

188 Community Pedagogy

Community Pedagogy in Idaho: Becomings & Un(becoming)s

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The following pages chronicle a diverse collage of recent un(becoming) and becoming events from arts policy realms, as well as issues, events and programming in the Idaho arts community. Throughout the narration and description, critical analyses of these actual events, and the articulated and sometimes hidden pedagogies of these situations are measured against the criteria of community pedagogy. Rather than examining un(becoming)/becoming as a simple binary, the complexity of evaluating these events as either or both is presented when appropriate. Strong motivation to recognize social change and justice efforts through exercised community pedagogy nonetheless leads the evaluation and analysis. Local unbecoming tales exemplify challenges to be undone in Idaho, if a truer, and more holistic art education practice is to fully experience its own becoming.

One may assume that the realm of pedagogic reflection is often left to formal art educators, but the extended arts community made of up artists and arts organizations, as well as support entities taking on informal educational roles, also implement and radiate pedagogical

philosophy and practice. Evaluations of both un(becoming) and becoming practices within the larger purview of art education in these contexts are dependent upon the political, philosophical and, in this case, pedagogical underpinnings of the evaluator. Here, in efforts to position arts teaching and learning as a catalyst to individual and communal transformation within social change, the author argues for the implementation of an evolving community pedagogy in any and all educational related arts work, and thus evaluates recent Idaho happenings and their pedagogy against this criteria.

Keys (2003a) links and explores the goals and ideas of community-based practices in art education and arts-based community development within the context of an evolving pedagogy. Community pedagogy is grounded in theoretical frameworks of critical pedagogy and social reconstruction. To develop, maintain and utilize an evolving community pedagogy, first

...an initial foundational layer, a base of a sincere and well functioning egalitarian community must exist, no matter what the teaching/learning setting. Next the educator/learner-cultural worker must commit to ideas of facilitative leadership and to empowering students/colleagues/communities. Additional layers include fostering an educative experience that demands decision-making, encourages freedom and facilitates self-expression. This creates a situation or experience of *lived community*—the essence of *community pedagogy* (Keys, 2003a, p. iii).

[P]edagogy that claims to be community pedagogy is one that must articulate, model and induce actual *lived community* within its spheres of application. This means that teachers, artists, community arts workers, scholars, and practitioners must take leadership roles to first cultivate egalitarian environments in their

classrooms, cities, and community activity spaces. Only then can persisting and persevering efforts at empowerment, engagement, freedom, voice, expression and increments of social change follow (Keys, 2003a, p. 206).

Given the minimal formal education in the arts and access to arts programs student and citizens' experience, certain arts situations carry intense impact that may empower or harm the Idaho community. Situations that qualify as un(becoming) to the progressive improvement of art education in the state of Idaho seem to sequence themselves in an alarming dot-to-dot delay away from critical arts teaching and learning. Betwixt these bewildering manifestations implemented by named "student leaders" and "arts leaders," however, amazing visionaries and events of becoming come into focus and potentially radically impact those who are listening and seeing. These becomings clearly manifest characteristics of community pedagogy by laying the groundwork not only for critical improvement to art education, but also for transformative arts work and social justice efforts within these arenas.

I—unbecoming statue and student leaders

awkward, clumsy, discreditable, gauche, ill-suited, inappropriate, inapt, incongruous, indecent, indecorous, indelicate, inept, maladroit, malapropos, offensive, rough, salacious, tacky, tasteless, unattractive, unbecoming, uncomely, undue, unfair, unfit, unfitting, unflattering, ungodly, unhandsome, unlovely, unseasonable, unseemly, unsightly, unsuitable, unsuited, untimely, untoward, unworthy (Webster.com).

Boise State University, September 22, 2003

Kaikoo Sculpture

In an eye-catching front page photograph in *The Arbiter* university newspaper, the Associated Students of Boise State University (ASBSU) President, and Vice President stand in their school color collegiate rugby shirts affront a 21 foot worn red formalist geometric steel sculpture in the central campus quad. On its awkward cement platform the formidable abstract shape looks a bit like a lonely funky rocket on a launching pad. The title of the newspaper article graphically emblazoned over the sculpture and above the heads of the student leaders reads: "What the hell is that big red thing in the quad?" The article describes point-by-point the newly elected leaders priorities for the ensuing school year.

Among the biggest goals for this year are:

Removing the statue in the quad.

Problem: The red statue is not only a hindrance to the function of the quad, but is also considered by many to be aesthetically displeasing.

Solution: Several options are available for the replacement of the statue, but none have been decided on. One of the most popular is replacing the memorial fountain that was buried underneath the extension of the Albertson's Library" (Olsen, 2003, p. 1).

The priority list continues on to mention the important work of establishing new traditions, adding teaching evaluation systems, adding a diversity requirement to general university studies, matching the Idaho Promise Scholarship, and getting equitable funds for Boise State University (BSU).

Needless to say, the initial priority and sheer disregard of a campus public artwork managed to stir the ire of many in the art department. At this time just a month into my new post as gallery director and lecturer, I committed to taking up the cause of advocacy in a guest editorial and began a short and intense research project into the sculpture. To my surprise, the art faculty did not know allot about the work—and no one seemed to know its name—or the artist offhand. The new chair, however, did remember its installation during his undergraduate studies in the mid eighties. I gathered a bit of the available folklore and then planned to visit the archives department of the library.

Internationally renowned artist Betty Gold created the piece. It was donated to BSU in 1985 by leading steel industrialist and art collector, Sidney M. Feldman. Our sculpture is one of Gold's Holistic Sculptures—meaning Gold cut one piece of steel into geometric shapes and then rearranged them to create the sculpture. She likened this process to her holistic view of art. Our piece, *Kaikoo Series # H VIII* is from a 17 sculpture series, originally inspired by a trip to Hawaii. Purdue University installed *Kaikoo VI* in 1987. Others in the *Kaikoo* series are located in Seoul (IX & XVII) and Brea, California (IV & XVI)...The fact that BSU owns a Betty Gold sculpture links our campus internationally and globally to other important cultural sites and institutes of learning (Keys, 2003b, p. 4).

Before I made it to the archives, and worked up the promised editorial, a colleague hearing of my inquiry passed on a very alarming flyer created to assist ASBSU leaders in their campaign to remove the sculpture. This increased my concerns, and I doubled my efforts to quickly establish a rich contextual history and cultural significance for the work.

Attempts were made to dismiss the sculpture earlier this semester in the limited circulation of '[an] informal proposal from ASBSU,' complete with a photographic montage of the sculpture with a cut out of Saddam Hussein's head on top. The flyer, called readers to '[join] the effort to tear down the Saddam statue!' The association of BSU's Kaikoo with such an iconic image representing war and terror is inflammatory, appalling and completely unbecoming of student leadership. Not to mention that an 'effort to tear down' or otherwise 'dispose' of the artwork, is illegal according to the Federal Visual Artists Rights Act enacted as part of the Copyright Act in 1990. Protecting after-sale rights of artists, the act prevents the distortion, mutilation, modification or destruction of artworks (Keys, 2003b, p. 4).

In the remaining passages of the editorial, ideas to convene a diverse campus and community public art review committee are mentioned, and potential solutions are presented for educational and conservation improvements.

It is my opinion that the university has an obligation to educate the campus community as to the cultural and historical significance of our Kaikoo, by means of initiating new signage reflecting the title and Holistic Sculpture classification. Additional contextual information should be supplied in the library and on the BSU website. The sculpture is also in great need of a condition assessment by a professional conservator. In time an educational walking tour of BSU public art could be developed and marketed to the general public increasing cooperation between the university and the greater community (Keys, 2003b, p. 4).

In continuation of the dialogue in the press—four additional letters to the editor and/or columns were written and the story was picked up by the *Boise Weekly*, a local arts and entertainment paper. In the additional BSU writings, other ASBSU members stressed the university student senate's *real* initiatives, chastised others for wasting time on this issue, further demonized Kaikoo and touted a traditional bronze "bucking bronco" sculpture as "public art for everyman" (Aasvik, 2003). As evidenced, however in the following excerpt, some individuals in the community, such as letter to the editor writer, Coonrod, did begin to thoroughly consider Kaikoo and added metaphorical suggestion of this event being paralleled with higher education practices, to our understandings.

Kaikoo is a non-representational abstract sculpture made of geometric shapes cut from a single sheet of steel and then welded together to the specifications of its creator, Betty Gold. With asymmetrical balance, it can be viewed from different sides, angles, and times to produce multiple images and impressions. Comprised of diagonally implied lines, it seems to draw the observer to a focal point somewhere above its tip. It is loud, it is vibrant, and defies the quiet of the trees and grass that surround it. In asking people I know what they think of it, I find that most of them have not really given it much thought, but when they do, it is usually something confusing. Kaikoo seems to create a disturbance. The form and content escape me, but it seems to contrast with the natural setting, has a chaotic rhythm, and stands there as if to taunt the old, established, traditional administration building. These traits would seem to me to be ideal in a sculpture to represent a college campus...But I guess the real problem, as is hinted at in the Sept. 29 piece,

is that most students, and apparently our illustrious ASBSU leaders, don't really find that they are willing to open their minds, learn something new, and find something like this (something that would cost them nothing, and is already well known outside of the Boise backwater) as something [of which to] be proud. (Coonrod, 2003)

The ongoing dialogue led to the university administration's preliminary establishment of a committee made up of Boise State students, art academics, planners and local arts professionals. As of March 2005, there has been no forward development on the committee but these initial steps taken to develop a trustworthy structure in a committee reassured the campus that the community will assist in decision making regarding the fate of the sculpture. Additionally, Karen Bubb, Public Arts Manager at the local Boise City Arts Commission and new BSU masters in public policy student will spearhead initial campus public art efforts, such as new policy development for acquisition, placement, conservation, education, campus investment and potential committee development as part of her graduate study.

In the above account of Kaikoo¹, a sculpture cited as unbecoming through an unbecoming campaign invoked by student leaders motivated dialogue and the potential establishment of a diverse review committee. If handled with strong leadership this beginning pattern of community pedagogy may continue and flourish. Without it, any decision made will be viewed as forced and hierarchical, similar to the *burial*, covering up of, or fill in of the *Veteran's Memorial Fountain*, to expand the Library one summer break without campus investment as cited in the student leaders solution section of their priority list.

II—becoming seers and listeners

acceptable, agreeable, attractive, beautiful, comely, cute, effective, enhancing, excellent, fair, graceful, handsome, neat, nice, presentable, pretty, seemly, tasteful, welcome, well-chosen (Webster.com).

Boise State University, September 24, 2004

Jaune Quick-to-See Smith

Within the role of a visiting artist, Jaune Quick-to-See Smith² loaned twenty artworks from her personal collection for university exhibition, delivered two printmaking workshops to students and faculty, critiqued the work of graduate MFA students, and gave a public lecture at Boise State University. Smith's presence in the studio classrooms, the gallery and the ballroom where she lectured was affirming and empowering. Advocating that we really listen to one another, Smith selflessly gave her time and ear to everyone with whom she came into contact. In her lecture collaged with storytelling and critical residues from everyday life—such as e-mail correspondence, headlines and other items from popular culture, she communicated the finer points of a truly evolved sense of culture—essentially arguing for the equality and celebration of all peoples—and of course their cultural expressions.

'In the beginning, art had no name.' Thus did Native American artist Jaune Quick-to-See Smith open her lecture at Boise State's First Nations Conference on September 24. It goes to the heart of the special relationship the ancient indigenous cultures of the Americas have had with the creative act. Art was such an integral part of society, helping shape its collective consciousness, defining a spiritual way

of life, that for thousands of years it was never put on a pedestal. That rich heritage is part of what Smith brings to her work along with a commitment to social justice, an appreciation for popular culture, a taste for the wit and irony of Pop and the brashness of Abstract Expressionism. A talented painter and printmaker, Smith's art captures the multicultural existence that informs Native American life today. A traditionalist, a modernist and a non-conformist, she calls herself 'a mediator,' 'cultural worker' and 'bridge builder' between cultures, stating 'my art, my life experience and my tribal ties are totally enmeshed.' Smith stirs your conscience without bitterness (Schnoor, 2004).

When it was time for the visual section of her lecture presentation, Smith treated the audience to her own slide collection of images and commentary regarding the artwork of over twenty current contemporary Native artists. Her intimate knowledge of the artwork and the artists, enabled a deeply contextualized talk that gave way to an exciting level of exposure and understanding to audiences who do not experience contemporary Native artwork on a regular basis. This decision exemplified not only Smith's willingness to really listen to other artists and her intentions to continually network individuals and communities but also her commitment to sharing her stage, her lecture time, and her visit to BSU with non-present contemporary Native artists such as James Luna and C. Maxx Stevens.

Later, Smith discussed many of her own works, elucidating her intentions and adding to our interpretations. To hear from such an accomplished and aware artist, working to benefit the community and messages of contemporary Native artists and to better and enlighten the community of our world in general was a rare treat. In these ways, Jaune Quick-to-See Smith emphatically epitomized an artist utilizing a community pedagogy.

III—unbecoming stewardship

awkward, clumsy, discreditable, gauche, ill-suited, inappropriate, inapt, incongruous, indecent, indecorous, indelicate, inept, maladroit, malapropos, offensive, rough, salacious, tacky, tasteless, unattractive, unbefitting, uncomely, undue, unfair, unfit, unfitting, unflattering, ungodly, unhandsome, unlovely, unseasonable, unseemly, unsightly, unsuitable, unsuited, untimely, untoward, unworthy (Webster.com).

Idaho Commission on the Arts, October 2, 2004

Governor's Awards in the Arts 2004

On a cool night in October I attended the *Governor's Awards in the Arts 2004: A Celebration of the Arts in the Spirit of the USO* at the Warhawk Air Museum in Nampa, Idaho. Here the artistic excellence in Idaho was to be celebrated. "Artists, art educators, and arts organizations make Idaho a special place and encourage Idaho's growth and reach for becoming a greater lived community each and every day. On this special evening a total of 17 Awards in the Arts³ were shared with awardees" (Idaho Commission on the Arts, 2004).

The critique that follows is not designed to detract from the due credit to awardees and their tireless efforts toward their work and dedication to making Idaho a better place. The critique rather, is in regard to the partial funding and organizing body of the awards, the Idaho Commission on the Arts.

Called to our feet, the entire \$100 per ticket, black tie optional, audience most with hands held over hearts (myself and few other independent dissenters held hands down) the Governor's Awards in the Arts ceremony and gala presented at the Warhawk Air Museum began with a formal presentation of the colors by military personnel (national and state flags were presented), an instrumental version of

America the Beautiful, and an invocation by a Catholic priest delivering a prayer. Ignoring at the get go, the separation of church and state and the fact that all Idahoans do not acknowledge a Christian God or a deity at all, we were nonetheless beckoned to pray and show respect to our country's flag regardless of our opinions about the ensuing war in Iraq.

The event touted a United Service Organization (USO) theme referencing WWI and WWII *arts* as entertainment theme utilizing the likes of Bob Hope, Marilyn Monroe and hundreds of other entertainers who uplifted troops in past wartime. Used currently the theme implied unspoken full support of current US troops at war in Iraq. The sincerely spoken and tasteful interview video clips celebrating each awardee were grievously eclipsed overall by an overly staged awards show highlighting the history of the USO and catering to the elite arts supporters in Idaho. Rather than a sincere and tasteful recognition ceremony of arts excellence in the state, a heavy dose of sugar coated pro-war sentiment, support of current troops in Iraq and the Governor's unwavering support of the current Bush presidency, was served up alongside our Cornish game hen and asparagus. In critique one has to wonder why someone did not advise the Governor and the Idaho Commission on the Arts board and/or staff planners against the idea of holding a state sanctioned, partially state funded event at the Warhawk Air Museum in the time of a highly questionable war—and/or mention this as a potentially ridiculous and tasteless fiasco during its planning efforts as far back as the time our nations leaders were simply courting war. Surely the Idaho of today still represents a conservative Republican strong hold, but within the state population there are other points of view and dissenting opinions. It is the role and duty of the arts to express diversity in opinion, and one would assume, therefore, an interest of the Idaho Commission on the Arts⁴ as well given their objectives.

The Idaho Commission on the Arts is the official state agency for the support and development of the arts in Idaho. The Commission promotes artistic excellence, education in the arts, access to the arts for all and community investment in the arts. Its professional staff administers and develops the programs and services of the agency, assists grant applicants, and provides technical assistance (Idaho Commission on the Arts, 2004).

Even though providing arts access to all is a priority at the Idaho Commission on the Arts, this was not echoed in the Governor's Awards in the Arts planning. With tickets at \$100 per plate, several citizens were precluded from attendance. In years past, a more reasonable \$15 for tickets to the award presentation was set, and subsequent gala participation requested the purchase of an additional more expensive ticket. As it was in 2004, the mass of an estimated 300 attendants were made up of Idaho Commission on the Arts Commission and Staff members, awardees and guests, entertainers, and political and arts leaders from across Idaho. A diverse presence from the public—and conscientious out reach to the greater arts community—and the greater state of Idaho was missing. Plans were shared with the audience that, the general public may soon tune in and watch the recorded awards ceremony re-narrated by the Governor himself on Idaho Public Television.

Lastly, the constant reminder of the private and corporate donations assembled for the very expensive event on the video screens during the social hour and through dinner was crass. It was and a constant reminder of the lack of community pedagogy at work in this arena. All of aforementioned decisions regarding the USO theme, the location and cost of the event, and the illuminated "donor wall," re-enforced the ideas that the arts are for the elite and that all are really not welcome to celebrate the artistic excellence of Idaho's artists,

educators and organizations, except of course later on their own televisions, providing they own a set.

Overall, this event was non-reflective and non-responsive to the aspects of community pedagogy the agency's own mission in part purports. In turn these actions instead seem to negate the entire premise of supplying competitive arts-related grant money, education, advocacy and assistance to each corner of the state, and undermine the fragile cultivation of a statewide arts community.

IV—becoming a remembering community

acceptable, agreeable, attractive, beautiful, comely, cute, effective, enhancing, excellent, fair, graceful, handsome, neat, nice, presentable, pretty, seemly, tasteful, welcome, well-chosen (Webster.com).

Sun Valley Center for the Arts August 6-October 29, 2004

The Vanishing: Re-presenting the Chinese in Idaho

Comprised of new work commissioned by the Sun Valley Center for the Arts⁵, located in Ketchum, Idaho, the exhibition, *The Vanishing: Re-presenting the Chinese in Idaho*, includes paintings and drawings by contemporary artist Hung Liu and an installation by artist Rene Yung. In Yung's installation, "...The viewers in fact become performers of the acts of erasure and of remembering, in analogous anonymity to that of the Wood River Valley Chinese immigrants (Yung, 2004. p. 18). Now the exhibition is touring in Idaho and the regional west.

Serving critical roles as railroad workers, miners, business owners, farmers and cooks, Chinese immigrants were a significant factor in the West's development. By 1870, Idaho had the largest percentage of Chinese people per capita in the nation, comprising nearly 30% of Idaho's entire population. Today in many western towns and communities this legacy has virtually vanished. In the most recent census Idaho's Chinese population was barely measurable. This multidisciplinary program will explore and expose the history of Chinese immigration in the Western United States, particularly in Idaho where the Chinese were crucial to the development of the young western territory.

Hung Liu's large-scale paintings are a powerful means for exploring memory and truth, loss and recovery. Using historical photographs from local and state archives as the basis for her paintings, these works will make real Idaho's Chinese population in the last decades of the 19th century. Artist Rene Yung's installation addresses issues of memory for immigrants. Walls of soap imprinted with the word REMEMBER, are slowly dismantled throughout the run of the exhibition as the soap is used by visitors to wash fabric imprinted with words referring to things remembered. As the fabric is washed and hung to dry, both the imprinted words and the soap's REMEMBER fades away referencing the vanishing memory of the valley's Chinese occupation as well as the Chinese individual's lost histories (Sun Valley Center for the Arts, 2004, original capitals).

This culturally riveting and aesthetically inviting exhibition and its commissioning utilizes community pedagogy. It has been explored by many members of the community and recently the Idaho Art Education Association (IAEA) members visited as part of their 2004 annual conference. Additionally, Rene Yung was an artist in residence for the conference and interacted with art teachers and other conference participants talking about her work and the ideas of community memory.

Community memories may assist in the reclamation of self, space, and place. Likewise, as informed by community-based arts education, arts-based community development, and critical pedagogy, a surfacing and ever-evolving model of *community pedagogy* (Keys, 2003) identifies community as a state of mind coinciding with both space and place. "Important and relevant for arts educators, arts administrators and other cultural workers, a community pedagogy utilizing the arts for social change offers entrances to reclamation of self, space, and place leading to individual and/or communal agency and progressive social justice efforts" (p. ii).

Like others who promulgate a community pedagogy in their practice (Baca 2002, Cleveland 2002, Ballengee-Morris & Keys 2001), and/or cite these characteristics in the work of others (Cieri & Peeps, 2000) Hung Liu's and Rene Yung's commissioned artworks act as a reclamation of the Chinese culture, immigrant memory and their forgotten or lost legacy in Idaho. The Sun Valley Center for the Arts radiates a community pedagogy in this presentation and through their artistic and humanities leadership in the state. Through the work and the vision of the Sun Valley Center for the Arts to commission this exhibition and installation, the significance of the lost culture is remembered, reconstructed, reclaimed and established anew. Additionally, they created a free zone of innovative expression and community building.

Truly free spaces or zones of expression, real communication, and community making are hard to locate. These by-products of creative work seem neutral, yet in reality are determinately political as free spaces support critical thinking, empowerment, collective action, and potentially revolution among the communities where they exist. These manifestations of created spaces put partial control back with the people and provide a place from which to work, think, and be together. This work and togetherness makes the public space their own and encourages others to join in the reclamation of the space—potentially in different ways. It also contains within it the energy to start an extending effect of this creation and reclamation by catalyzing additional action (Keys, 2003, p. 63).

In the Sun Valley Center for the Arts example, the reclamation of space occurs first in the gallery and then passes into the community at large as the Chinese are remembered and the community becomes a remembering community. Additional action catalyzed by this exhibition will continue the community making an remembering.

Moving Toward Greater Community Pedagogy in Idaho

Though preceded with the tell-tale synonyms for unbecoming and becoming each of these partial tales at times take on both manifestations, which reminds us that good things may grow out of unwise choices and decisions. Viewers and attendants at *The Vanishing* or at Jaune Quick-to-See Smith's lecture, who are less enlightened regarding minority and/or multicultural issues, or perhaps not aware of nor committed to social justice concerns, may have found this programming to be unbecoming for an arts center or an art departments

visiting artist series. Likewise, many Governor's Awards in the Arts attendees found that event to be very becoming, and were not startled by the additional implied (yet perhaps hidden to some) pedagogies.

Lessons from each of these situations regarding what each one formally and informally teaches the public, and what participants may have learned, may be further illuminated when considered against the criteria of community pedagogy. In the above re-tellings, affirmation of many actions and chiding of others for lack of ability, awareness and/or interest in progressive social change efforts were articulated. Finally, these points of recapitulation are offered as guidelines to further promulgate community pedagogy in the Idaho arts community:

1) Boise State University arts leadership must work to transform public art advocacy, placement, and education to carry this significance into the future.

2) Idahoans consistently need to seek out and listen to the diverse visionary voices that exist both within our borders and outside of them.

3) State arts leaders need to take greater care to plan celebratory events of the arts that are truly accessible to a diverse citizenry, deliver more funding out to the state, and mindfully play up the uplifting power of arts excellence rather than champion current bi-partisan political causes.

4) Arts and education entities need to consistently work to develop programming which attempts to recognize, reclaim and remember lost and current cultures—adding to a greater and more full multicultural understanding across the state.

Encouraging this type of community conscientious work will allow those catalytic occurrences to keep building in our state and will model a continual improving and evolving utilization of community pedagogy. This in turn will assist in the progressive journey toward a *lived* community—and that is good for all of us.

Notes

1. For more information on the Kaikoo research article or to read the several letters to the editor please go to

<http://www.arbiteronline.com> and search for “Kaikoo” in the archives search engine. For more information on artist Betty Gold, please visit <http://www.bettygold.com>

2. Jaune Quick-to-See Smith visited BSU as part of the Visual Arts Center & Art Department Visiting Artist & Scholar Series as well as the 2004 *First Nations Conference: Indigenous Visions: Honoring Traditions, Creating Futures*.

To see visual images by Jaune Quick-to-See Smith please visit the Tamarind Institute website:

<http://www.unm.edu/~tamarind/editions/jqts-img.html>

Jaune Quick-to-See Smith’s art presents a cross-cultural dialogue between those values and experiences of the artist’s inherited past and those of late-20th-century Euro-American culture. A painter of Salish, French-Cree, and Shoshone heritage, Smith was born in St. Ignatius, Montana, and raised on the Flathead Reservation. She became an artist while in her 30s, and was already earning a living as a painter before she completed her M.F.A. degree at the University of New Mexico. By the mid-1970s Smith had also founded artists’ groups, curated exhibitions, and organized grassroots protests to express her concern for the land and its people. Over the past two decades, she has become one of the best known American Indian artists in a ground-breaking generation that includes herself, George Longfish, Hachivi Edgar Heap of Birds, and others (National Museum of Women in the Arts-profile).

3. Excellence in the Arts:

Cherie Buckner-Webb, Boise / Robert Wrigley, Moscow
Frank Werner, St. Maries /Twin Falls Municipal Band,
Twin Falls Company of Fools, Hailey

Excellence in Folk and Traditional Arts:

Daniel Ansotegui, Boise / Dale Harwood, Shelley

Support of the Arts:

Jane Falk Oppenheimer, Boise / Beaux Arts Société of the Boise
Art Museum, Boise
Thelma Stephens, Boise

Support for Arts Education:

Cathy Mansell, Boise / LaVar Steel, Twin Falls

Lifetime Achievements: Nat and Sally Adams, Boise

Idaho Artist to the World:

Paul Revere, Boise / Bruce Willis, Hailey / Reunion,
Idaho Falls/Driggs

Medallion Design: Elizabeth Wolf, Boise

(Idaho Commission on the Arts, 2004)

4. It is duly noted that both the Jaune Quick-to-See Smith lecture and the Sun Valley Center for the Arts are partially supported by grant monies from the Idaho Commission on the Arts. For more information on ICA please visit the Idaho Commission on the Arts website at:

<http://www.arts.idaho.gov/>

5. For more information on the Sun Valley Center for the Arts or *The Vanishing: Re-presenting the Chinese in Idaho*, please visit <http://www.sunvalleycenter.org/>

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