

# **AERI Symposium September 13th - 15th, 2018**

## **Presentation Abstracts**

**Thursday**

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### **Panel - Rendering Judgments in Arts-Based Research**

**Chair/Respondent: Richard Siegesmund**

**Panelists:**

John Baldacchino, Fiona Blaikie, Kerry Freedman, Nadine Kalin, Dónal O'Donoghue, James Rolling, Jr., Jerry Rosiek, and Kryssi Staikidis

Arts-Based Research (ABR) constitutes a shifting terrain that presents new challenges for rendering judgment on written work put forward for scholarly publication and academic degrees. This is complicated as ABR itself develops its own—and perhaps increasingly independent—strands of Cultural Practice, Studio Practice, and Social Practice. How do these different strands pose different—and perhaps conflicting—concepts of factors such as significance, evidence, research process, and responsibility? How do we move past the binary of ethical constraint and artistic autonomy? What do we make of the accelerating ontological turn to ABR? Is being an artist the same as doing ABR? In this emergent practice, might dynamic and fluid criteria help articulate new horizons to come into view and move us toward unexpected objectives?

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## **Indigenous Art**

**Chair/Respondent: Christine Ballengee Morris**

**Christina Bain and Rina Little:** Quetzals, Quests, and Questions: Negotiating New Understandings Through Alfombra Making and Storytelling

This session presents a case study that uses narrative inquiry and analysis to tell two researchers' tales about a visit to Antigua, Guatemala during the Semana Santa (Holy Week) celebration. The researchers collaborated with twelve university art education students and our hosts at Casa Herrera to create a community-based art project, an alfombra. An alfombra is a sawdust carpet made by hand, ranging in designs from biblical scenes to pop culture. These ephemeral works typically last less than a day and their purpose is to adorn processional routes on the streets of Antigua during Holy Week. The alfombra our group created took months to design and was installed through discussion, negotiation, problem solving, and collaboration. Places are fluid and contested terrains and people are connected to the production and experience of spaces in ways that function to privilege, exclude, oppress, and erase (Gruenewald 2008). We asked how might alfombra making help to unlearn patterns of thought and action that limit the potential for experiences in art, and with people and places. And what stories inhabit our spaces in connection to cultural awareness, social engagement, and art education? Findings suggest that stories told include discussions on the transformation of subjectivities using cultural symbolism, the transgression of boundaries and binary notions of identity, the revelation of contradictions and conflicts with forms of knowledge including understandings of identity, community, language, and social practices such as art, and the exploration of the relationship of bodies in spaces through experience and collaboration.

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## **Indigenous Art**

**Chair/Respondent: Christine Ballengee Morris**

**Elizabeth Rex and Christine Woywod Veettil:** Indigenous Experience and World Views Through Art: Cultivating Dialogue and Reflective Practice in Learning Communities

This mixed method study uses a qualitatively driven approach to provide rich views into ways educators can best gain knowledge, learn to teach skills, and develop well informed attitudes about Native people within classrooms and communities. Preliminary findings point towards participants' belief in the ability of workshops to help them grow; mutual appreciation for workshop participants' willingness to engage with issues; enthusiasm for access to resources; concern about educating colleagues, and concern about overcoming institutional structures. This inquiry has the potential to inform educators who are interested in leveraging engagement with art as a means for

cultivating dialogue among and with community members who have an interest in the ways that Native communities are represented, and Native worldviews understood.

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**Teacher Development**

**Chair/Respondent: Aaron Knochel**

**Lynn Sanders-Bustle:** Socially Engaged Art as Living Practicum

Abstract coming soon.

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**Teacher Development**

**Chair/Respondent: Aaron Knochel**

**Amy Pfeiler-Wunder and Shyla Rao:** Socially Engaged Teaching-Voice and Empowerment in Art Educational Settings

All educators come to art educational settings with our own collections of lived experiences and cultural assumptions, and so do our learners. This research employs poststructuralism to examine how educators reflect upon intersections of their own identities and cultural assumptions, reflect upon learners' identities, and develop curriculum with attention to how identities are performed and constructed. Within these "performances" we examine how educators critically engage with the multi-layered educational landscapes informed by time, place, and context within the social, political and historical forces of what it means to "educate" individuals. How does reflecting upon one's personal/professional identity impact views of the learner and choices in designing socially engaged/just driven curriculum?

## Friday

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### **Social Pedagogies**

**Chair/Respondent: Kryssi Staikidis**

**Marjorie Manifold and Gustave J. Weltsek:** How Visual & Performative Pedagogies Support Social Justice

Two arts educator/researchers argue the fundamental value of student engagements with visual narratives and performance to development of ethical self and social identities. Descriptions are given of a year-long process drama that engaged preschool-aged children in social studies learning (Weltsek) and of youth learning engagements through with popular images and narratives (Manifold). Findings of these inquiries reveal how students gain agency of sense-of-self and empathy for others within social contexts of arts-based learning experiences.

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### **Social Pedagogies**

**Chair/Respondent: Kryssi Staikidis**

**Allison Rowe:** Method Follows form: Studying Socially engaged Art Using Ethnographic Case Study (Graduate Student Award)

This talk will use analytic, first-person narrative to trace the development and application of ethnographic case-study to research the execution of socially engaged art at galleries in North America. I will describe how I drew upon my work as a socially engaged artist to design a research methodology that mirrored the durational and processual aims of this form of art. Then I will detail how I deployed participant observation, interviews and visual analysis to undertake my research, as well as how these methods impacted the information I was able to gather. Lastly, I will discuss the surprising limitations of ethnographic case-study as a mechanism for studying art as well as the potential benefits this approach has for shifting the academic and practitioner discourses of socially engaged art towards a consideration of process and form.

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## Investigating Research

Chair/Respondent: Kim Sheridan

**Richard Siegesmund:** Questioning Questions in Arts-Based Research

The term Arts-Based Research (ABR) is a chimera—something that seems self-evident to an artist and concrete, and yet doggedly illusory. In this paper I discuss ABR in two different ways: as epistemological and ontological projects. By so doing, I try to push past a current ontological drift in ABR: to *be* an artist is to do ABR. Through this, I hope to sharpen our concept of what ABR might be within the discipline of art education.

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## Investigating Research

Chair/Respondent: Kim Sheridan

**Kathy Marzilli Miraglia and Enid Zimmerman:** Investigating the Status of Research in Art Education in the Journals of *Studies in Art Education* and the *International Journal of Education through Art*

This meta-analysis of articles, published from 2014-2016 in *Studies in Art Education* and the *International Journal for Education through Art*, focuses research topics and content, research methods, and students, educators, and contexts for teaching and learning. Comparison charts are used to demonstrate the status of research studies in these two journals. It is concluded that more specific information be integrated in research reports so readers and researchers can know more about how inquiries were conducted. Gaps existing in the literature should be filled so that a more rigorous research foundation for the field of art education is constructed to assist future researchers in planning robust and relevant studies. Research is needed that illuminates best teaching practices, reflects the needs of both researchers and practitioners, and utilizes rigorous methods to produce findings relevant to art educators and decision-makers in and beyond the field of art education.

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## Teen Portraits

Chair/Respondent: Fiona Blaikie

**Sarah Travis:** Flashpoints of Artist Identity Formation

This presentation draws upon research into the sociocultural processes involved in artist identity formation in young people involved in a teen arts internship at a contemporary

arts center in New Orleans. With social practice theory as a framework, this study focused on how artist identities were negotiated and expressed as ever-evolving identity work through social practices (Holland, Lachicotte, Skinner, & Cain, 1998). This study utilized portraiture as a methodological framework that informed the design and implementation of the research. The broader study upon which this presentation is based investigated artist identity work in narrative and activity-based practices, the role of contextual figured worlds such as schools, home, religion, community arts programs, museums, the media, and post-Katrina New Orleans in artist identity work, and considered the implications of artist identity work in young people in terms of social (in)justice. This presentation focuses specifically on an analysis of how embodied sociocultural identities are implicated in the processes of orientation towards an artist identity through a series of phenomenological flashpoints.

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## **Teen Portraits**

**Chair/Respondent: Fiona Blaikie**

**Rachel Fendler and Sara Scott Shields:** Teens as Public Pedagogues: A Portrait of Foot soldiers Then And Now

This paper presents the empirical data and preliminary results of a research project that considers: 1) How do arts practices provide an opening for youth to engage in critical questions concerning their local community? 2) In what ways do artistic representational practices mediate critical stances toward the representation of urban youth, spaces, resources, and problems? Working with 16 teens in a week-long summer camp, the authors invited middle and high school students to explore the legacy of the Civil Rights Movement in the city of Tallahassee, FL. Emphasizing a connection with historical sites, community members, and local events, the camp attempted to make the past tangible for the teens. The teens went on to reflect on this experience through various media. Our research analyzes how the teens began to establish a connection between the past and the present. Finally, we suggest how the teen experiences indicate frameworks for developing a socially engaged curriculum for art education.

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## **Panel - The Past is Present: Ignored Histories of Art Education**

**Chair/Respondent: Melanie Buffington and Alphonso Grant**

**Panelists:** Melanie Buffington, Alphonso Grant, Courtnie Wolfgang, Pamela Harris Lawton, Debra Hardy, and Felix Rodriguez.

Throughout many educational disciplines, the written histories favor white heterosexual male narratives of linear progress and assume that tools and technologies are neutral. This session addresses some of the ignored histories and problematizes tools and technologies as contested sites. The first presentation by Alphonso Grant on Black artists of the Harlem Renaissance is intended to augment the body of scholarship addressing and challenging this tradition of White supremacy in art history using critical analysis of Modernism and early 20th century art in order to specifically analyze representations of Black artists of the Harlem Renaissance. The purpose of the second paper by Melanie Buffington and Courtnie Wolfgang on Jane Addams is to center her contributions: community activist, social organizer, advocate of education, community researcher, and a queer Identified woman (Jackson, 2010) within the history of art education. A critical portrait of Black artist/educator Thomas Watson Hunster, a pioneer in art education for Black K-16 students in the Washington, DC segregated school system, is presented in the third paper by Pam Lawton. The importance of the South Side Community Art Center's existence and history as a counter-narrative to the dominant historical narratives of art education is discussed in the fourth paper by Debra Hardy. The final paper in this session by Felix Rodriguez focuses on the history of art education in the Dominican Republic. It taps into issues of race and identity politics that are relevant to the African diaspora in the larger context. The panel argues and invites dialogue about the need to research, teach, and publish these ignored histories to provide a more inclusive and equitable picture of American art education and to encourage more people of color to consider careers in the field as well as expands the discourse of international histories of art education.

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**Digital Media  
Lewis**

**Chair/Respondent: Tyson**

**Christine Liao, Ryan Patton, and Aaron Knochel:** Critical Digital Making as Socially-Engaged Artmaking

This study explores the intersection between critical theory and digital art making to highlight socially-engaged new media art pedagogy and practices. The main objective of the study is to examine critical new media artmaking and pedagogy to inform critical theories in digital media and literacy. Many in art education have embraced critical

theory as foundational for research and knowledge construction, impacting how the field approaches curriculum theory, art criticism, and visual culture (Desai & Darts, 2016; Quinn, 2006; Tavin, 2003). Contributions in critical pedagogy, action research, and visual culture, and the synthesis of critical social theories for reflexive practices in teaching, learning, and research, have all impacted the discussion in art education. This is visible in the 2015 National Art Education Association (NAEA) position statement on art education and social justice (National Art Education Association, 2015) and publications important to the field including *Journal of Social Theory in Art Education*, and several special issues of *Art Education*, and *Studies in Art Education* on social justice. Simultaneously, art education has been transformed by evolving digital technologies impacting artmaking, teaching, and art education research, visible in the 2014 National Art Education Association Convention theme, "Spark: Fusing Innovative Teaching & Emerging Technologies". Closely related to the development of digital technologies in art education, the maker movement is linked to the explosion of activities and resources related to learning and using digital technologies, such as open source electronics, computer code, and robotics to develop knowledge and skills essential for today's and future society (Dougherty, 2012). As the maker movement impacts a broad range of formal and informal learning spaces, it is important to conceptualize how critical theory in art education and maker education may catalyze and provoke each other through forms of critical digital making. We ask: how might criticality be applied to digital making to develop reflexive and socially-engaged practices?

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**Digital Media  
Lewis**

**Chair/Respondent: Tyson**

**Jaehan Bae:** Conflict Kitchen: Socially Engaged Artistic Inquiry and Practice for Pre-service Teachers.

This paper shares pedagogical stories about an assignment in an art methods course for classroom teachers (pre-K – 8th) that was designed to prompt intercultural understanding, trust, and respect, as well as critical reflections about the U.S. in relation to other countries. Conflict Kitchen was the contemporary art project that inspired this assignment, as it represented two important strains in contemporary art: relational aesthetics and socially engaged art. The students selected and researched a country for this assignment and then created informational food wrappers and food sculptures. Through this assignment, the pre-service classroom teachers learned for themselves



how art can provide a space for people to create and deepen human relationships. They also were able to see how art projects need students' active participation to achieve their purposes, a lesson they can adapt to their future classroom teaching and learning.

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**Assessment**

**Chair/Respondent: Ryan Shin**

**Mary Hafeli:** What Makes a Good Art Teacher? The Promise of Socially Engaged Research for Reclaiming Teacher Evaluation

This study examines art teacher quality in light of high-stakes policy decisions within teacher evaluation. In a qualitative investigation undertaken by 39 art teacher researchers – in which characteristics of “good” art teaching in P-12 settings were described by 120 students, art and classroom teachers, school leaders, and parents -- participants described (1) *what* an art teacher should teach, (2) *how* an art teacher should teach, (3) *who* an art teacher should be, and (4) *how it should feel* to be in the art class. The findings confirm those of Richmond (1993) and Haanstra, Strein, and Wagenaar (2008), but further reveal a series of tensions or contradictions that can be understood as continuums – the good art teacher being able to balance: freedom and structure, support and challenge, “art” content and “student” content, flexibility and managing the class, being “honest” and “not hurting feelings,” teaching predetermined lesson content and allowing students to explore on their own, and being in control and “not yelling.” This constant reading of students, and responding in kind to their particular needs and styles of learning, depicts art teaching as anything but simple and rule-bound. These findings do not support large-scale teacher evaluation efforts that offer formulas for good teaching, such as the Danielson Framework and others. The study points to the importance of art teachers and researchers defining what successful art teaching entails, and not ceding this power to evaluation experts and policy makers from outside art education to determine these criteria for us.

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**Assessment**

**Chair/Respondent: Ryan Shin**

**Deborah Filbin:** Concerns for Art and Design Assessment Policy, Practice and Resistance

American educational policy has promoted more standardization, increased testing, emphasized data collection on student performance, and narrowed the curriculum to reading and math. These policies have left teachers of visual art and design in a difficult situation with assessment, data collection, and in some cases their performance evaluation. This mixed-methods study examines the current educational policy in the state of Illinois for teacher's performance evaluations. Survey data and interviews with high school art and design teachers describe how current policies are interpreted and implemented, what kinds of assessments these teachers are asked to implement, the assessments they actually use, and if teachers are conforming to or resisting directives of standardization.

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## **Assessment**

**Chair/Respondent: Ryan Shin**

### **Doug Boughton: The Community as Arbiter of Quality: Models for the Determination of Reliability in the Assessment of Student Art Products**

Accountability pressures in education have achieved significant and disturbing headway in the United States resulting in the very real possibility that, in the future, teacher tenure could be dismantled. Legislation enacted by licensing agencies in various states are now requiring teachers to demonstrate effectiveness of their teaching through data-based evidence to keep their jobs. Valid and reliable measures of student learning, produced on an annual, or semi-annual basis are becoming increasingly critical to the future security of all teachers.

Two of the central principles of assessment, irrespective of discipline, are *validity* and *reliability*. In the arts, determinations of learning based upon the qualities present in students' products or performance are generally not based upon measurement, but instead rest upon professional judgment. Therefore, independent agreement between judges is essential to achieve reliability of assessment judgments. Without reliability there can be no validity.

The tradition of student art assessment in the United States is one that rests upon the sole judgment of the art teacher. The development of rubrics agreed by communities of teachers do not solve the problem of reliability since it is the judgment rather than the rubric that needs agreement to achieve reliability of assessment outcome. There is a scarcity of models of practice in the arts to which teachers in the United States can look to for guidance to assist with assessment practices.

The major objective of this research was to look to other countries, outside the United States, for existing models of assessment moderation in the arts shown to have demonstrated reliability of outcome equivalent to standardized testing. Analysis of these models provided guidelines for the development of similar practices in the United States.

Data sets were collected from four research sites located in Sydney, Australia; Dublin, Ireland; Cardiff, Wales; and Arnhem, the Netherlands. Data were generated primarily through interview

and document analysis. Seven subjects selected for interview were current or past Chief Examiners, Principal Examiners, and Assessment Administrators.

Interviews were recorded and analyzed for information pertaining to methodologies employed for the implementation of moderation processes, and to obtain the perspective of the interview subjects regarding issues arising from use of the selected moderation methodologies.

Common practices on all sites included identification of assessment benchmarks, agreed rubrics, moderator training, and review of teacher judgments. Moderation models included centralized moderation, regional moderation, and random pair moderation. The potential for adoption within school districts, and/or states is discussed.

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**Autoethnography and Race**

**Chair/Respondent: Joni Acuff**

**Gloria Wilson:** Construction of the Blackademic: Sartorialism as Critical Arts-Based Autoethnography and Relational Practice

In this paper, I use the act of making a doctoral gown as a response and metaphor to describe the construction, reinforcement and intersections of racial and academic identity within a tenure-track appointment. I reference how a collective autoethnographic project, inspired my use of sartorialism and garment-making to examine Foucault's concept of surveillance within tenure-track structures in spaces of higher learning. For me, various modes of garment construction--*marking, pinning, measuring, pressing and stitching*--act as aesthetic interludes illuminating and organizing moments of my own intersubjective dialogue, which ultimately lead to an ascribed racialized academic identification. The construction of a *Blackademic* identity emerges, inspiring the creation of academic regalia, and serving as a provocation illustrating the complex intersections of racial and academic identities. Using sartorialism as an offering to complicate the influences and establishment of identity within social experience, an aesthetic whole emerges that is distinct from the sum of its parts.

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**Autoethnography and Race**

**Chair/Respondent: Joni Acuff**

**Jeffery Broome:** Acknowledging White academic Privilege: Autoethnography, Critical Self Reflection, and Missteps Leading to Growth as a Culturally Sensitive Educator

This presentation features my autoethnographic reflections as a privileged White male art educator who worked for eight years at an elementary school situated within a

Mexican American farmworkers community, and who currently works in higher education. The purpose of the presentation is to share what I have learned from my own missteps in my ongoing evolution as a culturally sensitive art educator and human being. Through critical self-reflection on my past experiences and errors as an elementary art teacher, a number of common missteps in multicultural instruction will be reviewed and discussed. Through reflection on more current experiences in higher education, I detail recent personal and professional lessons I have learned related to (a) the unacknowledged privileges of White males, (b) the “hidden” obstacles that others may face, (c) prejudice and cultural exclusion experienced at school, (d) the myth of meritocracy, and (e) White guilt. The presentation concludes with a synthesis of lessons learned from my experiences and errors, and encourages other educators —perhaps White male academics, in particular—to more openly share their own mistakes and engage in similar reflection to further their own growth as culturally sensitive teachers and human beings.

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**Teacher Education and Space**

**Chair/Respondent: Laurie Hicks**

**Joy Bertling:** Opening Thirdspace: Cultivating Critical Geographies in Art Teacher Education

This paper presents a second iteration of a dual-layered, arts-based educational research (ABER) study that engaged interns in developing critical geographies through firsthand, sensory investigations into place, the spaces of their larger teaching contexts. Within the framework of this second research cycle, Thirdspace (Soja, 1996, 2000) functioned as a critical form of geographic analysis and, in its trialecticality, as inspiration for the embrace of new, imaginative possibilities. Within Thirdspace, the lived space becomes “a strategic location from which to encompass, understand, and potentially transform all spaces simultaneously” (Soja, 1996, p. 68). It represents a critical reinvigoration of spatial practices through the telling of critical geographies and “life-stories” (Soja, 2000, p. 11). Thus, Thirdspace became a goal for students as they built upon First and Secondspace investigations to consider the lived experiences of their students within the larger environment of their school zones.

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**Teacher Education and Space**

**Chair/Respondent: Laurie Hicks**

**Karen Keifer-Boyd, Wanda B. Knight, Adetty Pérez de Miles, Ann Holt, Cheri Ehrlich, and Yen-Ju Lin : Fostering Upstander Actions Toward Injustice through Art Encounters**

In our 2017-18 project, funded by the National Art Education Foundation, a team of six researchers analyzed the usefulness of curricula intended to teach social justice through art. Our overarching purpose, supported by a social justice art education (SJAE) curricular encounters website that we developed, is to promote the critical consciousness necessary to challenge injustice. To explore the potential impact of the SJAE encounters, we invited research participants to complete a pre-encounter online survey before exploring SJAE encounters and complete an online post-survey questionnaire following the exploration of the encounters. We coded the data from the questionnaires according to our social justice education theoretical frame and looked for evidence in the post questionnaire responses for critical decolonial empathy, inclusion of difference, decentering of White patriarchal hegemonic norms, dismantling of power differentials and bridging the differences between self and other, intense conviction toward justice as a brave upstander that intervenes in oppressive situations, and intent to investigate in systemic oppressive conditions. In this presentation, the research team will discuss findings from their qualitative analysis.

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**Panel - On Activist Art and Implications for Art Education Research**

**Chair/Respondent:** Kim Cosier

**Panelists:** Kim Cosier, Therese Quinn, Steve Ciampaglia, Michelle Bae-Dimitriadis, Dónal O'Donoghue, and Marit Dewhurst

This panel focuses on the work of activists/scholars who engage in art making situated within critical and imaginative considerations of what activist art and art education can do in these precarious times. Four stories will be shared of activist projects followed by a conversational move toward theorizing such work. Adrienne Maree Brown's (2017) work on emergent strategy and the power of Afrofuturism to inform movement building and Yates McKee's (2016) conceptualization of a "movement imaginary" that can grow out of collective artistic activist work will help frame the discussion

## Saturday

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### Deep Dive Chat

**Chair/Respondents: Richard Siegesmund, Juan Carlos Castro and Kerry Freedman**

**Fiona Blaikie:** Art Education Epistemologies and Aesthetics In Conflict: Connecting The Aesthetic And The Anti-Aesthetic

In the 20<sup>th</sup> century and beyond, Bauhausian formalism and the modernist aesthetic collectively emphasize visuality through form and function, materials and materiality, evident in high school art and college art courses. Meanwhile, artworld de-centering of the “great artwork” and the creator as genius, along with expanded contested conceptions of what counts as art, informs epistemology and aesthetics in university fine art programs: Meaning and authority cycle from artist to critic to the public. I offer approaches to exploring spaces and connections between the formalist modernist visual aesthetic and the idea-focused postmodern visual anti-aesthetic by making through thinking, thinking through making, and reflexive-making through inquiry and critique, bringing awareness of material culture and affect to the forefront.

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**Inclusion  
Cosier**

**Chair/Respondent: Kim**

**Angela LaPorte:** Inverse Inclusion: Transforming Preservice Teacher Education

A novel approach to pedagogy, *inverse inclusion*, transforms preservice teachers' dispositions about learners with disabilities in a community-based service learning course. During this approach, preservice teachers rotate among roles as student, teacher, teacher's assistant, and observer, while reflecting on their experiences in each. The role of student expands the preservice teachers' typical position as teacher, assistant, and observer and situates them in a more equitable learning environment. Through action research, the content and comparative analysis of qualitative data in the form of pre- and post-course questionnaires, weekly reflections, and a focus group

interview with preservice teacher participants during a two-week art education course, changes in preservice teacher dispositions emerged. Many students revealed a more open-minded attitude towards learners with disabilities, increased their own confidence about teaching in an inclusion setting, and were most influenced during their role as student working alongside people with disabilities.

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**Inclusion  
Cosier**

**Chair/Respondent: Kim**

**Kelly Gross:** Social Interaction Development in Inclusive Art Rooms

The purpose of this study was to assess the impact of inclusive postmodern visual arts education for students with ED in the area of social interaction development. Previous research in the field of special education has focused almost exclusively on behavioral interventions from behaviorist or cognitive approaches for students with ED. Instead, this research focuses on the ability of students to build art skills and change behaviors through constructivist pedagogical approaches. Mixed-methods case studies were implemented over a period of two semesters with four students, four teachers, and two high schools. The findings from this study indicate that over time the students in visual arts developed fluency and skills in artmaking, which led to confidence in their work and better peer relationships. Pedagogical approaches that emphasized student interaction and personal choice allowed students to effectively interact with peers and promoted student learning and social skills.

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**Arts-based Research  
II**

**Chair/Respondent: B. Stephen Carpenter,**

**Kryssi Staikidis and Christine Ballengee-Morris:** Collaborative and Socially Engaged Research Practice: Indigenous Theoretical Frameworks and Research Methodologies

This presentation will bring to the fore theoretical, critical, and practical approaches connected to Indigenous research practices. The presentation will specifically focus on Indigenous research practices led by Indigenous scholars with Indigenous contemporary artists. We will present two recently conducted research studies whose parameters illustrate the application of Indigenous philosophies through case studies

involving Indigenous research methods, theoretical frameworks, and finally, Eldridge's (2017) guidelines for Indigenous research methodologies in art education. Our presentation is founded upon Indigenous perspectives with community at their center, collaboration as a conduit for meaning making, and research practices involving narrative, oratory, and Indigenous philosophies used as springboards for creative expression and activism. A presentation dedicated to Indigenous ways of knowing as they inform arts research brings underexplored Indigenous perspectives in research to art education.

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**Arts-based Research  
II**

**Chair/Respondent: B. Stephen Carpenter,**

**Branka Marinkovic:** Tacit Knowledge in Painting: From the studio to the classroom

This presentation discusses how arts-based research and action research were used to construct a dialogue between the two practices of painting and teaching. The theoretical framework of tacit knowledge is used to understand and resolve the difficulties of articulating practice based knowledge in order to create a teaching curriculum. The context of the research was an adult painting class given in a nonprofit art school in Montreal. The creation of paintings for the purposes of teaching was documented through photographs, a studio and field journal to study the underlying ways that knowledge is enacted. The outcome of the study is a model that describes the painting process as an integral relationship of mind, body and material. The discussion includes how the model can be applied to teaching.

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**Panel - Race and Racism in 21st Century Art Education: Part II**

**Chairs/Respondents: Joni B. Acuff and B Stephen Carpenter, II**

**Panelists:** Amelia (Amy) Kraehe, Michelle B. Dimitriadis, Rubén Gaztambide-Fernández, and Sunny Spillane

In the first iteration of this panel at the 2017, 2nd annual AERI conference in Naperville, IL, the panelists, Joni Boyd Acuff, Michelle Bae-Dimitriadis, B. Stephen Carpenter, II,



Amelia (Amy) Kraehe, and Vanessa Lopez, offered an honest, yet starkly frank assessment of the field of art education in regards to advancing racially just and racially conscious practices in classrooms and research. The 2017 panel took its lead from DuBois' (1903) identification of the problem of the twentieth century as "the problem of the color-line," which marked race explicitly as a system of oppression and injustice in the United States, and provided a grounding for social inquiry, action, and resistance. Scholarship in social science and education located within or around problems of race and racial oppression has contributed to the establishment of research methodologies, theoretical frameworks, fields of study, university departments, and curricula. Similarly, race and racial oppression manifest in varying ways in and throughout art education practices, methodologies, institutions, and theoretical frameworks. Unfortunately, progression around racial injustice in and throughout art education continues to stall as art educators are either largely silent about the topic or prefer to use benevolent " cursory language (i e social justice, diversity, culture, equality) to make the conversations more comfortable " devoid of controversy, and consequently idle. It is critical that we begin to name explicitly race, racial oppression, and issues of racism within our discipline via research discourses, visual representations, language, departmental and institutional goals, curricula, and classrooms. Among the conclusions from the 2017 panel include: race has never been perceived as a central structure within the field of art education, thus, the field's lack of advancement in the problem of White supremacy; art educators of color are mentally and emotionally exhausted from doing race work; White art educators need to engage more critically and intentionally in race work; the White supremacist structures in art education are a White problem best solved by White people. As a follow-up to the 2017 AERI presentation, this panel will report on specific research and case-based projects that center interrogations of race and racism in art education, and speak explicitly to Whiteness. Panel topics include mapping Whiteness in urban geography through refugee youth oral histories, the arts and the arts in education as White property, Whiteness as a defining component of certain epistemologies and methodologies in art education, and personal reflections on White identity development and their implications on art education practices.