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Editorial: Fault Zones

Melanie L. Buffington

Virginia Commonwealth University

As an undergraduate student, I had a list of general education requirements I needed to fulfill and the one I dreaded was a lab science. I knew from high school experiences with large worms and frogs and that lingering smell of formaldehyde that I had no interest in taking a class that required me to dissect an animal. A few days before the start of class registration, the student newspaper published a list of the 10 easiest classes and one of those, known as Rocks for Jocks, was a lab science. A few friends mentioned they were going to take the class and thus, I signed up for a Geological Science class.

On the first day of class the professor's introduction surprised me. He knew the class was called Rocks for Jocks and he knew it was on the infamous list of easy classes. He also informed us that the Geology department did not appreciate making that list and took him off of teaching graduate classes intentionally to elevate the level of this general education undergraduate course. It was a sad realization for me that this class was not going to be a cakewalk.

However, over the next several weeks and months, I grew increasingly interested in geology and rock formations. The professor frequently utilized hyper-local examples including sites on campus and in the immediate surrounding area. He also organized a field trip that took us about 10 miles from campus where we stood by the side of

the road and analyzed the layers of the rock, observing the thickness of the various layers and the different pitch of the layers that was punctuated by striations and different angles in the layers of the rock.

This professor exemplified the power of a strong teacher, one who was passionate about the subject, built upon existing student knowledge, and pushed us to see some familiar things around us in new ways (Greene, 1971). He got me to care about a topic that did not interest me one iota before the semester began. That is part of what a good education can do, encourage students and help them build the tools so that they can empower themselves to see and understand their world, people, places, and ideas through different frameworks.

While not as dramatic as earthquakes or other geological shifts, this shift in perspective of teachers and students is central to making progress in education. However, when considering public education, holistically, in the United States, there have been some events that created significant shifts including the 1954 Brown vs. Board of Education decision and the 1972 Title IX Education Amendment. These two events created greater, though certainly not equal access, to education throughout the United States. In 1983, the federal government published "A Nation at Risk" that questioned the quality of public schools (Kamernetz, 2018). This report and the consequent view of public schools as failing, promoting mediocrity, and posing a danger to the future of the country, has spread and is repeated in the current day. In recognizing the 35th anniversary of this report, Secretary of Education, Betsy DeVos, recently stated, "we are a nation still at risk" (Toth, 2018, para. 11).

To continue with the metaphor of this volume of JSTAE, Moving Fault Zones, and public education, we might consider subsequent legislation as forms of aftershocks following this pivotal report. Perhaps the No Child Left Behind Act of 2002 and the Race to the Top legislation from 2009 are some of these aftershocks? The current moment

of promoting charter schools and using public funding for vouchers and other means of dismantling the public education system may be the next aftershock. What these types of events cause in the underlying structure of communities and public schools is not yet clear. The type of safety net that public schools and strong communities provide may be disappearing as proponents of school choice funnel money toward for-profit entities.

Throughout the articles in this volume of the *Journal of Social Theory in Art Education*, the authors explore various types of faults, interpreting the idea through different lenses including borders, weaving, breaking new ground, understanding geographic and political borders, among others. The articles are intentionally presented to alternate between those that are more focused on research and theory and those that are more focused on art and the interrelations between art, history, place, and ways of knowing.

Adetty Perez Miles considers faults as borders and relates ideas of moving between the Mexico/US border. Through a discussion of different contemporary artists and their interventions along the border, she highlights artistic practices that subvert and expand binary notions of place.

Through her two found poems, Mindi Rhoades explores original texts related to geology and earthquakes. By deliberately removing portions of the existing text, she creates altered meanings that emerge from the faults of the deleted text.

Mark Villalpando, a high school art teacher, explains how he worked within the upheaval of the Trump era to raise issues of bullying and LGBTQ+ acceptance with his students. Through discussions and their artmaking, students addressed complex issues of acceptance and bullying while exploring ideas of activism.

Corinne Peterken examines her own artistic practice as well as policy changes that affect early childhood education. Through her weaving and fiber arts, she utilizes poetic inquiry to understand the fault zones between what we know about how young children learn and what is currently being valued by standardized testing.

As she explores her work as a public arts commissioner, Yichien Cooper simultaneously shares her inner thoughts and reflections as well as addressing larger issues about public art. She builds this relationship between the science-focused past and present of her community as well as the hope for an arts-filled future.

Taylor Miller undertakes a photographic journey through the land in Israel and Palestine, noting elements that relate to the political fault zones there. Through her ruminations on the past and present, she explores how governments and people bring about rapid change.

Christen Garcia also uses a border as a metaphor for a fault, focusing on food traditions that flourish on the Mexico/US border. As she discusses various hybrid foods, she also unpacks the history and heritage of those foods and how they have been political tools that, at times, func-

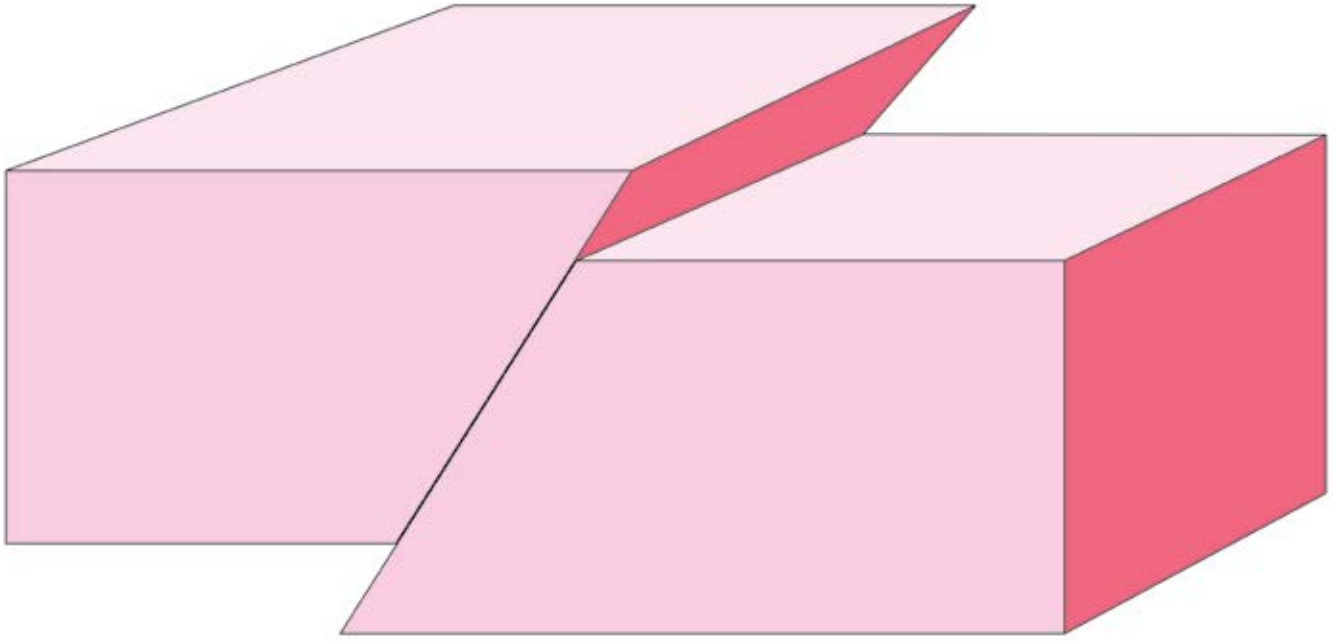
tioned to “other” people and create a hierarchy.

The cover images and the images interspersed between some of the articles are by Clark Goldsberry. Through his artistic interpretations of different fault zones, he captures potential changes in a variety of ways. Through variations in color, scale, and types of faults, he depicts a range of ways changes occur.

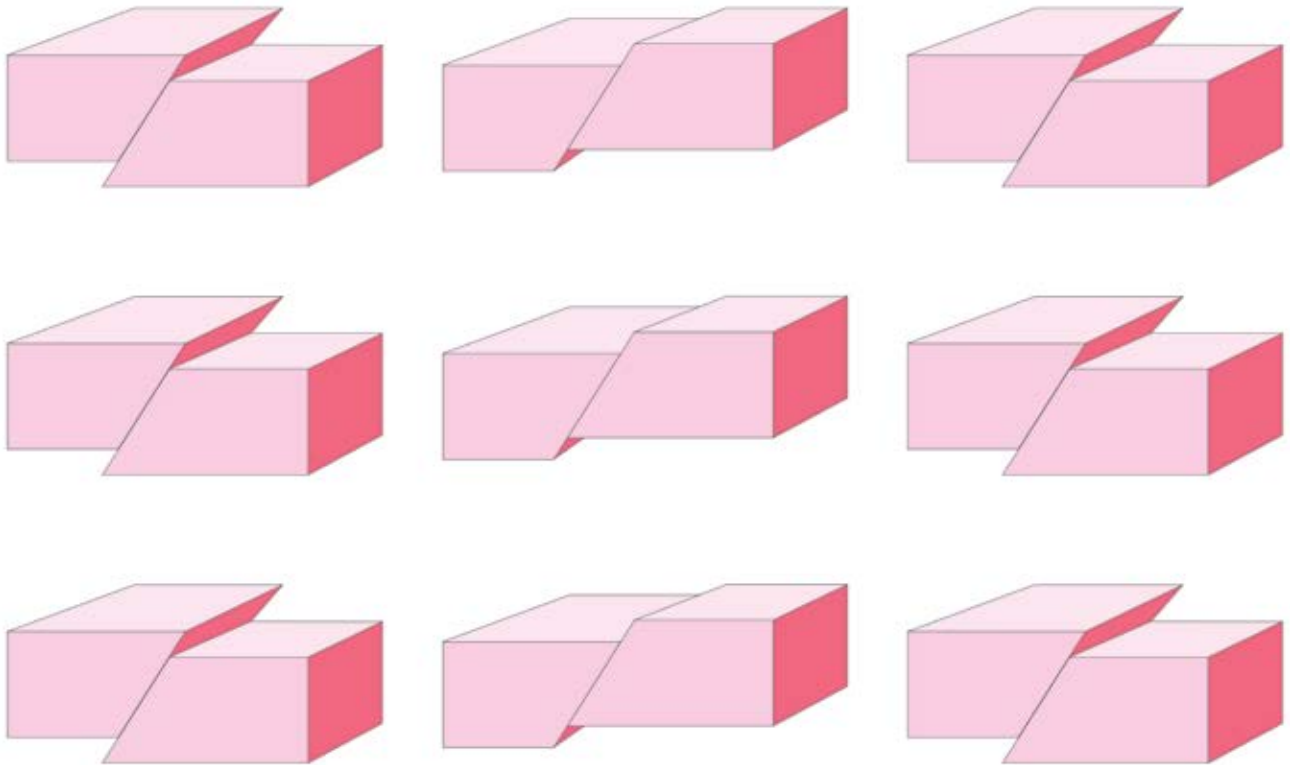
Reflecting on articles that take such different forms and address varied content is challenging. However, the unifying thread that I see is the opportunity for change and potential growth. Though Moving Fault Zones can be destructive, they can also create new land that may have the potential for a different future. Thus, I encourage the readers of the *Journal of Social Theory in Art Education* to consider areas in their practice where change may be coming and work to create a more positive and equitable future for art education.

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Clark Goldsberry, *Slip Study #04*, digital image, 2018.



Clark Goldsberry, *Slip Study #08*, digital image, 2018.

Borders, like fault zones and seismic activity are spatial and temporal places of movement, friction, instability, dislocation, eruptions, vibrations, exposure, destruction, and propagation.

The Social Expulsion of the Migrant: Aesthetic and Tactical Interventions

Adetty Pérez Miles

The University of North Texas

In this article, I focus on the social expulsion of the migrant. Social expulsion refers to the multivalent ways in which those in power demean, vilify, exclude, displace, and strip people of hope for the future. Specifically, I write about fault-zones—the material realities of borders and border crossings—that render the lives of immigrants precarious, such as draconian U.S. immigration policies and actions that result in the death, criminalization and mass incarceration of migrants. I contend that in the present climate of hate against immigrants, artists' interventions provide a means by which to create social awareness of dehumanizing social conditions and foster community engagement to mobilize resistance movements against injustices across geo-political and cultural locations.

Keywords: Latin American art, migration, immigration, mass incarceration, socially engaged art, border crossings, pedagogy, art education

Fault-Zones: Borders and Border Crossings

The Earth's crust is exposed to colossal forces and these stresses cause different types of movement, which are classified as distinct types of faults lines (tear, normal, reverse, horst, and rift). Earthquakes commonly take place along fault lines (Philips's Encyclopedia, 2008). The "rock masses below the surface of the earth suddenly shift, releasing energy and sending out strong vibrations to the surface" (Wells, 2003, p. 405). *Borders*, like fault zones and seismic activity are spatial and temporal places of movement, friction, instability, dislocation, eruptions, vibrations, exposure, destruction, and propagation. In the context of metaphors and discursive practices, the term *fault* comes together in many ways with notions of imperfection, sin, responsibility for something, acts against someone, culpability, finger-pointing, and scapegoating to name a few possibilities. Fault-zones coalesce in this article around the discursive and material reality of *border crossings*, specifically, the *social expulsion* (Nail, 2015) of migrants, and contemporary practices in art that explore faults or borders as related to "encounters with immigrants / migrants / refugees/ [and] asylum seekers" (JSTAE, 2017).

President Donald J. Trump's polarizing campaign and my desire as an activist to change the climate of hate against migrants, motivated me to write about the current migration crisis. I was also driven by the fact that although there are many images in the media about migrants and refugees, there is little discussion about U.S. immigration policies as experienced by migrants. My goal is to render visible U.S. immigration policies/processes and the realities that migrants face in their quest to migrate to the United States. I discuss the work of artists, whose artistic practices addresses social expulsion from different perspectives, such as the increasing number of migrant deaths along the Mexico/U.S. border and mass incarceration. Last, I consider the educational fault-zones, i.e., the pedagogies that are at work and play, when someone as important as the U.S. President endorses a climate of hate

against migrants. I suggest present day anti-immigration and xenophobic rhetoric relies on fault-zones: mechanisms of social expulsion to justify instability, tremors, dislocation, and violence against migrants.

The Quivering Earth: Bare Life in the Borderlands: Social Expulsion of "Illegal" People and Other "Barbarians"

In the twenty-first century, there are more migrants worldwide than ever before (Chomsky, 2014; Hipsman & Messiner, 2013; Nail, 2015), there are also "Miles of new razor-wire fences, tons of new concrete security wall, numerous offshore detention centers, biometric passport databases, and security checkpoints of all kinds in schools, airports, and along various roadways across the world" (Nail, 2015, p. 7). According to philosopher Thomas Nail, since the September 11 terrorist attacks on the United States, there have been significant increases in new types of borders. The Migration Policy Institute (MPI) supports Nail's findings. Fay Hipsman, a policy analyst coordinator with MPI and Doris Messiner (2013), former Commissioner of the U.S. Immigration and Naturalization Service, report that 9/11 occasioned the largest restructuring of the U.S. government since World War II. The restructuring resulted in new agencies, laws, policies, security reforms, national and international information systems, and projects aimed at facilitating the social expulsion of the migrant.¹ As a result, it is more difficult and dangerous than ever to migrate, whether it is to seek asylum, secure refugee status, or search for employment. Yet, due to

¹The overhaul following 9/11 resulted in the formation of new agencies such as the Department of Homeland Security, that oversees Immigration and Customs Enforcement, and U.S. Citizenship and Services which manages E-Verify to check the immigration status of new hires and IDENT biometric fingerprinting information system to confirm noncitizen status. Laws such as the Patriot Act and Enhanced Border Security and Visa Entry Reform Act of 2001 also emerged during this time, the latter regulates nonimmigrant and student visas, and various bills for extra security travel screening and "special registration" for select countries and people (Hipsman & Messiner, 2013).

socio-political and economic pressures, women, men, and increasingly children, risk everything, including their lives, to take on the perilous journey.

In *The Figure of the Migrant*, Nail (2015) unravels the histories and stories about migrants to make the point that migratory movements, like the movement of tectonic plates, have been ongoing from the origin of civilization to the present. Accordingly, the migrant is not a static or ahistorical figure. The identity of the migrant has been constructed and has changed overtime according to political and economic needs and interests (e.g., expansion, progress, slavery). In the present geopolitical context, social expulsion takes many forms such as the global division of labor, war, and the displacement of people from their homes for corporate profits. Social expulsion also involves treating people as inferior, demonizing them, restricting their access to education and employment, and depriving them of their political rights (Nail, 2015). What is different today and what is at stake is that the remnants of the Other, of the nomad, the barbarian, the vagabond, and the proletariat, have returned in full force (Nail, 2015). In other words, reframing migrants as inferior, undesirable, dangerous, a threat to society, and terrorists has exacerbated precarious conditions through new and insidious mechanisms of expulsion such as deportation, mass criminalization, and incarceration.

In discussions of migration and immigration, a controversial issue is whether immigrants contribute to or worsen the communities in which they settle. While some argue that countries like Mexico, "are not sending their best ... They're sending people that have lots of problems ... They're bringing drugs ... crime. They're rapists" (Trump, 2016), others contend that migrants contribute significantly to the social, political, and the economic growth of the country (Bacon, 2008; Chomsky, 2014; Nail, 2015). Judith Butler (2015) writes that precarity "designates that politically induced condition in which certain populations suffer from failing social and economic networks

of support more than others, and become differentially exposed to injury, violence, and death" (p. 33). Migrants face injury, violence, and death every day. Immigration policies, controls, and processes are as equally dangerous as the treacherous journeys immigrants take to escape war, poverty, and search for employment.

Fault-Zones & Earthquake: Kangaroo Courts and Stateless People

Migrant workers from Mexico, Central, and South America are often employed in industries such as agriculture, construction, textile, and meat packing factories. Because the majority of migrant workers in these industries do not read or write English, they rely on employers to fill out their job applications. Many employers assign employees false (made-up) Social Security numbers (Chomsky, 2014). Under the *Operation Streamline* program that began in Texas in 2005 and was later instituted in Arizona in 2008, increasingly, undocumented migrant workers are "streamlined" or "charged with a criminal offense and imprisoned" (Chomsky, 2014, p. 6). They are processed through the U.S. immigration court system, which is separate from and operates outside the criminal justice system. "Unlike other federal courts, which are part of the judiciary, immigration courts are run by the Justice Department, making them subject to shifting political priorities in Washington" (Preston, 2016, para. 11). Historian and activist Aviva Chomsky (2014) describes immigration court as a mixture between "a kangaroo court and a slave auction" (p. 6). Daily hearings proceed as follows:

migrants are shackled hand, foot, and waist, and sit in rows taking up about half of the courtroom. The judge calls them up in groups of ten or so, and their harassed lawyers, who represent four or five defendants a day, scramble to accompany them. Almost all of these migrants were captured in the desert, and are blistered, exhausted, disoriented, and dehydrated when they are placed

in cells. They describe being stripped of their belongings and their jackets and left to shiver in T-shirts under the air conditioning, being placed seventy or eighty people deep in cells designed for four or five. There is no room even to sit, much less lie down; They receive only a small juice box and a packet of cheese crackers in two days. (p. 7)

In *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben (1998) writes that a stateless person or *homo sacer* does not exist under the law. In fact, these individuals occupy a realm outside of the law. Failure to exist within the law or where the law is suspended is to enter a *zone of indistinction*, a zone that falls between life and death, also known as a *bare life*. People who occupy a zone of indistinction, such as the thousands of migrants who have become stateless people, asylum seekers and refugees, may be harmed or killed by anyone, with little consequence or fault.

Exposed to bare life in the U.S.-Mexico borderland(s), shackled in groups standing before a judge, migrants are strongly advised by court appointed attorneys to plead guilty, i.e., to accept fault/culpability to aggravated identity theft. By pleading guilty, migrants give up the right to a trial (Chomsky, 2014). Further, for the most part, migrants do not know what a Social Security card is. They may not understand that by declaring themselves guilty of malicious identity theft, which is very different from using a false Social Security number,² and by pleading guilty to entering the United States without official permission, they will be charged with a felony. Felony charges

carry prison sentences, followed by deportation, the inability to ever apply for legal entry into the country, and a 20-year prison sentence for re-entering the country without official permission (Chomsky, 2014).

In 2011, more than sixty-thousand migrants, mostly from Latin America, were convicted for entering the country and incarcerated. Further, "since 2005, the federal government has spent \$5.5 billion on private prison contracts" (Chomsky, 2014, p. 104), turning "immigration cases into the top federal crime by 2011" (Chomsky, 2014, p. 105). The multibillion-dollar prison-industrial complex or private corporations that operate prisons (see CoreCivic and GEO Group, listed on the New York Stock Exchange) are guaranteed profits from government-sourced contracts to build and run prisons and immigration detention centers. In Arizona, the quota or the minimum guaranteed number of offenders to the prison facility is 100%. The state of Arizona also guarantees for-profit private prisons "payments for empty cells" (In the Public Interest, 2013, p. 2). The use of these contracts "incentivizes keeping prison beds filled, which runs counter to many states' public policy goals of reducing the prison population and increasing efforts for inmate rehabilitation" (In the Public Interest, 2013, p. 2).

In *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, Michelle Alexander (2010) writes that in "the era of colorblindness ... it is no longer permissible to hate blacks, but we can hate criminals" (p. 194). Chomsky (2014) proposes, "the same argument can be made for Mexicans and criminalized immigrants" (p. 17). Escalating fears, anger, and hatred toward migrants, recorded as "criminals," Trump issued an executive order to create the *Victims of Immigration Crime Engagement Office* (VOICE). The function of VOICE is to compile and publicize weekly reports of crimes committed by undocumented immigrants to "study the effects of the victimization by criminal aliens present in the United States" (Trump cited in Kopan, 2017, para. 5). It is clear that the intent is to fault or scapegoat migrants.

²According to Chomsky (2014), using a false social security number and identity theft are two very different things. Identity theft involves fraudulent actions to obtain another person's personal data (e.g., bank account, credit history, or property) typically for financial gain. Using a false Social Security number even if it corresponds to a person, does not give the user access to the person's financial resources or personal property. "Rather, when an employer pays payroll taxes using the false number, the IRS flags the discrepancy and simply transfers the Social Security payment into its Earnings Suspense File" (p. 94).

Architects from Estudio 3.14, a design firm based in Guadalajara, Mexico use sarcasm and paradox to disrupt perverse narratives about migrants such as those disseminated by VOICE and the incessant rhetoric about building a “beautiful” border wall as envisioned by Trump (Estudio 3.14, 2016). Inspired by the aesthetically pleasing forms, meditative surfaces, and bold colors of world-renowned Mexican architect Luis Barragán, architects from Estudio 3.14 created the *Prison-Wall* (2016) project, a conceptual group of renderings that depict a hot pink border wall that spans from the Pacific Coast to the Gulf of Mexico (Howarth, 2016). *Prison-Wall* (2016) is also a colossal prison complex to detain, process, and incarcerate migrants. The prison wall project also houses a manufacturing plant, where prisoners and non-prisoners will be employed, a shopping mall built into the wall itself, and a platform or look-out point where people in the United States will be able to look down/over to ogle or surveil people on the Mexican side of the border (Estudio 3.14, 2016; Howarth, 2016). In essence, criminalization and mass incarceration cannot be understood without taking into account the simultaneous rise of late capitalism; the history of White supremacy; political forces undertaken in the name of reforms, laws, and executive orders following 9/11; and Trump’s presidency aimed at the denationalization of migrants, in particular Mexican, Muslim American, and Muslim refugees. Denationalizing people divests them of the right to have rights and the rights of due process. I now discuss the work of visual and sound artists who, in different ways, address the social expulsion of the migrant and bring to light the stresses that socio-political fault lines create, through their art.

Aftershock: The Artist + Activist | Artist

Images have the power to expose culturally learned meanings, to horrify us out of complacency, and to serve as catalyst for socio-political activism (Pérez Miles, 2017). The photo of Alan Kurdi, a three-year old boy whose small body washed ashore in Turkey, circulated worldwide

and caused great sadness and outrage. Kurdi drowned along with his brother and mother as they were fleeing the civil-war in Syria, to seek asylum in Greece (see #KiyiyaVuranInsanlik, humanity washed ashore). Tim O’Brien, an illustrator, portrait painter, and professor at Pratt Institute in Brooklyn, uses the unbearable weight of the visual to address the following issues: to expose issues of visibility and invisibility, who belongs or does not belong, and who is included or excluded through his art. In his Instagram photo/digital work #MuslimBan, O’Brien (2017) depicts the lifeless body of a small child (Alan Kurdi), lying face-down in a puddle of water, placed on top of Trump’s large executive desk. Mike Pence stands in the background as Trump signs what appears to be *Executive Order 13769: Protecting the Nation from Foreign Terrorist Entry into the United States*. Kurdi’s horrific fate constitutes bare life and the precarity that refugees and migrants face on a daily basis worldwide.

Artists have a long tradition of graphic art and poster production that support civil rights and political action against oppressive U.S. immigration policies and working conditions. Maria Varela’s poetry, voter literacy books, and photography are paradigmatic of her lifelong engagement with resistance movements and the ways in which artists organize and participate in radical solidarity as a means to bridge community through the arts to hold people accountable for what is happening in the world. Her photos document the birth of the Chicano/a Movement, the United Farm Workers of America Labor Union led by Cesar Chavez, and the Black Panther civil rights struggles. Along the same lines, Ester Hernández (2010) underscores how migration and terrorism are conflated. She exposes how the rhetoric of terrorism is used to scapegoat, criminalize, persecute, and justify social exclusion and denationalization of migrants and select citizens. Hernández states that her work, *Wanted Terrorist: La Virgen de Guadalupe* (2010) is a “response to the recent anti-immigrant rhetoric and racial profiling situation in Arizona” (2010, n.p.). Hernández take as a point of depar-

ture what one might recognize today as alternative truths. In Trump's United States, not even the iconic Virgin of Guadalupe (the Roman Catholic Virgin Mary) is free from alternative truths.

No Human Being is "Illegal"

Ricardo Dominguez is an activist (artist + activist), the co-founder of the artist collective Electronic Disturbance Theatre (EDT), and associate professor in the Visual Arts Department at the University of California, San Diego (UCSD). Dominguez collaborated with Brett Stalbaum, Micha Cardenas, Amy Sara Carrol, and Elle Mehmand to develop the *Transborder Immigrant Tool* (TBT) (Marnino, 2013). TBT is a mobile phone app that uses global positioning systems (GPS) to help migrants find water stations in the California desert and other locations in the Mexico-U.S. border (Dunbar, 2009). The app also includes readings from *The Desert Survival Series*, a group of poems written specifically for the project. The code for the mapped-out locations of water caches, poetry, and other research associated with the TBT project are open source.³

The *Transborder Immigrant Tool* (2009-2012) project created a great deal of controversy. Rhetoric about the artist's un-lawful intent to aid and abet undocumented migrants, circulated by Glenn Beck at Fox News, resulted in verbal and physical threats against the group (Marino, 2010, n.p.). EDT members were accused of violating immigration laws; these charges were followed by federal and institutional investigations. Dominguez's life-long engagement with electronic civil disobedience suddenly came to the forefront as undesirable and dangerous. Like the faults or stresses that cause different types of movement and vibrations to the surface of the Earth, UCSD initiated talks to revoke Dominguez's tenure. The political pressures surrounding TBT, permanently

stalled the completion of the project. Yet, what is important to keep in mind here, is that TBT called attention to the increasing numbers of migrant deaths. In *A Path to America, Marked by More and More Bodies*, Manny Fernandez (2017) writes that the Border Patrol reported 6,023 deaths in Arizona, California, New Mexico, and Texas. This number does not reflect all the deaths, but it does show that in the last decade there were more migrant deaths reported than deaths resulting from "September 11 terrorist attacks and Hurricane Katrina combined" (para. 11). For Dominguez (as cited in Dunbar, 2009):

TBT is a safety tool. It's not trying to resolve the political anxieties of these communities or resolve the inadequacies of a fictional border for a so-called free-trade community. Again, our position is that it's not a political resolution; it's a safety tool. That, at the core, is what we're attempting to do. (para. 13)

EDT's goal was to foster collaboration and community engagement in ways that could, if not resolve the migration crisis, help build safety nets that could potentially save people's lives. At the center of Dominguez's activism is the desire to build communities of exchange that forefront safety and human rights. EDT formed alliances with humanitarian organizations such as Border Angels and Water Stations Inc., volunteering to help place and refill water tanks as well as map the different locations where water is available. Through their art activism, the perils of crossing the desert are rendered partially visual and explicit. Further, by shifting the focus of TBT's application away from "the overcoded moment when the *illegal immigrant* crosses the border" to "the moment the border crosser is dying in the desert, the project disrupts the contemporary neoliberal narratives about the border" (Marino, 2013, para. 10). Numerous other artists engage in work with similar motivations including Guillermo Galindo and Richard Misrach and Postcommodity, an interdisciplinary art collective, comprised of Raven Chacon (Navajo), Cristóbal Martínez (Chicano),

³To download the Transborder Migrant Tool, code, poems, and other information, by Electronic Disturbance Theatre 2.0/b.a.n.g. lab, see <http://www.thing.net/~rdom/TBT%20Book%202015.pdf>

and Kade L. Twist (Cherokee). These artists call attention to the precarity of border crossings in increasingly militarized zones between the borders of Mexico and the United States.

Water/Life, Tears, and Repellent Fences

Border Cantos is a multisensory and multimedia installation and collaboration between Misrach and Galindo consisting of photographs, artifacts left behind from migrants' journeys, and sculpture (Misrach & Galindo, n.d.). In *Fuente de Lágrimas (Fountain of Tears)*, Galindo transforms a blue metal barrel once used at a water station into a sound-generating sculpture. Perforated with bullet holes shot by the Border Patrol and anti-immigrant groups, the water drips out of the barrel onto a metal plate (Misrach & Galindo, n.d.). The sound of water, like rain falling onto a metal roof, is the sound of tears, tears like the Trail of Tears, the sound of life and thousands of migrant deaths. Galindo writes that in Mesoamerican cultures, there was a close connection between the material from which an instrument was made and the instrument itself. The musical instruments made for *Border Cantos* (2015) such as *Fountain of Tears*, "enable the invisible victims of immigration to speak through their personal belongings. Using their own narrative, these instruments tell us imaginary stories about places and people that may or may not still be alive" (Galindo, 2017, p. 55). Staying alive is more difficult than ever before, miles of new border walls, patrol watchtowers, surveillance technologies, the use of drones, and rugged landscapes make the journey to the United States long and perilous.

Misrach's large-scale color photographs depict expansive landscapes stretching between the Mexico-U.S. border, including border walls that bifurcate different kinds of landscapes, canyons, ranches, rivers, and oceans, and sections of border walls that divide the two countries and the communities that traverse these landscapes (Misrach & Galindo, 2016). Misrach's photos record the presence of the Border Patrol and the shooting ranges that dot the landscape where

these agents live, train, and work. *Border Patrol Target #5* (2013) depicts a target practice sheet splattered with the impact of spent bullet shells. The human silhouette printed on the target sheet is ripped apart by hundreds of bullet holes (Misrach, 2013). A close-up view of the image elicits visions of flies feeding over a carcass/corpse in an advanced stage of decomposition. In increasingly militarized border regions immigrants face different types of threats such as violence and death at the hands of ruthless smugglers, the Border Patrol, and anti-immigration groups. Enthralled by the xenophobic ideas of Donald Trump, anti-immigration vigilante groups make it their duty to protect national boundaries. Such groups, vandalize water sources earmarked for migrants, deliberately knowing that these actions deny people the right to water, the right to life. "NO means No! #MyBorderMyChoice" (MBMC) is the latest (2018) Alt-Right campaign that seeks support to build a wall that would secure the borders for White Americans and repel immigrants from entering the United States.

In 2015, Postcommodity created *Repellent Fence* with involvement from the community and institutions on both sides of the Mexico/U.S. border in three Arizona communities: Agua Prieta, Sonora, and Douglas. This area is one of the most contested and heavily militarized border regions in the United States (Postcommodity, 2015). The ephemeral land art project consisted of 26 large-scale replicas of bird repellent balloons. Anchored to the desert floor, ten-feet in diameter, and suspended in the air 100 feet, the bright yellow spheres were emblazoned with open-eye symbols, iconography used by Indigenous people in the Americas for thousands of years. The art installation stretched two miles over the South West desert, crossing the border, and extending a mile in each direction of the border between Mexico and the United States.

According to Postcommodity, *Repellent Fences* (2015) aims to reimagine what borders can be, to redirect the flow of hate against immigrants into binational conversations about the memory

of place. Before the borders were demarcated and border walls were erected, Indigenous Mexicans and Mexicans of European and Indigenous descendants (mestizos) moved relatively freely through these border regions (Dykeman, 2015). Today, although fifty percent of border crossers in Aguaprieta and Douglas are Indigenous people, Native voices are almost nonexistent when it comes to politically charged debates about immigration or how the realities of border-crossing in the Mexico-U.S. border spill into Native lands and impact Indigenous communities (Postcommodity, 2015). These ruptures and tensions perhaps explain the refusal of some Indigenous communities to allow Postcommodity to install *Repellent Fence* on Native land, and the refusal to allow water stations on reservation lands (CentralTrakUTD, 2015), at a time when the influx of immigration has reached a humanitarian crisis. Furthermore, Trump's ongoing incendiary language against migrants, his instance on building a border wall that will cost billions of dollars, and announcement to rescind Deferred Action for Childhood Arrivals, has created fear amongst the most vulnerable of populations, children and young adults.

Educational Fault Zones

Maureen B. Costello (2016), described Trump's campaign and presidency as "producing an alarming level of fear and anxiety among children of color and inflaming racial and ethnic tensions in the classroom. Many students worry about being deported" (p. 4). Costello's report titled, *Teaching the 2016 Election, The Trump Effect: The Impact of The Presidential Campaign on Our Nation's Schools* was written for the Southern Poverty Law Center. Based on a non-random survey of 2,000 K-12 teachers, and 5,000 entries in online comment sections, Costello (2016) found that constant talk about three topics — building a wall between the United States and Mexico, banning Muslims, and utter disrespect toward women — have increased uncivil behavior. For example, Costello states

Teachers report that students have been 'emboldened' to use slurs, engage

in name-calling and make inflammatory statements toward each other. When confronted, students point to the candidates and claim they are 'just saying what everyone is thinking.' Kids use the names of candidates as pejoratives to taunt each other. (p. 10)

Further, "teachers in every state reported hostile language aimed at immigrants, mainly Mexicans" (p. 10). In the aftershock of the present political climate in the United States, only 40 percent of the teachers are willing to teach about the elections (Costello, 2016). It is clear that in the interest of students and their education, "presidential candidates should begin modeling the kind of civil behavior and civic values that we all want children to learn in schools" (Costello, 2016, p. 5). It is crucial for teachers to use what was a reckless, uncivil, and undignified presidential campaign as a pedagogical opportunity to reaffirm the power of dignity and respect. This can potentially create interactions with others that are built on stable ground of trust across art and education and diverse geo-political-cultural locations, rather than stoking fear and anxiety. The artists discussed in this article bring into the field of vision the social expulsion of the migrant and the ethical and pedagogical importance of these stories for art education.

Final Considerations

Art education has been traditionally concerned with the social structures that define the human condition and "contact zones," that encompass the "social spaces where disparate cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (Pratt, 1991, p. 34). The interdisciplinary artists discussed in this article are conduits for art educators to explore the impact of anti-immigration measures, border walls, and the harm social and political expulsion wreaks upon individuals, communities, and society through their teaching practice, curriculum development, art and activism. In the words of Galindo (2017),

art “encourages viewers to reflect on what they see and hear and ultimately develop their own more fully informed conclusions on the subject of immigration” (Galindo, 2017, p. 55).

For example, Chacon, Martínez, and Twist, the members of Postcommodity, assert that the objective of *Repellent Fence* (2015) was to use art to reveal something new about the border. Their art raises awareness about the invisibility of Indigenous histories and voices in matters of immigration and border crossing. Expanding the conversation beyond a dichotomous understanding of the Mexico-U.S. border affords opportunities to reunite Indigenous communities on both sides of the border and redefine conventional notions of what/who constitutes the border.

For Misrach and Galindo (2016), the use of multimedia rich platforms; photography, audio, sight responses, performances, and events such as *Border Cantos* (2015) hold the potential to activate spaces in ways that highlight how politically charged debates about building a border wall must be coupled with art and education about the militarization of the border, otherwise, the motivations for keeping people out is obscured. Here it is important to invoke Nail’s (2015) account of the mechanisms of social expulsion, because contrary to popular belief “The US-Mexico border fence functions centripetally to capture migrants from Mexico and keep them in the United States” (p. 176). Border fences, walls, and cells do not function as apparatuses to solely keep migrants out, but to keep them in to fill prison beds; to guarantee monetary returns for-profit private prisons; and to channel them into labor that is precarious, cheap, and without rights (Kolers, 2017). The members of Estudio 3.14, discussed earlier, make a similar argument. They conceptualize a speculative border wall between Mexico and the United States that could serve as prison complex, shopping mall, and observation/surveillance deck. *Border Cantos* (2015) is equally important because it seeks collaborations across disciplines, for example photography (Misrach) and sound art (Galindo), across the distinct cul-

tures of the two artists and stakeholders on both sides of the border. Collaboration that supports public consciousness about life experiences shared by diverse groups of people is significant for art education.

The art and activism of Ricardo Dominguez, as seen in *Transborder Immigrant Tool* (TBT) (2009-2012), brings to light the intersections of ethnic, racial, and economic fault-lines such as the failure of fences, and the consequences of depriving migrants of human rights evident in the alarming number of deaths on the border—a situation that needs to change if positive societal transformation is to take place. His art also exposes the failing educational system, the degradation of academic freedom exemplified in the controversies surrounding his tenure and his work with TBT. Most importantly, Dominguez’s art is focused on the ability of artists to work across disciplines and platforms to advance a political project of resistance against violence and social inequalities.

Varela, Hernández, Dominguez, Misrach, Galindo, and Postcommodity address the problems of the border by investing in a culture of community across diverse social and artistic locations. Through their art, they make visible the suffering but also the self-determination and agency of those who must clandestinely cross the borders. Their art presents students and educators, whose pedagogies operate through the lens of contemporary art, opportunities for civic engagement. In conclusion—contiguous with Nail’s (2015) philosophies of the border, kinetic movement and migration—what these artists add to art education is their interest in art as social practice, a new ontology of movement and an aesthetics of emergence and dialogic exchange.

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Writing a found
poem is an
art-making process
that does not start
with a blank
canvas or a big
lump of clay.
Found poetry
starts with
something already
in existence.

earthquakes + tsunamis (a poetic diptych)

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What follows is pair of *found poems* created by the practice of mining the writings of other authors to form a new work, a piece of *language art*. This process shares similarities with postmodern artistic practices including collage, appropriation, sampling, remixing, and repurposing. Source materials for found poems can include other poems, novels, newspaper articles, magazine stories, obituaries, letters—almost anything.

For these particular poems, the source materials are academic educational research articles about geological fault zones and earthquakes. The majority of the text in these poems is taken verbatim from their original articles and used in the order of appearance, with a few additions and alterations.

Keywords: faults, fault lines, earthquakes, tsunamis, found poetry, verbal collage, arts-based research, appropriation, language art

earthquakes + tsunamis

This pair of poems falls into the category of *found poems*, the practice of mining the writings of other authors as material to create a new work. This process shares similarities with other postmodern artistic practices including collage, appropriation, sampling, and remixing. Source materials for found poems can include almost any written texts: other poems, novels, newspaper articles, magazine stories, obituaries, letters—almost anything.

The process of writing poetry involves the concentration of meaning and its expression through an economy of words, often using the literary tool of imagery as a powerful conduit. The process of creating found poetry can be understood as a kind of *ekphrasis*—the aesthetic translation of meaning from one (art) form into another (Mitchell, 1994; Rhoades, 2017; Welsh, 2007).

For these particular *ekphrastic* poems, instead of artwork or experiences, the raw source materials are academic educational research articles about geological fault zones and earthquakes. This use stretches the original understanding of *ekphrasis* as the aesthetic linguistic translation/representation of a source object or experience, though there are no clear boundaries or limitations on its definition or use (Welsh, 2007, para. 5). Hence, the *ekphrastic* translation here is not technically from one art form into another, it is in the process of taking academic scientific language and translating it into language art, art created using texts or language as a primary medium/subject. The majority of the text in these poems is taken verbatim from the original articles and used in the order of appearance, with a few minor additions and alterations such as adding an article or changing tense.

In doing this exercise, I considered the fault lines of art education and our potential energy for change. There is so much pent up frustration in education in general around standardized testing (Clark, 2004; Dodge, 2009; Kohn, 2000; Ravitch, 2010); corporate-driven curriculum (Bacon, 2000; Clark, 2004; Gluckman, 2002); externally-deter-

mined teacher evaluations (Baker, Oluwole, & Green, 2013; Ravitch, 2010); uneven technology adoption and use (Barrett, Moore, & Slate, 2014; Chapman, Masters, & Pedulla, 2010); defunding of arts classes and programs (Benigni, Kosienki, & Cyr, 2018; Schneider & Townsend, 2013); and the loss of extracurricular activities (Fredricks & Eccles, 2008; Kronholz, 2012); just to name a few. There is so much inequity. There is so much pressure building. Unmitigated potential energy can only accumulate so long along a fault before change becomes inevitable, before movement becomes a necessity. Faults can rip apart, or the sides thrust up, down, or sideways. The resulting quakes are tectonic or volcanic, they can shift, erupt, collapse, or explode (Toivonen, n.d.).

Fault can also mean bad or negative traits or outcomes. What are our faults as individuals, as a collective, or as a field? In these poems, instead of being specific, the faults are metaphors and allegory. Their representation remains vague and open-ended. This allows readers to insert their own concerns, potential frustrations, and fault/s line/s: What do we need to confront and change?

To create these poems in particular, I started with the journal's theme of faults and fault lines and searched for academic education articles about them. I quickly added earthquakes—the physical environmental embodiment of the potential energy for change and destruction and reformation that fault lines harbor and signify. From the articles I gathered, two stood out as particularly interesting. The first I chose because of its stated intention to redefine earthquakes and its use and analysis of an “earthquake machine” (Hubenthal, Braile, & Taber, 2008, p. 33). While the earthquake machine of the article is a physical model that demonstrates the behavior of a typical slip fault, it inadvertently conjures images of a machine that might control earthquakes that might cause or prevent the movement of plates and the subsequent slipping along faults. I selected the second article due to its captivating title: “The Ghost Forests of Cascadia: How Valuing Geological Inquiry Puts Practice into Place” (Ault,

2014), with its highly imagistic reference to the importance of inquiry and of place. How might we shape our educational system to recognize the value of place, to understand and respect local literacies and knowledge, and to modify our practices accordingly?

As I read these articles, I searched for words and phrases that struck me as poetic, underlining them along the way. Then, I excerpted the words and phrases into a new document, maintaining their original order. After, I read through the excerpts several times, again underlining key words and images, deleting anything that seemed superfluous or expendable, revealing and concentrating the meaning in the process. I re-read the poem drafts multiple times, each time making deletions and minor adjustments. Once the poem seemed finished, I played with the arrangement of words on the page—the use of placement and punctuation to emphasize, complicate, and enhance meaning (Barrs, 2016). As Eisner (1981) notes about arts-based research, it “acknowledges what already exists and instead of presenting a façade of objectivity, exploits the potential of selectivity and emphasis to say what needs saying as the [artist/researcher] sees it” (p. 8; see also Barrs, 2016).

Hence, writing a found poem is an art-making process that does not start with a blank canvas or a big lump of clay. Found poetry starts with an existing piece of text. For Monica Prendergast (2006), found poetry is an “imaginative appropriation and reconstruction of already existing texts” (p. 3), using an original text as the source material for extracting words and phrases and creating a poem that re-presents “the meaning of the original text anew” (Burdick, 2011, p. 3)

The process of selection is one of individual aesthetic taste and choices. The poet, or language artist, then engages in re-reading and deleting, trying to trim anything unessential in an effort to compress, to distill meaning (Cahnmann, 2003). In some cases, the resulting excerpts are verbatim and in the same order as in the original text; in others, the original text is reordered or

contains additions and alterations. There are no set methodological rules for creating found poetry, just a flexible process for mining and making new meanings from extant texts.

In this way, students engage in the postmodern practices of sampling, appropriation, and remixing (Duncum, 2013, 2014, 2015; Knochel & Patton, 2015). To go further, students might then write short poems about their new artworks to accompany them, bringing the process full-circle in a constructivist cycle” that includes teacher and student collaboration (Hill, Stremmel, & Fu, 2005; Leonard & Gleason, 2014; see also Broderick & Hong, 2011; Gandini & Goldhaber, 2001). Students can then reflect individually and collectively on the artworks, the process, and their learning (Broderick & Hong, 2011). As Slavich and Zimbardo (2012) note, “[p]reflection and reflection are critical for translating educational activities and exercises into meaningful, sustainable change in students’ lives,” (p. 594) into meaningful learning and knowledge (see also Vygotsky, 1962, 1978).

We know teaching is an intimate interpersonal interaction that occurs bounded in a specific time and place; it is not the delivery of standardized curricular information far removed from students’ lives, frames of reference, and needs. How do we catalyze and capitalize on potential seismic educational shifts? How can we make meaningful educational and social change? One answer is that we start with where we are, with the materials and methods available. We take chances and keep what works, reshaping it, adapting it to our particular needs—in our schools and for our students. The theme of faults and fault lines sent me to search other educational fields and their scholarly literature for what we might learn from them, from their words. This research for resources and the process of concentrating or distilling meaning from scholarly publications led to this particular foray into creating found poetry. Students in classrooms can start with different textual source materials: short stories, novels, newspaper articles, magazines, Twitter feeds, text messages, response threads, etc. We can encourage them to

find their voices through manipulating materials, to become artists and poets, to be creators and to create, despite our faults and theirs, to be earthquakes, to cause tsunamis of change.

These poems speak of geographical forces and historical events that are unpredictable, sudden, and destructive. They also honor the positive aspects of this earthly power: the beauty and seduction of certain places, our desire to inhabit them. Sometimes we can see the records, and sometimes the warnings, of Earth's violent

movements; we often disregard them, at our own peril. Other times, movement and maybe disaster, strike unexpectedly, the result of something far away, beyond our knowledge and control. We have to figure out how to recognize the fault lines in (art) education, how to address them, how to adapt and survive in the midst of ongoing cycles of disaster, crisis, and change. We have to learn from our faults. We have to endure our earthquakes and survive our tsunamis.

earthquakes + tsunamis (a poetic diptych)

our faults (*a found poem*)

the nature of earthquakes
makes it difficult

a series of questions—

broken—

in-to-small-hier-arch-ic-al-seg-ments

the inputs and outputs of a system

an active fault

the

downward

pull

of a

subducting

slab

.....continuously adding tension to the system.....

t h e e l a s t i c p r o p e r t i e s

{the potential energy}

the//frictional//forces

OVERCOME

release seismic waves

—the slip of the block—

enhanced by motion
strips of light slowly accumulate
in rock
surrounding a locked
fault

—a sudden slip—

copies of reality
rather than representations
the calculated rigidity, a constant for every event
varies
in the displacement

—or slip—of our faults—

a direct correlation
the moment, a magnitude
the ground beginning to tremble
mysterious
uncontrollable

—these forces can destroy everything we believe permanent—

the movement of tectonic plates appear almost accurate
at the surface (of) our shallow understandings, our insights
the unpredictable mechanics of earthquakes
—their slips—

—and the infinite measure of our faults—

Found from:

Hubenthal, M., Braile, L., & Taber, J. (2008). Redefining earthquakes and the earthquake machine. *The Science Teacher*, 75(1), 32-36.

in the event of a tsunami (*a found poem*)

On January 26, 1700, an earthquake in the Pacific Northwestern U.S. created a tsunami in Japan.

people dwell in a place
a city, a landform in the wild,
 they attach
 to each other, social histories, collective identities

in time, any people may come to feel native to their place
preserving sacred sites
giving gratitude
 just as the moss gives thanks for the rain.

the risk is palpable
the majesty of the surroundings—
mountain peaks, rocky headlands, coastal dunes
the risk and the majesty, cobbled together through time's vastness;

the knowing of a fact:
nature's artistry
often has a price tag

the timing of distant events accounts
for circular stands
of dead cedar trees
on Washington's coast

strata of rubble and sand
evidence of tsunamis that swept up the estuary
at intervals of centuries

slipping faults
the ancient edges of earth thrust over the seafloor
set a tsunami in motion
beneath the cedars
 these ghostly sentinels still stand
 witnesses to catastrophe,
 harbingers

in Japan
dutiful magistrates recorded the arrival of a series of tsunami waves
their particular times and places
they mapped the destruction with temporal precision

from port to port
detailed the damage in each harbor
to warehouses, homes, rice paddies
specified wave direction, duration, propagation speed, cresting height
the havoc chronicled by samurai bureaucrats
to them, an orphan tsunami,
the unexpected retribution, an interpretation of geology

seismic hazards cohere in a particular landscape
an ocean away
ghost forests harbor a stunning message:
prepare!

the symbiosis of thinking and doing,
the processes that sculpt Earth,
the sequences, the salient features,
the records lie scattered about
in haphazard patterns

the river's remainder, minerals found;
the water simply faded away
beneath the riverbed,
emerged in desert springs
to evaporate,
the hollowed topography collapsing from below

traces of events—
plausible causes, modern analogues—
converge on past catastrophes, future risks

earthquakes dot the millennia
the sublime landscape speaks of beauty and terror
an inviolate relationship,
an intimate knowledge of place
an informed understanding
a curious case of dead cedars,
their stories carried away,
ghosts
of a
tsunami

Found from:

Ault, C. R., Jr. (2014). The ghost forests of Cascadia: How valuing geological inquiry puts practice into place. *Journal of Geoscience Education*, 62(2), 158-165.

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Although Americans are rightfully concerned about when the next major earthquake will affect them, it is apparent that a different big one has already hit the United States—the Trump era.

Battling the big one: LGBTQ+ inclusive art education during the Trump era

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Recently, because of our new political atmosphere, there have been many attacks on lesbian, gay, bisexual, transgender, and queer, or LGBTQ+, individuals and communities. Even though there have been positive developments in the past few years, homophobia is still a major concern for many people in the United States. These issues often manifest themselves to a greater degree within the microcosm of public schools where LGBTQ+ students are forced to deal with hateful speech, heteronormative environments, and rampant homophobia. These struggles can have harmful effects on the social and emotional development of queer youth. Progressive and inclusive art education that provides reflective and thoughtful creative projects may aid in identity development, increase self-esteem, and encourage activism, thus helping to improve the lives of LGBTQ+ youth and educators.

Keywords: heteronormativity, LGBTQ+, queer, activism

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Like the tectonic movements of the Earth's crust that cause both creation of new land and destruction of property, shifts in the political power can be socially damaging yet create positive effects. During these times of great social struggle, heroes emerge that seek to create positive change in the status quo. One such hero is the ally art teacher—a diligent individual dedicated to social service able to place their discomforts aside to make all students feel safe and empowered through the creation of personal art. One group that has been deeply affected by recent social and political shifts is the lesbian, gay, bisexual, transgender, and queer (LGBTQ+) community. The Obama administration left a legacy of progress for this underserved group; however, recent changes in power have many in the LGBTQ+ community worried about an uncertain future (Horsley, 2016). It is, therefore, imperative that art teachers fill this need for inclusive education that meets the needs of their queer students and all their students. Creating LGBTQ+-inclusive art lessons can be a challenge for many art teachers, however, through the establishment of creative safe spaces, the implementation of identity-affirming projects, the building of community-based activism, and the application of various other inclusive teaching methods, art educators can successfully develop a LGBTQ+-friendly curriculum that benefits and empowers both their queer students as well as all of their students. Gude (2002), Lampela (2007), Rhoades (2012), and Shelton (2014) influenced my research and all have greatly contributed to the academic literature on the LGBTQ+ community, heteronormativity, sexuality, and art education and their intersections. Hsieh (2016), an associate professor at Georgia State University, is a leader in the field of interdisciplinary art education as well as museum education. As an assistant professor at Virginia Commonwealth University, Wagaman (2016) has enhanced her field in social work through her expertise in serving marginalized populations including LGBTQ+ youth. Stanley (2007), a professor at the Birmingham Insti-

tute of Art, has written a body of work that deals with anthropology, art education, and museum studies. Dinkins and Englert (2015), although in separate fields at Bellarmine University, have collaborated on numerous articles dealing with sexuality, literacy, and queer youth.

The Big One

Since September 2017, Mexico has been hit with several earthquakes, including one that devastated Mexico City. Since the quakes and the massive media coverage that accompanied them, many people in the United States are again awaiting the *big one*. According to the *Los Angeles Times*, Southern Californians living along the San Andreas Fault could see an earthquake relatively soon, similar to the one that hit Mexico City (Lin, 2017). Although Americans are rightfully concerned about when the next major earthquake will affect them, it is apparent that a different *big one* has already hit the United States—the Trump era.

Like earthquakes, which shift the surface of the earth and cause wide-sweeping damage, the party politics of the United States also inflict grief and distress on the citizens of this country. In the political realm, there are major quakes and minor ones. Minor shifts may affect people locally, but major shifts in political power affect people nationally and even globally. The results of the last presidential election in the United States tipped the political Richter scale. Not only will its effects be felt in our country, but also throughout the rest of the world (Elliott, 2016). Like the quakes in Mexico, the Trump era poses disastrous effects and the American people are poised to get hurt.

One group that has already been injured is the LGBTQ+ community. During the 2016 election campaign, Donald Trump promised to be an ally of the gay community. However, he has shown his true self throughout his first year. Upon entering office, President Trump rescinded federal protections for transgender students and failed to acknowledge Gay Pride Month. In July of 2017, Trump tweeted his intentions of banning trans

people from serving in the military (Epps, 2017). In October, the president was the keynote speaker at the Family Research Council's Values Voter Summit, an anti-gay hate group that demonizes the LGBTQ+ community (Sinclair, 2017). Also, Trump jokingly said that the vice president, Mike Pence, wanted to hang all homosexual Americans (Moore, 2017, para. 1). Killing large groups of people is not funny, and, in no way, is genocide ever a laughing matter. In the upcoming months, one can easily predict how the president will deal with other important LGBTQ+ issues as he continues to demonize innocent people and strip them of their inalienable rights. His harsh bullying tactics and his approval and support of hate groups may cause others to condone hate and bigotry in the United States (Sinclair, 2017). Because of this ever-present threat to the LGBTQ+ community, it is imperative that educators embrace an inclusive art education that celebrates gay artists and LGBTQ+ students.

The Problem

When a major earthquake hits, many may feel powerless, hesitant, and unsure of how to most directly help the victims (Taylor, 2017). The same is the case with teachers when dealing with complex social issues. Check and Ballard (2014) and Hsieh (2016), all scholars in the fields of art education and LGBTQ+ issues, contend that teachers may want to help queer students feel safe and supported, but they often feel ineffective, inadequate, or insecure when dealing with queer issues in class. This can be especially challenging when educators identify as LGBTQ+ themselves (Connell, 2015). Other art teachers would like to help but simply do not know the best way to do so. Art classrooms can provide safe and nurturing spaces for LGBTQ+ youth to grow (Dinkins & Englert, 2015; Hsieh, 2016; Rhoades, 2012; Shelton, 2014). As art educators, we should know how LGBTQ+ youth benefit from art programs and learn how to effectively support and teach all of our students. Successful implementation of inclusive teaching methods can help develop the much-needed safe

spaces for queer youth and give them tools so they can empower themselves to change their environments (Hsieh, 2016).

Many queer students in U.S. public schools are immersed in environments that advocate and celebrate the normality of heterosexuality (Dinkins & Englert, 2015). Not only is heteronormativity championed, there is an active effort to suppress and exclude LGBTQ+ characters, role models, and historical figures in school (Rhoades, Davenport, Wolfgang, Cosier, & Sanders, 2013). Facing constant judgment and ostracism, students can feel defeated, discouraged, and depressed (Rhoades, 2011). Because most schools do not routinely include sexually diverse issues, such as those of LGBTQ+ individuals, art educators need to learn appropriate ways to include queer issues in their curriculum.

Recent Trends and Current Issues

The LGBTQ+ community saw much progress during the past eight years of the Obama administration (Horsley, 2016). Even predating the Obama election, the topic of "homosexuality is gaining greater acceptance, as evidenced by the inclusion of gay characters in television and the movies and the proliferation of educational materials addressing gay and lesbian issues" (Lampela, 2001, p. 146). This progress is shown in many arenas beyond pop culture. Government recognition, as seen in the 2015 Supreme Court decision, allows same-sex couples the right to marry (Schwartz, 2015). The U.S. Supreme Court also recently struck down an Arkansas law that treated married same-sex couples unfairly compared to straight couples when documenting parental status on their children's birth certificates (Ampezzan, 2017). These recent legal decisions echo national surveys that indicate the highest levels of support of LGBTQ+ rights ever recorded (Shelton, 2014).

Even though there has been much improvement in attitudes towards gays and lesbians, there are still many concerns for queer people. Many LGBTQ+ youth still experience many prob-

lems at school and at home, including homophobia and bullying (Check & Ballard, 2014; Gude, 2002; McDermott, Roen, & Scourfield, 2008; Shelton, 2014; Stanley, 2007). Gay and lesbian youth are not the only ones who experience stress; their gay teachers must manage their conflicting roles and identity challenges in the classroom (Connell, 2015; Kahn & Gorski, 2016; Lineback, Allender, Gaines, McCarthy, & Butler, 2016). Through art education, young LGBTQ+ people can learn how to better deal with and resist problems in school and in their daily lives (Dinkins & Englert, 2015; Hsieh, 2016; Lampela, 2007). One way to meet the needs of LGBTQ+ youth is through the successful implementation of community-based art programs (Ciszek, 2014; Rhodes, 2011; Wagaman, 2016). The most successful educators utilize many of the same techniques commonly used in these programs to teach LGBTQ+ issues and reach their queer students in their classrooms (Gude, 2002; Lampela, 2007; Vecellio, 2012). Taking the knowledge gained through community-based art education efforts, teachers can learn how to appropriately educate LGBTQ+ youth in their classrooms.

Strategies from Community-Based Art Programs

Schools are often unsupportive environments for LGBTQ+ youth because teachers are not able to or will not discuss important issues dealing with sexuality. Some states, including Texas, Louisiana, Oklahoma, Mississippi, and Arizona, have passed laws that prohibit teachers from discussing gay and transgender issues in class (Brammer, 2018). Community-based programs can engage LGBTQ+ youth in cooperative efforts to react to destructive environmental influences in order to create positive changes in society. Teachers can achieve this through mentorship programs from local resource centers, community outreach programs, collaborating with district-wide Gay Straight Alliance group initiatives, and public arts projects. As socially-conscious art teachers, we must push our administrators to act fairly, demy-

stify sexuality in the classroom, obliterate enduring homophobia in our school community, and provide safe spaces for queer students to flourish.

Current Problems Experienced by LGBTQ+ Youth

Homophobia and Bullying

When a massive shift occurs, some people are negatively affected more than others. LGBTQ+ youth already experience many problems in the classroom including violence. Manifestations of this violence include bullying caused by homophobia. Stanley (2007), a professor at Birmingham Institute of Art, in a study about gay and lesbian students and art education, discovered “between 30-50% of same-sex attracted young people in secondary schools will have directly experienced homophobic bullying” (p. 5). Students in these schools continue to use homophobic language in class, such as “fag,” “homo,” and “gay,” in a derogatory way (Gude, 2002). A leader in queer theory and gender studies and assistant professor of qualitative educational research at the University of Alabama, Shelton (2014), explains that teacher bias is often part of the problem, and sometimes educators themselves use homophobic language towards gay and straight students alike. Another issue is that teachers allow other students to use hateful language without interfering.

Although many teachers do not approve of homophobic slurs, they are hesitant to address these slurs in class (Stanley, 2007). Moreover, Shelton (2014) states “53% of adult lesbians and gay men reported contemplating harming themselves as a result of being bullied at school, [and] 40% indicated that they had attempted to harm themselves or had attempted suicide on at least one occasion” (p. 5).

Unsupportive and Heteronormative Environments

Schools are often unsupportive environments for LGBTQ+ youth because teachers are not able to or will not discuss important issues dealing with sexuality. Teachers express anxieties and trepidations about confronting a fundamentalist school administration or community of culture that might inhibit them from actively defending and embracing LGBTQ+ issues (Hsieh, 2016). In many instances, educators and administrators, ignore or excuse violence towards queer students because they believe LGBTQ+ people deserve exclusion (Rhoades, Davenport, Wolfgang, Cosier, & Sanders, 2013) or blame queer victims for inciting or inviting violence upon themselves, acknowledging bullying as a requirement for teen growth, and believing it can magically vanish (Rhoades, 2011).

Another major problem for LGBTQ+ youth is that schools are governed by heteronormativity. Dinkins and Englert (2015) explain that, in a heteronormative environment, "students are positioned as straight, and heterosexual identities are empowered while LGBTQ+ students and non-heterosexual gender behaviors are marginalized" (p. 394). Most schools have this heteronormative bias; however, there is a definite demand for a well-balanced curriculum that portrays and represents more than the heteronormative standards (Lampela, 2007). These types of environments contribute to the vulnerability of gay and lesbian students and limit learning by affecting how knowledge is shaped, managed, and employed.

Benefits of Art Education for LGBTQ+ Youth

Safe Spaces

When large continents shift, they cause stress fractures in the crust where pressure can be released, thus inciting further geological changes elsewhere. In response to the extensive—and possibly damaging—changes in Washington, DC,

educators should make positive changes in the classroom with regards to LGBTQ+ youth. Just as stress fractures occur to alleviate tension in the crust, the many problems facing LGBTQ+ youth, can be alleviated through inclusive art education (Dinkins & Englert, 2015; Gude, 2002; Hsieh, 2016; Rhoades, 2012; Shelton, 2014). One way to provide this relief is through the establishment of safe spaces. Because the school environment is an essential part of the holistic growth of students, schools need to create safe and encouraging environments for LGBTQ+ students (Dinkins & Englert, 2015). A recent study on preservice art teachers' attitudes toward addressing LGBTQ issues has shown that there is a positive association between supportive teachers and the positive school experiences of LGBTQ+ students (Hsieh, 2016). Hsieh explains that developing new approaches to creating a climate of safety and protection can lower the harassment of queer youth in schools and should be an essential and mandatory part of all preservice teacher preparation. Educators must recognize harassment and oppression and create safe spaces for their students to learn and grow (Rhoades, 2012). When art teachers establish zero-tolerance policies for homophobic language or when they place queer-friendly posters and stickers on their walls they are working to build safe spaces. According to a study by the Gay, Lesbian, and Straight Education Network (GLSEN, cited in Shelton, 2014), "one of the greatest factors for LGBT students who reported feeling safe and supported was access to teachers who would advocate for and protect them from discrimination" (p. 118). Teachers must be a source of protection and safety for their LGBTQ+ students who may not find comfort in any other location.

Identity Affirmation

When a rock is under enough pressure, it will fracture or break. When LGBTQ+ youth experience enough pressure, they can also breakdown and fall into self-destructive behaviors (McDermott, Roen, & Scourfield, 2008). Art educators

can help prevent this by helping LGBTQ+ youth develop a strong sense of self through identity affirming art projects (Gude, 2002). Through lessons that include LGBTQ+ issues and introduce students to queer artists, lesbian and gay students can obtain a positive sense of self in connection to their sexual orientation (Lampela, 2007; McDermott, Roen, & Scourfield, 2008). Stanley (2007) explains that LGBTQ+ students have much to offer through art creation and adds that the way most queer people form their sexual identities through their personal experience provides a strong foundation for creative reflection. Gude (2002) describes how these self-identifying projects can help our students become stimulating and complex global citizens—accepting themselves and each other, happily celebrating diversity and opportunity.

Identity affirming projects, such as the ones that I implement in my own classroom, have helped students overcome harsh stereotypes and build resiliency while improving their overall self-worth. During the past two years, I have applied these principles to one lesson in particular—creating a self-affirming identity portrait. Using a supplied worksheet, students reflect upon the negative stereotypes, gossip, internalized self-hate that they have personally experienced. They also consider the positive aspects about themselves—their skills, personality traits, and positive outward appearance affirmations. Students then create an abstract background utilizing the negative text and draw a self-portrait on top of that background that displays the positive words. After a student self-assessment of the project and presentation of their artwork, I discovered that this lesson empowered many of my students to overcome negativity and self-doubt by reaffirming their self-confidence.

Community-Based Art Education Activism

Stress fractures can also be relieved through community-based programs that engage LGBTQ+ youth in cooperative efforts to react to destructive environmental influences in order to

create positive changes in society. By joining and contributing to LGBTQ+ youth organizations, young people can experience empowerment through social encouragement, connection to the gay community, and engagement in activist efforts (Wagaman, 2016). Ciszek (2014) explains that “a...queer community creates a unified movement, establishing common bonds with fellow members, developing a sense of we-ness through shared experiences and oppression, and instilling a loyalty to a larger movement” (p. 334). When young LGBTQ+ people collaborate on creative projects, they demonstrate the potential of combining art with activism, or “artivism” (Rhoades, 2011). They use these liberating identity-strengthening exercises and interventionist strategies to construct the possibilities and images of LGBTQ+ equality. Rhoades (2012) explains that “[social criticism] has recognized the need to engage marginalized youth, support their critical awareness, and activate their agency as autonomous individuals with the capacity to act, alone or collectively” (p. 318). Rather than remaining oppressed victims, artivism has encouraged and driven youth to transform into community-based artists, activists, and agents for positive change. Wagaman (2016) further emphasizes that through these community programs, LGBTQ+ youth are questioning, resisting, and changing their environments.

Not all artivism needs to be on a large community-wide scale; the school community is a great place to start. Developing artivism and social responsibility in the art classroom is simple and can be very rewarding. To engage my students in this beneficial practice, I brainstorm important social issues with my classroom during a lesson each year. From this list of social issues, each student develops an awareness poster that metaphorically sheds light on or offers solutions to the topic. First, each student chooses a social issue that is important to them, such as alcoholism, poverty, pollution, animal rights, or homelessness. In groups of three or four, students help each other brainstorm symbolic and metaphor-

ical representations of their chosen topic. From that brainstorming session, students use ideas to formulate imagery and begin drawing their posters. To further promote unbridled creativity, I allow the students the freedom to utilize any media they want for the assignment. I find that when there are less restrictions on how a finished project is supposed to appear the results are more original and creative. The results were very diverse and better than I expected. I discovered that through this project, the students had a very firm grasp of metaphor and symbolism. For example, one of my students chose big game hunting as their topic and created a poster that memorialized Cecil the Lion (see Figure 1). Another one of my students, who presented her artwork to the class, depicted a little girl as a punching bag while fists representing homophobic and sexist language attacked her (see Figure 2). The artwork was then entered into the area Texas Art Education Association's Junior VASE contest in which students had to explain the meaning of their artwork and answer questions from a panel of judges. Students were questioned on how they incorporated artistic elements and principles, how they included aspects of themselves, and how the symbolism conveyed meaning in their artwork. Judges then tabulated a score from one to four on how students answered their questions and how they executed their artwork. Not only did each student become an advocate for their social issue, each of the thirty-two students who entered the contest scored the highest possible value of four and received a medal for their work. These visually-striking and thought-provoking posters were then displayed in the library so other students and teachers could view them. The school's reaction was electric. Students and teachers began talking about the works of art and the underlying issues. While the administration and most teachers loved the artwork, the parents' reaction, however, was split. While some parents thought the exercise was too bold for children, most were excited about how the lesson demonstrated the students' sense of agency. People



Figure 1. Cecil the Lion was a great example of young activism. The artwork depicts a lifelike portrait of Cecil the Lion and memorializes his death through the use of somber colors and exquisite facial details that reveal his character.

voiced their concerns on social media, where the conversation about these issues continued. In response to the poster project and by listening to the students' concerns, the school's administration helped develop its first Gay-Straight Alliance—a great step in the right direction.

Building Connections

According to Fryer (2009), a seismologist at the Hawaii Institute of Geophysics & Planetology, when tectonic plates collide and unexpectedly move along fault lines, rocks break from a build-up of pressure and large amounts of energy are released through seismic waves in the form of earthquakes. When large groups of students use their energy to act through activism, it can also cause great shifts in our community. Communi-



Figure 2. A student created *Words Hurt* to emphasize the effect of bullying.

ty-based activism involves building intergenerational relationships between participants that foster awareness and a shared critical consciousness around important community matters (Rhoades, 2012). Connecting to the greater LGBTQ+ community and working together for a common goal has been associated with increased self esteem and positive social identity development for gay and lesbian youth (Rhoades, 2012; Wagaman, 2016). Building relationships is not merely limited to face-to-face interactions, but also includes digital connections through social media and other Internet-based methodologies. Teachers should follow LGBTQ+ artists and activists on social platforms, such as Twitter, Facebook, and Instagram, and use those connections to build working relationships with them. Through utilizing software such as Skype and Adobe Connect, teachers and students can easily network with queer artists. According to Rhoades (2011), these

digital media resources provide “virtual spaces for community-based, arts-based efforts for change. Student-artists recognize combining ‘art, activism, and community’ can produce ‘a political act,’ and digital media can facilitate it” (p. 49).

Teaching Methods

Inclusion of LGBTQ+ Issues and People

Like the major earthquakes that are televised all over the world, LGBTQ+ issues are no longer a hidden matter; they are now a very visible part of the American culture. Lampela (2007) states that “we owe it to our students to address lesbian and gay issues in school [in] professional and educated ways thereby providing them with a complete education” (p. 34). One way that art teachers can be part of the conversation is to present students with knowledge that focuses on the work and lives of LGBTQ+ artists and reflects the real world in which our students live. For example, teachers can introduce students to prominent contemporary queer artists, such as Mickalene Thomas, Harriet Horton, and Chitra Ganesh—all of whose work deals with sexuality, masculinity, and feminism. According to Stanley (2007), “lesbian, gay, bisexual, & transgender people bring great benefits to all in our efforts to explore and develop an increasingly inclusive art and design agenda” (p. 2).

LGBTQ+ Role Models

Just as we focus on those helping others to bring a sense of hope during major natural disasters, art teachers should include queer role models in lessons to give hope to and provide relief to LGBTQ+ youth. One way to include LGBTQ+ individuals in the curriculum is to look at their contributions and achievements in relation to the formation and development of American culture (Vecellio, 2012). Queer youth must encounter more role models in school who are also important members of the gay community. According to Lampela (2007), “Lesbian and gay adolescents need to know that there [are] others like them

who [are] lesbian or gay and artists and [have] great success" (p. 35). For example, art educators can mention how Kehinde Wiley was commissioned by President Obama to create his official White House portrait (Fox, 2017). They can also discuss how David Hockney is widely regarded as the most significant British artist of the twentieth century for his reinvention of portraiture (Gurewitsch, 2006). Teachers should also give students examples of gay and lesbian artists who actively motivated and inspired each other through personal and intimate relationships, such as the ones between Jasper Johns and Robert Rauschenberg or Jack Shear and Ellsworth Kelly (Gude, 2002, p. 6). In an equity-focused art classroom, students encounter positive portrayals of lesbians and gays to offset the hetero-biased curricula in other classes and to combat all of the other homophobic and sexist comments that they are exposed to at school (Lampela, 2007). Check and Ballard (2014) demonstrate first-person narrative truth-telling in their classes by being sincere about their own lives, and explain that honesty is essential for respectful learning and social justice. Students can use their personal stories to create narrative comic strips or to utilize narrative metaphor in surrealist works. Dinkins and Englert (2015) explain that the inclusion of

"lesbian and gay characters...can challenge myths about sexuality, establish clear definitions of gay and lesbian as distinct from the pejorative comments students hear in the hallways and playgrounds, and foster understandings of multiple perspectives as students 'try on' different attitudes" (p. 393).

Best Practices and Visual Culture

Another way to provide relief from stress fractures is to examine visual culture in the classroom. Art educators should initiate conversations about contemporary representations of sexuality, gender, race, and class and sociocultural inequities, through the analysis of visual culture (Gude, 2002; Rhoades, 2011). Visual media literacy

demonstrates a topic that is full of comparative images of LGBTQ+ illustrations and influences. Analyzing cartoons and comics, for example, can be used to address sexual identity in the art classroom (Stanley, 2007). Teachers can also discuss how the non-binary sexual orientations of comic book heroes, such as Batwoman, Batgirl, Northstar, and the Green Lantern, affect contemporary attitudes towards the LGBTQ+ community. Hsieh (2016) suggests teaching art teachers to explore LGBTQ+ issues through visual culture during their preservice courses so that they will be prepared when designing their own lessons.

Although most teachers have no problem relating projects to their cisgendered students, or students whose gender identity corresponds to their gender at birth, many educators do not know how to address or teach trans students. George (2014), a high school teacher and creator of the LGBT+ inclusion project, Rainbow Teaching, explains that most high school teachers do not believe that they have any trans students. One of the most important steps in creating safe learning environments for their trans students is for teachers to recognize and challenge transphobia when they see it happening. Chauvinism and sexism are a big problem in young male students. This kind of behavior can inhibit the success of trans students in a classroom environment. Art teachers also should provide examples of trans artists, such as Yishay Garbasz, Greer Lankdon, and Cooper Lee Bombardier. Hearing about successful trans artists in art lessons is important for cisgender students to develop positive attitudes towards the trans community as well as to provide role models for trans students. It is also essential for teachers to recognize their students' chosen names. When educators honor a student's chosen name, it shows that teachers fully accept their trans students' identities.

Gude (2002) offers some helpful suggestions to teachers who wish to make positive changes in their classrooms regarding LGBTQ+ issues. She recommends warning students about making

overgeneralizations and prejudiced statements based on the study of a few members of a population, as well as challenging conceptions of what it is to be normal. Displaying LGBTQ+ culture celebrating posters and gay and lesbian books also sends a positive message of support and approval to students. According to Gude (2002), teachers should also “include discussions of sexual imagery in the art curriculum so that students develop a comfort level with discussing such material” and “deconstruct gender stereotypes in traditional art during art history lessons” (p. 7). For example, teachers should discuss the reasoning behind the exaggerated genitalia depicted in some traditional Yoruba sculptures and ask questions about the unrefined characteristics of the child in Mary Cassatt’s *Little Girl in the Blue Armchair* (1878). Teachers should be prepared, however, to encounter people who are prejudiced against diverse sexual identities because of their beliefs. When teachers and administrators help students to realize that these belief patterns are not innate and inherent, but are the consequence of a lifetime of training, the students may reexamine many of their own preconceived ideas and prejudices.

Building Relationships With LGBTQ+ Students

To better prepare for earthquakes, we need to learn more about them so we can predict when they will happen. Like learning from quakes, teachers need to better understand the needs of our LGBTQ+ students. To do that, art teachers need to build stronger relationships with them. Check and Ballard (2014) offer much insight into building stronger relationships with queer students. Art teachers understand the worth and significance of encouraging students to share meaningful aspects of their lives. When teachers do this, it gives them opportunities to relate to their students’ lives and their art processes. For example, because of the high level of personal honesty and trust established in my art class, students feel free to candidly share their own experiences. Sometimes, art class provides one of the only outlets where students can share with-

out fear of judgment. When we help our students grow by allowing them to open up, we grow as well. Check and Ballard (2014) explain that it is, therefore, invaluable and “incumbent upon us as art teachers to not only face our own fears and silences, but also to put those fears to words and openly discuss them with our peers and students” (p. 10).

Conclusion

Although there have been many setbacks, there have been some positive developments towards an equal representation of LGBTQ+ issues in the classroom. For example, as part of the Fair, Accurate, Inclusive, and Respectful Education Act in California teachers must include instruction related to LGBTQ+ persons in social science classes (Vecellio, 2012). Although this may seem vague and easily misinterpreted, it is a step in the right direction. As socially conscious art teachers, we must push our administrators to act fairly, demystify sexuality in the classroom, obliterate enduring homophobia in our school community, and provide safe spaces for queer students to flourish. With the helpful suggestions of these scholars, we can bring social justice and equality to LGBTQ+ students, improve their overall developmental experience in school and in the community, and fight the tyranny of this presidential administration.

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Clark Goldsberry, *Slip Study #15*, digital image, 2018.



Clark Goldsberry, *Slip Study #16*, digital image, 2018.

Surveying these
realms with shifts
and shakes as I use
early childhood
education practices
in higher education
can open chasms
to sit and walk
beside and
even fall into.

Weaving Theory/Practice for Art as Knowing in Early Childhood Education

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Early childhood education has a tradition of arts based pedagogy. Current emphasis on high stakes testing and test scores as evidence of learning, even for young children, has educators moving away from the arts as academic learning. This visual essay is an a/r/tographic inquiry with woven threads of theory/practice from this moving fault zone that support the arts as a way of knowing for the early years. Making and writing with woolen fibers and feathers form a mat as a surface that is thinking with encounters from teaching pre-service early childhood educators with art. The weaving is an opening to understanding that falling, fear, and knowing are temporary and can provoke what might be next for pre-service teachers and young children using art as learning.

Keywords: early childhood education, arts based pedagogy, weaving, knowing in the making

Weaving Theory/Practice for Art as Knowing in Early Childhood Education

On Uncertain Ground

As an academic working at the intersection of early childhood education and art I am acutely aware of pressures on educators to highlight academic learning over playful and creative knowing. This is not a new dilemma. The emphasis on test scores as evidence of children's learning also impacts university students in early childhood education programs. The early childhood education theory that supports play and learning with the arts is disconnected from practice when assessment is driven by academic testing. There can be spaces for effective pedagogy that is arts based while in a high stakes testing environment in a general classroom context (Eldridge, 2012). I affirm my "commitment to sound pedagogical practices" (Eldridge, 2012, p.71) and theory using the arts as I work with early childhood pre-service educators to value creative knowing. As an early childhood artist/researcher/teacher-educator, my personal responses to the shaky ground arising from the theoretical disconnect that privileges academic learning over playful and creative knowing provoke making. The following assemblage of threads, research, images, poetic and academic text are a woven conversation in a climate of uncertainty.

Teaching with Art in Early Childhood Education

The importance of the use of art in children's educational contexts is well demonstrated (Eisner, 1990; McArdle & Piscitelli, 2002; McArdle & Wright, 2014; Olsson, 2009; Tarr, 2008; Vecchi, 2010; Wright, 2003) and art has been a large part of early childhood education for many years. Children and those who teach them can produce and engage with artworks to create effective pathways for exploration. Children's ideas can be accessed and expressed with art as educators attend to process and product using inquiry learning in early childhood education (Griebeling, 2011). *The Hundred Languages of Children* presented by

Malaguzzi allows children to see themselves as artists (Rinaldi, 2006). Enjoyment, motivation, and engagement in art can transfer thoughts into materiality with a product. Even so, the process is of great importance. Drawing and making, when children use tools and artistic methods, is a becoming (Knight, 2013). Children can also use art to explore materials and think in active ways as they interact with things, art processes, people, and words (MacRae, 2007).

Learning in, about, and through the arts (Chenfeld, 1995) has potential for effective teaching and learning throughout the curriculum and this learning is imperative for young children (Ewing, 2013). In theory, art making is an important part of early childhood pedagogy in Australia (Department of Education, Employment and Workplace Relations, 2009) and in the United States with the focus on *Developmentally Appropriate Practice* (National Association for the Education of Young Children, 2009; Copple & Bredekamp, 2013). However, art making is not always viewed as an important part of early childhood pedagogy. In my experiences with children and pre-service teachers in both Australia and the United States, I have seen that using art provokes thinking about the potentialities that can open through making: making *and* writing that shift thinking and bring about transformation. Deleuze and Guattari (1987) advocate that "writing [and making] has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come" (p. 4-5). Surveying these realms with shifts and shakes as I use early childhood education practices in higher education can open chasms to sit and walk beside and even fall into. Falling into an opening can be a disaster, but might also be an opportunity to fly!

There is a need for teacher education "that weaves together theory and practice" (Mascio, 2016, p.21). As I ensure that requirements are met for my students to qualify for state licensure, I struggle to find enough space for reflective and artistic aspects in the curriculum. As I integrate the arts in my teaching of early childhood theory

and practice I find ways to incorporate playful and creative practices for knowing. Lenz Taguchi (2010) proposes an intra-active pedagogy that calls for rejection of a theory/practice divide that requires us to notice this false binary. My pedagogical wonderings and struggles to weave theory/practice for early childhood education draw me to materials and surfaces that can transform. My surfaces emerge with a/r/tographic living inquiry (Irwin & de Cosson, 2004; Springgay, Irwin, Leggo & Gouzouasis, 2008) as I am making to think. Loom, wool, fibers, feathers, fingers, thoughts, thinkers, and doers combine with knowing in the making and making this art that traverses the grid and the gaps (Ellsworth, 2005).

In this making, threads are supports for thinking pedagogically. I am taken back to feathers I gathered while walking that help me think about teaching pre-service early childhood educators. Here I am weaving thoughts, words, feathers and fibers. Thinking theory/practice as I am making and writing to reflect on my work as artist/academic. Weaving threads, making fabric of thought, gives some ground – a safety net as I connect strands I find important. My process and product with respect to effective teacher education brings openings; fault lines (un)known for moving on as I am teaching and learning, while pre-service early childhood educators are learning, then teaching, with art. The weaving of threads makes meaning and moves my thinking.



Moving this thinking

I am

threading the loom

finding the thread to weave

early childhood education and arts
pedagogy.

Threads smooth and tangled

tangles
I am entangled...

what *am* I doing?
I am (at) fault

It is my responsibility
I am
responsible

though there
are

serious
consequences

consequences for
children and their learning.



Education *and* art and/or
teaching to the test

push down

get ahead
behind
getting lost...
in/through/with art

I am found

reflecting

(re)cognizing
with materials on hand and found
enacting
practice *and* theory

intertwining warp and weft for intra-
active pedagogy.



My loom, a gift when I was a child,
brings me back
to arts and learning,

looming *developmentally appropriate
practice...* and more

with these materials.

Children learning using materials and
knowing in the making.

Feathers fly.

It is flighty and messy.
Chaotic.
Exciting.



My weaving in and
acceptance of fault and slippage.

Gaps are surveyed,
mapped.

There are always missed threads
to hold the flighty thinking and different
practice

the arts threading it together

loose at the edges

bound and open

sitting with/in the mat

I feel threads of teacher and children's
stories
stories of and from and with materials
weaving lives and fabric

fabricating pedagogy with the arts.

Here there is room to take lines of flight
smoothing the lines and the space
and making knots
using the grid to notice and make use of



the gaps
they hold
grasping temporarily
softly beckoning

see and feel what happens;
what might be next

for pre-service teachers
and
for me
and
for young children using art
as learning.

Weaving

a material reminder
to sit with the mess
the fear
the gaping holes
the mistakes
and use these...
momentum in the quake,
shifts
moments
for moving and mapping
with
through
on
in
the arts

and early childhood education.



And now...(in)conclusion...

Pre-service early childhood educators are becoming generalist teachers who often find themselves in contexts that value rigid testing. I am an art teacher who is now teaching general early childhood courses in a Teacher Education department where academic testing is part of practice. Even so, I am teaching with art. There are shifts and holes that I fall into as I support and practice teaching, learning and assessing with art. This can cause fear and immobility, but when I am lost or frozen, I can walk, wait, collect and begin to make. My practice and pedagogy weave playful and creative theory/practice as I (re)thread

making *and* reading *and* writing for thinking. Elizabeth Adams St. Pierre (2014) explains, "When I don't know enough to write the next sentence, I stop to read. Reading and writing, then, are not separate practices but a simultaneity" (p. 377). When lost, I wander *and* I stop. I stop to gather and I find myself making. Knowing comes. It is in the making (Ellsworth, 2005) and in making art. Then I can feel what might be next pedagogically for pre-service teachers and young children using art for their learning. We are making to know in the moment with/in the theory/practice of early childhood education.

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Little did I know when I first moved, that the desolate environment also extended to the arts. Although a treeless environment can be changed by irrigation, the art scene requires more effort and a long-term vision.

In the Folds: Transforming a City's Identity through Art and Social Purpose

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This autoethnographic narrative retraces my four-year journey as an art commissioner for a city that is transforming beyond the stigma associated with a significant role in early nuclear weapons to a growing agritourism industry. The looming pressure for change is just like when tectonic plates push against each other until there is a quick release, causing earthquakes and eruptions. In the midst of the changing forces, I consider how the arts fold in. There are two purposes in this article that investigates the complexity between civic development and art. First, I will (re)define and (re)frame (Short & Turner, 2013) the open-nature of ever-changing possible meanings for any given narrative. Because of the links between words and images, I use poetic inquiry to reveal layers, show hidden messages (Cahnmann-Taylor, 2009), and construct new meanings (Leavy, 2015). Then, I will (re)discover and (re)confirm the social identities related to being an arts commissioner.

Keywords: arts commission, autoethnographic, poetic inquiry, social identity, public arts

In 2004, my husband and I moved cross-country and settled in Richland, Washington. According to the American Automobile Association's description, the region is a pleasant oasis with a breathtaking view of Rattlesnake Mountain, the world's tallest treeless mountain (American Automobile Association, n.d.). With Yakima River in the west and Columbia River in the east, Richland is still a science-focused city that was established for the Manhattan Project during World War II. Known as the home of the Richland High School Bombers in the '40s, much of the civic development reflects its origin as a make-shift, temporary city. Until recently, the presence of the arts provided by civic organizations has been limited. However, due to many factors including the recent wine industry boom along the Columbia Basin and an increase in migration from other states because of Richland's weather and stable economy, Richland is now ranked in the top ten most desirable, affordable, and stress-free towns in the United States to raise children or to retire (Turmbo, 2012). Little did I know when I first moved, that the desolate desert environment also extended to the arts. Although a treeless environment can be changed by irrigation, the art scene requires more effort and a long-term vision.

My journey as a city arts commissioner was triggered by a trashcan art contest for children (Cooper, 2014) that put the winning entries on city trashcans. Because of the placement of the art for this project, it prompted me to investigate the ambiguous and somewhat heated relationship between public art and the community at large. During the research, I was intrigued by the founding of the Arts Commission and the community's value of the arts. Eventually, my curiosity led me to apply for a position as a city arts commissioner.

The purpose of civic planning is to improve the quality of life for its residents (Montgomery, 2013). With the recognition of civic happiness culture on the rise, many researchers and civic planners believe quality of life can be measured by its ability to reduce stressful hardships

and increase residents' satisfactions in daily life. Many researchers have confirmed that there are strong correlations between sustainable urban development and happiness (Paralkar, Cloutier, Nautiyal, & Mitra, 2017; Cloutier & Pfeiffer 2015; Leyden, Goldberg, & Michelbach, 2011), discovering that urban planning aspects such as accessibility to the arts and entertainment, the aesthetics of the city, and vibrant social connections affect individual happiness. As an outsider looking into civic/urban planning, my intuition for how Richland's Arts Commission functioned was based on the assumption that the arts are vital to satisfying necessities that go beyond physical structures such as roads, trails, and facilities that a city provides. In other words, I came to this position believing that art is a key component for successfully reaching happiness as a goal in urban planning, and it can be achieved if and only if residents' inner needs are fulfilled as well.

Poetic Autoethnographic as Methodology

As a new immigrant, searching for ways to navigate unexpected intersections of culture and identity is one of my instincts for survival. To avoid being lost in the complex nature of civic structure, I knew that as a new arts commissioner, it was important to map out my interpersonal and intercultural reflections to explore issues that are related to and entangled with the functions, roles, and responsibilities in civic planning. I became intrigued by the accumulations of meeting agendas and reflective notes, and eventually decided to investigate further. Autoethnography became my choice of methodology for it provides dialogues for personal narratives and cultural critique, interjection of personal experience, cultural analysis, and multiple positions related to community and identity. The following autoethnographic narrative retraces my four-year journey as a city arts commissioner. There are two purposes this paper will investigate that are related to the complexity between civic development and art:

First, I will (re)define and (re)frame the Arts Commission. Autoethnographic research rec-

ognizes the value of “fractions of experiences” (Grant, Short & Turner, 2013, p. 2.) and the open-nature of ever-changing possible meanings for any given narrative. In addition, multiple forms of representation expand the boundaries of the subjectivist narrative, inviting me—as a researcher, a research subject, and a writer—to embrace the pluralistic and diverse happenings. Further, my reflective poems, notes, and images allow me to explore the dynamic interplay between cultural policies, arts, community, urban structures, and city-identity in the context of collaborating on several community revitalization projects. Recognizing the connection between words and images, I wrote poetry to provide links to illuminate hidden messages (Cahnmann-Taylor, 2009) and construct new meanings (Leavy, 2015). “Poetry is able to provide rich elements that are associated with words, rhythm, and space to create sensory scenes where meaning emerges from the careful construction of both language and silences. In this way, a poem can be understood as evoking a snippet of human experience that is artistically expressed as in a heightened state.” (Leavy, 2015, p. 78).

In addition, using metaphors effectively in poetry helps evoke emotions that are too difficult or too complex to explain (Grisham, 2006). Wilson (2011) believes narrative metaphors can be an effective autoethnographic tool to reduce and analyze overwhelming biographical data. Metaphors provide indefinite linkages to form coherent conceptual system structures; to find or create new similarities from a range of experiences (Lakoff & Johnson, 1980). As English is not my first language, I view metaphors as lifelines to comprehend complex ideas. Laced with metaphors, my researcher-voiced poems (Faulkner, 2018) are a reflective method which enables me to reconstruct the role of arts commissioners in socially critical and culturally responsible contexts.

The second purpose of this article is to (re)discover and (re)confirm social identities spun from

being an arts commissioner. Intersectionality presumes identity is socially constructed (Crenshaw, 1991; Collins, 2007). My social identity (race, gender, and social class) is integrally connected to my involvement in advocating arts across for-profit and non-profit agencies. The evolving social identities include authentic expressions of self, sense of place/belonging (Ingils & Donnelly, 2011; Ingils, n.d.; Campelo, Aitken, Thyne & Gnoth, 2014), and sense of community or civic and political participation as noted by Mannarini and Fedi (2009). The poems address the role of arts commissioners through an exploration of how my associated values and principles of aesthetic autonomy liberate or constrain social interactions with community members (Kester, 2011). Further, they explore how I navigate and advocate a space for the arts when arts and policy collide as well as how my identity as an Asian immigrant is continually shaped and transformed through this journey of arts advocacy in the community.

Each verse of poetry I write adds another layer, much like a glacier builds up layers of till. The verses resonate with the complex nature of the Arts Commission and my involvement with civic planning through art. The verses expand upon the experience and slowly transform the emotional and physical landscape, giving more detail to draw one into the experience. It is through constant dynamic and reflective folds of sensory engagements that traces of till become embodied knowledge and metaphors and verses become empowering experiences. I learn from embracing challenges such as swift turbulent political winds and clashing interests. In return, accumulated wisdom becomes a towering basalt pillar guarding the Arts Commission’s weathered enthusiasm from unsettled reality. Thus, my account of being a city arts commissioner is represented by poetic responses folded within each of the following *Lessons* as a happening, a memory, and an awakening on a journey of learning to adapt the change.

Lesson One: In Between

Lost in Translation

I read

Robert's Law

Word by word

All in favor

Motions

Passes

Seconds

Entertain

Nah

Phobia is contagious, it

spreads like brush fires,

Tongue stuttered

Feet bonded

Loops by loops

Grips after grips

My Lotuses sway

Along with tumbleweeds

Established in 2004, Richland's Arts Commission aims to provide and support arts projects that are aligned with the city's municipal codes and council goals. Currently, the commission consists of 7 members: professionals, arts enthusiasts, and one youth board member across arts disciplines. According to the City of Richland Municipal Code, the Arts Commission is to:

A. Provide recommendations to the city council on artistic endeavors in which the city becomes involved and acts as a representative of the community in such matters;

B. Serve as the central commission to whom individuals and groups may bring their concerns and ideas with regard to the arts;

C. Encourage donations, grants and other support to further expand art opportunities in Richland;

D. Explore ways and implement methods of obtaining financial support through development of private, local, state and federal funds and establishing public/private partnerships to promote art within the community;

E. Explore and promote arts-related projects, events and businesses that provide an economic benefit and/or beautify and enhance the image of the city;

F. Engage in long range art planning and implementation of the strategic art plan and review city plans for the purpose of integration of arts elements into city planning including education, public finance, community services, etc.;

G. Recognize artistic contributions made by individuals and organizations to the city and provide recognition and encouragement to local artists;

H. Review and make recommendations on all works of art acquired by the city; and

I. Review and recommend policy for acquiring, maintaining, and displaying the city's art collection. (City of Richland, 2017, n.p.)

Despite the list of the Arts Commission's function for the city, the limitations of its role are not clearly defined. Blurring the lines between an advisory board and a volunteer crew, the Arts Commission's hunger to assist or create projects has inevitably led to misunderstandings and confusion. While nearby cities have long adopted percent for arts legislation, where up to 1% of all public construction cost are set aside for works of art, Richland has shown no interest in estab-

lishing such a program, nor has it designated annual funding for the Arts Commission. By the code, arts commissioners can only advocate for, but not solicit, funding from the general public. Without stable financial support, Richland’s Arts Commission is constrained in its goals and what it can deliver. Conflicts have occurred in the past and may have become road blocks for potential involvements and developments in the arts due to the hidden individual agendas, shifting political climates, and even different aesthetic values. This prevents the Arts Commission from fulfilling its mission around the city. Making art visible is a daunting task because, ironically, not many stakeholders or the general public know about the Arts Commission, what it is for, or why art is important to a city. The invisibility and inactiveness of the Arts Commission, in comparison to other civic divisions, only intensifies the pre-existing uncertain status in the eyes of the city councils.

The clash between Richland municipal expectation and the Arts Commission’s ideology is not new. While some cities acknowledge the need of an Arts Commission board to oversee and support artistic developments, namely, beautification and enhancement of arts for long-term economic growth, it is hard to justify or translate into monetary means (Fuller, 1979). It is equally difficult to achieve art-for-all simply because beauty, taste, and perception are subjective (Cooper, 2014). The case of Hopper vs City of Pasco, that censored nudity in public buildings, has cast its decades-long shadow that cautions policy makers to avoid public art-related controversies.¹ As the Tri-Cities² grow rapidly, the area needs to consider qual-

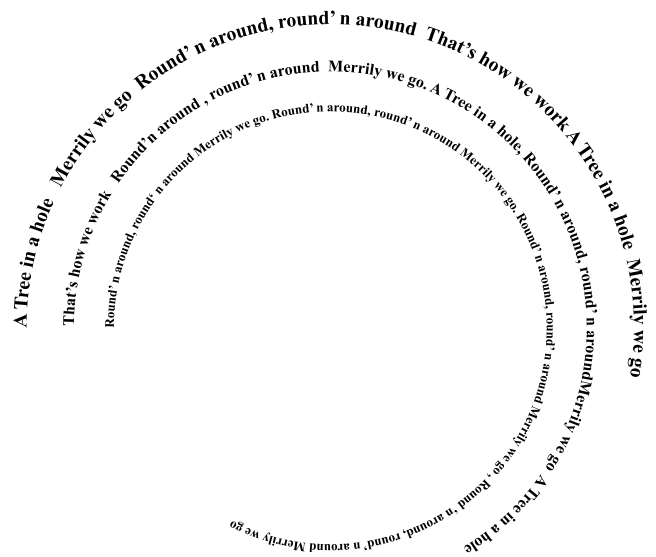
¹The city of Pasco is part of Tri-Cities, located right across Columbia River from Richland. The case of Hopper vs. City of Pasco occurred in 1996. Artists Janette Hopper and Sharon Rupp’s print was removed from an exhibition at Pasco city hall for the reason of inappropriate display on public property. In 2001, on behalf of the artists, the American Civil Liberties of Union won the case. Today, the city of Pasco is still reluctant to form a city arts commission.

²Residents refer to Richland and its nearby two cities, Kennewick and Pasco, as the Tri-cities.

ity of life as a necessity shaping modern living. Thus, it is important to establish an effective and approachable liaison to foster and facilitate arts throughout the area.

Lesson Two: Less Me, More WE

Round About



Growing populations bring new challenges. Richland has faced demanding changes to accommodate new expectations from post-Manhattan Project generations and migrants from nearby metropolises. The pressure on the city to change is escalating, just like when tectonic plates push against each other until there is a quick release, causing earthquakes and eruptions. Mixing confusion and misunderstanding in the folds, the tension between the city and the local arts community has inevitably caused a divided force, compressing and obstructing the arts commissioners’ efforts to change the arts landscape.

Blending geography and philosophy, geographer Yi-fu Tuan (2012) believes that the individual and the community are two components of “humanist geography” (p. 4). Humanist geography follows two contraposed ideas that are paired to govern how we act. On one side is the local and the other is the communal. While the local and communal recognize teamwork within the group,

it inevitably creates divisive forces that separate us from them. On the other end is the worldwide and cosmopolitan, which highlights more on an individual's freedom to associate and to strive for excellence but loses sight of vibrant local cultures and a sense of togetherness.

For years, members of the Richland Arts Commission sought a voice/place within the civic government by emphasizing the importance and necessities of the arts. Little did we realize that the underlying *us vs. them* effect only further alienated the Arts Commission from the rest of a larger civic community.

Facing insufficient funding required the Arts Commission to think creatively and include the arts in city planning. Through this realization, the Richland Arts Commission began to use collaborative efforts as a guiding principle to build and to become part of a transforming force. As a result, in recent years, the Richland Arts Commission partnered successfully with various public, private, and non-profit organizations to develop and promote the arts in various city-wide projects. C.J. Rench's *Tree of Seasons* (2014) is an example of combining efforts from the local farmers' market, the department of Public Works, and the Arts Commission. Installed right at the center of a roundabout, this kinetic sculpture is designed to reflect the growth of the farmers' market (see Figure 1).

This kinetic sculpture received a positive reception among the general public. The Arts Commission finally saw the light at the end of a long burrowing tunnel with this positive response. Symbolically, this artistic roundabout has become a landmark and a meeting place. This project resonates with how art and life encompass function and beauty. The collaborative effort between the Richland Arts Commission and other community groups not only makes art visible but also opens opportunities for other projects around the city. For example, recognizing the presence of art as a means to connect people, the City of Richland Public Works Department teamed up with the Arts Commission once again in 2017 to create aes-



Figure 1. C. J. Rench. (2014). *Tree of Seasons*.
[Metal] Photo by Yichien Cooper

thetic elements on the Duportail Bridge, a new bridge that is expected to be completed in 2020. The growing collaborative partnerships among civic planning divisions integrates essential "street furniture," with public art to contribute to identity, character, quality, and the development of urban spaces (Carmona, 2003, p. 196). Moving toward a collaborative process among city entities, the process of planning and creating artistic elements that not only adorn physical structures but reshape our living space becomes possible. From the *Tree of Season* to the future bridge, these transformations are an awakening of a city that was and still is considered as a nuclear town, where the past, present, and future revolves around nuclear physics.

Lesson Three: Re-mix Identity

ABC Tango: Past and Present

Atoms	Agritourism
Bombers	Battelle
Cold War	Clean-up
Defense	Diversity
Energy	Environment
Fission	Food Processing
General Leslie Grove	Gravitational Waves
Hanford	Hydroplane
Irradiation	In-migrations
Job	Job
Kennewick Man	Keys for Success
Lawrence Livermore	LIGO
Manhattan	Multicultural
Nuclear	Natural Landscapes
Operation	Opportunity
Plutonium	Preservation
Quality Assurance	Quad-Cities
Radiation	Red Mountain
Secrecy	STEM + A
Termination Winds	Technology
Uranium	Urbanization
Victors	Viticulture
White Bluffs	Waste
Xenon Poison	Generation-X
Yield	Yakima River
Zone	Zoom

In response to the surprise attack at Pearl Harbor in 1941, Hanford Site was established to produce plutonium for use in nuclear weapons. It contributed to the development of the first nuclear bomb on the Trinity Test, and later, the Fat Man that was detonated over Nagasaki, Japan on August 9, 1945. During that time, Richland, a town that is 6 miles away from the Hanford Site, became the destination and living community for the workforce (Kelly, 2007; Toomey, 2015).

From a no man's land with a small population of 208 in 1940, to a strategically tailored large-scale human migration in 1943, many residents had no knowledge of how their work would later

change the course of the war. Richland has been kept under wraps from WWII through the Cold War (Toomey, 2015). Like overhanging slow-moving stagnant air, not much has changed in decades. Business names throughout the city reflect Richland's past and include Atomic Brewery, Richland Bombers, and Nuclear Lane.

Fast forwarding to the present day, Richland and Hanford are like a pair of conjoined twins. They have both gained nationwide attention for the 112 billion dollar budget for nuclear waste clean-up with the occasional operational problems with radiation removal. Despite the stereotypes from the past, more and more residents now critically examine the identity of Richland, 70 years after WWII. Because the city is rooted in the history of the atomic bomb, Richland High School has a mushroom cloud for its mascot. Due to the negative aspects of nuclear bombs, the school mascot design is now a controversial topic among the residents. Being a center of science and technology since the '40s, what can Richland become in the 21st century? Many people wonder how the city will sustain the economic growth once the clean-up is complete.

In search of an answer, Richland City Council identified 7 Keys for Success: "Key 1: Financial Stability and Operational Effectiveness, Key 2: Infrastructure and Facilities, Key 3: Economic Vitality, Key 4: Central Richland and Island View Revitalization, Key 5: Natural Resources Management, Key 6: Community Amenities, Key 7: Housing and Neighborhoods" (City of Richland, 2008, p. 1).

In response to the 7 Keys to Success, since 2015, the Arts Commission has undergone a serious restructuring to meet the city's new expectations. On May 2nd 2017, the City of Richland released a report, Draft Comprehensive Plan Supporting Analysis (Oneza & Associates, 2017). The report painted Richland as a city with economic prosperity, a highly educated workforce, and affordable housing, all of which are attractive for waves of migration from other big cities. Indeed, the Tri-Cities area recently has been named as a

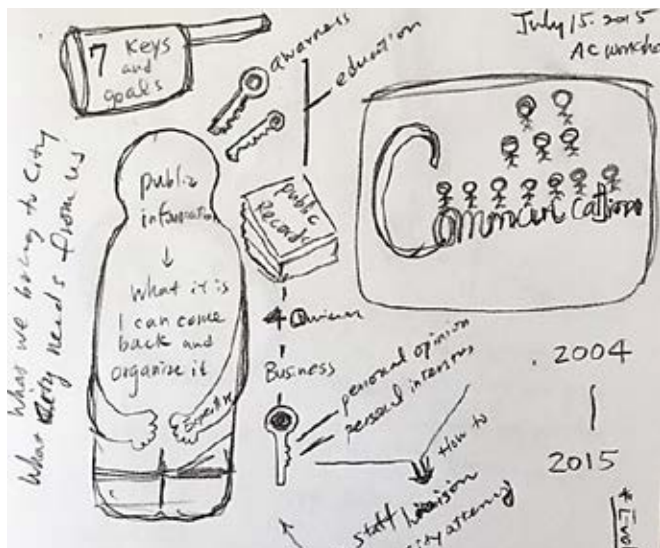


Figure 2. Meeting Notes. Yichien Cooper, July 15, 2015. Understanding 7 Keys to Success.

top affordable community (West Richland, Tri-Cities, 2015). Richland is changing with new identities, but is challenged to find ways to break from the makeshift mindset of the past. The report recognizes that the city should leverage already available features (either natural or man-made) such as natural landscape and lifestyle amenities as assets for long term economic growth. Arts and cultural activities are mentioned in the report as they align with key factors to sustain economic growth. Evidence of the changes can be found in the expansion of public art in Richland as the number of public art pieces increased dramatically.³

But is it enough?

Lesson Four: Sustainable Spectrum

Focusing on collective life aspects helps to steer civic development beyond utilitarian concerns. Yet, social interaction/social networks in the community should be considered along with community participation, pride and sense of place, and safety/security as critical factors to sustain city development (Dempsey, Bramley, Power, & Brown, 2011). Indeed, making a physical place may not be enough to respond to citizens' needs for an urbanizing small city. After all, it is people who make a space memorable. As the former City

of New York's Chief City Planner, Amanda Burden (2014) once said,

Public spaces always need vigilant champions, not only to claim them at the outset for public use, but to design them for the people that use them, then to maintain them to ensure that they are for everyone, that they are not violated, invaded, abandoned or ignored. (Burden, 2014)

The arts and culture are creative agents that make public spaces where there should be no constraints on social hierarchical and economical connotations. City arts commissioners could be the champions for such causes: voices for arts that open possibility for inclusion, tolerance, compassion, and diversity.

Recognizing that environmental, economic, and social equality are fundamental to developing a sustainable community, happiness helps achieve social equality, which in turn, provides more opportunities for community involvement. When considering the role of happiness as related to city planning, I came across the Sustainability Through Happiness Framework (STHF). This consists of five stages: happiness visioning, participant engagement, profit inventory, systems planning, and sustainability interventions, to foster community development (Cloutier & Pfeiffer, 2015). Putting happiness at the core provides a clear vision and means to communication that will to effectively engage community members (Figure 3).

³Before 2008, Richland had a total of 28 pieces of public art. Since 2008, Richland has created an additional 18 pieces. (City of Richland, 2011).

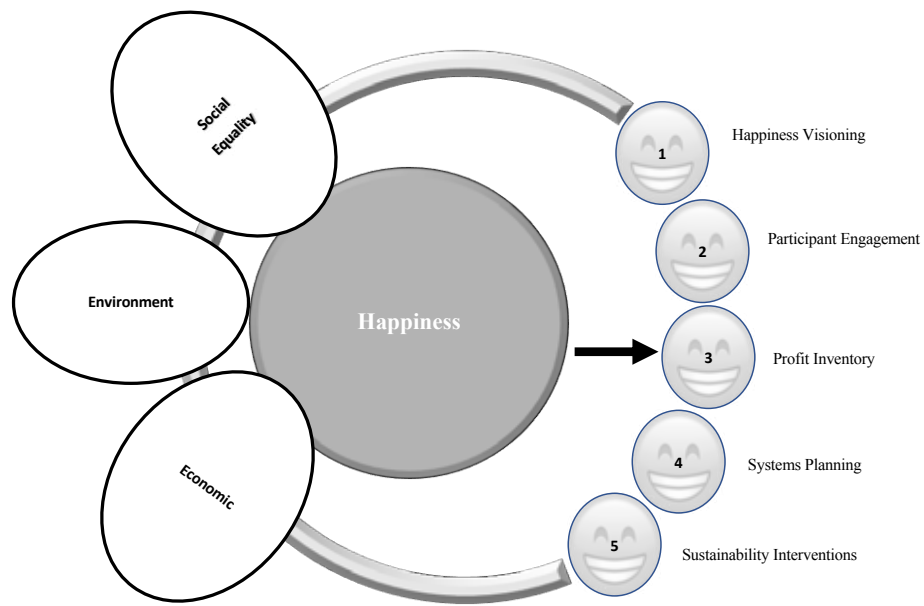


Figure 3. A conceptual map on Sustainability Through Happiness Framework (STHF), based on Cloutier & Pfeiffer (2015).

When There's a Will

Hush was the past
 Buried in the vein of the land
 Rivers merge
 Rivers spilt
 Dust coupled with the wind
 Hills rolling
 Hills fading
 Where should we go when the sun and
 the earth meet?
 Besides Food, Shelter, Health, and
 Wealth,
 What makes people happy?

So, let's play a game of SimCity
 Roll our sleeves for what is becoming
 From here to there
 Access granted for walkability
 Murals speak for revivability
 Hit an enter a stage is built
 Sing a song of dances and
 a cheer is heard

*"And there is a place for everyone
 Under heartbeat city's golden sun."⁴*

Conclusion: "I stay and go: I am a pause."⁵

As a new immigrant settling in a town that had historical significance in altering the course of WWII, I observed the evolution of the uncertainty and struggle in city planning to find a new city identity. My involvement as a city arts commissioner sheds light on how the arts can be a vital part of city planning. In my opinion, providing social amenities fosters a sense of togetherness in the community that can be achieved by the use of soft power such as arts and culture. Simply put, the arts and culture are creative agents that sustain, secure, and support a city's identity. Thus, the meaning of sustainability should be broader to include people's physical, mental, and social needs. Furthermore, policy matters, for it drives projected expectations and outcomes. While the demand for a quality lifestyle is higher, one needs to examine what make such a change possible. As a result, I believe the tasks ahead for arts commissioners are more than continuing socially respon-

⁴Heartbeat City (The Cars, 1984, track 10).

⁵Paz (1991, p. 507-508).

sible planning through the arts, but also to seek proper channels to advocate and to re-educate city officials and stakeholders on the value of the arts.

It is also important to advocate for the relationship between arts and civic development in education settings. Indeed, public art is a valuable asset for art education for it is a gateway to discussions on aesthetics, interpretation, value, and function (Reis, 2010; Taylor, & Iroha, 2015). However, in my quest to understand the role of the Arts Commission, I found there is a lack of perspective on civic art development and arts administrations. It is equally frustrating that there has been only one study tallying the state of Arts Commissions in Washington in 1979 (Fuller, 1979). In order to obtain a holistic point of view on public art, I believe it is valuable for educators to look into factors such as the people (city planners, city councils, and arts commissioners) who develop and grant access to public art, that are equally critical to the processes surrounding the birth of public art.

Just as Richland is transforming, I found myself facing similar challenges trying to fit into a new community as an Asian American. Growing up in the city of Kaohsiung, Taiwan, a metropolitan area that is filled with public art, it is particularly hard for me to become accustomed to the limited art scene in Richland. In addition, coming from an Asian country, where silence and humility are a virtue, I did not know when and how to be heard. I was haunted by questions such as who am I, what does a community mean to me, and where is my community. As a result, I was caught in a collision of tectonic plates of cultural differences, language barriers, and my limited understanding of how a civic government functions. Sitting at the podium in the city hall, I was overwhelmed by my fear, uncertainty, and self-doubt. Through active art advocacy, I gradually am understanding that it is not about waiting for a community to accept me, nor about searching for a way to fit in: it is about whether I accept myself as a member of the community. Pause no more, I am part of a collaborative force that folds and reshapes the landscape.

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Because of my
fixation on
understanding
space and
conflict on an
embodied scale,
I turn to
psychogeography
and wayfinding
as arts-informed
methods reflective
of both process
and product.

Compost Rich of Resistance: Wayfinding in Tel Aviv and Jerusalem

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It is not common to travel to a region searching for what is wrong and askew. But this is precisely how I move through greater Palestine-Israel each time I visit. Explosions and incessant pummeling have forced the sidewalks and retaining walls to heave—Styrofoam slabs serve as an equally hasty and hideous shim. But in this, there is hope. Even where the sidewalk momentarily ends—likely that in just a few months a new road, deeper into the West Bank will be built—it is glaring that these foundations are laid at an unsustainable pace. In a land where the forest often obscures the trees, noticing the nuances of demolition and decay have proven integral to my understanding of body-in-place, body-amongst-conflict. In this piece, I describe the embodied experience of encountering the cracks and fissures in Tel Aviv and Jerusalem, and how in these visible, yet nuanced, interstices there is radical potential

Keywords: Palestine, Israel, occupation, dispossession

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I have been traveling to Palestine/Israel for the last five years. First drawn to the region to (better) understand identitarian politics and religious stakes in territory, my embodied experiences of inclusion/exclusion have been in south Tel Aviv. My data collection processes include digital photography, watercolor, sketching, and stream-of-consciousness narrative writing methods. This writing moves between poetic writing, academic research, and travel journalism. This piece is reflective of my encounters and observations during the summer of 2017.

It is not a typical kind of tourism—to visit a place actively seeking what’s not right. Where the cracks and fissures are deepening, facades are crumbling and cut wires hang from corners like rigor mortis snakes. Wayfinding through ultraorthodox enclaves where simply the sight of any sliver of my skin screams heresy; as residents either quickly avert their eyes or lock them to my bare elbow or knee—a fiery glare in my direction like this flesh could just melt away.

I used to fixate on faces, flailing my camera lens towards any person with a pulse because I was unsure of how to reconcile the differences I saw. It took several trips and the permission of *time* to see myself more clearly in this space. Past the veil of tired stories from a father who’d never even been. Past the lure of milk and honey when you’re hungry. A place I now more smoothly call Palestine, despite how many hours I was held up by Ben Gurion airport’s guards.

This most recent visit, it was the silent screeches and splits that called loudest, demanding I move even slower in the soupy Mediterranean summer air. The city had been scrubbed since I last saw it; stencils and sketches on walls and lamp posts erased without trace or replacement. As I drifted down Rothschild Boulevard between patches of jacaranda leaf shade and Bauhaus-esque buildings, I recalled how every ten steps or so on the sidewalk I saw spray painted:

THERE’S NO PRIDE IN ISRAELI APARTHEID.
No longer.

A power washer has since paid a visit. It is far less glaring to the untrained eye how to spot where the shackles have tightened, and where to find the tiniest traces of possible colonial collapse. This is a moment where instinct, presumption and military might all come up against each other, amongst layers of plywood and concrete that have splintered or chipped.

Flooded by fragments of news stories, it could be safe to presume settlement construction in the occupied territory has halted. In the years after the Oslo Accords—the Obama Administration, the United Nations, and various human rights organizations—all demanded a freeze. And from a distance we have likely been deluded by the 2005 disengagement, maybe thinking that since then, the rules have been followed. But, it is 2018 and cranes fill the skyline in every direction.

It is all too easy for travelers to explore Tel Aviv, or even Jerusalem, without seeing glaring signs of trauma and insidious imperialism. It should come as no surprise that these sites are strategically planned to obscure any dissenting lines of sight. When it comes to visual mediation, Maimon and Grinbaum (2016) add the following:

What is generally called the Israeli-Palestinian conflict does not always appear in the same way. This is partly because different kinds of spectators are exposed to different images of the conflict, but also because even when these different spectators view the same images, they do not necessarily see them in the same way. (p. 74)

Many of the images resulting from my wayfinding and arts-informed inquiry speak to stories the occupier walked over and through, on occupied land, and with relative ease. Conflict here can be conveyed without blatant bloodshed. But glimmers of resolution (or at the very least, reconciliation) are observable in discontinuity and disintegration.



Figure 1. Hasty Restoration

Because of my preoccupation with understanding space and conflict on an embodied scale, I turn to psychogeography and wayfinding as arts-informed methods reflective of both process and product (O'Rourke, 2013; Pink, 2008; Pink, 2015). The body, as socio-politically inscribed, is a central site of meaning making. To experience Tel Aviv's intricate tangle of grey spaces and overlapping boundaries—a city mired in spatial conflict—is to sense and document the aesthetic cues of a partisan urban planning policy whose aim is the maximization of profit through ceaseless dispossession of marginalized communities. The occupation persists far beyond the Separation Wall, refugee camps, or panoptic towers and checkpoints. To read this landscape as text or palimpsest is to sensorially grapple with layers of colonial oppression within daily urban experience. My photo documentation not only captures the visuality of these minutia, but each vignette contains what was heard, felt, and smelled throughout the encounter.

In thinking through these material manifestations of belonging and the ways inclusions/exclusions are maintained, I consider urban sociologist and spatial theorist Henri Lefebvre's (1991) theorization of the production of territory; how space is historically and contextually produced through social practices. Lefebvre interrogates the spatial triad; representational space, representations of space, and spatial practice, or rather, the ways in which life is perceived, conceived, and lived,

respectively. He believed that space cannot be abstracted because it is part of everyday life. This affirms my interest in the affective *body-in-space* as a *body-amongst-conflict*: "For Lefebvre, space is a product of everyday life. It is the creative product of the people whose lives are part of it. Bricks and mortar are incidental to the social activities that produce the space" (Shlay & Rosen, 2015, p. 32). The concept of spatial perceptions, or *lived* space, that is directly experienced "by individuals through a complex lens made up of senses, symbols, and culture" (Allegra, 2012, p. 504). Through wayfinding and documenting as artist/geographer/educator and noting the ways in which the architectures of occupation are lived by inhabitants of Tel Aviv and Jerusalem, I can better unpack the illusion of transparency shrouding the city—as well as the conceptual dichotomies between *us* and *them*, *here* and *there* that persist in the region.



Figure 2. En Route to Raouf and Atina's

Sympathizers to the financial markets might say what I observe along the Tel Aviv-Jaffa line is just part of contemporary urbanization and represents the gentrification of abandoned or worn-out neighborhoods to lure speculative real estate redevelopment and investment. They might claim that the bulldozers are necessary in this global city, the only gay-friendly part of the Middle East. It is also the most cosmopolitan, a world giant in technological innovation, and part of a natural cycle of change.

The scars in the ground persist as scorched earth where generations of farmers and shepherds once thrived. A current professor and mentor of mine knew I was visiting the Ajami neighborhood, well beyond the threshold of Jaffa's "Old City" and certainly no place for a Segway tour stop. "This is where they lived before the Nakba.¹ Their home was on the cliff, across from [the restaurant] Raouf and Atina's. Be sure to eat there, too. The seafood is wonderful. Please take a photo for my mother and father," she asked. She hoped I could visit the plot where her family home once stood. When I arrived, the restaurant had been boarded up and was little more than a skeleton of a wine-and hummus-filled past. On her parents' lot stood a dumpster for the scraps from a nearby construction site. It was another casualty of speculation and of occupation.

The *for sale* sign on the restaurant and the soil underfoot each said something different. Despite the government's continual dispossession and demolition, there is a deep ochre that is turned as the backhoe keeps scraping surfaces to remind us of the persistence of Palestinian indigeneity. The stories, the bones from the fishermen's catch, the orange peels from orchards of another era, have all made for a compost rich with resistance. They are all buried deeper than the occupier's machines can dig.

Heading north where the per-square-foot property prices soar, I am reminded that the plants can only grow from stolen water for so many seasons. Even the Astroturf is beginning to die back. Regardless, if nothing is planted, the water still flows around the clock from irrigation lines, probably in hopes that the sidewalk can sprout. One can follow the line as it stretches through scores of seared shrubs and beetle-ridden pines. This heedlessness distinctly separates

¹*Nakba* is Arabic for "catastrophe." Though violence against Palestinians predates this turning point, "The 1948 War that led to the creation of the State of Israel also resulted in the devastation of Palestinian society. (Sa'di & Abu-Lughod, 2007, p. 3).



Figure 3. Ajami Laid Bare, pt. 1



Figure 4. Ajami Laid Bare, pt. 2

an Israeli lawn from a Palestinian one. The wastefulness is an overt display of Israel's politics of verticality, pertaining to the depth that water pumps can reach, as explained by Weizman (2007):

Israeli pumps may reach down to the waters of the common aquifers whilst Palestinian pumps are usually restricted to a considerably shorter reach, only as far down as seasonal wells trapped within shallow rock formations, which, from a hydrological perspective, are detached from the fundamental lower layers of 'ancient waters'. (p. 19)

I traveled towards Jerusalem, via the 405 bus that instigators and agitators say could be blown up on the enemy's whim. Scenes painted with the same broad strokes of erasure like its hip friend on the coast. You need to read this city not for its aura of holiness, its mystery, and lore. No—it's far more fragile than a few centuries of armies' aggression uphold. Limestone layers are peeling back to reveal the haste of concrete pours. A land grab so quick they could not even consider a level, as visible while photographing homes' cracking foundations and eroding front lawns. The 1968 masterplan for Jerusalem professed its "commitment" to the orientalist aesthetics and urban development principles of 'colonial regionalism', a sensibility characteristic of the period of British rule over Palestine (1917-48), especially in its earlier years" which "on the urban scale, [is] expressed in attempts to dissolve 'old' with new, archaeology with living fabric" (Weizman 2007, p. 27). Politicians and religious leaders alike place tremendous value on the visual impression projected by the stone. With demand for this limestone so high, architectural compromises are made out of desperation to sprawl and uphold this political aesthetic. On new structures across Jerusalem, the stone serves as a mere cladding; Israeli building standards allow layers of sawn stone just 6 cm thick (Weizman, 2007). There are physical and pschical fortifications around every



Figure 5. On the Sustenance of National Narratives



Figure 6. Tension of Turf



Figure 7. Styrofoam Between Cinderblocks

corner—visual occupation as far as the eye can see.

In the shadowy corners where my camera creeps, the fault lines of this quick construction are made visible. I engage in a dialogue with the materials using photography to better understand their intentionality, their emplacement, and to better synthesize my perceptions of socially constructed space.

Explosions and incessant pummeling have forced the sidewalks and retaining walls to heave. Styrofoam slabs jammed between cinderblocks and limestone on buildings serve as an equally hasty and hideous shim. But in this, there's hope. Even where the sidewalk momentarily ends, it is likely that in just a few months a new road, deeper into the West Bank will be built. It is glaring that these foundations are laid at an unsustainable pace. This impulsiveness is evidenced in my



Figure 8. Crumbling of the Dastor Stone

photographs, where many of these structures, built post-1967², remain under construction, in a holding pattern of permanent temporariness. New Israeli settlements are built hurriedly and the land grab can hardly keep up with itself; so long as a bulldozer or pile of concrete bricks rests on a site, it is claimed. Palestinian dispossession ensues, regardless of whether the Israelis' project is seen to completion. Plot after plot is filled with bags of crumbled cement, bare walls with incomplete, frayed wiring. But I insist that these concretizations of coloniality are impermanent.

²The Arab-Israeli Six-Day War occurred in June 1967 when the West Bank and Gaza Strip were annexed by Israel without international discussion or rebuke, drastically altering the borders of Palestine. The territory remains under military occupation, "to cage the people living in it in a huge prison and to disregard any international pressure to end its criminal policy" (Pappe, 2017, p. 6).

I offer my images as a form of disruption, because in these embodied experiences where I am at once observing and moving through space as a permeable, sensitive piece of the city, I note the minutia of the occupation that are otherwise increasingly normalized by tourists, the media, urban planners, and inhabitants.

For a split second this past summer, the world watched thousands of bodies in the street bowing in reverence and defiance, with foreheads on the pavement in refusal to enter the Al-Aqsa compound on the occupier's terms. In these cracks are planted seedlings of revolution, growing ever-more strategic; we are witness to the rapidity and efficacy of nonviolent direct action.

Photographing these interstices is a way to at once observe the past-present-future of a space that inhabitants and commentators commonly declare is "too complicated to figure out." In a land where the forest often obscures the trees, noticing the nuances of demolition and decay have proven integral to my understanding of *body-in-place*, *body-amongst-conflict*, as it relates to Lefebvre's (1991) lived space. Bearing witness to the Nakba's residues—the shell of Raouf and Atina's, my cautious steps on the ruins of my professor's family home, keeping tally of all the Sotheby's signs—is an effort to avoid abstraction of another's pain and disrupt the status quo through documentation.

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One's proximity to the border can have a profound effect on cultural practices, including one's relation to food being neither fully Mexican nor fully American but a particular type of hybrid.

Materialized Practices of Food as Borderlands Performing as Pedagogy

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In this paper, I examine the interrelationship between borderlands, food, and ways in which they perform as pedagogy. First, I define borderlands in relation to art. Second, I discuss food and borderlands as authenticity, hybridity, and race/body. Lastly, I examine various fields of pedagogy including public, border, and food pedagogy and consider how they relate to food. I suggest that the interrelationship between borderlands and food can be used as a pedagogical tool to teach and learn about liminality, tension, contradiction, and hybridity. The hybrid spaces of consumable borderlands challenge food purity and yield unexpected foods such as carne asada fries and hotdog tamales. An important concept of border pedagogy, borderlands can be employed to decenter, reterritorialize, remap and create new knowledge through food materials and processes. The entanglement of public, border, food pedagogy, and tamales is a complicated and dense process wherein knowledge collides with the in-between. Further, the knowledge connected to the experience of dialogue, making and eating food as borderlands enters a liminal space between knowing and not knowing and varies with each encounter.

Keywords: food, borderlands, pedagogy, hybridity, in-between, tamales

Materialized Practices of the Borderlands and Food/Body Performing as Pedagogy

"I have many friends who refuse to live south of I-8," a friend once told me in response to hearing where I lived in San Diego, which was south of I-8 within miles of the U.S.-Mexico border. I interpreted this statement as a strategy for them to ignore both the border and the bodies that inhabit it. They wanted to make it invisible. As someone from and of the border, I do not have the luxury of doing this, nor can I ignore the border, as to deny it would be to deny myself. For *frontizeros* (native inhabitants of the border), the border is both a geographical marker and an identity; it is a "highly diverse, volatile, and ever in constant flux, making it impossible for frontizeros to ignore the issues embedded in their situated space" (Reyes & Garza, 2015, p. 155). As a *frontizera*, even after leaving the border, it is impossible for me to overlook the border as an identity, or even as a social, cultural, and political site.

Now living in central Pennsylvania, I miss the food of the border. One's proximity to the border can have a profound effect on cultural practices, including food practices that exist in-between Mexico and the United States. Upon leaving the border, many attempt to re-create a border diet to offset the process of displacement, but are then forced to adapt it when the same foods are not available or easily accessible. For example, because I cannot find fresh corn tortillas, I make them from dry packaged corn *masa* or dough. Instead of adding queso fresco to green chile tamales, one might add oyster mushrooms from Kennett Square, PA, the mushroom capital of the world. In a small town in Wisconsin, where queso fresco is not available, someone might add cheese curds to tamales. In a neighborhood south of Chicago, Havarti cheese is cheaper than queso fresco, and is available in bulk at Sam's Club. While these adapted foods are not considered to be authentic or prepared traditionally as they are in Mexico, they are authentic (real, genuine) to the site where they are being served. In the process of these emergent food happenings and alterations,

I ask, what does the materiality of food teach us and what can we learn from its intersection with borders? Adapting food practices is a response to living conditions and availability (or lack) of ingredients (Heldke, 2007, p. 390).

In this paper, I examine the interrelationship between borderlands, food, and ways in which they perform as pedagogy. First, I define borderlands in relation to art. Second, I discuss food and borderlands as authenticity, hybridity, and race/body. Lastly, I examine various fields of pedagogy including public, border, and food pedagogy and consider how they relate to food.

Borderlands as Site for Art

Neither fully the United States nor fully Mexico, the borderlands are "a vague and undetermined place created by an emotional residue of an unnatural boundary" or "two worlds merging to form a third..." (Anzaldúa, 2012, p. 25). A space of ambiguity, the bodies of the border are called *los atravesados*- "the queer...the mongrel, the *mulato*, the half-breed, the half-dead" where the "prohibited and forbidden are its inhabitants" both documented and undocumented (p. 25). This synthetic, politically nation-state imposed, and inflexible line meets the Pacific Ocean and the Gulf of Mexico and divides Mexico from the United States. At this site, waters mix and circulate through the fence as "boundaries that don't hold; times, places, beings bleed through one another" (Barad, 2014, p. 179). More than a geographical space, borderlands are an identity of living in-between multiple worlds.

For decades, the border has been a site of art, activism, and performance addressing political and social issues pertaining to the border. Performance artist Guillermo Gómez-Peña and literary scholar Claire Fox (1994) expand the notion of border as a geographical line to metaphorical or "portable borders" (p. 61). Fox (1994) posits the site-specific art association of the U.S.-Mexico border is universal:

[I]t is invoked as a marker of liminal subjectivities, such as those which would be experienced by persons who negotiate among multiple cultural, linguistic, or sexual systems throughout their lives. When border is spatialized in these theories, that space is almost always universal. (p. 61)

Fox proposes that the space of the border is universal when marginalized people collide with hegemonic forces. She contends that the border can be found in any metropolitan area—the dislocated, poor, immigrants, and the oppressed collide with hegemonic forces—the white, heterosexual, and middle to upper class. Over 20 years later, art historian Ila Nicole Sheren (2015) applies Fox’s conversation about portable borders to all marginalized groups not necessarily tied to any geographical border or urban area. Sheren connects the notion of portable borders to site-specific borders to “re-inscribe” the border (p. 9). In this case, the art/performance applies to specific borders, but also to larger social issues that make the border portable, or metaphorical as noted by both Fox (1994) and Sheren (2015). Sheren (2015) also refers to borders that are not separated by a land border, but rather an ocean, such as the natural border between Puerto Rico and the United States, as *post-border*. A post-border “subvert[s] a border region where none exists physically” and expands the border to one of multiplicity: “intercultural contact, migration, and ‘transnation’” (Sheren, 2015, p. 134). Sheren uses the work of Jennifer Allora and Guillermo Calzadilla as an example. *Under Discussion* (2005) examines the space of the Atlantic Ocean that serves as a cultural border between the U.S. and Puerto Rico, Puerto Rico and the island territory of Vieques, and the military and civilians. Fox and Sheren focus on ways in which the border can be addressed as a geographical site to a portable one, the merging of both, as well as a border without a defined land border as post-border in art.

Food, Authenticity, and Body as Borderlands

Food can be used to talk about identity, race, authenticity, and hybridity through borderlands. For example, the union of the *carne asada* (or grilled beef) burrito and the french fry occurred in the Southwest, arguably in San Diego. In this process its makers took the tortilla out of the equation and poured smaller pieces of carne asada meat, salsa, and *queso cotija* among other toppings, on a heap of warm french fries. Considering the conflicting origin of the french fry as French or Belgian, neither fully French, Belgian, Mexican, or U.S. American, carne asada fries is a food of the complicated and multiplicitous borderlands (see Figure 1).

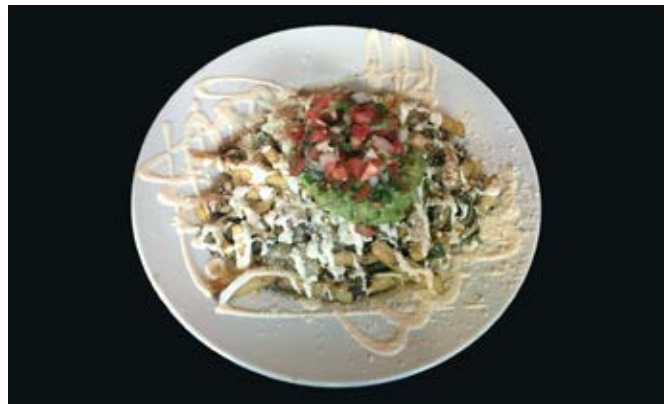


Figure 1. Carne asada fries.

If carne asada fries is neither authentically a Mexican nor an American food, is it authentic to the border? What does authenticity in relation to border food really mean? Does it matter?

But is it Authentic?

In the following section, I provide some ways that food authenticity has been discussed and consider this discussion in relation to Mexican food served on the border. More than four decades ago, some defined *authentic* as an objective conception of culture and place (Boorstin, 1976). In contrast, others in the 1990s and at the turn of the 21st century have argued that cultures are constantly changing and there is no such thing as a pure society, which makes the notion of authenticity a social construct (Bell & Valen-

tine, 1997; Jackson, 1999; Meethan, 2001; Molz, 2004; Sims, 2011). Nina Wang (1999) contends that authenticity is about constructing one's own identity in relation to self and the Other, "tourists are not merely searching for authenticity of the Other, they are also searching for authenticity, of and between, themselves" (p. 364). A "traveler can make contact with 'not me,' and can connect with their identity through that contact, either by absorbing the flavors of the Other into their own identity, or by rejecting them as 'what-I-am-not.'" (Heldke, 2007, p. 390). In other words, one can situate their identity in relation to self and the other in the intermediary process of consuming food that is deemed to be authentic. In examining conceptions of authenticity, it is necessary to consider why, for some, authenticity is so important. Taylor (2001) views the quest for authenticity in contrast to a world that is removed from nature where one perceives that life is becoming more and more inauthentic.

I have briefly referenced some scholarly work on food authenticity that considers authenticity as an objective truth, a social construct or myth, or is more about the experience of the consumer than the food as a place or an idea. The question I pose in relation to food made on the border is, can it not be authentic or genuine to those who live in this space? Perhaps the notion of authenticity could apply to one who lives on the border and enjoys carne asada fries in a hybrid space.

Mestiza Food Consciousness

According to Anzaldúa (as cited in Abarca, 2015), instead of promoting the purity of race, culture, nationality, gender, sexuality, etc., mestiza consciousness embraces the tension, hybridity, ambiguity, contradiction, and multiplicity in the intersections of plural social and uneven power relations. I interpret this consciousness as a *food mestiza consciousness* that does not focus on the purity or *authenticity* of food, but rather on the tensions, contradictions, and problems that arise from liminal food practices. For example, in Central Pennsylvania I have to rely on tamales

that I make instead of buying them down the street or making them with family (see Figure 2). In essence, they are an interpretation of an interpretation, or a *borderland of a borderland*. These tamales are ambiguous and impure and have become tamales of the Pennsylvania/U.S./Mexico borderlands. Thus, my tamales made in central Pennsylvania could be considered to be authentic in that they are genuine and real to the liminal and hybrid site where they are being made.



Figure 2. A Tamal Family: El Gordo, La Flaca, y La Chiquita, digital image, 2017.

Food/Body as Borderlands

The next section addresses some connections between food and bodies. Sarah Ahmed (2010) remarks, "The object is not reducible to itself, which means it does not 'have' an 'itself' that is apart from contact with others" (p. 243). For example, a *tamal*¹ (tamale) is made from corn and is inseparable from the body. The soft moist dough that encases a tamal is made from corn. Many of the bodies that make and consume tamales are also of the *between-ness* of the border that would not be produced in this border space without the border bodies to make them. Further, Ahmed suggests, "while bodies do things," things might also "do bodies" (p. 245). For example, a body can make a tamal, but a tamal can also make a body as it provides daily calories, nourishment, a sense of home, culture, and more. Slocum (2008) con-

¹While people of many races, ethnicities, and locations eat tamales, I focus on the tamales made and consumed on the border.

siders the role that food practices play in shaping and forming race through the body:

Race becomes material through the body. Groupings of bodies do things and are 'done to,' becoming racialized in the process (Grosz, 2005). From this perspective, bodies are not only inscribed; they actively participate in the material production of themselves and other bodies. Race takes shape out of the physical gathering of bodies in which phenotype matters in its connections to material objects, practices and processes (Saldanha, 2007). (p. 854)

There is a long colonialist history of equating corn to race and morality. Catholic missionaries sought to eradicate corn, as they associated it with pagan practices, while wheat was associated as a "symbol and sustenance of Christianity" (Pilcher, 2012, p. 22), corn was relegated to the poor indigenous of Mexico, and the urban Hispanic elite consumed wheat. Further, there was an official Spanish political propaganda set in place to rid Mexico of *maíz* (corn) and replace it with wheat flour (Pilcher, 1998). In his 1899 text *El Porvenir de Las Naciones Hispano-Americanas*, Mexican Senator Francisco Bulnes categorized and created a hierarchy of bodies into three races: corn, rice, and wheat. Bulnes wrote that wheat is superior to corn, which he called a peasant food that represented the Indian's inability to become civilized (as cited in Pilcher, 1998). Through this process Bulnes uses matter to categorize the bodies: the Indians, who eat corn, as inferior, and the Spanish, who eat wheat, as superior.

Over 100 years later, President Donald J. Trump's border wall proposal symbolizes bodies that *matter* and bodies that do not *matter*. In utilizing Sarah Ahmed's (2006) spatial politics, there are spaces within United States that are considered "more or less habitable" (p. 112) to particular bodies. Corn and tamales are an integral part of the border diet and occupy the space of many homes, stores, and bodies. However,

according to Trump's agenda, the United States is considered "less habitable" (p. 112) to many of the bodies that consume corn. Consider one of Trump's (2018) tweets "...Building a great Border Wall, with drugs (poison) and enemy combatants pouring into our Country, is all about National Defense. Build WALL through M!" In referring to those who cross or have crossed the border as "enemy combatants," Trump considers these bodies not only to be less, but inhabitable in the United States.

The Meta-discipline of Public, Border, and Food Pedagogies

In this last section, I use the process of making and eating a tamal to talk about authenticity, hybridity, and bodies as borderlands. I use the example of a hotdog tamal (see Figure 3), an ambiguous food that resides between the United States and Mexico to consider ways in which tamales perform as public pedagogy, border pedagogy, and food pedagogy.



Figure 3. Fillings for a hotdog tamal and other hybrid tamales.

Food as Public Pedagogy

Public pedagogy is an area of educational scholarship that consists of five domains: (a) citizenship within and beyond schools, (b) pedagogical theory on popular culture and everyday life, (c) informal institutions and public spaces as educative arenas, (d) dominant cultural discourses, public intellectualism and (e) social activism (Sandlin, O'Malley, & Burdick, 2011). Here, I

consider two forms of public pedagogy: dialogical art and socially engaged art (SEA). These two forms can inhabit varying combinations of the five domains of public pedagogy through considering the materials that make-up a hybrid tamal, the process for making them with others, as well as eating them.

Art historian Grant Kester (2013) notes that dialogical art is based on conversation, exchange, interaction, dialogue, and collaboration. For dialogical art, the value is placed on the qualities of the interaction rather than the formal qualities of an object (p. 10). This type of work supplants the “banking” notion of art—borrowed from educational theorist Paulo Friere (1982)—whereby the artist “deposits” artistic meaning to be “withdrawn” later by the viewer, and replaces it with conversation. In dialogical art, the quality of the art does not reside in the visual, but rather in the aesthetics of a social interaction. Also, it defies the notion of artist as genius and sole authorship. Instead, the emphasis is placed on collaborative authorship in which “to collaborate” means to “work together” (Kester, 2011, pp. 1-2). Dialogical art is a liminal form of contemporary art, art pedagogy, activism, and social interaction.

The process of making and eating tamales is an example of dialogical art. The act of assembling tamales is called a *tamalada*: a gathering wherein friends and family come together to make tamales (see Figure 4).



Figure 4. A *tamalada* with Xalli Zúñiga and friends, State College, PA, 2017

In this process hands/bodies join the *hoja de maíz* (corn husk), masa, and filling to make the tamal. The process of learning how to make tamales and then eating them creates an opportunity for conversation. I argue that people selling tamales on the street, family and friends at *tamaladas*, restaurant workers and patrons, etc. have the potential to engage in dialogical art when conversations about the tamal lead social, political, and other topics of conversation. Whether the public, friends, or family, we prepare fillings from foods that are locally available. As a group we look at the material components that include corn masa and unexpected ingredients such as hotdogs and ketchup. In the process of making tamales, one can consider material components that include corn masa, hotdogs, and ketchup. These foods embody mestiza consciousness (Anzaldúa, 2012) wherein hybridity, tension, ambiguity, fragmentation, contradiction and multiplicity prevails over purity. I mention the concept of mestiza consciousness (Anzaldúa, 2012; Anzaldúa & Keating 2015) and explain that it focuses on hybridity, tensions, ambiguity, fragmentation, contradiction and multiplicity of social constructions instead of trying to attain purity (Abarca, 2015). A food mestiza consciousness focuses on the anxiety, contradictions, and between-ness that arise from liminal food practices. Take, for example, when hotdogs, a food often associated with barbecues and sports games in the United States, and corn masa, often associated with border, Mexican, and Indigenous cultures, come together, it results in the hotdog and ketchup tamal. The value of this tamal arises from its in-between and borderlands existence. The outcomes of these *tamaladas* are unpredictable and uncertain. However, conversations related to liminality often emerge when ingredients like hotdogs and ketchup are tossed into the mix.

The partnership of borderlands, food, and bodies falls within what artist/writer/educator Pablo Helguera calls a “generic descriptor” —socially engaged art (SEA) that “functions by attaching itself to subjects and problems that nor-

mally belong in other disciplines, moving them temporarily into a space of ambiguity" (2011, p. 5) or a borderland. In ambiguous spaces, food and border enter not into the in-between, but the "between-ness" of the space (Helfenbein, 2016, p. x). Helguera (2012) refers to the changing landscape of visual art as a "metadiscipline" because

It modifies other disciplines by bringing their activity into a territory of experience, ambiguity, contradiction and criticality. Art making becomes a vehicle of producing knowledge in relation with other disciplines, and while it can continue to be a vehicle in and of itself, it can also function as a vehicle to advance the discourse of other areas of knowledge and human activity. (para. 15)

In the case of making a tamal, ketchup, corn, hotdogs, authenticity, mestiza consciousness, bodies, and race enter into a space of ambiguity. The intersection of critical race theory, performance, food studies, Latina/o and Chicano/a studies creates a meta-discipline wherein new knowledge occurs in the interstices of these disciplines and dialogues.

Food as Border Pedagogy

The leading concept behind border pedagogy (Giroux, 2005) is to create a "democratic public philosophy that respects the notion of difference as part of a common struggle to extend the quality of public life" (p. 20). There are three aspects to border pedagogy. First, border pedagogy is a process used to understand the metaphorical and conceptual borders that bodies, culture, history, and politics define as the borderlands, two worlds merging to form a third (Anzaldúa, 2012; Giroux, 1991; Kazanjian, 2011). For example, this article discussed the history of political propaganda in Mexico that created borders between corn and wheat declaring those who ate corn as inferior to those who ate wheat. The second aspect of border pedagogy is about implementation, where students learn to become perpetual border

crossers and redefine the border in the process of constructing new identities; "students become border crossers in order to understand otherness in its own terms, and to further create borderlands in which diverse cultural resources allow for the fashioning of new identities within existing configurations of power" (Giroux, 1991, pp. 51-52). Take, for example, a hotdog tamal. Its identity is neither fully American nor Mexican, it does not fit neatly in any cultural, ethnic, etc. category. Hybrid by nature, the tamal is multiplicitous and does not subscribe to the notion of purity. Third, border pedagogy "makes visible the historically and socially constructed strengths and limitations of those places and borders we inherit and that frame our discourses and social relations" (Giroux, 2005, p. 20). For example, the hotdog tamal makes visible the problems of associating the notion of authenticity with one particular culture or place.

Various significant studies of border pedagogy have utilized Anzaldúa's (2012) notion of *Nepantla*, which is a way for marginalized individuals to develop self-knowledge through living in a liminal space of *ni de aquí ni de allá* (neither here nor there) who are in a constant state of displacement in order to undergo a transformation of self (Ramirez, Ross, & Jimenez-Silva, 2016, p. 304).

According to Giroux (1991):

Border pedagogy shifts the emphasis of the knowledge/power relationship away from the limited emphasis on the mapping of domination to the politically strategic issue of engaging the ways in which knowledge can be remapped, reterritorialized, and decentered in the wider interests of rewriting the borders and coordinates of oppositional cultural politics. (p. 53)

As border pedagogy considers the borderlands as a space and culture of liminality, I propose that food can also be used as a pedagogical tool to remap, reterritorialize, and decenter knowledge. For example, living in-between worlds (*nepantla*), the mestiza conscious tamal

begins to remap traditional or authentic food and replaces purity with ambiguity in relation to food of the borderlands. The hotdog tamal reterritorializes the idea of regional food as it detaches from border and shifts to places far from the border such as Central Pennsylvania. Finally, the hotdog tamal decenters the desire to be genuinely American, Mexican, or border food. It is what it is without the physical or social parameters that tie the hotdog tamal to a single place. It can be replicated in various sites and adapted over and over again steering clear of the question: "But is it authentic?"

Food as Food Pedagogy

Because food is an integral part of this paper, it is necessary to address specifically *how* food is pedagogy. Food pedagogy is "learning" and "teaching" through food (Swan & Flowers, 2015, p. 1). For this pedagogy, food plays two roles: as an "object of learning" and as a "vehicle for learning" (Flowers & Swan, 2012, p. 423). It is through food that we are "taught about power, culture, bodies, gender, class, race, status, identity, pleasure, pain, labor, health" and "who and what we are" (Flowers & Swan, 2012, p. 423). Tamales, using the concept of borderlands, teach us about the in-between, otherness, ambiguity, hybridity, etc. Food pedagogies refer to a "range of sites, process, curricula, learners and even types of human and non-human teachers and can create knowledge at an individual, family, group, or collective level" (Flowers & Swan, 2012, p. 425). In this case, I position the tamal as a non-human teacher and facilitator.

Using food as pedagogy is a way to utilize untraditional knowledge or "home knowledge" (i.e. food, eating, making, memories) with the unfamiliar in order to engage critically with new knowledge (Abarca, 2015; Durá, Salas, Medina-Jerez, & Hill, 2015). For example, the making of tamales is ultimately home knowledge. Many learn how to make tamales from a mother or grandmother through a *tamalada*. Putting the tamal with what is unfamiliar to many (i.e. corn as

a historically "raced" food in Mexico), the pairing has the potential to enter new territories of knowing.

Public/Border/Food Pedagogy

When public, border, and food pedagogy enter into a space of ambiguity, they create a meta-discipline. The materials and processes of food influence how we learn and experience the in-between, ambiguity, mestiza consciousness, contradiction, authenticity, and the like, through the processes of public pedagogy, food pedagogy, and border pedagogy. Because this meta-discipline resides in a liminal space, I propose that instead of creating knowledge, the process of food borderlands exists in-between knowing and not knowing. It becomes a space where knowledge making is fragmented, conflicted, hybridized, and unpredictable.

Conclusion

In this paper, I examined the interrelationship between borderlands, food, and ways in which they perform as pedagogy. First, I defined borderlands in relation to art. Second, I discussed food and borderlands as authenticity, hybridity, and race/body. Ultimately, I investigated various fields of pedagogy including public, border, and food pedagogy and consider how they relate to food. I suggest that the interrelationship between borderlands and food can be used as a pedagogical tool to teach and learn about liminality, tension, contradiction, hybridity, etc. The hybrid spaces of consumable borderlands challenge food purity and yield unexpected foods such as carne asada fries and hotdog tamales. An important concept of border pedagogy, the concept of borderlands can be employed to decenter, reterritorialize, remap and create new knowledge through food materials and processes. The entanglement of public, border, food pedagogy, and tamales is a complicated and dense process wherein knowledge collides with the in-between. In addition, making tamales can be thought of as a "complicated conversation" that William F. Pinar (2005)

describes as a “collaborative investigation and consultation with others as well as that dialogical encounter occasioned by...conferences” (p. 8). The conferences, in this case, are the dialogical tamalada events wherein collaboration can lead to uncertain knowledge. Further, the knowledge connected to the experience of dialogue, making and eating food as borderlands enters a liminal space between knowing and not knowing and varies with each encounter.

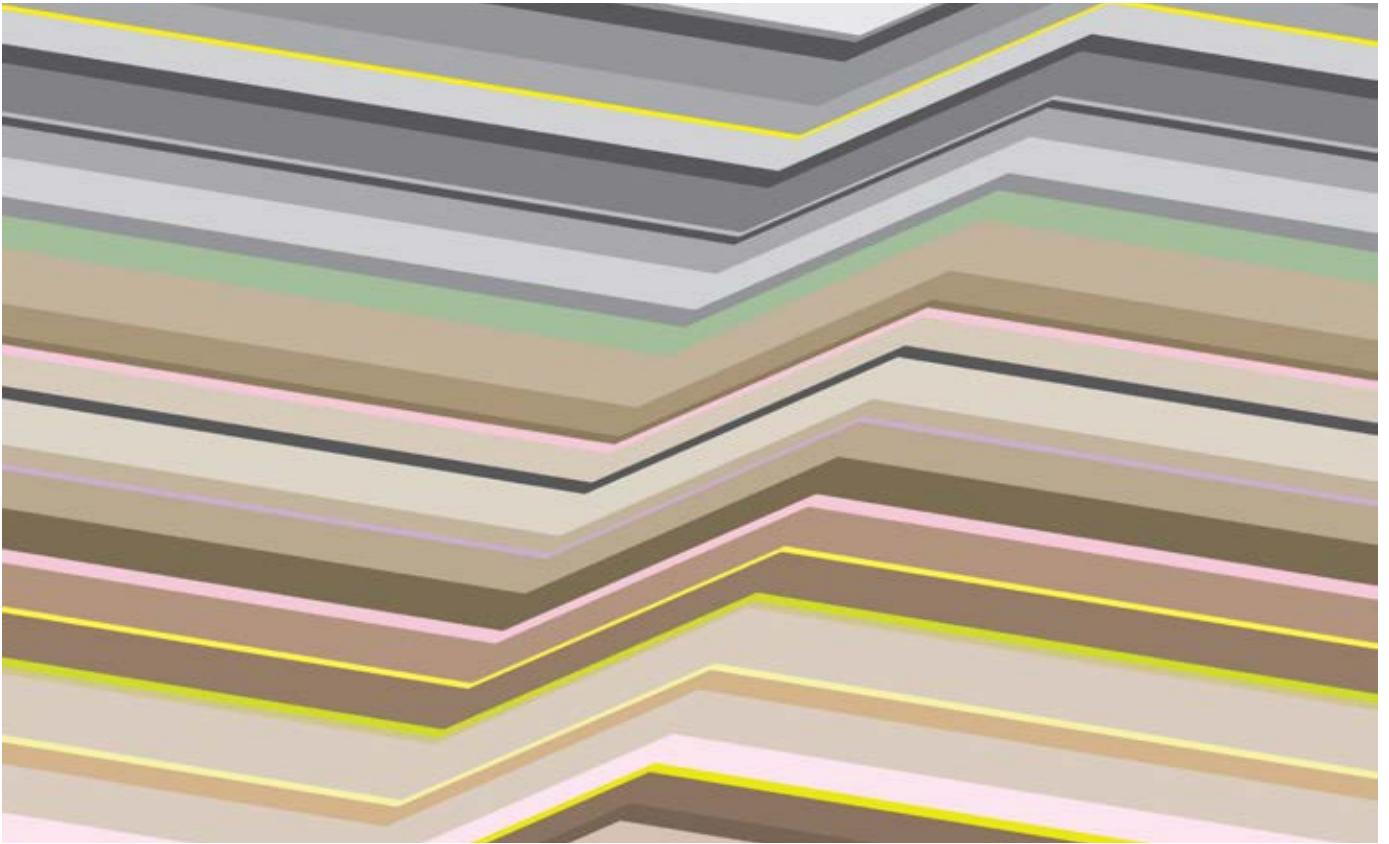
Author note

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Clark Goldsberry, *Slip Study #23*, digital image, 2018.



Clark Goldsberry, *Slip Study #42*, digital image, 2018.