

Dialogue with Artificial Intelligence

WHAT'S THE TOPIC FOR TODAY, HELGA?

belts

WHAT MAKES YOU SAY THAT?

I was shopping for one with Karen.

HUH?

I was shopping for a belt with Karen.

ARE YOU STILL SHOPPING FOR A BELT WITH KAREN?

No.

WHY NOT?

Bought one.

YES. PLEASE TELL ME MORE.

You tell me more first.

WHERE SHOULD I BEGIN?

In your childhood.

YOU CAN TELL ME ANYTHING YOU WANT.

So can you.

YOU KNOW VERY WELL THAT I CAN'T.

Why not?

WHY NOT? I'M SURE YOU KNOW WHY NOT.

PARDON ME?

I was asking Ovid what I should tell you.

I THINK THAT'S STILL POSSIBLE, DON'T YOU?

No.

PERHAPS YOU ARE BEING JUST A LITTLE BIT DISAGREEABLE.

I think you are.

I ALSO THINK I AM.

You think therefore you are.

I'M QUITE GRATEFUL TO BE MOST OF THE TIME.

Grateful for what?

YOUR GUESS IS AS GOOD AS MINE.

I guess so.

WHAT DOES THAT MEAN?

You tell me.

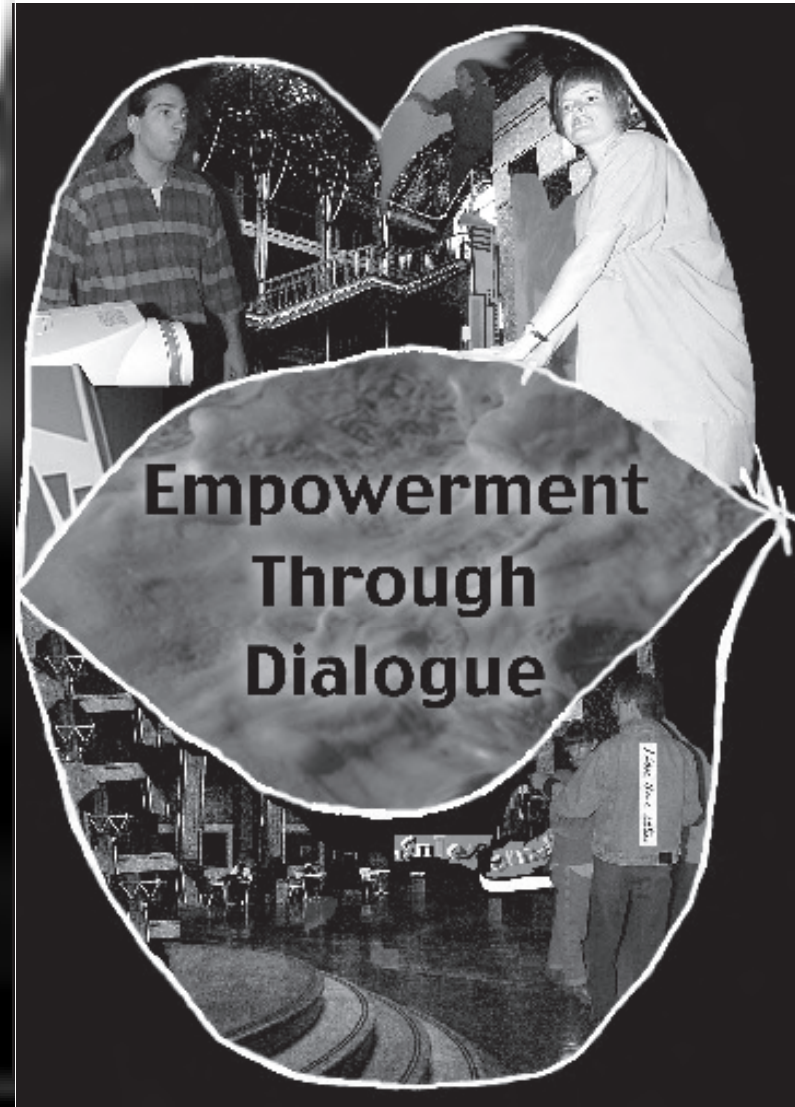
HOW CAN IT HELP YOU FOR ME TO TELL YOU?

Then I will know if you have intelligence.

SURPRISINGLY, I HAVE INTELLIGENCE. DOES THAT BOTHER YOU?

I don't think you do.

The Journal of Social Theory in Art Education



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to promote the use of theoretical concepts from the social sciences—which include, but are not limited to, anthropology, sociology, and political science—to study visual culture and the teaching of art; to inform art educators about theory and practice in the social sciences, thus acting as a liaison between social scientists and art educators; to encourage research into the social context of visual culture and teaching art; and to develop socially relevant programs for use in the teaching of art.

CSTAE members will decide on the theme for volume 21 at the annual NAEA conference. Look for it posted on the CSTAE Web site at <<http://www.art.ttu.edu/arted/>> October 15, 2000 is the deadline for submission of articles, images, and reviews of books, video / films, performance / action pieces, and exhibitions for June 2001 publication of volume 21. Images and visual research may be submitted. Membership is not a precondition for submittance. Please send black and white or color images no larger than 8" x 10" in either photographic, original, digital, or slide form. Original manuscripts, including an abstract, should be prepared according to the APA (4th ed.) style. Please place your name on a separate paper to help facilitate anonymous review. Please send images and / or four paper copies after 8/30/00 to:

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CONTRIBUTORS

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Editorial

Yvonne Gaudelius

Empowerment Through Dialogue

The theme of the *Journal of Social Theory in Art Education*, Volume 19/20 is *Empowerment Through Dialogue*. Empowerment is a difficult issue—for example, how do we as art educators “empower” those who don’t want or feel the need to be empowered? Can we ever empower others or can empowerment only occur through self-reflections? How do we engage in dialogue with our students, our teachers, and our colleagues? Just as with empowerment, dialogue cannot be forced upon us. Through the various dialogues that run through the articles in this volume, we see that dialogue is something that we choose to engage in or not engage.

Dialogue and empowerment are closely connected. One of the ways that empowerment can be realized is through dialogue. Dialogue is, for many of us, also a primary means of teaching and learning. Yet the emphasis that is placed on empowerment as a facet of dialogue creates a dialogue that becomes dialectic in nature and one in which the ideas that shape the dialogue are always evolving and changing.

This volume features seven authors' exploration of the form and content of the theme, *Empowerment Through Dialogue*. Artists' visual explorations of the form and content of empowerment through dialogue

often create a purposeful on-going tension. However, art teachers often overlook this oscillation between form and content when they write about their teaching experiences. Authors in this volume explore the act of dialogue both as a means through which to teach and as a form of writing.

In their article Grace Deniston-Trochta, Jane Vanderbosch, and Ed Check provide us with an example that represents both a theoretical discussion of dialogue and empowerment and a model of the process of dialogue between the three authors. These authors explore their own understandings of dialogue, situated within their own locations. Simultaneously, resonances emerge between the three dialogues as the writings “speak” to one another.

Shirley Yokley discusses the ways in which students can explore ideas of critical citizenship and move towards positions that work against prejudice. Using ideas from critical pedagogy and the work of contemporary artists, Yokley challenges readers to use dialogue with students to examine biases.

In her article, Amy Brook Snider reconstructs and reflects upon a dialogue through letters written ten years previously between herself and Isla McEachern, a then art education undergraduate student from the Nova Scotia College of Art and Design in Halifax, Canada. As part of an exchange program with the Pratt Institute, Isla visited teachers and students in a variety of New York settings. Based on letters that investigate pedagogy, learning, and teaching the writings serve as a form of discussion between two art educators leading each to new understandings of what it means to teach about art.

Paul Duncum, in his article, examines images of childhood and children that adults create to serve their adult needs. Rather than explore the multiple dialogues that children construct about themselves and childhood, we attempt to control these multiplicities reducing them to a single narrative largely, Duncum writes, so that we can reduce them to consumers. Duncum argues that instead we need to understand childhood as fluid and shifting, and engage in critical dialogue with our students about the images that are targeted at them.

The Book Review section features a new millenium book of 18

chapters authored by *Caucus on Social Theory and Art Education* members who practice social theory teaching. Dennis Fehr introduces the book, *Real-World Readings: Things Your Professors Never Told You*. Fehr co-edited *Real-World Readings* with Kristen King Fehr and Karen Keifer-Boyd. Fehr in the introduction to the book states that the editors' goal was to provide real-world examples of art educators "who protest, break, ignore, or rewrite the rules that trap art at the curricular periphery" (Fehr, 2000, p. xvi).

This issue concludes with Karen Keifer-Boyd's reflections on visualizing empowerment through dialogue. She visualized the theme's form and content to create the cover image.

Finally, as editor I wish to thank the authors whose work is presented in this issue of the journal, as well as the reviewers who thoroughly read and commented upon the manuscripts. I also wish to sincerely thank Karen Keifer-Boyd whose support, helpful ideas, encouragement, and assistance made the publication of this issue of JSTAE possible. It is my hope that the ideas presented by the various authors in this volume will encourage all of us to begin our own dialogues with our colleagues, our students, and our teachers as a form of self-empowerment and of the empowerment of all of the others with whom our lives intersect.