

Another Acid Test

Michael J. Emme

That Merry Prankster of postmodernism, Jacques Derrida, introduced the mind altering drug of significant play into theoretical culture's discourse around meaning and text. Like his prankster¹ predecessors, Derrida's mindful but seemingly anarchistic intervention resulted in insight (into the complexity of text in culture) for some, and chaos (in the guise of abject deconstructive relativism) for others. What follows is a compilation of texts that is both mundane and complex.

The first text is the original call for submissions published and distributed by e-mail to the membership of the Caucus on Social Theory, an 'issue group' of the National Art Education Association, and, of course, the sponsor of the journal in which this article is published. Next is a modified call for submissions published in the NAEA newsletter, and finally there are 10 visual readings of those two written texts sent to me by teachers from across the United States. The original call for submissions was developed as a small project within the Caucus to try to both discover and support classroom teachers who are specifically engaging their students in social issues as an aspect of their

art education. It is significant to note that the version of the call published in the NAEA newsletter was, as far as I can tell, an editorial modification that was never approved by any member of the Caucus on Social Theory. So, some teachers saw the first call, some saw the second and some may have even seen both.

The various texts that follow combine together to create the raw data of a case study, or, perhaps a thematic anthology. Is the theme social issues as curriculum? communication? art education? the classroom? art teachers? organizational politics? corporate image? The last twitches of a left wing organization that has lost its vision?

Each contribution directly or indirectly constitutes a different take on the significance of the original text as well as an implied reading (or non-reading) of the meaning of "The Caucus of Social Theory in Art Education." The differences between the various readings make it unnecessary (and dangerous/impossible) for me to impose any further 'meta-reading' on what follows.

Whichever ad motivated them to get involved, thanks to the teachers who sent postcards!

Whichever 'Merry Prankster' is your muse, enjoy playing with the convergences and contradictions.

¹ Generational note: The Merry Pranksters were a band of clown/activists who converged in the early 60's and were led by Ken Kesey, author of -among other things- *One Flew Over the Cuckoo's Nest* (1962). The pranksters introduced music, art, poetry and L.S.D (in what were sometimes called 'electric koolaid acid tests') to people across the United States in an effort to expose alternative meanings to the text, "American Society."

Kesey, K. (1962). *One flew over the cuckoo's nest*. New York : The New American Library.

Postcards With an Edge

"You're such an Activist! That's too political!
That's not art; it isn't beautiful! You aren't going to win
art competitions with that work!
Images do shape perspectives and express beliefs, but we
need to prepare students to earn Advanced Placement!"

If this sounds familiar consider sending a postcard describing/showing your classroom/community practice as an art educator to:

Postcards With an Edge
Mike Emme
10807 54th Ave. NW
Edmonton, AB T6H 0T8
Canada

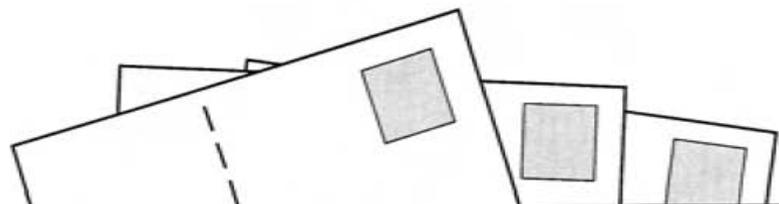
These postcards will be:
Reproduced (as many as will fit) as an activist art teacher's resource in the next volume of *The Journal of Social Theory in Art Education*,

Exhibited at several Universities in the US and Canada,
Displayed at the NAEA National Conference in New York,

Published on the Caucus for Social Theory in Art Education Website.

All contributors will receive digital copies of all of the contributions to this project.

Specs: Illustrate on one side with images/text and handscript on the other, like "real" postcards (use postcard size 4" x 6"). DEADLINE: Oct. 1, 2000.



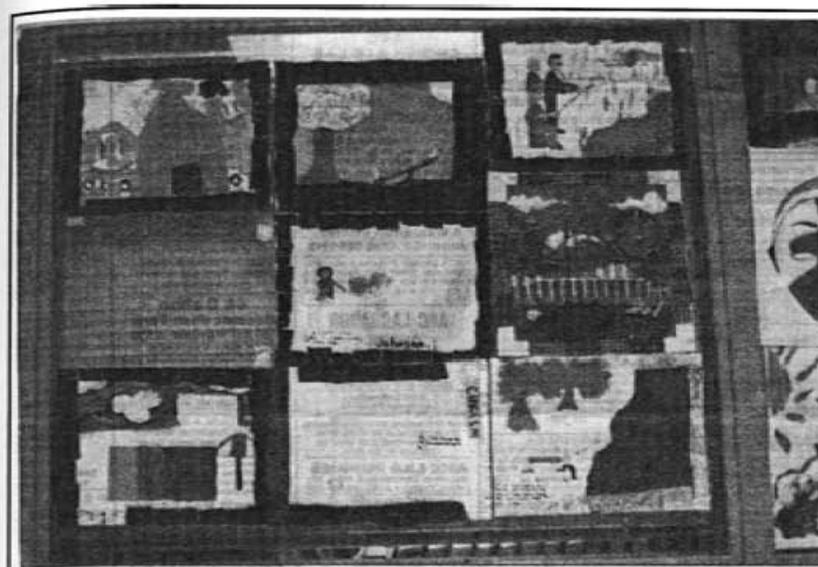
Send Postcards of Your Work

The Caucus for Social Theory in Art Education, an issues group of NAEA, is seeking postcards from art teachers showing examples of their classroom/ community practice as art educators. The postcards will be displayed at the NAEA conference in NYC, published on the CSTAE website, and published in *The Journal of Social Theory in Art Education*.

Specs: Illustrate on one side with images/text and handscript on the other. Use "real" postcard size (4"x6").

DEADLINE: October 1, 2000. Send to: Mike Emme, 10807 54th Ave. NW, Edmonton, Alberta T6H 0T8, CANADA

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These drawings in the hallway of the Lubbock County Juvenile Justice Center were done by students during classes taught by art education students at Texas Tech.

Hello, Mike.

Each spring I take a class of Texas Tech students on weekly off-campus trips for social theory-based teaching experiences. This time we spent our Monday mornings at the Lubbock County Juvenile Justice Center, in part to learn lessons of our own about stereotyping students.

Fourteen-year-old William observed (as he painted jail bars over his landscape) that we were teaching them how to express themselves "in a legal way."

"If you are upset, you go to art," said Andre, 16. "I had messed up one picture, then I turned it into something else. On my free time, I'll make some more things."

Danielle, one of my students, commented at the end of the semester that her students were "just like any other kids."

"They open up more during art class," Byron, the math teacher, told me. "They look forward to Monday mornings like you wouldn't believe."

Regards,

Dennis Fehr

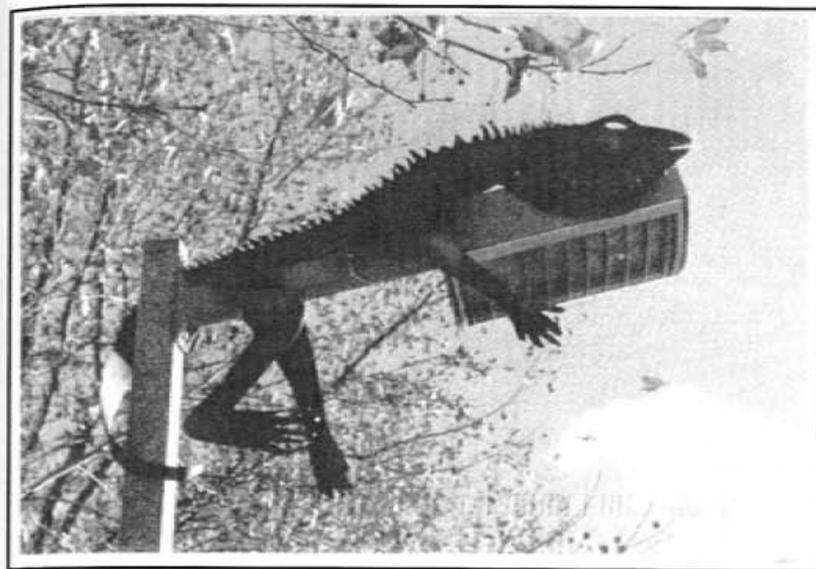


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MIKE EMME
WWW.CANADAPOST.CA |||

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EDMONTON, AB T6H 0T8

CANADA



6-30-00

Go whoever Will Ready,

An A List for An Art Educator

As an art educator at a university, I strive to remain Active in many communities—town, school, art, And all that comes intersects my way. I view myself As an avid facilitator—one that constantly promotes Active collaboration and critical analysis. In the photo, Art students age 4-6 are displaying their ecological expressions As the graduate students simply admire. We spent a week, As researchers, studying the effect of deforestation to all kind. Activist! Artists Art Educators! All humans! All of us learned with and from each other and that is how my Art room, art community, art education society functions. I Advocate community needs assessment and Action for reformation for a better place for all.
Christine Ballengee Morris

Christine

Sculpture by Owen Martin
Okanogan Jr./Sr. High School Student

Dear Mr. Emme,

One of my students designed this iguana. A student in the metal shop helped construct it.

Now it graces a lamp pole in the courtyard entrance of our school.

I use the postcards for "art" communications and thank you notes. The student also receives cards to show off his work.

Sincerely, Alan Brown Okanogan, WA

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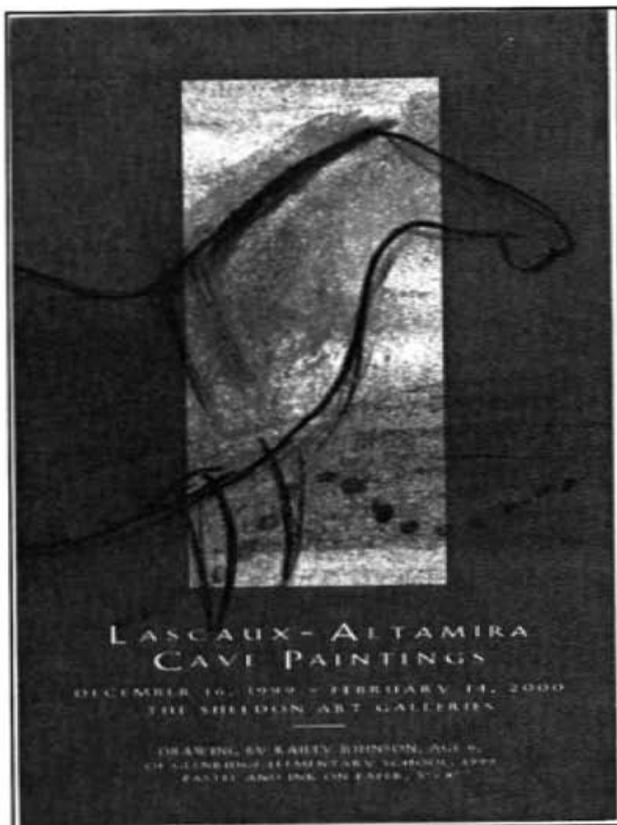
Mike Emme

10807 54th Ave. NW

Edmonton, Alberta

TGHOTB

CANADA



THE SHELDON ART GALLERIES PRESENTS

LASCAUX-ALTAMIRA
CAVE PAINTINGS
BY GLENRIDGE, CAPTAIN, & MERAMEC
CLAYTON ELEMENTARY SCHOOLS

DECEMBER 16, 1999 - FEBRUARY 14, 2000
THE SHELDON ART GALLERIES

*A district-wide project from
the Clayton School District
Clayton, Missouri
63105*

*Submitted from:
Margaret Peeno
NAEA W.R. V.P
Art Teacher
Meramec School
Maggie Peeno*

Gallery Hours: Thursday & Saturday, 10 a.m. - 2 p.m. and one hour prior to each Saturday concert and during intermissions. Galleries may also be visited by appointment. Call 314.533.9988 for more information. Visit our website at www.sheldonsartgallery.org

On January 16, the exhibit opening immediately precedes a concert featuring child prodigy pianist Kravitz Heston. To attend the concert, you may purchase tickets at the door the night of the concert, 7:30 pm for \$5.



STUDENT'S CHAIRMANIA 9/27/2000

Students devised methods of creating their own miniature chairs using toothpicks, tooth brushes, sculpey III, jewelry pieces, match sticks, etc. Some 80 pieces were constructed varying in size for 1 1/2" x 3" x 2" to 7 1/2" x 8" x 6". Two were selected for the student section at the Philadelphia Furniture & Furnishings Show in May 2000.

Regards,
BARBARA CHURILLA
40 HIGHTSTOWN HIGH
25 LESHIN LANE
HIGHTSTOWN, NJ, USA

08520 08520

33^{USA} 33^{USA}

Mike Emme
10807 54th Ave.
NW, Edmonton
Alberta T6H 0T8
CANADA



**Beautify Brentwood
Community Paint-Fest
Saturday, March 4, 2000**

15 teams of student artists decorated new trash cans with lively, imaginative, colorful, appealing creations at the first ever Beautify Brentwood community paint-fest. Art supplies & lunch were provided by the city of Brentwood. Artistically decorated trash cans now brighten the streets of our community.

Lois Rufer, Art Instructor
Brentwood School District
#90 Yorkshire Lane
Brentwood, Mo. 63144

Hope House

a collaborative arts installation between
Sanford Sculpture Students
The Residents of Hope House
The Garden at Hope House
111 North Jackson Street
Wilmington, Delaware

THANKS FOR YOUR SUPPORT

Lisa Ashley
Andy Eaton
Danby Lumber and millwork Co.
John DiGiovanni
Gateway Nurseries
Michael Humphreys
Handle Bar Landscaping

MBNA America
Mr. Mulch
Sanford Art Department
Sanford Second Grade
Walkers Greenhouse

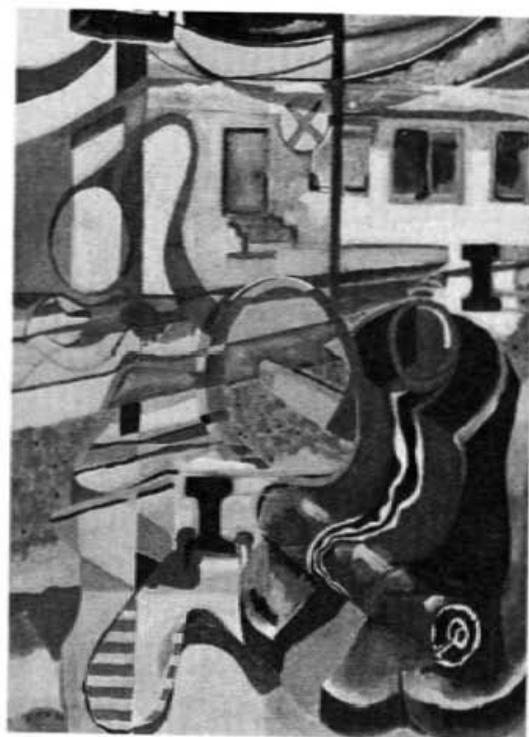


Materials: recycled laminated plastic (or glass), permanent ink pen, acrylic paints, colored construction paper, drawings by student (pencil on white paper) (ours were Rainforest animals).

1. Students draw an animal.
2. Placing this drawing under the plastic, trace in permanent pen.
3. Paint animal in acrylics.
4. Select color construction paper for background.
5. Frame & display.

Art Teacher:

Sandra Zinkevich
Derbet E.S.
1900 S. Lisa Lane
Las Vegas, NV 89117
(smzink@aol.com)



"Railroad Avenue," Oil, 28" x 34" Photo Credit: D. James Dee

Bob Lloyd



August 6, 2000

Dear Mike -

In response to your "Send Postcards" of work in community practice, please find enclosed several cards.

I am now a retired art educator.

Good luck,

Bob Lloyd



Palmetto Tree Project

This tree was sponsored by the South Carolina Art Education Association using drawings of elementary school students of members from throughout the state. Entitled "Tree of Dreams" it represents what children "dream" or what they "dream" of being. It is one of 89 trees on display in the state capitol Columbia. The tree was inscribed by Colonial Art Exchange Co. - Kathie Rice Stanley
 kathiericestanley@hotmail.com



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Colonial Art Exchange Co. - Kathie Rice Stanley
 kathiericestanley@hotmail.com

Thanks to the following:

Christine Ballengee Morris of Newark Ohio and her students;

Dan Brown of Okanagan Washington, and his students;

Dennis Fehr of Lubbock Texas and his students;

Barbara Churilla of Hightstown, New Jersey and her students;

Bob Lloyd of Brooklyn, New York, a retired but active art teacher;

Betty O'Regan of Hockessin, Delaware and her students;

Maggie Peeno of Clayton, Missouri and her students;

Kathe Rice Stanley of Rock Hill, South Carolina and her students;

Lois Rufer of Brentwood Missouri, and her students;

and

Sandra Zinkevich of Las, Vegas Nevada and her students.