SUB/VERSE

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Editorial

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Editorial: Sub/Verse

Are there practices within the field of art education that are in need of subversion? The theme of JSTAE volume 39 is Sub/Verse, which is closely connected to the word subvert. To subvert can mean to challenge and undermine a conventional idea, form, or genre. The cover of this volume highlights a gallery space called Washer / Dryer Projects, conceived of by the multidisciplinary artist, programmer, designer, and educator, Mitchell Barton.[1] Ellie Goldrup's work *Burgeoning Friendship with a Potential False Start* is exhibited (see cover) in the dual-purpose space that alternates as Barton's private basement laundry room and semi-public gallery located in Salt Lake City, Utah. Barton explains,

The gallery functions as an unconventional space where artists can experiment in an abnormal/less-than-ideal art context outside of major art centers. We don't have openings or events—the space is committed to being mostly private and inaccessible in a physical sense, but all work is documented and can be viewed online on the Washer / Dryer Projects website.
(personal communication, July 26, 2019)

As the Editor of JSTAE, I looked for a project for the cover of this volume that embraced the ideas surrounding the call (see https://scholarscompass.vcu.edu/jstae/JSTAE_39_CFP.pdf). In my search, I wondered if subversion nowadays is really all that subversive? Standards that are beacons for an improved future seem to be subverted on a regular basis while harmful, oppressive standards are often held up and reinforced. Mitchell Barton's humble attempt, however, to build a community of contemporary art in close proximity to his apartment with his limited resources

of time or finances resonated with me as an art educator looking for generative destabilizations. Barton's questions about (in)accessibility, aesthetics, presence, collaboration, and bricolage led him to ask, what if I subverted current standards of curation, presentation, and production? The simple question of "what if I had shows in here?" (see block quote below and Figure 1) inspires me, as an art educator, to encourage my own students to create beyond normalized limits of how and where art is to be shown, how it should be generated, and how/where/and by whom it may be accessed (see Figure 2). Barton explains his project in the following:

After living in Salt Lake City for a few months, my family and I moved to a new apartment. The new apartment had an amazingly rugged and run-down laundry room, which sparked the question of "what if I had shows in here?" The laundry room was so far away from the typical white cube, that it seemed exciting and interesting to confront the challenge of getting artists to experiment in the space. I started to hash out the idea and decided to embrace all of my family's current circumstances and the limitations of the space as a way of making it unique, but also easy for me to manage. The space is not open to the public because I have a full-time job, a wife and a child, and I didn't want to put pressure on my wife to take appointments during the day while she's taking care of a baby. It seemed right to go even further with this idea, in that we don't have events or openings for exhibitions. The gallery is technically only open while we are doing laundry. Through these limitations, other forms of dissemination and experience have been emphasized, with all shows being documented and available to view online and through social media. By also focusing on the tiny budget we have for the gallery, it has allowed me to collaborate a bit more with artists who exhibit in the space through the install process and communication beforehand, primarily those that are not from Utah. Through this work I hope that a community (although not physical) can be nourished, ideas can be exchanged, and new ways of looking at and showing art can be created.
(personal communication, July 31, 2019)

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1   Mitchell Barton is an artist working in Salt Lake City, Utah, USA. He works primarily with photography and digital mediums. His work has been shown in galleries and online by Self Publish Be Happy, CUAC, Humble Arts Foundation, Ain't Bad, Der Greif, the Lithuanian Photographers Association, Phases Magazine, BANAL BANAL, The Light Factory, and others. He also runs a small online-based gallery in his basement laundry room called Washer / Dryer Projects (see https://washer-dryer-projects.com).

Figure 1, "Deep Space Laundry" - Group show curated by Jon Feinstein - (From left clockwise) Azikiwe Mohammed, Joy Drury Cox, Harold Diaz, Amelia Bauer

Volume 39 of JSTAE includes seven provocative responses from twelve scholars that address Sub/Verse as a theme within art education social theory discourse. Each of the authors remind us that the actions we often hold up as subversive might be "kinda subversive, kinda hegemonic" (Sedwick, 1995, p. 15) and are in continued need of scrutiny, play, and/or undermining.

Gloria J. Wilson and Sara Scott Shields offer a subversive poetry through the methodological lens of duoethnography that upsets the practices and procedures of a status quo pedagogy by transforming a conceptualization of *we* in significant ways. Wilson's and Shields' theories, methods, and models act as a brave counter narrative and crucial conversation.

Christopher Lynn creates an artistic character called, *Misplaced Wall*. This character performs its function within a series of photographs and videos where it subverts the usual understandings about how a wall should behave or act. Lynn suggests artists and educators should subvert boundaries through building and erasing since all practices are provisional and up for negotiation.

Albert Stabler and Jorge Lucero share personal narratives from two teaching sites where they unpack the affordances and limitations of their corresponding schools, attempting to subvert systematic oppressions and limits by amplifying localized expressions of political energy.

Kimberly Mast exhorts educators to subvert standard pedagogical models of art history as well as the western *canonical*, "rule of law," narrative, chronology, and even methodologies. Mast offers key insights into how to reframe an education within art history that is more engaging, relevant, and personal while also examining a variety of cultural contexts relevant

to art history/natural history through interdisciplinary collaborative inquiry.

Kira Hegeman shares a three-part public art intervention series working with several collaborators and sites that generated pedagogical experiences that unsettle standard pedagogical experiences within a formal university setting. Hegeman frames these experiences as pedagogical encounters that function as "artful tactics."

Mindi Rhoades and Vittoria S. Daiello present a subversive collaborative artmaking-writing strategy they call losting + founding poetry that subverts established ways of reading and writing academic texts.

Natalie LeBlanc, Valerie Triggs, and Rita Irwin subvert standard mentor relationships using artistic strategies and concepts to generate co-mentoring or relational mentoring reimaginings. Thinking through duration, discernment, and diffraction as concepts within an artistic process of learning, LeBlanc, Triggs, and Irwin present three narratives, or *turns*, of how they overturn traditional mentor hierarchies.

- Daniel T. Barney
JSTAE Editor

References

Sedgwick, E. K. (1995). Queer performativity: Henry James's the art of the novel. *GLQ*, 1(1), 1-16.

Figure 2. "Whoosh" - by Catharine Maloney

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Troubling the "WE" in Art Education:

Slam Poetry as Subversive Duoethnography

Gloria J. Wilson & Sara Scott Shields

Troubling the "WE" in art education: Slam poetry as subversive duoethnography

"Oh I thought you knew that"
"I could have told you that…"

While only certain groups are authorised to
speak
There is such a richness to be found
Such wealth of experience, humour and wit

Stories that tale off…don't always get lost
It's knowing how to read, how to listen, how to
ask questions
What questions to ask
And then asking them…

(Reeves, p.24, 2012)

Stories have the power to define communities, establish common ground and specify histories; but what of the submerged narratives? The stories below the comfortable mainstream? These narratives offer opportunities for disruption and destruction. We, the authors, are interested in the stories that respond and react to invisibility. Specifically, we are interested in the exposing the unseeability of whiteness[1] (Rodriguez, 2000), microaggressions (Kraehe, 2016), and all the other quietly destructive forces in the world. Scholarly dialogues are filled with discussions of teacher's perspectives, experiences, and challenges, but rarely do these dialogues

include the stories that lie underneath; the ignored, subversive tales confronting the limitations of sight (Knight, 2006). Stories of microaggressions (Kraehe, 2016), alternate histories (Acuff, 2013; Acuff, Hirak & Nangah, 2012), and institutionalized norms (Wilson, Shields, Guyotte & Hofsess, 2016) that shape the educational landscape we navigate daily. We are interested in the myth of stability being upended by the subversive actors, actions, and accounts below.

This paper is focused on bringing our own subversive tales to the surface and into the light. We begin by introducing ourselves and sharing our project, a performative slam poem. Then we move to a methodological and theoretical framing of slam poetry as a democratic means of expression that subverts traditional hegemonic forms. We utilize the poetic devices of antiphony and lament to frame our own poetic call and response as a "verse from below" (Reeves, 2012, p.93).

An Introduction

For the better part of a year, we [Authors] have corresponded through emails, google hangouts, and phone calls and find ourselves returning to this question: *How do we speak to a complex humanity, using race as an opening?* As art educators, we [Authors] both share a deep interest in racial intra/inter-actions (Wilson, et al., 2016) and arts based research and practice (Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2013; Finley, 2014; Leavy, 2015; Rolling, 2013; Wilson, 2018) and have worked together on projects for the last four

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1   The authors have chosen to give equal importance and consistency to racial designations of Black, White, Brown, and so forth; according to the APA Publication Manual, 6th edition, racial and ethnic groups are proper nouns designated by capitalization. Each author understands and acknowledges the arbitrariness/construction of racial categorization and self-identifies with the racial designations listed in this paper.

years. Each of us identifies and is perceived in specific racialized ways. Gloria has a complex history with race, and because of her mixed-race identity has embraced the nuances of a Black-adjacent identity (Wilson, 2018) and has also identified as Brown (Wilson, et al., 2016). In the last few years, Sara has begun to examine and unpack the privilege inherent in her whiteness, having spent much of her life not acknowledging the role of her race and its complexity in socio-political relationships. From these distinct positionalities, we (Authors) have chosen to address the complex nuances of our shared histories as high school and pre-service educators.

About four years ago we began working on a slam poetry project. It emerged out of difficulty in authentically representing our racialized voices/histories in our research and writing. While we continue to work alongside one another, we have encountered the trouble with the blending of voices that often happens in inter/intraracial academic collaborations (Wilson, et al., 2016). The word *we* in and of itself poses a difficulty, as this term fails to capture the centrality, relationality and construction of race in American politics and life (Omi & Winant, 2015). The pronoun we melds the multiple voices of the authors, forcing the reader to assign a collective identity to the we. By doing this, the complexity inherent in our intra-racial inquiries is reduced to a manifestation of othering. This inability to grasp the nuanced accounts of racialized identities (Wilson, et al., 2016; Wilson, 2018), their historical flexibility (Geller, 2012), and immediacy in everyday experience gives rise to our doubts and difficulties. We have found the practice of researching/writing from the perspective of we accomplishes one of two things. The first is that this designation allows individuals, belonging to differing racial categories, to deny complex connections to one another, further

denying our relational experiences. Second, these designations make it increasingly messy to enter into to scholarly conversations across race without one person (and subsequently their race) becoming the dominant or submerged voice in the work. Either way, the result is the same - by denying the *other*, we also deny ourselves and our relation to *othered* experiences. Thus, we believe that we thrive, not only when *in* but also *with* relationship to the other.

A Slam Poem[2]
_____

At the age of 14, a tradition presented itself to me
a newcomer to the Deep South
baptized by the "devotional song"
[Bread of heaven, bread of heaven…feed me til I want no more…]
Black men, advanced in their years
Lined up like soldiers on the battlefield
facing the pews.
Deep humming and chanting
beckoning for audience response
and preparing for the minister to call the service to order.
Black women, advanced in their years
responding, **["Glory Hallelujah, help him Lord"]**
*Confirming th*at they too, were ready to receive the word

_____

2 Alternation of text style denotes a shift in author voice (e.g. italicized versus non-italicized). Bolded text indicates both authors voices, speaking in unison. The repeated statement "In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey" serves as a pronounced aural space that exists between each of the poems. The authors consider this point of speaking in unison as an acknowledgement of the inherent limitations and problematics of a racially colorblind ideology (Bonilla-Silva, 2003) and how through our poetry, we aim to disrupt this acquiescence. An audio version (QR code) of this slam poem is available at the end of the article.

At the age of 8, a tradition presented itself to me
A small Quaker child raised in quiet religious traditions
Thrust into the church of Christ on Wednesday nights
A strange place where White men passed the collection plate
Counting the totals as the velvet lined platter circulated the congregation
No praise or joy- only judgement
The pastor called: Let us confess our sin before God and one another.

The dutiful congregation responds:
[Merciful God,
we confess that we have sinned against you
We have not loved you
with our whole heart and soul
and mind and strength.
We have not loved our neighbors as ourselves.]

_____

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

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Despite this my eyes once only saw
Black and White
us and them
me and you
The first time I remember being grateful for my whiteness
I felt young eyes staring up at me
waiting for my next move
["Ms. (Scott) can we learn how to draw portraits today?"]
blinded by the blackness filling the seat in front of me

I did not meet their gaze
Instead I looked down
Seeing my White hands in contrast to Brown ones
["How do I draw my hair to look right?"]
Slowly my line of sight began to rise
Still counting the cold white squares on the floor
Hyperaware for the first time of my White skin and my straight hair
I felt the words escape my body - *[gasping, grasping, grabbing]*
Those eyes - once filled with anticipation
sensed my fear, unrest, discomfort
And dropped their gaze downward

This was not a simple case of the first day jitters
It was much deeper than that
I went home that night and cried into my White hands
How could I be afraid of my own students?
How could I be afraid of blackness?
How could this happen to me?

_____

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

_____

This vision, that distinguishes the difference
between being served as first class citizen or being served a death sentence
denies "seeing color."
This dominant vision assumes the objective worth of certain types of knowledge.
Privileging some over others.
The first time I remember being affirmed for my color
Was when I was 14
I was not invited into Cindy's house
She said: ["you can only be my friend at school"]

The eyesight of the Black child, simultaneously

oscillates between center AND margin
From the center, this gaze rests on the superficial
and fragmented treatment of diversity
failed attempts toward pluralism
And still, from the margins, the stare penetrates
as teacher says: ["I don't see color."]

Why then, when I gaze directly in your eyes, Black
child, do you recognize yourself in me?
Recognize me as "mother, auntie, SISTAHHH"
A fictive kinship and safe place to rest your gaze
becomes visible
from the center AND the margin.
Your shade of grey demands a double-vision
for your double-consciousness
Oscillation from periphery to center and back
Meeting my gaze that is at once familiar
yet troubled
but recognized as safer
than the gaze that looks up, down or simply away
from you.

You see, this vision also sees my grey as
problematic
Pale skin [not quite White]
A visual dis-ease with our deeper shade of grey
bends our reflection
An astigmatism, pulling the vision out of it's
roundness
A distorted perception,
A farsightedness, holds our grey at a distance
It sees WE as us, and us as them.

_____

**[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]**

_____

Given the opportunity to open my eyes
I closed them
not because of my fear of blackness

But rather a relief for whiteness
Choosing to maintain the binary that kept me in
the front of the room and them in their seats
Under optimal conditions there might be a
modern-day Rosa
Refusing to sit quietly while my college
education dictated the course of their actions
But those kids learned their place long before
they filed into my classroom and that day I
assumed mine in the front bus - I mean
classroom

This was my first experience to engage my own
discomfort
but instead of desiring it, I ran from it
I chose to let my whiteness define me –
let my whiteness save them from their
blackness
[I chose wrong]
I spent 7 years trying to raise Black bodies up
Encourage them out of their neighborhoods and
into mine
Nominate them for scholarships –
Black scholarships, of course.
Because why would I ever nominate Black
bodies for my scholarships
[Black bodies are not normal]
I had been taught that by the silent insinuations
of my grandfather
**[Merciful God, forgive us of our sins
We have not loved our neighbors as ourselves.]**
(whispers) Did you hear a Black family moved in
next door?
I had studied the normalness of whiteness my
whole life without even knowing it.

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**[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]**

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Yet a dominant vision, maintains the binary
Offering a visual culture
An informal curriculum
simultaneously teaching that the modern-day
Rosa is Beyonce
Refusing to sit quietly
And yet this contemporary Rosa is perceived both
lyrically and performatively violent by some
and magically empowering to others
That her lemonade is bitter AND sweet
Further confusing the perception of the darker
shade of grey
Cornrows affirmed when worn by Kylie or Mylie
What would it feel like if those who perceive
themselves to be White
loved Black people...as much as they love Black
culture? [3]

Your gaze rests on me, Black child
You, who is the special exhibit in February but
rarely part of the permanent collection.
Your grey is their convenience.
A way to calibrate the visual imbalance
You look for safety at the school cafeteria table
with others who share your shade of grey
You seek affirmation for your intelligence
You are uncomfortable
Black scholarships and affirmative action
Designed to right the wrongs
Yet, your scholarship was awarded for your
scholar-ship,
Not how fast you could run or how high you could
jump
Your class ranking is veiled, shade of grey
"You are so articulate," shade of grey
"Why are you so angry," shade of grey?
Defined by false perceptions, you ARE normal
You know who you are
wonderful shade of grey

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3 This sentence references a YouTube video "Don't Cash Crop my Cornrows" by actress and activist Amandla Stenberg.

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

In art school when I learned ideal facial proportions
we carefully studied where the nose fell in relationship to the eyes
Eerily reminiscent of posters portraying Aryan phenotypes
I saw once in an Anne Frank exhibit
I remember coaching my students to draw lines from the corners of the eyes
Down to where the sides of the nose were supposed to go
"My nose don't look like that."
Together we looked closely at the slim noses and narrow hips in classic paintings
The small white breasts with even smaller waists
Hips protruding from this cinching, tapering down to delicate white feet
Classical renditions of the Virgin Mary and baby Jesus
Representing all that is good in the world
With their porcelain skin glowing under radiant halos above
These are the ideal facial proportions I proclaimed
These are the masters - the artists we aspire to be like
Not stopping long enough to notice the wide set noses and dark pupils looking back at me
Looking right past the deep, rich tones on the arms of my students as they frantically wrote notes
My power points proclaimed more than the canon of modern masters
each screen dissolve screamed "you are not worthy to be in these frames"

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[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

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"Black folks don't make art," Black student says to me
In art class in 1996, you learned that ideal was not you
Art history told you so
This historic vision, a bellows camera, with variable focus
Maintains yet, a fixed vision
Solidifying a truth that Black folks don't make art
Or maybe Black folks are folk art
resting at the margins
Google, please show me famous artists
This vision too, a near-sightedness
A distorted filter
Yielding the lightest shades of grey
In 2018, Google says famous artists
are not deeper shades of grey
Black folks don't make art
Master artists are not Black

_____

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

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But the conditions I teach in are not optimal
They burn fresh in my eyes like chlorine
The kind of sensation
you don't feel in the moment
But after you leave the pool
all cozy in your towel it begins to fill your vision
If I had just stopped long enough to think
No - not to think - to see and hear

To really see your faces filling the seats
in front of me
To really hear your questions filtering through the room
I (no you) would have known of Kehinde Wiley
Filling paintings with bodies just like yours
Brown child
Regal renditions of Black and Brown bodies in classical stances
I (no you) would have learned of Kara Walker's silhouettes
How she played with black figures on white walls
Telling stories about where you came from and where you were going
I might have challenged my canon - and created something with real power
A cannon that fired back at the world

_____

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

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What happens when the conditions are less than optimal?
Corrective lenses need be applied, bending the distortion into focus
Lemonade has never tasted so sweet than to recognize unapologetic blackness
The deepest shade of grey disrupting the impaired vision of its ideal of beauty.
Being moved by a Basquiat
As much as a Renoir
Noir
The French word for Black
Aesthetic connection between viewer and artist is expanded by this Noir
Tunnel-vision optic of classical and traditional
Kehinde and Kara
*Noir, written **into** history*
reconditioning a belief system

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

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We learned about value scales in art school
Mixing white paint with black and black with white
We cut small squares out and arranged them on paper
We showed our understanding of the subtle nuances of color
If only it was that simple
Right now...right here I pledge to my future students
I will teach these values
Not how to mix paint, but how to really look
How to really see who is in front of you

_____

[In optimal conditions the human eye can only distinguish
between 32 and 64 shades of grey]

_____

Corrective lenses rest directly on the eye
Sharpen.
Bending the distortion into focus
Discomfort.
Strengthening the muscles of the eye
Being.
WE includes I as equal to you [WE includes you as equal to me]

_____

Methodology

"If the artist does not perfect a new vision in his process of doing, he acts mechanically and repeats some old model fixed like a blueprint in his mind"
(Dewey, 2005, p. 54)

Scholars (Barone & Eisner, 2012; Dewey, 2005; Greene, 1995) have conceptualized the interplay of art, education and experience and inspired others who have begun to explore alternative methods of qualitative inquiry. Duoethnography has become an approach used to study how two or more individuals give similar and different meanings to a common phenomenon, as it was/is experienced throughout their lives. Created by Rick Sawyer and Joe Norris (2012), duoethnography avoids the hegemonic style of the meta-narrative found in autoethnography by critically juxtaposing the stories of two or more disparate individuals who experience a similar phenomenon. Of particular interest to us is the use of duoethnography as a means to discuss racialized experiences and how these "lessons of difference" (McClellan & Sader, 2012, p.137) serve to move beyond mere superficial engagements with racial identity; that by starting with our words, we are able to unpack our lived racialized experiences. We believe that duoethnography is a useful methodology in exposing and engaging in the intertwining of racialized voices and experiences. Yet, without a deep understanding of the hegemonic system of racial privilege and (dis)advantage, it is limited. There is potential that, without this knowledge, one voice may impose a silencing or be silenced (Kuykendall, 2018); that the noble effort to give equal weight to both voices, may fall short. However, we see its collaborative potential beyond the autoethnographic lens.

Using a methodological lens of duoethnography to work between and through the primary

data of our dialogues, we shifted the autoethnographic and began to explore this question through poetic performance, starting first with a lament or call, and followed by a response, thus beginning antiphonal exchange. For us, slam poetry emerged as a form of communal art-making and a way to give voice through democratic participation in prolonged interaction.

With Chicago-based roots, slam poetry was catapulted onto the world's stage through the HBO series *Russell Simmons Presents Def Poetry*; meant to provoke and reflect larger social constructions, such as identity politics. Orality itself is but one characteristic of the slam poem. Its range of performative aspects, the vocal dynamics, physical dynamics, appearance, setting, hoots and hollers from the audience itself, influences the experience of the performance. Slams are theatrical events, which highlight the difference between a poems transmission and reception. Those attending these performances are there for something more than the orality of the performance; they are there to engage with it. Slam poetry, as a form of poetic performance, has been seen as a democratic means for expression, which resists the traditional hegemonic forms of poetry (Cushman, Cavanagh, & Rouzer, 2012). As Somers-Willet (2009) suggests, "[it is this] renegade attitude that underscores [slam poetry's] sense of urgency and authenticity." (p.17); slam poetry is defined less by its formal characteristics and more by what it wishes to achieve or effect: a more immediate, personal, and authentic engagement with its audience (Somers-Willett, 2009, p. 19). "Slam poets may appear to improvise or spontaneously recite their work, but in actuality most of their performances are the product of painstaking hours of composition, memorization, choreography, and rehearsal" (Somers-Willet, 2009, p. 17).

The performative aspect of the slam poetry performance forces the performer to put themselves in a literal spot light, an experience, while wrought with nerves and discomfort, ultimately holds the potential to open a communal space between the performer and the audience. For us, the value of antiphony and lament, as realized through slam poetry, lies in these moments of (dis)comfort and vulnerability. This desirable difficulty (Wilson, et al., 2016) allows the authors to disrupt the autoethnographic research perspective by engaging in the collaborative and communal experience of working together to understand and unpack our central research question: *How do we speak to a complex humanity, using race as an opening?* By stepping into the spotlight and acknowledging the tensions between racialized bodies, we try to bring to light the intentionality of who is speaking to and with whom. This type of dialogic exchange pays attention to the inherent tensions in consciously choosing to speak to *difference* and begin to generate and create the brave research and pedagogical spaces necessary for these often uncomfortable conversations.

Theory

Striving for intimate connection, we have committed to tension aimed at understanding and revealing the complexities and connectedness of human experience. In keeping with a belief of researchers as the site of inquiry we pushed ourselves to consider how we might present the transformative outcome of this project to others. With historical and recent societal uptake in racially charged conversation, we see poetic performance as a method for engaging in generative performances focused on creating sites of dialogue with and about the critical issues often avoided or misrepresented in mainstream debate.

Antiphony

Antiphony, or call and response patterns of speech, are historically reflective of Black African and Black American oral and aesthetic tradition; more specifically attributed to a West African tradition (Smitherman, 1977), these speech acts functioned as a means of organized communication among the enslaved and have since expanded to include performative and improvisational expressions that can be thought of as communal forms of art-making (Sale, 1992). These characteristics of call and response patterns hold value not only in *what* is said, but also in the rhythmic nature of *how* it is said. Most notably, this tradition is often recognized in its lyricality and is recognizable in *traditional* Black American religious and spiritual observance and practice (Smitherman, 1977), aural expressions (such as jazz, rhythm and blues and hip hop) and in spoken word poetry (Walker & Kuykendall, 2005). An additional important characteristic of this tradition is democratic participation between speaker and listener. Knowing growth happens in discomfort, we seek to further understand how our antiphonal practice begins. Which voice makes the call for a response? Simply put, we see the generativity of placing what is often passive and submerged dialogue into active performance, a means for lament, or *call to respond.*

Lament

Looking again to the world of music, we found our way to the concept of the lament. The lament has been just begun to be taken up by other scholars in Art Education, with Jennifer Richardson (2015) recently calling upon it to conceptualize her own arts based research work. Similarly, we have conceptualized the lament both bodily and socially. Historically, the

lament has been "an expression of mourning, but it is not necessarily mourning for the dead" (Holst-Warhaft, 1992, p.1). In fact, the lament moves beyond just a song or cry of mourning and is often used to memorialize an event of loss or great sorrow (Holst-Warhaft, 1992). Historically the lament is not just a call for mourning but also as a call for protest or action. Wilce (2009) is interested in the use of lament outside of the traditional funerary context, focusing instead on the power of the lament as "a powerful channel for venting all sorts of dissatisfaction or protest" (p.25). Similarly, we are not interested in laments as funerary cries, but rather for the broader potential of the lament as a cry or call for help. Viewing the lament as a call for help or support then, moves the focus away from the sorrow of the event and towards the conversation the lament produces. This call becomes the beginning of the antiphonal interaction that we spoke of earlier.

Discussion

For us, the value of antiphony and lament lie in the moments of (dis)comfort necessary to engage in call and response dialogue; it allows us to engage in the dialogic method of duoethnography and honor our individual voices. We utilize these two concepts as a way to explore 1) the personal concepts and narratives of pain and power and 2) the public way we are conducting research with each other. The tensions between racialized bodies brings to light the intentionality of who is speaking to whom and it pays attention to the inherent difficulty in consciously choosing to speak to someone other than self.

Mutual trust and respect for *positions and values* became part of our explorations and engagement with one another; crossing racial boundaries, through personal, institutional and

public conversation become shared sites of tension. We acknowledge that in order to affect relational transformation, we must disrupt the notion of autoethnographic navel gazing by *calling* out pain and responding and receiving or *sitting with* the pain/discomfort of the other; like autoethnography, it demands a reflexivity that is mindful and contemplative, both to ourselves in general, and in our case specifically, *one another*.

Contemporary ethnographic researchers reflexively appreciate linking the dynamic processes of performative behaviors with social and ethical concerns (Reinchaert & Earl, 2016). The way people think about and organize their lives...the dialogic engagement between researchers, generally and specifically, performativity of lament and antiphony stretches us to expand our knowledge of self/other in context by continually (re)activating our methods of representation. Scholars have noted that our world is performance-based (Denzin, 2003); as researchers who aim to expand on methods of representation, we see our *stage* as a socio-political and socio-structural place to ethically interact with one another, and as Barbour (2014, p. 174), sees it, "[we] have challenges to face with both entrances and exits from these stages". In collaborations between colleagues/friends/difference it is important to realize that it is not the job of the Black/Brown scholar to pull their White counterpart into the conversation. Disruption and discomfort should not be placed outside of self, instead we must find ways to disrupt ourselves and take responsibility for our own subversive acts. Black/Brown scholars are always thinking of themselves in relation to whiteness and perhaps this identity marker needs de-centering, to move past fear and anger and into places of vulnerability.

This brings us to call attention to how we have theoretically grappled with transforming the *we* in our writing into something else that speaks to a collective existence, maintains the uniqueness of multiracial voices, and yet, holds open a space to reframe our relationship with one another and our reader. A relational experience requiring active participation; an embodiment of our writing, so that its lyricality is not sub/merged, a sometimes uncomfortable multisensory experience for one another, our audience, our listeners, and our readers. We, and subsequently this paper, reside at the intersections of poetry's traditional abode in print, while also existing in the oral and subversive context of performative free verse (Reeves, 2012).

Educators must begin to search for these kinds of alternative sites (Knight, 2006) to (re) present themselves. These spaces, though subversive, can become opportunities to upset the practices and procedures of pedagogy. In *Heritage from Below* (2012), Robertson suggests that subversive poetry is the poetry that serves as a counter narrative to the cultural standard. We contend that like the slam poetry we have presented here, the tradition of confronting one another is disruptive and uncomfortable, but also has the potential to begin to push towards a reconsideration of how we come into knowing ourselves as educators. There is something powerful about being forced to work with another person who, because of racial categorization, experiences life differently. This practice pushes one to take a more honest reflection of oneself and lived experience. We challenged one another to try and put words to what is feels like to write, talk and step outside of one's whiteness or into one's blackness. How many White art educators step into their whiteness (Spillane, 2015)? What does it mean to work below traditions (McLaren, 2016)? We upended the clean and tidy narratives we told

each other about how we engage with one another and with our students. We sought to unearth the silent messages we had given and received through the daily microaggressions encountered in educational spaces (Kraehe, 2015). It is the responsibility of educators to consider what they are leaving behind. This practice allows one to critically unpack the baggage you have shouldered, while also finding ways to expose the baggage you refuse to carry. In closing we ask, shouldn't pedagogy do this? Shouldn't pedagogy be disruptive, subversive, and uncomfortable?

[A]nd sometimes if you listen hard
You might think you can still
Hear a distant humming
Like powerlines after a storm
Like a collective tinnitus
Like the wind, rush between the feathers of a buzzards wing
You listen hard and you can hear
The sound of you inside

You can hear what they heard, still
The silence that the hurtle of the intercity breaks

But what will they hear tomorrow?
What do you want to hear tomorrow?
What will you leave behind, your legacy: your tale?

(Dave Reeves, excerpt from The Damson Pickers, 2006)

https://anchor.fm/sara-scott-shields/episodes/Poem-recording-e42oo0

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Misplaced Walls

Christopher Lynn

Misplaced Walls

Walls are points of articulation. They physically adjust the horizontal to a vertical, changing the traversable to an obstacle. Walls also articulate an intent and an attitude. They can signal protection and guidance or aggression and separatism. The action of razing a wall is a re-articulation of priorities and perceptions. It may be determined that a wall is no longer needed to differentiate between an interior and an exterior, or that the point of differentiation needs to be relocated to better reflect current ideas, attitudes, ownership, or politics. In response to these ideas I created a clownishly colored wall system that can be built, razed, and relocated to highlight the constantly shifting priorities of protection, separation, and unification. This *Misplaced Wall* appears in desert landscapes, suburban homes, and basketball courts as an awkward and obtrusive guest, but one that will inevitably fall and be placed, or rather misplaced, elsewhere.

In the work I created, *Misplaced Wall* functions as a character in various videos and photographs—always recognizable as the same wall. It postures as an impenetrable barrier, but lacks the breadth, permanence, and gravitas of the Berlin Wall, the Great Wall of China, or the proposed fence along the United States' southern border. In fact, during video shooting of *Misplaced Wall* on the Bonneville Salt Flats, a light breeze caught the corner of the cardboard boxes that comprise the barrier and toppled a quarter of the faux bricks. Although I initially cursed this bad luck, it led to a video work (figure 1) wherein a portion of the wall collapses to reveal an identical section of wall behind it, which also falls, revealing its twin behind it, and so on. The impermanence and fragility of my wall revealed itself, like the stoic Queen's guard caught in a sneeze.

BUILD THE WALL! TEAR DOWN THIS WALL!

There is rarely a current home improvement program on television that does not advocate for tearing down an interior wall to "open up a space" whereas two decades prior, that wall was seen as necessary to help delineate the space within the home. Although this may be a sanitized analogy to contemporary calls to build and tear down geopolitical walls, it points out that although these governmental policies play out over decades, change is inevitable. What was once seen as a necessity (the enclosure of space) is now passé and demolished. In the current political discourse, there are often two competing voices that demand more or fewer walls. These clarion calls to close or open up a space are focused largely on the action of building more structures or razing the current structures based on current thinking, which will later change again.

"Close the borders" and "build a wall" express a vertical and hierarchical desire to differentiate, while "destroy the patriarchy" and "tear down the wall" seek horizontality and egalitarianism. What these arguments privilege is the action of building (verticality) or razing (horizontality), but they lack follow-through or trajectories, leaving only a cascade of questions. What will happen once a border wall is built? What will be the criteria to filter migrants? What happens when you come to the end of the wall? What about ladders to climb over or shovels to burrow under? What conditions are necessary to maintain or abandon the wall? What happens after the wall comes down? What comes after the patriarchy? A matriarchy? A queer version for which we do not yet have a name? There is a proposal for change, but no articulation of the

Figure 1. Author, Misplaced Wall (Desert, Cascade), video still, 2017. Courtesy of the artist.

Figure 2. Author, Misplaced Wall (Suburbs), inkjet print on paper, 2017. Courtesy of the artist.
Figure 3. Author, Misplaced Wall (Basement), inkjet print on paper, 2017. Courtesy of the artist.

direct or indirect results of that change. What is promised by subversion of borders is an opportunity to redefine a space and trajectories. That is the grist of art and educators: to play in the liminal space of questions, possibilities, and the opening up of a space. This is why artists and educators shun rigidity and embrace impermanence because it sings of promise.

WHAT COMES NEXT?

In a follow-up video to *Misplaced Wall* (Desert, Cascade) (figure 1), *Misplaced Wall (Wall Fall)* (figure 6) fills the screen with the colorful cardboard bricks which then tumble to the ground with a loud and dramatic crash, revealing another wall just behind it. This toppling and reveling happens again and again on an endless loop. Behind each structure is another structure.

Misplaced Wall, as its name insinuates, has no pretense of permanency or absolutism. The wall knows it is as temporary as current thinking and will immediately be dispossessed. It is its very transience that invites creative play with the inevitable questions of trajectory, whereas a permanent structure intends to close off discussions of what comes next. *Misplaced Wall* speeds up the process of building, reevaluating, razing, and relocating that takes civilizations decades or centuries to fully negotiate.

Artists and educators model possible futures by subverting existing boundaries through symbolic and narrative fictions or direct practice. Cultural producers ask and show what might come next. They speed up slow processes to prototype potentialities without the pretense of permanency. Both vertical and horizontal practices—building and erasing—are welcome in studios and classrooms because, within experimental environments, all practices are provisional and up for negotiation to be placed, misplaced, and replaced.

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Figure 5. Author, Misplaced Wall (Ball Wall), inkjet print on paper, 2017. Courtesy of the artist.

Figure 4. Author, Misplaced Wall (B-Ball), inkjet print on paper, 2017. Courtesy of the artist.
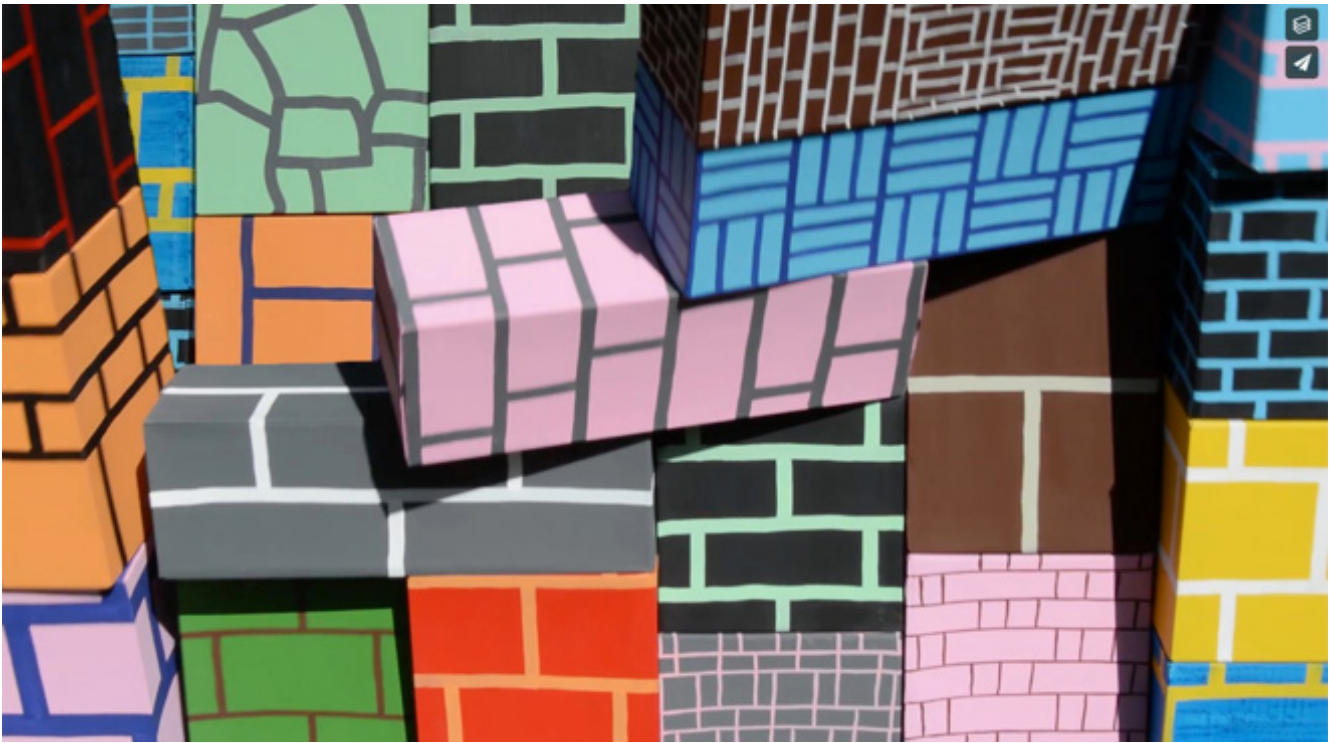
Figure 6. Author, Misplaced Wall (Wall Fall), video still, 2017. Courtesy of the artist.

Public School Art Teacher Autonomy in a Segregated City:

Affordances and Contradictions

Albert Stabler & Jorge Lucero

In the public schools of Chicago, like in many American cities, a system of hierarchical academic tracking has been underway for years—not only within individual schools, but throughout the city. Starting in the 1990s, the city attempted to halt or reverse white flight out of the city by creating and expanding a set of public selective-enrollment magnet schools. In the 2010s, under former Mayor Rahm Emanuel, this trend has now encompassed the closure and consolidation of dozens of neighborhood public schools, alongside a huge shift of resources to semi-private charter schools that are able to slough off the burdens of organized labor and student retention, along with other forms of oversight. This process has only increased the concentration of poor students of color in under-resourced schools in segregated neighborhoods (Jankov and Caref, 2017).

In this article, two former Chicago Public Schools art teachers, one who spent many years in a top-tier public magnet high school and another who spent years in an academically underperforming public neighborhood high school, will consider this wide gap in schooling opportunity in terms of the curious parallels in their teaching experiences. Through engaging in narrative autobiographical inquiry (Clandinin and Connelly, 2000), and drawing on ideas of teacher autonomy informed by recent education scholarship, each former art teacher will reflect on the considerable autonomy that he was granted. Each author will describe what this freedom entailed and how he used it, as well as examining the circumstances that allowed this freedom, and speculating on what outcomes it may have had in terms of student

growth and personal professional satisfaction, all within the context of Chicago's racialized economic inequality in educational access.

There are obvious disparities in capital (of every kind) between the schools where we worked, and these disparities led to particular students being in those particular buildings during the time that we taught in those places. Despite major differences between the two schools in terms of student demographics, staffing turnover, discipline regime, and available resources, our teaching experiences were surprisingly similar in regard to administrative support and curricular flexibility. The key element of our exchange in this essay concerns the circumstances allowing us to make the art we made with and alongside our students in such different settings, set against a background of systemic inequality in public services. In fact, what each of us made with our students was not only a collection of objects, projects, and experiences, but was also an ever-evolving space of negotiated productive tension that both incorporated and resisted the political specificity of the institution.

In similar ways, both of us attempted to understand the pliability of our schools and our curricular experiments within differing limitations and indeterminacies of place, identities, and relationships, and varying elasticities of the permissions we found and forced at our respective schools. We've chosen to write about our individual public school teaching experiences in the first person, withholding the actual names of the schools at which we taught. To begin with, we will sketch

out a social and psychological context for contemporary art teacher autonomy narratives, and then move on to our individual reflections, followed by a summary and a conclusion that suggest a political framework for teaching art in public schools. Our hope is to present the generativity of what happened in the midst/ media of our shared and distinct circumstances, in order to encourage art teachers to think in detail about what frames, permits, and shapes their expressive and pedagogical choices.

Autonomy, Access, and Complicity

Many education scholars have examined the issue of teacher autonomy, relating it positively to teacher motivation, student motivation, and/or overall quality of instruction, as well as recognizing the antagonism between teacher prerogatives and control exercised by higher officials in the school or in various levels of government. Luman Strong and Roland Yoshida (2014) establish autonomy as a significant factor in teacher satisfaction and retention, and evaluate various means of defining, understanding, and measuring teacher autonomy. Gemma Parker's literature review (2015) recognizes the necessity of autonomy in sustaining teacher motivation, and the relationship of independence and interdependence in producing teacher autonomy in Britain; this overlap of autonomy and collaboration is verified statistically in a 2017 Flemish study (Vangrieken, Grosemans, Dochy, and Kyndt). The importance of teacher autonomy in promoting Taiwanese school reform goals is highlighted by Shwu Ming Wu (2015), and the tension in Norway between teachers, local school-level authorities, and centralized education policies is examined by Solvi Mausethagen and Christina Molstad (2015). Writing for the U.S. Department of Education, Dinah Sparks and Nat Malkus (2015) examine a decade of data on decreasing

perceptions of autonomy and job satisfaction among American teachers.

In the specific realm of art education, however, Paul Bolin and Kaela Hoskings (2015) note that most art teachers don't face as many curricular directives as other teachers. The authors write: "What is actually taught and communicated about art to learners is frequently a matter of individual educator choice, with little specifically directed regulation from the state, school district, or supporting institution" (p. 40). Rather than relating their relative freedom to larger structures of education, as in the aforementioned articles, these authors focus instead on art teacher autonomy as a matter of inward purpose, linked to a sense of personal responsibility, implicitly disentangling teachers from the institutions in which they find themselves. A list of 50 possible reasons to engage in art is included in their narrative, but all of these reasons refer to either the individual student or to an uncomplicated idea of "the nation," without considering that reflections of local communities, interpersonal connections, and other forms of situated knowledge, affect, and access are central to expressive projects. In sum, these authors include no reflection on the teacher's position vis-a-vis students and systems of schooling. We try to tell a different kind of story, starting with an acknowledgement of complicity.

There's no question that, to an extent, our very presence in the public schools made us, along with every other teacher, involuntary accessories to the larger inequities perpetrated by city-level education administrators. Jorge, whose parents were born in Mexico, taught fairly affluent and racially diverse students in a school that, as mentioned, served as a model for the system-wide stratification that would continue into the 2010s. Albert worked as a white teacher serving an entirely Black and

Latinx student population in a low-income area, and thus, through conscious and unconscious actions as well as his mere presence, inevitably reinforced the racialized hierarchy that has defined the ongoing struggle for the equitable provision of education both locally and nationally. In this paper, we are recollecting ways in which the autonomy available to us as art teachers provided leverage that we tried to use in ways that departed from the neoliberal inertia of public education in our city. But in our stories, we also hope to undertake the kind of honest autobiographical reflection suggested by Jean Clandinin (2013), who describes her story of disenchantment with teaching as one in which the narrative she told herself changed over time, "one in which institutional narratives shaped me" (p. 85). It's undeniable that our memories, like our teaching and our artmaking, rely on both context and imagination. Indeed, as Clandinin observes, "our memories are recollections, not exact duplications of original experiences" (p. 194). "What we are able to imagine," she reminds us, "are limited, not boundless possibilities" (p. 196).

Expanding on the critique of personal narrative from a psychoanalytic perspective, Derek Hook (2013) considers the content and usefulness of personal narratives in the context of apartheid South Africa. The racial discrepancies that exist in relation to nearly every kind of access to supposedly public services, education included, make the label "apartheid" informally applicable both to contemporary Chicago (Nesbitt, 2009; Moser, 2014), as well as to aspects of life in South Africa decades after the overturning of official apartheid policy. Hook is skeptical of the notion that personal recollections are of much objective value in reconstructing historical events. Such stories "generate effects of wholeness, closure, (and) understanding," while they shield their tellers from "disturbing or painful truths" (p. 105) and are therefore

"*tantamount to a mode of forgetting*" (p. 106, emphasis original). Rather, referring to the "'impossibilities' presented by the trauma of apartheid," Hook suggests that "narrative attempts at grappling with such impossibilities are valuable not because they succeed at capturing the truth of the past," but because "they provide the basis for a new symbolic matrix" through which "the transformation of a socio-historical 'working-through' might be facilitated" (p. 12). While our fantasies and misperceptions subvert our attempts to reconstruct ourselves as subversive teachers in an apartheid system, there is hope that sharing these recollections might nonetheless have political value.

With these limitations in mind, we still endeavor on one hand to emphasize how curiously similar our two teaching situations were, despite operating at such remote points within the school system. And yet, while our experiences of autonomy were similar, we also seek to describe ways in which the local sources and meanings of our shared freedom were distinct. These local differences engendered and shaped, to a significant extent, what we did with our open-ended job description. Jorge found a myriad of ways to transfer autonomy to his high-achieving students, and he has written about the field of modern and contemporary art as a space offering teachers a vast array of affordances (see Bremmer, Heijnen, & Lucero, 2018). Albert endeavored to promote multiple opportunities for decision-making into his art projects, while struggling to communicate the value of conceptually and historically grounded visual art in a low-income community. His approach sometimes involved bringing in outside resources and visitors, and often hinged on getting the students' art, and the students themselves, into an array of "extracurricular" spaces in the city.

Each of us attempted to use the leverage we were granted, given our ambiguous remit as school employees and the ambivalent position we occupied as teachers of content generally perceived as extraneous, to push back-- not against the schools we were in, but against the stratified and instrumentalized regime of schooling that made our two positions so distant, despite their similarities. Albert worked in a vibrant community that was also isolated and neglected, and tried to blunt some of the deprivation by calling on the assets of both the school and the neighborhood, but also the larger city. Jorge worked in a school with relatively more well-off students who came from a range of neighborhoods, and attempted to impart a sense of commonality in his classes through creating opportunities for collective speculation and spontaneity, interrupting students' individuated pre-professional vectors. The subversion each teacher practiced was not foreign to the school-- both were places where individuals and groups regularly found ways to marginally perturb the citywide hierarchy, expressed in resources and population. But the art class became a place where, broadly construed, curricular subterfuge could intermittently blossom through physical and social manifestations of ideas that drew from, communicated with, and contributed to contexts outside of school.

Jorge at Magnet College Prep

I didn't want to teach at Magnet College Prep. I wanted to teach in an affluent suburban high school like the one I went to in my teens. The high school I attended had a cohort of art teachers who each had a semblance of a professional artistic practice. One art teacher made large surreal landscapes out of reclaimed clay and psychedelic glazes they mixed from scratch; one of them had their own freelance photo gig, shooting weddings and graduation portraits; and the other made watercolor paintings inspired by Andrew Wyeth in their large sun-drenched home studio, all the while traveling during the summers to see Europe's cultural masterpieces. The high school I went to had labs for darkroom photography, computer art, and ceramics amongst other studio spaces used for every type of AP Portfolio and Scholastic Art Award project imaginable. We had field trips to art museums, raku firing in the school courtyard, and community mural painting projects sponsored by the local Jaycees. There were a lot of "art kids" at my high school.

As a freshly licensed teacher, I wanted to make the money that suburban-Chicago teachers do (frequently in the six figures) and I wanted my students to have every material, tool, space, and resource I thought was needed to make the same kind of art my high school classmates and I won Scholastic Golden Keys with, and earned "5s" on our Studio Art AP portfolios with. I wanted this because at the time I thought that only two types of schools existed: thriving suburban schools and struggling city schools. In addition to my ignorance about the situationality of schools—and because I actually didn't know what I was doing as a teacher despite my undergraduate licensure training—I wanted the circumstances to be as close as possible to the only template I had experience with (my high school experience). I interviewed and was in the finalist round of three of the most well-resourced, highly funded, and prestigious suburban high school art programs at the time, losing every one of those jobs to someone who had more experience. I only applied to Magnet College Prep because a professor of mine at the time warned that I would regret it later if I didn't. I didn't believe her, but I still applied for the position, mostly out of the respect I had for her and because she had been so kind and patient with me in my

ignorance. Almost twenty years after the fact, I've come to understand that I was right about what the suburban schools had and what the city schools didn't have, but I was wrong about how art could be taught and made, and I learned this valuable lesson at Magnet College Prep.

When I was hired as the painting and drawing teacher at Magnet College Prep. the school was one year old. It was one of the first selective enrollment schools in the Chicago Public Schools. The students were admitted into the school after taking an aptitude test[1] . The students--from every demographic that can be imagined--were the absolute brightest kids in the city who could manage to get themselves from their respective neighborhoods to the far north side of the city[2] . The most unusual thing about the students as a whole--and this remained consistent throughout my tenure

there--was the level of parental involvement. Parent-teacher conferences were always packed with appointments and I frequently found myself sought out by parents outside of that once-a-semester event. The conversations were rarely about grades, even if the students were struggling. I still know and keep in touch with some of those parents and their now-adult children.

This kind of relationship is just one of the many luxurious intangibles that we were afforded as part of the learning community at Magnet. To enumerate the many other advantages the school enjoyed would actually turn the experience into a caricature that obscures the unique results of the accidental experiment that played out at Magnet while I was there, which is the subject of my specific narrative in this paper. No doubt the school was and is overflowing with privileges, both intangible and measurable, that should be the right of every Chicago public school student. With the wider lens afforded to me through a twenty-plus-year engagement with the whole district I now understand that the kinds of energy that exist(ed) at Magnet can be found in other parts of the city, if in perhaps a more diluted, free-range, or isolated state. But the parental involvement, students who are good at "doing school," undistracted teaching, administrative elasticity and vision, and humble leadership that existed at Magnet occurred in conjunction and in an extraordinary concentration. All of this essentially enabled the administration, teachers, staff, students, and parents to conduct schooling and-- in many glorious instances-- a true education in whatever manner we thought best. In addition, there were the superlative student test scores, which took the school off the administrative radar of the central office, and allowed the school to become a laboratory where participants (students and teachers alike) paid special attention to the situation of being

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1   It should be noted that the district later changed the admissions test from an aptitude test to an achievement test, which--curiously--saw the school's behavioral issues go down, while simultaneously altering the intellectual diversity of student we saw in the art classroom. Before the change, many students were generally more self-motivated, insistent on being taken seriously as contemporary creative practitioners, and willing to take risks with (and for) their work (frequently at the expense of their grade). After the change in the admissions test, the students in general were significantly more well behaved, but frequently needed more parameters and guidance with their work, generally took less risks (mostly to preserve their grades), and needed more convincing to understand themselves as artists in to-day's world. This is--obviously--an unscientific observation, but one that was made anecdotally to me from a variety of teachers and alumni from Magnet, even after I left the school.

2   For a student coming from a majority-Black neighborhood on the far south side, like where Albert was teaching, this 22 mile trip could take upwards of 2 hours via public transportation, weather and traffic adversity permit-ting. With school starting at 7:45am and ending at 3:15pm, students from the far south side who managed to pass the admissions hurdle still had to negotiate the geographic and infrastructure ones to get to school in the morning. These students also had to take travel time into account when considering extracurricular activities.

and educating ourselves alongside each other. As our principal used to say of the four years it took a student to complete their degree, "school is life, not a preparation for it" and of our relationship to the students: "they [the students] come to us bright and we [the school] try not to mess them up."

That was the position of the administration, not just to students but frequently towards teachers. That's how they treated me, except that it took some time for me to see myself as a "bright" teacher. In fact, at that nascent stage of my teaching career my idea of best practices had less to do with understanding myself as a teacher within the specific context of who and what I was teaching, and more within a homogenized sense of teaching that I was told were the best practices in my field. I actually felt incapable of reaching the heights of these so-called "best practices." My impostor syndrome in play, I turned to Thomas Hirschhorn's dictum, "Quality, no! Energy, yes!" (2016) and this is how I taught myself to be a teacher at that particular school. Luckily for me, my administration saw beyond the haze of my own naive misconceptions about what constituted "good teaching," and helped me to begin to identify my own "Quality, no! Energy, yes!" teaching as an artistic practice. This permission on behalf of my administrators encouraged me to pass along this same permission to my students. In retrospect I now understand that this network of permissions, affordances which encouraged participants to be unique contemporary practitioners of the educational moment as a creative practice, was the means by which the students and I were able to operate as artists in the school.

We were contemporary artists, not just art students with their teachers. And when I say "we" here, I'm pointing beyond the students and myself. I was one art teacher in a cohort of excellent colleagues (in and out of the art department), and parents who were also creative practitioners (or fully supportive of the arts), working among and alongside countless after-school programs and creative bodies of which our students were a part. As such, from this time at Magnet, students produced their own chapbooks of poetry and participated in public readings of those works, put on elaborate ensemble plays in their backyards, assembled rock bands that eventually toured around the country, wrote for literary magazines, participated in poetry slams, had exhibitions of their own art at significant galleries around the city, participated in local and international performance art festivals, and generally participated in Chicago's contemporary arts scene as fully contributing and critical citizens. Art teachers Joanne Minyo, Christopher Santiago and myself instituted something called the *20 Hour Show*, which was an exhibition every semester of 20- hours-worth of extracurricular art created by every single art student in the program, with the exception of the Art 1 students. The show was open to the wider Chicago art community and was always well-attended by creative practitioners from all over the city. The show is an explosion of teen art that smashes the notion of the "school art style" (Efland, 1976) by celebrating--in a sophisticated manner--the artworks high schoolers make through an integral sense of their creative practice, both in and outside of the school's curriculum. Even though I left for higher education 12 years ago, I still get the postcards in my University mailbox announcing the *20 Hour Show* at Magnet. Clearly for good reasons, though originally designated a math and science magnet school, Magnet was frequently mistaken for an arts magnet.

Albert at Neighborhood High School

I really never enjoyed art classes. But throughout my elementary school years I drew pictures in non-art classes, and this was generally tolerated because of my ability to participate in discussion, answer questions, and succeed on tests. In addition, I am severely nearsighted, and thus cannot benefit from chalkboard demonstrations. Predictably perhaps, I didn't enjoy the product-oriented art lessons and classes that were included in the elementary curriculum, or the ones I was enrolled in on weekends or after school. I took classes in drawing and painting in high school, and did poorly in terms of grades and social acceptance, owing to the expectations of the "school art style" (Efland, 1976). Even when I finally went to art school, after graduating with a liberal arts degree, I opted to pursue community-based projects outside of my course content. While this work often interfered with my classwork, it shaped the kind of open-ended freelance teaching I pursued after receiving my BFA and before going to graduate school.

My art education master's thesis was informed by a memorable interview with Jorge, an encounter wherein I watched him creating aleatory teaching exemplars with rubber bands on a photocopier, and where he introduced me to the possibility of considering young people as avant-garde experimental collaborators. After graduate school I had the unforgettable opportunity to work as a maternity-leave substitute art teacher at Magnet for one semester alongside Jorge, before spending about eight weeks in the substitute teacher ranks and finally winding up at Neighborhood High School, an academically struggling neighborhood high school in a low-income majority-Black, minority-Latinx community on the far south side, where I remained for the rest of that year and for nine years afterward.

Students and their caretakers competed fiercely to attend Magnet; students and their caretakers tried to enroll almost anywhere but Neighborhood. I worked with many fantastic adults in that building, but Neighborhood was a chaotic, under-resourced school with a great deal of staff turnover, and a visible plenitude of metal detectors, police officers, and security guards. Just from anecdotal experience, I can attest that most students barely ever left the neighborhood, except occasionally to visit relatives in the South; many had never been to downtown Chicago, and almost none had ever flown on a plane. The default associations with white people were as representatives of the state: cops, social workers, parole officers, and teachers.

As a white multi-degree graduate, the connections I made with some students were only occasionally meaningful, and rarely personal. When I reached out to often stressed-out family members, which was a consistent part of my day, it was almost always about addressing behavior problems or attendance concerns; on top of this, phone numbers were often not in service, and reprt card pickup days were sparsely attended. To perhaps state the obvious, none of this should be taken as a sign that families didn't care about their kids; people in the area were simply living in a milieu of trauma, anxiety, and the many physical and interpersonal effects of historical deprivation and precarity.

Still, I improved my communication skills and honed my teaching tricks every year. I tried to tailor our projects to the history, politics, and cultures of communities with whom I worked. Institutional critiques of phenomena like the school-to-prison pipeline and the AP art exams found their way into my lessons, as well as into the off-campus exhibitions of student work

that I regularly orchestrated. To an extent, I compensated for my lack of strong relationships at the school with the relationships I built in the Chicago art community, which I attempted to bring into my teaching in various ways. I tried out new ideas all the time, wrote ambitious grants, invited in artists and community members, arranged inter-school collaborations, and took lots of field trips.

At Neighborhood High School, I did my best to offer creative autonomy to students, but the fact is that most of my students were required to take my class-- which is ultimately why I had a job. Every day was a whirlwind. Getting students in the door when the bell rang, getting everyone their sketchbooks, communicating instructions and distributing materials, assisting with student work while containing distractions and coaxing participation, and then cleaning up, storing work, and relaying any closing information, were tasks requiring considerable patience, effort, and alertness. While most students did their best to take part in the lesson, and I endeavored to give positive feedback to students who were following instructions and/or interpreting assignments in exciting and unique ways, I generally had to spend a lot of time on the few students who weren't interested in making any aesthetic gestures at completing my assignments, and were in many cases making it hard for nearby students to focus. My next priority (physical safety notwithstanding) was to help students who asked for help, which accounted for most of my time not spent on motivating and de-escalating. Nonetheless, energy in the art room was usually positive.

There were opportunities for students to complete my assignments in a range of ways, and while many students certainly didn't seem overly concerned about completing tasks, I tried to respect students' emotional lives, and would often leave them largely alone if asked.

Similarly, for my own part, much of the freedom I had as a teacher was owing in part to constant administrative preoccupation and flux. If I had stayed at Neighborhood one more semester, instead of entering a PhD program in fall 2013 when the school was threatened yet again with closure (which eventually became forced co-location with a charter school), I would have worked under seven principals. When I entered the school in 2004 the building had been broken up, following guidelines issued by the Gates Foundation, into multiple "small schools." This initiative was abandoned in the summer of 2011. That summer, the entire staff was laid off and then rehired nearly two months later—which also happened before the small schools were introduced in 2003. Owing to this kind of upheaval, along with constant punitive scrutiny by the district for our lackluster test scores, and the neverending crises inside the building, I was consistently given what I asked for as a teacher, if I didn't ask for too much, and largely left alone.

There were occasional exceptions to my pedagogical latitude-- I was asked by the district central office to explain a project addressing the War on Terror in which students made ceramic replicas of IEDs, and by my principal to explain a handout explaining an embroidery project created by South African women who graphically depicted scenes of intense trauma. But these projects were not ended, censored, or substantially amended, which goes for projects we worked on regarding homelessness, police violence, environmental racism, queerness, public housing, Black hair braiding, informal local oral history, and the school as a carceral space. The school lacked financial resources, particularly in regard to technology, but I was able to write grants for many unorthodox art projects, and was reimbursed for most materials I bought on my own. The freedom in my teaching style did result in a considerable

amount of chaos in my classroom, sometimes for better and sometimes for worse. But most students were able to make fun, expressive work, learning skills and information while being experimental and working outside of strict curricular expectations. And I was able to try out essentially any project concept I believed in enough to implement.

There is a limit to the appropriateness of trumpeting the silver lining of Neighborhood's dark cloud. Students didn't have a wealth of options after leaving high school, with or without a diploma. Like any neighborhood public school, it reflected the neighborhood-- particularly those adult members of the neighborhood who, by choice or not, weren't sending their youngsters to another school. The traumatic residue of centuries of expropriation, violence, and segregation (which affect Latinx students as well as Black students) shaped the physical and mental health and stability of everyone in the building; for a white educated teacher like me that trauma was secondary, though still present. Last but not least, I often saw my role at Neighborhood as roughly analogous to that of the art teachers in Native boarding schools whom Marinella Lentis (2017) describes as engaging in a "colonization of consciousness" (p. xviii), a project of cultural pacification that, despite my best efforts, I was not able to interrupt[3].

All that said, however, there was room for

creative experimentation, both by the students and by me, and I feel certain this alleviated some of the ambient stress that everyone felt. I certainly don't intend to overstate the solidarity that my students felt with each other, let alone with me, but the very fact of my autonomy in the classroom, my ability to draw from my own knowledge and interests, likely had a positive impact on my credibility, confidence, and creativity. Though I inadvertently but undoubtedly deprived some students of my full attention and support, and withdrew from but was not outside of the harsh punishment regimes enacted over the years, most students hopefully benefited from my efforts. In any event, the abundant emotional, social, and cultural strength of the people in this community shone through in the school environment, and (taking a page from Jorge's principal) I tried my best to not block their light.

Seeing it From Both Sides

Clearly there were profound differences in social and geographic mobility, and thus cultural capital and life experiences, between the students who attended our two schools, as well as their families. And there were odd similarities in our individual trajectories. Jorge had wanted to teach in the suburbs, and ended up at Magnet; Albert wanted to (and briefly did) teach at Magnet, and ended up at Neighborhood. These parallel disappointments may also apply to many students at both schools, or at least to their families. While these gaps denote frustrated goals, as teachers we could be said to have found autonomy when the pressure to conform to an ideal was replaced by a new set of expectations. Jorge was able to dispense with the professionalized idea of art teaching that he developed in high school, and embrace at Magnet a more expansive and expressive approach to collaborating with young people and with adults. Albert tried out

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3   Here I am calling attention to the pedagogy of culture in any form by a white teacher within a colonized population. There are obvious distinctions between the off-reservation Native boarding schools of a century ago and city public schools serving poor Black and brown students today, not to mention contemporary schools on Native reservations. The often deadly conditions of confinement at the boarding schools is just one important difference (Adams, 1995). But to me the continuities are striking, despite the apparent anachronism of the comparison, particularly the parallels in externally imposed and largely antagonistic population management regimes.

highly ambitious teaching ideas at Magnet, approaching academically advanced high school students as fine-arts undergraduates. But at Neighborhood he came to better understand and operationalize his marginal role within a segregated city wherein vastly dissimilar life outcomes, and even life expectancies, were still determined based primarily on geography, and that geography in turn was determined by race and wealth.

The contrasts between our experiences are plain enough, on top of all the stark objective disparities between the schools and their constituencies. Albert had intermittent contact with a limited number of family members at any given time (extended family relationships were often more significant than parents), saw administrators and colleagues come and go, and struggled to communicate with students, while Jorge built meaningful long-term connections with both adults and young people. Jorge spoke of "undistracted teaching," while in Albert's classroom distraction was constant and guaranteed, and something to try to work with or around as best as possible when planning. But the maneuverability allowed to Jorge by the humility of Magnet's leadership was echoed in Albert's case largely through the benign neglect of preoccupied administrators. Magnet felt like a laboratory to Jorge, whereas Neighborhood was to some extent a securitized warehouse, but neither school was ultimately averse to adventurous teaching.

If the common public space of civil society is a terrain defined by what Antonio Gramsci (2007) called a "war of position," a form of "resistance to domination with culture, rather than physical might, as its foundation" (p. 168), then the advantages of any situation, particularly a space of cultural contestation, should be assessed, celebrated, and made use of. In light of the parallels between teaching art at Neighborhood

and teaching art at Magnet, there are reasons to be tactically optimistic and ambitious about the affordances of urban public schools for teaching art. However, public space may not be truly common, as full inclusion of all members of the society is uncertain, let alone inclusion on equal terms (Wilderson, 2003). Self-congratulatory triumphalism, then, is at best premature. In drawing lessons from the comparison of our teaching experiences, it is worth considering in a bit more detail what it is that made our divergent circumstances so analogous.

Parsing the Structure

The role of education in the lives of children in both traditional and industrialized societies is examined by David F. Lancy (2015), who differentiates sharply between the ways in which children in subsistence-economy societies generally learn autonomously, collectively, and informally, while, in wealthier and more "developed" places, tropes of formal individualized education infiltrate all of childrearing. In keeping with this model, the lower level of academic indoctrination among his students meant that Albert did not have to try quite as hard as Jorge to encourage independent group work, even if maintaining on-task focus was a far greater challenge. But this particular comparison risks reifying racialized ideas about civilization, culture, and poverty. A more useful approach should address the subtleties of structure and function in different American education institutions, accounting for different settings in which different students are expected to learn, coexist, and be creative.

In her book-length study of cultural factors in the classroom, Allison J. Pugh (2009) describes her fieldwork with students in a range of three Bay Area school settings: one low-income, majority-Black afterschool program, and two

wealthier and whiter schools, one public and one private, with distinctly different institutional cultures. At the low-income school, Pugh described a "laissez-faire approach to children's culture, in which teachers intervened only when intense emotions or physical fighting erupted from the daily scrum" (p. 73). The private school, however, engaged "an explicit social curriculum to help children handle social conflict" (p. 76). This school also actively incorporated student initiative into its curriculum in a way that nobody in either public school setting seemed to attempt. At the more wealthy public school, much as with the poorer school, "school officials refrained from getting involved with children's culture" (p. 75).

Pugh refrains from explicitly judging the behavior of the staff or students at any of these sites. But one conclusion that Pugh doesn't draw is that public schools of all kinds have a very hard time, for many reasons, creating any kind of overarching shared sensibility that transcends interpersonal differences, and have thus tended to (rather ineffectually) enforce homogeneity through impersonal centralized regimes, rather than via the more communal disciplinary mandates typical of charter and private schools (Buckley and Schneider, 2009; Wexler, 2013; Torres, 2016; Rhim and Lancet, 2018; Little and Tolbert, 2018). Due to the regimes of system-wide oversight that both of us describe, public schools have come to represent for many students a stress-inducing experience of near-constant drilling and testing that likely drives away well-to-do families just as effectively as any fears about violence, moral corruption, or inadequate teaching and resources (Stizlein 2015, Waitoller and Pazey 2016, Schroeder, Currin, and McCardle 2018). But a possibility worth considering is that one unacknowledged role of arts in the curriculum of a public school is to foster cohesion that doesn't rely on erasing social differences

through policing them, as can be seen in both the curriculum and the disciplinary culture of charter and private schools. Of course many art teachers attempt to police differences, as do teachers more generally, but in a public school they may be more able to attempt to resist that tendency.

In some sense, neither Magnet nor Neighborhood is an average American public school. Magnet is still a beacon of meritocratic educational aspiration, while Neighborhood remains a symbol for any number of problematic narratives about the failure of public education and the stagnation of the urban Black underclass. That such a freeform approach to arts teaching can happen at two such different public schools within the same school system is a somewhat deceptive coincidence. Teachers and students at Magnet were trusted, for the most part, while teachers and students at Neighborhood would have been more properly described as neglected. At the former there were new and well-maintained facilities, as well as committed teachers and remarkable academic opportunities, whereas the latter had old computers and textbooks, a high degree of staff turnover, insufficient support personnel, and a punitive approach to discipline. One school helped students to excel, and the other allowed them to fail. In some ways those distinctions are significant, particularly in terms of factors such as family involvement, resource access, and life opportunities, but, in terms of day-to-day teaching, both situations had incredible potential. This potential reflects the fact that neither of us faced the burden of administrative micro-management that widely plagues non-art teachers in any school (Strong and Yoshida, 2014; Parker, 2015; Sparks and Malkus, 2015; Mausthagen and Molstad, 2015)-- and they also didn't have to contend with a private or charter school's efforts to enforce a consistent culture.

And so, there may be hope for every public school teacher (especially art teachers) in Pugh's comment (2009) about the "school officials" who "refrained from getting involved with children's culture" (p. 75). Addressing potential parents/clients, most private schools, and by extension most charter schools, tend to distinguish themselves from public schools through a promise of individualized attention and a unified institutional culture (Buckley and Schneider, 2009; Wexler, 2013; Wilson and Carlsen 2016; Anderson, 2017; Rhim and Lancet, 2018). Public schools, on the other hand, are required to serve every student, and cannot customize their student body (although selective enrollment at magnet schools mitigates this limitation). What they can offer, however, is a local culture of plurality in which neighborhood and family relationships are not superseded by pedagogical discipline (leaving aside administrative punishment), and where proactive teachers can strategically defend some limited shred of cooperative space. While the momentum of public education policy may be tending more and more to follow currents of private investment, quantified transparency, and social stratification, the public school classroom, and the art room in particular, may at least sometimes be a place where talking and making can happen without undue interference. In such a situation, through interactions that recognize polyvocality, teacher autonomy may help to amplify localized expressions of political energy. "Quality, no! Energy, yes!"

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The Art History Canon and the Art History Survey Course:

Subverting the Western Narrative

Kimberly Mast

Art History enrollments at the college level are declining as students flock to STEM majors and perceive Art History as dated and of little use in today's modern, scientific world (CAA, 2018). Yet Art History classes can teach valuable skills, such as the complex and detailed practice of visual analysis, which can be applied to many disciplines including medicine, police work, journalism, news investigation and advertising as well as the arts. The observational skills learned in the art history classroom teach students how to make connections between visual material and multifaceted forms of meaning; connecting ideas and images across time and space to gain a global view of humanity (Chiem & Colburn, 2015). The creation of the "art object" is a global endeavor and the ability to link concepts regarding their creation, function, and reception, as well as how they influence and mirror modern thought processes, is a meaningful venture. When taught in a such a context, the objects art history studies can engage critical thinking and generate new meaningful connections and bodies of knowledge. However, the pedagogical structure and content of the introductory art history survey course does not always offer students the creative leeway to make these connections. Instructors at the college level often retreat to the methods and content that have been a part of the discipline since its inception in the late 19th century; the professor as expert authority on the western canon of objects and the grand narrative of progressive development that accompanies them (Yavelburg, 2014). As university students are becoming more ethnically and socially diverse, the objects covered in the survey continue to speak to a white, European audience that is no longer the only audience listening (Primm, 2018). While art history remains useful, its canon of objects has become problematic, and reinforces the othering of the non- western world.

This essay will first examine how the modern canon and art history's pedagogical practices came to be by exploring the history of the discipline, and the theories, methods, and texts that developed alongside academic art history. It will then take a brief look at how modern educational philosophy based on the conceptual ideas of Deleuze and Guattari can provide a new framework for examining how the teaching of art history can be globalized and taught in a more meaningful way.

Art History's History

Art History is often said to have begun with Giorgio Vasari (1511-1574) and his *Lives of the Eminent Painters, Sculptors and Architects*, although several Greek and Roman philosophers such as Pliny the Elder wrote briefly about contemporary art practices in classical Rome. Published in 1550, Vasari's *Lives* observed who was producing "good art" and looked for answers to why art seemed to degenerate after the fall of Rome (Elkins, 2002). Vasari thought art started with God, because as the creator of nature as well as man he was the inspiration for all works. It was the artists of the Renaissance that re-discovered Roman perfection and Vasari divided this time period into three progressive phases with a beginning, peak, and a decline. This idea of a progressive evolution towards

perfection followed by decline is one that would stick with art history for a very long time. Vasari was also the first to introduce the cult of personality as, unlike most artists of the classical period, Renaissance artists were known individuals and thought to be imbued with a special touch of genius that allowed them to create such masterpieces (Elkins, 2002).

The fascination with Italian art and its inspiration from the classical period remained a focal point for some time in the attempt to define what good art was and how it was created. These ties to the classic were elaborated upon by Johann Joachim Winckelmann (1717-1768) in the 18th century. Separating the classical world into periodic classifications, his *History of Ancient Art* (1764) was a comprehensive guide to art of the ancient world (Minor, 2000). Winckelmann formulated a historic process that changed stylistically from generation to generation, depending upon the particulars of that culture, yet still progressed and declined on a bell curve like Vasari's Rome. It was the apex of each culture's artistic production that characterized that culture's ethos or soul (Winckelmann, 1969). In the case of ancient Greece, its peak production exemplified nobility, simplicity, and quiet grandeur. This Greek ethos was based on qualities such as harmony and proportion, which were measurable in Greek works of art. (Minor, 2000). Winckelmann defined a developmental and contextual method of looking at art objects that remains an essential element in art history and helped to define the nature of the classical as it appears in art across time (Minor, 2000). His ideas about classicism in art were amongst those that established the foundations of the discipline and the art historical canon of objects deemed worthy of study and analysis.

Art History as an academic discipline was also heavily influenced by German philosophers

of the 18th and 19th centuries in particular Immanuel Kant (1704-1804) and Georg Wilhelm Fredrich Hegel (1770-1831), who both wrote aesthetic philosophy. Kant believed that the aesthetic experience occupied a separate domain, distinct and elevated above normal experience. Beauty and creative genius were not a personal preference but were representative of a higher truth or constant that was valid for all people (Kraynak, 2007). Drawing on the work of Kant, Hegel postulated that the divine spiritual essence of a higher power could be observed in specific works of art. The arts thus proceeded from an absolute Idea and allowed divinity to be perceived by the senses (Hegel, 2009). Therefore, certain works of art could contain a more direct connection with the essential Idea though the aesthetic experience they engendered, while others did not. Hegel set the Western ideal form against the non-Western one stating that the Chinese, Indians and the Egyptians "could not master true beauty because their mythological ideas, the content and thought of their works of art, were still indeterminate or determined badly, and so did not consist of the content which is absolute in itself" (Hegel, 2009, 83). Hegel, like Vasari, believed art progressed in accordance to specific laws and that it was towards this ultimate perfection or embodiment of the Idea, that art marched towards across time (Elkins, 2002).

While Hegel looked for the mind of God as the Idea present in great works of art, later art historians such as Heinrich Wolfflin (1864-1925) expanded this essentialist notion to include art as the expression of man. By the late 19th century art history felt the need to make itself more scientific and ascribed a scientific positivism to the 'evolution' of art across time (Hart, 1982). Wolfflin did just that, examining the formal elements of line, color, and space to show how art changed over time, as a result of

the fluctuating attitudes and concerns of the eras in which they were produced. By grouping works together in periods in order to compare processes, stylistic elements, and formal concerns, the "scientific classification of art" experiment began (Hart, 1982, p. 294). Looking at Wolfflin's formal elements, the Renaissance could easily be distinguished from the Baroque, and works that exemplified these differences were pulled out as examples and examined side by side to illustrate these changes. Works and locales that did not follow in this evolutionary process were largely ignored in favor of the development of a genealogical process though which artistic development could be traced (Preziosi, 1998). Published in 1915, Wolfflin's seminal work *The Principles of Art History*, officially established his rules of formal analysis (Hart, 1982). In these works, he presented a new model of comparison to be used in the classroom in which two images from different styles were viewed side by side and their formal elements analyzed emphasizing the variant characteristics of each. This comparative method of formal analysis cemented his position as one of the founding fathers of modern art history pedagogy and is still used in the art history classroom today.

Later art historians began to look at social influences in art. These can be seen in Ernst Gombrich's examination of style and art as indicative of the progressive unfolding of a people or nation (Preziosi, 1998, Gombrich, 2009). Aby Warburg and Erwin Panofsky developed the theory of iconography which would allow a painting to be read and artist intention to be made visible by using the symbolic value of forms (Minor, 2000). By the time the teaching of art history was introduced into the university system, the following basic assumptions had been established (Elkins, 2002):

1.   Art progressed in cycles in the attempt to reach some ultimate, aesthetic or spiritual goal.
2.   Classical ideals and classical art were the perfection to which all other works should aspire to.
3.   There were those individuals that could elucidate these ideas better than others
4.   Art could be approached like a science and analyzed from static and intrinsic formal criteria that would determine its value to society

Art History as an Academic Discipline

It was not until the late 19th century that art history made its way to the halls of the burgeoning Ivey League universities of America. Due to limited availability of photographic reproductions, in order to have objects to study, university museum collections became common. Populated with items donated by alumni who had gathered such items on European tours popular at the time, the works collected were primarily European, classically oriented, and limited the focus on what could be studied in the classroom (Lavin, 1993, Kantor, 1993).

At Harvard, Charles Eliot Norton began his tenure as Professor of the History of Art and Literature in 1874. Norton entered into his position as an amateur, a collector, and soon led the department in an object-based direction. Norton saw art as an expression of the moral life of a nation and teaching fine art exemplified how morality, good taste, and ethics could be infused into society (Kantor,1993). Norton's audience was largely the cultured elite who could draw upon their own experiences abroad. Art was thus tied to prestige, and good art could be scientifically evaluated using a formal analysis of line and color, a la Wolfflin. (Kantor, 1993). The *Fogg Method* of art evaluation,

also developed at Harvard, came to guide the connoisseur and espoused the idea that the aesthetic expressions of a particular people could be tied to the peculiar genius, social, and moral character of the people that created them, creating a western standard from which judgements of cultures and people could be extrapolated (Preziosi, 1992). Other Universities quickly followed suit establishing their own departments of Art History with the professor as expert collector or connoisseur whose knowledge of western classicism allowed them to interpret works of art on a higher level than those without this background (Stankiewicz, 1993).

The Slide Lecture

As Art History departments flourished and grew in the early 20th century so did the technology used to present images in the classroom. These technological innovations had their own influence on how art history was taught. The "sage on the stage" or instructor as expert witness was enhanced with the advent of the lantern slide lecture in 1859 which allowed visual material to be projected onto a screen, in the dark, in larger than life sized scale. (Leighton, 1984). Wolfflin's method of formal analysis, which required the side by side display of two images to compare could finally be dramatically achieved. This reinforced the comparative method and the idea that two periods of artistic production could be analyzed to show an evolution or degradation of style as cycles progressed (Nelson, 2000).

The photographic projection, like the photograph, was regarded as truth; the art historian becoming the voice of science and the projector art history's microscope (Nelson, 2000). This furthered the authority of the instructor by allowing them to appear as a direct witness, of "having been there" and the creation

of the performative frame that enabled (the professor) to mold the audience's vision was born (Nelson, 2000, p. 418). Viewers were led to see what the instructor saw and the lecture became an act of ventriloquism that allowed the picture to speak, suspending independent analysis by the student. Eventually lantern slides were replaced by 35mm slides, then digital PowerPoint images, but the slide lecture and the pedagogy associated with it have changed little since their inception (Nelson, 2000).

Textbooks

Also of great influence on how art history has been taught in the classroom was the development of the Art History textbook. Like the slides and lectures that accompany its use, the text book arranged objects in a particular manner, placing emphasis on some objects while excluding others. Early books on the study of art history, like much else that has influenced the discipline, focused on Italian art and its classical roots. (Schwarzer, 1995). In 1842 Kugler began what is perhaps the first comprehensive survey of art, his *Handbook of Art History*. Kugler kept to Hegel's essentialist journey through time, yet also discussed artistic formalism. His text had a scientific bent and included information on the materials and methods used by the artists and divided the world into four great periods; the developmental stage, classical art, medieval art, and modern art up to 1849 and set the standard for survey textbooks well into the 20th century (Schwarzer, 1995).

The aims and intents of these early texts were adopted by writers in the 20th century in their efforts to provide survey tomes to accompany newly formed art history departments within the American and European university systems. The most popular survey texts; H.W. Janson's

History of Art, Helen Gardner's *Art Through the Ages*, Marilyn Stokstad's *Art History*, and E.H. Gombrich's *The Story of Art*, all echo the developmental narrative and highbrow aesthetics present both in the early texts and the early institutional curriculum (Schwarzer, 1995). Following Hegel's lead, art from primitive areas such as Africa, China and India were not included because they remained static, non-evolving, and in such places, there could only be unhistorical, undeveloped spirit. Early editions of Janson included a postscript stating that only those objects outside of Europe and America that have influenced western art had been included. India, Asia, Africa, and Pre-Columbian America were excluded "as their indigenous artistic traditions are no longer alive today, and because these styles did not, generally speaking, have a significant influence on the West" (Nelson, 1997, p. 35). While this postscript has been removed from more recent editions, Janson believed that his text should only address the question of how "we" got "here" and art that did not contribute to that understanding was marginalized. The more recent editions and additions of Gardner and Stokstad do include chapters discussing non-western art but they are often integrated oddly and present a "postmodern lack of coherence" (Schwarz, 1995, p.28). In addition, many of these non-western chapters are skipped over by instructors due to time constraints and the desire to cover western art in more detail (Elkins, 2002). The western narrative thus continues as dominant.

The Art History Canon

The use of the term canon to describe the standard body of objects that Art History studies is relatively recent (Locher, 2012). The word canon, derived from the Greek/Latin word *kanna* or "reed", originally meant measuring rod or standard. It was used by the early Church to

refer to a "rule or law" decreed by ecclesiastical authority and was later extended to secular books of recognized excellence (etymonline. com). As a metaphor for artistic excellence it was first employed by Pliny the Elder to describe the *Doryphoros*, a work by the Greek sculptor Polykleitos, as it was considered to be a perfectly proportioned image of man. (Locher, 2012). The word was also often referred to as the standards, measurements, and proportions that admirable works of art should adhere to. When used today, a canon is understood to be a group of works or texts, recognized within a particular group as displaying exemplary characteristics that are used as models of their particular time and place (Locher, 2012).

Theoretical Foundations: The Canon and Western Identity

This current canon of objects plots time and space to construct a journey from point A to point B and ignores works outside the narrative that deny this directionality. Specific artists, locations and stylistic movements are selected and emphasized to arrive at a grand narrative that fits in with the western notion of evolution (Nelson, 1997). Aleida Assmann, (2010) defines culture as collective memory that supports a collective identity. This collective memory has little room for storage and is thus built on a small number of normative texts, myths and objects that are re-presented and re-performed as working memory. Canonized objects are constant reminders of the past as it circulates in the present (Assmann, 2010). In this manner, nation states and religious organizations produce narratives of the past, which are taught in their institutions, embraced by their subjects and constantly referenced and recycled symbolically. This establishment of core images (and texts) stabilizes identity and inserts a "normative conscious into a population" helping

to establish both individual and group identity (Locher, 2007).

Donald Preziosi (1996) has discussed how the collected objects of the western canon are fraught with ideological content. These objects are staged in ways oblivious to larger global social and historic contexts and, in actuality, frame the ideology present within the discipline of art history itself. Preziosi states that this simplicity fosters the idea that modern populations should regard art history as un-problematized, "as a natural progression of styles, tastes and attitudes from which one might imaginatively choose as one's own" (Preziosi, 1996, p. 74). The new modern 19th century encyclopedic museum, which Art History text books and educational frameworks developed alongside, was a visual display of both chronological and evolutionary progress towards the ultimate end goal; Hegel's Idea replaced by the nation state in its present incarnation. "Chronology becomes genealogy, which in turn becomes evolution and progress, and everything becomes oriented and arrowed with respect to its pertinence, its contribution to the fabrication of the present- of the new modern place" (Preziosi, 1996, p. 76). Art was coded, registered, classified, and displayed according to rational thought in accordance with Enlightenment ideology, so embedded in modern Europe and its new sociopolitical order to now feel natural (Preziosi, 1996). Object narratives were carefully constructed to tell specific tales, with what was left out or not remembered essentially erasing events and objects from history. Art History, the institution, became a tool in the evaluation of cultural production, a simulacrum or metaphor of the modern subject and its agency, a model of creativity and the artistic and aesthetic genius, and contributed to the fabrication of the modern European citizen (Preziosi, 2007). By creating the canon as its Lacanian ideal mirror

reflection, modern Europe objectified the rest of the world into the "other", thus creating a category of objects excluded from the European narrative and constructed the present out of our "other-past" (Preziosi, 1996). These objects became the "universal standard" against which the non-European could be compared, measured and ranked according to the evolution of these object's modern European-ness. The institutions of Art History thus functioned as mirror stage factories for modern subjects offering unity, identity and a narrative that placed them squarely within the ideology of modern Europe (Preziosi, 1996).

While the Western canon has grown to incorporate art created by women and artists of color, it still centers on Western ideals and the Enlightenment values of the modern European nation state. However, the recent rise of globalism, both economically and socially, calls those objects and cultures that have been left out into focus, and the current canon is failing to meet the collective memory and identity needs of the global community from which students of art history are now culled.

Subverting the Western Narrative

Out of these ideas art historical pedagogy was derived (Lavin, 1993). As pedagogical practices at the university level were, and are, seldom discussed, such methods were not explicitly taught, but learned through observation and repetition. Despite advances in pedagogical theory, few art historians take courses in education, and many of these early models remain in place in today's art history classroom (Yavelburg, 2014). Such teaching practices and canonized objects have become codified into what Deleuze and Guattari (2015) refer to as state institutionalized, striated spaces, where ideas are slow to change and center around well organized and formalized practices.

Institutions cling to structure to maintain power; nationalism has seen a resurgence in recent times, and within art history, faculty are loathe to give up their hallowed disciplinary divisions and to look at art historical objects in a completely different way (Hales, 1995). These divisions are often deeply political as well as personal and are frequently contested territory. Early attempts to change the canon expanded the institutionalized western narrative of art history but did not alter its structure. The introduction of feminist art can be seen as an example of this. Feminists have contested the omission of women from the canon since the 1960's, challenging meanings in art imposed by the male gaze. The addition of feminist art as a category however does not change the bordered space of the canon, it merely expands it, playing into the binary opposition of the male/female hierarchy without altering the map. Karen-Edis Barzman (1994), in regard to the feminist quest for inclusion in the canon states; "What is needed is distance from conventional patterns of thought and discourse to plot the naturalizing of practices that have been culturally constituted, institutionally authorized, and, therefore, open to challenge" (p.327). What is needed is a paradigm shift in how material objects are perceived and how knowledge about them is produced, a shift that will force the pedagogical focus of the discipline in new directions

Deleuze and Guattari: Nomadic Education

The concept of nomadic education, derived from the philosophical ideas of Deleuze and Guattari, may be of use when attempting to re-frame the art history survey, its western canon and narrative. The term nomad, often discussed in their work, suggests a fluid, evolving concept that breaks away from fixed directionality (Deleuze & Guattari, 2015). Nomadic space is smooth and flows without restrictions to

provide an "emancipatory potential" to those who occupy it, in contrast to the striated, state regulated institutional space bound by rules, laws and tradition (Semetsky, 2008). Nomadic education is not static or defined by rigid boundaries but constantly in the process of *present-becoming*. Nomadic education allows directional changes, or new lines of flight, that create dynamic connections, new knowledge and new meanings (Semetsky, 2008). Privileging geography over time, nomadic space spreads like a rhizome, a plant that sprawls without point of origin or pattern of growth. The rhizome is the denial of hierarchy and taxonomy, as well as the history and order of the dominant class (Gregoriou, 2008; Deleuze & Guattari, 2015). Within such state striated/space, the sedentary population rigidly adheres to ideological constraints, systems and canons. The sedentary state is bound by systems, orientation, and orderliness while the smooth is creative, inventive, and fluid. The two concepts exist in adjacent space and thus have borders, or linear elements imposed onto the landscape.These borders and boundaries imply territory within. However, state/striated space and smooth nomadic spaces are not binary oppositions but exist as continual oscillations on a spectrum of geography (Livesey, 2013). Incorporating nomadic ideas of becoming problematizes otherness and directs students into new territory, towards a truth that consists of questions and problems and not finite answers. (Bogue, 2008). As a theoretical concept, nomadic education rejects the type of hierarchical knowledge system we have seen art history develop out of. "Learning is a matter of opening thought to the virtual domain of problems…. not a matter of solving specific questions and securing a permanent body of knowledge" (Bogue, 2008, p.10). In education, nomadic thinking rejects authority as all-knowing and flows out of the classroom into the social world connecting objects and ideas

generating discovery, the creation of questions and new types of knowledge (Semetsky, 2008).

Nomadic education also changes the role and relationship between teacher and student. The expert authority of the collector connoisseur (now replaced by the University professor) is a one directional, institutional model in which legitimized information flows in one direction (Cole, 2008). This is similar to Paolo Freire's *Banking Model of Education* (2000) in which information flows from teacher to pupil without interaction. According to Freire, such actions actively starve the critical consciousness of the student causing them to see the world as fixed and immovable, much like Deleuze and Guattari's striated space of the state, which cannot be opposed but must be subverted (Cole, 2014). *In Difference and Repetition*, (1974) Deleuze assigns a limited role to that of the teacher by stating "we do not learn by hearing do as I say, but by those who invite their students to participate in inquiry alongside of them" (p. 23). Within such a conceptual framework, art historical knowledge could evolve in multiple directions, creating new connections, new ideas, and encourage the entrance of new cultural material into the discipline.

New Approaches

One approach to applying nomadic education to art history is breaking the canon free of its chronological, linear perspective and thus the western narrative. Although linear time is the most common way to trace history, conceiving the past as unfolding across time is not the only way to visualize the past. In many African societies history is traced through kinship, and in others, maps of places are kept to allude to specific events, without reference to when they occurred (Elkins, 2007).

Textbooks rarely refer to any cross influencing between cultures, similar ways of seeing, or the material conditions and inventions of artists, preferring to use periodization to narrate and organize this march through time and space. An alternate approach to deterritorialize art from the western narrative is to think of art as a global expression of certain needs, wants and desires expressed in material form. This focus restructures the survey to advance as a series of nonlinear, non-time-based themes around which art is created across cultures. Themes that have been used in experimental survey courses include art and the body, self and other, places and spaces, muralism, photography, violence and protest, gender and identity, class, hierarchy, origins, and spirituality (Warner, 2014). Alongside these thematic presentations, students are encouraged to integrate their own experience into the body of objects the course encompasses, bringing in ideas outside of academia to make art history relevant at a personal or local level (Dardashti, 2013). Although such themes can occur and cluster like nomadic plateaus or nodes on the rhizome, such plateaus must remain fluid and include multiple entrance and exit points in both their structure and content so as not to become their own, new and revised striations. While themes may appear to be formed from smooth nomadic connections, they run the danger of being absorbed and codified into new institutionalized, striated space. Alternative approaches may be more effective in moving art history in a true nomadic direction.

Kristen Chiem (2016) proposes a different approach when she suggests rerouting students in the survey course around the nature of art historical inquiry and connections between objects instead of towards a particular subject area or time period. Advanced level art history courses have always encouraged critical

thinking and presenting and developing these skills at the introductory level is perhaps a way to make art history more engaging, relevant, and personal (Bender, 2017). Such an approach makes the pedagogical process more interactive and interdisciplinary (Gaspar-Hulvat, 2017). Big picture questions focus on what art historians do, what are the major concerns of the field today, and how does agency, aesthetics and materiality figure into art historical concerns. Chiem's survey course focuses on what art is, the process of how it is made, the materials that are used, art's place in religion or politics, the changing meaning of art in varied contexts, and the examination of cultural ownership. The chronology of the narrative is abandoned in favor of a focus on methodology and evaluation of thought processes and new connections. Interdisciplinary topics such as literature and anthropology are included that encourage nomadic, rhizomic thinking across structured lines. Onsite visits to places like the Getty Roman Villa or a Hindu Temple are combined with poetry readings and writing. Unfamiliar pre-historic art is connected to known ceramic works to highlight the role that writing, memory and history play in the canonization of art. Connections to works, motivations, and materials from other cultures can lead students down multiple and variable paths of inquiry. Chiem flips her classroom so reading is completed outside of class, which allows class time to be used for more nomadic based collaborative inquiry, and active learning sessions, where new directions and multiple lines of flight can be considered. Other potential means to encourage deterritorialization of the survey course center around postcolonial hybridity (Dardashti, 2016), tying larger global ideas into local practices (Murayama, 2016) and presenting art history as natural history (Onians, 1996).

Conclusion

Compounding progress is the fact that many human beings still desire a narrative to make sense of who and where they are now (Elkins, 2002) - but who's narrative is now the question and there are multiple answers depending on who is asked. Nomads, plateaus, rhizomes and multiple lines of flight all provide an interesting framework within which the objects art history studies can be placed. However, the achievement of such goals involves more than changing the text book and expanding the borders art history has erected to include the new global world we all now inhabit. Art history's pedagogical methods need to be altered as well. The art in the dark method of delivery produces an educational space in which too much authority is granted to the instructor as expert, and while guidance is necessary, there are ways to conceptualize the modern classroom to speak to the new global identity of the modern university student. Cross disciplinary thinking, the reconceptualization of time and space, creative inquiry and broad thinking will allow art history to grow, become more relevant and engaging to the contemporary student, and allow new ideas to subvert the western narrative of the canon.

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Discarded:

Exploring Material Stories and Movements Through Participatory, Public Art Interventions

Kira Hegeman

Discarded: Exploring Material Stories and Movements Through Participatory, Public Art Interventions

Zachary Stephens sits on my desk, resting beneath his screen-printed portrait. Zachary Stephens is an active part of my surroundings, but not in the sense you might imagine. Zach is a remote-control helicopter recovered from a river during an environmentally focused river clean-up. Quite unexpectedly, Zach and other discarded objects became intertwined in my life, fueling research, community engagement and creative practice.

As an artist in residence with the University of Georgia Office of Sustainability, I was invited to create a work of art using materials found in a local river and road clean-up. The hope was that a work of art would help raise awareness about the detrimental effects of things like plastic bottles in our local watersheds by putting these objects into view in ways that could not be avoided. The art piece was to live as part of a Zero Waste Extravaganza, a one-day event in conjunction with the Patagonia Worn Wear Tour, which mends clothing free of charge. The day's event was focused on offering alternative approaches to environmentally and socially destructive consumption practices.

I had imagined the items found would consist mostly of torn plastic bags and bottles, recognizing these as materials that are regularly consumed and often discarded. Teasing apart the entangled materials from the clean-ups, I was surprised to find an array of domestic treasures like a moss-covered leather shoe with the moss still green; a dirty but otherwise intact child's rocking chair; a remote-control car carrying two miniature plastic babies; an iPad missing its screen; a woven blanket with a floral design; and a circuit board. A collection of objects that had been lost or left behind—
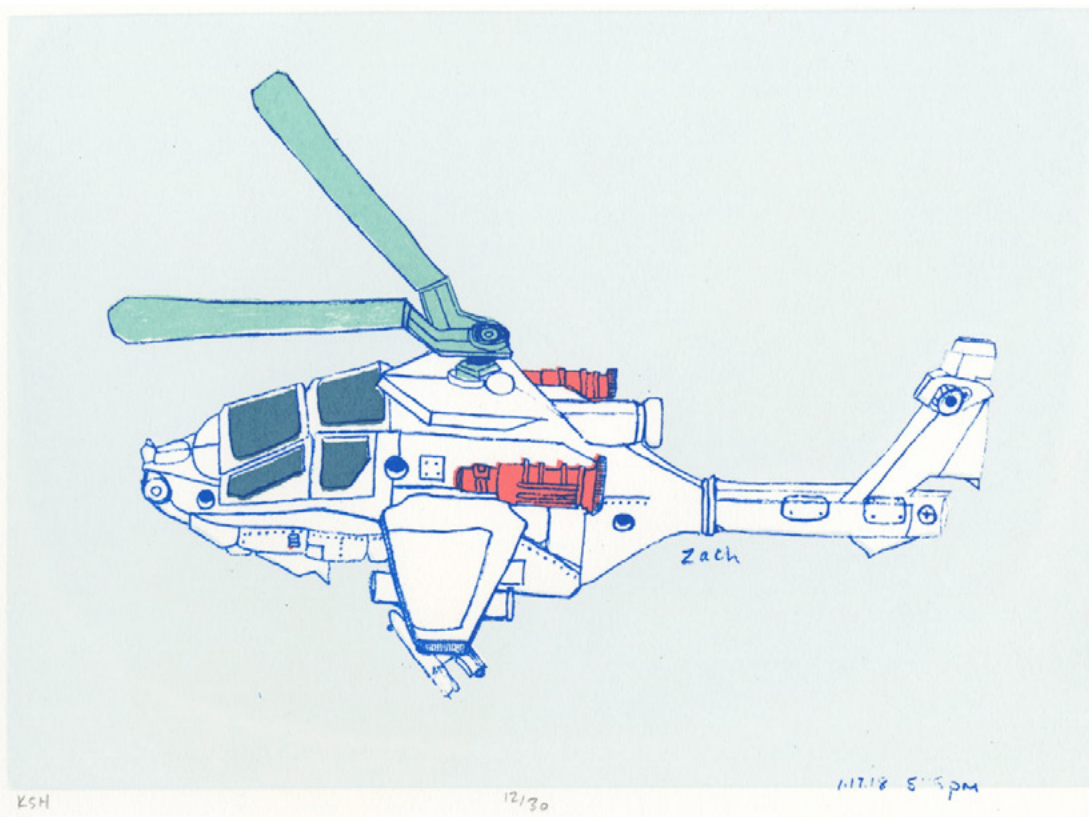
Figure 1. Objects from Athens Home for Discarded Objects (2017)

discarded— finding themselves along the banks of a river that runs through the university campus, or on the side of a local road.

Over the span of two years, beginning in February 2017, these objects acted as the medium for a series of participatory installations focused on interrupting movements through public spaces, primarily on or near university campuses. Each of the sites were created in an artistic collaboration between myself and an undergraduate art student, Abigail West, who also worked with the University Office of Sustainability. They were conceptualized as participatory, public art interventions, carrying an underlying goal of inviting intimate and playful interactions with objects deemed as "trash," in-order-to challenge normative notions of material as devoid of value beyond the act of consumption. There were three interrelated installations in total, each developed in its own distinct context with a unique set of materials and engagements. In these works, I

found potential for empathetic, multisensory engagement with the materials of our lives. These empathetic engagements grew from an awareness of the interconnections between life-matter and the agency of all matter to affect and be affected by encounters with other matter (Bennett, 2004; 2010; Barad, 2007).

In the *Social Life of Things*, Appadurai (1986), describes the "commodity phase" of an object as just one phase in its life or biography (p.17). Objects do not cease to exist once they have been consumed but continue to act upon the world, even as their given or perceived functions have passed. Following this perspective, the objects we engage with carry stories, histories of movements and experiences. They carry their own *thing-power*, a term political philosopher Jane Bennett (2004; 2010) introduced to describe a vital energy or force that flows through all material. With this thing-power the materials of this project, and others, act upon the world, challenging world-views that render

non-human material inert beyond human engagement (p.xvi). Thing-power encourages a more awakened sense of the connectivity of all matter. In contrast to a hierarchical picture of the world, with human beings at the top, thing-power aims to "horizontalize the relations between human, biota, and abiota [non-living]" (Bennett, 2010, p.112), drawing humans toward a greater appreciation of the way human and non-human matter mutually affect one another. An awakening to these interconnections may then challenge anthrocentric views that exploit and deplete.

In the pages that follow, I will share the stories from this work, beginning with the development of the three installations. My approach to the work is grounded in Bennett's (2004, 2010) concept of thing-power, as well as Karen Barad's (2007) *intra-action*, which may be conceptualized as movements produced in relational engagements of matter brought together through contextual configurations. Regularly reconfiguring, these intra-actions leave traces of the encounters or becomings that occurred. The traces are presented here as a collection of materials gathered. Materials that include: Object stories written by participants; photographs taken during the installation experiences; conversations and interviews recorded throughout the process; and artworks created by the author.

As they are read together, the different elements of this work suggest ways in which participatory, creative interventions foster arts-based pedagogical encounters, encounters that are open, curious and imaginative as they embrace uncertainty, discovery and transformation (O'Sullivan, 2006). Through moments of physical touch and imaginative story-building, the encounters of this work invited attentive and embodied ways of being with life's varied matter, beginning with collections of discarded objects. In their

attentiveness to the experiences of non-human matter, the encounters of this project may help re-define ways of engaging with mattered bodies that subvert social discourses built on notions of "othering" or hierarchical value.

Designing Interventions

This first installation took place on the University of Georgia Campus, in an outdoor space between the bookstore and student union. Situated along the path to a central bus stop, this setting invited a mix of people to engage, some who purposely attended the event and others who happened to walk by. In designing the space, we sought a purposeful juxtaposition where objects and materials normally found in contained spaces such as homes or offices were released into the wild of outdoor environments. This juxtaposition of materials was positioned to invite encounters and relations with objects and environments that strayed from what might be viewed as "normal."

My eye was caught by the large machete and old rusty antiques. I can't lie; I wanted them badly. I stayed because I liked the idea of the project. In our consumerist society, people so often fail to get the full joy and utility of an object. We develop quick, functional relationship and then throw out things (and people) when they no longer seem as useful as the next new thing. I like that this exhibit makes people stop and use their imagination. It was playful and I don't get to play as much as I would like or need these days.

Participant response,
Personal correspondence, 2017

Figure 2. Athens Home for Discarded Objects (2017)

The Athens Home For Discarded Objects
Febuary 21, 2017

The objects were curated and laid out on 4 moving blankets, slightly overlapping one another to reference a carpeted space. Behind them stood three tall—roughly eight foot—bookshelves that began the day with nothing on them. Throughout the day, participants were invited to move around the space and touch, explore or connect with the objects. They were invited to adopt an object by filling out a certificate that asked them to imagine its name, date of birth, place of birth and write its story; thinking about what its life had been like and how it ended up in the river or roadway.

The stories were recorded on certificates that were collected in a central place for other participants and visitors to read. Once the objects were "adopted" they were moved to one of the bookshelves. These bookshelves were intended to serve as visual markers for "new homes" as adopted objects were lifted from the ground and placed on empty shelves. Over the course of the day's events, many of the objects were taken by participants to live in their homes instead. We facilitated the engagement throughout the day, explaining the project and inviting participants to take part as much or as little as they liked. Adjacent to the bookshelves, bordering another side of the central square of objects, were a sofa and two end tables. These furniture elements were incorporated to further reference domestic space and invite individuals to stop, sit, and "hang out" for a moment, encouraging a moment of pause from the daily routine of moving between classes, events and obligations.

Figure 3. Athens Home for Discarded Objects (2017)

Figure 4. Participants adopting objects (2017)

The Athens Home for Discarded Objects II
September 2017-January 2018

Building off the first site, the second site was created from the objects and stories produced in the first installation. A hybrid between an exhibition and an intervention, we aimed to reach wider audiences, sharing the work of the first site while producing additional space for participants to pause from daily moments and intra-act with additional objects recovered in local cleanups. We displayed stories and adopted objects from the first event in a glass case given to us by the university Science Library for a four-month duration. Playing off the idea of a "room" we interspersed the objects with their etched "portraits" and framed screen prints of selected stories. These objects sat on shelves with patterned backdrops to give a sense of domesticity.

A handmade book catalogued each of the stories with their corresponding objects offered contextual information on the location where the objects were found and shared photographs from the first installation. It rested on a podium beside the case so visitors could leaf through it at their own pace.

In addition to the display, we installed another "room" which lived in the entry corridor of the library, across from the circulation desk. This room was made to resemble an eclectic living room. In the center was a woven rag rug that actually came from my own kitchen. The rug was surrounded by selected furniture: an orange rocking chair, a wooden desk chair, a small wooden desk with a cabinet that folded down to form the writing portion of the desk, and a wooden display case with three glass doors. Inside the case we placed newly found objects gathered in one of Bag the Bag's road clean-ups from September 2017. We placed a book of blank certificates on the folded-out table of the small desk with hand-written instructions for adopting objects. Installed from September

Figure 5. Athens Home for Discarded Objects II (2017)

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Harold the Wheel
b. Detroit, Michigan

Harold the wheel was born on an assembly line in Detroit, MI. Until 15 years ago, he spent his life as the spare wheel on a Buick. The car's owner, who was ironically named Harold, had a flat one day and put Harold (the wheel) to use. He lived a long, fulfilling life until one day his owner jumped the curb and bent him.

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Tom the Tin Can
b. 09.09.99; Grocery store in GA

Tom the tin can was one of many until one day he was picked up by a lovely lady. This lady used him until all he had was gone, and then simply tossed him into a dump. After a journey down the river, he's finally been adopted.
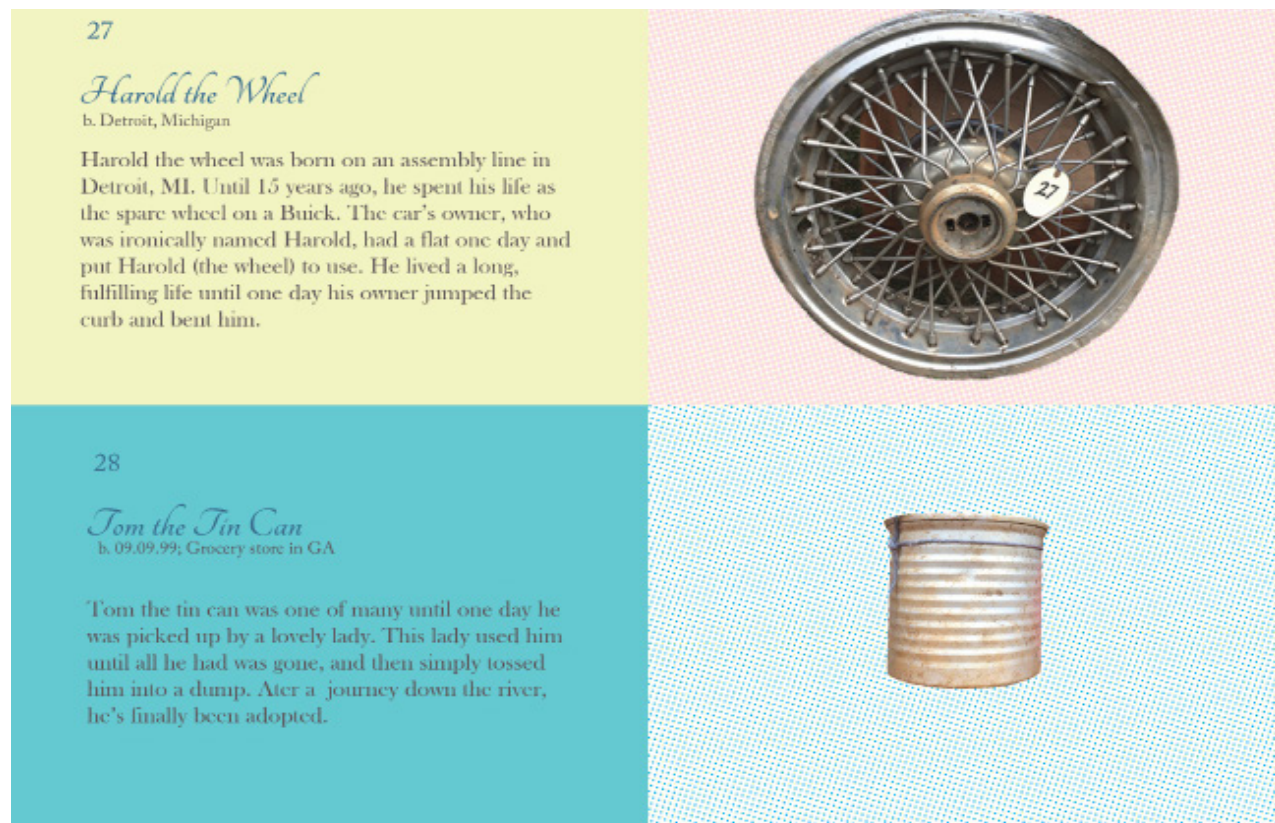
Figure 6. Page from Athens Home for Discarded Objects Artist book (2017)

2017 to January 2018, this site was an experiment to explore what types of encounters would occur in a more long-term installation that did not have a human facilitator. This setting shifted ideas of public space from the first installation, removing the outdoor corridor element, but maintaining the goal of unexpected interactions in a non-traditional arts environment.

Visiting the Science Library, One Participant Reflected:

After walking across campus on a day when the sun was beating down. I finally made it to the Science Library where the exhibit, "Athens' Home for Discarded Objects" was located. My initial intention was to go in to the library, take a few quick and efficient photographs due to a busy week then be on my way to study for a test. The only thing is that it did not quite go that way, I strolled in through the metal detectors (always subconsciously thinking I will be the one that triggers them to beep for some unknown reason) and noticed two chairs that looked out of place due to their antique appearance surrounded by the more modern accessories that come along with a 21st century library. I soon realized that this is the exhibit that I am here for due to the signage. One of the first things that the sign says to me is that I need to make myself comfortable, and for some reason that spoke to me and with a sort of why not attitude I sat myself down in a chair and began to look at the display case in front of me. I noticed lots of stuff, stuff that I could have considered trash or clutter if it was on the side of the road or behind a run-down ware house, but it was not, it was actually put in a display case which immediately triggered significance. It made me ponder upon the "lives"

Figure 8. Athens Home for Discarded Objects II, (2017)

*of these abstract objects. Asking questions to myself, such as, "How long since this object was made?", "Did the creator ever think it would end up in a display case?", and many more.
(Personal correspondence, 2017)*

Dear Discarded Object, What's Your Story?
Philadelphia, PA
November 2-3, 2017

A participant described their experience:

I was mildly curious in several of the objects, at first for practical reasons (there was a really nice basket that turned out to be a claimed sewing kit), but eventually I set eyes on a broken menorah, which reminded me of some of my ill-practiced traditions at home. I had broken a menorah when I was a kid, and so it made me laugh to think I wasn't the only one. I then started to think about my family, especially

*my grandfather who always pushed me towards Judaism.
I started to think about the symbolism of a broken menorah, and how common it is to have fractured faith or practices during and especially after childhood, which is something that I resonate with. I had a bit more of a respect for the menorah as compared to my general indifference usually.
I think about the experience quite often now, especially as we enter Hanukkah. I have not returned to faith, but I have had intentional conversations with my (varying degrees of) Jewish friends. I returned the object partly because I choose not to hold onto sentimental objects and it was logistically hard to carry home.
(Personal correspondence, 2017)*

Figure 7. Athens Home for Discarded Objects II participatory room (2017)

Figure 9. Object collage from Dear Discarded Objects, What's Your Story (2017)   Photographs by author and Rachael Warriner.

Figure 10. Dear Discarded Objects, What's Your Story Site View (2017)

Photographs by Rachael Warriner.

The third installation took place in conjunction with an annual PLAN conference in Philadelphia, PA. PLAN refers to the Post Landfill Action Network, which works with students and campuses around the nation to promote zero waste activities and sustainable initiatives (PLAN, N.D.) As a part of the PLAN conference we were invited to create a site-specific variation of the Athens Home installation in Philadelphia, PA. The space we used was a brick pedestrian street that runs through a university campus and beside a heavily trafficked and major road in Philadelphia. While many of the buildings along this road belonged to the university, it was a public pedestrian mall used by non-affiliated residents as well as university staff and students.

This third installation expanded the collaboration to include the staff of the Recycled Artist in Residency Program (RAIR), which offers educational programs and residency opportunities with access to over 450 tons of materials per day at a construction and waste demolition recycling facility in Philadelphia (RairPhilly, N.D.). The program is housed at a private waste management site, which strives to divert as much material from the landfill as possible. While many materials may be re-sold, some, such as domestic objects from estate clean-ups, cannot be sold to recycling markets. As a result, they head to the landfill. These landfill bound objects became the materials of this installation.

Traces and Marks

Each of the three installations brought different bodies into proximity with one another. The material configurations were responsive. They arose from the relational engagements

Figure 11. Participants engaging with objects, Dear Discarded Objects, What's Your Story (2017)   Photographs by Rachael Warriner.

of human and object matter present as they related to the environments of a given site. For educational scholars Pacini-Ketchabaw, Kind and Kocher (2017), matter is in movement. When we encounter matter, we encounter a process of reconfiguring that responds to a complex and active network of relations. In this work, the material bodies present are marked and re-shaped through the entanglement. They carry the marks or "cuts" (Barad, 2007) of previous experiences, which help to give them form in these contexts. A bottle may be found in the river. When it is placed in one of these installations, it appears as a "bottle." With this title, it carries various connotations that have been formed through previous entanglements such as socio-cultural perceptions of form and function; its history as a container for holding liquid; its characteristic narrow neck often used for drinking or consuming a liquid substance. In the Athens Home for Discarded Objects it may hold these marks and connotations, while

also becoming "Hope Returned," forgotten and abandoned in the river to be discovered "hopeful of new life, acceptance, joy"; or, "Old Coke Bottle", "Its contents consumed long ago by an unknown but powerful being" (story excerpts from Athens Home for Discarded Objects, February 2017). It may be re-shaped, even slightly through the relational intra-actions that occured in these moments of entanglement.

Karen Barad's (2007) concept of intra-action helps to articulate these varied movements, both visible and invisible, that occur as matter is entangled with other matter for a time. Intra-actions may be imagined as the space between matter as they move together. In such space, bodies mutually affect one another. For Karin Hultman and Hillevi Lenz Taguchi (2010), "human and non-human bodies can thus be thought upon as forces that overlap and relate to each other. In doing so, they can be

understood to borrow or exchange properties with each other" (p. 529).

The stories recorded on the certificates of these installations provide markers of such movements and overlaps. As creative acts, these stories produced something new. They were the product of the relationship between a given object, story writer, and their respective histories as they came together in this given place and configuration. Many of the stories written for the objects carried traces of the human participants' own histories and experiences. Through look, feel, texture, or wear the non-human matter may conjure memories.

After writing her story, "Clyde's" author described her experiences receiving her first bike at the age of 7 and the excitement of getting on, falling off, getting back on and riding again. She then recounted an experience later in life where she commuted 45 minutes to work on a bicycle and the daily perseverance it required to ride through weather, hills and self-doubt (personal correspondence, 2017).

In this story Clyde's adventure took on elements of Hannah's own, learning to ride a bike. I imagine that as Hannah holds Clyde, the words of their respective stories passed through one another. In this intra-action the wheel invited thoughts of symbolism, memories of perseverance and recognition of the work inspired by the particular conference we were a part of and the broader needs for action, hope and resilience. The wheel became both a unique entity, Clyde, the boy who rode the bike that carried this wheel on his seventh birthday, and also many other wheels, young cyclists and moments of perseverance in the layers of lived experience.

37. "Clyde"
    Philadelphia, PA
    November 4, 1992

Clyde pushed the pedals forward of his brand new bike, wobbling as he struggled to balance. Gaining momentum as he pushed through the resistance of the pavement beneath him. His heart racing with excitement as he rushed down the other side of the big hill on his street. He was doing it! He was riding a bike for the first time! And even if he fell off and skinned his knees or the palms of his hands, he would get back up and try again, because today he was 7 years old. Clyde represents the perseverance through the opposition we face, youthful idealism, and the "cycles: that give us the momentum to move forward.

Figure 12: Clyde the Wheel. Dear Discarded Object, What's Your Story (2017).

In a conversation after the event, this participant mentioned that Letter and Bill Holder reminded them of their grandmother, who had a similar holder in her home. The likeness of the object to one in the grandmother's home might have inspired elements of the story. In the relationship, the holder became a recipient for the participant's experiences; for thoughts and ideas to come into being. It is unclear how autobiographical this story was for the participant or how biographical it may be for Letter and Bill Holder, but it carried reference to the separate life streams. The *thing-power* of the letter holder may have invited attention and awareness to the presence of similar material in the human participants' journeys. It may have called forth certain images or memories that connected to the broader network of lived experiences at play in the world.

As the holder conjured these thoughts and stories for participants in the intra-action, it also received these stories, adding them to the repertoire of stories carried within its fibers. As it moves forward it is imprinted with these words. This particular holder may reside in the participant's home, who mentioned wanting to paint it and display it. Or it may have had only a temporary residence there, and may now be in another place, but may bring the story created from this intra-action forth in future intra-actions. As the participant and Letter and bil Holder continue to relate with other matter, their stories and experience from this intra-action may morph and interwine with other stories, to create a new story(ies).

Figure 13. Object certificate and transcription of story. Dear Discarded Object, What's Your Story. (2017)

21. Letter and Bill Holder, Ridge Spring, South Carolina. 4.7.1947
After a long day of housekeeping, Mae was eager to collect letters from her loved ones who migrated north due to increase lynching. She saved up all the money and purchased this holder to keep track of her cards. This holder has seen many stories, many stressors (bills), and the family legacy Mae left behind.

A participant wrote:

I chose the Jeep sign, particularly because I LOVE Jeeps. I also come from a military family, so this sign has a connection with me. The sign itself is very capturing of the Jeep spirit and I was very happy when I saw it. It made me feel great, probably because of my past experiences and family history with Jeeps.
(personal correspondence, 2018)

Traces of Movements

After the experiences, we are left with traces of the connections made. Anthropologist Tim Ingold (2007), describes trace as "any enduring mark left in or on a solid surface by continuous movement" (p. 43). Traces act both as imprints of moments passed and invitations for future shifts. In their encounters, the intra-actions of different material configurations leave marks.

Some are visible—dirt on a hand, a story written on a page. Others touch different senses—a memory called forth, a connection formed that may resurface again in spaces not yet known, or a shift in perception, feeling or mood instigated by the relational, temporary engagement. In their marks, they also invite further wandering, journeying, moving, entangling, entwining and unfolding, opening up space for pedagogical experiences.

Across the three installations, 134 objects were officially adopted. Additional stories were spoken but not recorded, and others were imagined but not yet shared in visual or verbal ways. Many object-participants went on to live with human companions, who sent messages and photographs of their new configurations. Letter and Bill Holder was painted and now hangs on a wall, holding bits and pieces of other life matter. Dox, a slated spoon cooks meals for homeless youth in Florida. Other object matter

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Timothy the Chair
b. August 1, 1972; Maryland

Timothy was hand-made for the youngest granddaughter of a carpenter. Her name was Alice, and she loved the little wooden chair for many years. When she outgrew, it her stuffed animals sat in it. It was passed down to her daughters, who passed it down to their own children. But alas, Timothy fell out of a moving truck one day en route to Georgia, and he was lost in the river. Until now.

Figure 14. Page from Athens Home for Discarded Objects Artist book (2017)

wasn't offered a new home but still continued to intra-act with new matter and stories. I received a collection of essays from an English class that visited the Science Library exhibition. In their essays, many shared their own points of connection with the objects presented, taking the stories in new pathways.

Attending to the object matter through storytelling invited an empathic way of being with matter that may extend beyond the objects of these installations to guide ways of being with other human, animal and environmental matter. Gray (2015) described empathy as "the practice of putting oneself in another person's position; getting curious, imagining, or recalling/observing personal events that promote understanding the other's point of view" (p. 53). In crafting the stories for these objects, there was an element of forcing the objects into our shoes, of attending to them as if they were human matter; thinking of names, "births" and actions in a human social capacity. With these acts, the objects also forced human participants to step into their shoes. The human participants were asked not only to consider the objects' experiences from a human framework of being, but also to imagine themselves as another form of matter, such as a bottle found in a river. They were asked to question what the object matter might have been doing? Where it might have been situated? What it might have considered playtime, worktime or leisure time? What its response may have been to being found in a river or roadway?

The act of imagining provides openings to experience different perspectives and modes of being (Greene, 1995). To extend this opening to non-human matter may help expand the idea of kinship beyond the confines of family, community, or even human matter. Kinship may instead be visualized through the web that holds varied matter together in an overlapping and collaborative system. In such a knotted and

interconnected world, "to harm one section of the web may very well be to harm oneself" (Bennett, 2010, p.13).
An awakening to these interconnections through attentiveness and imagination challenges anthrocentric views that exploit and deplete. As they challenge the primacy of human matter these acts also bring ideas of hierarchy and value into question and invite participants to consider what matter benefits from value structures and what matter defines such structures.

A participant reflects on adopting an object at the Science Library Exhibition opening:

I remember the objects in the display case at the Science Library feeling very nostalgic. The reclaimed toys and electronics also felt elevated and celebrated in their presentation. The framed prints were lovely and gave the objects a personal-homey feel. I was a bit bewildered by how these objects felt so important after having lived in a body of water for a time. In writing the cassette tape's history, I considered my own tapes and the relationship I've had with them over time: from listening to tapes, recording bits on the radio, and eventually disregarding them--they now live under my bed, untouched. Remembering my tapes made me sad to think of this one having been trashed. But through the display in the science library and "home for discarded objects project", I felt more hope for objects and the care/ sentiment they can bring through people's stories.

Pedagogical Possibilities

Participatory, playful, public projects such as these extend learning to unexpected locations as they intervene in daily movements. As interventions, they invite "unintentional, involuntary learning" (Ellsworth, 2005). A specific learning destination is not pre- determined but emerges through intra-actions with the materials of the configuration that are

purposefully put into a place as an invitation to engage and attend. These installations were designed to unfold as they might. The operated as a pedagogical experiment, exploring what might happen if varied mattered bodies were invited to come together in these spaces through playful, narrative acts. What journeys or relationships might emerge? Where might the stories lead us and how might the participants, human and other share in directing the course of events?

As spaces for embracing unknowns, these sites also became the conditions of possibility for pedagogical encounters. A pedagogical encounter is open and curious. It honors an exchange between active and vibrant matter through listening and paying attention to the influences such vibrant matter may bring. Pacini-Ketchabaw, Kind and Kocher (2017) align attentiveness with a desire to linger, spend time with, or "dwell in" something. To be attentive requires a pause, a "being with" other matter in moments of "emergent listening" (Davies, 2014) that honor and respond to the experiences and contributions of other bodies present in the configuration without pre-determined outcome. In their configurations, these installations invited moments of attentiveness to the varied matter of the world, including objects deemed as trash. Such moments of attentiveness offered invitations to see matter differently. An object that was once considered useless or beyond value found itself transformed to an agent with stories and influence, "Dox" who cooks meals at a Florida shelter, or "Timothy the Chair", who brought happiness to a family of sisters.

Particular possibilities for acting exist at every moment, and these changing possibilities entail a responsibility to intervene in the world's becoming, to contest and rework what matters and what is excluded from mattering (Barad, 2003, p.827).

Beyond works of art and pedagogical encounters, these installations were designed to be artful tactics, intervening in the quotidian movements of public spaces in order to play with social, political and economic ideas (de Certeau, 1984; Richardson, 2010). As Desai and Darts (2016) contested, public spaces "still serve as important spaces for democratic participation, where people engage in dialogue, dissent, and protest regarding issues of concern to them" (p. 192). Conceptually and pedagogically, the work of these installations honored a responsibility to care for the "world's becoming" (Barad, 2003, p. 827). They were challenges to a system that kills the vibrancy of matter in pursuit of comfort and convenience; one that erases the stories of matter and material bodies.

As forms of dissent in public sites, works such as these offer a call to collectively reshape the world. Promoting care for matter, such as the discarded objects of these configurations, encourages the creation of more sustainable systems, turning away from systems that discriminate, oppress, or discard based on ideas of separation and difference to honor instead, the value and interconnections of life's varied matter.

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losting + founding poetry:

Sub/versive Academic Love Letters

Mindi Rhoades & Vittoria S. Daiello

losting + founding poetry: sub/versive academic love letters

accidental poesis

pretty happy poets pawing through pop culture
petty trash heap sculptors
crashing Duchamp's bicycles into Warhol's soup
cans
doubling back to do it again
and again, then
riding the silvery wind
in A.V. Janssens'
exhibit
riveting
chrome cycles revolving in infinite circles cross-
ing
cruising
like queers used to do
slicing through the light and air around us, you
delightful skimming through golden scraps and
diamond chaff
collaging jetsam flotsam crap
nothing borrowed nothing gained
nothing doubled, no remains
fragments decontextualized
to meaninglessness, chiasma lies
so close to chiaroscuro
so far from Dillard's polar duos
so ignorant of craft
inattentive maybe daft
uninformed rank novices
don't understand in media res
should start at the beginning
a very fine place to start
an article
or at least conclude
to answer someone else's questions (without
being rude)
so much missing misses missed
so subversive, since we insist
we'd be remiss not to revisit

to ask ourselves what is and isn't
beyond and below and between the words
unseen unruly and unheard
wobbling bobbling wandering verbs
disturb us
but we do not ask what is it
we just go and make our visits
our plundering processes disguised unclarified
searching for graceful shimmering
unhinged unremembering
meaning doubled, unraveling
pretty happy poets, plowing,
plagiarizing
babbling, yapping
in this article that's all that happens

This is an unconventional introduction. This is an unconventional undertaking. This is an experiment. This is unfinished. This is *in media res.*

Found(ing) poetry is a sub/versive artmaking-writing process. Found(ing) poetry, as we are using it, is about mining other people's texts, or verses, looking for meaning beyond and below and between the words on the page, then sharing and responding to these texts in an ongoing dialogue. These are poietic endeavors, ontological entanglements (Rosiek, 2017); these are love letters that validate a different kind of making and knowing in academe . What follows is a brief explanation of our collaborative *artmaking-writing* process (so far), a process that engages with key concepts we are beginning to imagine and explore, theories we are using to guide our exploration, several sub/versive poems we have created, and speculations on further directions for this work.

We are interested in *losting and founding*, and we see it as a poetic, reflective, dialogic, curatorial practice emerging around the edges and in the interstices of our ongoing arts practices, research collaborations, and conversations about what it means to teach others about art and education these days What can you learn when educational objectives are unclear or unknown? What happens when you just explore? As artist-writer-researchers and university educators, we've engaged in arts-based research writing processes (Daiello, Bruner, & Casey, 2017; Stout & Daiello, 2017), pedagogical exploration of texts through dramatic inquiry (Rhoades & Daiello, 2016), and poetry as research method (Rhoades, 2016, 2018). We acknowledge this method also has roots in Richardson's (2003) writing as inquiry, Goldsmith's (2011) writing as conceptual artistry, Iser's (1978) reader response theory, Perloff's (1991, 2005) writings on postmodern poetics, and Retallack's (2003) study of Cage and poethics. In essence, losting and founding is an exercise in patient attunement and empathic wandering; sustained by belief in a language of feeling and association.

Currently, our losting and founding centers on creating poetic dialogues from academic texts. We have each separately selected and shared articles and chapters and books and poems by other authors. Using these texts (Berlant, 2008; Stein, 1914; Winterson, 1995) as raw material, we have distilled the words and work of others, sending the emergent free verse poetry back and forth to one another in a call and response conversation to see what results. We are engaging in found(ing) poetry as a sub/versive artmakingwriting process, opening texts and thoughts to more intimate and interactive encounters.

There is something undeniably pleasurable, and subversive, about playing around with others' words, wondering our way through the reso-

nance that some texts have for one or both of us, or wandering for no reason at all other than to experience the jolt of joy that springs forth when a particularly graceful phrase shimmers its way out of a thick layer of language. There is inspiration to be found in the spaces between signifier and signified; interesting questions to be explored outside/against the rules of a disciplinary practice; and there is a distinctive kind of energy that grows from making room for the "waifs and strays" (Gross, 2010, p. 33) that linger around what we think of as our focal work.

There is also something political about making these things matter in academic scholarship—about finding the poetry in the theory and exploring it, about examining the margins and subtexts. What might we learn from wandering and speculating, not seeking familiar forms, but tuning our senses to respond to (and create from) the resonance of the work?

The losting and founding process establishes a space of unruliness, where familiar, disciplined academic writing is unhinged from routinized forms of expression (Michael, 2016) and released to the potential of voluptuous validity (Lather, 1993) and pedagogical uncertainty (Britzman, 2003). Lingering in the evocative spaces between knowing and not knowing, sense and nonsense, is a kind of unproductive productivity that holds no promise other than the certainty that there will be a phenomenological experience of being lost. Not knowing *when*, *if*, or even *how*, founding will yield meaning is the beauty of the process and the point of the endeavor. There is no end, no clear beginning. Only middle.

As a dialogic invention process, losting and founding differs from the practice of creating found poetry. Where poet Annie Dillard (1996) describes her found poems in *Mornings Like This* as "(e)diting to the extreme: writing without

composing" (p. x), we view *foundings* as a composition of attunements. Our process of "moving information" (Perloff, 2005, p. 85) to pursue the movement of affect through writing has more in common with Goldsmith's (2011) treatise on conceptual writing in the digital age than with the goals of found poetry or free verse, traditionally defined. With a shared reverence for witnessing (Katz, 2003) and an interest in the construction of knowledge in relational contexts (Raider-Roth, 2005), we pursue the idiosyncratic resonances that we experience in one another's words by working with a small group of source texts that we selected together based on our shared affinity for the authors, subjects, and genres. Prying open our source texts, we detach sentences from their original contexts and arrange them in new configurations. With every iteration of making, sharing, and responding to one another, a dialogic composition grows and expands as authorial primacy or artistic self-will unravels further (Richardson, 2015). This approach to composition strives for relational complexity; "a messier and baggier" (Lynch, 2012, p. 465) envelope of signification where the locus of meaning and meaning-making are dynamic intersubjective pathways, calling for an investment of time in learning to read a once-familiar text now differently familiar.

Taking the time to attend to another person's way of engaging with the world, to witness and linger with the intricate ways in which another makes sense of the world, is to cultivate an "ethos of openness" and "presumptive generosity" (McCormack, 2008, p. 8). Being witnessed while taking risks and being responded to generously, especially when one is venturing forth in an uncertain language, builds creative capacities of patience, humility, openness to otherness. Believing that one's audience will approach the experimental text with curiosity and affection contributes to a context that nurtures play and risk-taking in the construction

of meaning. For us, to engage wholeheartedly in losting and founding is to take love seriously in academia (Laura, 2013).

The articles/essays we have chosen so far are explicit about including things like love, passion, desire, sinuousness, and sensuousness within their academic analysis. They are not only demanding but constructing and occupying space for these subjective feelings and experiences and emotions, even when they are slippery and fluid. They form a kind of slow-moving, extended conversation. They open spaces. As Black & Loch (2014) note

> This communion of uncertainty brings something certain – connection, resonance, authenticity, awareness. We are sharing a language, of gaps, transition, ache, hope, dread, troubling, not knowing. It is real, it is a balm. This writing space is a healing space for me. Resonance. Vulnerability. Imperfect lives connecting and inhabiting each other's stories. (p. 72)

What follows are several selected poems from our process.

~ ~

[from Mindi to Vicki]

art objects
my heart flooded away
what was I to do?

I have fallen in love
I have no language
I have nothing to say
(but) I desperately want to speak
of desire and despair
make a clearing in the silence
deceive ourselves

the sublimities indifferent to time:
rapture, transformation, joy

the paradox of active surrender:
a lemniscate of back and forth

art opens the heart

we are not very good at looking in deep difficult eyes
the gaze too insistent

we canonize
so what was wild is tamed
what was objecting, reclaimed
in reciprocal inventions we call memory

every day, you and I convince ourselves about ourselves
we do still fall in love at first sight

there's no good red, with green as bad red, Rukeyser said
there is what they are, what they are not
and our hearts

a revolution
daub(ing) bright color against bright color, un-graded by chiaroscuro
a rapture of light diluted by how to make a thing
accessible, desirable
(reproducible)

the artist, the painting, and me
the triangle of exchange
fluid, subtle, unverifiable
a living line of movement
a wave that repercusses in my body
coloring the new present, the future, even the past
which cannot now be considered outside
the painting changes the meaning of the thought
and the past

this refusal of finality sets art apart

the universe is infinite, expanding, strangely complete
the message colored through time is not lack, but abundance
not silence, but many voices
sublimity made visible

even those from whom art has been stolen be-gin to make it again

out of dust and mud
filling walls with new light

(Found in Jeanette Winterson's (1995) Art Ob-jects: Essays on Ecstasy and Effrontery Chapter 1)

~ ~

[from Vicki to Mindi]
Berlant:

Jean-Luc Nancy's version of love:
I may desire to break
my own heart
open(ing) to
pressure in my body
an/other way of tracking affective intensities.

Of course

(We) may reinvent the ordinariness of
quotidian intensities-
a situation
that provokes
the need to think
and adjust
slow things down
gather things up
find things out and
wonder
and ponder.

(Yet, I always wonder):

What the fuck is going on?
(I can't form the sounds. But I am certain that) -

To think is not especially joyful or rational here –
(instead, there is):
skimming, browsing, distraction, apathy, cool-
ness, counter-absorption,
and so on. (This) lower case drama.

Pulsations
habituated patterning
make possible getting through
the day (the relationships, the job, the life)
(As) the brain chatters on
assessing things
in focused and unfocused procedures
(This is) living?

Not thinking
in the precise sense
not just thinking, but -
a stream of
perceptions, flaneurlike collections, an
idiomatic shift.

But when I think about
Stopping to think -
stopping to think about fucking and war and the
world (and) kisses and kinship
and political everything,
including
the "the waning of affect,"
there is
grief -
the lost ordinary; the default.

(Found in Lauren Berlant's 2008 article "Think-
ing about feeling historical" in Emotion, Space
and Society, 1, pp. 4–9.)
~ ~

[from Mindi to Vicki]

artists + writers are liars + sooths

Stein had the personality for success
she loved it
and it loved her
she packed halls wherever she went
she was not on the map
she was the topography of her own country

Plato called the artist a liar
Matisse called Stein a liar
after she
redefined reality, breaking autobiography
from
a rigid mold
into which facts must be poured

the word
the word that is both form and substance
the moving word uncaught
smuggled across the borders of complacency
smuggled alive past the checkpoints of propri-
ety

Stein made all the people around her into char-
acters
in her own fiction
a splendid blow
to verisimo

nothing sacred except the word

poor Matisse
made into a fiction
determined to behave like a fact

the riskiness of art
is not the riskiness of its subject matter
Stein trespassed
made fiction masquerade as memoir

I prefer myself as a character in my own fiction

the most important thing
not wit nor warmth
but a new way with words
a writer is a raider
the past gathered up
melted down
re-formed
becoming
a stepping stone (between) what will follow
and
the past we claim to love
the circuit between past, present, and future
energies we call art

an eighteenth-century robustness and raciness
kaleidoscopic fragmentation
to give precisely
the giddy out-of-focus feel
enlarging what is small, reducing what is large
twisting and turning material
to misrepresent it
the truth of fiction (is) not the truth of railway
timetables
undermining
our usual way of seeing
the author remains in complete control
making the characters completely plausible
until the end
a bridge with the past
both conscious and liminal
the link we need

Wordsworth was his own epic hero
disrespecting a well-worn form
charming the reader
bringing back to us
an emotional rapture
at once fire and distant
the shock of memory after concussion
the emotions returned
recharged
re-drawn
the balance of an ordinary day overturned

art alters consciousness

Stein
more flagrant less apologetic
no attempt to clothe herself in a thin veil of
fiction
she became the fiction

poetic emotion
raised up out of the best we are
passion, love, sex, ecstasy
compassion, grief, death
an operatic largeness
art is cellular
art releases to us
realities otherwise hidden
recalls us to possible sublimity
art finds (us)

it is necessary to have a story
an alibi
that gets us through the day
but
what happens when the story becomes a scrip-
ture
conflicting storylines dismissed, diluted

struggling
against the limitations we place ourselves
an inner life
often at odds
with external figurings

what Wordsworth called 'the real solid world of
images'
to understand ourselves as fictions
is to understand ourselves as fully as we can

(Found in Jeanette Winterson's (1995) Art Ob-
jects: Essays on Ecstasy and Effrontery Chapter
3)

~ ~

what Wordsworth called 'the real solid world of
images'
to understand ourselves as fictions
is to understand ourselves as fully as we can,"
a welcome dislocation:
a truer fiction wherein we play along,
act so that there is no use in a centre,
knowing all, along,
that a wide action is not a width.
Nor a with.
Struggling against the limitations,
we play "and,"
locating an inner life,
oddly askew against our external figurings.

This preparation is given to the ones preparing
(t)here:
an occupation,
and then the spreading;
that was not accomplishing that needed stand-
ing
and yet the time was not so difficult
as they were not all in place.

[A distillation of "artists + writers are liars +
sooths" with Tender Buttons, in Search of a Par-
allel Universe]

~ ~

This is a response to the call for "subversive"
papers in art education, for scholarship that
involves "overturning conventional knowing
through a process of "(un)knowing and (re)con-
textualizing" (see the Journal of Social Theory
in Art Education's Call for Papers for Volume
39 at https://scholarscompass.vcu.edu/jstae/
JSTAE_39_CFP.pdf). We are "mining and under-
mining" familiar poetry and scholarly writing
methods, subverting the concept of what aca-
demic writing is and can be and what we should
be doing with it. We are subverting traditional
academic notions of propriety by focusing on
our intellectual as well as our subjective and af-
fective reactions, recognitions, and resonances
to engage places we can find love, passion, and
connection in these texts, or spaces, pockets,
disruptions, margins, gaps, wobbles. We are
dialogically curating our knowledge, exploring
wildly and ravenously – in academic texts and
literature and art—and sharing the poetic bits
and intensities, trying to understand them and
use them to propel us further. We understand
Massumi's (1992) insistence that

> A thing has as many meanings as there are
> forces capable of seizing it...The presence
> of the sign is not an identity but an envel-
> opment of difference, of a multiplicity of
> actions, materials, and levels. In a broader
> sense, meaning even includes the paths
> not taken. It is also all the forces that could
> have seized the thing but did not. It is an
> infinity of processes. (pp. 10-11)

We are creating and exploring other paths. We
are enacting a process of wholly engaged learn-
ing/inquiry—finding and making poetry in these
academic contexts—taking the words of others
and churning turning heating them, alchemical-
ly creating something new.

When asked why we engage in losting and
founding, we summon the sentiments of poet
Joan Retallack (2003) who says that she writes
"to stay warm and active and realistically
messy" (p. 5). In an education milieu where gen-
eralizable, replicable knowledge and intended
learning outcomes are a prized form of academ-
ic currency, losting and founding secures a place
for mundane processes and humble becomings;
time for lingering within the unruly potentiali-
ties that are all around; and capacity for playing
toward becomings.

We are continuing to look for ways to create spaces for knowing, not knowing, unknowing; for exploration, without any clear direction or endpoint in mind, just the love of looking and losting and founding and loving. Together. Always *in media res.*

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Vittoria Daiello
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From: Daiello <xxxxxxx>
Sent: Sunday, September 23, 2018 5:59:43 PM
To: Rhoades
Subject: Re: found academic poetry: losting as subversive reading – CFP for JSTAE

Darling,
This losting/founding/loving topic feels so timely …But, it's sort of sad and sort of funny, isn't it, that academic love resides in the "sub/versive?" But it's true. The kind of wanton aliveness that academic "losting and loving" evokes for me is a force of insurgent desire so fierce, so powerful that it must be muffled beneath method and procedure.
Anyway….
A recent poem by Doug Anderson, I Am Always in Love (2018) appeared in my Vox Populi email feed the day I received your email about the CFP. The first line of the poem could've been lifted right from my aching heart: "I am always in love because that is what we are here to do." I connected with the idea of love as an overwhelming force that is always seeking its object ~ an unmoored abstraction in search of a landing place.

Anderson's words got me thinking about our losting and found(ing) poetry, wondering how the act of loving someone else's beautiful words into a state of unraveling and reweaving is constitutive of love? Is this process an act of loving, liberatory intimacy—a desire to undress, unwind, and unpack the beloved, setting it free? Are we, as Doug Anderson says, simply "water going downhill, pooling in rocks, over-flowing, moving on beneath vines, in the gutters of cities" taking words with us as we go? I am intrigued by the potential meaning(s) of what we are doing. However, I am also wary of meanings that become tools for disciplining difference, subduing unruliness.

V

~ ~

From: Rhoades <xxxxxxx>
Date: Wednesday, October 10, 2018 at 10:01 AM
To: Daiello <xxxxxxx>
Subject: Re: found academic poetry: losting as subversive reading – CFP for JSTAE

you, my dear, are turning up the sub/versive vocabulary and concept we need to ground this 'becom-ing-together' together. and we are finding ways to center people and love pedagogically through the use of words and beyond-words or more-than-words or somehow un/word/ing un/wor(l)d/ing.

i love stumbling through these complexities, roaming through other people's words and thoughts and trying to deliberately approach them poetically, in an attempt to read them for other layers of potential depth and meaning, for the aesthetic pleasure of academic interpretation into a more formalized art form. for the love and pleasure of working with the words of others as the material for finding unexpect-ed beauty, poetic intensities. for the pure love of exchanging these ideas with someone else who loves these things terribly and fantastically too.

I'm getting back to our readings and hoping to make some progress in the next couple of weeks. I'm going to try to work through another Winterson chapter in the next few days, too.

so much love to you, my wonderful friend and adventurer!

M

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Sub/versing Mentoring Expectations:

Duration, Discernment, Diffraction

Natalie LeBlanc, Valerie Triggs & Rita Irwin

Sub/versing Mentoring Expectations: Duration, Discernment, Diffraction

For over fifteen years, The Rolex Mentor and Protégé Arts Initiative has paired rising artists with established artists for a year of collaboration in areas such as dance, literature, music, film, theatre and visual art, producing many creative and multi-generational exchanges. In conversation with art critic Richard Cork (2011), visual art mentor Anish Kapoor disclosed that the one-year mentoring program was not long enough. In his opinion, "mentorship is about having a poetic dialogue" (p. 86) and it is something that "[cannot] be had in a hurry" (p. 88). In the context of higher education with a particular focus on mentoring doctoral students in post-graduate programs, we acknowledge that these mentorships often span several years. In Canada, it takes an average of six to nine years of full-time study to complete a PhD in the humanities[1] whereas in the United States, the average time for completion is seven to eight.[2] One might imagine the intensity involved in a mentoring relationship between doctoral students and their supervisors based on the sheer amount of time spent together. Although time is indeed an important factor, it does not paint an adequate picture, nor does it address the expectations of how the process can subvert these expectations when working together in the context of the academy – both during and after PhD. Time plays a pivotal though mutating role in mentoring, and what we refer to as co-mentoring, by creating the conditions for an

embodied, dynamic, and relational practice to unfold, almost at its own rate and speed.

Relationality of Co-Mentoring

Prior scholarship on mentoring in academia suggests that its purpose is for personal growth and career development (Paglis, Green & Bauer, 2006; Mullen & Schunk, 2010; Tarr, 2010; Yob & Crawford, 2012). At the turn of the 21st century, co-mentoring models emerged within feminist discourse, challenging more masculine values in the academy such as hierarchy, competition, and objectivity (see Bona, Rinehart & Rolbrecht, 1995; Kochan & Trimble, 2000; McGuire & Reger, 2003; Mullen, 2000). In the chapter, A Relational Approach to Mentoring Women Doctoral Students, Gammel & Rutstein-Riley (2016) argue, "doctoral students and advisors enter the dyadic doctoral relationship with the expectation, based on past experiences and social norms, that their relationship will be hierarchical, unidirectional, and career-focused" (p. 28). Co-mentoring, as a form of 'relational mentoring,' challenges traditional styles of mentoring in which the advisor holds the power or steers the outcomes. It rather places emphasis on the potential growth of both the mentor and the mentee by bringing them into new places – professionally, collaboratively, and personally —while helping to re-define power, hierarchy, formality and directionality.

Power is of central concern for Hayes & Koro-Ljungberg (2011), particularly how power is negotiated between mentors and mentees. They argue that there are differences between power with, power over, and power disowned

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1 Retrieved from https://www.universityaffairs.ca/opinion/margin-notes/phd-completion-rates-and-times-to-completion-in-canada/

2 Retrieved from https://www.cgsnet.org/ckfinder/userfiles/files/Data-Sources_2010_03.pdf

relationships. The authors argue that women benefit most from mentors who own their legitimate power and nurture their mentees' professional growth through the sharing of power and the negotiation of difference (Heinrich; Storrs, Putsche, & Taylor, 2008). However, for these authors, only mentors have legitimate power.

Thus, we wonder how might co-mentoring speak to the complex negotiations that occur in mentoring relationships? What are the roles and responsibilities of co-mentors in the context of the academy and how are these understood? What role should co-mentors play in the imagined future lives of others? When do they make an impact? If co-mentors teach, guide, communicate, coach, exhibit enthusiasm, remain flexible, and attune their attention to the empowerment of others, is everyone capable of doing so, and thus, becoming a co-mentor? How might co-mentors help guide others on their own paths in the indeterminacy of their own becoming? How can all these speak to legitimate forms of power within co-mentoring?

The three of us are women at different stages in our academic careers. We met at the University of British Columbia (UBC) where two of us continue to work, one as full professor with over 25 years' experience in the field, and the other, a recent graduate in the early stages of her career. The third member of our triad is a tenured faculty member in a predominant institution in Canada and UBC alumni. We initially came together to present at the National Art Education Association annual convention and share some of the ideas that we discuss here. Rita was invited to speak about mentorship in the academy, in and through time, and she extended this invitation to Natalie and Valerie who eagerly joined the dialogue, creating a community of practice in which the thinking, being, and doing of writing, presenting, and

philosophizing spoke to co-mentoring through the concepts of duration, discernment, and diffraction.

After our presentation, we were asked to discuss our co-mentoring experiences as women. In the context of co-mentoring, are women expected to display certain qualities? In turn, are they not? How do the dynamics of co-mentoring change if/when men are involved – or those who identify as being different or queer? How does co-mentoring subvert expectations through differences in gender, culture or race? How does co-mentoring subvert expectations we have of ourselves and our own individual subjectivities?

For Shore and colleagues (2008), reciprocity is a fundamental concern of mentoring relationships and ethical dilemmas will naturally arise when the expectations of reciprocity are not aligned between the mentor and the mentee. Cultural differences and differences in gender can bring forth multiple misalignments in expectations. Gormley (2008) expands on some of these ideas by addressing mentoring within the context of attachment theory. Some of the expectations examined include closeness and trust, the idea that co-mentors will be 'friends,' etc.

For art educator Terry Barrett (2000), co-mentoring acknowledges that roles change depending on circumstances. The idea of reciprocity in this relationship is imperative. He understands it as a shared responsibility in which both parties abolish the need to be 'right' and relinquish the pressure of finding a single solution to a problem. His understandings of co-mentoring emerged in his own experiences as an instructor leading studio critiques in which he recognized the power of mutual respect. Instead of diminishing his students' sense of self-worth and undermining their confidence, he listened to his students' perspectives which were different from his own, and came to

realize the importance of being heard rather than enduring an alienating experience based in isolation. This falls most in line with our understanding for reasons we will expand on later. It is our intention that this paper will disrupt mentoring expectations through a subversive imagination in which we perform co-mentoring as a creative practice (Irwin, LeBlanc & Triggs, 2018). In doing so, we hope to contribute to the discourse of co-mentoring beyond conventional understandings. Next, we begin by briefly describing the theory informing our position.

Subverting Co-Mentoring Expectations in and through Practice

"The more that is hidden and suppressed, the more simplistic the representation of daily life, the more one-dimensional and caught in the dominant ideology the society is, the more art must reveal." (Carol Becker, 1994, p. xiii)

The arts have long been used to re-imagine alternative ways of living and working with/in the academy and for challenging systems that sustain and normalize social constructs (Wilson, Shields, Guyotte & Hofsess, 2016). In her book, The Subversive Imagination, Becker (1994) called on contemporary artists to investigate the rules and categories that create "the illusion of order" (p. xiii) by revealing contradictions underlying systemic ideologies. Becker argued that art, as a mode of investigation, renders the complexity of things in the real world by pulling them apart and leaving them exposed for others to see, experience, and respond to. As art educators at multiple stages in our careers, our understandings of co-mentoring have been shaped by our individual and collaborative art practices that shift focus away from the art object (form) to the social relations created by the experience (formations). Our stance is informed by social art practices (Thompson,

2012), particularly those that encourage shared processes of making, teaching and learning (Irwin, LeBlanc, Ryu & Belliveau, 2018). Our disposition is informed by our experiences with the ways in which people, ideas and experiences connect, disconnect, change and mutate, in and through practice, in and through time (see LeBlanc, Davidson, Ryu & Irwin, 2015).

In describing co-mentoring and what it offers, we draw on the work of new materialist Karen Barad. New materialism is an approach to research that moves away from thinking in terms of disconnects and a need to bridge those disconnects, as well as away from humanist linear cause and effect assumptions. From a humanist perspective, humans possess the ability to act on the world with their choices and to exert a unidirectional relationship with a knowable world but in new materialism, neither mentors nor mentees are totally in charge and neither can predetermine what happens. New materialism argues that "the forces at work in the materialization of bodies and subjects are not only social and the bodies produced are not all human" (Barad, 2007, p. 225), drawing attention to a world of subjects that are all in a process of becoming. We extend this subjective becoming to other forms of knowledge production such as concepts and in particular, co-mentoring which is continually moving into new material relationships.

For Massumi (2011), 'relational architecture' is a disseminating practice "toward potential expansion" (p. 53) that places emphasis on the lived relation, thereby creating ways of making the lived relation appear in the real. Unlike processes of reflection that "invite the illusion of mirroring of essential or fixed positions" (Taguchi, 2012), we engage in a creative practice oriented towards patterns of difference (LeBlanc & Irwin, 2019; Triggs & Irwin, 2019). Discernment, diffraction, and duration

are concepts which we have found helpful for thinking with and about mentorship, in ways that produce a different kind of encounter than traditional models where a mentor socializes an other into an already established community by promoting self-awareness and access to institutional norms, or where a mentor is provided as a support system to a mentee's work of building on their strengths and needs. Our mentoring experiences have been so rich that we wanted to revisit them by shaking ourselves out of any complacency of thinking about mentoring in terms of a rational way to approach it, where there are commitments to already established understandings of what it means to be a mentor. Instead, we wanted to consider avenues through which to open mentoring up from the inside of this practice.

We each take 'turns' contextualizing co-mentoring through three concepts: 1) duration, 2) discernment, and 3) diffraction that invite us to consider the intra-actions of co-mentorship. We conclude by bringing forth some of the dis/continuities (Barad, 2010) of co-mentoring within the academy. In keeping with the theme of this volume, we play with the prefix sub, meaning under, below, beneath, slightly, imperfectly, nearly, secondary, or subordinate. In a traditional mentoring model, the sub pertains to the mentee, the grad student, the inductee, the one who is hierarchically below the mentor in the relationship. From a practice-based, new materialist lens, we demonstrate how co-mentoring subverts expectations of mentoring in higher education coming near to normative understandings of mentoring but never fully matching up. In this article, the verse, are short descriptions of actual mentoring situations. We consider verse specifically in relation to its Latin roots vertere: to turn in which we attempt to overturn traditional conceptions of mentoring in favor of a more responsive and relational approach,

one in which co-mentoring, turns and becomes, through diffraction, discernment, and duration, generative spaces of potential.

In many ways, co-mentoring relationships are spaces filled with potential – perhaps like lingering in a doorway where one feels an ongoing invitation for surprise, never fully knowing what the experience will become but being open and sensitive to its inextricable movement. Rather than something additional to add to a limit, the threshold, as Giorgio Agamben (2005) explains, is what we experience in transit, one that foregrounds the dynamic, ongoing relational movement of living.

Duration as a Subversive Quality in Co-Mentoring

Natalie's Turn: In spring 2009, I received an acceptance letter from UBC to commence my PhD for which I left my job, my studio, my apartment, my car, my cat, my family, and my ten-year relationship and moved 3000 miles away with a feeling that 'it just might work.' Rita's scholarly engagement and commitment to art education were the reason why I applied to the program and she was my supervisor in that capacity for six years. In the beginning, things were awkward. Like an arranged marriage between two partners who had never met before but had committed themselves to a lifelong relationship. In a sense, I felt as though I had already committed before committing and perhaps this speaks to the feelings I had of awkwardness. But it also speaks to the hope that I had —and to the faith —that things would work out.

Rita was the associate dean of teacher education and seeing her required setting up meetings sometimes months in advance. Going to her office entailed being on time, using time wisely and finishing in a timely manner.

There was a formality to our meetings and an anxiousness, at least on my part. I felt I needed to prepare —over prepare in fact and that I had to use time —her time effectively. As a keener (aren't all PhD students?), my attention was not on my time but on Rita's time and I tried at all costs not to waste it. As such, I spent whatever time was needed studying, researching, teaching, making websites, joining multiple collaborative and on-going projects. I never said 'no' to the opportunities that came my way in fear that they would stop. I looked to Rita for guidance and I found it in all the opportunities that she offered me. I have since learned that it is not uncommon for mentees to, on the onset, expect a hierarchical mentoring relationship with their advisors (see Storrs et al., 2008). Although I didn't know it at the time, these expectations were based on my previous experiences in the academy with my Master's supervisor at another institution where our relationship was more traditional, more maternal in which the mentor played a more motherly role and I, the child. In that dynamic, the mentor knew more and I, less. The mother (oops, mentor) transmitted information and the mentee received it, if receptive. The mentee did the grunt work, and the mentor stood back (or over) —distanced —offering advice. This is not to say that working with Rita was unlike that. At times, it was. But over time, she became more of a confidant. She listened to my ideas and offered others and as we studied, researched, taught, published, presented, and travelled together and shared in the planning, writing, submitting, and all the ups and downs that being accepted and rejected within the hustle and bustle of preparing and delivering that academia demands, our relationship changed —and the ideas that I had about mentoring changed as I changed and our relationship changed.

My PhD experience was not all rosy, in fact the discomfort was palpable. I have argued elsewhere (see Boulton-Funke, Irwin, LeBlanc & May, 2016) that living and learning with/in the context of the academy is not always a comfortable place. In that chapter, I described the difficulty in navigating emerging contradictions between research designs, course objectives, professors and my conflicting identities as a teacher, co-teacher, researcher, artist, and learner that forced me to re-contextualize my assumptions about art, research, education, and pedagogy. The process produced an embodied sensitivity where emotional response, affections, perceptions, reflections and stimuli created multiple aversions. During this time, I also met and married my partner, experienced the death of a close family member and a close PhD friend and colleague and was trying to put things in place that could not be put in place. I was living liminally —something my professors applauded if not romanticised for its pedagogical potential (Sameshima & Irwin, 2008; Leggo, Sinner, Irwin, Pantaleo, Gouzouasis & Grauer, 2011) but something I grew to resent after years of living its reality and not knowing when I would finish, what would come next, or if I could pay my rent. It was a difficult time. A suspended and suspenseful time. A volunteered time. How could I forget all of this and give myself to my work, nonetheless? But nonetheless, I did. And to do so, I had to consciously avoid thinking of time – especially time lost.

Drawing from Bergson, Deleuze (1991) explains that the concept of duration (durée) is time as it relates to the individual. That is, duration pertains to a person's experience of the passing of time as it endures within practical activity, rather than as an objective, linear or chronological time. For Boulton-Funke (2014) duration is "a dynamic process that contracts to draw the virtual as past recollections

and memories and future desires into the present moment, rendering them amenable to change" (p. 7). As a subversive encounter, co-mentoring challenged my previous and situated understandings of mentoring, of being mentored, and the responsibility and accountability involved in both. It disrupted my expectations of what relationships can look like in the academy and exposed what a dematerialized art practice can do. Through the multiple and on-going projects that I participated in and the numerous roles that I assumed, I learned that each interaction, relation and encounter caused a series of effects and that my practices, doings, and actions (Barad, 2007) had the potential of producing multiple other complex connections, relationships and assemblages that could continuously generate new effects. I bring forth these autobiographical details to demonstrate how co-mentoring is an experience-in-practice (Barrett & Bolt, 2013), and knowledge-in-the-making (Massumi, 2011), thoughts that for myself, brought excitement back into the process.

Co-mentoring requires working closely with one another to plan, to negotiate, and to execute research-related and artistic-educational activities involving moments of "intense proximity" (Lucero & Garoian, 2017, p. 451), which also asks that we spend long periods of time apart to study, prepare and share in the responsibilities of work — physical and emotional work — and leading, which entails searching for opportunities, taking risks, and having the courage to go for it ¬—all energies directed to the task — and in. Even when co-mentors are apart, there is a closeness and an adjacency. There is a comfort to this, like a studio mate, both working on individual projects with a similar, but different goal. It requires taking the time to listen, to observe, and to carefully consider what is being said

and done and to what is not being said or done and to the juxtapositions between (Lucero & Garoian, 2017). It is through this unscripted and temporal movement that connections are made, unmade or remade. This is not to say that within the parameters of the academy, hierarchical roles of mentor and mentee are abolished. It is to reinforce the idea that throughout the course of co-mentoring, the boundaries and the planes between the mentor and mentee can change and at times, entangle. Through this lens, co-mentoring requires being (and remaining) committed to the messy and complicated process of learning within these re/configurations (Barad, 2010). It is a process of giving in to the collaborative and collegial relationships when they do emerge in lieu of a more instrumental or utility-driven approach for reaching the finish line because the finish line is not always the focus nor is it always in sight.

Discernment as a Subversive Quality in Co-Mentoring

Rita's Turn: Most of us have a difficult time making decisions especially when we think we are searching for the right decision. How does one determine the criteria for a decision? Discernment is a concept that may help us understand the art of decision making.

Those of us who are supervisors have likely experienced the supervisor-student or expert-novice binary perception automatically granted to us. While I understand this perception, at the PhD level, I have found this binary to quickly give way. Discernment is a quality of engagement that is emergent and forever curious about concepts, topics and issues that take our attention. Discernment challenges the binary premise and offers an invitation to listen carefully, to be pedagogically astute and to creatively play with ideas with and through another person. This creates an in-

between space where scholarship exists in a coming community of practice (Agamben, 1993/2005). When this happens, both individuals become attentive to the ideas, excitements and hesitations of the other as they focus on learning with and through the other. It is in this learning with and through the other that co-mentoring emerges (Carter, Triggs, Irwin, 2017). "The first rule in life is to put up with things. The second rule is to not put up with things. The third is to learn to discern the difference" (author unknown in Beth O'Hara, 2013). To me this describes the challenges of graduate experiences for both supervisors and students. Learning what to pay attention to and what not to pay attention to, resides in a co-mentoring relationship where art educators come together to discern such differences by imaginatively subverting our knowledge base of the field, our understanding of art practice itself, and our expectations of education. The advantage for art educators is that we gravitate to Becker's notion of a subversive imagination. These differences are not readily apparent but emerge through thinking, making and doing, separately and together, amidst a commitment to questioning and listening.

As a co-mentor, I know that it is the deep questioning and listening that distinguishes a mentor from a supervisor, and a mentor from an academic colleague. This deep questioning and listening unfolds, emerges and evolves (Kiechle, 2005). These qualities of discernment may not be the same from one encounter to another and yet they sustain us, and they remind us of the direction[s] we are seeking. As a co-mentor, I've always found myself listening deeply as I grappled with questions such as: When do I appreciate what the other has learned and when do I suggest that another direction should be pursued? In other words, when do I choose comfort and when do I choose discomfort? When do I assert myself and my views and when

do I trust the process to unfold? When do I meet the needs of the other and when do I choose not to do so? Often it is with answering questions with new questions that performs an interactive discernment of potential.

Yet, this may be the greatest joy in the academy—the potential for co-mentoring when distinctions between the roles of individuals are known yet blurred in favour of learning alongside and through one another. Co-mentoring nurtures a spirit of following one's passions while respecting another's individualized pursuits (Bresler & Murray-Tiedge, 2017). When one experiences co-mentoring, scholarship, artistry and learning almost sparkle with enthusiasm and delight – as quests for perceiving to become more acute, when studying challenging concepts becomes somehow clearer in the midst of complexity, and when our making and doing together and separately are held in honoured conversations.

Yet, there are times, when co-mentoring may not be possible, and perhaps more importantly, when a subversive imagination may not be enough. While roles may be blurred in co-mentoring, the blurring happens, ironically, as directions are crystallized. When students struggle, truly struggle, to find those directions, and as a co-mentor, my listening and attentive engagement has not been able to discern what is needed in their search, then discernment may call out the greatest subversion: we must ask ourselves if the people involved are the right co-mentors for us. After all, a subversive imagination isn't limited to the substantive nature of our scholarly work. It is also essential to our relational encounters. There are indeed times when relational decisions need to be made that are truly uncomfortable. The art of decision making, discernment, for co-mentors, or supervisors and students, includes this very question.

Despite the occasional times when co-mentoring is not possible, our experience suggests that it is possible much of the time. Moreover, it is not only possible, it is essential for art educators to embrace their subversive imaginations through the entangling of duration, discernment and diffraction as subversive qualities necessary for co-mentoring in the academy.

Diffraction as a Subversive Quality in Co-Mentoring

Valerie's Turn: After completing my doctoral work and now, working in a tenured academic position, I am a mentor myself. I have mentored new colleagues—three in a row, in fact. We set up regular meetings and I loved these visits. We talked about difficulties and joys and also logistics. In those moments, I was not thinking about mentoring at all; I was in the midst. I also mentor graduate and undergraduate students which is one of my favourite parts of my academic life. In most situations however, I am not far from feelings of uncertainty, inadequacy, of being excessive, perhaps too conservative and of not having immediate access to words that might express my thoughts more clearly. My face expresses things that I am not even aware of. I speak too soon, offer solutions too quickly. I do not listen long enough. I say something that is not exactly what I mean and later is too late to make it more articulate. Sometimes I lose my train of thought in the middle of everything and think of more useful or more precise responses hours later in the middle of the night. I assign too much responsibility to my own involvement and I am often awkward. Despite having great mentorship experiences as a mentee, I have come to realize I do not know how to mentor and I do not fully know mentorship. It seems instead, that mentoring subverts me.

Diffraction is a concept which we have found helpful in thinking about a more relational and responsive mentorship. When considering mentoring in terms of diffractive movement, it may be less stabilized or essentialized by categories of mentor and mentee. Instead, everything is in the midst of shifting in response to social relations, historical experiences, material conditions including details such as where we are meeting, the sharing of tea, the table around which we gather and the afternoon light. Practices of knowing and being are not isolated from one another and neither the materiality nor the social or cultural is privileged over one another. As we've already brought forward, mentoring is related to living. And these entanglements of living require deep listening to where meaning interferes with itself as it re-materializes—making unexpected things possible.

Diffraction is central to new materialism. It involves patterns made by overlapping disturbances produced by water, light, as well as the physicalities of other social movement. Diffraction makes light's wave-like behavior explicit and Barad (2007) describes it as a method and a practice that pays attention to material engagement with data and the 'relations of difference and how they matter' (p. 71). Diffraction is understood by Barad as a process of being attentive to how differences get made and what the effects of these differences are. When the materiality of movement encounters an obstacle or passes the edge of other matter (a mentor), one can observe the effects of this difference.

Mapping diffraction patterns reveal the entangled effects that difference makes. It is a way of reading texts, or subjects, through each other and in this way, diffraction provides a helpful alternative to reflection which is a

pervasive understanding for knowing and which suggests a mirroring of sameness. While reflection is considered a critical method of self-positioning, Barad claims it gets caught up in arrangements of sameness. Diffraction includes disjunction and interference, necessitating continuous displacement; it moves in the amplitudes and enhancements that intra-acting waves generate. It offers an embrace of hotspots, places of interference, movement in more than one direction, and ambiguity.

In co-mentoring discernment aligns with diffraction, when distinctions between the roles of individuals are known yet blurred in favour of learning alongside and through one another.

Thus, grappling with diffraction in this paper is not just an opportunity for me to read and share mentorship with a new materialist lens but also to consider and remember what diffraction invites in relation to honouring the vitality of mentorship as a field of practice that has sustained generations of experimentation, eluding complete human control. Diffraction draws our attention to mentoring's 'need' for becoming in ways that are always, not exactly what we expected mentoring to be and always, not exactly something knowable or something to be mastered.

Our bodies are already familiar with this practice. For example, Brian Massumi (2008) explains the way in which body perception is lived out rather than lived in. Any thing or any body, and in this case, we refer his ideas to mentoring, is not just what it is; it's also like itself which gives every experience in mentoring a sense of connectedness as well as of disconnectedness. Mentoring's likeness to mentoring provides a sense of the "moreness" (Massumi, 2008, p. 6) to things. It includes the feeling of "the fact that it is always passing through its own potential" (Massumi, 2008,

p. 6). In this diffractive way, mentoring never exactly means what it wants nor does it exactly want what it means; it's excessive and fragile just like its participants. Seemingly, mentoring not only subverts its participants; it also subverts itself.

The Dis/continuities of Co-Mentoring

Barad uses the concept of intra-activity to provide an understanding of how diffractive patterns and movement arise. Bodies and things mutually intra-connect thereby influencing themselves, their learning and the production of knowledge (Barad, 2007, p. 149). As well, intra-activity brings attention to the agency of the environment, things, materials and places in the ongoing interrelations and mutual processes of transformation (or events) emerging in-between human organisms and matter and in-between different matter outside of human intervention.

Historically, mentoring has been defined in terms of interpersonal relationships between mentor and mentee, sometimes in hierarchical relationships and in others as bi-directional, mutual and reciprocal. Often these forms of interaction assign change to the interaction between one already determined entity and another, or between measurement and observed phenomena. Intra-action however, refuses a closed system for fixed meaning and instead recognizes that everything is relational already and not just when acted upon by external agents in cause and effect associations.

Descartes provided a foundation for modern assumptions about the world as acting only when acted upon by an external agenda, and as doing so in a cause and effect relationship. Because of advances in quantum physics however, as well as feminist theorizing about difference, new light has been given to socio-

material and aesthetic processes, understanding them as part of a "wider natural environment" (Coole & Frost, 2010, p.13), one that is not completely knowable nor easily observed. These new highlights have made a significant contribution to the recognition of duration, discernment and diffraction as concepts with which to understand the relationality of mentoring.

In the intra-active assemblage, the mentor is just one part of a set of linkages and connections with other things and other bodies.

Mentoring is constructed in relationships with self, others and everyday practices. Practices of knowing and being are not isolated from one another and neither the material nor the discursive are privileged over one another. As discernment observes, mentoring is related to living. And these entanglements of living require deep listening to where meaning interferes with itself as it materializes.

Regarding our own mentorship experiences, we feel that our co-mentors offered us, and continue to offer us, the belief that our involvement adds something interesting and useful. These collaborative manifestations are hybrids of art, educational practice and research in which we participate in what seems well described by Agamben (1993/2005) as a contemporary form of sociality in which a community is defined by the threshold of exposure to an exteriority that is not already known. In such a communal experience the newcomer finds a place in the midst of becoming more sensitive to opportunities of being in the midst of series of waves of interference patterns.

In our ongoing mentoring relationships, we try not to use calculated or discrete instruction to move others to an already determined place

and instead, mentor by inviting what we do not know and by inviting what is not already determined. Mentoring events are verses (events that turn and become) compelling us close to mentoring as something already understood, but not precisely in alignment with any fixed or completed form. For both Natalie and Valerie, being on the student side of this relationship for many years made the uncertainty part feel somehow more appropriate. Now they see that the indeterminacy is inherent and this does not always guarantee a sense of personal satisfaction. More practice only creates more 'verses' about indeterminacy. Rather than looking for foregone conclusions, evidence or reasons for why something happens, the experience in mentoring has taught us to look for what difficulties offer, what mentoring produces, how it works towards something else, how we might together make something that matters. In this entangled state of agencies there is a sense of being in the midst of things and our responsibility is to ensure that our mentoring of others is just a little bit different than everyone involved imagined. Not entirely pinning mentoring down leaves a diffractive wave of potential for the duration and discernment of others.

Thinking about mentoring with diffraction raises questions of where difference is already playing out differently. Rather than looking for evidence or reasons why something happens, we look for what difficulties offer, what mentoring produces, how it works towards something else; we look for mutual constitution of agency both material and discursive. Where is the mentoring product, meaning and materializing at the same time, differently? Diffraction discerns the entangled state of agencies that create a belonging on the inside where it is not an inner mental activity inside separated human beings but rather intra-connected movement where

making something matter is not just about "the head but also of the heart and hands: it has to do with a scholarly engagement with care, social justice and seeing oneself as part of a world" (Bozalek & Zembylas, 2017, p. 118).

In this paper, we have provided theoretical and practical examples for each of the three qualities and a discussion around the possible merits of these qualities for encouraging co-mentoring relationships in today's academy. In Natalie's turn, we learn how duration stands for the quality of time experienced by those involved in mentoring relationships.

Here is where co-mentoring becomes visible through a collaboration over time where co-labouring occurs in the events of learning together regardless of institutional assignments. When one agrees to mentor or be mentored, one commits to a relationship over time, despite distance or time apart (Bresler & Murray-Tiedge, 2017). Mentoring becomes co-mentoring when duration is experienced in and through practice, in and through time indeed, teaching and learning from, through and with one other as roles are exchanged.

For Rita, discernment is a quality of engagement that is persistent, curious, and emergent. Academic mentoring relationships are often based on a supervisor-student model under the assumption of expert-novice. Discernment as a mentoring quality challenges this premise and offers an invitation to linger together, to listen carefully, to engage creatively, to play with ideas, to nurture an in-between space where scholarship is evoked in community. In these moments of discernment both individuals are attentive to the other for the purpose of engagement, of learning, of being with the other. In this being with the other, co-mentoring emerges.

And for Valerie, co-mentoring brings forth diffraction as another quality of engagement that focuses on the potential in those moments when both individuals respond to each other's ideas, surrendering to the expansive potential or diffraction of ideas. In the co-mentoring relationship, one gives oneself to the process to unfold not only through the content being studied but also through the form of the relationships between and among people and ideas.

Co-mentoring means living through a 'subversive imagination' (Becker, 1994) that discerns how one may turn an assumed reality into an artistic event that confronts, exposes, disrupts, and interrogates the habitually perceived normalities of our structured lives. Co-mentoring becomes a verse within a subversion of academic structures. It imagines the potential of mentoring as a subversive encounter itself, an imaginative moment that is utterly and completely about asking more, feeling differently, exposing ourselves, and challenging the status quo. In these moments, the relationship of the co-mentors dismantles the hierarchy of the academy as well as societal expectations for an art practice and creates subversive encounters. The academic hierarchy is dismantled and is replaced by a socially engaged co-mentoring that embraces the encounter as an artistic process of learning through the qualities of difference permeating all aspects of the encounter. Through duration, discernment, and diffraction, co-mentoring is inherently an artistic encounter itself.

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