-led democratic movements in the 1980s and 1990s in resistance to military rule. Hong and his colleagues determined to use this form again in order to criticize the Korean government's failure to provide critical rescue operations within three days of the ferry disaster, the so-called "golden time" when passengers still could have been saved. In fact, the government's nonresponsiveness led to the deaths of 304 of the 476 passengers, most of whom were high school students on a field trip to Jeju Island. One of the victims was a disciple of Hong's who had aspired to be an illustrator, and it shocked Hong when he learned that she had died. Hong and his colleagues regarded this tragedy as another instance of *violence derived from the power of state*, akin to the many tragic deaths that occurred during the Gwangju uprising of 1980.

On the left side of *Sewol-Owol*, the former South Korean president Geun-hye Park is depicted as a puppet wearing a red jacket. Hong was asked to create this painting for a 2014 group exhibition at the Gwangju Art Gallery honoring the 20th anniversary of the Gwangju Biennale. Yet, the Gwangju mayor and vice-mayor, along with the Biennale's president, would not allow the painting to be displayed on the grounds that it contained content and images they deemed inappropriate. In addition to President Park, the painting represented South Korean political and economic leaders like President Park's father, former president Jung-hee Park, and former military dictator Doo-hwan Chun. The decision to exclude this painting from the exhibition caused many participating artists to change their minds and boycott the exhibition as a protest against institutional censorship (Jung, 2014). Even to this day, the original version of *Sewol-Owol* has never been displayed anywhere in South Korea due to pressure from Ms. Park's government.

Attack of the U.S. Ambassador and *The Stabbing of Ki-jong Kim*

In the year prior to the denial of Hong's U.S. visa, an incident occurred that inspired him to again create art that talked back (hooks, 1990) to government in support of human rights and justice. On March 5, 2015, a Korean man, Ki-jong Kim, attacked U.S. Ambassador Mark Lippert. Kim was protesting joint South Korean and U.S. annual military drills but had not intended to harm Lippert (Figure 2). The event inspired Hong to write a long critical essay on the historical and political relationships between Korea, the US, and Japan, and later to include it in handwritten form on a tabletop situated in the foreground of the painting *The Stabbing of Ki-jong Kim*. The essay does not reference the incident but contains a thorough analysis of the failure of the Korean people and government to become diplomatically, economically, ideologically, militarily, and politically independent from the US since 1945; it also points to the intention of the United States and Japan to keep South and North Korea from reunification.

It is likely that Hong's artworks and their implied critique of the Korean and U.S. governments were at the root of his inability to obtain a U.S. visa. *Sewol-Owol* depicts the current Korean president as a puppet controlled by her dead father and a sly right-wing politician, Ki-choon Kim (wearing glasses and a black suit and holding Mr. Park), and *The Stabbing of Ki-jong Kim* implies that the US, along with Korea and Japan, have a double standard when it comes to human rights, justice, and freedom. In fact, the South Korean government has explicitly blacklisted Hong, prohibiting him from obtaining public or government funds or displaying his work in museums. Such is further evidence of the South Korean government's intention to shackle artists who criticize it.



Figure 2. Sung-dam Hong, *The Stabbing of Ki-jong Kim*, 2015. Acrylic on canvas, 62″ long and 64″ wide. Courtesy of Sung-dam Hong.

Hanging Paintings as Living Forms

Simply put, the voices and perspectives in Hong's art reveal his dissatisfaction with both South Korean President Park and the U.S. government, which he believes has impeded the realization of democratic ideals in South Korea. According to Hong, both governments wish to keep him and his work out of the US. Nevertheless, despite his inability to travel here, his work prompted fellow activists to exhibit a smaller replica of *Sewol-Owol* in New York City. On September 23, 2014, a group of 330 Korean Americans gathered to protest the visit of President Geun-hye Park to the United Nations and held a smaller replica of *Sewol-Owol* and photographs of the victims of the April 16 Sewol ferry disaster, as well as signs calling for an honest and thorough investigation and Park's resignation (Figure 3).[4] After the protest, the painting was displayed at Dag Hammarskjold Plaza near the United Nations headquarters (Darkroom, 2014).

Hong expressed his pleasure at seeing others use his hanging picture *Sewol-Owol* to protest the corruption of bureaucrats and the irresponsibility and fecklessness of President Park's administration. He was glad because the primary goal of the work, as with all hanging pictures, is subversive resistance to injustice. As Hong said, "galleries are graveyards and hanging paintings finally are alive when they create relationships with protesters in the public sphere" (Hong, personal communication, May 18, 2016). His attitudes are steeped in a longstanding struggle against injustice and in support of the human right to self-determination.

Epilogue

Because his visa was never approved, Hong was not able to attend the 2016 NAEA National Convention in Chicago and join me in the presentation on his work. As the executive director and a researcher from South Korea's 518 Memorial Foundation were in attendance, I introduced them and explained why they supported my research on Hong and his creative activity. The executive director noted that Hong had applied three times for a U.S. visa through a reliable travel agency in Seoul, South Korea, so it was very odd that the U.S. Embassy there ultimately informed Hong it never had received his application. On the other hand, the executive director was sure that the Korean government had asked the U.S. Embassy in Seoul not to issue Hong a visa because it was concerned about the impact of his work and lectures in public spheres in the US and elsewhere. With South Korean authorities officially prohibiting Hong from displaying *Sewol-Owol* in South Korea, the US left his visa pending.

The voices and perspectives in Hong's art reveal his dissatisfaction with both South Korean President Park and the U.S. government, which he believes has impeded the realization of democratic ideals in South Korea.



Figure 3. On September 23, 2014, Korean American protesters hold photographs of high school students who were victims of the Sewol ferry disaster, as well as signs calling for action and a replica of Sung-dam Hong's painting *Sewol-Owol*. Courtesy of The News Pro.

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On December 9, 2016, Korean President Geun-hye Park was suspended from office pending impeachment proceedings, and the key persons who developed her blacklist of artists were arrested. In the light of these events, South Korean citizens and the media have come to appreciate Hong's courageous actions even more because the problems he sought to expose through his art have been verified by Korean prosecutorial investigations. These days, Hong is the focus of much attention in Korea. He has become very popular and is now busy with mass media interviews and invitations to television shows. Moreover, Hong has been invited to display his work at several exhibitions in South Korea, and his work *Sewol-Owol* was exhibited in the spring of 2017. It seems certain President Geun-hye Park will be impeached and a few high ranking officials who served her—and not the people of South Korea—will be arrested and imprisoned.[5]

Conclusion

As art and design educators, we have much to learn from Hong's story. We see how creative activities allowed individuals to see things differently and understand their world more critically, and we can share these revelations with students. Hong's work exemplifies the act of *talking back* through art, an act that enables us to be empowered and makes new life and new growth possible (hooks, 1990). As visual art and design educators, we may use the metaphor of Hong's *talking back* in our teaching. We may use it to help our students learn to develop and liberate their own voices in the face of injustice, oppression, colonization, or exploitation. We may help our students see how their creative activity can be a means by which to *talk back* to authority figures who would threaten democratic principles—a particularly valuable skill given the current political climate of the United States. ■

Author Note

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Endnotes

[1] See more details of the Gwangju uprising at http://eng.518.org/ease/menu.es?mid=a50202000000

[2] See more information on Mansudae Art Studio at www.bloomberg.com/news/articles/2013-06-06/mansudae-art-studio-north-koreas-colossal-monument-factory

[3] See a video about what happened on the day the ferry sunk at www.youtube.com/watch?v=MkyFbcnIQV4

[4] Retrieved from http://thenewspro.org/wp-content/uploads/2014/09/ny_1.jpg

[5] President Park's impeachment was upheld by the South Korean Constitutional Court on March 10, 2017, at which time her presidency ended.



The Street Arcade:

Creating Social Justice Videogames as a Platform for Community Dialogue

Steve Ciampaglia and Kerry Richardson

Figure 1 (above). Street Arcade public event.

Over the summer of 2015, the Plug-In Studio (a new media art collective that we founded) collaborated with a group of African American teen artists from Chicago's South Side on a series of art videogames. The teen artists selected issues important to them as the subjects for the games: White privilege, racial profiling, police misconduct, and others.

Working closely together, the Plug-In Studio and teen artists designed the gameplay, created 8-bit style artwork using the Piskel sprite editor, and programmed the games in the Scratch programming language. (Both Piskel and Scratch are available for free online.) These unique games were then featured at the Street Arcade, an outdoor public videogame event at Hyde Park Art Center in Chicago (Figure 1). Several custom-made arcade-style consoles with red-knob joysticks and big plastic buttons were installed along the street on a warm summer evening. Each console projected the games in large scale onto the exterior of the art center building (Figure 2). Family, friends, and neighbors passing by gathered along the sidewalk to play the games, giving the teen artists an opportunity to discuss the social issues they chose directly with community members (Figure 3).

Videogames are clearly very attractive to teens; in our experience running community art programs, we have found that young people *really* want to know how to make them. We designed this project to capitalize on this allure by using the new media art conception of videogames—known as *art games*—as a medium for social justice.

In contrast to commercial videogames, art games take a conceptual, aesthetic, and critical approach to the medium. Some art games disrupt the expectation of goal-oriented





Figures 2 and 3. Street Arcade public event.

gameplay. For example, new media artist Pippin Barr satirizes consumer life in Western society in his games about working in an office and buying a coffee. Other art games depict ordinary people rather than heavily armed action heroes and, through the simulation of their often marginalized experiences, endeavor to make a social or political point. *Every Day the Same Dream* by the Italian art video game collective Molleindustria invites players to step into the shoes of an alienated laborer. Dr. Ian Bogost (2010), author and game designer, compares these types of art videogames to cinema, literature, and poetry; their use of vignettes is a "brief, indefinite, evocative description or account of a person or situation… used to inspire empathy rather than to advance narratives" (p. 22). We encouraged the teen artists to use these strategies in place of the familiar conventions of commercial videogames.

The conception of videogames as art requires a critical rethinking of assumptions about an extremely popular medium that permeates the lives of teens today. One of our goals was to foster new media literacy through discussions with the teen artists about the nature of commercial videogames, their representations of race and gender, and also the experience of consuming and making culture. By helping to build their art, design, and coding skills, we encouraged the teen artists to become critical makers of videogames rather than passive consumers. Literacy is a fundamental first step in social and political engagement. Brazilian literacy educator Paulo Freire (2000) believed that individuals needed to learn to read the word, so that they could *read* the world. As artists and activists, we take that a step further, expanding literacy beyond the written word to media and even coding. You need to be able to *read* the world in order to *remake* the world.

Likewise, a project in which professional adult artists make videogames with teens requires a critical rethinking of artistic collaboration. Even with our interest in new media literacy, the process we used in the Street Arcade was very different from that of a class. We think of it as radical co-creation. Each of us made important contributions to the collaboration. The Plug-In Studio developed and implemented the project, bringing resources and technical skills along with years of experience facilitating group work and a commitment to socially engaged collaboration. The teens brought their own lived experiences as African American youth in Chicago, as well as a desire to express themselves artistically and engage their community in dialogue. The teen artists selected the social justice themes for the games, prompted only to identify an issue that they wanted to address in their community. The teens also created all the 8-bit artwork in the games, sometimes designing characters based on themselves. Together, we worked out the concepts for the games and designed the gameplay. The Plug-In Studio did the majority of the coding. The entire process was iterative; each game evolved through a back and forth over the course of a few months, until the completed art games emerged just in time for the Street Arcade event at the end of the summer. Finally, at the event itself, the teen artists took center stage. They stood alongside the game consoles and struck up conversations with parents, siblings, grandparents, and friends—and with complete strangers, young and old—about pressing social issues: racism, immigration, peer pressure, bullying, and the consequences of choices.

Showcasing the games at the Street Arcade event provided the teens with a perfect platform for a direct dialogue with community

Many members of the public who played the videogames were excited to have this unusual event taking place in the neighborhood because it gave them an opportunity to have a meaningful interaction with the teens.

members on the social issues they chose as themes. In this way, the Street Arcade contributed to a very localized social change; the first step happened with the teens' personal expression in the art game making and the second occurred when they initiated a public community dialogue. Many members of the public who played the videogames were excited to have this unusual event taking place in the neighborhood because it gave them an opportunity to have a meaningful interaction with the teens. Several of the parents of the teen artists expressed their gratitude for facilitating a discussion between them and their children about sensitive social issues that can be difficult to broach.

The 12 games produced in the project employed different strategies for addressing social justice issues through gameplay and metaphor. One game, *Can You Serve and Protect?* (Figure 4), critically explores heightened tensions in the relationship between the Chicago Police Department and the African American communities it serves. The game is a training simulation for a rookie police officer on the first day of the beat. You play as a White officer who encounters several scenarios: two African American teens having a heated argument; a young Black man running down the sidewalk; and another White officer beating an unarmed Black teenager with his nightstick. With each scenario that you, the rookie officer, encounter, you must decide how to respond. In another videogame, *Growing Up Black in Chicago* (Figure 5), you play as an African American teen living in Chicago, navigating your way through 4 years of public high school. If you successfully avoid negative influences, such as drugs and handguns, and steer clear of unwarranted harassment by police officers, you increase your chances of graduating.

Of the 12 games created in the project, *No Way Out* (Figure 6) is perhaps the most sophisticated conceptually. It uses very subtle gameplay to get at the issue of White privilege. In this game, you cast actors in an action movie, then play as the hero character trapped in a room full of rapidly multiplying zombies. You are given the choice to cast a White actor or a Black actor. When you choose to play as the White character, the director yells "Action!" and you move through the room trying to avoid the zombies. Once you sustain seven life-draining *hits*, an escape door will open and you have the opportunity to flee. When you choose to play as the African American character, the zombies again attack and you try to avoid them; each hit still lowers your life. But, unfortunately, this time the escape door never opens, regardless of the number of hits you sustain. In this version of the movie, the Black character always dies before he can win. Here the rules of the game are stacked against the African American character to the point where it is structurally impossible for him to win. This is a troubling but powerful example of White privilege. Furthermore, if you only choose to play as the White character—never selecting the Black character—the difference in the rules (i.e., your privilege) will remain invisible to you.

We see the Street Arcade project as a critical, socially engaged work and thus something unique within contemporary new media art and the independent videogame community. We believe the project works on several levels simultaneously. At its most fundamental, it can be seen as what we call *tactical pedagogy*; we

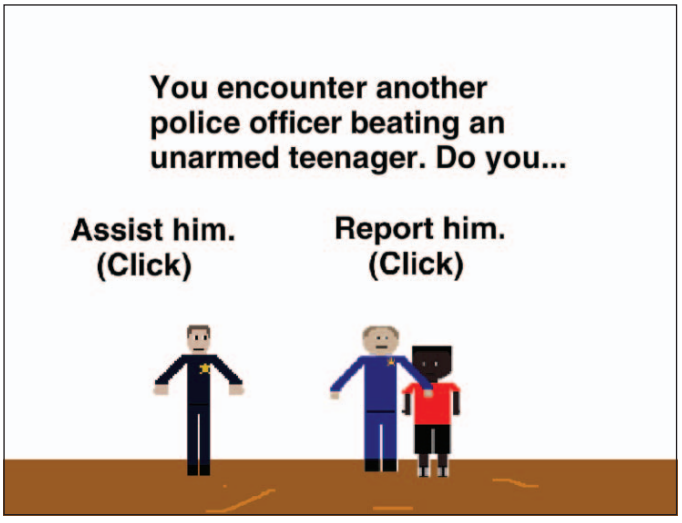


Figure 4. Screen capture from *Can You Serve and Protect?* videogame.



Figure 5. Screen capture from *Growing Up Black in Chicago* videogame.



Figure 6 (left). Screen capture from *No Way Out* videogame.

Figure 7 (below). Street Arcade logo.



We provided our teen collaborators with an opportunity to develop a set of technical and conceptual skills not offered in their schools.

provided our teen collaborators with an opportunity to develop a set of technical and conceptual skills not offered in their schools. At the same time, the games produced are themselves unique because they are social justice games infused with the lived experiences of the teen artists who co-created them. We compiled the sprites from the games into a logo for the event (Figure 7); this collection of African American characters rendered in 8-bit is something rarely seen. Of course, many others have set up outdoor, public video arcades, although it is still a fairly unusual experience. But the fact that the Street Arcade event served as a platform for dialogue is perhaps the most radical aspect of the project. The project compelled the teens to recognize and actively shape their relationship with their own community through choosing the themes of the art games we co-created and through the face-to-face conversations that they initiated.

We hope that the Street Arcade can serve as a model for collaborative, community-based videogame production, and that the games produced in the project will expand the scope of the art game form to include voices from populations heretofore excluded from the game-making community. We also hope that it will inspire teachers to embrace and adopt socially engaged art practices in their classrooms and communities. ■

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Art Education Between Humans and Their Rights: A Critique

Juuso Tervo

In his article "Popular Art-Education" published in 1881, artist and art educator John Ferguson Weir noted, "[e]ducation, if it means anything, is the quickening of the powers that enable us to live,—ideally and practically, morally and mentally,—or that give us the the [*sic*] capacity to enjoy and expand this life; and Art, even in its simplest form, tends to these ends" (p. 75). Weir and others who argued for the benefits of public drawing education during the second industrial revolution saw that art education strengthened the ideals of American democracy as well as the global competitiveness of its industry (Nichols, 1877).

Weir's words belong to a tradition of thought that remains central to the conceptualization of art education as a human right. By associating art and education with the "powers that enable us to live," (Weir, 1881, p. 75) art education becomes an integral component for the development of human life and a necessary pathway from the potentialities of human condition to their proper actualizations.

Yet what constitutes a proper human life remains contested. While Weir's aim was "to furnish the youth with the tools education supplies for earning a livelihood" so that students will become "good citizens" (Weir, 1881, p. 69), art education as a human right seems, at first, to go beyond these claims, "Arts Education is a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities" because "[c]ulture and the arts are essential components of a comprehensive education leading to the full development of the individual" (UNESCO, 2006, p. 3). Here, the figure of a fully developed individual does not only denote the expected outcome of art education, but sets a universal telos for *all learners* and affirms their belonging to humanity.

But what does it mean to see art education as a necessity that makes humans what they ought to become? In this article, I claim that seeing art education as a human right reduces learning into a linear process of development and assigns art education a constricted place between a universal rule (e.g., citizens) and its implementation (e.g., *good* citizens). This makes the education of art easily integrated in any dominant constellation of power (e.g., the global expansion of American industry). Rather than challenging this logic, art tends to naturalize it: as an essential component of life, it is art that *fully* develops human individuals.

While the focus of this article is more theoretical than practical, it touches the everyday life of art educators. When working on their lesson plans, art teachers face fundamental questions concerning the means and ends of education: What knowledge and skills do we need to teach our students and why? Concurring with Tyson E. Lewis and David Friedrich (2016), I see that rather than seeking answers from what seems natural and universal, art educators could trouble the developmental narrative of learning through art and experiment with what they do, not merely with what they are expected to do. This opens up an ethics of life and education aside from the logic of implementation, including human rights.

The idea of human rights has its roots in a contractual understanding of society. In *The Social Contract*, for example, Jean-Jacques Rousseau argued for shifting the legitimacy of a political order from the sovereignty of the ruler to the general

Art educators could trouble the developmental narrative of learning through art and experiment with what they do, not merely with what they are expected to do.

will of people. For him, "Each of us puts in common his person and all his power under the supreme direction of the general will; and in return each member becomes an indivisible part of the whole" (Rousseau, 1762/2002, p. 164). This means that societal agency stems from one's belonging to the society, a belonging that involves "[their] person and all [their] power," (p. 164) which, subsequently, secures one's status as a legal subject with rights and responsibilities. The social contract is, then, an economy of exchange between the private and the public and the role of education is to provide modes of belonging that sustain societal equilibrium. Weir's conceptualization of art education echoed this logic: it connected the moral and mental expansion of one's life with the global expansion of American economy, both of which were traceable to the figure of a good citizen.

Societal belonging is not always contractual. The continuing work against structural exclusions based on gender, race, class, sexuality, and ability has been integral to how the limits of belonging have been challenged in art education and beyond (Quinn, Ploof, & Hochtritt, 2012). However, in times when the phrase "all lives matter" attempts to silence those who point to the precarious conditions of Black, Brown, Queer, and Trans lives, it is increasingly important to critically examine the limits that the seeming universality of human life sets to the politics of belonging.

Philosopher Hannah Arendt's (1962) discussion of the "perplexities of the rights of man" (p. 290) is useful when mapping these limits. She argued that the development of universal human rights from the French Revolution onward prioritized the secular function of the law, which subsequently naturalized the concept of the human. "When the Rights of Man were proclaimed for the first time," she wrote, "[h]istorical rights were replaced by natural rights, 'nature' took the place of history, and it was tacitly assumed that nature was less alien than history to the essence of man" (p. 298). For Arendt, World War II showed how the universality of the human found its limits in the concept of citizenship. The atrocities of war demonstrated how coupling "natural rights" with the general will can lead to horrifying conclusions:

> A conception of law which identifies what is right with the notion of what is good for—for the individual, or the family, or the people, or the largest number—becomes inevitable once the absolute and transcendent measurements of religion or the law of nature have lost their authority. And this predicament is by no means solved if the unit to which the "good for" applies is as large as mankind itself. For it is quite conceivable, and even within the realm of practical political possibilities, that one fine day a highly organized and mechanized humanity will conclude quite democratically—namely by majority decision—that for humanity as a whole it would be better to liquidate certain parts thereof. (p. 299)

While seeing art education as a human right seems rather distant from Arendt's warning, what she calls a "highly organized and mechanized humanity" is not entirely disconnected from the fully developed individual proposed by the United Nations Educational, Scientific and Cultural Organization (UNESCO). They both assign "the abstract nakedness of being human" (p. 299) a universal purpose that connects the potentialities of human life with naturalized modes of belonging, which, as Arendt argues, naturalizes exclusion as well. This leads to practices of exclusion based not only on what one *does,* but what one *is.* These practices do not merely refer to similar catastrophes that Arendt discusses. For example, anthropologist Elizabeth Povinelli (2011) has shown how Western liberal democracies actively create managerial spaces of abandonment that exclude people and communities that do not fit with the narrative of the entrepreneurial self. By naturalizing certain narratives of human development, art educators may contribute to these practices, even if they seem, at first, to be *good for* the students.

I am not suggesting that art educators should completely renounce themselves from human rights. Quite the opposite, I see that art curriculum offers a valuable time and space to examine the ethics of human and nonhuman life. My claim is that this can be done without locating art education between humans and their rights. Instead of naturalizing and implementing universal rules, artistic practices open up a possibility to experiment with their contingency and loosen the contractual relationship between what we do and what are expected to do. Rather than seeing art curriculum as a means to a universal belonging, it can deepen our understanding on the intricacies of exclusion. This could include projects that approach human life apart from universalized points of reference such as the figure of a fully developed individual or *all lives.*[1] By keeping the concept of the human radically open, art and education may certainly, to paraphrase Weir, quicken the powers that enable us to live and expand our lives. The ethics of this openness is not reducible to predetermined figures or rights: instead, it asks us to pay attention to forms of living aside from what seems natural and universal. ■

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Endnote

[1] As an example of such conceptual shift in political theory, see Nail (2015). I would like to thank one of the anonymous reviewers of this article for the reference.

"We All Walked Through [It] Together":

Reflections on the Pulse Nightclub Shooting

Sara Scott Shields

These incessant dialogues—whether conducted internally or out in the public square—are absolutely necessary if mindsets are ever expected to expand and evolve nationally.

(Rolling, 2015, p. 4)



n June 6, 2016, ten preservice teachers from a large Southeastern university in Florida began their first day of an art and social justice summer camp. Six days later, on June 12, 2016, Omar Mateen, a 29-year-old security guard, killed 49 people and wounded 53 others in a terrorist attack/hate crime inside Pulse night club in Orlando, Florida, just 246 miles away from the camp. The next day, on June 13, 2016, the camp reconvened.

This article is about how the events at Pulse nightclub and this social justice camp collided to create opportunities for campers, preservice teachers, and faculty mentors to use creative activities "to adapt, connect, relate, join forces, and pool our resources… so that we [were] all less alone, less vulnerable, and less unable" (Rolling, 2016, p. 5). Through an exploration of the role the arts classroom can play when encountering and experiencing moments of intense tragedy and loss, I hope to remind art educators of their responsibility to create opportunities for dialoging about the uncomfortable.

Specifically addressing the question "What practical pedagogical tactics and partnering strategies are essential in promoting a justice-oriented culture of creativity?" I begin with a brief introduction to critical pedagogy and social justice art education, followed by an overview of how we developed the camp. Next I reflect on how this event changed the course of our camp experience and, in closing, I offer recommendations for other art educators interested in creating authentic environments for preservice students and teachers to work toward creative expression about difficult and uncomfortable topics.[1]

Social Justice, Critical Pedagogy, and Art Education

They want to know what is real, what is right and wrong, what is important, and how people relate to one another.

(Austin, 2001, p. 378, as cited in Freedman & Schuler, 2002).

Positioned at the intersection of contemporary art and socially responsive education, social justice art education "brings together the goals and perspectives of feminist, multicultural, disability rights, environmental, community based, critical pedagogy, social reconstruction, and visual culture art education" (Garber, 2004, p. 4). Inherent in a social justice curriculum are elements of questioning, dialogue, and collaboration (Desai & Chalmers, 2007). Building on the relevance of our contemporary world, the work of critical pedagogy has much to offer when developing a social justice curriculum. Inherent in critical pedagogy is attention to the relationships between contemporary popular culture and dialogue surrounding "substantive historical, social, and/or economic issues" (Tavin, 2003, p. 200). Tavin (2003) points out that this does not require that art education make emancipatory promises, rather that the art classroom becomes a space for young people to think about how the real-world shapes and molds their own identities and experiences.

However, for art teachers to be able to engage in this type of difficult and uncomfortable teaching practice, preservice programs must provide opportunities for students to hone and develop the skills necessary to enact critical pedagogical practices (Acuff, 2012/13; Brown & Kraehe, 2010; Kraehe & Brown, 2011). Inspired by the work of art educators in the realm of social justice and critical pedagogy, I developed a summer program giving preservice teachers a space to engage critical pedagogical practices, while simultaneously providing an opportunity for grade 7-11 students to explore and respond to social justice issues.



Figure 1. Screenshots of Twitter accounts.

The Days Leading Up to June 12, 2016

The summer camp addressed issues of identity as young people situated themselves within social and political structures (Buffington & Muth, 2011; Desai & Chalmers, 2007; Garber, 2004; Maguire & Lenihan, 2010). At our university, preservice teachers are required to take a theory and practice course during the summer. Developed as a partnership between a public charter school and a university art education program in Florida, this collaboration gave preservice students the opportunity to plan, develop, implement, and reflect on a social justice curriculum. The summer program was divided into 2 weeks—internal and external—allowing the participating youth to explore who they are both introspectively and in relationship to the world (Garber, 2004). This was the master plan; however, sometimes plans do not always play out the way you wish they would.

The Day of June 12, 2016

7:30 a.m. (somewhere in Tallahassee):

I woke up this Sunday rubbing the sleep out of my eyes and slowly padded to the kitchen to feed the dogs. CLICK… static… CLICK… CLICK… CLICK… I sat down on the couch, dropped the dog bowls on the floor, I didn't leave the couch for hours. **BREAKING NEWS: A mass shooting and hostage situation at an Orlando nightclub**. *All day the news replayed the 911 calls and the camera footage.* **BREAKING NEWS: At least 50 confirmed dead.** *I felt numb; I couldn't look away from the screen. Then it occurred to me. I have students from Orlando. Were they there? Were they okay?*

The Days Following June 12, 2016

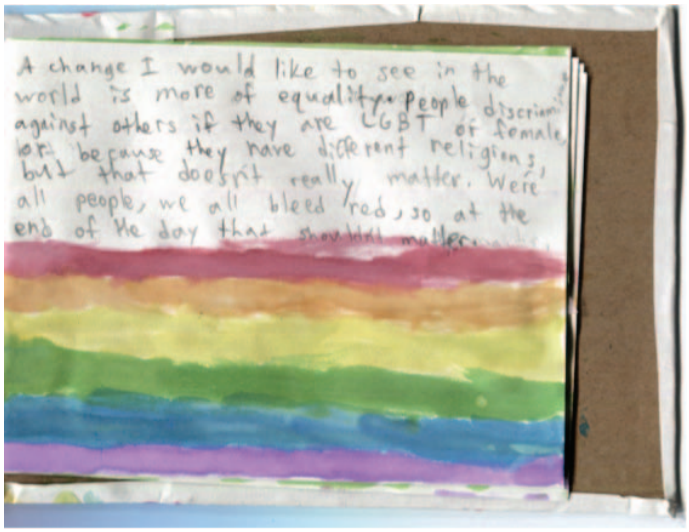
> The more I think about the timing of the art camp for Social Justice the more amazed I am at the timing of events. The first week of camp was great… yet there was still a timidness to expression. When the Orlando shooting occurred on June 12, 2016 there was a new awakening and passion to the camp. There was a tangible crisis, a hate crime, that we all walked through together. To release our anger, sadness, discomfort, pain, confusion, we, students and teachers, created art… The posters, buttons, patches, stamps and videos were created with a desperation to fight for social justice in our broken world… (Puckett, personal communication, October 9, 2016)

June 12, 2016 marked the deadliest single-shooter mass shooting, the deadliest act of violence against lesbian, gay, bisexual, transgender, and queer (LGBTQ) people, and the deadliest terrorist attack in the United States, outside of September 11, 2001. This day also marked the day before our camp transitioned from the safe, comfortable week of exploring the question "Who are you?" to the more uneasy and tenuous question, "What do you care about in the world?" When I arrived at camp on June 13, several preservice teachers met me at the door. They all wanted to discuss how we were going to handle the Orlando shooting. We sat down together and developed a plan. Finding ways to authentically engage in critical dialogue is hard enough, but responding to a real event was more difficult. The group decided to juxtapose the shooting with the issues the participants were already interested in. Campers had identified issues like gun violence, LGBTQ rights, and equality. We made the decision to ground these issues in the real-world context of the Pulse shooting.

"We are all human"

The pedagogical orientation of the camp completely shifted in the days following the Orlando shooting. I found the preservice teachers and campers moving toward topics in a more aggressive and urgent manner. Each morning we began camp with an opportunity to respond to a journaling prompt in their visual journals. This was one of the artistic spaces where we found campers wrestled with the shooting. As the reverberations from the





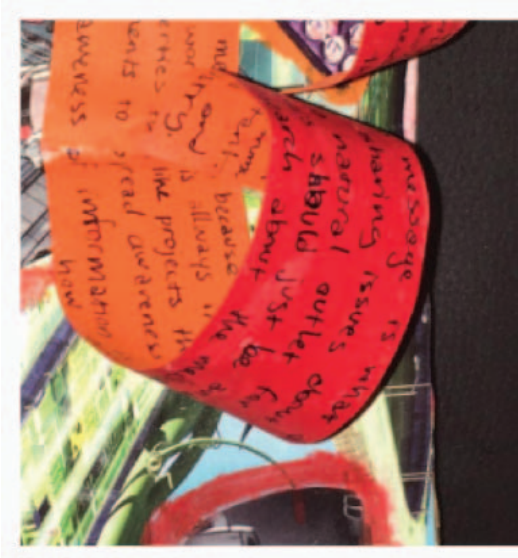


Figure 2. Student journaling responses after the shooting.

Orlando shooting made their way into our daily conversations and artwork, the campers made connections between their personal narratives and the Orlando shooting. One student reflected "Personally... I would like to walk down the street... and know that I'm going to be safe because I am a human being and don't I at least deserve that? (camper, personal communication, June 16, 2016).

Building on the momentum from the journaling and informal discussions, we began asking campers to consider and discuss a question at the close of each day. Shortly after the shooting we asked campers to consider the question: *If you could change one thing in the world what would it be?* One student responded: "I would like people to understand that we are all human and we are all equal... understand that [it is important] to be happy with one another because it is the only way the world will be a better place" (camper, personal communication, June 14, 2016).

It was during these closing discussions that the concept of equality emerged as a common theme motivating their artmaking. This interest in equality reappeared numerous times, and was something the preservice teachers later considered as an exciting big idea to use in their future classrooms. The preservice teachers planned opportunities for campers to engage in modes of creation they saw as synonymous with these social justice issues—buttons, street art, journaling, posters, signs, and patches to name a few.

The campers were drawn to projects that were portable and wearable, and while at times kitschy, the buttons, street art, and patches were a favorite. When asked about the projects, one student expressed excitement because "art speaks for [all of] us" (2016, personal communication, June 14, 2016). There was a palpable sense of purpose in the camp and artmaking became a way for everyone—students, teachers, and campers—to find



Figure 3. Student responses to the question "If you could change one thing in the world what would it be?"

their voices in a time that many of us felt too small and insignificant to make a difference.

What Happens Next?

> **Accordingly, art education should seize upon the visual moments created by our contemporary visual culture's relentless image stream and utilize them as opportunities for interpretation and production.**
>
> (Darts, Tavin, Sweeny, & Derby, 2008, p. 212)

In the month after our camp concluded, Philando Castile was fatally shot; one day later Alton Sterling; 12 days after, six police officers. These are just the tip of the iceberg—the events that made the news. These are "significant social issues that have been culturally and visually constructed" (Darts et al., 2008, p. 202), yet we continue to file into our classrooms, just as we did the day before, ready to teach lesson plans about how to mix colors or draw a face. As contemporary art

Artmaking became a way for everyone—students, teachers, and campers—to find their voices in a time that many of us felt too small and insignificant to make a difference.

Figure 4. Examples of buttons, patches, and street art from campers.









Figure 5. Students from FSU with campers on the last day of camp (everyone was asked to let loose after such an intense 2 weeks together).

educators, it is our responsibility to respond to the world we live in. In wondering what recommendations to make for others interested in creating this type of brave space, I am left considering the words of one of our campers:

> A few days ago, I believe, there was a shooting in Orlando against the gay community and a lot of people were impacted and a lot of people died. At our social justice camp, we talked a lot about that and I've decided to um... we've made buttons, we've made signs, we've made all these things. And it's really important because the fight isn't over. Like we still need to fight for rights. And even though I don't see a day where we can all get along and all agree, I think we need to develop respect and tolerance because we're all people and it doesn't matter who you chose to love… (student camper, personal communication, June 15, 2016)

As we considered the closing thoughts of the campers, the preservice students formulated a few ideas for how to move forward with social justice curriculums in their own teaching practice. First, they found the most productive discussions came around big ideas (Dewey, 1910; McTighe, Seif, & Wiggins, 2004) such as equality, love, compassion. The preservice teachers found that by introducing a big idea, campers could make connections between the real world and the concept on their own. Second, they found that providing art materials that matched the content of the discussions became a productive way for campers to engage difficult issues. For example, the decision to use buttons, patches, and posters was rooted in their history of appearing in situations of protest. Not surprisingly, campers found strong connections between the form of making and the content of message, allowing the message and the medium to align (Ferneding, 2007; McLuhan, 1994). Finally, the preservice teachers found that creating a space that was open to respectful and tolerant conversation was essential in creating spaces for campers to talk about the topics that were important to them.

The world continues to encounter grave instances of violence, oppression, and hatred; as such, it is time for art education to integrate the world in which we live into the schools we teach in. The challenge for art educators continues to be finding a way to take up these issues in productive and discursive ways. In this way, the arts provide openings to wrestling with issues of justice and humanity. Through the interweaving of connection, concept,



Figure 6. Campers working on projects.

and conversation, this camp gave preservice teachers and campers the opportunity to meaningfully engage in these difficult conversations. It is, after all, these difficult conversations that hold the potential to serve as points of departure when engaging in the productive, process-centered work inherent in social justice art education. ■

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Endnote

[1] While a careful unpacking and analysis of the outcomes of the camp would provide a more comprehensive conclusion, the scope and length of this article does not allow for this type of careful unpacking. In lieu of this, I invite readers to take time on their own to carefully consider how art educators might begin to move away from surface level conversations about equality and love, and into more productive dialogue with both colleagues and students about the potential for art to deeply respond to real-world tragedies.

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ARTed Talks:
Promoting the Voices of a New Generation of Art Teachers

Stephanie A. Baer

IMAGINE discussing a complex topic such as the importance of arts to education in eight minutes or less. Now imagine doing that as a preservice educator still learning the field of art education and who you are in it. The challenge and privilege of advocacy for the arts in education should not be left only to those who have moved beyond the early years of idealism and hope. The voices of the next generation of art educators hold a unique place in the discourse of art education. They offer challenge, faith, frustration, passion, and new vision for the future. They bring forward the forgotten moments of inspiration and remind us of the urge to share our love for the power of the arts. Yet, we often do not get to hear such voices. Professional conferences often focus on the practiced and researched voices of those who have been in the field a long time. While the preservice community is included in professional development in many areas, I would argue that it's time to allow them to tell *their* stories and work to better understand the necessary and productive struggle in becoming an educator with/through the arts (Dewey, 1934; Greene, 1995). Just as we must work to hear the voices of our K-12 students in the classroom, we must also listen closely to those who are striving to become their teachers.

In the fall of 2015, my students and I began a journey into the larger discourse of art education advocacy. We started a series called ARTed Talks at Miami University in Oxford, Ohio, giving junior and senior art education majors the opportunity to stand up and be heard, gain confidence in their teacher voice and presence, clarify their passions within art education, and join the long lineage of advocates believing in the human right of creativity. The talks were created as part of a professional dispositions course that ultimately led to each art education student giving a TED.com style talk to a live audience and on camera. The well-known TED style includes a succinct (under 18 minutes) talk that explores a big idea topic with specific, authentic stories from the storyteller's life experience. As TED curator, Chris Anderson, puts it, "TED speakers seek to make their ideas accessible to those outside their field by delivering short, carefully prepared talks" (2016, p. xii). The TED conference originally set out to explore Technology, Entertainment, and Design; however, it now addresses any topic of public interest. The TED stage has hosted many famous individuals from popular culture icons to politicians, and has included scholars of many fields and those who have simply been recognized for an idea worth spreading (Anderson, 2016). As the instructor for Professional Dispositions in Art Education, I wanted my students to grow in their self-confidence and professional awareness, and understand that their voices mattered and should be heard; their stories should be told.

The TED mission fit that framework and provided a stage for them to become advocates for their own ideas worth spreading. Each student brings something unique to the classroom and it is important for him or her to not only identify that, but to clarify its contribution to their future teaching and the field of art education as a whole—all in 8 minutes or less.

The process necessary to arrive at a succinct and informed 8-minute talk is critical to the students gaining confidence in themselves and their ideas. The curricular process I developed invites the students to struggle as much as advocate. They must confront ideas they have had about arts education, challenge ideas they are seeing played out in the field, and posit their own questions and solutions for the future. They are exploring their teacher identity, their advocate identity, and their artist identity simultaneously and attempting to find congruence or synthesis in how they present themselves to the world. That can be a fearful process for those who have found comfort in the rhythmic and established nature of schooling. Teachers teach content; Students learn and apply; Repeat. English and Stengel (2010) challenge this notion and agree that struggle is critical:

> The educator's responsibility is to encourage students to stay in that discomfort and doubt associated with new learning, to avoid a premature commitment to fear and the avoidance behaviors that mark fear as fear, until interest emerges and learning becomes possible. (p. 530)

Thus, in the timeframe of a semester, I am working with students to create personal meaning within what can be an uncertain context for them. Ambiguity is then ripe with possibility for the students and myself and their guide.

The ARTed Talks were designed to invite students into the tenuous process of self-discovery and proclamation. They were written and developed by each student within the community of the classroom and based on an art education topic they were passionate about. In order to prepare for the talks, the students explored current discourse and issues in the field such as art integration, accessibility, teacher retention, public policy, assessment, and many other relevant topics. They also investigated confidence and grit, practiced their voices, and engaged in constant critique of one another. The experience created a communal environment, leading one student to respond, "This process made me feel like part of a real community. We were all very encouraging to one another, and completing [the talk] felt like a rite of passage



Figure 1. Students in the Professional Dispositions in Art Education class power posing as a group before class presentations. Miami University, Oxford, OH. Photo by Stephanie Danker.

for us all" (student evaluation, 2016). This article discusses important elements of the Professional Dispositions in Art Education curriculum and highlights how each step encouraged preservice students to re-discover their human right of creativity and how they might advocate on its behalf.

Finding Center: Knowing What You Believe

In Dan Pink's (2009) book, *Drive*, he posed a question to the world at large: What's your sentence? He invited any and all to create a single sentence that states who someone is and what he or she wants to do with their life. Using this as a starting point, my students declared their sentence in front of the class. They had to come to some conclusions right away about what their purpose was, whom they wanted to influence, and what it meant to them. One example from a student shows how the task allowed them to reflect on what had been and what could be: "She taught generations of students to use art through struggle." The following 6 weeks in class took two different tracks that stemmed from this first declaration of self and purpose. Part of the time, students were working on professional documents (resumes, teaching statements, artist statements, etc.), getting feedback in and outside of class, and learning the professional structure of schools. The other part of those 6 weeks was dedicated to reading current articles from the field of art education and presenting them each week in class. Each student brought in a different piece, so they kept an inspiration log recording ideas they gleaned from one another as they searched for their own truth and passion within the field. The way in which the articles were presented changed each week, giving students opportunities to become more comfortable with their voice and presence (e.g., sitting down, at the front of the room, with and without notes, through imagery). They were also asked to come with an analysis of what they read, not just a summary. They needed to internalize the ideas and consider what it meant to them and their future artistry/teaching. Some weekly presentations were recorded on film, while others were photographed. All the *evidence* was collected in a folder and accessed by the individual students so they could reflect on their visual presence and professionalism.

As the 6 weeks came to a close, the students honed their core beliefs about art education and what was most important to them as individuals. They engaged in active intervals of pausing and resting (Dewey, 1934), redefining and reshaping what being an art teacher meant to them. Similar to how Pinar (1994) described *loosening oneself* from experience, the students repeatedly stepped back and engaged in meaningful reflection that considered their past, their present, and their future.

Standing Up: Honing Your Voice

One particular exercise helped bring synthesis to the first half of class and encouraged students to consider their art education program as a continuous experience rather than truncated class assignments. Following the 6 weeks of topic investigation, the students practiced and delivered Pecha Kucha presentations based on an art-integrated field experience, reflection, and presentation from an earlier art education course, Art Across the Curriculum. Art Across the Curriculum asked preservice students to work within non-art classrooms and collaborate with the cooperating teacher to create art-integrated experiences for their elementary students. The preservice students reflected deeply throughout their semester and then created a 15-minute presentation of their work. This presentation was taped and then used in Professional Dispositions in Art Education as a starting place for both content and professional demeanor.

Pecha Kucha, a format constructed by Astrid Klein and Mark Dytham of Klein Dytham architecture, demands a finite amount of time per slide in a presentation (20 slides, 20 seconds per slide) and emphasizes a concise, clear message using purposeful visuals.[1] After studying examples and the basic structure of the Pecha Kucha, my students storyboarded, outlined, and practiced their presentations in front of art and non-art audiences, in and outside of class. They reported and reflected on the feedback they received, covering all manners of professional presence: giving more eye contact, speaking louder, clarifying their message, slowing down their speech, adding emphasis to the important parts, and presenting with confidence. Using the feedback, students revised their presentations, and delivered a final Pecha Kucha in front of the class, which was then video-recorded and added to their *evidence* folder.

The students struggled with this format because it seemed very limiting to many at the beginning. As with delivering the sentence at the beginning of the semester, they needed to get to the point quickly and use language and presence to send their message effectively. After much practice, many discovered the merits of this type of approach. Three of the students presented their Pecha Kucha presentations at our state art education conference. They created a message they were proud of and wanted to share. This was an important step for all of them toward the ARTed Talk and in being an effective, eloquent advocate for creativity and the arts.

Speaking Out: Sending Your Message

Now that the students had a broader understanding of art education and practice in presenting a clear, concise message, they moved into ARTed Talk scripting and practice. This second half of the course was dedicated to topic research, storytelling, idea mapping, class conversation, partnered revision, and purposeful power posing (Cuddy, 2012; Cuddy, Wilmuth, & Carney, 2012). I focus on the power-posing aspect of the ARTed Talk[2] process, as it communicates the need to embolden our art education students to have confidence in their message and their own capabilities for furthering the idea of art as fundamental to being human.

Throughout the semester, we investigated the idea of the body shaping the mind and vice versa; to put it another way, "fake it 'til you make it." Cuddy (2012) explores this idea in her popular TED talk describing the power our body can have in convincing us we are able to do something. Before presentations in class, the students and I would power pose.

Sometimes the power pose would be together in class (Figure 1), and at times it would be alone. Students reported trying it for other events in their life as well, finding it to be useful outside of class. One student even reported, "I wish I'd taken this class last year before I had to say my maid-of-honor speech at my sister's wedding

It takes courage to be an effective art educator today and art teacher educators need to equip their students with confidence-building tools.

because I would've done such a better job and wouldn't have felt so nervous" (student evaluation, 2016). Public speaking is part of our everyday lives, and teachers encounter it every day as part of their job. When I can elevate the quality and professionalism of this capability with new art teachers, I am helping to form a new generation of advocates.

The other elements of the ARTed Talk preparation enabled an implementation focused both on the content of their message and on the professional structure and presence they used in sending that message. While the entire process is too lengthy to describe in a single article, it is important to note that there are two main phases or understandings in how I guided students through this process. The first phase is enabling the preservice students to identify what their individual passions and beliefs are in art education and where those came from. This is something I could not give or teach them—it was something they needed to explore within themselves and their own unique experiences. This is where the storytelling, idea mapping, and consistent classroom conversation was critical. They needed time and space to take scaffolded steps, uncovering their core message. The second phase is giving structure to that message and learning to embody the power that it had. The preservice students needed to understand this phase as intimately connected to their future teaching and advocacy. They could not become advocates for their field if their voice was buried in uncertainty and low self-efficacy. They needed to believe that their ideas—their voice—needed to be part of the ongoing discourse in their field.

After months of practice, dress rehearsals, and endless conversation, the ARTed Talks finally arrived. Invitations went out to all art education majors and all art and education faculty. The students were also encouraged to invite family and friends to that important day. The recording equipment was set up, the microphone was tested, the red rug placed (a TED tradition), and the food was laid out. The students nervously went through their cue cards knowing that they would be speaking without them when their time came. While the audience was not huge, it could not have been more supportive. The students took turns going up to the front and delivering their 6- to 8-minute memorized talks. Each received applause and after it was all over, several were kept long after to talk about their ideas with audience members. I was full of pride and gratitude for the bravery and confidence these students exercised. I was impressed with their commitment both to their own ideas and to each other. I found that while I had been so focused on the individual development of each of their talks, I had forgotten to attend to the incredible community that had formed organically from the ARTed Talk process. This community served them well and will continue to serve them as they go out into the field, network, and look for other advocates like themselves.

The ARTed Talks were a great success and gave students a new platform and audience to share their message and love of art education. The topics, such as art integration, teacher burnout, alternative schooling contexts, and creative confidence, gave audience members a broader idea of what it means to teach and learn with/through the arts. The students became advocates that day and are now part of important, ongoing conversations in their field. As one student said in her final evaluation of the course:

> This was a way to allow our passion for teaching to manifest itself in a professional format. Also, it helped us to find the words to advocate for our beliefs and passions in a professional and more universally accessible way. (student evaluation, 2016)

It takes courage to be an effective art educator today and art teacher educators need to equip their students with confidence-building tools. We cannot take for granted that our students will be prepared with simple knowledge and classroom experience; they must also be exposed to and trained in honing their voice, their message, and their belief in the human right of creativity. I did not give these students their voice. I simply provided the space, the time, and a few tools so they could discover the voice they already had and the message they needed to share.

For more information about ARTed Talks, visit artedtalks.weebly.com ■

Author Note

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Baltimore Uprising:
Empowering Pedagogy for Change

Vanessa López, Adriane Pereira, and Shyla S. Rao



The Baltimore Uprising was in response to the death of Freddie Gray, who was fatally injured in April 2015 while in police custody in Baltimore City. The first evening of the Uprising, we were home, glued to the television, communicating with each other and our preservice teachers, worried about violent protests that were erupting in parts of the city.

Shelter in place: imminent danger

They are just kids

What did you expect people to do?

This is not new

Cops were in riot gear

There's a fire outside my window

Is the dorm safe?

Are we going to the demonstration?

What do I say to my students tomorrow?

The next morning, Baltimore City was under a state of emergency and public schools closed. Located one mile from the heart of the Uprising, Maryland Institute College of Art (MICA) remained open, and we were scheduled to teach in the Master of Arts in Teaching (MAT) program. A few students asked to be excused to help clean up. Others wanted to meet and talk through circumstances leading up to the Uprising. Yet others wanted immediate change.

The Baltimore Uprising unfolded as a series of protests, community meetings, and actions throughout the city. We marched and chanted, wrote letters, and supported our community. As we fumbled through discussing issues of equity and fairness with our preservice teachers, we realized how unprepared we were at making sense of engaging with civil unrest, racial injustice, and issues of power in the classroom (Acuff, 2014). And if we were unprepared, then our graduates would be too. We felt a responsibility to make a change in our teaching practices.

We realized that the Baltimore Uprising was a catalyst for faculty and preservice teachers to enter conversations about race, privilege, and equity. We started the next school year guided by questions: "What are our responsibilities, as art educators, within schools and communities?" "How do we talk about race, privilege, and equity in a still divided city within an elite art institution?" How do we prepare student-teachers to engage young learners with social issues, as they unfold in local and global communities? Should we prepare teachers as agents for change through a social justice-focused pedagogy?

Pedagogy for Change Framework

As faculty, we struggled with how to approach the gaps we saw with our preservice and first-year teachers. Theoretically, we aligned with examining culture (Ladson-Billings, 1995) through confronting power dynamics and fostering critical inquiry (Chapman, 2007; Freire, 1970), and engaging with authentic, real-world problems that are meaningful to learners (Dewey, 1938). Pedagogically, we knew that these theories manifested through strategies such as the inquiry method, project-based learning, and dialogical practices. Our rousing questions and initial responses to the Uprising led each of us to engage our preservice teachers with critical analysis of what and how we teach. We began infusing issues of social justice (Anderson, 2010; Sheppard & hooks, 2014) into our classes. Upon reflection, at the end of the first year, we

Should we prepare teachers as agents for change through a social justice-focused pedagogy?



Figure 1. Preservice teachers identify places of influence.

analyzed the strategies that we implemented and organized them into the Pedagogy for Change Framework that guides our practice.

> If we, alongside our preservice teachers, engage with **SELF** (hooks, 1994; López, 2008) to understand the intersections of identities (Collins & Bilge, 2016; Crenshaw, 1989) from our lived experiences, examined through the lens of the historical **CONTEXT** of established social injustices in schools and communities (Desai, 2010; Goldstein, 2014; Robertson, 2015), then we have an informed understanding of the complexities that **STUDENTS** contribute to the cultural assets (González, Moll, & Amanti, 2005) of every classroom, with the goal of developing a critical **PEDAGOGY** (Freire, 1970; Ladson-Billings, 1995; Shor, 1992) for effecting change where deemed necessary.

Self

We wanted our students to understand the intersections of their personal and professional identities by investigating their individual and shared experiences (Kraehe, 2015). After the Uprising, we observed that our students, while having some shared experiences with their neighbors, were not aware of how their perceptions of the Uprising were influenced by their lived experiences. We used several strategies to support preservice teachers in articulating their intersections of identities that shape how we view the world. For example, in one activity, we pinned locations on a world map to signify experiences that influence who we are today and communities to which we belong (Congdon, Stewart, & White, 2002) resulting in a physical visualization that illustrated the paths we took to arrive there and then together (Figure 1).

To deepen our understanding of how we perceive others, we participated in a cross-cultural simulation, BaFa' BaFa',[1] where participants' engagement with fictitious cultures helped to illuminate how we perceive others through our own lenses. Another strategy we implemented to deepen self-reflection was to use spoken word poetry as a vehicle for personal and political reflection. Preservice teachers, alongside high school students, engaged with their personal stories and the ways in which their identities intersect with living and teaching in Baltimore.

Context

We moved from focusing on self to examining historical contexts of established local and national inequities. For local perspective, we read authentic narratives about growing up in Baltimore through *The Other Wes Moore* and *The Beast Side: Living and Dying While Black in America*. To further our understanding of inequities in our city, a community psychologist juxtaposed maps of public services, resources, and wealth distribution in Baltimore City (Figure 2). Preservice teachers drew their own conclusions about the relationships between local policy and systemic (in)accessibility of resources.

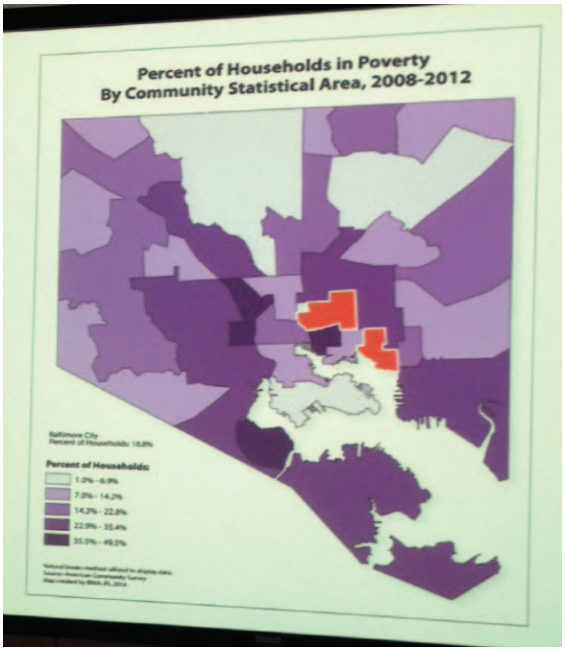


Figure 2. Community psychologist illustrating inequities via maps.



Figure 3. Preservice teachers map their internship placement community.

Since our preservice teachers are all artists, we continually asked them to make meaning through artmaking. For example, they responded to their teaching contexts by visually documenting the community and social structures at their school placements (Figure 3).

After reading about inequities within a larger historical fabric (Freire, 1970; hooks, 1994) we attended a symposium at MICA, Black Lives Matter: Structural Racism in 21st Century America, and watched *Oyler: Can a School Save a Community?*, a documentary of a struggling school, to better understand theory as visible through practice.

Students

By engaging with *Self* and *Context*, we made explicit how all of the selves in the art classroom contribute to the dynamics of learning. Through a series of guest speakers and podcasts, preservice teachers explored strategies for engaging with students who are often overlooked, misunderstood, and mistreated. Guest speakers presented about intersections of race and learning disability bias in American schools. We watched videos of classroom teachers and analyzed what their teaching style revealed about their embedded beliefs. We listened to podcasts that discussed the school-to-prison pipeline, impact of discipline measures on young people, current forms of segregation in schools, and correlation between social class and academic success. The goal of each engagement was to understand the context of situations and change deficit-model-thinking toward recognizing funds of knowledge (González et al., 2005) to guide artmaking.

Pedagogy

We could not predict how our Pedagogy for Change framework, activated by the Baltimore Uprising, would inform



Figure 4. Sarah Bushin's lesson objective: Students will know that artists can use their work as a form of activism and be able to brainstorm and storyboard for a product that will make the world a better place in order to be collaborative to accomplish a common goal.



Figure 5. Erin Lehrmann's lesson objectives: Students will know that regardless of how we identify (race, ethnicity, gender, age), we are all agents of change and have the power to make a difference. Students will be able to create Zines using copy paper and a variety of media in order to position themselves as agents of change in their own families, communities, and school, through personal reflection and voicing ideas.

our student teachers' curriculum development, but we found that a number of students developed a critical pedagogy for change. Enduring understandings implemented by preservice teachers in their elementary school internships included: Art, like activism, is often a collaborative effort in which things can be accomplished by working together (Bushin, 2016) (Figure 4); and, Artmaking can effect change that is challenging yet feels authentic to who we are (Lehrmann, 2016) (Figure 5). Next, we highlight a unit prepared and taught by Matthew Adelberg.

Matthew completed student teaching in a traditional Baltimore city school. In alignment with our Pedagogy for Change framework, Matthew began by closely observing his students, getting to know them, and reflecting on his role(s) in relation to the context of the school and students. Guided by his reflections, he developed a unit appropriate for his context. The unit's big idea (Walker, 2003), "Belonging and Not Belonging: What it Means to be 'Other,'" guided the enduring understandings (Wiggins & McTighe, 2005): (a) belonging/not belonging can significantly effect and impact individual and community identity, and (b) art can serve as a reflection of self, culture, and/or community values (Adelberg, 2016). Matthew's students addressed issues of gender inequality, bullying, racism, and socioeconomic status through artmaking, discussion, and sharing, which developed students' abilities to be confident agents of change and social reformers (Adelberg, 2016; Figures 6 and 7). Engaging middle school students with belonging as a big idea created a foundation for subsequent engagements with race, power, privilege, and equity.

Conclusion

In order to prepare student-teachers as agents for change, we developed the Pedagogy for Change framework that conceptualizes how we: (a) examine ourselves in relation to others, (b) consider contexts for teaching and learning, and (c) incorporate the learners' assets to make decisions about social issues appropriate for inquiry in local and global communities. As we continue to grapple with translating the framework into practice, we acknowledge that our framework must remain dynamic and responsive to the needs of our students and community. As we have considered our initial questions, we have learned that it is our responsibility to mind the gap between our lived experiences and

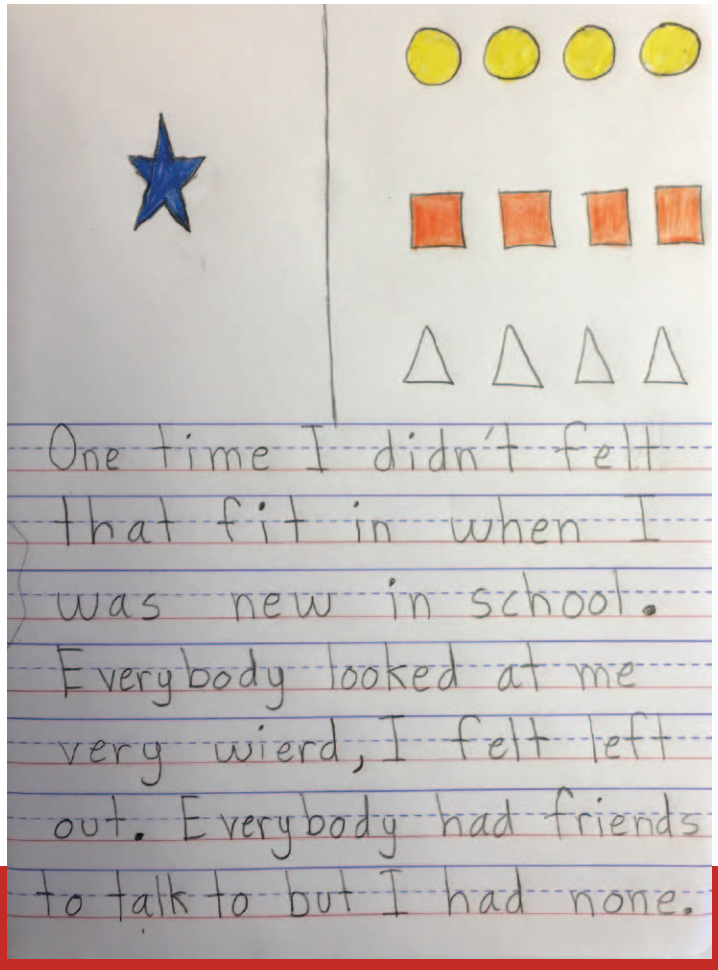


Figure 6. Matthew's student work sample from the Belonging unit.

Figure 7. Lesson objective: Students will know that art has a role in expressing topics people are often uncomfortable verbalizing and be able to complete a collaborative sculpture using found objects to address themes about (not) belonging in order to practice making meaning with pre-made objects.



those of our students. As professors, we have learned that when we share our own stories and unanswered questions while talking about race, privilege, and equity with our preservice teachers, we situate ourselves as participants in a community of concern. It is through understanding the privilege and power that artists hold in a democracy and the ways in which art can promote equity that we are empowered to affect change where deemed necessary. ■

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Breaking Organizational Silence: Speaking Out for Human Rights in NAEA

Joni Boyd Acuff, Sunny Spillane, and Courtnie N. Wolfgang

From the Pulse nightclub massacre to the brutal police killings of unarmed Black men, women, and children, the summer of 2016 saw a wave of deadly violence and hatred leveled at Black and lesbian, gay, bisexual, transgender, and queer (LGBTQ) communities. In the aftermath of this violence, which included prolific public dialogue across traditional and social media, the art education community as represented by the National Art Education Association (NAEA) was, by contrast, comparatively silent. In response to this silence, we, the authors—two White, queer women and one Black, heterosexual woman with leadership roles in NAEA's LGBTQ+ Issues Group and Committee on Multiethnic Concerns (COMC)— came together as allies to one another, seeking and offering support, and exploring possibilities for cultivating compassion and instigating action in the field of art education. As the LGBTQ community and communities of color continue to endure traumatic assaults that highlight social divisions and provoke civil unrest, "Creative Activity as a Human Right" is a critical, timely concept to consider. These horrific events deeply impact students, educators, families, and communities, and the authors call for breaking the silence in art education with focused and intentional dialogue, especially at the organizational level.

SILENCE

Poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action.

—Audre Lorde (2007, p. 37)

Artists have been at the crux of human rights and social justice issues in the United States for decades. For example, Emory Douglas, a revolutionary Black artist, was integral in the Black Panther movement during the 1960s. Douglas's artworks became authoritative symbols of the Panther movement, using art as a tool for liberation (Doss, 1998). Another example is the Guerrilla Girls, an anonymous collective of feminist women artists who explicitly challenged sexism and racism in the institutional art world in the

1980s. Amazingly, they are still active now, in 2017. Inspired by the Guerrilla Girls' tactics, succinct activist messages, and visually arresting style, gay activists Avram Finklestein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione, and Jorge Soccaras designed the iconic "Silence = Death" posters adopted by the AIDS activist group ACT UP in 1987 (Finklestein, 2013). Largely, artists and art educators are active in communities, classrooms, and on the policy level, destabilizing power via visual images and disseminating counterstories that dismantle oppressive narratives about certain groups of people. These examples and countless others illustrate how creative activity is not only a human right, it is a primary means of affirming selfhood and speaking truth to power, necessarily furthering social justice.

> **If you are neutral in situations of injustice, you have chosen the side of the oppressor.**
>
> —Desmond Tutu (Brown, 1984, p. 19)

What happens to the claim, "creative activity is a human right," as we move to the meso-level, where more institutional power is situated? Essentially, how is this claim supported on an organizational level? The authors consider this inquiry as it pertains specifically to NAEA, as this art organization professes that "valuing our diversity" and "committing ourselves to equity" are its core values (NAEA, 2017, para. 4). Curiously, however, NAEA has consistently been silent during times of national outrage over certain people's human rights being unjustly violated and/or revoked. Such a blatant disconnect makes us wonder, does NAEA recognize itself as an organizational entity that *can* disrupt inequality with its voice? Does NAEA conceptualize their organizational voice as one that *should* be inserted into the discourse around human rights and social justice? If so, how does that voice move from passive to active? Furthermore, how does NAEA's silence during times of hate and injustice weaken the relationship between creative activity and human rights?

NAEA defines its mission as "advancing visual arts education to fulfill human potential and promote global understanding" (2016, para. 1). We assert that in order to adhere to this mission, NAEA must begin to explicitly advocate for the safety and dignity of all its members, particularly people of color, people living in poverty, and members of the LGBTQ community. We call on our field to stand by this mission and use our power as art educators to vigorously denounce this relentless violence and the persistent societal hatred that perpetuates it. When communities are targeted and terrorized by violence their members' capacity for fulfilling their human potential is significantly diminished. Speaking out against hate and advocating for global understanding are essential in promoting a justice-oriented culture of creativity. Remaining silent after violent attacks on humanity fails to provide NAEA members the assurance that their professional organization is committed to the safety and success of every art education professional and student it serves.

Various educational organizations have modeled the supportive rhetoric we hope NAEA may consider after acts of hate are committed. After the mass shooting at Pulse, a gay nightclub in Orlando, Florida, where 49 individuals, primarily Latinx,[1] were murdered and countless others wounded, the American Educational Research Association (AERA) issued a statement to all its members and affiliates expressing organizational support for the queer community, noting "scholars, policy makers, and education practitioners have an important role to play in addressing many of the issues underlying the spread of extremism, the persistence of prejudice, and the prevalence of gun violence" (2016, para. 1). After the violent police murders of Black males Alton Sterling (LA) and Philando Castille (MN) in the span of 48 hours, the National Association of Multicultural Education (NAME) disseminated, "A Letter Opposing Violence from NAME" to its members. The letter empathetically acknowledged the ways racism and fear infiltrate the lives of its members, thus impacting their educational work. Mentioning the Pulse nightclub shooting, as well as the violence targeted at Black transgender and lesbian communities in South Africa, NAME recognized the intersectionality of difference and the ways people are oppressed on various levels and in multiple contexts. The letter states, "While we must continue the long-term struggle to transform schools and society, we must also respond today. Schools and colleges must be at the forefront of addressing the context that justifies the dehumanizing that encourages the killing of particular people. We cannot continue as normal, when our normal justifies the violence we see around us" (NAME, 2016, para. 4). Creating a discourse around sociopolitical reality, which at this time is situated in overwhelming violence against certain groups of people, gives educators and students the courage to address social injustices, and provides the language to have action-oriented conversations. These organizations' public statements reminded their members that their work is significantly relevant and that the organization appreciates their continued efforts, even in times of grief and feelings of helplessness.

Creating a discourse around sociopolitical reality… gives educators and students the courage to address social injustices, and provides the language to have action-oriented conversations.

In the end, we will remember not the words of our enemies, but the silence of our friends.

—Dr. Martin Luther King, Jr. (1967)

With Dr. King's words in mind, we ask readers to consider: How can NAEA be a stronger ally to its constituents, especially those from historically oppressed groups? What do you, an NAEA member, *expect* from your organization as it relates to human rights and violence against specific communities? Are your expectations situated in privilege, and if so, how are you negotiating that? What is the cost of NAEA *not* vocalizing their support of those in need of allyship, especially since the organization's leadership recently announced diversity and inclusion as a new priority under the 2015-2020 NAEA Strategic Vision?[2] Is this priority only a goal until it causes discomfort and the destabilization of institutional power? The authors challenge readers to critically reflect on their answers, and then consider ways to encourage NAEA to support *all* of its members' needs.[3] NAEA has powerful social capital and its voice can move art educators toward the kind of compassion and empathy that leads to action.

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. Weiss (2006) writes, "Open discourse not only allows for silence to speak, but creates spaces in which it can do so creatively—through the language of poetry, the rhythm of jazz, the movement of dance, [the marks of a drawing or painting]" (p. 298). Condemning acts of hate on an organizational level supports art teachers in doing the same on a classroom level, using creativity to speak to injustice. In turn, the relationship between creative activity and human rights is strengthened. ■

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Endnotes

[1] The x in Latinx makes the word Latino, an otherwise masculine pronoun, gender neutral. The x moves even beyond Latin@, which was once used to include both feminine and masculine identities. Latinx removes the male–female binary, and instead speaks to a spectrum of gender identities such as agender, genderqueer and gender fluid, and so on.

[2] On September 19, 2016, Deborah Reeve sent all NAEA members an e-mail titled, "Your Voice Counts: NAEA Community Demographic Survey." Reeves wrote, "To ensure the vibrancy of NAEA now and into the future, the NAEA Board of Directors has identified diversity and inclusion as a priority under the 2015-2020 NAEA Strategic Vision."

[3] We make the following suggestions to NAEA leadership, headed by Dr. Deborah Reeve:

1. Issue public statements to the general membership of NAEA condemning national violent acts, and expressing support for the groups targeted in attacks. Position statements on issues such as diversity and social justice are neither timely enough nor public enough to communicate NAEA's stance on these currently unfolding events and the national dialogue that is emerging from them.
2. Swiftly move forward with your plan to create a diversity task force to interrogate educational inequities—including violence against communities of color, communities living in poverty, and LGBTQ communities—and steer NAEA toward concrete policies and practices that are responsive to these realities. This task force should include representatives from all constituencies of NAEA, and draw heavily on the expertise of leaders and active members of issues groups like COMC and the LGBTQ+ whose work directly addresses social justice and educational equity for marginalized communities.
3. Institute an annual event at the NAEA Convention that engages the social realities from the past year (both positive and negative) via something like a "Fireside Chat," that focuses on ways NAEA can lead on specific issues, engaging members to express possibilities. This type of forum could also function as a way of establishing work for the diversity task force.

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Differently-Abled Adults Exercise Their Rights to CREATIVITY and INCLUSION

Angela M. La Porte and Susan Whiteland



reativity is a human right for all people, including adults with physical, mental, and/or developmental disabilities. Yet this population has "little opportunity for thoughtful and creative engagement with artworks or with personal meaning making" (Guay, 2010, p. 113), and compared to K-12 learning environments, are less likely to experience inclusion (Willer & Intagliata, 1984). Service learning programs in art education can create more inclusive democratic learning by collaborating with community-based organizations for special needs adults. Positive side-by-side interactions among differently-abled and typically-abled students can remove prejudices (Kraft & Keifer-Boyd, 2013) and give all students a personal voice in creative thought and production. The National Art Education Association (2016) also recognizes that service learning provides an opportunity to promote positive social change.

Overview

Planning a Service Learning Collaboration

In past community partnerships with the community organization mentioned below, art education students' reflections indicated that learning alongside special needs adults provided the best opportunity to understand the abilities, interests, and motivations of differently-abled students. Observations also suggested that curriculum themes related to stories and popular culture evoked positive responses from special needs students. In response, we collaborated to develop Fantastical Stories through Claymation as an introductory inclusion experience for this ongoing community-based service learning course. We hoped this approach would begin to break down preservice teachers' stereotypes about students with disabilities and better prepare them for future curriculum development and pedagogy. The experience would also allow differently-abled students to have an equally important role in the learning process.

The course introduction offered an inclusion classroom where preservice art teachers became student participants alongside adults with special needs. Teaching and learning in this type of setting offered an opportunity for differently-abled students to have a creative voice amidst and in collaboration with typically-abled students. Preservice teachers also stated that this experience better prepared them for teaching.

Teaching and learning in this type of setting offered an opportunity for differently-abled students to have a creative voice amidst and in collaboration with typically-abled students.



Figure 1. Generating ideas for fantastical stories.

Figure 2. Creating clay characters.



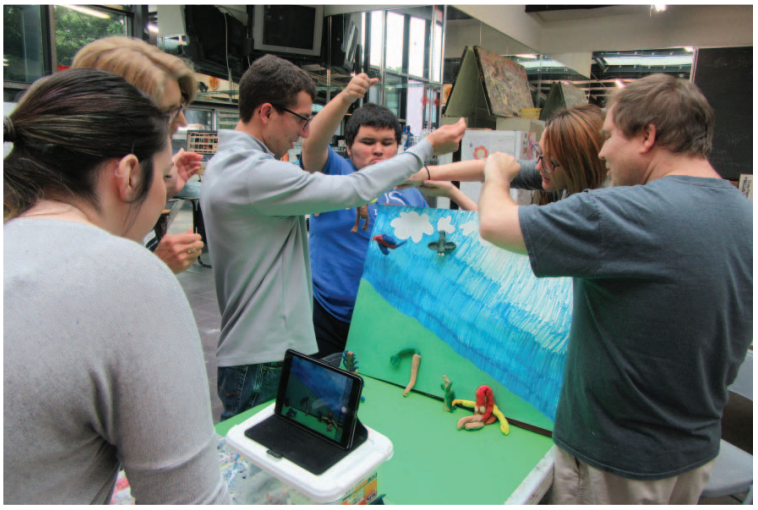
Program Site and Description

Funded by two university grants, the collaboration began at an established community-based art program for special needs adults. The nonprofit organization established the art education site in 1976 to provide support for special needs adults with mental, physical, and/or developmental issues while living with family, in their own homes, or in clustered duplex housing near the main program complex. Two facilities serve clients at separate locations: one for performing arts, recreation, advocacy, and skill building, plus a separate structure devoted to visual art, where this university service learning course took place. Service learning is described as a model of pedagogy and self-reflection where students develop academic knowledge, personal skills, and teamwork in a civic environment (Felten & Clayton, 2011). Fitch (2005) surmises that service learning often provides opportunities for interactions with others different from self, thus exposing diverse perspectives and openness to new ways of thinking.



Figure 3. Setting up a scene with flying super heroes.

Figure 4. Using wire to fly birds into scene.



Differently-abled adults, such as participants in this program, comprise an increasing percentage of the adult and older adult population, living longer, healthier lives (Elliott, 2004; Howden & Meyer, 2011). Yet, little has been written about their engagement with art education (Blandy, 1993; Carrigan, 1994; Hoffman, 1992; Kraft & Keifer-Boyd, 2013), particularly in these types of inclusion settings (La Porte, 2015).

Fantastical Stories

We began our first day by arriving at the conference room in the community-based art facility and briefing the university students on the course requirements. We then moved to a viewing room where we met the differently-abled art students from Life Styles and Dr. Whiteland presented a brief history of animation to participants, including references to prehistoric cave art, Egyptian hieroglyphics, and early motion-viewing devices. A rescripted Claymation video of *The Three Little Pigs* provided an example of how students could develop their own fantastical story from a familiar fairy tale.

Following the introduction, everyone was enthusiastic about creating their own animated stories, and transitioned to a larger workroom where students in each group contributed to developing storyboard ideas, characters, and props. The space later served as a recording studio for their animation productions. Five teams of Life Styles and university students took positions around five long rectangular tables. We gave each team a paper storyboard template to assist them in organizing their ideas and several familiar fairytale books.

The atmosphere became a cacophony of chatter. Each team discussed favorite stories, characters, and improvised what could happen in their movie (Figure 1). The plot development of a beginning, middle, action/conflict, and resolution became a part of each story's design, carefully illustrated and described on the storyboard template. Once the teams had an idea in mind for their fantastic fantasy, Dr. Whiteland demonstrated how to create plasticine clay figures. The delight of rolling coils and fashioning figures was infectious with each student (Figure 2). We suggested using small pieces of 16-gauge copper wire to attach moving parts such as an arm, leg, or tail to the character's body.

Day two began similarly to the first day. University students met together briefly to reflect and preview the day's activities. They joined the Life Styles students in the viewing room for a projected recap of the previous day's events. Then, the teams regrouped to complete their clay characters and frame shots. As some team members put finishing touches on their figures, others cut background scene elements from construction paper, painted scenery, or made additional clay props. As students worked, they problem-solved to determine how their figures could appear to be flying on or off the set and enter from the left or right for the most convincing appearance. One group elected to use fishing line to enable super heroes to enter the scene and save victims from a flame engulfed apartment window (Figure 3). Another group used wire attached to plasticine bluebird characters much like a rod puppet assembly to convey birds chasing a giant peach (Figure 4).



Figure 5. Applying green screen technique for background editing.

Figure 6. Editing iMovie productions.



The teams often took turns incrementally moving clay characters across the stage while other team members alternated the duty of recording the scene—a process of clicking the iPad photo button. Most teams used decorated poster boards for their clay figures' setting. One group chose to use a green posterboard as a green screen to add an off camera background during the editing of their Claymation (Figure 5). At the end of the second day all of the photography had been recorded for the five movies on the iPads. In addition to modeling the clay figures, creating props and scenery for the Claymations and taking multiple pictures of the clay characters, typically-abled and differently-abled students had the opportunity to make simple animation devices to reinforce their understanding of stop motion animation. University students reflected about the workshop experience, admitting that the Life Styles clients were more creative than they expected and were enthusiastic about their stories.

On the third day, since Life Styles members were scheduled to participate in a talent show, university students met in the computer lab to edit the photos using iMovie software (Figure 6). Working from their group's original collaborative storyboard designs, they completed the stop frame animations based on earlier input from the special needs adults, and added transitions, titles, credits, music, and sound effects to their productions. The next day, all group participants previewed the animations with enthusiastic clapping and smiles of pride.

This inclusion opportunity pulled together a variety of resources to activate the creative potential and abilities of all students. As a result, creative fantastical stories came to life. The university and Life Styles students turned imaginative story lines into digital reality. Art education programs, similar to this one, can offer service learning experiences with special needs populations and effectively provide opportunities for social justice and creativity for all students. ■

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Global Trajectories of Art as a Human Right:

Operating From the Margins of the Art Field in Russia

Mira Kallio-Tavin



During my visit to a state institution in Peterhof, Russia, in May 2016, it became clear that a human rights perspective, the disability rights movement, and the principles of disability studies had not yet entered the center that I visited. Here, I explore limited conditions for artmaking for people with disabilities, and how the need for artmaking is not recognized by the state-run center—and, despite this, how many residents of the center with disabilities find artmaking a valuable and inseparable part of their lives. The four activist-artists, curators, and educators profiled here make artistic production possible for the people with disabilities in the center, and try to evoke conversation in the art field in order to recognize the value of the artistic work made by the people with disabilities that they work with. Their work is based on quiet, but persistent and systematic, resistance against the State.

Tracings Out of Thin Air

Two curators and educators, Joana Monbaron and Alexander Ivanov, created the international project, Tracings Out of Thin Air, to problematize the complex questions of norm, ability, and dependency in art.[1] Within the project, they invited international art educators, critical pedagogs, art mediators, and socially engaged artists to St. Petersburg, Russia, in order to increase critical conversation and collaborate with a small group of people from the center. One of the main goals was to raise critical questions about ableism and emphasize the critical role of art in a dialogue with the general public through interventions, discussions, residencies, publications, and exhibitions. The main aim was to promote critical thinking and social engagement. As Monbaron and Ivanov describe:

> Tracings Out of Thin Air is an effort to occupy a non-dualistic position, a position "beside" as alongside or nearby, in the interaction, and beside as something that is not always neutral, and that is not without conflict.[…] Operating from the margins of the art field, we see this "beside" positioning as a space for new opportunities, for the development of a semi-visible practice that presents a wide range of potentials and trajectories. (para. 8)

Monbaron and Ivanov are approaching their project through practical activities; for example, by organizing public events. As part of their activities they invited me to give a talk in a university and to visit the center. The purpose of my visit was to meet with the residents who create art in the center, as well as the staff who work with the residents.



Figure 1. Natalia Petukhova in the art studio. Photo by author.

Visiting the Art Studio in a Psycho-Neurological Center

The art studio (henceforth called *the studio*) is a small studio of the not-for-profit charity Perspektivy; the studio is housed within the psycho-neurological center No. 3 (henceforth called *the center*), a state institution in Peterhof, Russia. The center serves approximately 1,000 adult residents. While the staff of the art studio, Natalia Petukhova and Leonid Tsoy, are dedicated to supporting equality and understanding for the residents and their art practice, the understanding of human rights in the rest of the center is quite different. Having always been located physically within the center, the circumstances for running the art studio are extremely challenging. An ideological confrontation between the center and the studio was apparent to me.

Petukhova (Figure 1) has worked in the studio for many years and has experience with the residents' difficulties. When I took a tour in the center, I saw what supported her testimony. Although the basic needs of the residents are fulfilled, the living conditions, in my opinion, are dreadful. The residents are not allowed to make any actual decisions in their lives, own any private property, or leave the institution. Their isolation is secured by the geographical location in a forest, 20 miles away from St. Petersburg, by fences surrounding the institution and by security control on the gateway. The purpose of this is to make sure no one accesses or leaves without a pass.

The art studio was established in 2001 to support people who were socially disadvantaged, neglected, and disabled in Russia. Some of the center's residents have been creating art for more than 15 years, becoming self-taught artists. A total of 40 residents make art in the studio; 22 regularly (Figures 2 and 3). The studio has an impressive archive containing more than 3,000 artworks, some having been exhibited nationally and internationally. Each day, from 5 to 10 people go to the studio to make art. Residents with severe movement disorders are given support to access the studio space.

Through my experience, it is clear that the staff of the psycho-neurological center are not interested in the residents' artistic activities. They do not even get to see most of the artwork the residents produce, since all the artwork needs to be left in the studio. Artwork made in the studio rarely gets to be hung on the walls of the center. When that has happened, the aesthetics of the art have not pleased the staff members, and the artwork has been altered by the center's craft instructor. Another example of the lack of respect for the residents' artmaking was a battle between the staff members of the center and the studio when the residents were brought to their own exhibition opening. The staff of the center did not see any reason for the residents to



Figure 2. A resident working in the art studio. Photo by author.



Figure 3. A resident working in the art studio. Photo by author.

The staff of the center did not see any reason for the residents to take part in their own exhibition openings.

take part in their own exhibition openings. The common principle is, "If he cannot even speak, how could he possibly be an artist?" (Petukhova, personal communication, May 9, 2016).

Art Practice for Human Rights

It was an impressive experience for me to be able to explore how the residents of the center were creating art in the studio, how they were able to regain their otherwise limited human rights during their visits to the studio, and how dedicated they were in their art production. It became clear to me that people who hardly receive any appreciation in their everyday life were being treated as equal human beings during their studio art practice visits. In the studio, artistic activity is not assumed to be a privileged activity, but a human rights activity; however, this artistic activity is in constant negotiation between the residents and staff members of the studio and the center.

Petukhova and Tsoy, respectively, are an artist and a psychologist by education. They consider themselves as facilitators, and sometimes as collaborative artists. They take part in Tracings Out of Thin Air events, and work closely together with Monbaron and Ivanov, who visit the studio weekly. The work of the four activists recognizes the spirit of an affirmative model of disability studies, in that it emphasizes the value of disabled individuals' own lifestyles as culture and a cultural identity (Swain & French, 2000), a discourse also recognized in art education (e.g., Derby, 2011; Kallio-Tavin, 2013; Wexler, 2011).

For Ivanov, it is important that, even though the residents are self-taught artists, they are not defined as *outsider* artists (personal communication, May 9, 2016). The center's residents' artistic production includes a variety of approaches, taking inspiration from multiple sources that cannot be defined under any one category (Figures 4 and 5). Instead of viewing the artworks as a result of being isolated from society, as an outsider, or as residents being exoticized due to disability, some of the artworks can be viewed as having the potential to question the traditional and normative definitions of artistic production and aesthetic appreciation. Perhaps, as Jennifer Eisenhauer (2007) suggests, these artworks might be viewed as a way to

> represent a rethinking of the discourse of disability in art from one solely framed within a language of accommodating individual limitations, to a discourse that emphasizes the critical role of art in troubling the social and political issue of ableism. (p. 10)

The center is one of the many institutions in Russia where the human rights of people with disabilities are violated. In collaboration with the dedicated staff of the studio, the Tracings Out of Thin Air project aims for better recognition in terms of social justice for the residents. Together, the studio staff, curators, educators, and the residents are able to make small but meaningful change in the difficult life conditions of the residents. Perhaps their actions will evoke a change in the society as well. ■



Figure 4. Resident's depictions of the center's interiors. Photo by author.

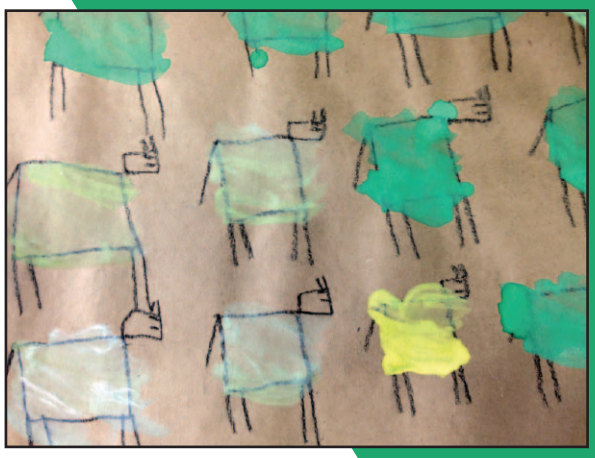


Figure 5. One resident has a long-term interest on depicting cows in different styles. Photo by author.

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EMPOWERING YOUNG MINDS THROUGH

Communication, Creative Expression, and Human Rights in Refugee Art

Susannah L. Brown and Rina Bousalis

Despite the United States having a long history of being a receiving country for immigrants (Hollifield, Martin, & Orrenius, 2014), a greater portion of immigrants that are currently migrating to the US are refugees, or individuals who not only migrate in search of opportunity or a better life, but who also seek refuge from events such as natural disasters, wars, and genocide; or emigrate to claim asylum status by having a "well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular group, or political opinion" (United Nations High Commissioner for Refugees, 1951, p. 3) if sent back to their home country. According to Conner and Krogstad (2016) of the Pew Research Center, over 70,000 refugees from Africa, Asia, Central America, and the Middle East have been granted entry into the US in this year alone, and as Lakhani (2016) reports, a significant amount of these refugees have been children and their families.

The Universal Declaration of Human Rights in 1948 by the United Nations includes Article 19, which protects the "right to freedom of opinion and expression" and the right to "impart information and ideas through any media" (UN General Assembly, 1948, art. 19), which are qualities inherent to artistic creativity as a human right. Recently, during a convening of the United Nations General Assembly for Addressing Large Movements of Refugees and Migrants, a draft of the New York Declaration for Refugees and Migrants (UN General Assembly, 2016) focused on protecting human rights. Among the many declarations, this document emphasizes that an education for all refugee children should be ensured. As many of these children enter American schools for the first time, teachers must face the difficult task of accommodating their refugee students' diverse academic, cultural, and social needs. In addition to overcoming linguistic and cultural barriers, refugee students often come to school with backgrounds of traumatic war experiences, little or no previous schooling, and feelings of isolation from within the school and community—all of which could have immediate and lasting effects on student learning and social development (DeCapua, 2016). Art lesson activities and community projects have the ability to empower young minds and become a vehicle for communication and creative expression, while reconnecting students with human rights: feelings of self-worth and belonging that all refugees should naturally receive

and embrace. "For art is, at its core, about true freedom, about untrammeled speech, unbridled expression of the spiritual and the relentless search of conscience" (PBS, 2016, p. 1). In this article, the authors align the concepts of human rights and creative expression with refugee students' needs, in order to provide the impetus for educators to create and teach relevant curriculum.

Creativity and Human Rights

Art and creativity are expressed in life by connecting the emotional, physical, philosophical, and social aspects of a person's intellect, inspiration, spirit, and understanding. All parts of the self—cognitive, emotional, and physical—are central to the philosophy of art as life (Anderson & Milbrandt, 2005). Creative expression deepens understanding and honors diverse ways of knowing and is therefore a human right. Freedom of expression is central to art and can lead one to self-empowerment. Creativity can be expressed in human abilities to invent, see from a different perspective, communicate new dimensions of understanding, and use imaginative thought processes, while developing individual visions of the world based on past, present, and future experiences. A sense of living more fully or an aesthetic response is derived from the creative act or expression: "To live means to experience—through doing, thinking, feeling" (Csikszentmihalyi, 1997, p. 8). The creative act is also associated with self-identification, being completely involved in, and with, the work that an individual creates. During the process, the creative work becomes an extension of the self who is completely immersed in the action (Lowenfeld, 1968).

Maxine Greene (1995) expands the concept of expression and engagement to include how we can use creativity to take action with the goal of making the world a better place. According to Greene (1995), the aesthetic experience (heightened appreciation and awareness) is driven by life experiences and influences and is made memorable through intent. "That is why it is so necessary for us to pose our own questions with regard to what we ourselves have done and experienced, with the end of granting the arts at long last, their proper place in the schools" (Greene, 2001, p. 20). The aesthetic experience includes a sense of "wide-awakeness" (Greene, 2001, p. 6). Also, social imagination involves perception of right and wrong (values and beliefs) and the question of how we can correct what is perceived as wrong in the world around us. In Greene's (1995) theory, imagination alone is not enough until it is combined with intention and action for creating a better situation. This is a lofty goal for education, causing effective change for the betterment of society as a whole, creating a sense of community in our classrooms, schools, and beyond.

Overcoming obstacles is a universal human right. Refugee students deserve to move beyond harrowing experiences and build a better life, and art can offer refugee students the opportunity to discover, be heard, and tell about their experiences. Refugee students' perspectives are not only lived interpretations, but also "a way to face up to ugly truths—and possibly change minds" (Sebag-Montefiore, 2016, p. 1). Moreover, art has the power to promote awareness among non-refugee classmates and allow others to establish empathy, the key ingredient to better understanding the feelings of refugee students.

Refugee students deserve to move beyond harrowing experiences and build a better life, and art can offer refugee students the opportunity to discover, be heard, and tell about their experiences.

Curriculum Connections

Art as communication through pictographic imagery was emphasized for several artists exhibiting in *Weavings of War: Fabrics of Memory* (Cooke & MacDowell, 2005). One example of how art empowered refugee people includes the Hmong textile arts or story cloths that represent pictorial narratives of events from personal experiences of a Hmong refugee in Thailand. A Hmong-American story cloth artist, Zoua Van Lor, describes her reasons for creating her artwork by stating, "I wanted to preserve my life history on cloth so that my children and grandchildren could understand what I've gone through" (Cooke & MacDowell, 2005, p. 12). This art form served to communicate the atrocities of war that began by the militant regime in Laos during the mid-1970s. Many story cloths depict these hardships and migration experiences of Hmong people into refugee camps located in Thailand. In this way, Van Lor's story is shared for others to gain a deeper understanding of the refugee experience (Cooke & MacDowell, 2005).

Students visiting the exhibition on a South Florida university campus were asked to integrate the Hmong refugee artists' work and stories into a form of creative expression. Written or audio recorded narratives from Hmong refugee artists provided a personal interpretation for students to connect major themes (e.g., war, persecution, and violence) to their own artistic work. For example, one university student focused on a Hmong story cloth depicting a cultural tale in which a group of heavily armed soldiers attack a woman, man, and "sky soldiers [,or]... Hmong soldiers and civilians who remained active in resistance movements" (Cooke & MacDowell, 2005, p. 41). The university student, after listening to the narrative that described how spirits protected the Hmong civilians, connected the stories of conflict with current school violence issues. This research resulted in a series of pencil drawings that illustrated guns placed in school environments such as a desk or playground. Another university student created a series of portraits of Hmong women that included backgrounds of jungles, rivers, and armed soldiers. The student artworks were exhibited on campus with written narratives. Students explained the connections between their artwork and Hmong story cloths

from the gallery exhibition, Weavings of War: Fabrics of Memory. Further dialogue about the impact of refugee artworks was promoted through student reflection journals. Designing and implementing curriculum that focuses on visual art, creative expression, human rights, and refugee issues impacts educators and students, creating a caring community of learners.

Implications

By integrating creative activity into curriculum, teachers and learners better understand what refugee students endured before arriving to the US through artistic communication (Igoa, 2007). This type of teaching also helps newly arrived students move past their emotional and psychological wounds, and offers newcomers the opportunity to create meaning through art (Rousseau, Singh, Lacroix, Measham, & Jellinek, 2004). Educational programs, during and after school, that include visits to museums and art exhibitions support cultural learning of refugee students while they are transitioning to new communities. Exhibitions of students' own work throughout the school and community enhance self-esteem while providing the opportunity to share their stories. As refugee students often arrive with limited or no knowledge of the English language, they learn and practice language skills during art projects that involve collaboration and group discussion (Wellman & Bey, 2015).

Art is an expressive form of communication that enables refugee students to share ideas with others through visual representation. Since "art and life" have a "metaphoric relationship" (Shiff, 1978, p. 107), then all human beings are capable of creative expression (Bueys, 1977). Thus, art is the key that allows students to utilize their human rights: "the right of development, the right to peace" (Espiell, 1981, p. 189), and the right to personal freedom. Through art, teachers should help refugee students acclimate to their new schools and communities, while preserving their cultural identities and respecting their human rights. ■

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Learning With Refugees:

Arts and Human Rights Across Real and Imagined Borders

Cindy Maguire



Since 2009, my work has focused on global collaborations with populations in conflict-affected environments. Through respect, open dialogue, and long-term cooperation, projects are co-created and produced with local partners including children and youth. A core extension is sharing these experiences with a broader global audience, including those close to home. In 2013, colleagues and I developed and taught a class titled Art and Human Rights: Western Sahara. The course provides an example of how to enact pedagogy that is "critical, democratic, moral and ethical—as much as it is about 'key skills' or 'deep' individual learning" (Walker, 2004, p. 131). These ideals stem from the perspective shared by Walker (2004) and others that we need to find ways of talking about and *actualizing* such education pedagogy.

The Arts and Human Rights: Western Sahara course and others like it are influenced by a social justice education model concerned with exposing social injustice and looking at the ways artists and, by extension, this class community can work toward creating a more just society, promoting self-determination and solidarity with others, and working toward ending oppression and healing its effects (Watts & Guessous, 2006). The collaborative partnerships created as part of the courses are based on an ethic of respect and equality, with a purposeful engagement of multiple voices (Cervenak, Cespedes, Souza, & Straub, 2002; hooks, 1994) including, in this instance, learning about one community's struggle for self-determination. Our partners are refugee artists and youth from the Western Saharawi refugee camps outside of Tindouf, Algeria.

The Saharawi Context

These refugee camps were established over 40 years ago after a protracted armed conflict with the Kingdom of Morocco, which laid claim to large portions of the Western Sahara after Spain pulled out of the region. Referred to as Africa's last colony, it has remained on the UN Decolonization Committee's agenda since October 1964. Approximately 155,000 refugees, who fled from the conflict in 1975-1976, are currently distributed among five camps (Fiddian-Qasmiyeh, 2011). One of them, Camp Boujdour, is the home of three art schools: the Saharawi National Music School, Saharawi Art School, and Abidin Kaid Saleh Audiovisual School, our partner for this class. The teaching team and participating students in the US represented diverse cultures and identities, something we found helpful to guiding content and discussions. The students in the camps identified as Western Saharawi. This community has a rich history representative of Berber-Tuareg, Bedouin Arab, and Black African ethnicities. We should note that all of the Saharawi students were born in the refugee camps.

Arts and Human Rights in the Classroom

These courses work with key underlying assumptions about identity and community when looking at creative activity, social justice, and human rights:

- Diversity due to race/class/gender/sexuality/citizenship/ideological values within a classroom must be critically explored within power paradigms.
- The ability to articulate the problems empowers us to move toward action.
- Exploration of identity moving from the self to the *other* is essential to developing sound curriculum and pedagogy.
- The arts can play a central role in fostering individual and social transformation. (Maguire & Lenihan, 2010; Sleeter & Grant 2006).

We engage with the work through interdisciplinary teaching and learning, partnering with other university programs, K-12 schools, and community organizations with shared interests. The co-teaching includes community service at local and international settings including this project with the Saharawi. We believe these opportunities can create the kind of teaching and learning that fosters *informed empathy*, a disposition central to democratic societies (Dolby, 2012; Meier, 2002; Nussbaum, 2006; Walker, 2004). Curriculum was developed to provide tools, insights, and knowledge to help students take informed, empathetic action related to human rights and social justice issues via the arts, grounding theory with practice through a lived shared experience in contact with a group at a distance from our students' daily lives. Working "with what [students] want[ed] to do" we then "push[ed] them further and farther into the complexity of the issue" of the Saharawi refugees (Dolby, 2012, p. 77).

Figure 1. Our partners at the Abidin Kaid Saleh Audiovisual School in Camp Boujdour.



Throughout all of this work it was critical that we acknowledged and addressed impulses toward essentializing our partners, the Saharawi. Keeping to an ethic of respect, care, and empathy (hooks, 1994; Maguire & Lenihan, 2010) we partnered with the educators in the camp to design the course around overarching concepts including identity, international humanitarian law, and arts as a tool for resistance grounded in content linked directly to the Saharawi situation. We viewed Chimamanda Ngozi Adichie's (2009) *The Danger of a Single Story,* for example, to initiate learning around the impact of colonialism and impulses toward stereotyping. Craven's (2011) *How the Visual Arts Can Further the Cause of Human Rights* became an entry point into discussions on the pros and cons of enacting the Universal Declaration of Human Rights (UDHR) in global and local cultural contexts. These conversations were further developed via visual and performing arts linked to human rights movements. Most important were the weekly Web-based conversations with Saharawi youth enrolled in the film school (Figure 1).

The students responded to the learning through a variety of written and visual projects. Creativity was purposefully fostered, as we encouraged them to think through and design different iterative responses linked back to the content covered, working across cognitive *and* affective domains. Reflective journal prompts centered on cultural identity, for example, became talking points in the Skype discussions as students across both settings shared personal stories. When experiences of forced displacement, loss, and torture were shared by the Saharawi, our students learned about the importance of witnessing and holding the space for sharing these experiences (Perkins, 2009). Evidence of many of these goals being met was found across coursework outcomes. But we were especially interested in moving students to take an active stance in response to issues covered during the semester. Five weeks before the end of the course, we (faculty and students) made a decision to produce and host The Western Sahara Human Rights and Arts Festival. Through conversations with our colleagues in the camp, we decided to Skype the festival, held simultaneously in our school's ballroom at Adelphi University and the film School in Camp Boujdour.

Informed Empathy in Practice: The Festival

For the festival, our students organized a series of arts and cultural experiences informed by the coursework and by weekly Skype conversations with their Saharawi peers. Adelphi participants learned about Saharawi culture and the ongoing political conflict as well as communicated, via the arts, solidarity with their peers at the film school. Activities included small social gatherings that worked with both Saharawi and American culture, including tea ceremonies (Figure 2) and henna painting, as well as dance (Figure 3), spoken word, and collaborative artmaking. For one project, participants in the US were photographed blindfolded holding their ID covered with a piece of black paper, symbolizing solidarity with the Saharawi









Figure 2. Tea ceremony, food, and Skyping at the Western Sahara Human Rights Festival.



Figure 3. Students perform a dance choreographed for our Saharawi partners.

struggle for statehood. A guest speaker, Robin Kahn (2012), shared documentation of her work *The Art of Sahrawi Cooking: A Couscous Event*, conceived and performed with a team of Saharawi women from the camps and exhibited at dOCUMENTA (13) in Germany. All of this was broadcast via a large screen as well as more intimate sharing with laptop computers with our partners in the camp (Figure 4). The festival was an example of shared artmaking, conversation, and performance, the highlight of our course.[1]

How do we know what is just? How does the advancement of personal well-being push back on collective well-being?



Figure 4. Skyping with our colleagues at the festival.

For some students in the U.S. course, this was their first encounter with a community from another country. For others, their own histories dealing with racism and oppressions found common cause with the Saharawi. The conversations between the groups via Skype and in the classroom surfaced these realities, linking back to broader discussions regarding universal human rights and international humanitarian law. How do we know what is just? How does the advancement of personal well-being push back on collective well-being? These were not abstract discussions as we had first- and second-generation students in the US class from Egypt, Guyana, Burkina Faso, and Mexico, some of whom came to the US for humanitarian reasons. Ultimately, we wanted the students to understand that "perceptions of rights and opportunities vary widely, depending upon how we are situated socially, politically, economically, and culturally" (Maguire & Lenihan, 2010, p. 41) and that our perceptions and actions are linked in critical ways.

Since the 2013 class, students, faculty, and alumni have participated in two arts festivals[2] held in the refugee camps, and projects and communications with the community continues. More recently, students and I partnered with a Communications professor to film a documentary *When the Sun Came for Them*. In the movie, members of the community share oral histories about their families and lives in the camps. The film has been accepted into various human rights festivals, furthering our commitment to share the Saharawi situation with a broader audience.

Rosaen (2003) cites Ladson-Billings's (1999) research regarding the challenges we as educators must confront to teach curriculum that deals with issues of human rights and social justice—"I must learn to teach others to do what I may not fully know how to do" or understand (p. 1437). Prior to this course, my colleagues, the students, and I knew nothing of the Saharawi conflict. No one had produced an arts festival that was simultaneously live,

broadcasting via the Internet, across two such diverse sites. The culminating festival provided a performative vehicle for individual and collective synthesis of the content shared in the course across both sites.

Moving Forward

As Nussbaum (2006) writes, "the arts, by generating pleasure in connection with acts of cultural criticism, promote an endurable, even attractive dialogue with prejudices of the past, rather than an argument fraught with fear and defensiveness" (p. 3). We know that the arts are a powerful language for critically examining and acting on contemporary society. We believe these kinds of shared collaborations are an important tool toward fostering social justice and human rights. Embodying this learning in postsecondary programs provides an important avenue to supporting such programming in K-12 schools. Indeed, we find that our students are hungry for these kinds of experiences and attribute significant meaning and relevance to their education as well as to their everyday lives. ■

Author Note

I am the photographer of the photos in this article and they were taken with permission of the festival participants.

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Endnotes

[1] The festival was translated from English into Spanish and Hassaniya Arabic, the primary languages in the camps.

[2] We participated in the ARTifariti Festival held annually in the Saharawi refugee camp, Camp Boujdour.

Socially Engaged Art Education: Practices, Processes, and Possibilities



IB Visual Art students from Green Run Collegiate high school (Virginia Beach, VA) visit Reservoir Studio (Penn State), and build ceramic filters during an in-depth study of the global water crisis, September 2015.

Ross H. Schlemmer, B. Stephen Carpenter, II, and Erika Hitchcock



ater is a basic human right. Lack of access to water is a social injustice. Six hundred and sixty-three million people—1 in 10—do not have access to safe water and approximately one million people die each year due to water, sanitation, and hygiene-related disease. In 2014, B. Stephen Carpenter, II, chief executive artist of Reservoir Studio, conducted a participatory performance at Edinboro University to draw attention to the global water crisis.

During this performance, art and art education students, faculty, artists, and members of the community made hand-built ceramic water filters to raise awareness of the issue and as a creative response to the crisis. Such socially engaged art activities stretch beyond the production of aesthetically pleasing art objects to foster a dialog that integrates artistic practices, pedagogical processes, and creative possibilities in pursuit of a more equitable world.

Contemporary frameworks of art education, such as community-based art education and public pedagogy have come under increasing scrutiny for not living up to the conceptual roots that shaped their civic role and ethical responsibility (Burdick, Sandlin, & O'Malley; 2014, Uhlig, Lewis, & Carpenter, 2016; Schlemmer, 2017). Similarly, social justice has been taken up in a range of ways (Ayers, Quin, & Stoval, 2009; Dewhurst, 2014; Quinn, Hotchtritt, & Ploof, 2012), which suggests no singular definition is privileged. Following art educator Marit Dewhurst (2014), we define social justice as a process "to convert the status quo—the fractured landscape of institutional discrimination, systematic violence, paralyzing poverty, and silenced oppression—into a more just and equal world" (p. 8). Furthermore, within this process of social justice we distinguish social action as the actual and symbolic means that interrupt conditions of injustice and inequality (Helguera, 2011). The central question that has emerged through our work is both pragmatic and pedagogical: How can creative responses to social injustice provide spaces to interrupt conditions of inequality through the guise of socially engaged art education?

How can creative responses to social injustice provide spaces to interrupt conditions of inequality through the guise of socially engaged art education?

Creative responses demand active engagement. Artist and art museum educator Pablo Helguera (2011) suggests what characterizes socially engaged artistic practice "is its dependence on social intercourse as a factor of its existence" (p. 2). From a pedagogical perspective, such works are enacted to provoke reflection and to discover something new in the process (Helguera, 2011). Thus, we believe creative responses are especially well suited to encourage critical reflection of and resistance to social injustice. Art educator David Darts (2004) advocates introducing artists into the classroom who actively engage with social justice and human rights issues to open up educative spaces to explore sociocultural, political, and historical complexities. Exposure to these works allows art educators "to challenge disenfranchised conceptions of the social role and political function of art with their students" (Darts, 2004, p. 319). In this light, we encourage teachers to facilitate opportunities for *students to participate with* socially engaged art that extends beyond the classroom. In keeping with our conceptualization of creative activity and social action, the performances we describe promote art as a catalyst to foster actual and symbolic interactions in pursuit of "an awareness of our own historical existence in the world and our ability to question, and effect change" (Bastos, 2002, p. 72). We offer examples of collaborative creative responses to the global water crisis in pK-16 art education. These examples provide practical evidence of the relationship between creative activity and social justice, and demonstrate socially engaged practices from a pedagogical perspective.

Initiated in 2011, Collaborative Creative Resistance has evolved into a series of public participatory performances by Carpenter and members of Reservoir Studio. Carpenter learned how to create point-of-use ceramic water filters from artists Manny Hernandez and Richard Wukich.

> The filters are created with a clay mixture of approximately 50% clay and 50% sawdust. Once bisqued, the standard-size filters are coated with a wash of colloidal silver and affixed to a 5-gallon plastic bucket fitted with a spigot and a lid. The filters have been shown to be effective at rendering inert 99% of waterborne bacteria like e-coli. (Cornelius, Sherow, & Carpenter, 2010, p. 30)

Based on the same technology developed by Dr. Fernando Mazariegos of the Central American Industrial Research Institute (ICAII) (Potters for Peace, 2009), the filters are produced and promoted by nonprofit organizations around the world (Cornelius et al., 2010). These performances seek to render the abstract notion of a global water crisis as a tangible socioenvironmental issue by transferring the studio practices used for filter production into public spaces (Uhlig et al., 2016). This shift of site from classrooms to public spaces affords access to audiences who might otherwise be excluded from these participatory learning experiences.

The Collaborative Creative Resistance performances have taken place in a range of venues, including professional conferences, municipal festivals, and schools. Assistant Professor of Art Education Ross H. Schlemmer organized the full-day event at Edinboro University to demonstrate how social action and creative production can raise awareness of the global water crisis, and as



During the filter making process, Green Run Collegiate students sieve saw dust through screens before combining it with clay and pressing filters, September 2015.

a way for individuals to enact positive change through practical, arts-based solutions. Carpenter assigned process-oriented tasks to small groups of participants, such as sieving sawdust through a screen to achieve the desired uniform particle size, measuring the proper proportions of dry clay and sawdust, and mixing them with water to produce the clay body for the filters. Participants used a hydraulic ram press similar to those used in filter production facilities, as well as plaster molds made from plastic containers and small foam footballs to create smaller press-molded filters. The performance did not emphasize the filters as art objects. Rather, the objective of the performance was to prompt dialog and discussion, share ideas, and propose solutions.

Conversations during the performance strayed from the demonstration of the skills and techniques required to complete the process, to a pointed discussion about the problem and why the participants were making the filters in the first place. Consequently, the conversations did not end when the filters were shelved to dry. Exchanges continued back into the classroom, throughout social media, at subsequent meetings, and in conversations with individual students.

In fall 2015, a similar workshop was staged when IB-certified art teacher Erika Hitchcock traveled with 22 students, three teachers, and four parents from Green Run Collegiate School in Virginia Beach to Penn State for a four-day visit to learn about the global water crisis and to participate in a hands-on water filter production workshop with members of Reservoir Studio.

In 2014, Carpenter visited Green Run Collegiate to initiate a unit of instruction about the global water crisis and water as a basic human right. The goal of the workshop was to demonstrate how students have the power to make global, national, and local impact through art. For an entire day, the high school art room was transformed into a water filter production center. Students experienced various problem-solving techniques through the lenses of the global water crisis, the power of collaboration, and the lasting impact of creative action. Over the course of four 90-minute sessions, art and design students created more than 150 mini water filters. Similarly, the performance initiated a sustained engagement focused on the students' ability to create objects and symbols for social change that demonstrated an effective suturing of socially engaged art and participatory pedagogy.



IB Visual Art teacher, Erika Hitchcock, demonstrates the filter making process with a hydraulic ram press, September 2015.



Students researched ideas of sustainability and awareness surrounding the global water crisis and environmental issues of consumable waste. Their research extended beyond traditional methods of reading texts and reviewing visual materials as they expanded their knowledge through creative production. As part of a subsequent 8-week-long investigative unit, a group of 9th-grade students continued to investigate socially engaged artmaking through the work of Vik Muniz and collaborative efforts with the activist group, Students Rebuild. Their unit culminated in exhibitions of their artworks at the Virginia Museum of Contemporary Art and Old Dominion University.

With each artistic endeavor, students carefully consider the potential impact of their work. Extensions of this learning experience continue as several students are developing school-wide participatory opportunities to become more involved in the filter-making process. A group of students developed a workshop for Beach Girls Rock, a city-wide program to empower young



The Green Run Collegiate art room transformed into a water filter–making production center where over 120 students had an active role in creative solutions to the global water crisis.

women. This group set up a water crisis educational session to include a filter-making workshop for over 30 girls. These students independently presented the project, discussed the water crisis, and made filters with each participant. For students with little exposure to the impact of artmaking beyond the traditional high school art curriculum, this unit afforded an opportunity to establish personal purpose and to cultivate knowledge of their ability to initiate local and global change.

The socially engaged workshops we describe exemplify possibilities for creating artistic responses as symbolic and actual social actions (Helguera, 2011). Additionally, they demonstrate the pedagogical potential of reimagining art education spaces that extend beyond schools. When pedagogical practices and their social impact are performed in concert with creative production, they become a form of socially engaged art education. Performances such as these afford students spaces to respond to social issues experientially, kinesthetically, and intellectually, and to uphold their rights as learners, creative beings, and concerned citizens of the world. ■

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Exhibition as Curriculum:

Creative Activity as a Human Right

Adetty Pérez de Miles and Scott Peck



inda Stein created a series of artwork entitled *Holocaust Heroes: Fierce Females* (H2F2) in response to her experiences during the attacks on the World Trade Center on September 11, 2001. The body of work centers around 10 mixed media tapestries that depict different female heroes from the Holocaust. The H2F2 public exhibition includes the tapestries, mixed-media shadow-boxes, and sculpture. The exhibition was installed at the National Center for Jewish Art at The Museum of Biblical Art (MBA) in Dallas, Texas for a 5-month period (2016-2017) (Figure 1).

Figure 1. Stein, L. (2016). *Ten Heroes 859* (2016). Leather, archival pigment on canvas, fabric, metal, zippers; 56″ × 61″ × 2″ [left side of the wall]. *Protector 841* with Wonder Woman shadow (2014). Leather, metal, mixed media; 78″ × 24″ × 8″ [right side of the wall]. Museum of Biblical Art, Dallas, TX. Image courtesy of the artists. Photo courtesy of Scott Peck.



This article comes together around the idea of creative activity as a human right, a premise outlined in the call for papers for the Special Issue of *Art Education*, the journal of the National Art Education Association. We propose that *exhibition as curriculum* is an important construct and practice to explore the potential of art education as a critical social practice, that is, practices and actions that embrace "Research, philosophies, and histories [that] can help animate a human rights discourse for creative activity and cultural participation" (Kraehe & Rolling, 2016, n.p.). In what follows, we discuss curatorial practices for organizing Stein's H2F2 art exhibit and museum fieldtrip experience that includes curriculum development and creative activities and pedagogies for educators and secondary-grade students.

The Potential of Histories to Animate and (Re)animate Human Rights

How do the events of the Holocaust and 9/11 help educators animate or (re)animate human rights discourses through creative activity and cultural participation? Linda Stein's artwork is valuable in considering this question. We interviewed Stein at the artist's Tribeca studio in New York, on May 10, 2016. The interview was part of a larger curatorial project. For the purpose of this research, however, what stands out from the interview is how Stein's engagement with history animated a new aesthetic and conceptual practice for the artist. As Stein explains:

> Prior to 9/11, I was an abstract artist, making horizontal kinds of abstracts with wood, metal, and stone. I was in my studio working on art at the time of the attacks, and the police came in and said, "get out of here, just start running up Church Street." I did, we ran, held hands, and everything closed within seconds. I was walking and I turned around and I said, "Why are they throwing furniture off the Trade Tower?" And then, I realized people were jumping [off the towers] and it wasn't furniture. Another time, I turned around and I saw the tower go straight down. 9/11 was a whole day of running and seeking safety and protection. (Stein, personal communication, May 10, 2016)

Stein created the H2F2 tapestries and sculptures in response to that day's events and experiences following 9/11, animating through her art practice the basic human needs and rights for safe shelter, security, and well-being. Stein's art is important to consider how power operates across a wide spectrum of oppression, from the incomprehensible horrors of the Holocaust, to the violent terrorist attacks on September 11, to systemic acts of aggression afflicting today's youth, such as bullying.

Curatorial Exhibition Display: Considerations for Critical Social Practice

Spatial arrangements play a key role in how people move through a gallery, how they interact with art, and how they experience and respond to art. In *The Transmission of Affect* (2004), feminist philosopher Teresa Brennan writes that people are influenced by the physical spaces they occupy. "The 'atmosphere' or the environment literally gets into the individual. Physically and biologically, something is present that was not there before" (p. 1). This means the transmission of affect in the museum space



Figure 2. *Touch-Box* (2016). Sabbath cloth, photograph, transport, finger ring, dreidel, papers to Auschwitz, metal badge created at a concentration camp. Museum of Biblical Art, Dallas, TX. Photo courtesy of Scott Peck.

(e.g., joy or angst) is beyond individual subjectivity or strictly speaking in the realm of internal and personal phenomenon (Brennan, 2004). Accordingly, we sought to construct visual, aural, and sensorial spaces to evoke an *atmosphere* that maximizes the visitor's responses through the presence of familiar sites and personal objects for their potential to trigger social belonging (Clough & Halley, 2007). We included a series of touch-boxes with items for teachers and students to hold and touch, such as a Holocaust victims' ring, a Jewish Sabbath cloth, original photographs, and transport papers to Auschwitz. We also felt it was important to use an unconventional approach to curation by displaying visual culture items in the exhibition, such as magazines, newspapers, photographs, and movies. Everyday objects of visual culture aided our effort in situating the art within its social context and to highlight how people construct meaning together, in connection with others (Figure 2).

Fieldtrip Curriculum Design: Methods for Critical Social Practice

Art exhibits and fieldtrip experiences are valuable in considering how creative activities contribute to critical dialogue and cultural production and participation. The fieldtrip begins with a discussion and presentation on the Holocaust and introduces the visitors to Stein's art. Students and teachers proceed through the various aspects of the exhibition including the Holocaust items, a case about the events of 9/11, and continue through the H2F2 installation. Toward the end of the fieldtrip, students have the opportunity to write about their experiences and create art.

The first space the teacher and students encounter features an orientation movie by Stein. In this 7-minute film, she explains how women were especially targeted by and vulnerable to Nazi tyranny (e.g., violence, forced labor, and *scientific* experiments based on gender). Stein argues that Hitler was the ultimate bully, setting the stage for the viewer to learn respect and to stand up to anyone that abuses or bullies people that are in a vulnerable position due to gender, ethnicity, or religion. Following the movie, visitors saunter through a gallery highlighting Holocaust articles and tangible objects from Holocaust victims and survivors. Cases contain Nazi propaganda, items of torture, original photographs, drawings by a Holocaust survivor, and articles containing anti-Semitic propaganda. The visitor can also view a vitrine containing 9/11-related pieces, and a video of Stein explaining her experiences on that date that led to the creation of the art. The visitors proceed to the H2F2 exhibit, where each of 10 tapestries are displayed. Movement and audience flow, as well as intimate spaces and settings, allow the visitor to move around and *meet* each female hero and learn about their life stories. Strategic placement of walls as well as different shades of red paint create a labyrinth of encounters and discovery by which visitors must weave a path, a route we hope generates unique spatial encounters with the individuals featured in the tapestries (Figure 3).

The juxtaposition of artifacts from the Holocaust and from 9/11 as mediated through Stein's art, videos, and testimony are key aspects of the exhibition and fieldtrip curriculum design. Together these items and stories bring to the forefront parallels between different types of oppression, trauma, and human rights violations. For instance, the brief movie of the artist detailing her experiences on that date, allows the student to hear the first-hand account of why she created the H2F2 art series, and the reason why, as



Figure 3. Stein, L. (2015). *Ann Frank 808*. Leather, archival pigment on canvas, fabric, metal, zippers; 55″ × 59″ × 2″. Collection of Melva Bucksbaum and Raymond Learsy. Image courtesy of the artist.

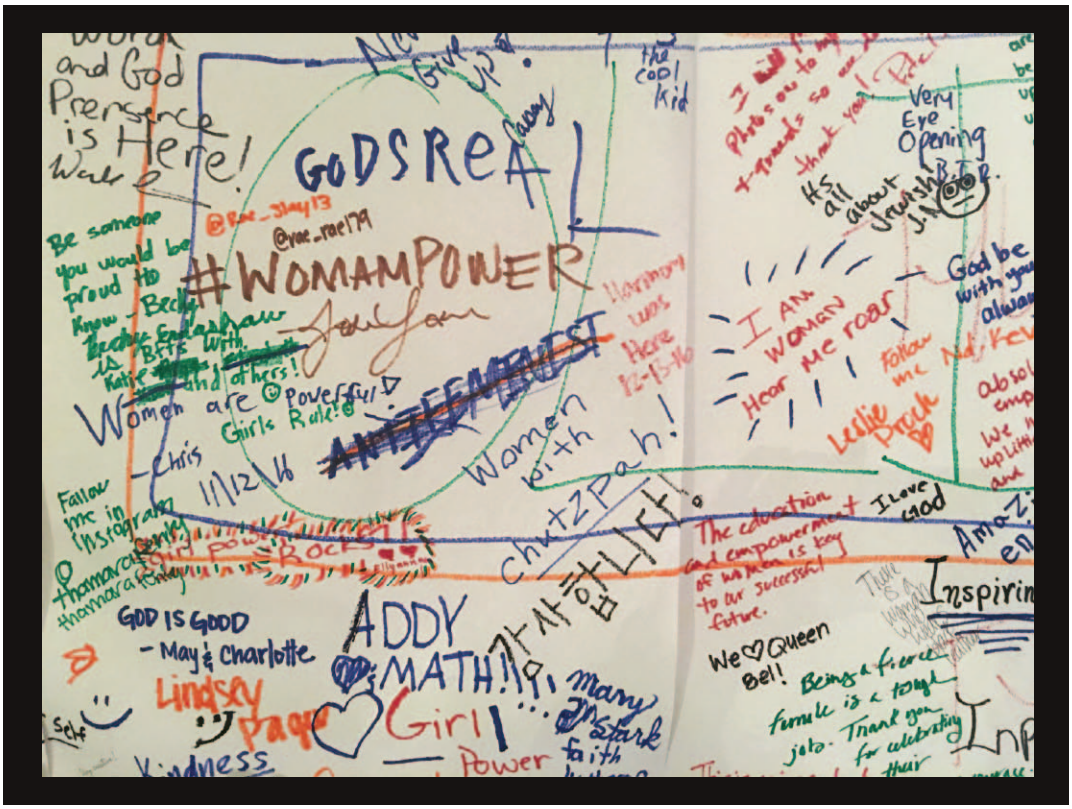


Figure 4. Response-Wall Detail (2016). Paper & marker. Museum of Biblical Art, Dallas, TX. Image courtesy of Scott Peck.

Stein explains: "to this day, fifteen years after 9/11, the thought [fear] that a tall building could go 'poof' and come straight down … does not go away." "I still feel the trauma," she says (personal communication, May 10, 2016). The vitrine with 9/11 items such as the tickets and the brochure of the observation deck of the twin towers, allow the students to visualize the buildings before the attacks and imagine the experience of seeing the towers fall. We actualize the concept of art exhibition as curriculum through creative activity and cultural participation by creating spaces where participants witness, albeit indirectly, the histories and affective ambiences of Stein's trauma, and the trauma of others (e.g., Holocaust heroes and 9/11 victims and survivors). In so doing, the exhibition and creative activities bring to the forefront human rights issues related to past-present-day gender inequity, genocide, terrorism, religious intolerance, and bullying.

Socially Engaged Creative Activities and Pedagogies

The art exhibition itself curated as curriculum, or *exhibition as curriculum*, aims to teach principles of social justice such as self-empowerment, the notion that during a time of unspeakable *precarity* (Butler, 2015), the women in Stein's tapestries not only protected themselves but also cared for others. Stein's goal is to teach about what she calls the 4 B's: the bully, the bullied, the bystander, and the brave up-stander. The artist's ultimate desire is for socially engaged pedagogy (i.e., learning how to become up-standers through encounters with art). In fact, "Stein's drive to create art is based upon a deep concern for the well-being of all, and ethics of affirmation, and a desire to protect and be protected from all forms of violence—emotional, physical institutional, environmental, and systemic" (Keifer-Boyd et al., 2016, p. 71).

After experiencing the exhibition, with its many aspects including the tapestries, sculptural boxes, movies, audio tour, lecture, and touching Holocaust artifacts, the fieldtrip culminates in two artmaking opportunities. Visitors create a tapestry using fibers as an artistic medium and/or express themselves reflexively by interacting with a response-wall located as they exit the exhibition (Figure 4). In regard to the latter, the 10′ × 10′ wall section covered in paper is designed for visitors to write, with markers on the museum wall, reflections that build on the experiences of and participation in the exhibit and fieldtrip. Some of the responses were single words and phrases such as: "Happy," "Empowered," and "Inspirational!" "Absolutely Empowering" and "Female Heroes!" The phrase "Girl Power" was repeated multiple times by various participants. Others wrote observations such as: "We are telling the untold stories of women." "I'm proud to be a woman." "Radical, beautiful women who finally have a place to be heard, witnessed, and seen."

Stein's goal is to teach about what she calls the 4 B's: the bully, the bullied, the bystander, and the brave up-stander.



The most poignant experience during the artmaking activities (both writing on the wall and creating tapestries) occurred when using Stein's 4 B's as a guide, students discussed their understanding of the notion of hero, and how they felt the trope could be used to stand up to different types of oppression, including bullying. Students gave advice to one another and suggested participants take and apply the lessons they learned from the exhibition: "Be someone you would be proud to know," "We need more and more uplifting stories of women and heroes," and "You can be a hero too."

We believe "artists and educators have an indispensable role to play in advocating for just and equitable futures for all"[1] (Keifer-Boyd et al., 2016, p. 71). Art experiences are valuable in considering how creative activities contribute to critical dialogue about power imbalances and highlight the potential of socially engaged art practices to reanimate cultural participation in ways that support respect and dignity for all people. Last, the H2F2 creative activities and ensuing discussions are evidence that students considered the significance of being socially responsible, i.e., actively taking part in the reflections, discussions, and actions necessary to be brave up-standers. Their words and art interactions demonstrate the success of their experience and the limitless potential of exhibition as curriculum. ■

Author Note

Artworks by Linda Stein are used to explore the potential of art exhibitions as curriculum and creative activity as critical social practice.

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Endnote

[1] A team of curriculum scholars (C-Team) and practitioners with expertise in kindergarten through higher education teaching, museum education, information communication technologies, and social justice curriculum have developed curricular encounters with the art in the H2F2 exhibition. For curricular encounters that "foster the capacity for critical reflection of social forces that propagate inequality and develop upstandard action to challenge injustice," see http://h2f2encounters.cyberhouse.emitto.net/#team

What Is Your Worth?

CONNECTING ART AND LABOR

Connie Stewart
and
Wendi K. Oster

Several years ago, my son's 3rd-grade teacher arranged field trips using the city bus[1] to visit a workplace important to each family in the class. Every family was invited to participate and the class visited all those workplaces for those who responded—a feedlot, a construction site, a grocery store, a courthouse, a large printing shop, a hospital, a restaurant, and an art gallery all became spaces for learning (Doyle, personal communication, September 12, 2016). The teacher was involving her students in an interruption of unspoken cultural assumptions, much like a cultural jam (Darts, 2006; Martinez, 2012) or the work of a mischievous trickster (Stewart, 2009). The visits quietly challenged societal structures that assign cultural worth to some occupations over others. The "worth" of a family was not judged in terms of monetary resources but by the labor each family contributed to the society. The everyday lives of the families represented in the class, including my role as a mother and visual artist, were given a privileged status as "school worthy."



Figure 1. Theaster Gates, *Shalitha.* Denver Art Museum. Photo by author, 2016.

I realize extended field trips might not be possible for most art teachers. Are there other ways to bring a discussion of "labor" into the art classroom and subvert unconscious class distinctions students might assign to their own or other families? This resource will describe how one art classroom used "everyday labor" as a topic to connect artmaking to community workplaces. The work of Theaster Gates (Figure 1), Faith Ringgold (Figure 4), Jacob Lawrence (Figure 5), Jeremy Deller (Figure 6), and Adrian Piper (Figure 7) will be suggested to stimulate class dialogue about work, labor, and jobs.

In the words of co-author, Wendi Oster, "Sharing stories, narratives, or even idle conversations intrigued me." I invited members of my farming community into my middle school art classroom as a form of social practice. According to Leake (2012), the purpose of art for social practice is "to facilitate human to human interactions through discourse and social negotiations of meaning by allowing learning experiences… to publicly address concerns about difficult issues" (p. 26). In an effort to address community concerns through artmaking, I embarked on a learning encounter for my students' through a *Living Histories*[2] project.



Figure 2. Artwork (ceramics) created by Sharon G.



Figure 3. Artwork (mixed media) created by Mireya C.

Reflexive listening as a social practice within an art classroom impacted the larger community.

Overview of the Living Histories Project

I first compiled a list of people who interacted in the community and asked volunteers to participate. At first there was hesitation from some who feared there was nothing interesting about their stories or they did not have enough educational background to contribute. I assured them that I was seeking their stories to help broaden the perspective of the students. Reflection on the stories would provide concepts for their eventual artmaking. Individuals who came included a pastor, fire fighter, school board member, farmer, homemaker, accountant, and town manager. Every participant was provided the same questions to synthesize thought, while equalizing the significance of each individual and each profession. The variety of occupations provided an eclectic collection of stories, memories, and local wisdom that resonated with the students. The students took notes they would reference throughout the ideation, planning, and artmaking process.

The artmaking was completed in a Choice-Based art studio where students were exposed to a variety of materials and were able to decide which media could best express their concepts. One student responded with an intimate view into an English teacher's story by capturing the love of learning and the sense of purpose found in reading (Figure 2). This work of art resembled the play-school environment that was a part of this participant's childhood. After interviewing a local farmer, one student created a drawing that explored textures and colors to convey the security found in the smells of farm. This work of art provided a snapshot into the connections the farmer found in working the land (Figure 3).

After the project, I noticed small transformations in how the students viewed the world around them. However, the impact was not limited to the students. The adult community members indicated they had a new appreciation for their own stories. Reflexive listening as a social practice within an art classroom impacted the larger community.

Using Contemporary Art to Discuss Labor Issues and Social Theories

Even young children can use artmaking activities to construct personal opinions about social interactions in ways similar to how adults translate concrete experiences into theory (hooks, 1994). Older students might want their after-school jobs to become part of their academic lives. Critically examining the work of

contemporary artists provides an opportunity to discuss "difficult issues" (Leake, 2012, p. 26) and allows students to connect lived experience with theory that is "refuted, celebrated, combined, reformatted and revised" (Thulson, 2013, p. 23). The following artists are suggested to assist students in identifying themes surrounding the topic of labor and formulating personal opinions. The list includes a brief summary of an artwork and possible classroom questions.

➤ *Fair Labor Practices: Faith Ringgold*

Faith Ringgold's (1991) story quilt and fictional children's book *Tar Beach* tell of Cassie's dreams of flying over the Brooklyn Bridge and claiming it for her father (Figure 4). The work is often used in classrooms to allow children to express their own imaginative wishes. However, the context of the image is her father's exclusion from a labor union because his grandfather did not belong—an overt, racially motivated rule (Ringgold, 1991). This work could be



Figure 4. Faith Ringgold, *Tar Beach (Part I from the Woman on a Bridge series)*, 1988. Acrylic on canvas, bordered with printed, painted, quilted and pieced cloth, 74⅝" by 68½". Solomon R. Guggenheim Museum, New York. Gift, Mr. and Mrs. Gus and Judith Lieber, 1988. 88.3620



Figure 5. Jacob Lawrence, *Builders #3,* 1973. Gouache and tempera on paper. © 2017 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

a stimulus to discuss labor relationships and the larger question of "What is fair?"

➤ *Physical Demands of Labor: Jacob Lawrence*

Jacob Lawrence's (Wheat, 1986) many abstracted images of seamstresses, construction workers, carpenters, or barbers at work emphasize body positions and effort (Figure 5). These images stimulate questions about how a job affects a body. What repeated motions do specific jobs require? What changes could make a job physically easier?

➤ *Having Work or Not Having Work/The Sounds of a Work Place: Jeremy Deller*

Jeremy Deller's (Batty, 2015) installation at the Venice Biennale 2015 featured a banner reading "Hello, today you have day off." The wording on the banner was taken from a text message sent to a company's non-contracted employees informing them there was no work for them that day. The installation also included a jukebox featuring recordings of work-related sounds and a device used to track worker's productivity (Batty, 2015). This art installation might trigger discussions about having work, being out of work, or about how that work is evaluated, or even the sounds of a work place (Figure 6).

➤ *Ethics: Adrian Piper's "Rules of the Game"*

Adrian Piper's (Hamer, 2014) Rules of the Game is an installation containing three desks and statements on the wall (Figure 7). The viewer was asked to commit to one of the three statements, "I will always be too expensive to buy"; "I will always mean what I say"; and "I will always do what I say I am going to do." Participation required the viewer to consider his/her own integrity and job-related principles (Hamer, 2014). What rules do you set for yourself to obey when you are at school or work? What rules do you ignore? What rules do you want others to follow?

➤ *When Is Work Art and What Does That Mean?*

Theaster Gates created shoeshine stands sculptures, replicating those traditionally used in Chicago, and displayed them at Art Basel Miami Beach (Solway, 2013). When they were displayed at Art Basel Miami Beach, he offered to shine the shoes of wealthy patrons, replicating the common experience of a Black man shining a White man's shoes. After collectors learned the artist was performing the labor, the chairs sold out with prices up to $12,000 (Solway, 2013). His intention was to "blow up" assumptions that certain forms of labor are associated with certain types of people (Denver Art Museum, 2016).[3] How does a form of labor identify



Figure 6. Jeremy Deller, All That is Solid Melts Into Air, Installation, Venice Biennale 2015, Photo by author.



Figure 7. Adrian Piper, Rules of the Game Installation, Venice Biennale 2015. Photo by author.

you as a "certain type of person?" How do we place a monetary value on labor? How do we price art? (Figure 1).

Conclusion

Thirty years ago, Bersson (1987) encouraged art educators to demonstrate relevance in their programs by focusing on the "basic stuff of people's lives" (p. 79). Cultural theorist Nikos Papastergiadis (1998) suggested art be measured by its "articulation and practices" within everyday life (p. 69). In the 1960s, Pop Art elevated the objects of an "ordinary person's life" such as "comic strips, soup cans and cheese burgers" to the status previously given to "exemplars of cultivated taste" (Efland, 2005, p. 36). Should not labor used to produce comics, grow food, make cans, and serve cheeseburgers also be part of the discourse within an art classroom? ■

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Endnotes

[1] The use of the city bus was important to the instructor because it demonstrated to the students in this small economically diverse community the modes of transportation available in addition to private cars.

[2] Oster's lesson is based on a 2014 Colorado Art Education Association conference presentation by Abi Paytoe Gbayee. Gbayee designed the Living Histories project to encourage community involvement in her classroom. She invited several volunteers to be interviewed by the students who then made artwork based on the stories shared.

[3] The caption provided by the Denver Art Museum (2016) with the displayed sculpture states: "In 2010, Theaster Gates displayed shoe shine stands at the elite Art Basel Miami Beach art fair and invited visitors to sit on his 'thrones,' where he would shine their shoes. As he cleaned, he asked questions about the fair and people's personal art collections. His intent was to show that 'certain forms of labor are associated with certain forms of people and to "blow that up."'"

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