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THE POLITICS OF ART EDUCATION

IN THE PUBLIC SCHOOLS

BY WENDY CAMPBELL

THE POLITICS OF ART EDUCATION IN THE PUBLIC SCHOOLS

A DISSERTATION

submitted by

Wendy Campbell

In partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

LESLEY COLLEGE GRADUATE SCHOOL
March 6
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ABSTRACT

In this study, I examine why the subject of art has been marginalized in the public schools and why art continues to be vulnerable to budget cuts and reductions in staff despite the fact that national art education standards are now in place. I also suggest a way to remedy the situation.

My analysis concerning why art has been marginalized comes from an integration of insights from three discourses: feminism, postmodernism, and the perspective implied by the literature and practices of the twelve step recovery community. Writers in all three discourses suggest that the world view of the dominant culture is based on a separation between self and other and between thought and feeling. Since artistic expression entails an integration of thought and feeling, the language of art may undermine the assumptions upon which modernist and patriarchal culture is based. Schools often reflect the values of the culture at large. It is therefore not surprising that art has been marginalized in the public school curriculum.

I also suggest a link between the feminist and aesthetic developmental models. Feminist developmentalists such as Carol Gilligan contend that as people mature in this culture, they lose a sense of voice. Aesthetic developmentalists depict artistic development as a U-shaped curve in which the early childhood capacity for self expression drops into a trough of literalism in later childhood, and only returns to a new height in adulthood for a few individuals. For most people in this culture, artistic development is L-shaped since the capacity for self expression never returns. Both the feminist and the aesthetic models of development include a loss of voice in adulthood. I theorize that the same cultural forces that precipitate a loss of voice in a general sense may precipitate a loss of voice in an artistic sense.

The solution that I suggest entails the development of a "school arts community" composed of classroom teachers, parents, local artists, and other members of the community committed to the school art program. I demonstrate how children who might otherwise be headed into the "literal stage" of artistic development, are encouraged to develop their voices as artists within the context of "the school arts community". I also emphasize the importance of collaborative

educational practices, inspired by the Process Writing model, that encourage the emergence of individual voice in art.

The dissertation is written to exemplify postmodernist principles of shifting points of view, blurring of boundaries between discourses such as "high" academic writing style and photojournalism. The text is laced with illustrations that dramatize the ideas and that bring to life the development of "the school arts community" as it actually unfolded. The case studies are executed in postmodernist style using an integration of photographs and illustrations and a quasi-fictional account of three students' artistic development. By quasi-fictional, I do not mean that the case studies were a deliberate fabrication but rather that they were developed from a personal point of view and not from the third person narrator's position associated with traditional research.

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Acknowledgements, Collaboration, and My Thesis:

The notion of collaboration is related to the topic of my dissertation research: The Politics of Art Education in the Public Schools. The thesis of my research is that political obstacles can be overcome by establishing connections outside the political systems that are troublesome. I think that that is what the Lesley program has done, and that is what I have learned to do in order to effect change in the art education program in which I work.

My thesis is that people do not operate in a vacuum. They need connection. They thrive only when there is connection. We are not separate; we are part of the social and cultural contexts in which we operate. Hence, in order to effect change, it is necessary to change the cultural contexts in which that change will occur. When that context will not change, as it often will not, it is often necessary to break the connection with the culture that is troubling. And in order to do this, it is often necessary to reach outside the cultural context that is difficult, in order to establish a new context, a context that supports the changes that one wants to effect.

In the case of the public schools, art education programs have never been safe, and continue to be vulnerable to budget cuts and to attitudes that marginalize, trivialize, and isolate art as a legitimate academic subject. What I did, and what I suggest is a way out of this problem, is to establish what I call a "school arts community" composed of members of the local community who are committed to the arts: parents, local artists, local art organizations, and artists outside the immediate community who are willing to serve as artists-in-residence.

CHAPTER ONE
The Politics of Art Education In The Public Schools

> We begin to prepare for the future first by shedding false hopes and illusions. We must begin to ask ourselves some hard questions. 'Do our new national standards make the lives of art teachers any more secure or their work more gratifying?' I believe the answer to that is simply No! 'When has the subject of art ever been safe in the history of American education?' The answer is Never! Moreover, it is unlikely to be safe in curricula guided exclusively by economic policies that displace social and moral content. When drawing was introduced in the 1870's, the subject was justified by economic arguments, only to be undercut by the vocational education movement a decade or two later. Let us not harbor any false illusions that art education is secure simply because we wrote standards (Efland, 1996, p. 54).

In the excerpt quoted above, Arthur Efland insists that art has never been safe in the public schools and that although national standards are now in place, art continues to be vulnerable in the public schools. Moreover, Efland contends that national standards in art education do not make the lives of art teachers any easier nor their work more gratifying. As an art teacher in the public elementary schools for over twenty years, I agree emphatically with this statement.[1] As a student of aesthetic developmental theory, and of developmental theory more generally, I see the situation described in Efland's statement of profound concern.

---

[1] Please see Survey Of Art Education Programs in the western suburbs of Boston, Massachusetts in the Appendix.

In this study, I will explain how aesthetic development may be linked with development more generally and why it is of such great concern that aesthetic development is granted so little value in the public school curriculum. I will also examine why art has been marginalized and trivialized as a legitimate subject in the public schools and I will suggest a way to remedy this situation.

In this introductory chapter, I will provide a brief overview of my argument. I will begin with an analysis concerning why art has been assigned the place that it now occupies in the culture at large and in the public schools more particularly. I will follow this analysis with a very brief description of how I think the problem can be successfully addressed.

Analysis of The Problem

> Making images is as natural a human endeavor as speaking. The necessity to communicate with the world underlies both, and both are means to touch, explore, and create the world. Both verbal and visual language develop very early in life and are soon practiced by all children. Just as verbal language is described by Noam Chomsky as a generic function of the human brain, Rudolph Arnheim, the psychologist of visual perception, ascribes the same origins of visual thinking to the organic functions of the brain. However, whereas normally functioning people, having once learned to speak, go on speaking throughout their life, very few people continue making images. Most of us are severed from this native ability to visually 'speak'. It would seem that a major contributing factor must be how we have been taught to make images. We have learned to be embarrassed by our efforts. We have learned to feel so inept and disenfranchised from our own visual expressions that we simply cease doing it altogether. Only our dreaming mind

> continues to make images throughout our life, and even these we erase upon awakening(London, 1989, p. xiii).

The vivid description above, concerning the early development of visual art as a language that affords another way of "speaking" and of knowing the world, and the repression of this way of knowing to a dark and inaccessible region of the heart, provides a poetic entry into the argument that I present in this part of the essay.

My basic argument is that art is not considered as important as reading, writing, and arithmetic, because it represents a holistic way of knowing that involves an integration of thought and feeling. This non-linear and integrative way of knowing undermines the dominance of verbal/linear thought that underlies traditional Western discourses. Hence, art is not only a way of knowing that is different from the way of knowing that supports dominant Western discourses, since it is a language of the heart (Efland, 1996; Kent and Steward, 1992; London, 1989; Perkins, 1994), it represents a way of knowing that pushes against the surface of Western consciousness and disrupts and dispels that consciousness (Cixous, 1993; Kristeva, 1980).

I think it is important to emphasize here that although many people enjoy art as a kind of performance where they participate as audience members, many fail to see art as a language that all of us are capable of using to represent everyday life and to enhance learning. As I indicated before, artistic representation entails an integration of thought and feeling that differs from the predominant rationalist way of knowing. Therefore the use of this form of representation often brings to the fore aspects of experience that

many of us, given the rationalist ethic we have internalized, might prefer to keep “out of sight”. This may be one reason why many people fear using art as a medium of expression in everyday life.

The understanding that I will develop in this work concerning why art has been minimalized and trivialized in this culture comes from an integration of insights from three discourses: feminism, postmodernism, and the discourse of the recovery community. While writers in all three discourses emphasize the separate and hierarchical relation between mind and body and between self and other in the dominant culture, postmodernists are more explicit regarding the countervailing nature of artistic expression. That is, postmodernists suggest that art represents “a language of the body” as opposed to a language of the mind alone.

I will explicate what this means in greater detail later in this essay. However, for now it is sufficient to say that what is meant by a “language of the body” is a language that consists of the kinds of nonverbal expressions that are used in the interplay between mother and infant before speech is acquired. These expressions include laughing, crying, cooing, groaning, and the melodic and rhythmic elements of speech that don’t require an understanding of words. Although during the period of infancy, there is a total reliance on these kinds of expressions, after speech is acquired, this “language of the body” plays under the surface of verbal language and erupts in periods of intense emotional experiences. All of us use this “language of the body” when we communicate through crying, laughing, sighing, and the like. Moreover, even when we use verbal language, the “language of the body” echoes through in the rhythms and melodies

of our voices, and in the gestures that we use to enhance verbal expression. However, various forms of artistic expression provide an even fuller demonstration of this "other" language. And according to Julia Kristeva and other postmodernists (Cixous, 1993; Kristeva, 1980; Lechte, 1990; Mitchell & Rose, 1982; Moi, 1983), this nonverbal language pushes against the consciousness of Western culture and threatens to shatter that consciousness. It is this postmodernist insight that provides the foundation for my argument.

I want to digress here from the more formal tone of this essay and talk to you, the reader, more directly. The reason that I want to do this is because I suspect that you may be uncomfortable with the notion that art is a nonverbal language that threatens to "shatter Western consciousness". You might be thinking that I am exaggerating, or that this concept is unreasonable. In order to explicate my argument more thoroughly, I will explain what I mean in historical terms. I will describe how a particular body of artwork threatened to undermine the world view held by many during a specific period of time.

However, before I do this, it is important to describe more fully why I shift the tone of address since I engage in this shifting of tone intermittently throughout the study. The reason that I change the tone of my address is to exemplify postmodern philosophy in the style of writing that I use. An important aspect of postmodern philosophy is the notion that there is no single lens through which reality "as it is" can be perceived. Instead, each new point of view reveals a novel aspect of experience. In addressing you, the reader, from different points of view, and through different styles of

address, I hope to engage in a postmodern discussion in which the perspective sometimes shifts to reveal different facets of the issues I explore.

Moreover, in shifting styles of address, I am engaging in what postmodernists call “the performative”, a style of writing in which “the medium is the message”. That is, I am not only talking *about* shifting perspectives, I am actually engaging in this process, so that an *experience* of this shifting of perspectives, emblematic of the postmodern, is brought to life. My hope is that readers will become more aware of the modernist tendency, that I suspect many of us still have, of anticipating the linear move toward closure. As a result, some readers may feel frustrated when that move toward closure is interrupted in postmodernist fashion. Awareness of what I call “the modernist within” is critical not only for gaining an understanding of modernism, but for appreciating what the move toward postmodernism entails.

I will now return to the discussion of an example that clarifies my notion that art is a nonverbal language that undermines Western thought. Perhaps the foregoing discussion concerning “the performative”, and the notion that writing can sometimes exemplify, rather than merely communicate a meaning, may enhance the argument that I now put forth. That is, just as “the performative” aspect of writing may have a more profound impact on some readers, imagery may sometimes produce a more global response than words alone can inspire.

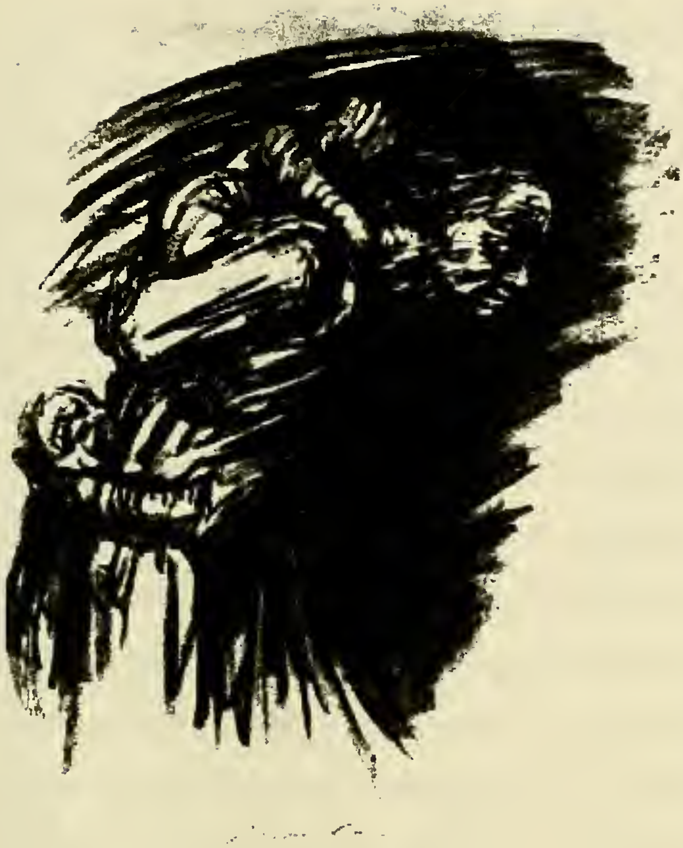

Figure 1:1 Kathe Kolwitz Drawing, 1924

The example I have chosen is the work of Kathe Kollwitz. Kathe Kollwitz was an artist whose work expressed in a very dramatic way, the pathos of human suffering. Moreover, the images that she made brought to life the horror of war in general and of the holocaust in particular. What she did in her work was to convey feeling in such a powerful way that the viewer could not possibly escape being drawn into that feeling.

In Figure 1, a drawing called "Woman With Children Going to Their Death" (1924)[2], the overwhelming feelings that mother and child experience are conveyed so powerfully that the viewer must feel those feelings, at least to some extent.

Hence, it is not surprising that Kollwitz's work was banned in Nazi Germany. It seems obvious to me that her work was banned because it expressed in such a powerful way what was happening. Had images like these been available, the capacity to not see and not

---

[2] Although this image was made before the Hitler regime came to power, it presaged the work that she did later that related directly to the holocaust.

feel the horror might have been lessened. Moreover, it is not only Kollwitz's work that was banned. The works of many artists and writers were banned during this period for the same reason (Bittner, 1959).

What the work of Kathe Kollwitz did, was to open an awareness not only of the individual's own feelings, but of the feelings of others as well. As a result, the capacity to see other people as separate, or as "other", or in an objectified way, was greatly diminished.

Although this is extreme, sometimes it takes an extreme or extraordinary example to throw light on the ordinary. And in this case, what this extreme example shows is how speaking a language of the heart lessens the capacity to close off the feelings of the self and to shut out the feelings of the other. Since Western culture is based on a dichotomy between thinking and feeling, and between self and other, the language of art, that entails an integration of thought and feeling, may be threatening to the predominant mode of consciousness.

I hope that this explanation made the concept of art as a threat to the dominant mode more understandable. But let me now get back to the line of argument that I had been pursuing before the above digression.

What I had been saying was that since art represents a "language of the body" that undermines the foundations of Western rationalist thought, it is not surprising that art is considered suspect in the culture at large[3]. It is also not surprising that art has been

---

[3] The recent cuts in funding for the National Endowment for the Arts in response to works by artists such as Robert Mapplethorpe illustrate this point. Obviously, these images evoke strong feelings and make it more difficult to banish certain kinds of thoughts and

assigned the subordinate place it now occupies in the public school curriculum. When funds are cut, art is the most vulnerable subject in the curriculum, the subject that is first to be eliminated and last to be reinstated (Efland, 1996).

Moreover, even when art programs are included in the curriculum, they are granted less time and funding than other subjects. Hence, the art programs that do exist are often inadequate. Most art teachers are assigned too many students and are given too little time to teach those students[4] (Efland, Freedman, Stuhr, 1996). This practice of providing art education programs that are minimal at best comes from a general understanding of art as "a frill" or as something extra that can easily be dispensed with.

Hence, even when art programs do exist, the attitude towards those programs tames, contains, and isolates art. It is not surprising therefore that many older elementary students consider art unimportant (Davis, 1997). Not only do these students see art as unimportant, but most older students internalize the literal understanding of art that prevails in the culture at large (Davis, 1997 Eppel, 1997; Gardner, 1982; London, 1989; Winner, 1982). This literal understanding of art is one in which art is seen as a way of creating visual replicas of reality rather than conceiving of art as a language of metaphor that is deeply significant.

---

experiences from cultural awareness. Although our culture is certainly not as brutal as Nazi Germany, nevertheless, we still try to banish certain groups and certain aspects of ourselves as well.

[4] For example, I now teach elementary art in the Arlington, Massachusetts public schools, and despite the fact that I my job is only 85% of a full-time position, I am assigned 624 students and see those students for only 35 minutes each week.

This information comes from a number of art educators, such as Howard Gardner (1982), Ellen Winner (1982), Jessica Davis (1997), and many others, who suggest that while Piagetian theorists see development as a steep incline with the child at the bottom and the mature adult at the top, artistic growth occurs in a U-shaped curve. In this “U-Shaped curve” of artistic development, early childhood represents the height of artistic expression, middle childhood represents the trough of the curve--where a literal interpretation of imagery predominates--and mature adulthood represents the return of artistic thought on a more mature and complex level (Arnheim, 1971; Eppel, 1997; Gardner, 1982; London, 1989; Winner, 1982).

However, many aesthetic developmentalists insist that although some people emerge from the literal stage of artistic development and experience the flowering of artistic thought on a more mature and complex level in adulthood, many people in this culture never emerge from the literal stage of artistic development (Eppel, 1997; Gardner, 1982; Winner, 1982). Hence, artistic development for many is “L-shaped” (Davis, 1997; Eppel, 1997) in the sense that aesthetic development begins with an artistic flowering in early childhood, drops into the trough of literalism in the later childhood years, and continues indefinitely in this literal mode of artistic knowing throughout adulthood.

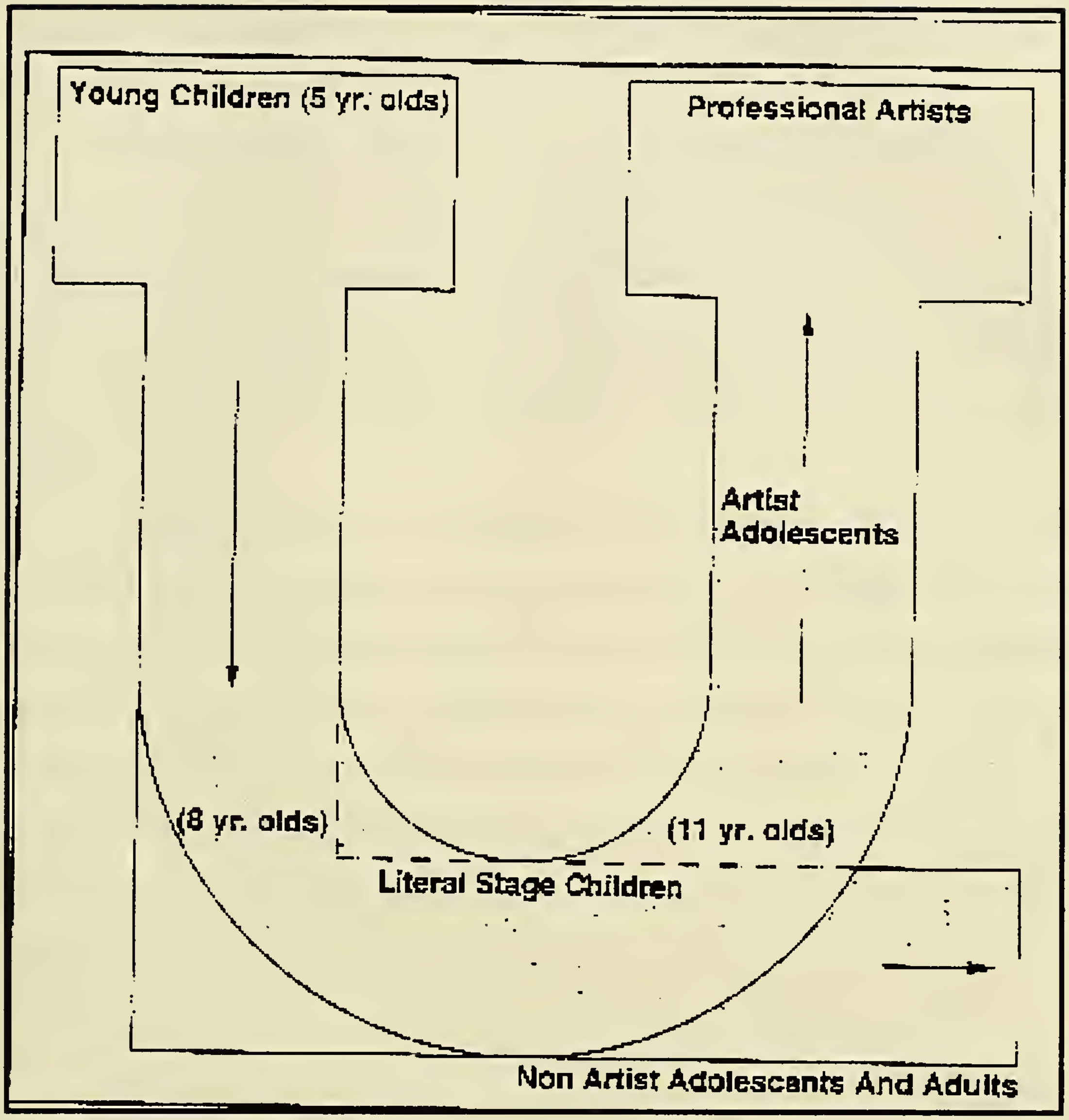
Young Children (5 yr. olds)
Professional Artists
Artist Adolescents
(8 yr. olds)
(11 yr. olds)
Literal Stage Children
Non Artist Adolescants And Adults

Figure 2 Jessica Davis (1997, p. 52)

What Jessica Davis and others (Arnheim, 1971; Eppel, 1997; Gardner, 1982; London, 1989; Winner, 1982) point out is that most people in this culture don't merely lose the capacity to make expressive images in the preadolescent years, they lose it forever. Consequently, most adults are what Peter London calls "stunted artists" not only in the sense that they stop using the language of art,

but in the sense that they continue to see art making as the capacity to create representational images.

Therefore, most people do not value the capacity that all of us have to use art as a language of meaning and metaphor. Moreover, most people have internalized the cultural belief that only those who will become professional artists need to use the language of art; for the rest of us, art making is merely a "frill" (Davis, 1997; London, 1989).

Consequently, the social and cultural context in which most art programs are set reinforces the trivialized and minimalized position that art now occupies and also underscores the literal interpretive perspective which many people have toward art and its meaning (Arnheim, 1971; Eppel, 1997; Gardner, 1982; London, 1989; Winner, 1982). This literal interpretive perspective underscores the cultural failure to see beneath the surface, to address feeling as well as thought, and to speak a language that affords entry into a deeper realm of experience (Campbell and Moyers, 1988; Egan, 1997).

Joseph Campbell has pointed out that we have stripped the mystery from experience at our peril. The challenge is to find the way back, to recover a sense of the ineffable, a sense of what is beyond words, what is beyond the literal. And he suggests that it is artists and poets who lead the way. "The real artist is the one who has learned to recognize and to render what Joyce has called the 'radiance' of all things" (Campbell and Moyers, 1988, p. 162). It is therefore not surprising that art, a language of meaning and metaphor, the contemporary equivalent, according to Joseph

Campbell, of the oratory of the shaman, is considered trivial and dispensable in the public school curriculum.

The elementary art teacher may be attempting to introduce a language--many theorists now consider art a nonverbal form of language (London, 1989; Neperud, 1995)--that is not only different from the prevailing one, but one that is troubling to the mainstream point of view. Moreover, trying to speak a language to those who are determined not to hear that language is a very difficult, if not impossible, task.

In fact, what happens when someone attempts to speak a language that is not generally acknowledged, is that that person either stops speaking that language, or waters it down so much that it becomes unrecognizable (Moran, 1997). Hence, teaching art in the social and cultural context that now exists may be extremely difficult (Efland, 1996; personal experience from 23 years teaching art in the public elementary schools, and numerous conversations with other art teachers).

What is even more troubling is that the separation of thought and feeling, associated with the marginalization of art, has been identified as a major factor in the development of many social and psychological problems that have become prevalent in our culture: violence, drug and alcohol addiction, the dissolution of relationships, and the number of people who suffer from psychological disorders. Moreover, these problems are becoming ever-more evident in the

youth of our society (Aronowitz and Giroux, 1993; Gilligan, 1997[5]; Goleman, 1997).

While these difficulties have traditionally been thought of as arising from psychological and social factors, it is only recently that theorists have pointed to meaning-making and educational practices as being partly responsible for these problems. That is, theorists are beginning to notice that children lose a sense of self and voice as they mature in the context of this culture. These theorists suggest that dominant culture meaning-making and educational practices that demand a subordination of personal feelings and thoughts and that encourage the assumption of a so-called "objective" point of view, create an almost impossible dilemma for many students. They are faced with the predicament of choosing either to separate from their own thoughts and feelings or to leave those institutions, namely, the schools, that demand such a separation (Aronowitz and Giroux, 1993; Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995).

As a result, those students who come from marginalized groups, and who feel most disconnected from the dominant culture, may chose to leave the schools and enter what has been referred to as "the underground economy": a world of drugs, violence, prostitution, and the like (Aronowitz and Giroux, 1993). In fact, James Gilligan (1997) contends that the epidemic of violence in our culture is rooted in the cultural denial of emotional life in the name of rationality. Correspondingly, Carol Gilligan and her colleagues at

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[5] James Gilligan, in Violence. Reflections On A National Epidemic (1997) contends that the epidemic of violence in our culture is rooted in the cultural denial of emotional life in the name of rationality.

Harvard, insist that those from more privileged backgrounds, who have more of a stake in the dominant culture, may chose to subordinate self and voice in order to sustain a connection to that culture (Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991). Studies suggest that even when students seem to be progressing academically, the progress that they make is often at the expense of something more precious: the sense of self and voice (Belenky, Clinchy, Goldberger and Tarule, 1986; Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995).

Hence, the marginalization and trivialization of art in the public schools is emblematic of a more serious problem: the failure to place value on a way of knowing or a language that integrates thought and feeling. While I am not suggesting that a better art program will cure all ills, I am suggesting that developing a child-centered, dynamic, community-based art program may be one small step in the right direction.

One Small Step

As I stated above, many theorists suggest that art represents a language of the heart (Kent and Steward, 1992) or of the body (Kristeva, 1980), a language that relies on an integration of thought and feeling (Allen, 1995; Cameron, 1992; Efland, 1996; London, 1989; Lowenfeld, 1987; McNiff, 1992; Perkins, 1994). Since dominant culture discourses are based on a separation of thought and feeling, the subject of art represents a way of knowing that not only differs from the dominant way of knowing, but that challenges the dominance of verbal/linear thought in the mainstream culture. Since public schools often preserve and pass on the knowledge and ethic of

the dominant culture, it is not surprising that the subject of art is minimalized and trivialized in the culture of the public schools.

Moreover, whereas in patriarchal and modernist thinking, it was assumed that learning takes place inside individual minds, theorists now insist that learning is in good part shaped by the social and cultural context in which learning takes place (Aronowitz and Giroux, 1993; Brown and Gilligan, 1992; Gilligan, Sullivan, Taylor, 1995; Efland, Freedman, Stuhr, 1996; Egan, 1997; Tarule, 1990). Hence, the nature of the educational context is now considered a critical factor in developing educational programs (Aronowitz and Giroux, 1993; Egan, 1997 Gilligan, Sullivan, Taylor, 1995; Neperud, 1995). This understanding underscores the difficulty that arises in developing art programs within a social and cultural context that not only trivializes the value of art, but that favors a shallow and literal interpretation of what art consists of. Art teachers are faced with a situation in which they are attempting to teach a language in the context of adults and older students who are determined not to speak that language.

Therefore, the remedy that I suggest involves not only the development of new and different art educational practices, but the establishment of a specialized community within the larger culture of the school community in general. I call this a “school arts community”. The purpose of this “school arts community” is to provide a cradle for the art program that supports, underscores, and broadens the efforts of the art teacher. In this way, the art teacher is not trying to speak a language of the heart (Kent and Steward, 1992) in the context of those who are frightened by and even hostile to that

language. Instead, the art program is supported by a community of people who know the language of art, who speak that language, and who think it is an important language for children to learn.

Moreover, the nature of this "school arts community" differs from that of the general school culture in important ways. Most importantly, whereas in the general school culture, the subject of art is marginalized and the understanding of what art consists of is distorted, in the "school arts community", the subject of art is considered central, and the language of art is considered a basic one that all children ought learn. Another important way that the "school arts community" differs from the general school community is that whereas the assumption in the general community is that education consists of teaching skills and knowledge developed by so-called "experts", in "the school arts community", the assumption is that education consists, at least in good part, of developing knowledge that students themselves already possess.

A basic goal of the "school arts community" is to encourage students to become active participants in the construction of knowledge through the development of insights from personal experience and from experiences derived from the cultural groups of which they are a part. Hence, one might say that "the school arts community" is a postmodern one in the sense that in this new community, knowledge is not considered something that has already been constructed, but rather is considered a process that continually grows in depth and complexity as each new point of view unfolds. Consequently, the solution that I have begun to develop entails engaging in a shift from a modernist form of art education to the

development of an art education program based on a postmodernist understanding of knowledge, of art, and of education.

Process Writing: Process Art

> Children want to write. They want to write the first day they attend school. This is no accident. Before they went to school they marked up walls, pavements, newspapers with crayons, chalk, pens or pencils...anything that makes a mark. The child's marks say, 'I am'.
>
> 'No you aren't,' say most school approaches to the teaching of writing. We ignore the child's urge to show what he knows. We underestimate the urge because of a lack of understanding of the writing process and what children do in order to control it. Instead, we take the control away from the children and place unnecessary roadblocks in the way of their intentions. Then we say, 'They don't want to write. How can we motivate them?' (Graves, 1983, p.3).

The excerpt quoted above is from Donald Graves' Writing: Teachers and Children At Work (1983). This book, among others such as Lucy Calkins' The Art of Teaching Writing (1986), laid the foundations for the Process Writing model. I used the Process Writing model as a basis for the new art program because it is founded on the principle that each of us wants to "speak"; each of us wants to contribute to the cultural conversation. Moreover, in order to capitalize on this basic urge to express meaning, it is necessary to draw on what matters to each individual. It is therefore imperative to allow choice in what students express, and in how they express it.

This is basic to the Process Writing model and basic to the model that I developed: the Process Art program.

I elaborate on why and how I used the Process Writing model as a basis for the new art program in Chapter Four. But for now I will list the goals of the Process Art Program.

1. To encourage each child to develop his or her own "voice" as an artist and as an audience member.

2. To develop a "school arts community" within which each child's "voice" can emerge through dialogue.

3. To engender each student's capacity to assume ownership of his or her own artistic development within the context of community.

4. To foster each child's ability to encourage the growth of others and to participate in the development of the "school arts community" as a whole.

5. To develop an art-rich environment in which children can learn the principles, conventions, and history of art.

6. To provide models, professional artists and advanced art students, who demonstrate how to "find a voice", and how to create and develop artwork over time.

7. To engender the capacity to open to the process of art itself, and to find out what "it", the artistic process itself, is trying to say. I explicate this idea more fully in the next two chapters.

What Next?

The description of my argument above is a very brief summary that I elaborate on later. In the next several chapters of this work I

explicate the argument more fully and describe in greater detail how I developed the new art program.

However, before I begin to describe “the school arts community” that I developed, I will describe my own journey from a position of separateness to one of connectedness. Or it might be more accurate to say that I will describe my ongoing efforts to effect a shift in my own life from a position of separateness to one of connectedness.

Again, I will digress here to explain the terms that I use throughout the course of this study: “separateness and connectedness”. The most basic way to define these two terms is to refer to the conventional concept of the self in contrast to the feminist and postmodernist revision of that concept. Whereas the conventional notion of the self is one of a separate and autonomous being, the feminist and postmodernist concept suggests that individual identity is only meaningful in relation to other people and in relation to the social and cultural context in which the individual exists.

According to Jean Baker Miller (Miller, 1984), the self can be defined as a “being-in-relation” or can be thought of as part of a relational unit that is greater than the self. However, postmodernists such as Terry Eagleton (1983), Toril Moi (1983), Barbara Marshall (1992), and others, contend that the discourses of modernist culture provide an illusion of separateness. That is, even though the self is in fact part of a relational context, the individual in modernist culture experiences the self as being separate, not only from others, but from his or her innermost experiences.

The move into connectedness is one in which the individual "lets go" of the illusion that he or she is separate from others and that he or she can know in an ultimate sense. By letting go of this illusion, he or she opens to other perspectives that are accessible by listening to other people and considering different points of view.

In describing the move into connectedness, I think it is important to begin with my own story and with what I actually experienced since the transition from separateness to connectedness is always a very particular one and rarely conforms to abstract generalizations. It is at heart an experiential struggle and not an intellectual exercise. In fact, that is what I have learned through the pains and the joys of my own experience.

CHAPTER TWO: MY STORY
PLAYING IN TIME AND SPACE

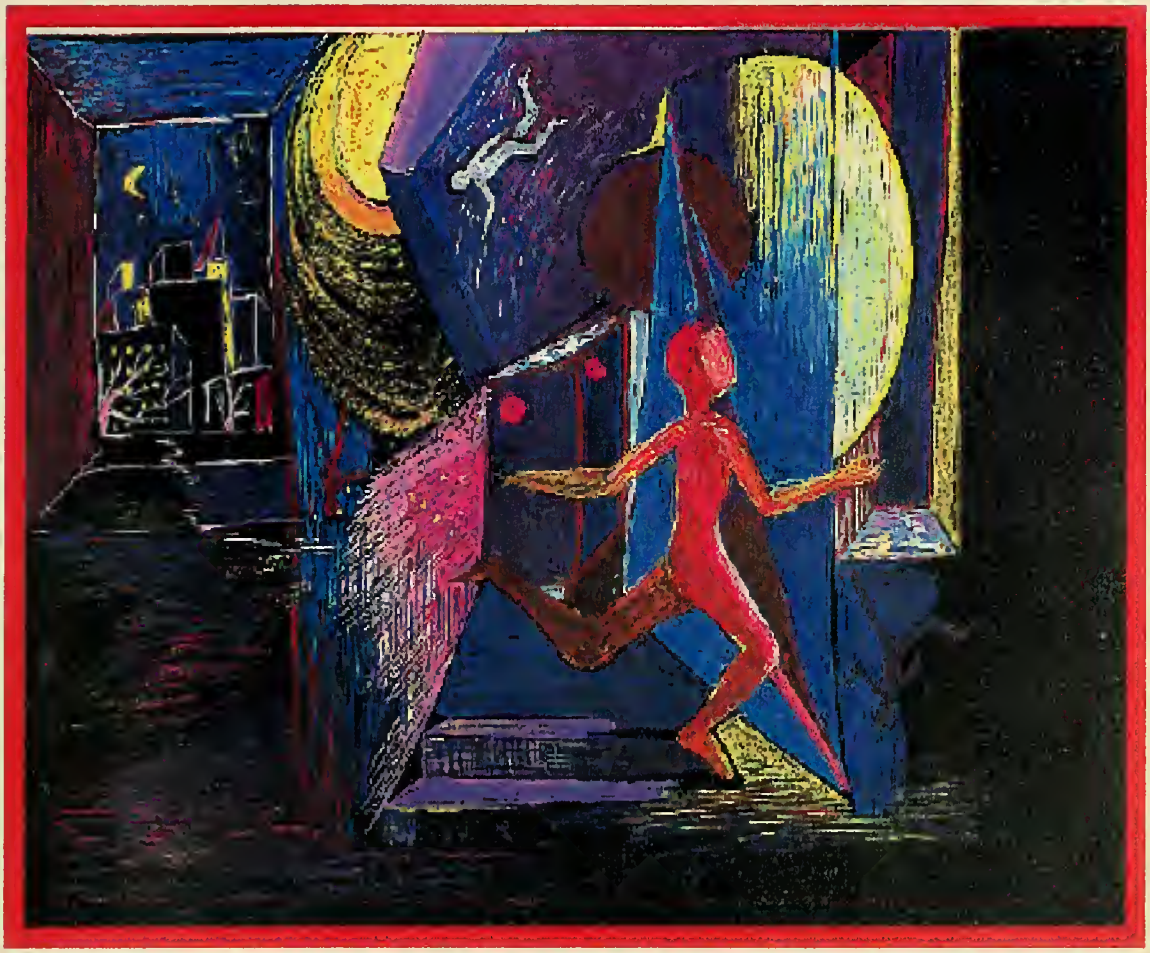

Figure 2:1:Playing In Time And Space

Playing in Time and Space
Painting by Wendy Campbell
December, 1996

> As I was painting, various dimensions of my experience came to life; and as each memory came into focus, the unfolding of yet other memories came to light as well. I began to experience myself moving back in time to when I had been interested in cityscapes, and then to when I had been fascinated with floating figures; and then again to when I had been dazzled by light, and finally to the time when staircases leading I knew not where seemed to appear unbidden in all the imagery that I had created. As I continued to paint, I realized what the process was showing me. It was showing me that each part of my life was integral to the whole, each memory reverberated with every other memory, and each reminiscence resounded with the present as well. Hence, those parts of my life that had seemed meaningless before, became significant once again. I began to feel grateful for all the episodes of my life: the good ones and the so-called bad ones as well. As I moved further into the painting, I felt as if I were playing in time and space; and this activity was profoundly pleasurable. And then I realized too that painting, that making art in the conventional way that art-making is defined, is not meaningless as I had once thought..."(excerpt from my artist's notebook, 12/96).

The excerpt from my artist's notebook quoted above reflects an insight at the heart of my story. That insight is that no single way of knowing will suffice. Instead, I have many voices, many selves, and consequently, I have access to many truths. When a moment of epiphany arises, the temptation is to latch on to it for dear life, and to damn all other insights as insignificant. Yet this is a mistake. There are worlds within worlds, voices within voices, and to ignore any of them robs me of the mystery that echoes through the moments of my life.

This is the story of disconnection and of connection. It is the story of how I found a single answer, a single way of knowing, and how the latching onto this singular method of understanding eventually robbed me of my own powers and of my own capacity for growth.

More specifically, this is the story of my development as a graduate student and as an art teacher. It is the story of how these two developmental paths had become disconnected, and how, through a series of crises, and consequent changes in my life and work, I have been able to face the implications of this disconnection, and to mend this split between my life as a scholar and my practice as an art teacher.

I begin the dissertation with this introductory story because my dissertation concerns moving from a position of separateness to one of connectedness. Moreover, the irony of my story is that I had spent approximately ten years studying the theory of connections while the split between my life as a student and my life as art teacher had become increasingly more profound. Hence, I have learned through painful experience that understanding the theory of connections and disconnections at a purely intellectual level is not enough. It is critical that an alteration in practice be effected. In turn, in order to move into connection, it is necessary to alter one's relational stance in the context of the creative and developmental processes. As I see it, the creative process is not an individualistic or isolated one. Rather, it is a relational process that entails finding one's own voice by opening to what appears to be other.

The capacity to "think with", to be open to the influence of others, and to know when to insist on the legitimacy of one's own point of view, is not merely a theoretical stance. It requires a psychological posture that for some is not easily achieved. For me, it was a struggle that required outside intervention. By outside intervention, what I mean is that since I was not willing to be open to others on my own, it required the intervention of people outside myself to foster this attitudinal shift. More specifically, various people who had been working with me, insisted in a somewhat forceful manner, that I examine the course that I had been taking, and that I consider an alternative path.

Moreover, this process of confrontation did not happen all at once. Rather, it occurred as a series of encounters that finally brought me to a more humble position. By a more humble position, what I mean is that I had to consider the possibility that *I did not know.* I also had to consider the possibility that what I thought I *did* know might not be entirely correct.

But even more surprising, what I had to do was to realize that even if I thought that I was in fact right, it might be wiser to open to what the process itself--through the voices of others and through the way events unfolded--was telling me. It is difficult to put this notion into words since I now understand it in an implicit or experiential way and not in an explicit or linear way. What I now know is that *I do not know where I am going or what is coming next..* What I do know is that if I follow the will of the creative process itself, it will guide me along the way.

What I find difficult to understand or explain is that often it will guide me in ways that seem unreasonable to me. Yet consistently when I do follow the will of this other intelligence--that I call the will of the creative process itself--things move in extraordinary ways that I could not have envisioned on my own. Correspondingly, when I fight the process, when I insist on doing it my own way, when I insist on following a form of verbal linear reasoning alone, things often end in ways that are extremely unpleasant.

Let me explain what happened in more specific terms.

I had been studying feminism and postmodernism and had been using an examination of twelve step programs as an example of a systems shift.

In order to understand what I mean by this it is necessary to provide some information regarding feminist developmental theory and its implications concerning educational and therapeutic practices. It is also important to understand postmodernist theory and its relation to feminist developmental theory. The central tenet of feminist developmental theory and of postmodernist theory is that there is a link between the form of social organization that exists in a given situation, and the form of meaning making that unfolds. Hence, according to both feminist developmentalists and postmodernists, there is a relationship between forms of interpersonal exchange and forms of internal reasoning.

More specifically, both feminists and postmodernists insist that when a single authority figure such as the teacher, the therapist, or “the author”, is in operation, a singular internal position holds sway. While feminists refer to this singular internal position with a variety

of terms such as "the no-voice voice" (Gilligan, 1992, p.23), "the Over-Eye" (Jack, 1991) the voice of "God the Father" (Daly,1987), postmodernists refer to this internal figure as the "transcendental subject"(Derrida, 1981), "the author"(Foucault, 1977), and "the camera's eye" (Kaplan, 1983; MacCabe, 1993; Mulvey, 1993).

Moreover, feminists and postmodernists suggest that when the power of the authority figure in the interpersonal arena is diminished, the singular authority of the internal figure--often referred to as the ego--is also diminished. Hence, the weakening of the authority figure in the interpersonal arena allows other voices to speak and other points of view to unfold. In turn, lessening the power of the authority figure in the interpersonal arena weakens the power of the ego and allows the voices of other internal figures to speak as well.

As a result, a shift in the nature of the creative process itself is effected. What I mean by this is that the process alters from one that ends in a final product to one that never ends. This shift from product to process occurs because, when a single authority figure holds sway, the assumption is that the process will end when a single truth is found. By contrast, when the power of this authority figure is reduced, the assumption that a single truth is reachable no longer holds. Therefore the related assumption that the process will end is also undercut. The process therefore becomes an ongoing one that continually deepens in depth and complexity as each new point of view unfurls.

But what do twelve step recovery programs have to do with feminist developmental and postmodernist theories? The answer is

that the twelve step recovery program represents the most extreme shift in social organization and in ways of making meaning of the three practices that I have examined in this study. Whereas in two of the practices--feminist educational/therapeutic practice and postmodernist aesthetic practice--the power of the singular voice of authority is reduced, in twelve step programs, the position of the singular authority figure is completely eliminated. Moreover, participants in recovery meetings are encouraged to experience themselves as anonymous contributors to the process. This concept of anonymity2 emphasizes even more dramatically the relinquishment of individual power and the emergence of the power of the process itself.

It is important to emphasize here that this does not mean that people in recovery programs become passive recipients of the group process. This is not the case at all. On the contrary, in order for the power of the group process itself to emerge, it is essential that the voices of all participants be heard. The reason that this is so is because, should any single voice or group of voices become dominant, the will of the group process would again fall prey to the will of the individual. Hence, the paradox is that the will of the process itself can only come to light when all voices are granted full value.

When all voices actually are granted full value, the group process itself becomes the voice of authority. Moreover, since forms of interpersonal processes are internalized as forms of internal reasoning, there is a link between the alteration in social organization and the internal surrender to what those in recovery programs call a “higher power”. In Jungian terms, a “higher power” is

equivalent to “The Self”. “The Self” represents the intelligence that guides the process of individuation. The process of individuation is one in which the soul seeks refinement through a series of challenges that appear to emanate from outside the self but that actually arise from the needs of “the Self” to develop.

Hence, because twelve step programs completely eliminate the singular voice of authority--as opposed to merely reducing the power of the authoritative position--I argued that twelve step programs represent the most extreme form of a systems shift. I reasoned further that a study of such programs might throw light on the shift in educational, therapeutic, and artistic (postmodernist) practices that I had been studying.

Moreover, I insisted that this study of twelve step programs was sufficient as a study of the creative process itself. I argued that the creative process, when it is truly meaningful, is not separated from life and from social change, but directly effects such changes. I also insisted that the modernist/patriarchal notion of the creative process and of art had effected a split between art and life that had rendered art nearly meaningless. This notion came from feminist theologians and aestheticians such as Heidi Gottner-Abendroth (1991), Carol Christ (1980), Suzi Gablik (1991), and others.

For me, the conception of the twelve step program as a form of the creative process was not only reasonable, it was critical to an understanding of a feminist/postmodernist view of what the creative process consisted of. It represented a form of creative process that was truly meaningful since it arose from experience itself and effected profound social and individual changes.

I want to emphasize that I still believe that my suppositions deserve consideration and that the likelihood is that they are legitimate at least to some extent.

Nevertheless, what is ironic is that I had been using a form of linear reasoning to prove that linear reasoning alone does not work. What seems even more ironic is that the failure of my project, in a sense, proves that what I had been saying is legitimate. That is, the use of the rational mind alone, and the egotistical determination to prove the validity of a single truth, got me nowhere. Hence, even though I still think that my arguments are in fact correct, they nevertheless only made me and others I was working with miserable! I was truly stuck in my own rationally thought-out point of view.

Moreover, the more I tried to push my ideas, the more immobilized the process became. No one agreed with me; nor did they see the significance of what I had to say. As a result, things went from bad to worse and nothing moved. I went around feeling frustrated and angry and paralyzed. I continually muttered to myself and to anyone else who would listen to me. And the number of people who would listen to me became fewer and fewer. Hence, I added loneliness and isolation to the list of complaints concerning my plight.

What almost everyone who I spoke to insisted I do was to apply my theory to my practice as an art teacher. And to develop the theory as it pertained to art education. To me that idea was antithetical to the thrust of my thesis: namely, that art was not meaningful unless it arose directly from experience and resulted in

profound social and individual change. Hence, art--as the conventional interpretation of what art consisted of--seemed meaningless to me. I didn't want to invest any more time in the practice of art--as it was conventionally defined--than I had to, in order to earn a living as an art teacher. However, as I indicated before, the more I held fast to this idea, the more disconnected from others and from my work I became.

Finally, when things became so bad that I felt I had to let go, I began to consider the possibility that I might not know. That became the turning point. When I finally let go of a measure of control and gradually opened to what others were suggesting, things began to move so rapidly that I was amazed at the progress and joy that it brought about.

I want to emphasize here that I do not mean to imply that I had been a naughty student who would not listen to my teachers and that once I began to obey, that I became "a good girl", a good student, and that therefore things began to work out. This is not what I mean. I do not see myself as becoming a passive recipient of what others say.

I think it is important to distinguish here between relinquishing my will to the will of the creative process itself and relinquishing my will to the will of other individual people. There is a big difference.

Let me explain. According to many students of the creative process, the creative process itself has a will, or a sense of intentionality and purpose, that seems alien to, and even antithetical to, the will of the individual self.

Since many people find this notion difficult to accept, it may be critical to include some quotes by well-established artists and theorists that explicate this notion. Here are some quotations from practitioners and theorists of the creative process that express the essence of what I have been attempting to say.

> ...[we are] helpless before the process of writing because it obeys inscrutable laws. We are in its power. It is not in ours (Elbow, 1973, p. 13).

> The picture [in your mind] tells you how to arrange the words...
> It tells you.
> You don't tell it (Joan Didion, 1980, p. 21).

> 'let the experiment tell you what to do...
> ..much of the work done is done because one wants to impose an answer on it....they have the answer ready and they know what they want the material to tell them, so anything it doesn't tell them, they don't really recognize as there, or they think it's a mistake and throw it out...if you would just let the material tell you' (McClintock in Keller, 1985, p. 162).

> I felt absolutely sure that it was not myself who had invented these thoughts and images...It was then that it dawned on me: I must take responsibility, it is up to me how my fate turns out. I had been confronted with problem to which I had to find the answer. And who posed the problem? Nobody ever answered me that. I knew that I had to find the answer out of my deepest self, that I was alone before God, and that God alone asked me these terrible things (Jung, 1963, p. 47).

According to these artists and students of the creative process, engaging in the creative process is like participating in a relationship

with a different intelligence or voice. This other intelligence leads the practitioner to places that the individual on his or her own would never go. Moreover, failure to open to this other intelligence often results in a form of creative paralysis. Hence, it is essential to develop a posture of humility in relation to this other voice. In addition, establishing this posture of humility at the outset is not enough. It is critical to sustain this sense of humility and to resist the temptation to take back the reigns of power and control. Hence, the act of surrender is not a single event but rather is a continuing process that requires constant discipline. It requires a capacity to move into a state of not knowing and to sustain that state despite the seductive pull of the feeling that one in fact does know the answer. This is true because the moment one insists that one knows, that is the moment that one is cut off from what "the other" is trying to say. Hence, it is a very tricky process that is not easily engaged in.

Moreover, the voice or intelligence of the creative process itself often speaks through the voices of other individuals. So how to distinguish between the voice of the creative process itself and the voices of individual people? The answer in short is that there is no recipe. And I certainly don't pretend to know how to explain how such powers of discernment are acquired. I only know that sustaining a posture of humility and openness, and a state of not knowing, has allowed me to gain access to this other intelligence or will. And that once I realized how painful it could be to insist on my own will and on my own rational thought processes, I began to grow and develop.

Hence, it is not that I decided to be a good student and listen to what my teachers were saying. Instead, I realized that I did not know and that it therefore behooved me to open to what others were saying.

Moreover, I was a tough customer. I did not give in easily. In fact, I struggle every day with my inclination to close off to the perspectives of others and to the possibility that my own perspective might not be enough. Sometimes when I talk to my advisor, or when I speak with others more generally, I literally have to force myself to open up and not to clench my fists and my mind against a different point of view.

However the rewards of this process of opening to the voice of the other/s have been surprisingly far-reaching. For example, I have now been awarded two very small grants to pursue my research. Although these awards are very small, and by conventional standards, are nearly insignificant, they have provided a stamp of official approval that has opened many doors. For example, as a result of receiving one of these grants, I am now working in conjunction with the director of volunteers in the town where I work to develop a community based art program where the resources of the community are being harnessed in the service of the program. Moreover, the grant has given me the power to implement my pilot art program in the two schools where I teach. Not only are the two principals involved in the project, but the staffs of both schools have agreed to help develop and implement the program as well. Moreover, others in the school community have also come on board. For example, the director of the program for gifted and talented

students is a practicing artist who exhibits her work internationally. She has come and spoken a number of times not only with the elementary students but at staff-development workshops as well.

We have also been developing a program in conjunction with the staff members of Harvard's Project Zero. In fact, the leader in this endeavor is someone who had worked in Arlington for ten years and with whom I had shared a room. Hence, I know this woman quite well and the sense of rapport we have developed over the years has helped us in developing this new project. In turn, she has led me to an artist at Harvard who is now developing an artist-in-residence program with our program.

I could go on and on describing all the wonderful opportunities that have opened up for me and for the art program as a result of my letting go of a measure of control and opening to the opportunities that the process itself seems to supply. However, I need to end this section of the paper with a concluding remark.

What I would like to conclude with is the notion that moving into connection has been a tricky process for me that has involved not only an intellectual understanding of the shift that is involved, but a very personal experience of growth and change. This experience of personal growth entails letting go of a measure of control and opening to what appears to be other: what appears, at least on the surface, to be antithetical to my own will or intention. Hence, this experience of personal growth has effected a shift in the stance that I assume in relation to other people and in relation to the creative process itself.

But what is most astonishing to me is that this alteration in the stance that I assume has had a profound and far-reaching effect on the school arts community in the system where I teach. I might even go so far as to say that it has fostered the development of such a community where before there was no such community.

Consequently, the notion that individual internal shifts effect alterations in the social context within which that individual exists has certainly been borne out in my experience. In my case, perhaps because my roots run deep and wide in the community where I work, the change in my way own of knowing and relating has fostered changes in my community to a much greater extent than I would have thought possible. Moreover being part of this process of change has been a deeply gratifying and exciting experience.

Although the move out of separateness and into connectedness has been excruciatingly painful at many points along the way, more recently, it has been a joyful and exhilarating experience where I have begun to feel as if I actually am playing in time and space, not only in my painting, but in my real-life experience as well.

Chapter Three
Theoretical Framework
Separate/Modernist and Connected/Postmodernist Modes of Creativity

I imagine that you, the reader, are anxious to know what happened next. You may want to know how I went on to develop the new art program. However, it is necessary at this point to explicate more fully the theoretical framework on which this study is based. In this way, I will demonstrate how the development of the new art program entailed a back-and-forth between theory and practice. That is, I will explicate how theory, when it is informed by the differing points of view that arise in the course of practice, is altered, and as a result may become more complex. Moreover, I will also describe how the capacity to "let go" of certain theoretical ideals is required in order to be open to unforeseen opportunities and new points of view. Consequently, I am going to interrupt telling my story of how I developed the art program in order to provide a fuller description of the theoretical underpinnings that informed my thinking. If you prefer to find out how the art program was created first, my personal story continues in Chapter Four.

It is important at this point for you to notice your own reaction to having my story interrupted. It is similar to the experience of beginning a sentence only to have that sentence interrupted by someone else. Such an experience is irritating, frustrating, the kind of experience that arouses tension, and a determination to get on with things. I deliberately evoke this feeling so that you may understand what I mean by the capacity to "let go" of one line of reasoning in order to see another. It is precisely this capacity to "let go" that is

required when moving into the connected or the collaborative mode. Just when you think you are on the brink of finding the answer, yet another point of view unfolds. And you are forced to reconsider once again and to see things from yet another point of view.

In this chapter, I describe two modes of creativity: a separate modernist and a connected/postmodernist mode. The two modes of creativity correspond to the two attitudes that I described myself as having in the previous chapter. In the separate/modernist mode, I was bound by a verbal/linear mode of reasoning that precluded considering other points of view. As a result, I was unable to open to surprises and interruptions that emerged along the way. I had a point of view, a way of seeing and interpreting things, and I was loathe to acknowledge other positions that did not conform to my own line of thinking. Moreover, even when I did embrace a new and different point of view, I then assumed that the process was over, and that I had found “the answer”. Consequently, it was difficult to “let go” yet again, and to open to something new and unforeseen once more. In short, I had difficulty accepting the fact that I was engaged in a process, and that new and surprising possibilities would continually unfold.

In the essay that follows, I will describe the philosophical ideas from feminism, postmodernism, and the literature and practices of the twelve step recovery program, that led to the new attitude that I was finally able to assume. Moreover, as I will delineate below, the purpose of the description that follows is to provide you, the reader, not only with a theoretical understanding of the two modes of creativity, but with an awareness of what the experience of moving

into connectedness is actually like. You may comprehend better what I mean as you read what follows.

SEPARATE/MODERNIST AND CONNECTED/POSTMODERNIST MODES OF CREATIVITY

In this essay, I examine the question: What is the difference between the separate/modernist and the connected/postmodernist modes of creativity? In examining this question, I will not only describe what the difference between the two modes consists of, but I will present an experience of what the two modes consist of through the mode of presentation that I use in the essay itself. In a sense, I will use a "language of the body" (Kristeva, 1980) to enhance the verbal presentation of my argument. Another way of saying this is that I will employ what Kieran Egan refers to as "Somatic understanding" to bring my argument to life. That is, I will try to evoke feelings in the reader and will ask the reader to attend to those feelings in order to understand more fully the line of reasoning that I am pursuing.

The strategy that I use requires that I postpone an explication of the thesis of this essay in order to engage the reader in the experience that I am attempting to demonstrate. For those who prefer to know at the outset what the thesis is, it can be found on page 28 of this essay. However, in order to get the full impact of what I am trying to convey, it might be better to refrain from peeking ahead and to stay with the feeling of wanting to know the answer to the question that I here address.

As I indicated before, the thesis of this essay rests on an integration of insights from three discourses: feminism, postmodernism and the perspective implied by the literature and

practices of the recovery community. Theorists in all three discourses agree that modes of meaning-making are shaped by social and cultural forces that are greater than the individual self. However, the separate/modernist mode of meaning-making positions the individual so that he or she experiences the self as the source of meaning rather than as part of an interpersonal process that is greater than the self (Berenson, 1991; Bowie, 1991; Denzin, 1993; Foucault, 1977). This positioning of the self--as the solitary source of meaning--effects an unrealistic and unhealthy mode of self definition that subverts the unfolding of the more mature stance associated with the collaborative construction of meaning (Gottner-Abendroth, 1991; Harding and Hintikka, 1983; Keller, 1985).

THE TWO MODES OF CREATIVITY DEFINED

The two ways of creating meaning that I will examine in this essay--the separate/modernist and the connected/postmodernist modes of creativity--represent differing ways of establishing a self in relation to the process of creating meaning. The essential difference between the two modes is in the location of the knower in relation to the known, and in the location of the creator in relation to the world that is created. In the separate/modernist mode, the knower or creator assumes a position that is separate from, and outside of, the world that is known or created. By contrast, in the connected/postmodernist mode, the knower or creator assumes a series of positions that are connected with, or that are part of, the world that is known or created (Belenky, Clinchy, Goldberger and Tarule, 1986; Brown and Gilligan, 1992; Clinchy and Zimmerman, 1985; Christ, 1980; Daly, 1973; Freedman, 1991; Gilligan, 1982; Jordan, 1991; Marshall, 1992; Miller, 1984; Morton, 1985).

ASIDE TO READER CONCERNING USE OF WORDS KNOWER AND CREATOR

I must interrupt the linear presentation of my argument here in order to explain why I use the word "knower" in conjunction with the word "creator".

This interruption of the argument represents an aside to the reader concerning my use of words. This is the first in a series of such interruptions where I engage in asides to the reader in order to explain the behind-the-scenes rationale concerning how I am framing my argument.

I choose to explicate what might be referred to as the "behind-the-scenes" rationale--concerning how I present my argument--because the perspective that I am taking in writing this essay is not the conventional one. Consequently, the conventional meanings of certain words may not be applicable here.

Or, it might be more accurate to say that in postmodernist fashion, I am installing and then subverting the conventional meanings of certain words (Hutcheon, 1988). However, if the reader didn't know that I was engaging in this process, it might be difficult, if not impossible to follow my argument. For this reason it is necessary to enlist the reader in a collaborative effort concerning the revising of certain key terms--such as "creator" and "knower"--that I am working through in this essay.

As you, the reader, might have surmised by this time, the choice to frame the essay as a linear argument that is interrupted with asides to the reader also represents a postmodernist strategy (DuPlessis And Members of Workshop 9, 1985; Kaplan, 1988; Marshall, 1992; Moi, 1983). Here again, I am installing a conventional mode of reasoning--the linear presentation of an argument--and subverting that conventional form of presentation through a series of interruptions.

In fact, this first section of the paper represents one long aside to the reader that is interrupted with a series of subsidiary asides. I will refer to these subsidiary asides as "asides within asides". There will be four such "asides within asides" that I will be label in the following manner: "Aside Within Aside 1", "Aside Within Aside 2", and so on. All of these subsidiary asides will be located within the

context of what I refer to as the "Initial Aside" concerning the use of the words "knower" and "creator". At the end of this long aside--including the four subsidiary asides--I will return to the more linear presentation of the essay.

Presenting An Experience Of The Postmodernist Mode: The Performative vs The Constative
[Aside within Aside 1]

Another reason why I interrupt the more linear presentation of my argument is to present not only a description *of what the postmodernist mode of creativity consists of, but to engage the reader in an* experience *of what such a mode of meaning-making consists of. In this way, I am favoring the "performative" function of meaning making rather than the "constative" function. The "performative" function represents what is* done *with words or symbols--how experience itself is altered by the use of words and symbols--rather than how words and symbols merely* communicate *a meaning with words and symbols. While the "performative" use of words and symbols is associated with postmodernism, the "constative" use of words and symbols--where words and symbols merely* communicate *a meaning--is associated with modernism (Austin in Lechte, 1990).*

I am highlighting the "performative" function of the meaning-making process since the form that I use in presenting my argument relies, in part, on the character of the reader's experience and on the nature of the relationship I engage in with the reader.

As you, the reader may have guessed, one of the ways that I employ the "performative" function is in my use of margins and font types. By opening with a more conventional use of margins and font type, and then changing the format to highlight the change in voice and position that I employ as a writer, I am also installing and subverting the conventional formatting style. In this way, I am drawing attention to the visual presentation of the text, and to the meaning implied by that visual presentation. This visual presentation is ordinarily not acknowledged as having a meaning, or as even existing as a determinent in the process at all.

In a sense, the modernist visual presentation of the text is analogous to the camera's eye in a classic Hollywood movie. By keeping the camera still, the action on the screen appears to merely happen rather than to have been actively framed by the filmaker. This contrasts with a postmodernist approach where the camera's position continually shifts emphasing the filmaker's role in actively selecting and framing the depiction of the drama (Doane, 1987; Eagleton, 1983; Kaplan, 1988). Correspondingly, in a modernist text, because the formatting remains consistent, the drama of the text appears to merely unfold, rather than to have been actively constructed and framed by the writer. By contrast, the postmodernist approach that I use in this essay foregrounds the active role that the writer plays in framing the discourse (DuPlessis and Members of Workshop 9; 1985).

In order that you, the reader, can more readily understand what I am trying to do with the alteration in formatting style, I will clue you in now concerning the meaning of the different styles. The indentation of the text indicates that I am taking you, the reader, with me, behind the scenes of the drama represented by the text. Hence, when the margins of the text are indented, I will engage in a more intimate and collaborative kind of exchange with you concerning how I am framing my argument. The intimate nature of the exchange will aso be emphasized by the use of font styles that more closely resemble handwriting. By contrast, a move toward less indentation of the margins indicates that I am blocking your access to the behind-the-scenes arena where the production of meaning takes place. In this way, I am leaving you in the conventional position on the outside of the drama represented by the text; and I, as the writer, am moving behind the scenes of that drama to a more hidden and modernist position. To emphasize the less-intimate character of the exchange, I will revert back to the more conventional typewritten look of the style of font that I use.

Another reason why I am altering the visual presentation of the text is to engage in another aspect of the postmodernist reframing of aesthetic practice. By utilizing variations in style to enhance my argument, I am beginning to blur the boundaries between what is considered literature and what is considered art (Hutcheon, 1988). I am using a visual tool--that is ordinarily only associated with visual art--in an essay that still represents

a predominantly literary form. This blurring of boundaries between ordinarily-separate forms of aesthetic practice represents another postmodernist strategy to draw attention to the means of production--the procedures used to create meaning--that are ordinarily not examined or even acknowledged as existing (Doane,1987; Freedman, 1991; Hutcheon, 1988; Kaplan, 1988).

Postmodernists refer to this spotlighting of the means of production as the "materiality" of the medium as opposed to the "transparency" of the medium. The use of the word "transparency" refers to the illusion that modernists produce where the audience member sees the reality presented by the aesthetic work through what is referred to as a "transparent" window (Kristeva, 1980; Lechte, 1990).

For example, the conventional Hollywood film is considered a "transparent" meduim.The projector is located behind the heads of the audience members. In addition, the audience members are veiled in the darkness of the auditorium. These two factors reduce the awareness that the drama is being actively constructed: both by the producer of the film and by the interpretive capacities of the audience members. By contrast, televison is considered a less "transparent" medium because the televisual apparatus is not concealed and because the audience views the drama in the light of the living-room setting (Doane, 1987;Kaplan, 1988).

Realist painting represents another example of the "transparent" use of a medium. The realist painter hides the

brush strokes so that the viewer sees the reality represented by the painting through a seeminly "transparent" window. This contrasts with more "painterly" (Hutcheon, 1988) styles--such as Impressionism, Fauvism, and at the more extreme end of the spectrum, Abstract Expressionism--where the brushstrokes are foregrounded to emphasize the artist's role in the construction of meaning (Kristeva, 1980; Lechte, 1990). Although Impressionism, Fauvism, and Abstract Expressionism are not considered postmodernist per se, nevertheless artists in all three schools of painting use elements of the postmodern by highlighting the artist's role in the construction of meaning.

Hence, the "transparency" of the modernist mode contrasts with the "materiality" of the postmodernist experience. In the postmodernist mode, the audience member is positioned so that s/he no longer looks through a "transparent" window but is continually reminded of the "materiality" of the medium being used. This foregrounding of the means of production encourages both artist and members of the audience to continually acknowledge their roles as active participants in the construction of meaning.

By altering the indentation of margins, and by changing the styles of font that I use, I am increasing the "materiality" of the text in this essay. I am continually drawing attention to the "material" surface of the text that is ordinarily not acknowledged. In this way, the "transparency" of the text is reduced so that the spell of "objective" reality is broken. In turn, by breaking the spell of "objective" reality, both of us--both I, as

writer, and you, as reader--are encouraged to awaken to our roles as active participants in the construction of meaning.

· *But the awareness of our roles as acitve participants in the process relies on a recognition of the affective dimension of the process of making meaning. By the affective dimension of the meaning-making process, I refer to what postmodernists call "the desire for meaning" (Kristeva, 1980; Lechte, 1990). "The desire for meaning" represents the compulsion to release the tension inherent in the experience of not knowing. It is this "desire for meaning"--or this need to release the tension of not knowing--that drives the interpretive practice forward (Bowie, 1991; Kristeva, 1980; Lechte, 1990; Mitchell and Rose, 1982). Hence, the most important way that I am attempting to highlight the affective and particpatory dimensions of the process, is by casting this "desire for meaning" in high relief (Freedman, 1991; Kristeva, 1980).*

More specifically, by continually interrupting the linear progression of the text, I am frustrating the reader's expectation that the argument will proceed in the usual fashion. Yet it is this very experience of frustration--that accompanies the fits and starts of the postmodern--that exemplifies what it is. Or, it might be more accurate to say, that it is the very experience of frustration--that is both installed and subverted by the postmodernist enterprise--that exemplifies what it is.

In the postmodernist mode, the experience of frustration itself is deconstructed as a function of the modernist

expectation of moving toward closure. The experience of frustration is also reframed *by reframing the expectation of closure. By eliminating the possiblitlity of closure, the experience of frustration is reframed as an experience of awareness. An acknowledgement that there* is *no final meaning, engenders an appreciation for the experiences that arise in the process of moving* toward *that final meaning.*

The Postmodern is Not Linear

[Aside Within Aside 2]

The postmodern is not linear. It is not a presentation that begins in one place and ends in another. It does not begin with the tension of not knowing and move toward the release of that tension associated with the experience of finally knowing. It does not move from a position of wondering "who dunnit?" to a position of finally *finding out* "who dunnit". Instead, it consists of a series of interruptions that *extend* the tension of not knowing "who dunnit" (Bowie, 1991; Kristeva, 1980 Lechte, 1990; Marshall, 1992).

In the postmodern, you never know "who dunnit" because you never find a positioning outside the context of the experience under examination. Hence, you never know "who dunnit" because the story is never told from an indifferent or objective point of view that would finally provide the answer. Instead, each rendition of the tale is told from yet another partial and biased perspective from within the context of the tale being told. Hence, rather than proceding toward the release of tension associated with finally knowing "who dunnit", the postmodern continually extends that tension. Ad infinitum.

The postmodern represents, in essence, the endless continuation of the desire to know. In this sense, it cannot be a cerebral explication of how we know or don't know what experience consists of. Instead, by consisting of a series of interruptions, it *embodies the experience itself* of what not knowing *feels* like. This is so because it is always explicated from a position within. Consequently, no one can know what the

experience of the postmodern itself consists of from outside the context of the experience itself (Bowie, 1991; Mitchell and Rose, 1982).

Hence, because the postmodern is always explicated from a position within, the postmodern is first and foremost an *ongoing experience.* The postmodern represents an experience of not knowing with any certainty, of moving toward, but of never reaching a final destination; of moving toward, but never finding a final truth; of moving toward the future but knowing that you will always be in the present. It is knowing that you don't know, and that you never will find out in any ultimate sense: but also knowing that you must continually move toward that final position that will be forever out of reach(Bowie, 1991; Hirsch, 1989).

It is knowing that you don't know and most significantly, *feeling the feelings* that signify not knowing, or *wanting* to know, or *longing* for completion--but knowing that this longing to know, or that this longing for completion--is what life is about. When it ends, you end. So you might as well enjoy the journey. Here. Where you are. Now. Hence, the postmodern is first and foremost an *experience* of not knowing. And that experience is now. The postmodern admonishes us to wake up. Now (Bowie, 1991; Hirsch, 1989; Hutcheon, 1988; Marshall, 1992).

But the postmodern is also an experience of joy. Although it is painful to know that you don't know, and that you never will find out, it is also pleasurable in the sense that there is always a deeper understanding up ahead, there is always another insight about to unfold, there is always another feeling ready to surface. Surprisingly, this continuing expectation of the new elicits an experience of joy.

Postmodernists refer to this as "jouissance". "Jouissance" has innumerable definitions but it is associated most particularly with the concept of "differance" (Bowie, 1991; Mitchell and Rose, 1982). "Differance" represents the endless deferral of meaning that is inherent in the process of meaning-making itself. Each interpretation of a meaning represents another meaning in itself. Consequently, this new meaning also elicits an interpretation. In turn, that next interpretation represents another meaning that then elicits yet another interpretation. The process of interpretation never ends because there is no interpretation that is equivalent to reality itself or that is equivalent to the initial definition that

engendered the interpretive process in the first place (Hawthorn, 1992; Mitchell and Rose, 1982; Seldan, 1989).

Symbolic meanings--like words that represent concepts or experiences--are like maps that signify territories. Just as there can be no map that is equivalent to the territory it represents, there can be no meaning that is equivalent to the concept or experience it denotes. The notion of a final meaning that is equivalent to reality itself is referred to by postmodernists as "the transcendental signified". Postmodernists assert that there is no "transcendental signified". What this means is that there is no meaning that is meaningful in itself and hence, can ground and explain all others. Instead, each meaning is part of an interpretive flow without end. Moreover, each meaning only *has* meaning within the context of this flow. There is no meaning outside of this context. No word, that is located outside the context of a meaning system, has any meaning at all (Eagleton, 1983; Moi, 1983).

For this reason, the process can never be completed. It represents in essence, an endless desire for meaning that can never be satiated in a final sense.

"Jouissance" is the endless continuation of the desire for meaning and the pleasure that is experienced in this state of suspended desire. "Jouissance" is the feeling-state associated with "the ceaseless play of signifiers". "The ceaseless play of signifiers" is the flow of interpretations--that moves from from point of view to point of view--in an endless flow. This endless flow or "ceaseless play" elicits an experience of joy or of bliss because it represents a profound awareness of the ceaseless flow of life itself. And that experience--of the ceaseless flow of meaning or of life--represents the ultimate truth that the process was engendered to discover (Bowie, 1991; Hirsch, 1989; Marshall, 1992; Mitchell and Rose, 1982).

Ironically, the act of awakening to this ceaseless flow engenders the knowledge of truth that the process of meaning-making was intended to achieve. *The paradox is that this final truth can be found by waking up to the experience of knowing that there* *__is__* *no final truth.* The paradox is that knowledge can be achieved by awakening to the state of not knowing, or of longing to know, or of longing for completion: and also waking up to the joy inherent in that ceaseless flow of desire that continually opens to the unexpected.

Hence, the postmodern reframes the experience that accompanies the failure to reach closure: from one of frustration--or sadness, or fear, or anger--to one of pleasure, or joy, or even bliss. This state of bliss is engendered by awakening to the experience inherent in the ceaseless flow of meaning and of life (Bowie, 1991; Mitchell and Rose, 1982; Moi, 1983).

Preparateion For Reentry Into Discussion (Aside Within Aside 3)

Just to prepare you for what will now follow, the next several pages represents a lengthy aside to you, the reader, concerning my use of the words "knower" and "creator" in conjunction with one another.

This must be rather frustrating for you and I don't blame you if you flip through the next few pages to get to what you might consider the "real meat" of the paper. If you have internalized the modernist ethic, you want to get to the point: the end point: the conclusion.

It is important then to look at youself and at your reactions in order to "get" what I am driving at. But since, you may "get" it intellectually, but still want some reassurance that your desire for closure will be addressed, rest assured, that I will eventually take up where I left off in presenting my linear argument.

So please bear with me in this interruption of my presentation. Please try to understand that the extended medition that follows--on the use of the words "creator" and "knower" in conjunction with one another--is actually a critical part of my argument despite the fact that it represents an interruption in the linear presentation of that line of reasoning.

Just to remind you of what I had started to say before, I had been pointing out that the essential difference between the separate/modernist and connected/postmodernist modes of creativity is in the location of the knower or creator in relation to the world that is known or that is created. But I had then started to explain why I use the words "knower" and

"creator" in conjunction with one another. So what now follows is this explanation.

The Words Knower and Creator

[Continuation Of Initial Aside]

I use the word "knower" in conjunction with the word "creator" because it suggests a link between my work on creativity and the work of feminist developmentalists concerning "ways of knowing" (Belenky, Clinchy, Goldberger and Tarule, 1986; Clinchy and Zimmerman, 1985 Tarule, 1990). Just as developmentalists suggest that separate and connected "ways of knowing" concern the relation between knower and known, I suggest in this essay that separate and connected modes of creativity concern the relation between the creator and the world that is created.

Another reason that I use the words "knower" and "creator" in conjunction with one another comes from a central insight of both postmodernism and feminism. A pivotal insight of both postmodernism and of feminism is that all knowledge is constructed. What this means is that there is no position within the context of the human community where it is possible to obtain a position of objectivity. Instead, every act of interpretation emanates from a specific position and is shaped by that position. Consequently it is not possible to know, in the sense of perceiving an event as it *is,* without having to construct a meaning from a specific point of view (Belenky, Clinchy, Goldberger and Tarule, 1986; Harding and Hintikka, 1983; Marshall, 1992). Knowing something represents an act of constructing or of creating a meaning, rather than merely perceiving what is happening in an ultimate sense. It is for this reason that knowing and creating are intimately related.

By linking knowing with creating, postmodernists, feminists and those in the recovery community challenge the notion that there is a clear distinction between fact and fiction. My use of the word "fiction" here is a little different from the conventional usage of the word. By suggesting that facts represent forms of fiction, what I mean is that every "truth" represents a construction of meaning: rather than a mere perception of reality as it is. This contrasts with the conventional meaning where the word "fiction" is associated with a deliberate fabrication of an alternative reality.

- **Postmodernism**

Postmodernists make clear the notion that all acts of interpretation emanate from a position within the human community. These theorists contend that since all knowledge is constructed from specific points of view, and emerges from specific desires or purposes, every construct represents a form of fiction (Doane, 1987; Freedman, 1991;errr Kaplan, 1988).

A central insight of postmodernism is the recognition that the creator of meaning always constructs meaning from a position that is within the context of the human community and within the context of experience. This awareness of "being within" highlights the fictional character of all so-called "truths".

> Crucial to an understanding of the postmodern moment is the recognition that there is no outside from which to objectively name the present. The postmodern moment is an awareness of being within, first a language, and second a particular historical, social, cultural framework. That is, we know we are within a particular framework or paradigm of thought, even if we cannot say with any certainty how that paradigm works. Only from a fictional, removed, and separate point of perspective do we name (identify) the framework or paradigm within which people have lived in the past. "Fictional" is the operative word here. There can be no such thing as objectivity; all of our defintions and understanding of all that has come before us must pass through our historical, social, cultural being, as well as through our language--all of which constitute us even as we insist on our own control (Marshalll 1992, p. 3).

As the excerpt quoted above suggests, central to the postmodernist perspective is the awareness of "being within" and the fictional character of the so-called "truths" that are constructed from these contextually-constituted positions.

As the reader may have surmised, there is a link between understanding the fictional character of all "truths" and knowing that you don't know. There is also a link between understanding the fictional character of all "truths" and accepting the fact that although you are moving toward ultimate knowledge, you will never get there.

- **Feminism**

But the understanding that all truths are actually fictional is not only a postmodernist suppostion. The perspective developed by feminist epistemology and by feminist developmental theory also highlights the fictional character of all so-called "truths". For example the notion that all "truths" are in a sense, fictional, challenges the central position that we assign to scientific practice in this culture.

In a book called The Science Question In Feminism (1986), Sandra Harding points out that science has become sacred in our culture. This is true because science is considered a unique activity that is immune to the social processes that are acknowledged as informing and shaping all other activities. This places science, and those who engage in scientific practices, in a sacred domain. Science has become the inner sanctum of knowledge that is considered too holy to investigate.

As such, science is considered the source of the solutions to the difficulties that our socially-stratified society has produced. Yet, according to Harding, it is the very way science is practiced that intensifies the control of the many by the few. Since it is just this issue--of the control of the many by the few--that lies at the heart of our current social and ecological problems, the way science is practiced intensifies the difficulties it was meant to alleviate. However, Harding suggests that because science, and those who engage in scientific practices, are considered sacred, any challenge to scientific practice is considered blasphemous. Rather than considering challenges to scientific practice as bold hypotheses worthy of investigation, these suggestions are treated as threats to the faith in progress through empirical knowledge. Harding describes how those who challenge the way science is practiced--by suggesting that such practices intensify the difficulties they were intended to mitigate--are responded to.

> The usual responses are raised eyebrows, knowing smiles (not directed toward the speaker), or overtly hostile glares--responses that are hardly paradigms of rational argument. Alternatively, listeners may indicate that they think they are hearing simply expressions of personal hurt: "You must hate scientists," they reply--as if only disastrous personal experience or a warped mind could make such hypotheses worth pursuing. These kinds of statements raise the possiblity not just of an interesting empirical discovery that we have been in error about

> the progressiveness of science today but of a painful, world-shattering confrontation with moral and political values inconsistent with those that most people think give Western social life its desirable momentum and direction. Obviously, more is at issue here than checking hypotheses against facts--just as more was at issue in the social acceptance of the Copernican world view than the relationship between Copernicus's hypthoses and the evidence to be gained by looking through Galileo's telescope (Harding, 1986, p.p. 38-39).

Hence, my use of the word "knower" in conjunction with the word "creator" comes not only from postmodernism but from the feminist challenge to the "way of knowing" (Belenky, Clinchy, Goldberger and Tarule, 1986) held sacred in the dominant culture.

Although feminists such as Sandra Harding, Evelyn Fox Keller and others criticize the arrogance inherent in the positivist point of view, they also acknowledge the contribution of quantum theory in counteracting the individualistic and non-relational character of the positivist approach. I will discuss this in greater detail later in this essay.

The Work Of Jill Tarule

The relational character of knowledge is highlighted by the work of Jill Tarule. Her comparison of different learning environments suggests that hierarchical social arrangements in the classroom--where the teacher represents the sole agent of meaning--results in a singular and static product-like form of knowledge. In this hierarchical context, the form that knowledge itself assumes represents a passive commodity that lacks the capacity to move and to develop. By contrast, when the perspectives of both self and other are sustained, the agent of meaning moves from the individual to the interpersonal process as a whole. As a result, surprisingly, the character of knowledge itself is experienced differently so that it takes on the intentionality and purposefulness that we ordinarily only attribute to individual authorities. In her research on "the epistemology of collaboration" (Tarule, 1990; Tarule, 1992), she suggests the following:

> When a collaboration has worked, students describe how authority for them, has moved from being lodged in the professor to being located in the dialogue and the discipline, freeing the class to become a community in which knowledge is constructed together (Tarule, 1990, p.2).

Tarule's work on the "epistemology of collaboration" suggests that when the agent of meaning moves from the individual to the interpersonal process as a whole, the nature of epistemology itself alters from a static or product-like entity, to an evolving or process-like flow. To think of knowledge in this new way--as a process that is impelled from within--is to dramatically transform the understanding of what knowledge consists of and of what the individual's relation to that knowledge might be. This new understanding suggests that it is not the individual who *has* knowledge. Rather, it is knowledge that moves *through* the individual. This moving power both *alters* the individual, and in turn, is *altered by* the individual.

Tarule's insight concerning the relation between the social structure of the learnng environment and the character of knowledge itself provides a tool to understand the recovery-meeting process. Just as the character of knowledge is altered by the shift in the social structure of the learning environment, the character of the experience of addiction is altered by the shift in social structure that the recovery-meeting practice effects. Moreover, just as the desire for knowledge becomes a shared experience that alters the character of that desire for knowledge, the craving for alcohol becomes a shared experience that alters the character of that craving. Finally, and most importantly, just as the learner becomes an active participant in the reframing of knowledge, the addict-in-recovery becomes an active participant in reframing the craving for alcohol. However, in both cases--in both the collaborative-learning and in the recovery-meeting practices--each participant "gains a voice" (Belenky, Clinchy, Goldberger and Tarule, 1986) by experiencing the self as both a "knower" and a "creator" of meaning.

- **Recovery**

Hence my use of the word "knower" and "creator" in conjunction with one another comes not only from an integration of postmodernism and feminism, it also comes from the theoretical perspective implied by recovery-community practices.

Since the recovery-community practice represents a grass-roots movement, there is no explicit theoretical discussion of knowing versus creating, or of fact versus fiction. But even more salient is the fact that the nature of the practice itself precludes such a discussion. The rules that shape

the interpretive practice engaged in at recovery meetings prohibit anyone from naming that practice from a position that is located outside the context of that practice. Just as postmodernist practice precludes the naming of that practice from a position that is outside the parameters of that practice, in the recovery-community, "No coherent picture emerges because there is no one who is not part of the network, there is no position from which to step back and take a look, no one sitting on the other end of Archimedes' lever" (Marshall, 1992, p. 2).

Yet surprisingly, while postmodernists preclude the kind of knowing that emanates from such an extrinsic positioning for theoretical reasons, and feminists object to this form of knowing for political reasons, those in recovery preclude this way of knowing because if they don't, they believe that they will again fall prey to a life-threatening process: addiction.

Claims to absolute knowledge--to fact as opposed to fiction--are considered inextricably linked with the addictive personality and with the addictive process that such personalities are vulnerable to (Bepko, 1991; Berenson, 1991; Denzin, 1993; Schaef, 1987; Schaef, 1986; Schaef, 1992). For example, the first history of the recovery movement was titled Not God (Kurtz, 1979). The reason that it was called Not God is because, according to the author, the central problem that alcoholics identified themselves as having, was an illusion of God-like powers: especially that of control. The whole thrust of the recovery movement then, is to shatter this illusion of such God-like powers by demonstrating to the suffering individual his/her "powerlessness": not only over the addictive process, but over "people, places and things". The cental purpose of the recovery-meeting practice is to deprive the individual of the illusion of absolute knowledge for his/her own good.

Assuming a position of control--associated with intellectual analysis--is linked not only with an unrealistic relation to experience, but with paralysis and even with death. The "slogans" of "the program" express this notion: "analysis is paralysis"; "when you're in your own mind you're behind enemy lines"; "I didn't know that I didn't know"; "stinking thinking leads to drinking"; "keep it simple stupid" or "KISS" (Beach Hill Hospital Publications, 1992).

Consequently, the ethic that shapes the recovery-community interpretive practice precludes the kind of intellectual analysis that a

discussion of knowing versus creating or of fact versus fiction would entail (Bepko, 1991; Denzin, 1993; Schaef, 1992).

For this reason, there is no explicit discussion of knowing versus creating or of fact versus fiction in the recovery movement itself. Yet implicit in the interpretive practice engaged in at recovery meetings is an understanding that no one can be a knower who is not also a creator.

At the heart of the recovery-meeting interpretive practice are "the twelve steps" and "the twelve traditions". These "steps" and "traditions" flatten the playing field so that each person's perspective is granted full and equal significance. The reader may wonder at this point where these "steps" and "traditions" came from and suspect that a single individual, who in fact did have greater power, designed them. But the fact is that the "steps" and "traditions" evolved collectively. More specifically, they evolved from a collective sense of desperation in the face of a life-threatening condition. Hence, they were not created by one individual and imposed on others. Rather, they unfolded through an interpersonal process and continue to be revised anonymously and collaboratively through that process (Alcoholics Anonymous World Services, Inc., 1988; Al-Anon Family Groups Headquarters, Inc.1990).

Moreover, the "steps" and "traditions" do not represent a particular meaning *per se*. Rather, they represent a particular procedure for *framing* meaning or for engaging in the construction of meaning. In fact, not only do the "steps" and "traditions" represent a set of rules and regulations for engaging in the interpretive process; they also represent a set of guidelines for engaging in an ongoing *revision* of the practice itself. The process of reframing the "steps" and "traditions" themselves is inherent in the guidelines provided by the "steps and "traditions". These guidelines make it clear that any reframing that takes place must be undertaken from within the parameters of the practice itself. No single member, in isolation from others, can alter the process. Instead, the reframing of the process always takes place from the intrinsic position characteristic of both postmodernism and of recovery. Consequently, it must always be a collaborative process rather than an individual one (Alcoholics Anonymous World Services, Inc., 1988; Al-Anon Family Groups Headquarters, Inc.1990).

Whereas in the social and epistemological worlds of the dominant culture, relational and discursive practices subordinate either the

perspective of the self or the perspective of the other (Belenky, Clinchy, Goldberger and Tarule, 1986; Miller, 1986; Tarule, 1990; Tarule, 1992), in the recovery-community interpretive practice, the perspectives of both self and other are sustained. In this way, the agent of meaning and of power moves from the individual to the interpersonal process as a whole (Campbell , 1993).

Should this shift in the location of the agent of meaning *fail to* take place, the efficacy of the recovery process would be jeopardized. Since the recovery process that would be jeopardized, represents a recovery from a life-threatening condition, the granting of equal value to each person's perspective becomes a matter of survival.

However, in order that this collectivity of experience be brought into being, a shift from a hierarchical to a non-hierarchical social organization must be effected. But how is the granting of full and equal significance to each person's perspective accomplished by the recovery-meeting practice?

One way is through an implicit reframing of truth or of knowledge itself. Whereas in the outside social and epistemological world, truth or knowledge can be acquired by so-called experts in varying disciplines, in the recovery community, there are no experts. Or everyone is an expert but only on his or her own story.

What this means is that each person constructs knowledge but that knowledge is limited to an understanding gained from within the context of experience itself. No one speaks for another person and no one speaks for the group as a whole (Alcoholics Anonymous World Services, Inc., 1988; Al-Anon Family Groups Headquarters, Inc.1990; Bepko, 1991; Denzin, 1993; Kurtz, 1979). No one can name experience for another person because such a naming would entail a kind of understanding that is achieved from a position outside of the experience being named. Instead, each person is limited to knowledge gained from within the context of his or her own experience.

Since the only knowledge that is allowable must be created from this positioning--within the context of experience--the possibility of absolute knowledge is eliminated. Instead, the kind of knowledge that is constructed at recovery meetings, is by definition, self-reflective and provisional. It never represents an overarching, complete or final insight. It never

represents a fact that is not acknowledged as also being a fictional account construed from a particular and limited positioning.

I must reiterate what I indicated earlier concerning what I mean by the use of the word "fiction". When I use the word "fiction", I do not mean an account that represents a deliberate fabrication. Instead, what I mean is that the "truth"--represented by the story that is told--is acknowledged as representing a construction of meaning from a particular, limited and even biased point of view. This contrasts with the modernist notion that the story represents a mere *perception* of the truth as it might be construed from an indifferent or objective point of view. Hence, it *is* fictional in the sense that it represents a construction, or a creation of meaning; but it is *not* fictional in the sense that it represents a deliberate fabrication of an imagined reality.

Each person in the recovery-meeting interpretive practice, represents both a "knower" and a "creator" of meaning. Surprisingly, while the understanding that all knowledge is constructed represents a political and epistemological advance for feminists and postmodernists, a deep experiential understanding that all knowledge is constructed is considered a matter of survival in recovery-community interpretive practices.

Aside To Reader

[Aside Within Aside 4]

Before I leave this issue of why I use the words "knower" and "creator" in conjunction with one another, I would like to add one more point. This may be confusing to the reader because the issue may have seemed, at first, like merely a semantic one. Yet although it *is* a semantic issue, this question also concerns a more basic understanding that is critical to my argument. Hence, I am not yet ready to put it aside.

However, please rest assured that I will only make one more point concerning this issue and will then return to a more linear presentation of my argument.

I am beginning to experience my relation to you, the reader, as analogous to that of a woman engaged in making love to a male partner. While you, the reader, represent the stereotypical male partner--who wants a final release of tension--I am like the stereotypical woman, who is urging you to stay with me in the moment, and to extend the pleasure of the process itself. While you experience my wish--to suspend the pleasure of the process itself--as subverting the purpose

of the interaction, I experience my wish--to stay in the process itself--as what the interaction is all about.

Moreover, in laying out my argument, I am demonstrating my meaning through engagement in an actual experience rather than only through a description of that experience. This way of knowing--a knowing through experience or through feeling--is also associated with women more that it is with men.

Yet, both men and women readers of this essay probably have similar responses. Hence, although the desire for closure, and the preference for knowing through intellect, is associated with men, it is actually a response that anyone in this culture would have. Hence, the separate/modernist mode is gender-related rather than gender-specific.

So whether you're a man or a woman, please rest assured that although I will stay a bit longer in this exploration of the use of the words "knower" and "creator", I will return to the more linear presentation of the argument shortly.

The analogy to sexuality does not merely represent an effort on my part to be shocking or to grab the reader's attention. It is an anaology that theorists continually use in describing the difference between the modernist and postmodernist modes. While modernism is associated with male sexuality, postmodernism is assoicated with female sexuality. Moreover, many theorists in the recovery community also link addiction with a predominantly male perspective, or way of being: and recovery with a more affective and female way of being (Bowie, 1991; Bepko, 1991; Berenson, 1991; Cixous, 1993; Denzin, 1993; Mitchell and Rose, 1982; Moi, 1983 Schaef, 1992).

Character Of Experience Or Of Nature Itself

[Return To Initial Aside]

While the points outlined above, regarding the question of knowing versus creating, concern the position of the knower or creator, the last point that I would like to make, concerns the character of experience or of nature itself. The modernist perspective that distinguishes knowing from creating is not only based on an assumption that it is possible to attain a position of objectivity, it is also based on an assumption that the creative process inherent in experience or in nature represents an object that is knowable and controllable (Keller, 1985).

But as feminist epistemologists have pointed out, this may not be the case. The character of the creative process inherent in experience or in nature itself may militate against a positioning of objectivity and control. Nature or experience may not be an object that can be known in an absolute sense because it may not represent an object at all! The word object implies a lack of aliveness or of intentionality--a kind of passivity--that may not reflect the actual character of nature or of experience.

As many feminist epistemologists and theologians suggest, nature or experience may not represent an object-like entity, but may instead represent an active process or purposeful activity that is impelled from within (Daly, 1973; Daly, 1978; Griffin, 1978; Keller, 1985; Merchant, 1989). In fact, a central insight of feminist theology concerns a deconstruction of the patriarchal conception of deity. The conventional notion of deity--as a creator that is separate from, and in control of, a world that is passive and controllable--is seen as an outgrowth of the social relation between the sexes in male-dominated society. Just as the man is elevated to a position of control, and the woman is reduced to the position of an object that is controllable, the patriarchal deity is construed as a creator that is outside of, and in control of, the world that is created. By contrast, a feminist reframing of deity suggests that the creator is immanent in the world that is created. Hence, the world itself--or nature itself--represents an active process that is impelled from within (Christ, 1980; Daly, 1973; Gottner-Abendroth, 1991; Griffin, 1978; Merchant, 1989; Neumann, 1974; Starhawk, 1989). In fact, this process exhibits the intentionality and purposefulness that we normally only attribute to individuals. For example, this intelligence, like individual intelligences, poses questions and presents challenges, in an effort to find something out. This curious capacity on the part of nature or experience itself is difficult for the modernist mind to apprehend. Not only is it difficult to apprehend, the power of this process is startling.

Feminists reason that it is the very power of the creative process inherent in nature that elicits the dread of that power. In turn, this dread--of the power of the creative process inherent in nature--evokes a desire to control it through processes of objectification (Daly, 1973; Gottner-Abendroth, 1991; Griffin, 1978; Harding and Hintikka, 1983; Keller, 1985; Rich, 1976; Ruddick, 1980 Schaef, 1992).

In a sense then, the modernist perspective that distinguishes knowing from creating may be inspired by a fear of the power of the creative process itself (Rich, 1976). By contrast, the understanding that knowing represents a form of creating may require the courage to relinquish that controlling stance and to establish a more realistic, more mature, and more humble relation with that which is beyond control (Keller, 1985). The understanding that knowing represents a form of creating implies a sense of humility in the face of a creative process that is greater than the self. Such an understanding also implies a recognition that there is no position--from within the context of experience--from which that experience is knowable or controllable in an absolute sense (Belenky, Clinchy, Goldberger and Tarule, 1986; Keller, 1985). Ironically, relinquishing the position of control, rather than diminishing the individual's power, actually empowers each person to become an active participant in an interpersonal process that is greater than the individual's self in isolation (Tarule, 1990; Tarule, 1992).

The reader may be relieved that I am now ready to put to rest--at least temporarily--the question of knowing versus creating or of fact versus fiction. Although, the issue will come up again during the course of this essay, I will now leave the topic and pick up where I left off concerning a more linear presentation of my argument.

So, I must remind the reader of where I left off in the more linear presentation of my argument. Before I began this exploration of the question of knowing versus creating, I was beginning to describe what I meant by the difference between separate/modernist and connected/postmodernist modes of creativity. The following sections of the paper represent a continuation of the more linear description of the two modes of creativity.

COMPARISON OF SEPARATE/MODERNIST AND CONNECTED/POSTMODERNIST MODES OF CREATIVITY

The separate/modernist mode of creativity is one in which the creator or knower establishes a position that is separate from, or that is outside of, the world or experience that is known or that is created. By contrast, the connected/postmodernist mode of creativity is one in which the creator or knower assumes a series of positions that are within the context of the experience under examination.

The difference between classic physics and quantum theory provides a model for the contrasting forms of the relationship between the knower and the

known that are characteristic of the separate and connected modes of creativity. While the separate mode is based on the assumption that the world is static and is built of separable units of matter, the connected mode is based on the assumption that the world is composed of interrelated and dynamic relationships. In this alternative conceptualization, since everything in the world is part of a tissue of interconnected forces, it is not possible for the observer to become separate from the observed.

> Nothing is more important about the quantum principle than this, that it destroys the concept of the world as "sitting out there" with the observer safely separated from it by a 20-centimeter slab of plate glass. Even to observe so miniscule an object as an electron, he must shatter the glass. He must reach in. He must install his chosen measuring equipment. It is up to him to decide whether he shall measure position or momentum. To install the equipment to measure the one prevents and excludes his installing the equipment to measure the other. Moreover, the measurement changes the state of the electron. The universe will never afterward be the same. To describe what has happened, one has to cross out that old word "observer" and put in its place the new word "participator." In some strange sense, the universe is a participatory universe (Wheeler in Capra, 1984, p.p. 127-8).

Theorists in the three areas that I draw from in my work--feminism, postmodernism and the recovery movement--suggest that the separate mode of creativity--where the creator or knower is considered separate from the world that is known or created--is inextricably linked with the mounting social and ecological crisis that we are now facing (Bepko, 1991; Brown and Gilligan, 1992; Daly, 1978; Eagleton, 1983; Foucault, 1973; Gilligan, Rogers and Tolman, 1991; Miller, 1976; Schaef, 1987; Schaef, 1992). These theorists, like the quantum physicist quoted above, suggest that the way we create meaning influences not only how we think about experience but the very character of that experience itself. Hence, the way we interpret the world influences the very nature of the world that we interpret (Alcoholics Anonymous World Services, Inc., 1988; Al-Anon Family Groups Headquarters, Inc.1990; Barthes, 1968; Christ, 1980;

Cixous, 1993; Daly, 1987; Gottner-Abendroth, 1991; Harding and Hintikka, 1983; Jordan, 1990; Kristeva, 1980; Moi, 1983; Nicholson, 1990; Schaef, 1992).

Moreover, these theorists suggest that the separate mode of creativity represents a concrete manifestation of a more subtle mode of awareness that all people experience in modernist culture. Just as the positivist observer is considered separate from that which is observed, the ordinary person experiences the self as "in here" and the world and other people as "out there".

> The philosophy of Descartes was not only important for the development of classical physics, but also had a tremendous influence on the general Western way of thinking up to the present day. Descarte's famous sentence "Cogito ergo sum"--"I think therefore I am"--has led Westerners to equate their identity with their mind, instead of with their whole organism. As a consequence of the Cartesian division, most individuals are aware of themselves as isolated egos existing "inside" their bodies. The mind has been separated from the body and given the futile task of controlling it, thus causing an apparent conflict between the conscious will and the involuntary instincts. Each individual has been split up further into a large number of separate compartments, according to his or her activities, talents, feelings, beliefs, etc., which are engaged in endless conflicts generating continuous metaphysical confusion and frustration (Capra, 1984, p. 9).

THESIS OF THIS CHAPTER

In the previous section of this essay, by continually frustrating the reader's expectation of moving toward closure, I tried to cast in high relief, the tension inherent in not knowing, and the desire to release that tension by finding a final truth. By constantly interrupting the linear progression of the presentation, I tried to show how the desire to know--or the longing to know, or the experience of moving toward a final truth, or the experience of moving toward a sense of completion--is what life is actually about. When that experience ends, experience *itself* ends. Or existence ends. Or the self ends. Or truth ends. So the apprehension of truth entails awakening

to the experience of trying to find it. Hence, there is a paradox that in our deep yearning to find truth, we keep our own experience of desiring truth--that is what truth actually consists of--from the process of finding it.

The thesis of this essay is that a paradoxical form of relationship lies at the heart of the separate/modernist mode of creativity. The more we try to find truth--by subordinating our own experience of desiring truth--the further we are from finding it. Since we are now further from finding the truth, our desire to find it is even greater. As a result, we intensify our efforts to find truth by subordinating our experience of longing to find it even more. Again, this only brings us even further from the truth that we were trying to find in the first place. As a consequence, our desire to find truth is intensified yet again. Hence, the process is a self-intensifying and progressive one that provides a metaphor for the addictive process.

The paradox is that in subordinating our *own experience*--of longing for truth, and of longing for a sense of completion--we subvert the very possibility of finding the truth that we engaged in the process to achieve in the first place. Hence, it is the subordination of the self--the subordination of the deepest aspect of ourselves and of our experience--that results in the addictive character of the separate/modernist mode. Correspondingly, it is the process of awakening to our own experience--of longing to know, of longing for completion, of opening to the ever-evolving flow of meaning and of the self--that signals the move into the connected/postmodernist mode and the move into the process of recovery.

Self Subordination Represents Key Feature Of The Separate/Modernist Mode

My suggestion that the subordination of the self results in a paradoxical relationship between the self and the creative process comes from an integration of insights from feminism, postmodernism

and recovery. Theorists in all three areas agree that it is self subordination that lies at the heart of the separate mode. Moreover, theorists in all three areas also agree that it is an inclusion of the self--in relational and discursive practices--that signals a move into the connected mode.

In this section of the paper, I will outline the insights from these three disciplines that identify the paradox inherent in the self subordinating mode.

- **Feminism**

One of the central insights of Self-in-Relation theory is what the Stone Center theorists refer to as "the paradox of connections and disconections"(Miller, 1986; Miller, 1988; Miller and Stiver, 1991). This paradox demonstrates the progressive and self-intensifying character of the separate mode that I suggest here provides a metaphor or a model of the addictive process.

Jean Baker Miller and her colleagues at The Stone Center claim that in our deep yearning to connect with others, we keep large parts of our experience and of ourselves out of connection. These theorists reason that in the "relational context" (Miller, 1986; Miller, 1988) of the dominant culture--that shapes relationships characterized by an imbalance of power--the longing to connect fosters a process of disconnection (Jack, 1991; Jordan, 1991; Miller, 1986; Miller, 1988; Miller and Stiver, 1991; Stiver, 1990).

Since the perspective of the self is excluded from the relational process, the effort to connect produces only an illusion of connectedness. In reality what happens is that the subordination of the perspective of the self precipitates a "disconnection". However, not only does this deep yearning to connect result in only an illusion

of connectedness, but it increases the state of separateness that it was intended to ameliorate. This increase in the degree of separateness--that the individual now experiences--intensifies the longing that the act of self subordination was aimed at alleviating (Jack, 1991; Jordan, 1991; Miller, 1986; Miller, 1988; Stiver, 1990).

As a result, the individual who tries to connect by excluding the self, feels more isolated and more fearful than s/he felt before the interaction began. The need to connect is now greater. But so is the fear. So s/he tries again to connect by disconnecting. S/he tries again to relate to the other by excluding even more of her experience and of herself from the interaction. In turn, s/he again feels more alone and more frightened and ups the ante once again by trying to connect in this self- subordinating manner (Brown and Gilligan, 1992; Jack, 1991; Miller, 1986; Miller, 1988).

Although Self-In-Relation theorists identified this phenomenon initially in women, they suggest that men engage in this paradoxical form of disconnection as well. While the woman, or the person in the subordinate position, excludes large aspects of her experience and of herself out of a fear of abandonment, the man, or the person in the dominant position, excludes large parts of his experience and himself out of a fear of enmeshment. The person in the dominant position fears being overtaken by the emotion of the other should he share his own affective responses. As a result, he keeps his own feelings out of the interaction in order to safeguard the self (Miller, 1982; Stiver, 1990; Swift, 1987; Walker, 1979).

Yet it is this very sense of detachment that increases the affective response of the other that he was fearful of in the first place. As a result of the other's intensified need for affective

engagement, he now withdraws even more. Again, this further detachment on his part only increases the fear of the other and intensifies her effort to engage with him(Miller and Stiver, 1991; Stiver, 1992). As a consequence, his fear of enmeshment is yet again intensified and he disengages even more. Hence the pattern that the dominant and subordinate members are engaged in is a mutually-intensifying one (Miller and Stiver, 1991; Stiver, 1992).

Moreover, it is not only men who fear enmeshment and women who fear abandonment. Witness the phenomenon of wife battering and of the stalking of women by their male lovers. In this “stalking” scenario, it is the woman who fears the man's need and the man who feels abandoned. In fact, it is this very fear of abandonment--of loss of the precious other--that activates the need for control. In cases of wife-battering or of the stalking of the loved person, the fear of abandonment and the fear of enmeshment are inextricably linked and contribute to a pattern of ever-escalating attempts to control (Jack, 1991; Swift, 1987; Walker, 1979).

It is the ever-intensifying character of such interactions that provides a model or a metaphor for what I mean by addiction. Addiction is a quality of longing derivative of separateness. Addiction is a longing for a sense of self, as part of something greater, that is shaped by a profound experience of separateness. This deep sensation of separateness emanates from, and contributes to, an experiential conception of the world as being composed of separable and static units of existence.

In the separate mode, there is no anticipation of movement, or of growth and change. Instead, it is assumed that people and things either stay the same or they collapse. Hence, one dare not disturb the

universe with something new, with something heretofore unthought of. After all, if things either stay the same or they collapse, then the introduction of something new will engender collapse. Therefore the "good" person does not introduce something new that might elicit change: and the collapse associated with that change.

- **Postmodernism**

Postmodernists also point to the subordination of the perspective of the artist as the basic criterion that distinguishes modernist from postmodernist forms of art. Postmodernists suggest that in modernist art, the writer's perspective, the camera's eye, and the sculptor's armature, are excluded from the world that is known or created. Moreover, it is the act of including the artist's perspective--within the context of the world that is created--that signals the move into postmodernism. Hence, postmodernists, as well as feminists, highlight the subordination of the self as the central feature of the separate/modernist mode (Eagleton, 1983; Hutcheon, 1988; Marshall, 1992; Moi, 1983).

- **Recovery**

But it is not only feminists and postmodernists who identify self subordination as the critical feature of separateness. The literature and practices of the recovery community also highlight the suppression of the affective self in relations with others that lies at the heart of the addictive process.

> Almost without exception, alcoholics are tortured by loneliness. Even before our drinking got bad and people began to cut us off, nearly all of us suffered from the feeling that we didn't quite belong. Either we were shy, and dared not draw near others, or we were apt to be noisy good fellows craving the attention and companionship, but never getting it--at least to our way of thinking. There was always that mysterious barrier we

> could neither surmount nor understand. It was as if we were actors on a stage, suddenly realizing that we did not know a single line of our parts. That's one reason we loved alcohol too well. It did let us act extemporaneously. But even Bacchus boomeranged on us; we were finally struck down and left in terrified loneliness(Alcoholics Anonymous World Services, Inc., 1988).

As the above description suggests, alcohol or other substances actually numb the feelings that the individual feels impelled to hide from others in order to interact. In the addictive process, "the paradox of connections and disconnections" that Self-In-Relation theorists describe, is brought to a logical conclusion. Through the use of alcohol, the addict not only subordinates his/her feelings from interactions with others, but those feelings are physically numbed out by the substances ingested or by the addictive activities engaged in (Denzin, 1993; Kilbourne and Surrey, 1991; Stiver, 1990).

Hence theorists in the three areas of inquiry on which my work is based agree that the subordination of the self--in relation with others and in relation to the creation of meaning--represents the central feature of separateness.

THE SELF AND THE CREATIVE PROCESS

Theorists in the three disciplines that I draw from in my work suggest that an inclusion of the self--both in relationships and in the creative process--signals an entry into the connected mode.

But what do these theorists mean by the self? This is a critical question since it is the separate/modernist concept of the self that theorists in all three areas of inquiry challenge. Most particularly,

what these writers challenge is the notion that the self is a singular and static identity that is separate from others.

For example, Self-In-Relation theorists suggest that the self represents "a being in relation"(Miller, 1984). What this means is that the self is part of a larger relational process that moves and changes over time. Correspondingly, postmodernists suggest that the singular and static identity that had previously been associated with the self is gradually giving way to a multiple and moving process-like conceptualization (Foucault, 1973). For example, Julia Kristeva refers to the self as a "subject-in-process"(Kristeva, 1980; Lechte, 1990). Finally, the literature and practices of the recovery movement suggest that the self is inextricably linked with a greater interpersonal process (Alcoholics Anonymous World Services, Inc., 1988; Al-Anon Family Groups Headquarters, Inc.1990). In fact, the recovery-community practices make clear the notion that the individual's very survival depends on the capacity to experience the self as part of an interpersonal process (Alcoholics Anonymous World Services, Inc., 1988; Al-Anon Family Groups Headquarters, Inc.1990; Denzin, 1993).

Hence, writers in all three disciplines challenge the separate/modernist concept of the self as a singular and static identity that is separate from others. But what does the "self-in-relation" or the "subject-in-process" consist of and how can such a self be included in the creative process? This section of the essay represents an exploration of the relation between the self and the creative process.

I will begin with an examination of the Jungian idea of "the Self" in an effort to explicate the notion of a self that is not only in

process, but that is part of a greater interpersonal process. In a sense, Jung's description of what he calls "the Self" may be analogous to the creative process itself. In this analysis, I am extending Jill Tarule's notion that knowledge itself may represent a form of intelligence. The intelligence inherent in knowledge itself may be manifested in the evolution of insight that is engendered through the interpersonal exchange of the collaborative-learning process. This interpersonal form of intelligence may bear some similarity to the Jungian concept of the "Self".

According to Jung, the "Self" represents a form of awareness that is greater than the ego and that is manifested in fate. It is the job of the ego to awaken to what the "Self" is doing--through the auspices of fate--and to become an active participant in that process (Jung, 1976). "The Self" presents challenges that appear to emanate from the outside or from the seemingly-chance occurrences that life presents. However, these seemingly-chance occurrences actually represent a progression of conflicts deliberately presented by a larger awareness to refine or beautify the soul. Or bring out the radiance inherent in the soul. (I realize that this language is melodramatic. I don't like to use the word "soul" because it undercuts what I am trying to say. It sounds romantic and unscientific. But I don't yet have a better word. Maybe I should stick to the word "Self".)

But the reason that I am describing the "Self" so thoroughly is that I want to show how there is a parallel between the "Self"--as a process of unfolding that appears to be the result of chance occurrences, but that is actually the work of a different intelligence that deliberates behind the scenes--and the movement of

interpersonal processes that also appear to unfold by chance: but may actually exhibit a different form of intelligence that we are not used to seeing.

This alternative form of intelligence is evident in a conversation between people rather than within a single individual. It is a form of deliberation that unfolds over time but that is not knowable with any certainty by each individual in isolation. Each person expresses a position, anticipating a response, but never knowing with any certainty what that response might be. It is like making a move in a board game. Each move precipitates a countermove. But the nature of the countermove is often surprising or cannot be envisioned ahead of time. Yet the game, as it unfolds over time, can be construed as a pattern of thought, or as a form of deliberation. However, although the move and countermove of an interpersonal interaction is conventionally associated only with the interplay that occurs between people, this same form of thinking can unfold within a single individual mind.

It is a form of meaning making that occurs when the agent of meaning shifts from point of view to point of view. It is form of cognition that is akin to the way Evelyn Fox Keller describes Barbara McClintock's conception of the intelligence inherent in nature.

> To McClintock, nature is characterized by an a priori complexity that vastly exceeds the capacities of the human imagination. Her recurrent remark, "Anything you can think of you will find," is a statement about the capacities not of mind but of nature. It is meant not as a description of our own ingenuity as discoverers but as a comment on the resourcefulness of natural order; in the sense not so much of adaptability as of largesse and prodigality. Organisms have a life and an order of their

> own that scientists can only begin to fathom. "Misrepresented, not appreciated...[they] are beyond our wildest expectations...They do everything we [can think of], they do it better, more efficiently, more marvelously." In comparison with the ingenuity of nature, our scientific intelligence seems pallid. It follows as a matter of course that "trying to make everything fit into set dogma won't work...There's no such thing as a central dogma into which everything will fit."(Keller, 1985, p.162).

This other form of intelligence, that is evident in nature, can also be accessed individually, through a certain approach to doing research. Such an approach represents an attitude of humility or of not knowing: of asking and waiting for a response rather than of telling. It is perhaps a willingness to receive what is presented rather than a willfulness to impose what is known onto that which is unknown. Evelyn Fox Keller describes the relation between McClintock's view of nature and her approach to research in this way.

> In the context of McClintock's views of nature, attitudes about research that would otherwise sound romantic fall into logical place. The need to "listen to the material" follows from her sense of the order of things. Precisely because the complexity of nature exceeds our own imaginative possibilities, it becomes essential "to let the experiment tell you what to do." Her major criticism of contemporary research is based on what she sees as inadequate humility. She feels that "much of the work done is done because one wants to impose an answer on it--they have the answer ready, and they [know what] they want the material to tell them, so anything it doesn't tell them, they don't really recognize as there, or they think it's a mistake and throw it out...If you'd only let the material tell you."(Keller, 1985, p. 162).

The attitude of humility emanates from a respect for difference. It is based on an understanding that each instance is valid; each occurrence tells you something new. The important thing is to be open to what doesn't seem to fit and to respect it and to learn from it. To be open to it. This attitude of respect for difference, of willingness to listen to what seems not to fit, is directly related to not adhering to a central point of view that defines experience from one position. It requires a resistance to the dominant-culture ethic that prohibits alternative positions--that counter the so-called "objective" positioning favored by the dominant culture--from surfacing. By attending to what seems not to fit, alternative and "different" (Gilligan, 1982) points of view are recognized. By acknowledging "different" points of view, an appreciation for the complexity of meaning develops. Keller, in describing McClintock's work, describes this respect for difference and complexity in this way.

> Respect for complexity thus demands from observers of nature the same special attention to the exceptional case that McClintock's own example as a scientist demands from observers of science: "If the material tells you, "It may be this" allow that. Don't turn it aside and call it an exception, an aberration, a contaminant...That's what's happened all the way along the line with so many good clues." Indeed, respect for difference lies at the very heart of McClintock's scientific passion. "The important thing is to develop the capacity to see one kernel of maize that is different, and make that understandable," she says. "If something doesn't fit, there's a reason, and you find out what it is. The prevailing focus on classes and numbers, McClintock believes, encourages researchers to overlook difference, to "call it an exception, an aberration, a contaminant". The consequences of this seem to her very costly. "Right and

> left", she says, they miss "what's going on."(Keller, 1985, p. 162-163).

Barbara McClintock's humility in relation to nature--and in relation to the process of research--is reminiscent of Joan Didion's description of her process of writing fiction. In both cases, a central organizing position is relinquished in favor of allowing alternative perspectives to unfurl. Joan Didion describes how she hears a story or receives a story rather than deliberately composing the story. This story that is received comes from perspectives that deviate significantly from the perspective that represents her habitual point of view or the point of view that is self willed. Joan Didion describes this alternative voice in the following excerpt.

> "I knew why Charlotte went to the airport even if Victor did not."
>
> "I knew about airports."
>
> These lines appear about halfway through A Book Of Common Prayer, but I wrote them during the second week I worked on the book, long before I had any idea where Charlotte Douglas had been or why she went to airports. Until I wrote these lines I had no character called Victor in mind: the necessity for mentioning a name, and the name Victor, occurred to me as I wrote the sentence. *I knew why Charlotte went to the airport* sounded incomplete. *I knew why Charlotte went to the airport even if Victor did not* carried a little more narrative drive. Most important of all, until I wrote these lines, I did not know who "I" was, who was telling the story. I had intended until that the "I" be no more than the voice of the author, a nineteenth-century omniscient narrator. But there it was.
>
> "I knew why Charlotte went to the airport even if Victor did not."
>
> "I knew about airports."
>
> This "I" was the voice of no author in my house. This "I" was someone who not only knew why Charlotte

> went to the airport but also knew someone called Victor. Who was Victor? Who was this narrator? Why was this narrator telling me this story? Let me tell you one thing about why writers write: had I know the answer to any of these questions, I would never have needed to write a novel (Didion, 1980, p.p. 24-25).

Peter Elbow expresses a similar notion concerning the relationship between the self and the creative process. In the same way that Barbara McClintock and Joan Didion insist that the meaning-making process itself tries to bring forth new insights, Peter Elbow suggests that the creative process itself represents an agent of meaning that is more powerful than the self. This contrasts with the conventional notion that the creative process flows from the individual like water from a faucet.

All three writers suggest that the self becomes what it is through engagement in the process rather than the other way around. As Didion says, "It tells you. You don't tell it."(Didion, p. 21). The critical point is the attitude of humility that the writer must assume in relation to the material at hand and in relation to the process that the writer is engaged in. McClintock's now well-known dictum to "Listen to the material" characterizes the essence of this approach. Or the Zen notion of "beginner's mind" where the practitioner assumes a posture of not knowing.

If you don't know, you're willing to receive a new answer: one that you didn't know before and couldn't conceive of by yourself. And then you're willing to find out that there is yet another different answer that is yet to unfold. Consequently, you are constantly in a state of willingness or of receptivity to the unforeseeable that

contrasts with the willfulness of the conventional approach where you know ahead of time what you are going to create.

Ironically, finding one's own voice, one's own self, requires opening to what appears to be the other. However the nature of this other is not that of an individual person--not a specific him or her--but rather a more neutral other--an "it"--a flow of awareness that is greater than any individual self in isolation. This other--this flow of awareness--is the other of the board game. One might even picture the board game as a specific one: a ouiga board. In order to hear the answers that the board supplies, it is necessary to wait and to listen. Any attempt to control, to anticipate what the board will tell, blocks out an awareness of the unexpected insights that might otherwise be supplied. Such an attitude of humility in relation to this "it"--this other--is necessary in order to channel it. It can't be pushed. It tells you what you don't know, what you couldn't possibly conceive of on your own. It moves your awareness to a place that, under your own steam, you would not have gone. It moves you; you don't move it. Peter Elbow describes it in this way:

> Insisting on control, having a plan or outline, and always sticking to it is a prophylactic against organic growth, development, change. But it is also a prophylactic against the experience of chaos and disorientation which are very frightening(Elbow, 1973, p. 35).

Elbow suggests that trying to know what you want to say before you say it is like trying to touch the floor by reaching up. It is the opposite of what you need to do. It brings you further away from your goal rather than closer. And since you are now further from your goal, your craving to reach your goal is now greater. So you then try harder to touch the floor by reaching up. In turn, this brings

you even further from your goal which again increases your sense of loss concerning the possibility of touching the floor. Each time you try to touch the floor by reaching up, your sense of loss concerning the possibility of touching the floor increases, your sense of loss concerning your feeling of self worth increases, your sense of loss concerning your power increases, and your desire to touch the floor intensifies. So you try even harder.

The same is true with knowing. The more you know, the less you know. The minute you think you know the answer, the more likely you are to close yourself off to the next answer that is supplied. You move into the place of knowing rather than the place of not knowing. Once you are in this place of knowing, paradoxically, you become closed off to what you might otherwise find out, to what you might know: to what fate, or the other or the self is trying to tell you. So in a sense, you are trying to touch the floor by reaching up. And each time you do that, each time you think you know, you actually don't know. But eventually, it becomes clear that you don't know because if you act on what you think you know, things don't work out very well. And you realize that what you thought you knew, you didn't know. But what you actually didn't know is that you can't know with any certainty what the answer is. Because there is no final answer. There are only temporary answers that inevitably give way to new ones. But if you think you know, and then realize that you don't know, but think that you should know--in the sense of finding an ultimate or final truth--you will constantly be disappointed by the fact that what you thought you knew in a final sense was not the final answer. And since you crave to know this final answer, your thirst for this final truth will only be whetted

rather than satiated. So you try harder to know by knowing rather than by not knowing. You try harder to reach a sense of closure which is actually the opposite of what you need to do in order to know. Knowing is really not knowing or being in a state of willingness to receive an answer that you couldn't possibly have conceived on your own.

Finding a self--a final and completed self--a whole self--a face that is fixed like those faces carved in Mount Rushmore--is losing the self. For the essence of the self is its possibility for growth and development to places yet unknown. The more you attempt to control, the less control you have. The more you try to find closure the less you will succeed.

But knowing by not knowing is frightening. It is like putting trust in the unknown, in the unforseeable. It is like knowing that you don't know and perpetually being open to what you don't see yet. What if the answer never comes? What if the answer is the one that you don't want? What if the answer ruins your plans? The likelihood is that it will. What happens then? It is just these kinds of thoughts that keep people stuck, that keep people closed off to what they might otherwise find out, to what they might otherwise become. It is fear that generates control and it is control that generates loss of control and the craving for more control.

However, this knowing by not knowing is tricky. It requires establishing a posture of humility in relation to a process that is greater than the individual self. Yet it also requires the discipline and insight to know when to enter the process and when to play one's own part in it. In fact, it is the very awareness of the self as an active participant in this greater process that is most significant. This

greater process demands engagement, insists that each participant enter the process in response to the challenges and questions that are presented. This greater process admonishes us to wake up to the desire or longing that we experience in our search for truth and in our striving for a sense of self completion. Hence, the posture of humility must be distinguished from a posture of passivity. Each person must enter the fray as an active participant; yet at the same time, each participant must sustain an awareness of the power of the process itself to move insight and the self in a new and surprising direction.

It is for this reason that the self subordination inherent in the separate/modernist mode represents a process that is akin to addiction. The greater the attempt to find a final self by achieving the closure of final meaning, the more intense the sense of having lost a self will be. In turn, this sense of loss will intensify the desire for closure that the individual had hoped to alleviate through engagement in the process in the first place. As a result, the determination to achieve closure will increase and the sense of loss that is engendered by the insistence on finding it, will again be intensified. Consequently, the process is a progressively-intensifying one, that, in its most extreme form, moves toward paralysis and even toward death.

By contrast, the inclusion of the perspective of the self, that is inherent in the connected/postmodernist mode, represents a process that is akin to recovery. By "listening to the material", by respecting the alternative perspectives that inevitably unfold along the way, by allowing "it" to tell you--rather than insisting on telling "it" yourself-

-the ever-evolving process representative of truth and of the self can begin to unfold.

This is the end of my essay concerning the difference between the separate/modernist and connected/postmodernist modes of creativity. As you can see, the move into the connected/postmodernist mode entails establishing a posture of not knowing and of being willing to allow new insights to unfold. And it entails as well relinquishing the notion that a final and ultimate truth will be found. In the next chapter, I will resume the telling of my story concerning how I developed the Process Art program. I continually emphasize in this story my habit of thinking that I found the answer, and my determination to recognize this habit, and to “let go” once again, so that new answers and unforeseen solutions can emerge.

CHAPTER FOUR

How I Built the Art Program

As I described in the previous chapter, the modernist tendency to assume that there is a final answer results in a failure to open to new perspectives that provide surprising solutions. In Chapter Two, I described how my own tendency to hold fast to ideas, and to close off to the suggestions of others, had brought great difficulty. Moreover, once I decided to let go of my original idea of studying the discourse of recovery as a creative process in itself, I assumed that the effort of relinquishing my own plans was over. I also assumed that the task at this point was merely to develop an art education program based on my theoretical understanding. I would formulate a design for what this art program would look like, and then I would use this design to create the program itself. I therefore went ahead and created an outline for the art program in my dissertation prospectus. I did not realize, however, that I would not be able to remain true to this plan since my new mode of operating was one in which I no longer held fast to individually-conceived plans, but became open to recommendations from others.

It was therefore surprising to me that a series of changes unfolded as I was developing the new art program, and that these changes came, not from me, but from suggestions from others. In fact, many of the ideas that were posed, ran against the grain of what I wanted to do. Yet because I had experienced difficulties as a result of clinging to my own ideas, I had become wary of this tendency, and had developed a new way of operating. I began to assume a posture of openness more generally to ideas that ran counter to my own

wishes. As a result, I continually allowed my vision of the art program to be altered. Hence, the process of creating the art program became a creative process in itself, one in which I held only very loosely to my original idea, and was consistently open to ideas from others.

In retrospect I now see that the kind of creative process I employed, in which I was open to suggestions from others, was not only a postmodern one in a philosophical sense, but was a postmodern approach in the specific sense that architects use the term. In fact, according to Charles Jencks (1990), the death of modernist architecture was brought about by the kind of closed-minded approach that I had used in the past. The infamous Pruitt-Igoe housing project in St. Louis was an example of the modernist mentality. The architect, Minoru Yamasaki, had conceived of a plan that arose from a set of architectural ideals, and that was devoid of input from those who would eventually use the housing. As a result, the housing project did not properly serve the needs of the people, and in the end, a decision was made to detonate the building (Hutcheon, 1988; Jencks, 1990). This modernist fiasco, and others like it, signaled the need to design buildings with input from the users. It also demonstrated the importance of designing buildings in relation to the environments in which they would be set. In creating the art program, and in continually being open to suggestions from others, some of whom were members of the community I was serving, and others who were members of the community in which I was studying, I was following this postmodernist approach without fully realizing it. Consequently, the art program that actually evolved was better suited to the community it served, as well as to the theoretical

constructs that I had developed, than it would have been had I merely followed my own plan based on rigid ideas.

The Initial Idea For The Art Program

I did begin with an initial idea for how the new art program should look. The model was based on an integration of insights from feminism, postmodernism, and recovery. As I indicated in the Chapter Three, theorists in all three discourses insist that The program was to be process oriented rather than product oriented, and it was to feature a back-and-forth between the group process and the individual process. As the group process developed, so would each individual in that process develop. Moreover, as each individual developed, each would add more to the group so that the group process itself would be enhanced. Hence, a synergy would be generated between individual and group processes that would be very exciting.

You, the reader, may be wondering what I actually mean by a back-and-forth between individual and group processes. I will describe an example that will make this more understandable. The back-and-forth between group and individual occurs naturally in many group situations. A good example is an incident that happened recently in one of my art classes. The children were using tempera paint and were experimenting with mixing colors and creating paintings that evoked feelings. One child was so excited when she created a peach color by mixing white, red, and yellow paint. The students sitting near her immediately tried to duplicate what she had done and before long the entire class was mixing various shades of peach. No sooner had that discovery come to light, then another

appeared when a different student built on the peach-color discovery by noticing that when he added a small amount of blue to the mixture, he came up with tan.

Hence, there was a back-and-forth between the individual and the group, in that one individual created peach, which inspired the group to create peach. This in turn led to another individual discovery, the making of tan, which then informed the group process once again. It is this kind of synergy that I found exciting and that I felt was central to an art program based on an integration of insights from feminism, postmodernist, and recovery. While such a pattern occurs naturally, I wanted to deliberately engender such a process and to highlight that process as a more critical method in the art education program.

The model that I thought best employed this back-and-forth between individual and group processes was the model referred to as Process Writing (Calkins, 1986; Graves, 1983; Elbow, 1973; Ernst, 1995; Fleming, 1994). The Process Writing program emphasizes the development of individual voice in part through a method called peer conferencing. I thought this peer conferencing procedure would be easily applicable to art and would provide a way to facilitate the interplay between individual and group that I was looking for. In the peer conferencing process, one student presents writing to a group of peers in a classroom setting, who have been trained to listen and respond in a stimulating and supportive way. The student is then able to hear the responses of an audience while he or she is still engaged in the writing process. This allows the student to hear his or her own voice from several different points of view.

The Process Writing method is based on the assumption that writing is a form of conversation in which one person speaks and the other listens. A corollary assumption is that people are more likely to speak or “to gain a voice” if they know others are listening and if they know that what they say will further the dynamics of the group process (Calkins, 1986; Graves, 1983; Elbow, 1973; Ernst, 1995). Hence, although one reason to engage in the peer conferencing process is to help writers know when their writing is clear and when it is not, another reason is to foster the enthusiasm to “speak”, that is to express thoughts important to the speaker, that emerges when a willing and caring audience is at hand.

Yet another benefit of the process is that it not only helps the writer, it helps the students who are giving feedback as well. That is, the process of responding to the writing of other students encourages students to learn how to read with a critical ear, and to respond in an intelligent and supportive way. This is a very important skill that all writers and all artists in a more general sense need to cultivate. After all, it is not possible to write without reading, and without being one’s own critic as one proceeds. Certainly, reading and responding to the work of others is not only an important skill to develop in itself, it is also a necessary component of the process of writing (Calkins, 1986; Graves, 1983; Elbow, 1973; Ernst, 1995).

This process was also appealing to me because it spread the voice of authority around. In the peer conferencing process, and in the Process Writing model more generally, not only does each person becomes both a writer and a reader, but each person also becomes both a student and a teacher (Elbow, 1973). Therefore the teacher is not the only a teacher, but becomes one teacher among many, or

perhaps one might say, that the teacher becomes a lead teacher, but not the only teacher. Therefore the hierarchical nature of the teacher-student relationship is less pronounced.

An additional reason why I wanted to use the Process Writing model was that I had experienced first hand how dramatic a difference it can make in the writing process. Let me explain. For the first several years of my experience as a graduate student, I had been writing essays with very little feedback from others during the writing process itself. This lack of feedback was not due to anyone's unwillingness to provide such feedback, but to my own lack of willingness to receive it. As a result of this unwillingness to share my process with others, my writing became more and more difficult for others to understand. As I became more and more familiar with my area of expertise, I became less and less capable of writing for others about what I knew because I had developed such a specialized vocabulary. In fact, several readers suggested that they did not understand a word of what I had written!

I therefore was encouraged to write with people listening and responding to what I had written at various stages along the way. This of course was an example of the Process Writing approach. I would read what I had written and the other person would respond. The reader would ask me questions concerning what I meant by this statement or that, we would argue one point or another, and struggle to find common ground. But the important thing was that I was no longer alone with the process. My voice was heard, not only by me during the writing process, but by others. After many months of engaging in this process, I began to hear the questions that others might ask, even when no other person was there. This gave me what

some call “an internalized sense of audience”. Whenever I engaged in the writing process, I began to feel as if I were talking to another person, or to a group of people. I knew from experience what these people might not understand, what would be too big a “leap” for them to follow, and what information I needed to supply. As a result, my writing not only improved in clarity, but became richer and more lively. Hence, I knew first hand how exciting this Process Writing could be, and how the creative spirit might be enlivened through engagement in this process.

Moreover, it seemed obvious to me that this writing method was most applicable to the teaching of art. In addition, there were several other components of the Process Writing model that I thought would be appropriate for an art program: the use of portfolios, the use of writing journals, and the development of an environment rich in the discourse that the students were learning. In the case of a writing program, the environment would be filled with literature; in the art program that I envisioned, the environment would be rich in works of art. Consequently, I decided to develop an art program modeled on the example provided by the Process Writing program. Moreover, since such an art program had already been initiated by another art teacher, I decided that I would start with the model that she had developed and enlarge that model.

I therefore read Karen Ernst’s book called Picturing Learning (1995), in which she describes her art program. Ms. Ernst had taught high school language arts for many years and had used the Process Writing approach with great success. However, after many years of teaching, she lost her job due to a “reduction in force” that had taken place in her school system. Fortunately, she was licensed to teach art

as well as language arts and so was placed in an elementary art position. Ms. Ernst was not sure how to proceed since she had not taught art for a number of years. Faced with the dilemma of having to teach art when the bulk of her experience was in language arts, she decided to use the knowledge that she had of writing and apply it to the development of an art program. She began to develop an art program based on the Process Writing program. And she was amazed at how well it worked. As a result, she wrote a book about the program and began to give workshops at various conferences. It is not surprising that when I heard that she was giving a workshop in Boston, that I was extremely excited. I went to the workshop that Ernst gave, and arranged to meet with her to discuss my project. We had several very helpful and inspiring conversations on the phone and then we met in person as well. Ms. Ernst gave me a number of suggestions and was most encouraging. I was extremely excited. I assumed that I had found my answer and I was on my way.

The original components of the program that I envisioned are outlined below in an excerpt from my dissertation prospectus:

> **Sharing My Own Process of Art Making**
>
> I will draw, paint and construct with the students so that the students can get an inside glimpse of what a "real artist" does and so that I understand in an experiential way what the students are going through when they engage in making art.
>
> **Portfolios**
>
> Each student will keep a portfolio of his/her artwork including both "unsuccessful" projects as well as "successful" ones. This will enable the students to monitor their own development in terms of artistic themes and skill development over time.

> **Artist's Notebooks**
>
> Each student will keep an artist's notebook in which s/he will reflect on what s/he has done and develop ideas for subsequent projects.
>
> **Student Self Assessment**
>
> Each student will assess his or her own artwork and general artistic development through writing in the artist's notebook, and through conversations with teachers, parents, and other students. In this way, assessment will become a collaborative process between teachers, students, and parents.
>
> **Peer Conferencing**
>
> Each student will develop the capacity to respond intelligently and constructively to the artwork of others in order to enhance his/her own aesthetic development and the development of others. In this way, artistic production will be tied to audience response. Students will learn to begin projects, to seek feedback from others, to be open to the responses of others, and to clarify and develop their own artistic statements as a result of such interchanges.
>
> **Exhibitions**
>
> The students will assume responsibility for selecting and "framing" their artwork for display and deciding where and how the work will be exhibited. Parents will be enlisted to help the children in this effort. Students will be encouraged to express their feelings and concerns regarding the exhibition of their work in the artist's notebooks and through interchanges with me and with other students. A safe atmosphere is critical here (Campbell, 1996, p.).

Although the program that I actually developed, included most of these components, the general thrust of the program that actually came to fruition differed significantly from the model that I had envisioned at the outset. Whereas the model that I had planned in

the beginning was influenced by Karen Ernst's book, Picturing Learning (1995), and had all the features of that program, what actually unfolded was one that made the development of what I call "the school arts community" central.

What led to this change and how did the program itself come to be? As I described at the beginning of this chapter, the art program changed as a result my openness to the suggestions of others. I had an initial vision that I assumed at the outset was going to be the "map" that guided the development of the program. However, I did not realize that since I had assumed a position of openness, it would not be possible to use this "map" as it was originally conceived. The reason that I could not keep this "map" intact is because if I had, I would not have allowed other people to influence and significantly alter this original plan.

Method

I therefore call the method I used, not only a postmodernist method, but an "artist's method". What I mean by an "artist's method" is one in which I allowed myself to be led by the creative process itself. Many artists and theorists of the creative process suggest that engaging in creative pursuits entails a willingness to "let go", at least to some extent, of one's habitual point of view, in order to consider other perspectives (Allen, 1995; Cameron, 1992; Efland, 1996; Ghiselin, 1952; London, 1989; Lowenfeld, 1987; McNiff, 1992; Perkins, 1994). In this way, unexpected interpretations unfold that lead to surprising insights and new ways of doing things.

The method that I employed can also be described in relation to the three discourses that I used in this study. For example, according to feminists such as Evelyn Fox Keller, the discourses of our

culture are shaped by a fear of self loss. That is, we fear being pulled into an undifferentiated state. Patriarchal discourses therefore depend on a rigid delineation between self and other (Harding and Hintikka, 1983; Harding, 1986; Keller, 1985). This is especially true of positivist science. In the discourses of positivist science, the researcher must establish a position of separateness and objectivity in relation to the object of study (Harding and Hintikka, 1983; Harding, 1986; Keller, 1985).

Similarly, postmodernists insist that we are plagued by a fear of non-identity and for this reason define ourselves in rigid ways in relation to others. Cixous describes our rigid self delineation in this way.

> The Serb says: I am no Croatian: to be Croatian is to be non-Serb. And each affirms him or herself as distinct, unique and non-other, as though there were room only for one and not for two, as if two and otherness were forbidden" (Cixous, 1993, p. 19).

Helene Cixous (1993) and other postmodernists (Eagleton, 1983; Moi, 1983) contend that this rigid form of self delineation prohibits the kind of "letting go" associated with the creative process. In order to write in a creative and poetic way, or in order to create expressive works of art, it is necessary to lose the self to some extent, and to open to what appears to be other (Bowie, 1991; Cixous, 1993; Kristeva, 1980; Lechte, 1990).

Correspondingly, theorists in the recovery movement suggest that we live in an age of "the disordered will" (Bepko, 1991), one in which we attempt to control that which is beyond individual control. In fact, many theorists (Bepko, 1991; Berman, 1988; Denzin, 1993;

Fassel, 1990; Gablik, 1991; Kilbourne and Surrey, 1991; Schaef, 1987; Stiver, 1990) in the field of recovery contend that addiction is an extreme form of the kinds of ego-driven behaviors that many people in hierarchical and patriarchal cultures engage in. That is, people often attempt to control circumstances that are beyond individual control. However, these situations are not controllable by any one individual because they involve many components and other people. Since there are too many factors for one individual to grapple with alone, these occurrences can be addressed more effectively through collaboration. However, since many of us have been taught to be independent, and to take charge by ourselves, we often attempt to force individually-conceived solutions rather than allowing solutions to unfold from the input of others (Bepko, 1991; Berenson, 1991; Denzin, 1993; Fassel, 1990; Kurtz, 1979; Schaef, 1987; Stiver, 1990). The process of recovery is one in which participants learn to "let go" of individually-conceived plans, and to open to the creative process of living itself. In such a process, suggestions from others often lead the way. Yet theorists in the recovery movement insist that the capacity to "let go" is difficult to develop since we have been conditioned by our culture to take charge by ourselves (Bepko, 1991; Berenson, 1991; Denzin, 1993; Fassel, 1990; Gablik, 1991; Schaef, 1987) .

Hence, the posture of openness associated with the creative process is not one that is ordinarily assumed by many people in this culture (Bepko, 1991; Berman, 1988; Cixous, 1993; Denzin, 1993; Elbow, 1973; Fassel, 1990; Gablik, 1991; Schaef, 1987). It is difficult to establish for many because it requires this ability to "let go" at least to some extent, of one's habitual point of view, in order to

consider alternative perspectives and interpretations. And in my case, as I described in the preceding chapter, this posture of openness was not any less difficult to establish and sustain.

The "artist's method" that I employed was one in which I continually monitored this tendency that I had, of closing off to the suggestions of others, and holding tight to my own narrow point of view. I therefore ventured on a course in which I continually persuaded myself to consider suggestions that seemed counter to what I wanted to do. Many of the innovations that I ended up developing, did not come initially from my own thinking. In fact, these ideas not only did not originate with me, they were ideas that in many cases I was vehemently against, when I first heard them.

The first event that influenced me occurred when I attended the "Arts Education Spring Conference" of April 1996 sponsored by the Massachusetts Alliance for Arts Education. The conference took place at the University of Massachusetts at Dartmouth. I went to the conference because I wanted to attend workshops on implementing the new Massachusetts Arts Frameworks and on computer graphics. However, by chance I met an old friend who I had not seen in some time and she insisted that I attend a workshop with her given by Peter London. Peter London is best known for his book No More Second Hand Art, the book from which I quoted on page 5 of this essay.

Since I wanted to spend time with my friend, I reluctantly agreed to accompany her to the workshop. At the time, I was not familiar with Peter London's books and was not particularly interested in his topic: "Community Based Art Education". In fact, I had something of an aversion to it. Although I was very much

interested in group processes, I was not interested in going beyond the immediate school population to engender such a process except in a very minimal way. After all, I had been steeped in the public school culture for many years, and that culture did not favor community involvement. In fact, many teachers I had known felt that members of the community, especially parents, only wanted to "snoop" and to find fault, and that for the most part they did not have the knowledge or the skills to work with the large numbers of students that we as teachers have had to develop. The defensive mentality that I had, and that was endemic in the public school culture, has been cited as a major obstacle to establishing home-school partnerships. Susan Allister Swap describes the situation in the following way:

> ...the inevitability of conflict [between parents and teachers] emerges from an analysis of the different relationships that parents and educators have with children. The parents' focus is on the needs and interests of their own child, while teachers (and other school personnel) must attend to the needs of many children. Parents strive for the best possible education for their child, while educators must seek balance in distributing limited resources to many....But as we have seen, school norms of conflict management prompt educators to view even role-based conflict as threatening and unpleasant, a strong signal of irreconcilable differences, and a rationale for keeping one's distance. All of the natural, structural differences mentioned above may be interpreted as the parents' inability to listen, understand, or care (Swap, 1993, p. 19).

Since I had internalized this bias against community involvement, it is not surprising that as London began his talk, I found myself wanting to not like him or what he had to say; I

wanted to protest with some inappropriate comment like “This is nonsense!” or the like. And I remember resenting my friend for receiving what he had to say in such a positive manner.

Yet at the same time, I felt myself being drawn into his talk almost against my will. In fact, after a while, I found myself entranced. London gave a talk generously illustrated with slides concerning various projects he had done in which his University of Massachusetts art education students did projects in conjunction with students at local elementary schools. Both London’s art education students, and the elementary students, gained greatly from the projects that they did collaboratively. For example, in one project, the college students painted a mural on the school wall with the elementary students. London’s students helped the younger students translate small-scale drawings into the larger sizes needed for the mural and also helped the students with the process of painting. The end result was stunning. After the mural was completed, London’s students wrote papers on various aspects of the process and also did individual art projects related to the creation of the mural. The elementary students wrote letters to the University students concerning the excitement that the project had engendered.

What was so inspiring about the project was the fact that the elementary students had the opportunity of working with older students who were closer to their age than teachers were, but who were old enough to provide a stimulating and well-informed kind of guidance. Moreover, the University students benefited just as much as the elementary students did. This was so exciting for me since it provided a model for how I might gain much needed-attention to the great number of students whom I serve. And implementing such a

program would be free. London's workshop was an opening for me to look at my program in a new way and to try using a more creative approach to the problem of having too many students and too little time. Yet at the outset, I did not even want to attend his workshop.

The second event that occurred was that I received a letter from Judi Bohn, whom I had known for several years as president of the Parents and Teachers Organization at one of the schools where I teach. She had since become director of the Partners in Education Program in the Arlington school system. At the time, I knew very little about this program other than that it had something to do with placing volunteers in the schools. In her letter, Judi asked for ideas on applying for grant money to improve the art program. I immediately responded with a letter outlining the essentials of the art program that I had been planning to develop: the program that I called "Process Art". At that point, I had not yet developed an idea for how to use the concepts that Peter London had presented in his workshop. That was to come later.

I received an immediate response to my letter and Judi and I decided to meet. We went over my ideas, and then Judi described her own vision. It was at this point that I again had that feeling: I did not like what she was saying. What she said was that it was necessary to make connections between the schools and resources in the community to make the art program stronger. Although I very much wanted to create a collaborative program with a nearby college or university as Peter London had outlined in his presentation, I was not anticipating working with local arts organizations. I could feel myself tightening and closing off, which signaled my new alternative

response, which was to try to open to something unanticipated, something unknown.

I remember asking Judi to elaborate on what she meant because at this point I really did not understand the whole concept. She suggested that we had many resources in the community that were all very good, but that they were not used to their greatest potential since they were not connected with one another. She pointed out in particular the fact that while there were many good programs at the Arlington Art Center, they were disconnected from other organizations in the town such as the schools. This all made sense to me, but I could not see how it would help us in any specific or immediate way. In fact, although we never did connect with the Arlington Art Center, Judi's more general idea led to the establishment of other connections that I will describe later, that did work out.

The next thing we did was to write several descriptions of what we wanted funds for. Judi wanted to bring in a workshop leader who would help foster an understanding of art education for the teaching staffs at the two schools where I was working, and for any other staff member who might be interested, anyone in the entire school system. This certainly was not part of my original plan. What I had envisioned was merely developing and expanding ideas that Karen Ernst had presented, within the confines of my own art program. I did not anticipate involving other teachers except in a peripheral way. I certainly did not envision involving the entire staffs of two schools.

Yet again, I decided that if this were where the path was leading, I would attempt to follow it. Once I had agreed to the idea of

several staff-development workshops, I was determined that the person to lead these workshops ought be Karen Ernst. I asked Karen Ernst if she would be interested in conducting workshops for teachers in the Arlington system. However, there were several reasons why the connection with Karen did not work. And I found this difficult to accept. I found myself again closing off as Judi insisted that we pursue a connection with Harvard's Project Zero.

And yet again, it turned out that this connection with Project Zero was to be a major factor in the success of the program. What happened was that I got together with Tina Grotzer, someone with whom I had worked before in the Arlington Public Schools, and who is now at Project Zero. We went over the materials that I had developed concerning the idea of Process Art and Tina suggested that I, Wendy Campbell, should give the workshop with her. She would present the overall idea of why it is important to integrate subjects in the curriculum with one another, and I would focus on how art might be integrated with the rest of the curriculum, particularly with the Process Writing program. Then later in the school year, we would enlist a working artist connected with Project Zero to collaborate in giving an additional workshop.

With this idea in place, Judi and I wrote our grant proposal and submitted it to a local educational funding organization, The Arlington Education Enrichment Fund. When all the procedures were completed, we were delighted to find out that we were awarded the largest grant that the organization conferred at that time. It was a very small amount by most standards; it was only a grant of approximately $2000. But it meant a great deal to us since it

represented an official seal of approval for the idea that we had developed.

What is important to note in this part of the story is that I had come to speak about my project as “our project”. I was beginning to feel as if I were no longer alone in this effort. This new manner of thinking was not only encouraging in the sense that I felt validated, it changed the whole manner in which I worked. I began to work in a truly collaborative manner and therefore to continually broaden the scope and the quality of the project. Hence, as my working relationships developed, so did the model that I was devising, and so did the theoretical understanding increase in complexity, as well.

I began to see that there was an interplay between theory and practice that I had not experienced before. More specifically, I began to see that the Process Art idea became richer as more people became involved. I was not developing the program as an individual in isolation; there were several people working together on the project who enriched the Process Art model in unexpected ways, and in turn, were enriched by it.

In this way, the creation of the new art program became a creative process in itself. Moreover, that process evinced the same back-and-forth between individual and group that was to be the cornerstone of the new art program. That is, I developed an initial idea, the idea of creating an art program based on the Process Writing model, and that idea evolved as I engaged in a creative process with others. However, at the time, I did not realize that I had been employing the very process that I was hoping to engender. I merely understood that holding fast to my own preconceived notions

had caused so much difficulty in the past, and that I therefore needed to assume a posture of openness to suggestions from others.

I could go on and on listing the various surprises and coincidences that led to the development of the "school arts community" and the model of art education that I call "Process Art". However, at this point, I would like to talk about each part of the program in a more direct manner.

CHAPTER EIGHT: CONCLUSION

> The preschool years are often described as a golden age of creativity, a time when every child sparkles with artistry. As those years pass, however, it seems that a kind of corruption takes over, so that ultimately most of us mature into artistically stunted adults. When we try to understand the development of creativity--asking why some people finally emerge as artists, while the vast majority do not--the evidence for some corrupting force is persuasive, at least on the surface (Gardner, 1982, p. 86).

> If psychological health consists, most simply, of staying in relationship with oneself, with others, and with the world, then psychological problems signify relational crises: losing touch with one's thoughts and feelings, being isolated from others, cut off from reality....The evidence that boys are more likely to suffer psychologically in early childhood whereas girls are more at risk for developing psychological difficulties in adolescence calls for explanation and implies a revision--a new way of speaking about psychological development...Learning from girls about the relational crisis which girls experience as they approach adolescence....I offer as a working thesis that adolescence is a comparable time in women's psychological development to early childhood for men. It precipitates a relational crisis which poses an impasse in psychological development, a place where for the sake of relationship (with other people and with the world), one must take oneself out of relationship(Gilligan in Gilligan, Rogers, Tolman, 1991, p. 23).

The excerpts quoted above suggest a loss of expressiveness and connectedness that occurs in the later childhood years or in early adolescence. While the first quotation refers to a loss of artistic

Chapter Five:
Components of The Process Art Program

Postmodernist Storytelling Practice

I will begin with a description of my storytelling practice since it differs from the modernist approach used in many research studies. That is, I am not telling this story from the so-called "objective" position associated with modernist academic writing. Nor am I using the third person omniscient narrator's point of view. Instead, this is my story of what happened, and although I hope that it enhances understanding, it is not intended to be an account from above that teases out some essential truth. For this reason, I use the actual names of the people involved, and do not refer to these individuals as nameless participants in some story on high.

The real-life character of my story is emphasized even more by the use of photographs. Throughout the rest of the work, I use photographs to bring to life the people, places, and situations that I refer to. The use of photographs changes the character of the dissertation so that instead of being a work of pure academic scholarship, elements of photojournalism are incorporated in the piece. This use of photojournalistic elements, in a work that is basically a scholarly piece, represents a blurring of the boundaries between what has been considered a "high" academic writing style, and what has been considered a "low" or popular writing style. Such a blurring of the boundaries between "high" and "low" categories of writing, or between the "fine arts" and the "popular arts", is associated with postmodernism (Gablik, 1991; Hutcheon, 1988;

Kaplan, 1983). For these reasons, the storytelling practice that I use here is a postmodern one.

I will now continue telling my story of how I built the art program. I will do this by describing various components of the Process Art program and how each part related to the whole.

The Core Group of Teachers

At each school we developed a core group of classroom teachers who were excited about the program and who were willing to work on developing it. We found this group by describing the Process Art idea at staff meetings and asking for help at the two schools where I work. And we found it. At each of these meetings, several teachers agreed to become part of a group that would work on the program. We then arranged to have meetings with each group of teachers to determine how they might help in developing and implementing the program.

The Artist's Notebook

One of the components of the program that I focused on in the meetings with these teachers was the artist's notebook. I showed the teachers examples from Karen Ernst's (1995) book concerning how her students used the notebooks. The students in Ernst's program used the notebooks to record thoughts and feelings about their artwork in both images and words. I also invited two local artists to speak with the teachers about their use of artist's notebooks. Each artist had a different conception of how he or she used the notebook. Yet they both used the notebook to develop and assess ideas in art. Each artist showed a series of slides that chronicled his or her artistic development from the early years of the artist's work to the present.

In this context, each artist showed his or her artist's notebook, and described the part that the notebook played in the evolution of the artwork over time.

At the next meeting, the classroom teachers and I had a discussion of how we might use the artists' notebooks in the program with the children. It was at this point that "it" happened once again. When I say "it" happened, what I mean is that another incident occurred in which I tightened up as a result of someone suggesting something that ran counter to what I had anticipated, that undermined the specific direction in which I had been headed. I had envisioned using loose-leaf binders for the notebooks and having the students use the book primarily to record ideas and feelings about artwork.

However, one of the participants in the teachers' group, Lanise Jacoby, insisted that the loose-leaf binders would not work with her second grade class, and that she felt that it was imperative that they use sketchbooks instead. She was so forceful that I "knew" that something important was happening. It was that feeling again: that my preconceived notion was not to hold sway, and that I was to open once again to something new. It was the idea of student sketchbooks. As I indicated above, while I had expected the students to sketch in the artists' notebooks to some extent, I saw the notebooks primarily as a vehicle to develop ideas about artwork, rather than to create artwork itself, as one does in a sketchbook. As it turned out, this sketchbook idea turned out to be a central component of the whole program. The way this happened seems puzzling to me, since when Lanise suggested the idea at the outset, I did not like it, I did not

want to do it, but I “knew” that it was what “it”, the creative process itself, wanted, and I “knew” that the idea would work in ways that I could not anticipate. For me, this was the most dramatic example of how the opening to suggestions from others, even those that don’t make complete sense at the time, can sometimes bring about positive outcomes that are not immediately discernible. Moreover, how I “knew” that this suggestion was to be an important one without knowing why, is unclear as well. Certainly, not all suggestions were apprehended in this way. Yet in this case, the sense that I “knew” that this would work out, was very strong.

Since the sketchbooks became such an important aspect of the program, I have devoted an entire chapter to a discussion of the sketchbooks. In Chapter Six, I will present three case studies of students and the work that they developed in the sketchbooks.

The teachers and I finally agreed that we would use $8^1/_2$ by 11 inch sketchbooks. These sketchbooks would fit easily into brightly-colored 9 x 12 inch folders, with pockets on each side, to accommodate both the sketchbooks, and to hold pieces of writing. It was a perfect solution. And as I indicated, it became the central vehicle used by the students to develop their work and to monitor their own development in art. Given the short art periods that we were working with, thirty five minutes for each art class, these sketchbooks served as both the portfolio, and as the reflecting and self-assessment component, of the art program.

The Visual Arts Committee And Parent Assistants

At one of the schools where I work, Bishop School, a Visual Arts Committee had been in place, composed of members of the

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[illegible]

[illegible]

[illegible]

parent organization who were interested in supporting the art program. One of the activities that this committee had been interested in, was providing parent volunteers to assist in the art classes. I had felt threatened by this since so many teachers in the Arlington system, and in many other systems as well (Swap, 1993), had expressed concern regarding the hidden agenda of parents who wished to serve in this manner. However, even at that point in the process, several months before I had created the idea for a Process Art program, I knew that my old way of brushing suggestions and opportunities aside had not worked. Hence, I reluctantly met with several members of this committee and decided to begin placing parent helpers in only a few of the classes. We started very small at that time. We perhaps had parent assistants in three classes.

However, once Judi and I had further developed the Process Art program, we decided to address the Visual Arts Committee, and to ask for more help. Judi and I addressed the group and described the art program that we had already begun implementing. Since Judi had been president of this parent organization the year before, she was a wonderful advocate for our ideas and elicited support with little effort. Sharman Nathanson, the chairperson of the Visual Arts Committee, and other members of the committee as well, were very supportive and wanted to meet on a regular basis to find out how things were going. In addition, they suggested that we have a more extensive parent assistant program and that we also schedule training sessions for the parents who would help. In this way, the parent helpers would not only be helping to pass out materials, they would be active participants in the creation and implementation of

the art program. I felt the thrust of the program shifting not only in the sense that more people were providing input, but in the sense that these participants were becoming a central feature of the program itself.

Parent Assistant Workshops

I scheduled a series of Parent Assistant Workshops in which I described various aspects of the art program and focused most particularly on the notion of developing each child's "voice" as an artist in the context of a group process. I showed the parents an example of the sketchbook and the folder for the sketchbook that the classroom teachers and I had developed. The parents and I then discussed when the children would use the sketchbooks. We decided together that the parent assistants would arrive early for each class, pass out the sketchbooks, and encourage the children to begin drawing until I arrived on the scene. At Bishop School, where the Visual Arts Committee had been formed, I have no artroom, and therefore I must push an "art cart" from room to room. Hence, this use of the sketchbooks, as something that the children might create images in before I arrived, was extremely helpful.

Parent Assistants In The Art Class

Once the program was underway, and the parent assistants began helping in the classes, things really began to move. I was surprised at how well the parents reinforced what I had to say in ways that came, not only from what I had told them at the parent assistant workshops, but from their own lives. Many of the parents who came to help were involved in the arts themselves. In fact, some were working artists. Therefore, many of them knew a great deal

about art and most important, gained great pleasure both from producing art, and from responding to art. Hence their responses to the children's artwork were well-informed, and even inspiring.

During the course of each class, I began to gain a greater and greater appreciation for the input of these parents. I heard how they encouraged each child to let go and really experiment enough to "gain a voice". The parents told stories from their own lives, they asked pertinent questions, and they made helpful suggestions concerning the content of the imagery and the use of materials.

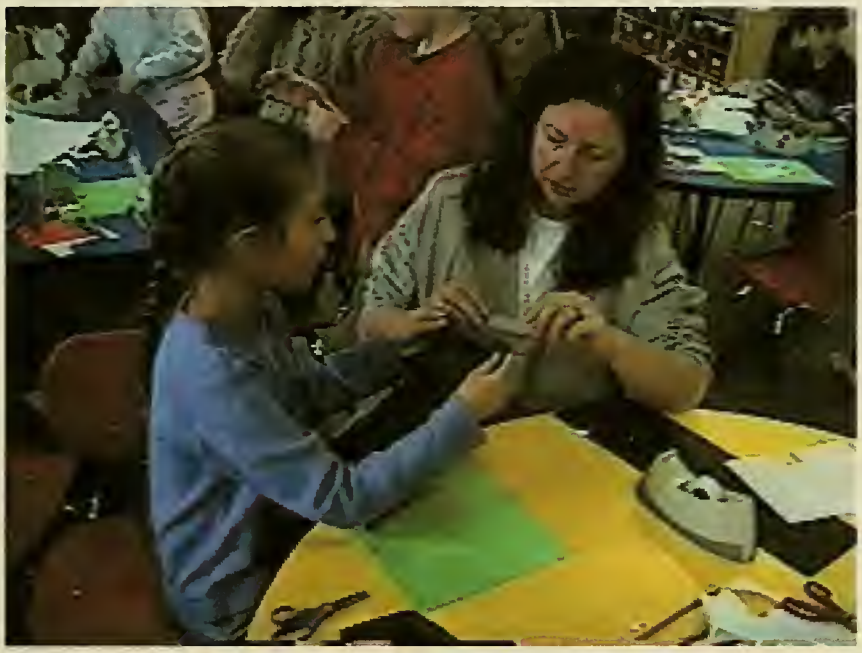


Figure 5:1: Suzanne Rothchild helping daughter, Charlotte contruct diorama

Since I will begin at this point to use photographs to illustrate what I am saying, I would like to comment on the nature of these photographs. I think that it is fitting that the photographs that I use to document the program, are single frames from a series of videotapes that we took. They have the quality of action frozen in motion that seems symbolic of the fact that they were moments in a moving process. But now, to go on with what I was saying....

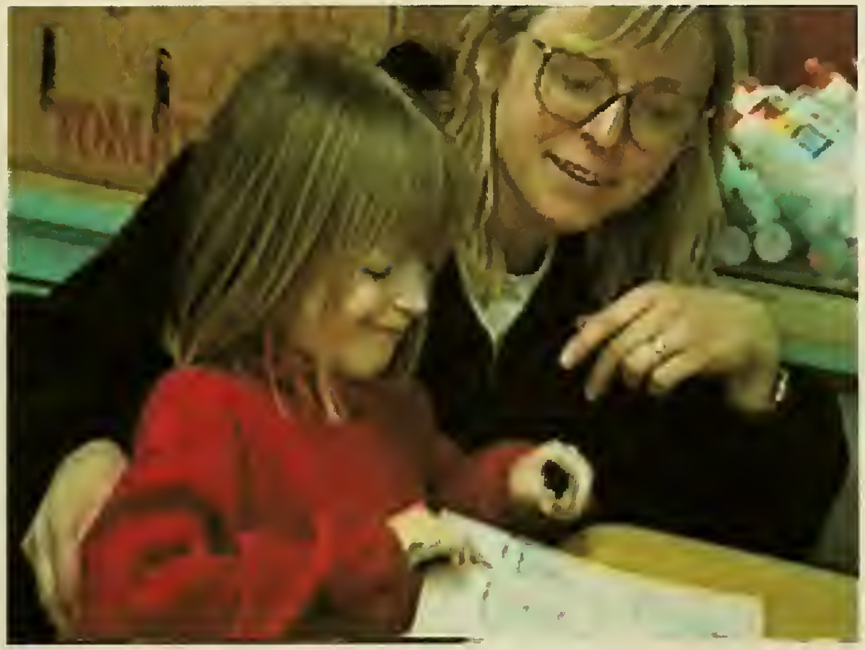


Figure 5:2: Carla Leone Discusses Drawing With Daughter, Laura

The revelation that I had at this point, was that the parents were speaking my language. And as a result, we were all speaking the language of art in a way that I had not imagined before. They were talking about the magic of art, of where it came from, of the art of different cultures, of the use of line, color, texture, and form.

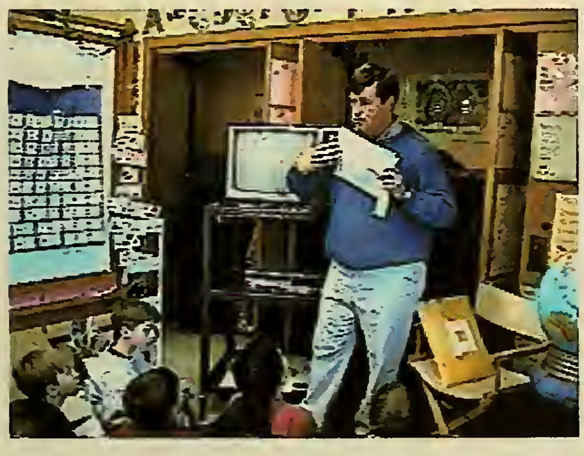


Figure 5:3: Bob Weeks demonstrates animation techniques

In fact, one parent assistant, Bob Weeks, a film animator, did a number of sessions with the students in his daughter's second grade class, in which he helped them create an animated film.

Figure 3 shows Bob explaining how to create a sequence drawing which can then be made into an animated film. I will provide a series of photographs of the process that we engaged in, since it is exciting in itself, and since it brings to life how exhilarating

it can be when members of the community bring their own expertise to bear in the art program.

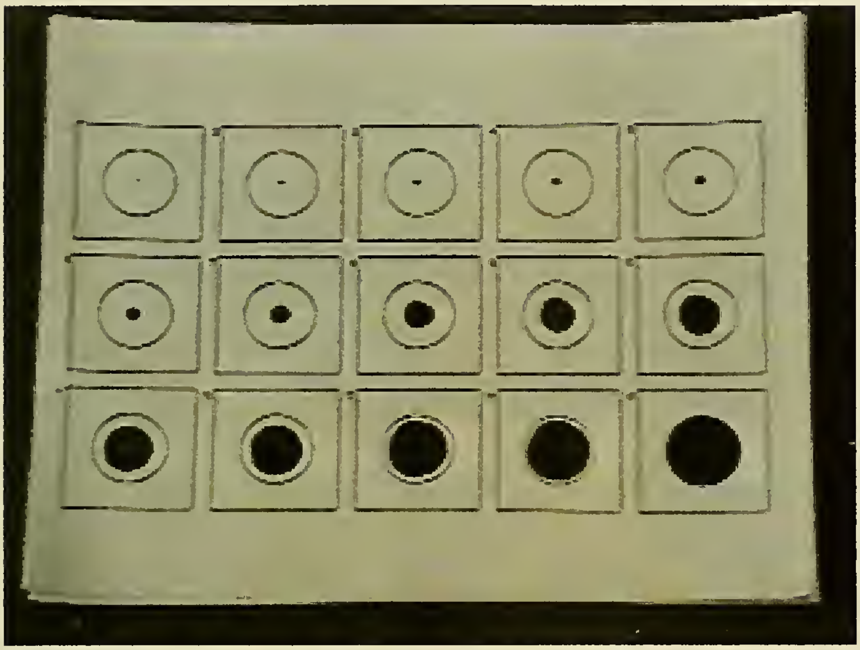


Figure 5:4: Bob Weeks' example of a sequence drawing

Here is a closeup of Bob Weeks' own example of a sequence drawing. He gave each of us a sheet of paper with a series of squares in which circles were placed. He then showed us how his own example, in which he began with a dot in the middle of the circle, and gradually enlarged that dot until it filled in the entire circle, became an animated piece.

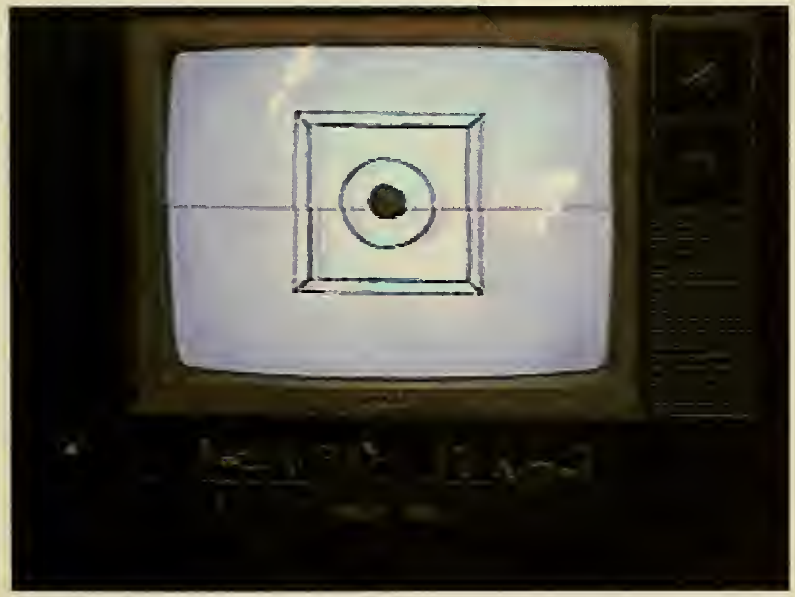


Figure 5:5: Sequence Drawing as animation

The next photograph shows the animation being played on the television screen. Although it is not possible to see the motion in a single frame, what happens of course, is that the circle looks

as if it is growing larger and larger.

The next photographs show second graders explaining their own sequence drawings. For example, in this photograph, a second grade boy explains how his drawing depicts a group of stars approaching Jupiter. This child was exceptionally sophisticated for his age. Although all of the children did not reach his level of understanding, they all found the project exciting. When they finally saw their drawings on the television screen, they exclaimed with joy when they were able to identify their own sequences.

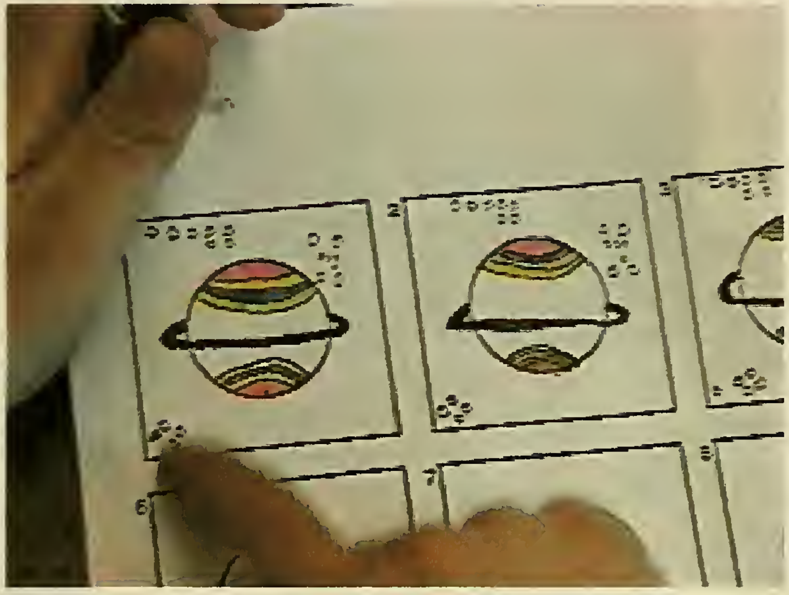


Figure 5:6: Second grader points as he explains his own sequence drawing

And one child, Bob's daughter, Helen Weeks, increased everyone's understanding of how the creation of the sequence drawings might be approached.

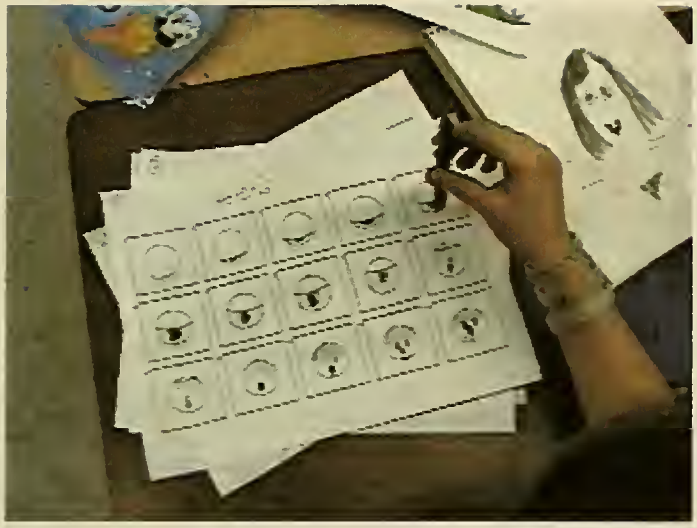


Figure 5:7: Helen Weeks explains her sequence drawing of an eye opening and becoming a face.

Here is a photograph in which Helen explains how her sequence shows an eye opening up, and then the eyelashes being transformed into hair on a person's face.

As you can imagine, this project opened new doors for all of us and broadened our outlook on what an art program might include. Moreover, it demonstrates how an art program can be supported by the input of parents and other members of the community. And it also shows how including such members of the community increases enthusiasm and support for the art program. The parent assistants became the group that was most central in the development of the "school arts community". They were so encouraging and excited by what the students were doing. And that excitement was contagious.

The more encouraging the parent assistants became, the more courageous I became in developing new ideas and trying to implement them. I began to feel that I was not simply a school "specialist" who provided classroom teachers with a coffee break, I began to feel that I too "had a voice" within the context of a community of people who supported and were excited about what I was doing. And I began to see that this was a key feature of the whole program. I came to realize that for many years, I had been

trying to speak a language to adults and older students who did not want to speak that language. And that in order for students to continue speaking the language of art, that they spoke so easily and naturally when they were very young, they needed a cultural context that would support and nourish the development of that language. This was the revelation that finally became the centerpiece of the program. And what was so ironic was that at the outset, I wanted to keep parent involvement at a minimum.

Creating a New Visual Arts Committee

I thus determined that the parent organization's Visual Arts Committee was central to the program. Therefore, I decided to suggest that such a committe be formed at the school where there was no such committee: Peirce School. Judi and I therefore addressed a meeting of the parents' organization and outlined what we had done at Bishop school and suggested that something like it might be helpful at Peirce. Within a matter of weeks, the new committee was formed and volunteers were recruited for the art program. And again, I was astonished at the difference that it made in terms of support for the art program, and in the ability of the students to speak the language of art.

Technology

Once the parent helpers were in place, it was easier to develop projects that required more adult input. For example, the technology specialist at Bishop School, Kathy Colwell, knew, from having attended several of the workshops that I had given, that I wanted to encourage the students not only to create images, but to talk about them, and to write about them as well. She therefore introduced me

to a multi-media computer program called HyperStudio that featured the capacity to combine images, text, and voice recordings. She suggested that we scan images of the students' drawings from their sketchbooks, have parents record the children talking about the images, and then have the children create written descriptions of their work as well. We then created "a stack" of images, text, and voice recordings that we called "Spiral Creations". The word "Spiral" refers to the spiral that appears at the edge of each image since a spiral holds the sketchbook together.

Here are examples of sketchbook pages. The image and writing are by the same second grade boy, Jack Breslin, of Peirce School in Arlington. You can see the spiral at the border of each page.

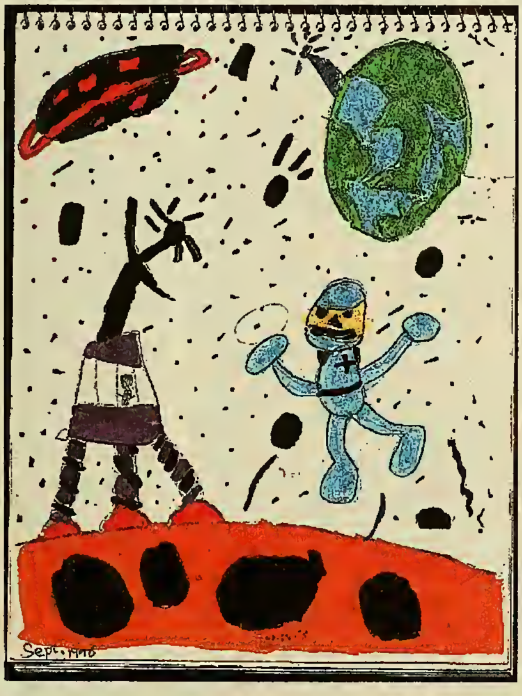
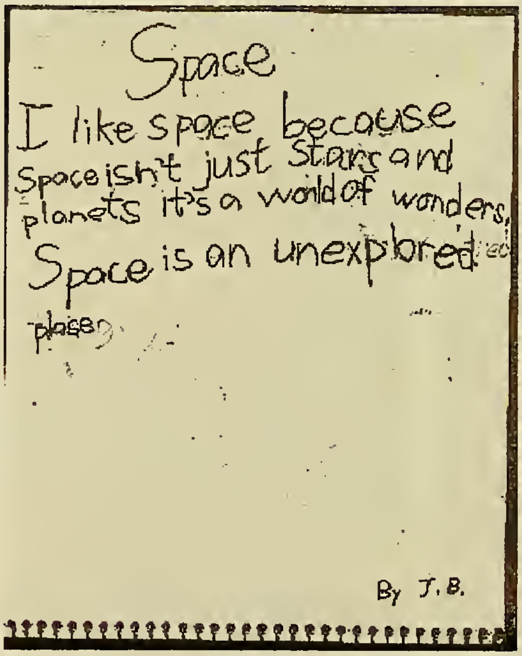


Figure 5:8: Jack Breslin's, drawing in sketchbook



Space
I like space because
Space isn't just Stars and
planets it's a world of wonders,
Space is an unexplored
plases

By J.B.

Figure 5:9: Jack Breslin's writing in sketchbook

What is remarkable to me is that although these images were produced as part of the art program, they were created under the

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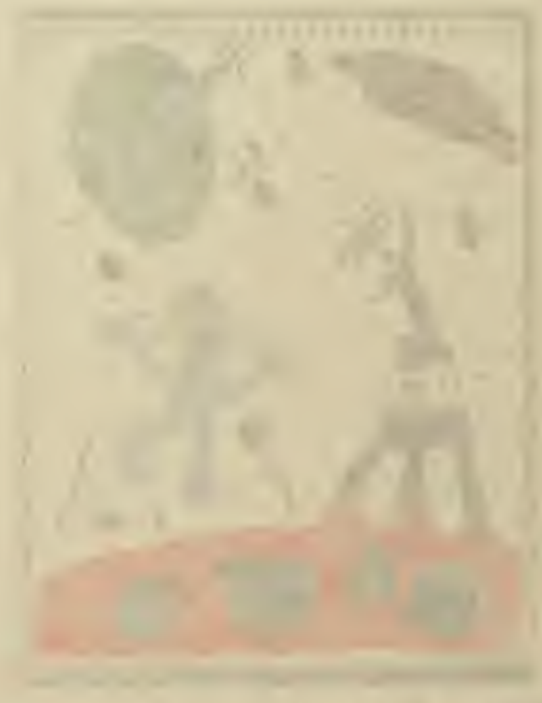

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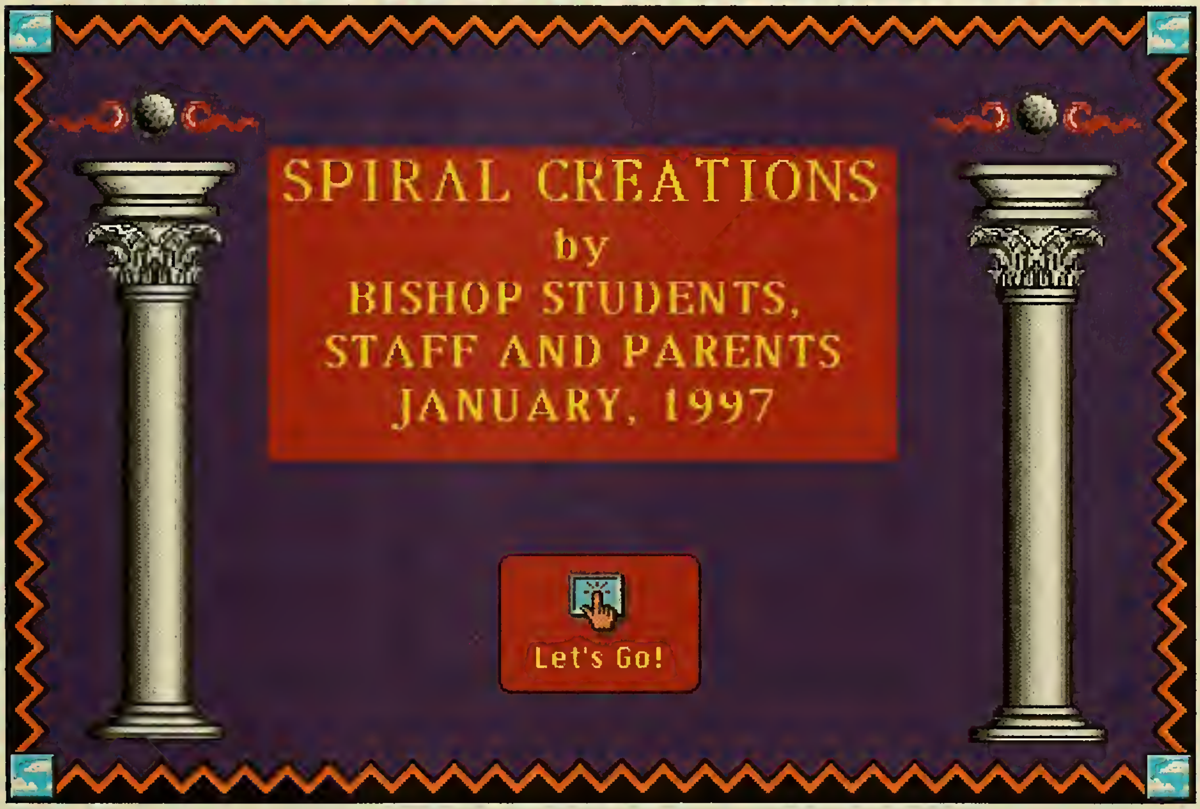
direction of Lanise Jacoby, the classroom teacher who had been so vehement regarding the use of sketchbooks rather than looseleaf notebooks. I think that it is important to note that this classroom teacher assumed a more active role in the art program, in part, because she participated in the planning of the program at the outset. Hence, although I considered the art program, “my program”, as I stated before, it became “our program” as the idea began to catch on.

Here is the title “card” from “our” HyperStudio” computer “stack” called “Spiral Creations”.

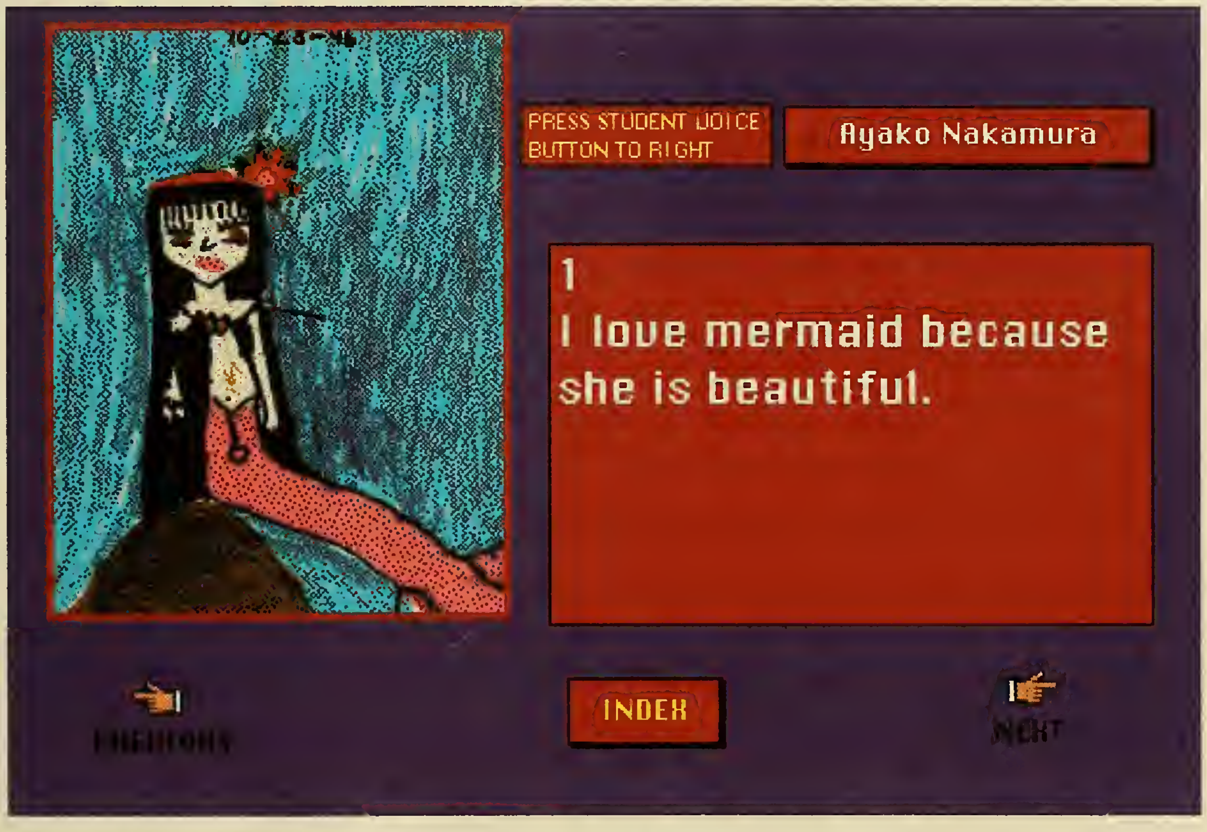


SPIRAL CREATIONS
by
BISHOP STUDENTS,
STAFF AND PARENTS
JANUARY, 1997

Figure 5:10: Title Card of HyperStudio Stack, "Spiral Creations"

I will show you some other "cards" from our stack. Each "card" featured a favorite image from one child's sketchbook, a recording of the child describing the drawing, and text that also captured the child's words.

At this point, I would like to draw attention to another feature of my use of illustrations. The use of these illustrations alters the way I address you, the reader. Since both of us can now look at the illustrations simultaneously, I can address you as if we were looking at the same thing and discussing it together. Hence, I will talk to you more directly, pointing out various aspects of the illustrations, when I discuss points in reference to these images.

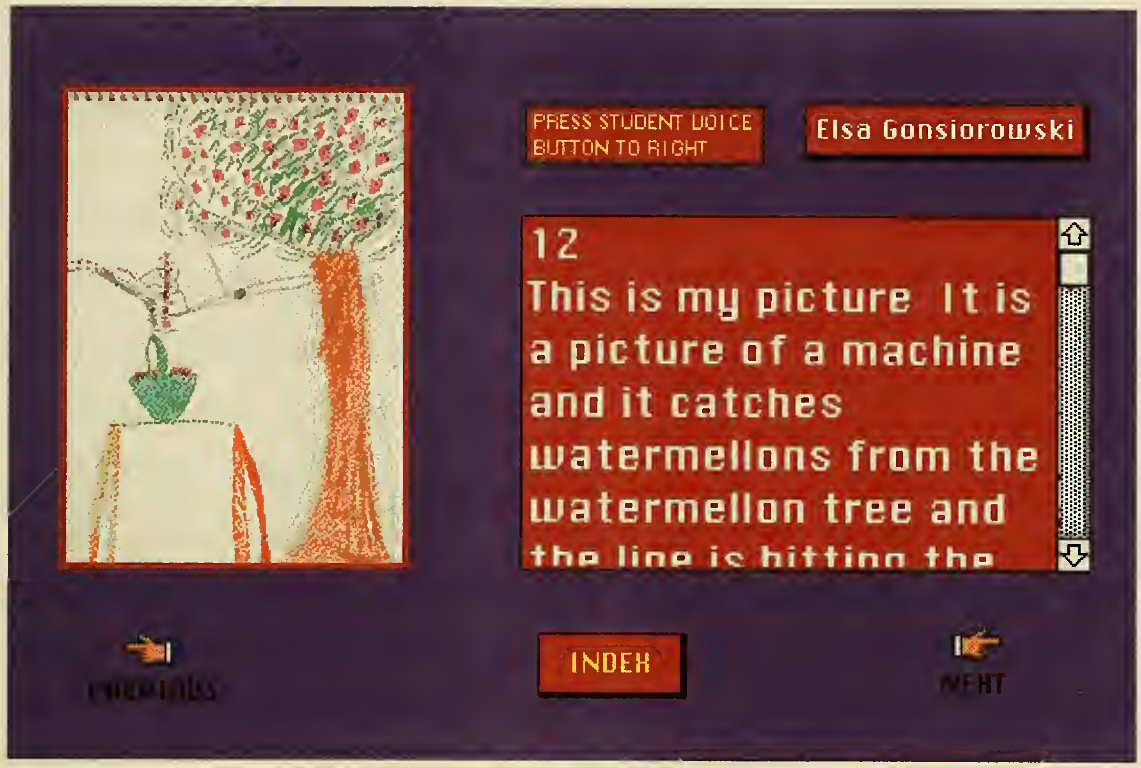


1
I love mermaid because she is beautiful.

Figure 5:11: Fist Card of student work in "Spiral Creations"

On the previous page is the first card in the stack after the title page. The drawing is by a first grader. Parents keyed in precisely what the chidren said about their drawings. In this case, the text captures this Asian child's speech pattern. The sign above the text instructs the user to press the button on the right to hear the child's voice.

The example in Figure 12 is a slightly older child's card. You can see the spiral at the top of this drawing. Also, the writing is more advanced since the child is in the third grade. The explanation was created in response to a parent asking the child to talk about his or her drawing. Hence, the capacity of the audience to draw out the child's voice was used not only to encourage the creation of the drawings, but also to elicit words that accompany the drawings. Moreover, each child was able to see the audience response when the computer stack was on display. Although in this project, parents keyed in precisely what the students said, our goal is to enable the older students to key in the descriptions themselves. I will talk about the display in the next section.



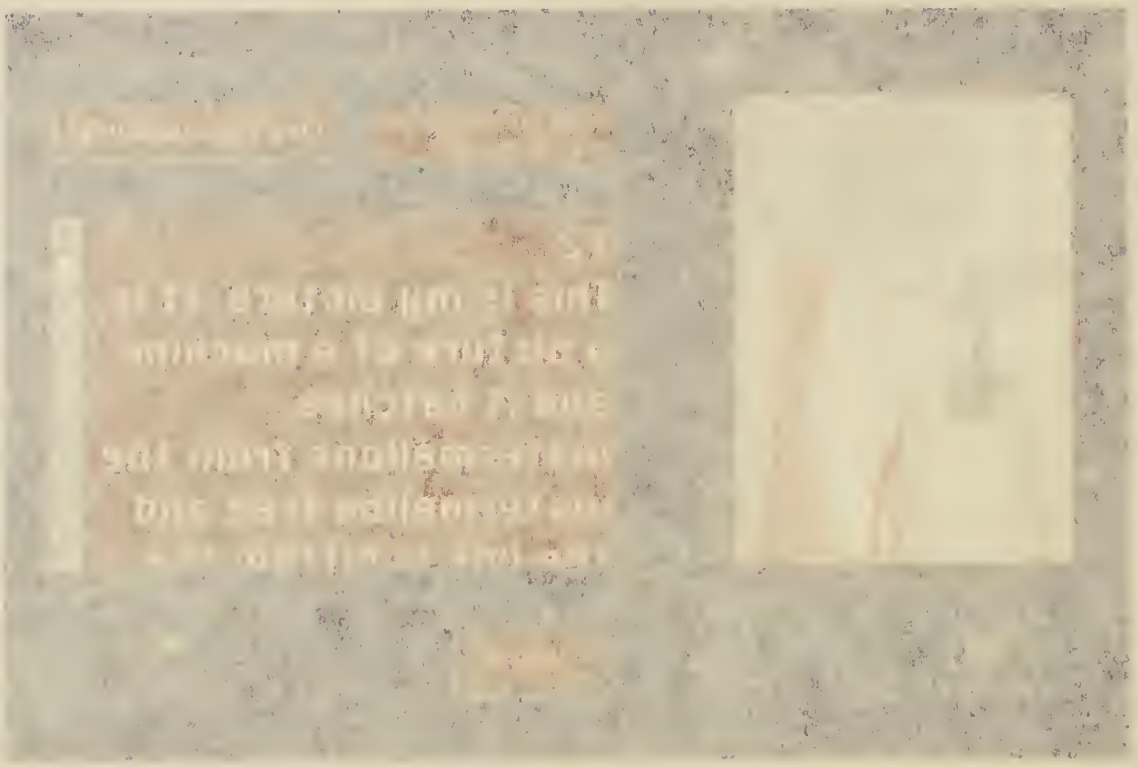
12
This is my picture It is a picture of a machine and it catches watermellons from the watermellon tree and the line is hitting the

Figure 5:12: Card in "Spiral Creations"

We eventually made a screen saver for each room that consisted of the artwork produced by students in that room.

The use of technology became a large and important part of the program. In fact, we used it, in part, to provide the art-rich environment that corresponds to the literature-rich environment in the Process Writing program.

For example, Lanise Jacoby, the 2nd grade teacher who was so insistent on the use of sketchbooks, had found a series of videotapes that she felt would be appropriate for the art program. The series of ten tapes was called “The Big A” and revolved around the presentation of ten “big ideas” concerning art. Lanise and I viewed the videotapes together and discussed whether and how we might use them in the art program. We were very excited about the series since it featured a back and forth between viewing art, talking to the



This is my picture. It is a picture of a machine and it catches [illegible] from the [illegible] and [illegible] artists themselves, observing artists engaged in art-making processes, and in students making art themselves. Hence, this series of videotapes was a great corollary to the art program.

The use of this series of videotapes gave me the idea of purchasing other videotapes that featured artists talking about their work and demonstrating the art-making procedures that they specialized in. I reasoned that a “Process Art Program” ought expose students to artists engaged in the art-making process rather than only focusing on the products of their efforts. I wanted the children to see the messiness, the frustration, and the joy of producing art. I wanted students to hear how artists grapple with difficulties concerning what to create and how to create. And I wanted them to see as well, the relationship between an artist’s life and his or her work. The tapes that I was able to procure did just that. Although some focused more explicitly on demonstrations of the process, all of the tapes featured artists showing their work and talking about their lives and their work.

I procured three tapes that were especially helpful: one that featured Georgia O’Keeffe (Adato, Producer, WNET/13 Production, 1977) talking about her life and work, a second in which Faith Ringgold (Irving, Writer/Producer, L & S Video Enterprises, Inc. 1991) discussed her life and work; and a third in which Jacob Lawrence (Freeman, Writer/Producer, L & S Video Enterprises, Inc. 1995) described his life and work. What was so exciting about the last two was that these Black artists, Faith Ringgold and Jacob Lawrence, described the struggle to “find a voice” and to sustain the courage to pursue art in the face of discrimination. I felt that these

stories were emblematic of what all art students struggle with even when they do not face racial discrimination. That is, most artists must struggle to find a voice and to find a supportive community in which they can develop that voice.

Eventually, this led to the idea of taping the elementary students telling their own stories by showing the progression of work in their sketchbooks. We did eventually do this.

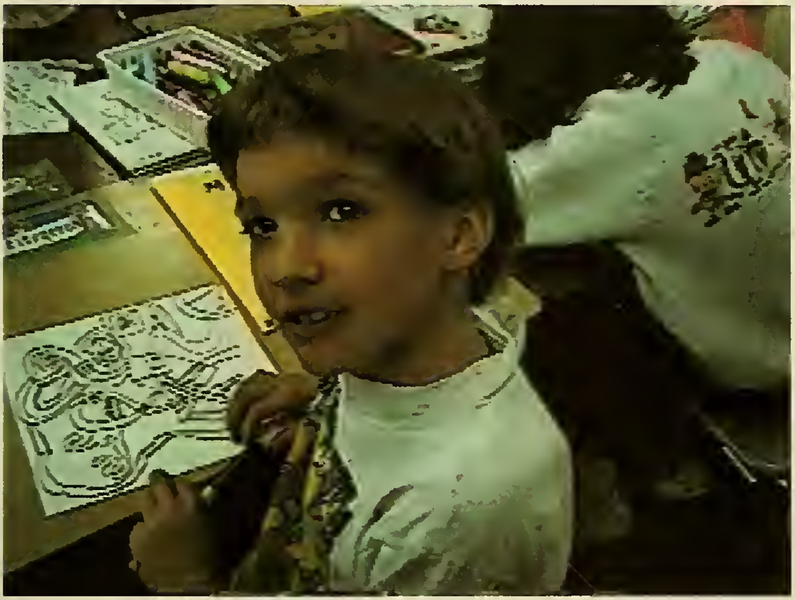


Figure 5:13: First grader, Michael Fitzgerald, describes his drawing

We started taping children talking about individual drawings. The photograph on the left is of a first grader, Micheal Fitzgerald, talking about his drawing. Engagement in this process gave the children a more concrete sense of audience. They knew that what they said would be recorded which made it seem more important and which allowed them to see themselves on the tape talking about their work. The children were eager to participate in this process.

Later, we taped the children showing a series of drawings in their sketchbooks. The next few photographs show a child talking about a series of animal drawings that she did in her sketchbook.

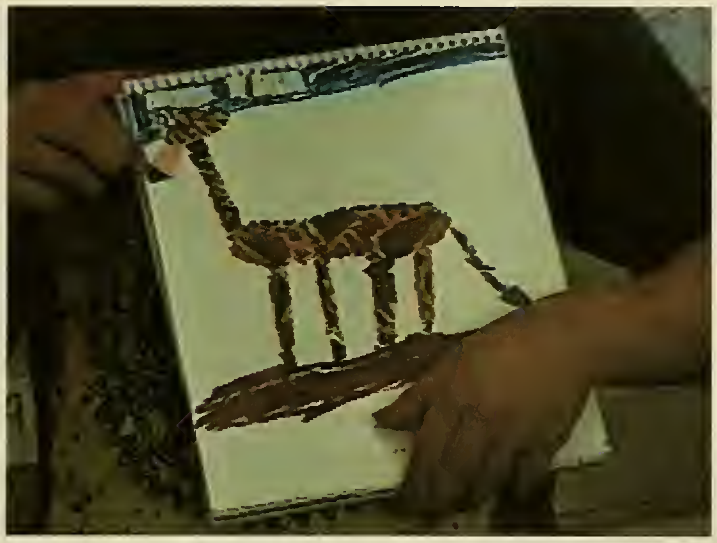


Figure 5:14: Dianna sketchbook drawing of giraffe

This second grader, Dianna, explained how one drawing led to another. The drawing on the left is her first drawing of a giraffe. In this photograph, she is pointing out how the giraffe has a pink tongue with a dark mark at the end. This drawing and the drawings that follow were related to a science unit on animals.

The next photograph is of Dianna showing her drawing of a zebra. In this drawing, she focused more on the design elements in the picture since she was inspired by the design on the zebra itself. I might add that the way I know so much about what Dianna said is that the photographs that you see are frames that have been captured from a videotape. I know what Dianna said, because her words are on the videotape from which these

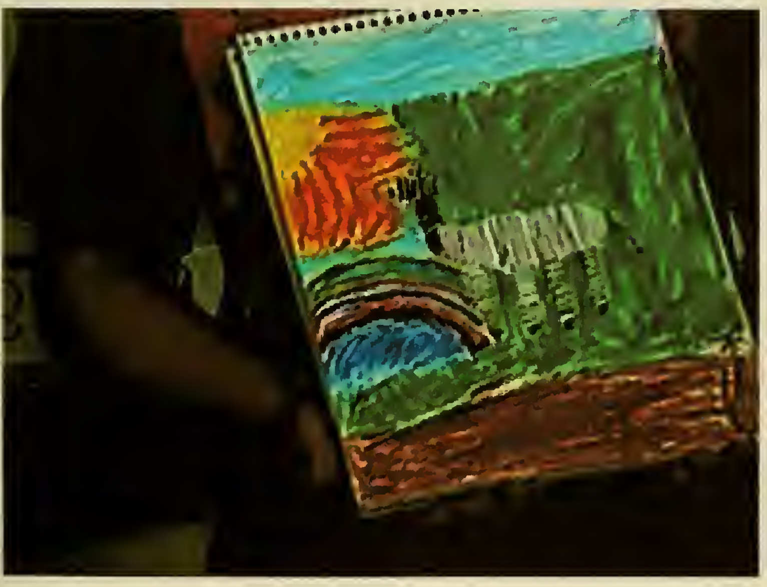


Figure 5:15: Dianna's Drawing of Zebra

photographs are taken. The videotapes thus served not only as vehicles to draw out the students, or to provide a sense of audience, they also served as a recording device for the research process, and as a source of imagery for this essay.

The next photograph is of Dianna holding her picture of a sperm whale. She is expaining here that:

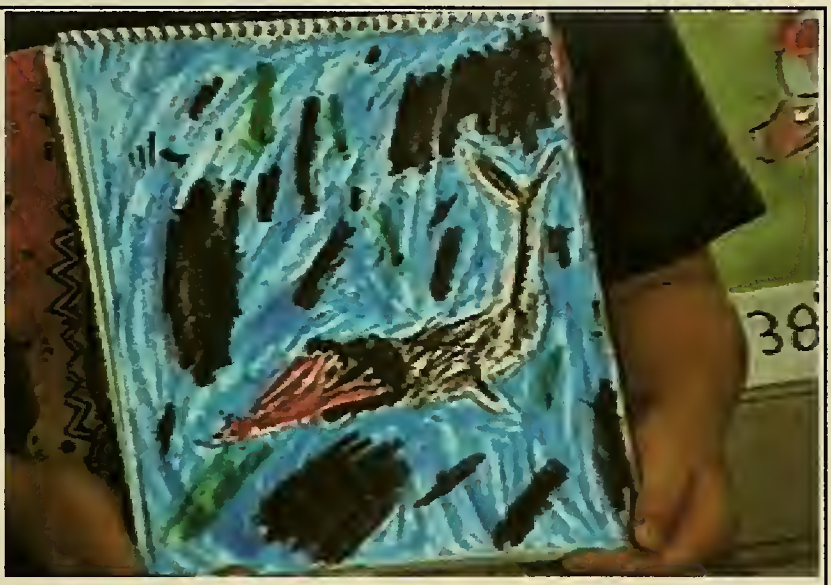


Figure 5:16: Dianna's Drawing of Sperm Whale

"This is a picture of a sperm whale from when we were studying whales. The sperm whale is eating a giant squid and the squid is squirting ink". I think it is important to note here that if one did not hear Dianna's explanation of her drawing, it would not be nearly as exciting or as understandable. It is not so much that her drawing is unclear, as it is that what she was trying to depict becomes more accessible once she explains it. Moreover, the experience of describing what is happening in the drawing clarifies understanding for Dianna as well. As Lev Vygotsky has pointed out, interpersonal communication underscores and expands personal understanding (Vygotsky, 1978).

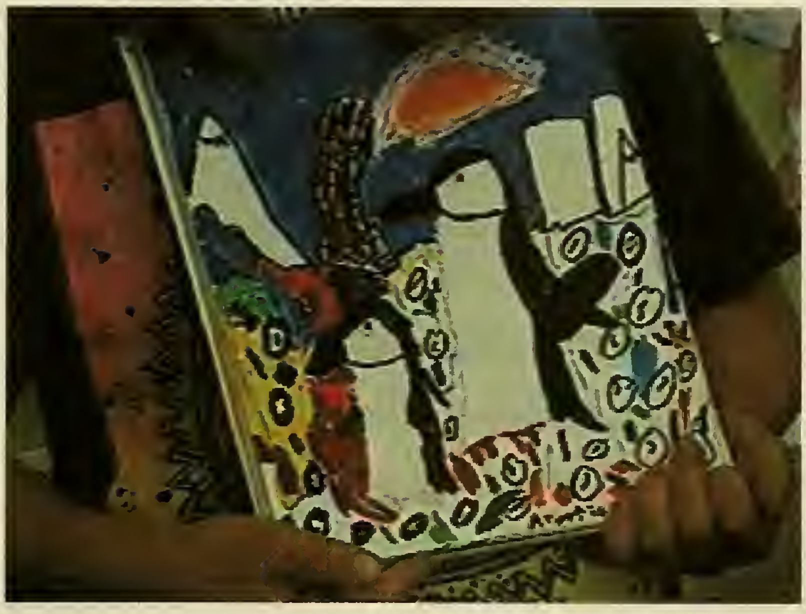


Figure 5:17: Dianna's Drawing of Penguins

The last drawing in this series of animal drawings is Dianna's picture of penguins shown at the left. Dianna says of this drawing that: "This drawing is one of my favorites because it has chicks hatching and baby penguins and lots of detail". If you look really closely, you can see the chicks hatching from the circular forms on the lower right.

These frames from the videotapes demonstrate how the use of videotaping became a tool used not only to provide a sense of audience for the children but to provide a record for research as well. In fact, not only did we videotape the students showing their sketchbooks and telling their stories, we also taught the students to videotape one another in order to create these tapes. And of course, many of the students were more interested in learning to videotape than they were in presenting their artwork. This project was extremely rewarding. It not only provided an opportunity for the students to present their work and to tell their stories, it provided an opportunity for the students to reflect on their own development and to assess where they had come from, where they were, and where they were going, in their artistic development. Hence the

videotaping process became a tool for self assessment. I might add here that it was not “I” that made this decision to videotape the students and to teach the students to use the videotape equipment themselves. It was “our” decision to do this: mine and the technology specialist, Kathy Colwell. Once again, the input from others enhanced the development of the program.

The use of videotaping became such an integral part of the program that I will have to mention it in conjunction with the description of each additional component of the program.

Collaboration With Arlington High School Students

As I indicated earlier, I was intrigued with Peter London’s idea of having college art students collaborate with elementary students in doing art projects. I felt that this might be a wonderful way of providing more support and guidance for the large number of students that I served. I was particularly anxious to find a way to give the students feedback on the artwork in their sketchbooks since there were far too many for me to respond to by myself. I therefore decided to approach several local colleges with this idea. I created a more formal proposal and sent it to several college art teachers in the area. Unfortunately, I had no success in finding a local college art teacher who was interested in attempting to do this.

This was another instance where I was not getting my way and where things were just not working out. But then I had the idea of asking the Arlington High School art teacher if her students kept sketch books and if they might be willing to share them with the elementary students. She was most enthusiastic in her response and

said that she required each student to keep such a sketchbook and that she would love to have them come and talk about them.

In fact, she indicated that she had just begun to develop this part of her program. She was therefore very excited when I asked if she would be interested in having her students show their sketchbooks to my students. We talked about this for some time and came up with a plan. The plan was that her students would come in pairs to show their sketchbooks to my classes. We reasoned that they would feel more comfortable, and that it would be more fun for them if two students who enjoyed working with one another came together. We also decided that the high school students would give the elementary students an assignment to complete in their sketchbooks. Then, in several weeks, the high school students would return and look at the elementary students' sketchbooks, especially at the drawing assignment that they had given the students, and that they would give the younger students written feedback on their work.

As you can imagine, it was successful. It worked so much better than it might have worked had I achieved my original goal of getting college art students to participate. One of the reasons that it worked so well was because many of the students had attended the elementary schools where they showed their work. As a result, there was an immediate connection since they often knew some of the students and sometimes knew the classroom teachers as well. And the classroom teachers were pleased to see their former students and to observe how their artwork had developed. The elementary students often knew of these high school seniors since they lived in

the same neighborhoods, or had brothers or sisters who knew these older students.

Another reason why this worked so well is because the high school students were closer in age to the elementary students than college students would have been. They therefore had a greater understanding of what the elementary students were going through and could speak to them in a more heartfelt manner.

And the elementary students were clearly thrilled. Not only were they excited with the artwork, they were fascinated with seeing how the high school students dressed, wore makeup, talked, gestured, interacted with one another. They were literally captivated. Because the high school students, in talking about their artwork, often talked about their lives as well. The pictures in their sketchbooks often illustrated events in their lives such as having an argument with a friend, going to a rock concert, dealing with friends who had difficulties, going on a trip, learning to drive and of getting driving licenses. Or the high school students would show the elementary students portraits of themselves feeling sad, angry, happy, etc. and portraits of friends, siblings, and parents as well. In fact, relationships with parents came up quite a bit and “being grounded”, angry, and the like.

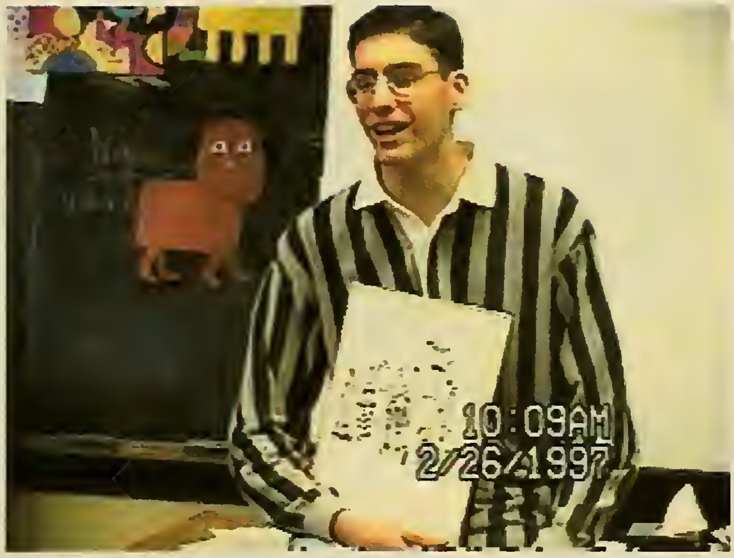


Figure 5:18: High School Senior, Kevin, Shows Artwork to Elementary Students

Moreover, as any art teacher will tell you, many older elementary boys love to draw cartoons, especially violent ones. The high school boys were no different except that they were much more skilled at creating these figures. In Figure 18, one of the senior art students, Kevin, shows the students some spectacular cartoon figures he had created.

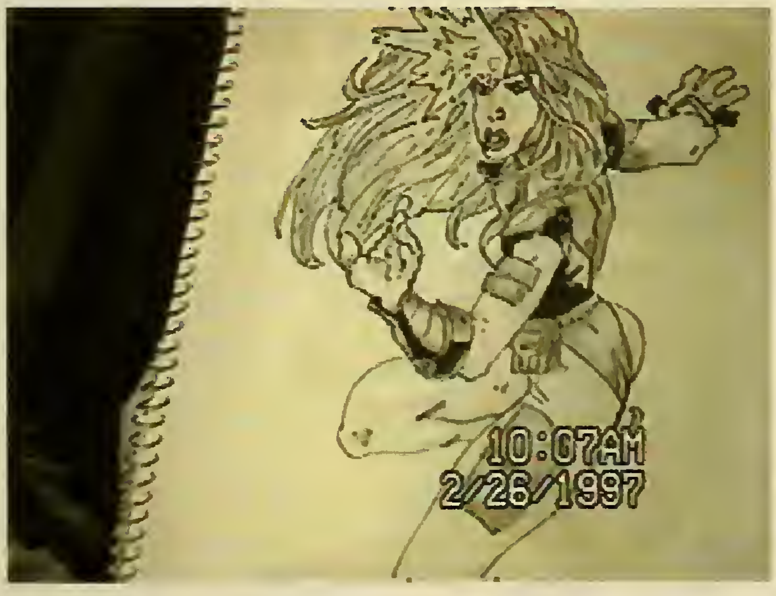


Figure 5:19: Kevin's Drawing of Archetypal Wonder Woman like character

Needless to say the boys in my classes, as well as the girls, were dazzled by these drawings. And so was I, to see how skillfully-executed and dramatic some of these drawings were. As Kevin turned each page, the children exclaimed over and over again, “Awesome!” Wow! How did you do that?”

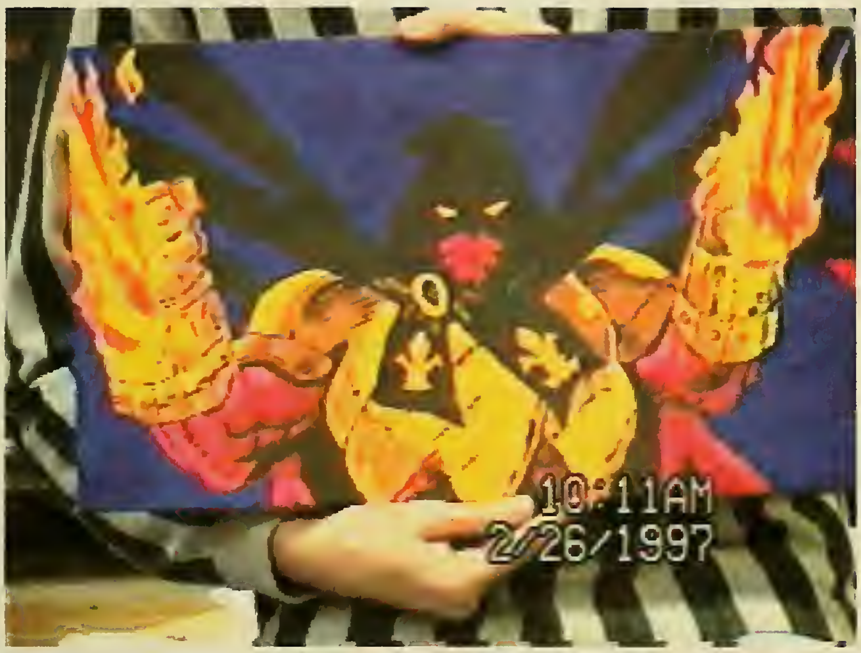


Figure 5:20: Kevin shows Finished Work

And when Kevin showed some of his more finished-pieces, the children were even more excited. I think that you can see from the kind of imagery that these children produced that it is no wonder that the elementary students responded the way they did. The fact that the students who came were high school students made the subject matter of the work more accessible to the younger students and also more inspiring.

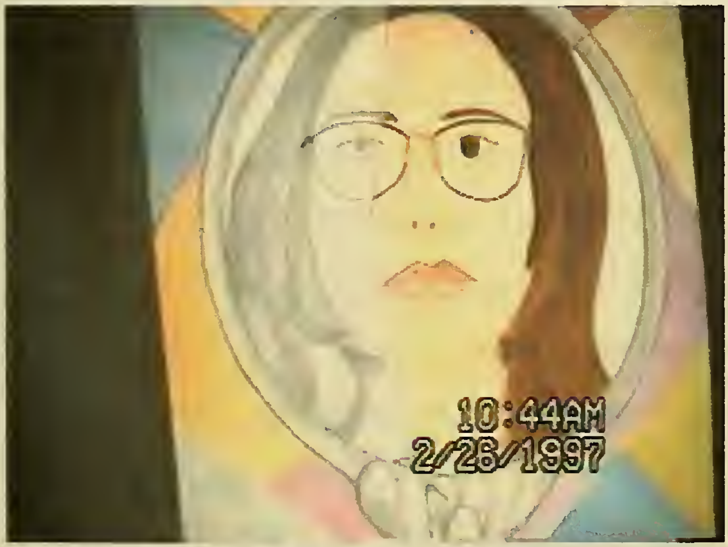


Figure 5:21: High School Senior, Jenn, displays self portrait

The high school girls who came received a different but nevertheless a very enthusiastic response as well. For example, Jenn, one of the seniors who came, brought work

that is more mature in subject matter and in execution. Here is an example of her self portrait as seen in a cracked mirror. The girls' use of color, texture, and form, the capacity to capture character and personality through portraiture, the ability to express mood through landscape, and the arrangement of lines, colors, and forms in still life, were stunning.

The sculptures were compelling as well. Here is one of Jenn's clay sculptures. The chidren were fascinated with this piece. They asked questions about how long it took Jenn to create this, what the process of working with clay, firing it in a kiln, and applying glazes had been like. She explained these processes with the help of the other student who had come. This was another instance, where I no longer felt that I was alone in bringing the world of art and the language of art to the children. It was not me alone trying to describe a method of creating art; it was three people, two of whom were extremely exciting for the students to see: the high school seniors.

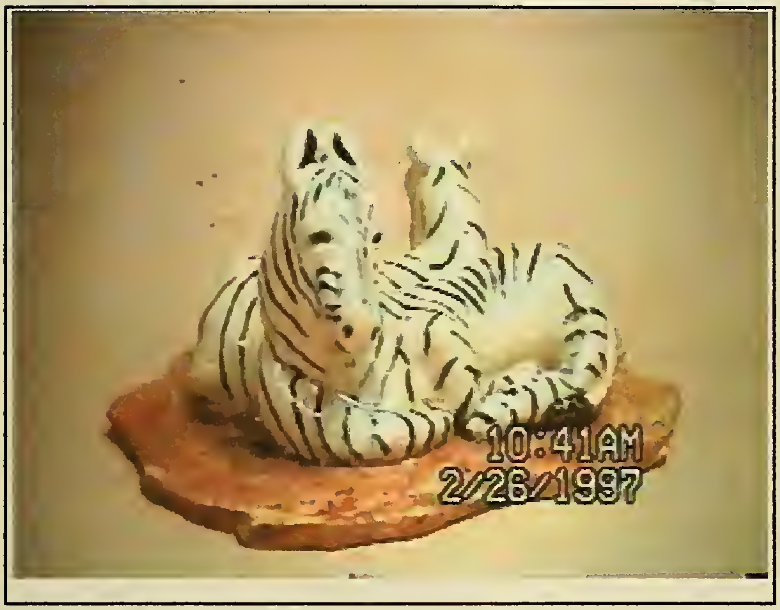


Figure 5:22: Jenn's sculpture

Before the high school students left, they suggested that the elementary students write notes to them in order to explain

drawings in their sketchbooks. This engendered precisely the kind of art "conversation" that I was hoping for. My students now had an audience. As they drew in their sketchbooks, they often wrote notes to the seniors explaining what each drawing was about or why they chose to draw it.

I was so pleased at the way this worked out. The high school students became another group of participants in the "school arts community" that I saw emerging. Their interaction with the elementary students, with the staff members, and with the parent assistants, enlivened the program in a way that I never would have anticipated had I not opened to the opportunities that had come my way.

We tried to videotape as many of the presentations by the high school students as we could. This provided a record of what we did and gave us ideas on how we might build on this program in the future. Moreover, it is important to note that in a situation of dwindling funds, the high school students participation in the program was free.

I will end this description of the collaboration with the high school art department with some photographs of the seniors holding up the elementary students' sketchbooks and describing the drawings that they most admired and why.

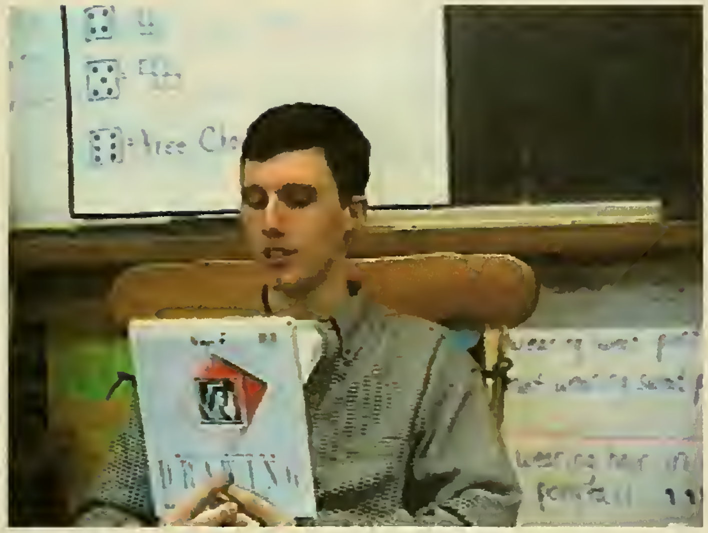


Figure 5:23: Doug Reads Comments

Here is a photograph of Doug, one of the seniors, reading the comments that he wrote on the back of one of the elementary sketchbooks. The children were enthralled with these comments and read them over and over even after the high school students left. In fact, according to one second grade teacher who was involved in the art program, the high school seniors comments meant much more than comments that either she or other teachers might make since the younger students were so fascinated with these teenage artists.

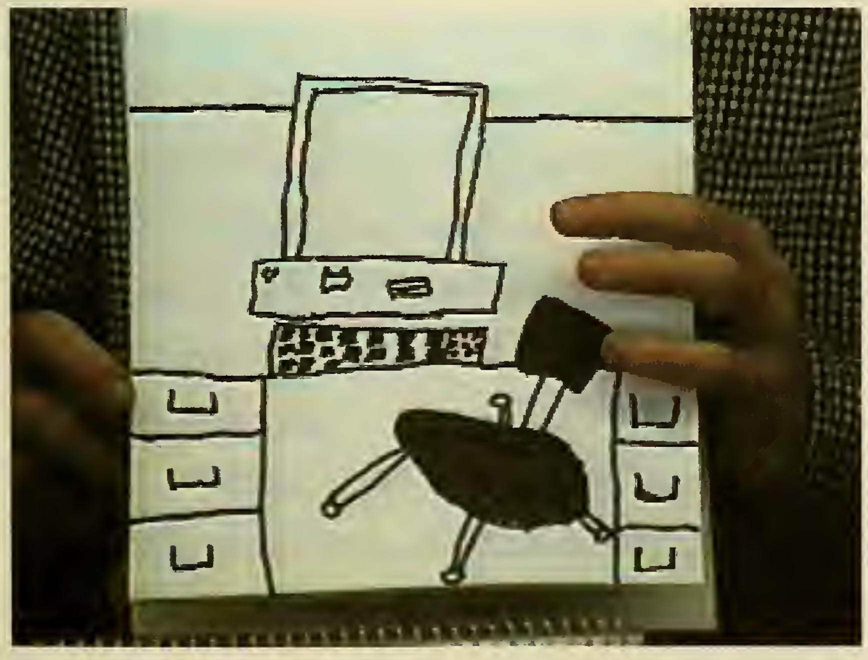


Figure 5:24: Doug Displays Favorite

Here is Doug holding up his favorite drawing in one of the sketchbooks and telling the student why he liked the drawing so much. This

youngster was inspired and encouraged by Doug's comments.

I might add that the videotaping of the high school students enriched our ongoing project of videotaping the elementary students telling their own stories in art. The elementary students learned so much from the high school students, not only about how to make art, but about how to reflect on art, how to monitor one's own development in art, how to identify themes in one's artwork, how to appreciate one's own growth in art, and how to present one's own artwork to others. These skills and understandings were precisely those that I had identified as components from the Process Writing method that I wanted to employ in the Process Art program.

The Artist-In-Residence Program

One of the purposes of having the high school students share their sketchbooks with the elementary students was to show the children how artists use sketchbooks through providing many examples. The reason that I wanted to use this method of providing examples was because I did not think that there was one way of using a sketchbook or even several ways of using such a book. I felt that it was a very individual process that differed for each person who engaged in it. The question of how to show children how to use a sketchbook was related to the question of how to show children how to "gain a voice".

In a sense, it is not possible to teach this since it is not something predictable, or foreseeable. It is something that each person comes to on his or her own. In fact, it is a contradiction in terms to attempt to teach someone how to be who they are and to say what they have to say. Clearly I cannot teach another how to be

who they are or to say what they have to say because I do not know how to do either of those things. I only know how to be who I am and how to say what I have to say. I certainly cannot tell someone else who they are. In fact, if I did this, it would destroy the whole purpose of the exercise.

I reasoned that if the children were provided with many, many examples of how different people approached the issue of "gaining a voice" through the use of the sketchbook, after a while, they would feel the stirrings of their own voices, particularly when they were drawing or painting in their sketchbooks and remembered things that others had said, and when they felt that someone they knew and admired, one of the high school seniors, would look at their artwork and respond to it.

In order to enrich this process even more, I designed the artist-in-residence programs in a similar way. That is, just as the high school seniors showed the children their sketchbooks in chronological fashion to emphasize their development over time, I had the artists who came provide slide presentations of their artwork as it had developed over time. In this way, the children would see how the artists developed from the earlier years of artistic production to the present. This developmental self portrait was what was so appealing in the videotapes that I had procured as well. But in the case of the local artists who came, it would be more exciting because the children would see the artists face-to-face and have a chance to ask questions, and interact more generally. The idea of having local artists discuss the process of art-making is related to the

Process Writing model which features similar interactions between professional writers and students.

In order to make it even more exciting, I had the artists demonstrate the particular art-making processes that they used and then guide the children in using the same processes. In this way, the children would experiment with the use of materials in a way that differed from the way they ordinarily used materials. I hoped that this experimentation would precipitate an opening to a new way of knowing through art and to new dimensions of their own voices in art. For example, many of the older elementary students were fascinated with drawing realistic images. In addition, many of these students favored the use of pencils and colored pencils. Precision is what these students often aimed at achieving. The emphasis on precision is not surprising given the general atmosphere in the schools in which I work. With so many students, so little space, so little time to explore anything that is not essential, it is no wonder that these students admire and tend to use a kind of precision and exactitude in their artwork. Although many of these students, as I will show in the next chapter, achieved a great deal with this method of using precise drawing styles, nevertheless, it was very exciting for them to open to a freer and more expressionistic style that the particular artists who came, developed.

The artist-in-residence programs had three components: a slide presentation of the artists' work that showcased each artist's development over time, a live demonstration of the artist's method of creating artwork, and a hands-on project with the children in which the students experimented with the artist's use of materials

and techniques. In each case as well, the students wrote artists' statements under the artist's direction. We then had an exhibition of the final pieces produced during the residency including the "artists' statements" that went with the artwork. The creation of "artists' statements" provided yet another opportunity for children to reflect on their artwork and to identify themes and developmental trends in their own work.

In one case, we had the exhibition during the end of the year School Open House so that we had a wider audience who attended the exhibition. Since we knew that we were guaranteed a very large audience (almost the entire school population and their parents), we decided to emphasize the process of producing the artwork in addition to focusing on the products exhibited in the display. We did this by having a videotape of various episodes in the residency running continuously during the exhibition. We also had several children demonstrate how the painting process was done for the parents and other children who had attended the exhibit. The other children were so excited about seeing this process that they begged to be able to try it as well. As a result, we had a great many children experimenting with the painting process during the exhibition. While the parents were captivated by the videotape, the children were involved with the process itself. And the artist and I were excited and gratified as well.

Exhibitions

We exhibited student work in several exhibitions, the most ambitious of which was the exhibition of the paintings described above that occurred at the Bishop School Open House. This exhibition

was the one that highlighted the process of art in the most dramatic way since the exhibit included videotapes of the children creating the paintings and live demonstrations of the painting process by the students. And, as I indicated above, unexpectedly, this exhibit featured a hands-on component where the so-called audience members, people who came to view the exhibit, ended up experimenting with the painting process themselves. Therefore, this exhibition was the most exciting example of how exhibitions can be reframed in light of the notion of art as process.

However, all of the exhibitions that we had represented ways of involving the community in art and of expanding the base of the "school arts community" that had begun to evolve. Not only did we have ongoing exhibits at the schools, but we had exhibits in more public places as well. For example, we had one exhibit in what is referred to as "The School Committee Room" on the sixth floor of Arlington High School, the room where school committee meetings take place. We also had displays at the Arlington Public Library, and at the Arlington Town Hall. In all these cases, students and parents took pride in seeing work exhibited not only in the school where they were produced, but in locations in the larger community as well.

In addition, we developed another form of exhibition, the multimedia computer stack. At Bishop School, The Visual Arts Committee had developed a tradition of having an exhibition of student artwork that they organized each year. The exhibit consisted of work done outside of school. I really liked this idea and wanted to incorporate it into my program since it served to bridge the gap

between home and school through artwork produced entirely without school instruction. The tradition included mounting and displaying all the artwork that was submitted and exhibiting the pieces with name plates and titles, and then having an "Opening" where parents and students came to have refreshments and enjoy the artwork. In order to link the Art In The Hallways exhibit with the Process Art program, I suggested that we feature the "Spiral Creations" stack as part of the exhibition. We therefore had several computers available during the exhibition so that parents and children might view and work with the computer "stack". Everyone was excited not only to see the images of the drawings that the children had made, but to hear their voices describing the drawings as well. Many asserted that the "Spiral Creations" stack was the "hit" of the show.

The School Arts Community

I cannot say with any certainty at what particular moment I felt that a "school arts community" was emerging or had become present. It was more of a gradually-developing sense of awareness that I was no longer alone in buiding the art program and that there was a core group of people who were involved with, and cared about, the development of the program.

Correspondingly, I cannot say with any certainty who I would consider members of this community and who I would consider to be not members of this community. "The School Arts Community" that I speak of is not a clearcut community with distinct boundaries but rather is an intangible awareness that such a community is present and that it is in a dynamic state of growth. People enter the

community and become active in it and then wander outside it only to reenter once again at a later time. But it is there and I no longer feel as if I am operating in isolation or that no one else is participating with me.

What I want to emphasize here is the fact that it was no one component of the process art program that was responsible for the development of this “School Arts Community” but rather that the community emerged as the result of all of these elements working together: the staff development workshops, the meetings of the Visual Arts Committee, the workshops for parent assistants, the artist-in-residence programs, the collaboration with the media specialist in the development of the use of technology, the collaboration between the high school art students and the elementary students, and the development of the various exhibitions. It was all of these parts of the program working in concert that brought to light the sense that there was a community of people, with a set of values and an outlook that differed in important ways from those of the larger school community, that brought the whole Process Art program to life.

Moreover, as I suggested at the outset, all of these components of the program seemed to unfold in a magical way, or what seemed like a magical way to me. I therefore have the sense that the Process Art Program was not created by me alone but rather by an intangible group of people who came and contributed to the program and were therefore part of what I called “it”: the will of the creative process itself.

This is the end of the overview of my story of how the process art program developed. In the next few chapters I will focus on various aspects of the program that I think are worth emphasizing. The next chapter, Chapter Six, will be an examination of artwork produced in the sketchbooks and the process of self assessment that arose in conjunction with this part of the program. The following chapter, Chapter Seven, will consist in a more thorough discussion of the artist-in-residence programs. Following that will be Chapter Eight in which I discuss the art program that I developed in light of the theoretical framework that I described in Chapter Three. And finally, Chapter Nine will consist in some concluding remarks concerning the project as a whole.

Chapter Six:
Sketchbooks And Self Assessment

I think it is especially fitting that I follow the telling of my own story of how I built the art program, with a chapter on the sketchbooks, since the sketchbooks became the primary vehicle through which the students told their own developmental stories in art. At first, the students used the sketchbooks simply to develop their own artwork. However, since the pages of the sketchbook were bound together, and since most students created artwork beginning on the first page and ending on the last, the sketchbook became a record of each student's growth. It is therefore easy to see how such a record lent itself to providing an awareness of artistic growth over time.

However, the method of using the sketchbooks evolved as various members of the "school arts community" entered the process and contributed ideas regarding how we might procede with the sketchbooks.

The first thing that happened was that Lanise Jacoby, one of the second grade teachers at Peirce School, had insisted that we use sketchbooks rather than looseleaf notebooks, as I had originally envisioned. What this did was to shift the focus from writing and creating images *about* art, which was what I had envisioned would happen in the loose-leaf notebooks, to the creation of art itself. What I had envisioned at the outset was that we would do art projects in the art classes, and that the looseleaf notebooks would be a place for the students to reflect on what we had done both in images and in words. However, with the introduction of the sketchbooks, this whole

idea was dramatically altered. After all, while the loose-leaf notebooks would have contained unlined writing paper, the sketchbooks contained drawing paper that cried out for color and line and all the elements of art and design. The children fell in love with these sketchbooks and could not wait for an opportunity to use them. In this way, the sketch books became a critical feature of the whole art program.

Another idea that added to the way the sketchbooks were used was my notion that artists, both professional artists and students as well, developed a sense of voice in art by pursuing certain themes. That is, each artist developed in part by following themes that held the artist's interest. As the artist worked with these themes, he or she developed and enriched understanding and skills associated with these themes. In this way, the artist's "voice" or "voices" became clearer, more sophistocated, and more complex. Art was therefore not something that was separate from the whole person. Instead it came from the person's life situations and the interests that he or she had in relation to those circumstances.

I had developed this idea in a thesis for the Master's Degree in Art Education at the University of Wisconsin in 1986. Although my focus has changed, since in that earlier study my interest had been only in individual growth, and I now focus on the context in which individual growth occurs, I nevertheless still see individual voice and the pursuit of themes as critical to development. Moreover, I still insist, as many others do (Calkins, 1986; Graves, 1983; Elbow, 1973; Ernst, 1995; Fleming, 1994), that the themes that each person

pursues emerge from that person's own interests and not from those imposed by an educator.

I talked to the children about this at great length and showed them the art of professional artists who developed themes: Monet's Water Lillies, Chagall's floating figures, O'Keeffe's giant flowers, Van Gogh's use of brush strokes and intense color to express feeling, etc. As I indicated before, I also showed the students videotapes of artists talking about their work and how certain themes emerged in their work that they gradually developed.

In fact, at Peirce School, Lanise Jacoby invited an artist from the Peirce School community, one of the parents who was a painter, Jeff Fallon, to come and show his artwork and also talk about his use of the sketchbook.

He showed the students how, for him, his sketchbook was a record of his life. For example, he recounted how he drew a portrait of his brother when he and his brother were very close, and now that he no longer is that close to his brother, he is glad that he has a record not only of how his brother looked to him at that earlier time, but of his feelings toward his brother when they were younger and had a closer relationship.

But he also showed the students small paintings that he did in his journal of nooks and crannies in his apartment, and of views that he saw from his windows: intimate scenes of his life that had great meaning to him and that, when he looked at these paintings today, brought back memories of that long lost time.

Here are two pages from Jeff Fallon's sketchbook.

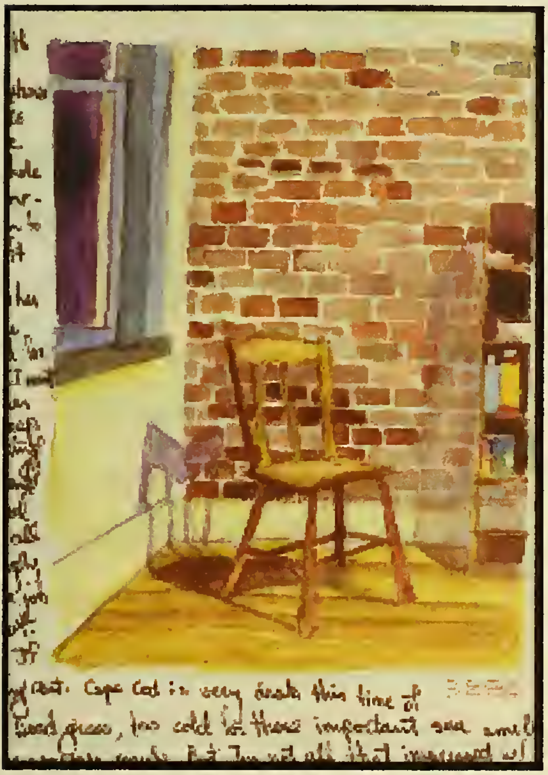

Cape Cod is very drab this time of

Figure 6:1 Jeff Fallon's Sketchbook

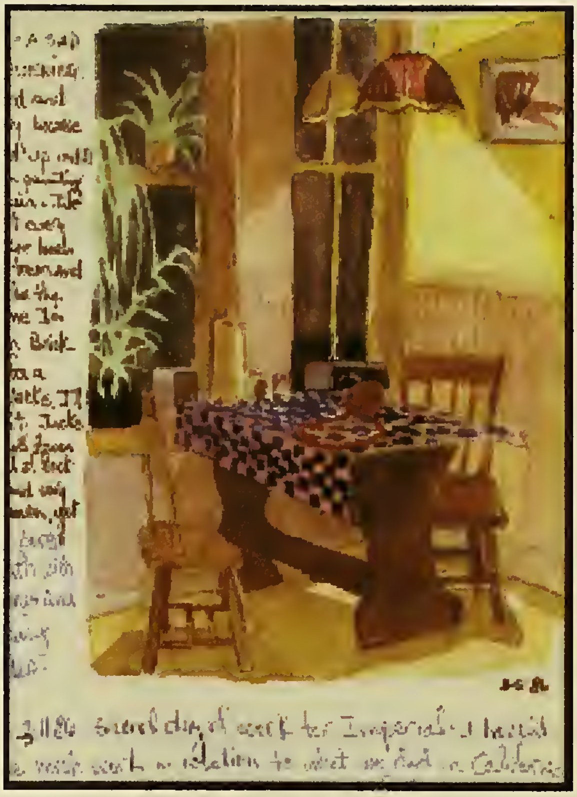


Figure 6:2 Jeff Fallon's Sketchbook

And then of course, there were the high school students who showed the children their sketchbooks and told their own developmental stories through the pictures that they had done in their sketchbooks. In some cases, the drawings and paintings in the sketchbooks chronicled their lives, as Jeff Fallon's sketchbook had, and in other cases, it was merely a record of the kinds of things that they liked to draw and the skills that they had developed over time. Both in the case of Jeff Fallon's presentation, and in the cases of the high school students' presentations, there was an emphasis on creating words and images in combination.

Hence, the students were provided with many, many, models of how to use the sketchbook. Yet there was no exact recipe, no specific path that they were required to follow. In fact, that was the whole point: that they were to find their own way that might be entirely different from anyone else's. It would have to be different from the models that they had seen, since it was their own sketchbook, something that was in some ways similar to others, but that also would be quite unique.

What was so surprising was how enthusiastic the students were about the sketchbooks at the outset, and how, in many cases, this enthusiasm did not lessen but persisted, and in some cases, even became greater as time moved on.

In this chapter, I will present three case studies of children and how they used the sketchbooks. The emphasis will be on how these children pursued themes in their work and how, through a series of experiences that we put in place, the children began to monitor their own development, tell their own stories, and to assess their own growth in art. In this way, each student began to develop a sense of "voice" as an artist. Each student developed a way of working that was special to that student, that was recognizable as being the artwork of that student, and that seemed to convey a certain outlook on the world, a personality, a presence, that was unique to that student.

I think that what is important to emphasize here is that this project did not consist in my constructing art lessons using specific themes and materials in combination as I had done so many times in the past. Rather, the themes that were developed, and the

combinations of materials that the students used, came from the students themselves. And each student was so different. Each had his or her own specialty, his or her own window on the world. And what was even more gratifying was that the students began to develop the capacity to tell their own stories in art, and to assess their own growth in art.

I think I have mentioned a number of times how important it was for me to feel less alone in speaking the language of art and in teaching the subject of art. In the past, I had felt that I had been a lone voice struggling to speak a language that very few people wanted to hear, and that even fewer wanted to learn to speak themselves. In that sense, I had been the only narrator of the story, and rather than feeling that I had some kind of power and control, as some feminists and postmodernists insist happens when only one person tells the story, I felt utterly alone and lacking in power. I felt as if I had been doing all the work and recieving very little reward or recognition for the work that I had been doing. I do think that this is another facet of the problem that occurs when one person tells the story for everyone else. Such a person often begins to feel overwhelmed with responsibility and resentful at the amount of time and energy that the job entails and the lack of acknowledgement that comes back.

What was so inspiring about the sketchbook project was that I was no longer the only person speaking the language of art and telling the story of what happened in the art program. It was no longer a monologue, it was a conversation. And who was joining me in this conversation? As I indicated before, there were the classroom

teachers who had shown a special interest in the art program; there were the parents who had so generously contributed their time and energy; there were the artists who had shared their processes with us; there were the high school art students who had shown us their artwork; and now there were the elementary students themselves! And I must say that this was the most gratifying part of the program of all: to see the children themselves not only developing their "voices" in art, but joining in the conversation with us, and contributing new insights and new ways of pursuing art and of effecting development in art.

I will here provide three case studies of fifth graders and their artwork. Each case study will include several examples of the child's work in the sketchbook, the child's written description of his or her development over time, and the note written by the high school students in response to the child's artwork. The purpose of each case study is to demonstrate an emerging sense of "voice" as an artist through the use of themes and techniques and the development of those themes and techniques over time.

Selecting Children For The Case Studies

I chose to study these three students for a number of reasons. The most fundamental reason I chose these students was that they demonstrated in a dramatic way the success of the Process Art program in encouraging the emergence of each child's voice as an artist.

However, this was not the only reason. In fact, there were many students whose work demonstrated this phenomenon. Moreover, of the many students whose artwork evinced this sense of

"voice", I scanned into my computer the sketchbook pages of at least twenty students. For example, I copied several pages from a fourth grader's sketchbook because I was so impressed with a series of drawings that he had created.[1] The first page in this child's sketchbook consisted of a map of the United States; and subsequent pages included detailed renderings of scenes from various cities. This student told me that he hopes to become an architect and that he is fascinated with buildings and the contexts in which they are set. In fact, his mother informed me that he spent many evenings at home looking up cities on the Internet in order to get ideas for drawings.

A second example is a first grader who created a series of mermaids floating through varying undersea environments. Her artwork was immediately identifiable as emanating from her hand even though she was only six. Moreover, the boldness and detail in her drawings was captivating. Not only did adults marvel at her work, other children often gravitated to her desk in order to see first-hand how the mermaids came to life on her pages. Many children learned from observing her process and several were influenced by her style.

A third example is the second grader who produced several very-detailed pencil drawings of scenes from her everyday life. For instance, she drew herself and her brother feeding ducks and geese at a local pond while her parents stand arm and arm in the background. She also drew a picture of her feelings concerning the fact that her family was moving. In this drawing, she appears many times with two houses near her. She explained to me that the many

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[1] See Appendix to see artwork of the three students mentioned here.

depictions of herself and of the two houses expresses the fact that wherever she goes and whatever she does, she is always thinking of moving from her old house to her new one.

Although the artwork of the students just mentioned, and of many others, was impressive in demonstrating the emergence of consistent themes, and of a sense of “voice”, I did not choose to portray their development because they did not provide as clear a picture of certain other elements with which I was concerned.

I finally decided to focus on three fifth grade students for the following reasons. First, I knew these students better than children in the lower grades. I had seen the fifth graders develop over several years and had a better sense of where they had come from and of where they seemed to be heading.

The second reason was that the sense of community in the fifth grade art classes was stronger, partly because these students had been together for a longer period of time, and partly because they had participated in the artist-in-residence program that year. This artist-in-residence program, described more fully in the next chapter, featured several presentations in which all three fifth grade classes participated together as a single group. During these presentations, varying personalities emerged in a more explicit way since there were several discussions of the artist’s work, and several sessions in which the children reflected on their own artwork. Moreover, it was in these three fifth grade classes that we focused most heavily on creating videotapes of the students “telling their stories in art”. The students chronicled their artistic development by showing the progression of their artwork in their sketchbooks.

Consequently, the fifth grade students developed a greater sense of community; their voices, not only as artists, but as audience members, were cast in high relief within the context of this dynamic community.

However, there is an even more compelling reason why I chose to focus on these fifth graders. I decided to study these students because, according to aesthetic and feminist developmentalists, students at this level are at risk for losing touch with themselves and with their own voices. Studies of artistic development suggest that students at this age are in jeopardy of losing the capacity to create and interpret metaphoric imagery (Arnheim, 1971; Davis, 1997 Eppel, 1997; Gardner, 1982; London, 1989; Winner, 1982); and according to feminist developmentalists, the girls that I chose, both of whom were eleven, were at risk of losing touch with themselves (Brown and Gilligan, 1992).

Hence, I selected students whose artistic development in the Process Art program might help address a central inquiry of this study: Can a child-centered, community-based art program, based on postmodernist principles, encourage students to transcend the trough of literalism in their artistic development?

The reason that I chose these three particular students is related to the method that I used in creating the case studies. I call the method that I used an "artist's method". The case studies are not meant to be scientific investigations or psychological analyses. Rather, they are my attempt to portray the development of these students as a poet or an artist would, using my thoughts and my

feelings, in order to know these children, and what they are saying through their artwork.

Therefore, in selecting the students for the case studies, I chose youngsters for whom I felt a sense of attunement, whose personalities and work were resonant with my own. In this way, I felt that I might better "read" what they had to say; I might better "tell their stories" in a way that was informed by feeling as well as judgment.

These "case studies" are not factual in the usual sense since they come from my own very personal perceptions and ways of knowing. In a sense, they represent a cross between fact and fiction. The writing style that I use in describing the children was influenced in good part, by novelists, such as Anita Brookner (1983), Sue Miller (1990), and Anne Tyler (1983), whom I have admired for a long time. I am certainly not alone in using this fiction-related style. Many feminist developmentalists, such as Carol Gilligan and her colleagues (Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995), have employed this poetic style in describing the "cases" that they present.

Clearly, when I use the word "fictional" in relation to these case studies, I am not referring to the kind of fiction that is a deliberate fabrication. Rather, I am referring to the word "fiction" in the sense that postmodernists use the word. Postmodernists insist that all so-called "truths" are actually interpretations that are not absolutely "true" since they are fashioned from a particular point of view and are shaped by that point of view. It is for this reason that many postmodernists create works that are partly fictional and partly

factual (Easthope, 1993; Hutcheon, 1988; Kaplan, 1983). That is, they use poetic license to tell real-life stories. They therefore exaggerate the fictional nature of truth by telling a real-life story in a poetic way. Yet they uses pieces of reality, such as photographs, so that the mixture of fact and fiction is more explicit and dramatic.

In these case studies, I too use photographs and other pieces of reality, such as copies of the children's artwork, in order to highlight the sense of realism while at the same time admitting the partly-fictional nature of the portrayals.[2] In this sense, the case studies that I here present occupy a transitional space between what is normally considered life, and what is ordinarily considered art. For this reason, the method that I used to create the case studies, might be considered not only an "artist's method" but a "postmodernist method" as well.

I will begin with Justine.

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[2] The movie, The Titanic is a good example of postmodernist representation. In the movie, actual footage of the sunken ship is interlaced with a fictionalized tale based on the historical event. The Woody Allen movie, Zelig is another example in which historical footage is intermixed with a fictional tale. There are many other examples. The television series Saturday Night Live often incorporates news footage with fantasy as well.

Justine

Figure 6:3 Justine

Here is Justine: quiet, intense, brilliant, yet completely unobtrusive. In fact, I did not even know that Justine was particularly interested in art, or especially articulate in regard to her insights in art, until the sixth year that I had had Justine as a student. That was last year, the 1996 to1997 school year, when Justine was in the fifth grade. And here you see a photograph of Justine posing, reluctantly for my camera. She did not like to be singled out.

When I asked for students who would be willing for me to scan some of their drawings into my computer, Justine was not one of the students who volunteered. Her drawings were private, just as she herself was private. Luckily, I convinced her to let me use her work for my study after a great deal of effort on my part to persuade her.

I still do not feel that I "know" Justine very well. All I know really is what her work shows and what her words communicate. She has a complex way of speaking that is reflected in her artwork. In fact, this is the way I would describe Justine: as complex and

contemplative; and in some ways, as intensely devoted to what is true, not willing to go off on a tangent that seems extraneous. Sticking with the facts. Yet since what she sees is so complex and so thick with feeling and detail, she often comes up with ideas that are refreshing, even profound.

I might even say of Justine that her experience is so complex that sometimes she feels overwhelmed with the complexity and with the many details that she sees and feels as being significant. I see Justine as becoming herself but struggling in that effort, feeling confused and overwhelmed by the intricacy of thoughts, feelings, and experiences that beset her, and trying to makes sense of what is happening. And I think this is expressed in her work and in what she says.

In fact, at the end of the 1995-1996 school year, when I was just beginning to explore the idea of Process Art, I had given the children an assignment to draw a metaphoric image of themselves, an image of themselves that conveyed how they felt about themselves. Justine had been in the fourth grade at the time and the portrait that she drew expressed this sense of confusion, fear, and the sense of being overwhelmed with the complexity of experience.

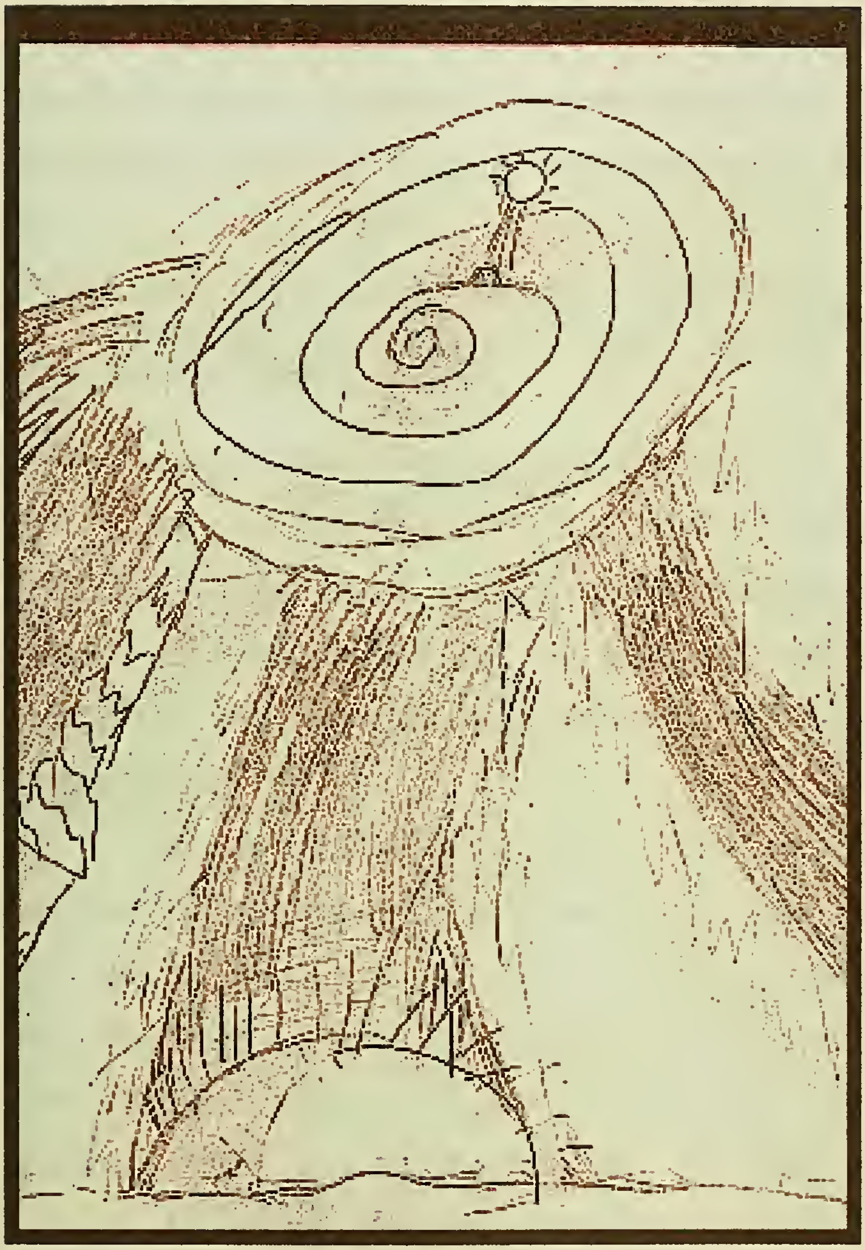

Figure 6: 4 Justine's Self Portrait, 1996

Here is Justine's self portrait completed at the end of the fourth grade. It may be difficult to see clearly, but as Justine pointed out to me, the tiny face just under the small sun icon at the top, and just above the center of the spiral, is Justine. It is just a miniscule face peaking out from above the whirling line of the spiral. The face is very small compared to the rest of the picture but if you look really closely, you can probably make it out. There she is in the center of this powerful, vortex, being pulled into its force field but resisting its power, hiding, and trying to sustain a sense of her bearings and of who she is in the midst of all this. She

told me what all the parts of the picture represent but since she was reluctant for me to record all of what she said, I do not have a complete record of it. Hence, I cannot tell exactly what Justine meant all these details to represent. However, what I did record was a rather brief statement that she made concerning this drawing. She says,

> I drew this picture to show the confusing state right before 5th grade. I do not know what is going to happen (Justine, Spring, 1996).

I want to state quite emphatically that I do not mean to imply that I think that Justine is suffering from any emotional turmoil that is unusual. I think that her self portrait merely expresses what many children and adults feel but are unable to express. Hence, I am merely painting a portrait of Justine as I see her and as I see Justine seeing herself.

I want to emphasize too that Justine's awareness of her own feelings and perceptions is a strength that Carol Gilligan and others have noticed many girls as having, and then as losing, as they move into adolescence (Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995; Jack, 1991). According to Gilligan (1982), girls develop a way of knowing that integrates thought and feeling, and unfortunately, is not considered important, or even proper, in the context of Western culture (Brown and Gilligan, 1992; Gilligan, Ward, Taylor & Bardige,1988). It is for this reason that girls often push such perceptions underground and behave as if they do not know, what they in fact, do know. If this pattern of denying what they know continues unchecked, not

knowing can lead to not feeling, which in turn can lead to very serious forms of alienation and dissociation (Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995; Jack, 1991). Hence, I see Justine's self awareness as a strength, and as a capacity to be nourished, rather than one to be hidden or to be kept out of sight. And I think that the art program provided a vehicle to keep this self awareness alive and to nurture this precious capacity to stay in tune with the world of emotion and thought that makes life so meaningful.

In fact, Justine's self portrait is a graphic portrayal of the fear of becoming known and of the desire to hide that Gilligan and her colleagues describe so vividly in girls who are Justine's age (Brown and Gilligan, 1992). According to these feminist developmentalists, eleven year old girls often do hide, and unfortunately often disappear in a psychological and social sense, when they realize that what they have to say is not welcomed, is not considered fitting in this culture (Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995; Jack, 1991). This self portrait dramatizes this developmental threshold in which girls unconsciously decide either to become who they are or to hide.

One might even say that Justine's self portrait tells a myth-like tale that asks "the big questions": What is the nature of the world? What is my place in it? Where is my passageway, from one stage of life to the next? These are spiritual inquiries that art has traditionally addressed (Campbell and Moyers, 1988). And unfortunately, according to Joseph Campbell (1988) and others (Egan,

1997; Goleman, 1997), these questions have not been deemed relevant in our public school programs.

In fact, according to Kieran Egan (1997) educational programs lack the vitality that they might otherwise have because in developing literacy, they fail to nurture the forms of understanding that precede, and that continue to enhance, literate understanding. Egan suggests that individual development recapitulates collective and cultural development. He identifies five “kinds of understanding” that have evolved over time and that each individual evinces as they mature in Western culture: Somatic understanding, Mythic understanding, Romantic Understanding, Philosophic Understanding, and Ironic understanding. Egan contends that while each successive “kind of understanding” is an advance over the previous one, nevertheless each retains the strengths of those understandings that came before. Therefore, in order to move from one level to another, it is necessary to integrate past forms of understanding with the more sophistocated forms that follow. Otherwise the developmental process is a shallow one that lacks vitality and that leads to a sense of alienation from self and others.

As I indicated above, Justine is moving into a more advanced level of understanding as she enters the preadolescent years, and according to Carol Gilligan and others, is at risk of losing access to the kinds of understanding that informed earlier cognitive perspectives (Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Gilligan, Sullivan, Taylor, 1995; Jack, 1991). That is, she is at risk of losing access to the world of feeling (Egan’s “Somatic understanding”) and to the cognitive insights and perspectives that that world affords

(Brown and Gilligan, 1992). However, the opportunity to develop knowledge through art provides a vehicle to retain this more integrative way of knowing, this way of knowing that connects heart and mind. While the somatic knowledge that she expresses in her fourth grade self portrait evinces an intense knowledge of feeling and of thought, her fifth grade drawings demonstrate a maturing of this capacity rather than its loss. Moreover, as you will see, the fear that is expressed in the fourth grade self portrait, that implies a sense of isolation in the face of powerful internal and external forces, gradually diminishes with the opportunity to participate in a supportive arts community in a meaningful way.

With this introduction, I would like to present some of the drawings from Justine's sketchbook. What I would like you to notice is the complexity, the detail, and the fullness of each piece that reiterates the sense of bursting energy and intricacy reflected in the fourth grade self portrait. There is the sense of a mythical world infused with a kind of energy that is almost supernatural or magical. The world and nature are not objectified here. They are alive with power, with purpose, with mystery. And the fear of this world and this energy, that was so intense in the fourth grade portrait, have been transormed in these drawings, into a sense of wonder, almost awe, at the immensity and complexity of it all. In Kieran Egan's developmental scheme, this sense of awe would be equivalent to "Mythic understanding", a sense of the mystery, magic, and power in the world and in the self.

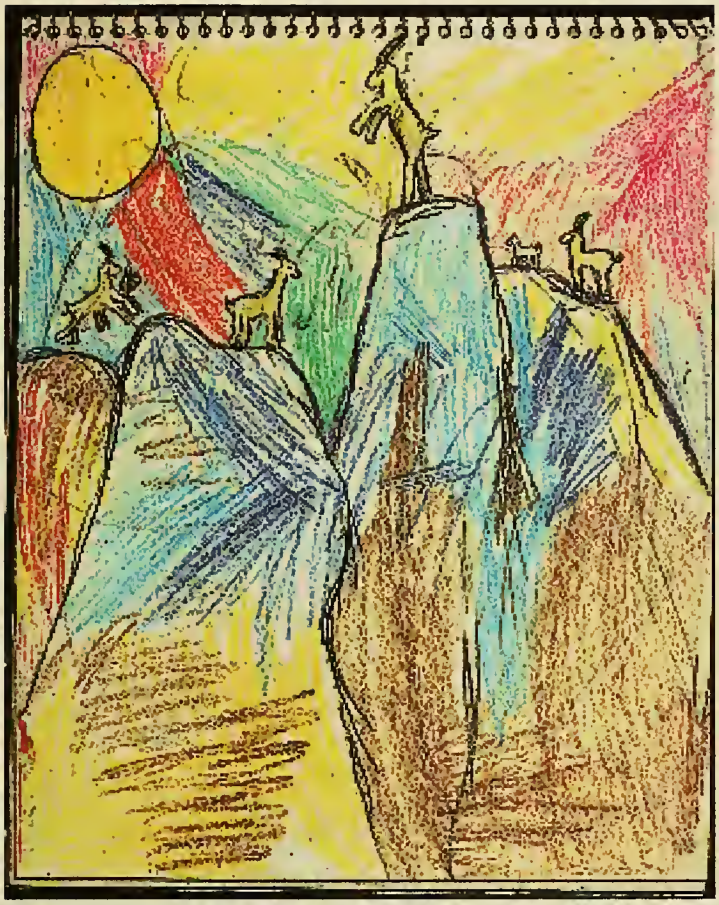

Figure 6:5 Mountain Goats

For example, this drawing depicts mountain goats on the peaks of various brightly-colored mountains. Some goats appear closer and others appear farther away. The goat in the center seems to be closest to the viewer's perspective, and the goat directly to the right of that center goat seems furthest away. There is a hint here that space goes on and on: that what we see is only part of what exists. Furthermore, the entire picture has the feeling of energy moving through it that is reminiscent of Justine's self portrait. Yet while the mood of the self portrait, executed with little color, is somewhat frightening, the tone of this drawing and the ones that follow are filled with color, light and hope. The world of Justine's art more generally, is alive with color and energy and feeling. The natural world is not dead here; it is not an object to be studied with indifference. Rather, it is an awesome place, a place bursting with possibility.

Moreover, there is a sense of continuity in these drawings. For example, in the drawing, "Mountain Goats", the mountains have a

majestic power of solidity about them that resounds in the next drawing as well.

Here is the next drawing in Justine's sketchbook. This one Justine calls "Mountain Sky". And again, there is the feeling of energy coursing throughout the surface of the drawing and of the solid mountains down below holding their ground. The drawing has a freedom of expression about it while at the same time evinces a great deal of control. Is it ominous? Is it portending? It seems mysterious to me and as if some excitement hovers beneath its surface. Some godlike voice echoes commandments behind the picture space.

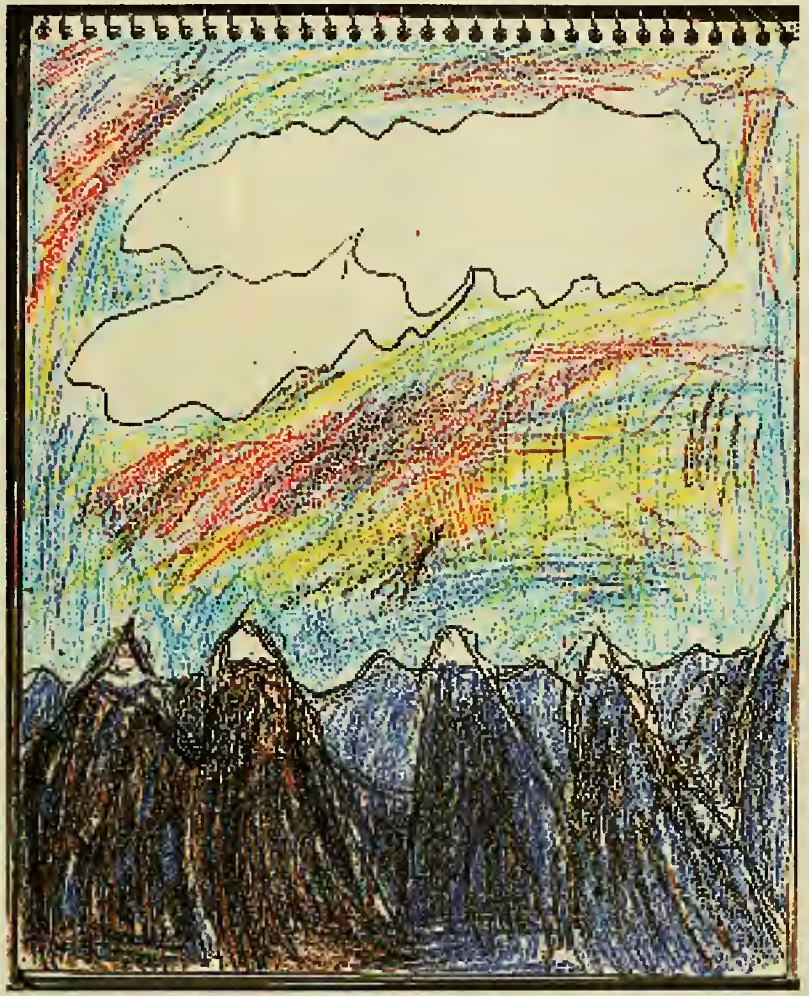

Figure 6:6 Mountain Sky

The next drawing is like an answer to my questions. This image explodes with the excitement that I sensed under the surface of the previous drawing. It is filled with color, with shapes, with feelings.

Yet at the same time, it too evinces a kind of control, a capacity to stay with the difficulty of portraying all that activity, all those details that lend luster to the scene.

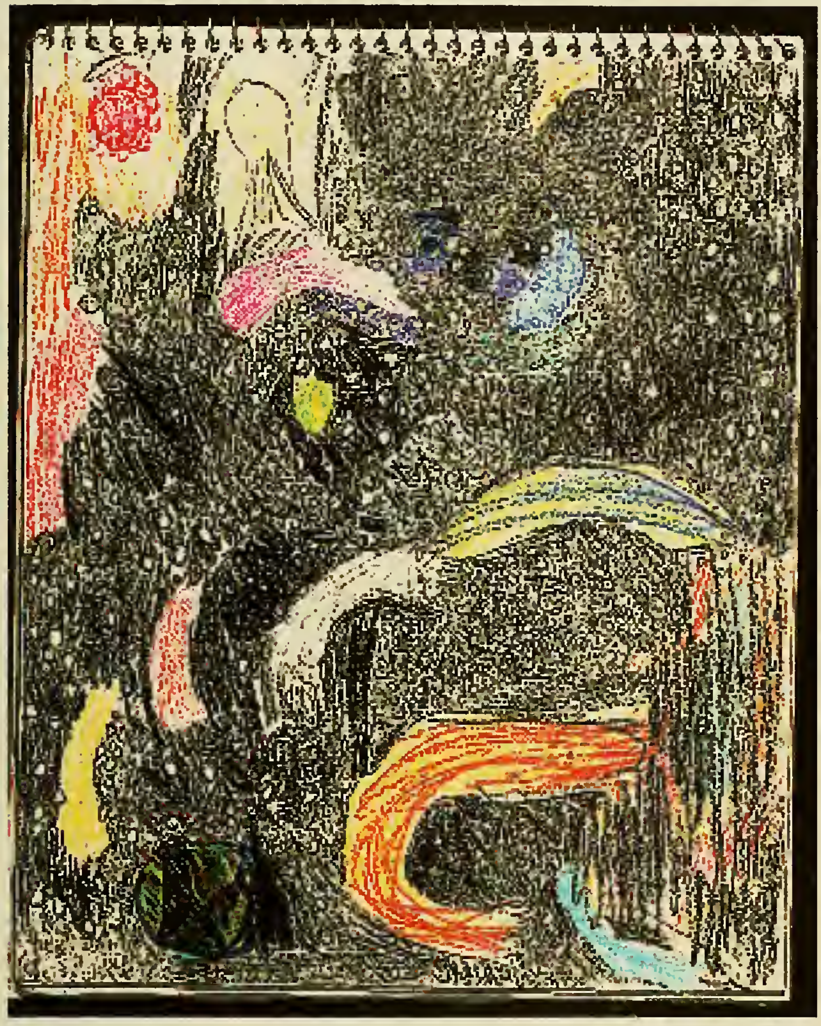

Figure 6:7: Through A Black Hole

Justine points out how long it took her to draw all those little stars in the background. If you look really closely, you will see what she means by stars. They are the very small circles that fill the blackness of the night sky. And Justine describes as well how much care she took in depicting all the outerspace phenomena that appear in this drawing: comets, suns, planets, and other whirling spectacles that dance through this scene of wonder and enchantment. Justine says of this drawing,

> I made hundreds of little dots for stars. The picture is my idea of what space might look like if you were traveling at the speed of light or passing through a black hole(Justine, Spring, 1997).

[illegible]

[illegible]

[illegible]

It is evident here that Justine's interest in science is based, at least in part, on a sense of wonder, on an appreciation for the vastness and power of nature. I am reminded of Howard Gruber's insistence that Darwin's scientific inquiry emerged from a very private and passionate response to nature. He quotes Darwin as saying in his personal journal...

> When quietly walking along the shady pathways and admiring each successive view, one wishes to find language to express one's ideas... a true picture of the mind... the land is one great wild, untidy luxuriant hot house which nature made for her menagerie, but man has taken possession of it and has studded it with gay houses and formal gardens (Darwin in Gruber, 1981, p.12).

Clearly, Justine is following a similar developmental path in that her interest in science is infused with a sense of wonder. She has not replaced her affective response with an intellectual one; nor has she replaced her mythical understanding with a scientific or philosphical sense. Instead, the "kinds of understanding" that she is using are integrated. As a result, each successive kind of understanding is not added on in a superficial way but rather is incorporated with what is already there.

Moreover, Justine has not lost herself in this inquiry; rather her innermost responses have led to a more sophistocated form of knowing. She has not had to abandon her sense of awe and wonder; she has not even had to abandon her fear of the powers beyond her reach that was evident in her fourth grade self portrait. Instead, her affective and mythical thinking are clearly evident in her current understandings that border on the scientific. Most importantly, the

[illegible]

> [illegible]

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[illegible]

the sense of inquiry that Justine has been developing comes from her own interests, her own special window on the world. It is not I, as the art teacher, who has determined that art and science ought be integrated. The integration unfolds from Justine's emerging sensibility, and from the questions that come from that sensibility.

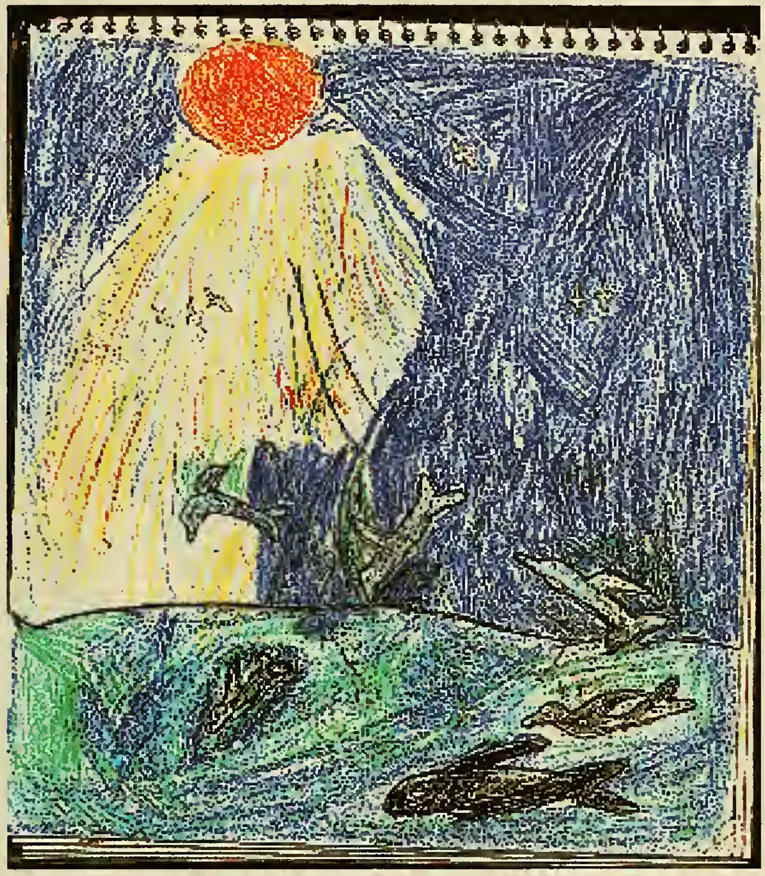
Figure 6:8 Sea and Sky

This next drawing expresses the sense of wonder and excitement in yet another way. Moreover, this drawing has greater depth and compexity in that birds and fish are moving at so many different levels in reference to the picture plane. The image seems to exude a sense of mystery at the energy and excitement and complexity of the world in all its details, in all its activity. One can almost hear and smell the ocean and the sky meeting, and the fish and birds splashing and crying as they play and reach out to one another.

This brings us to the next image that features a very unusual inquiry into the relation between the world of sea creatures and the world of other creatures. In this next drawing, the two are

intermingled in a curious way that seems at once dramatic and humorous.

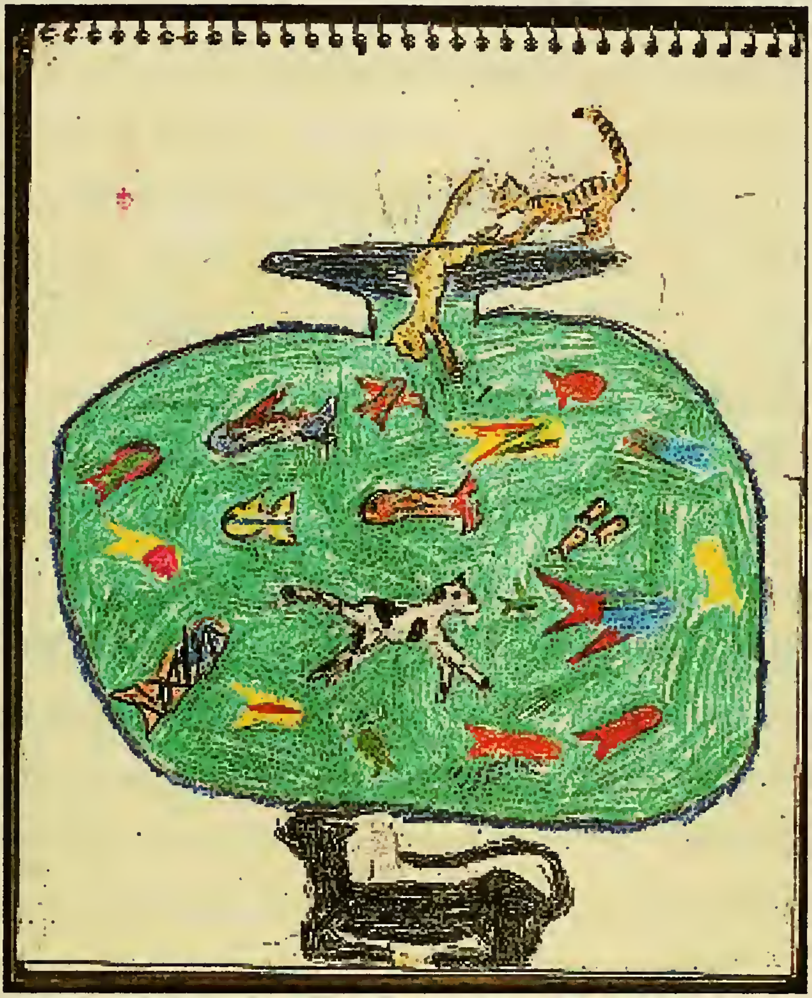

Figure 6:9: Cat Climbs into Fishbowl

As I indicated above, this drawing seems to be asking a question: what if cats, that often look as if they want to climb into fishbowls in order to capture the prey therein, actually could climb into a fish bowl? And what if they no longer wanted to eat the fish, but rather just wished to float with abandon in the world of sea creatures?

There is a dramatic change of mood in this drawing. The energy that had been so diffuse and even threatening in the previous drawings, is now contained, is now circumscribed into a more manageable form. Justine seems to be saying that although this containment is artificial, is imaginary, it provides a different sense of perspective, a greater sense of control, and with that sense of control

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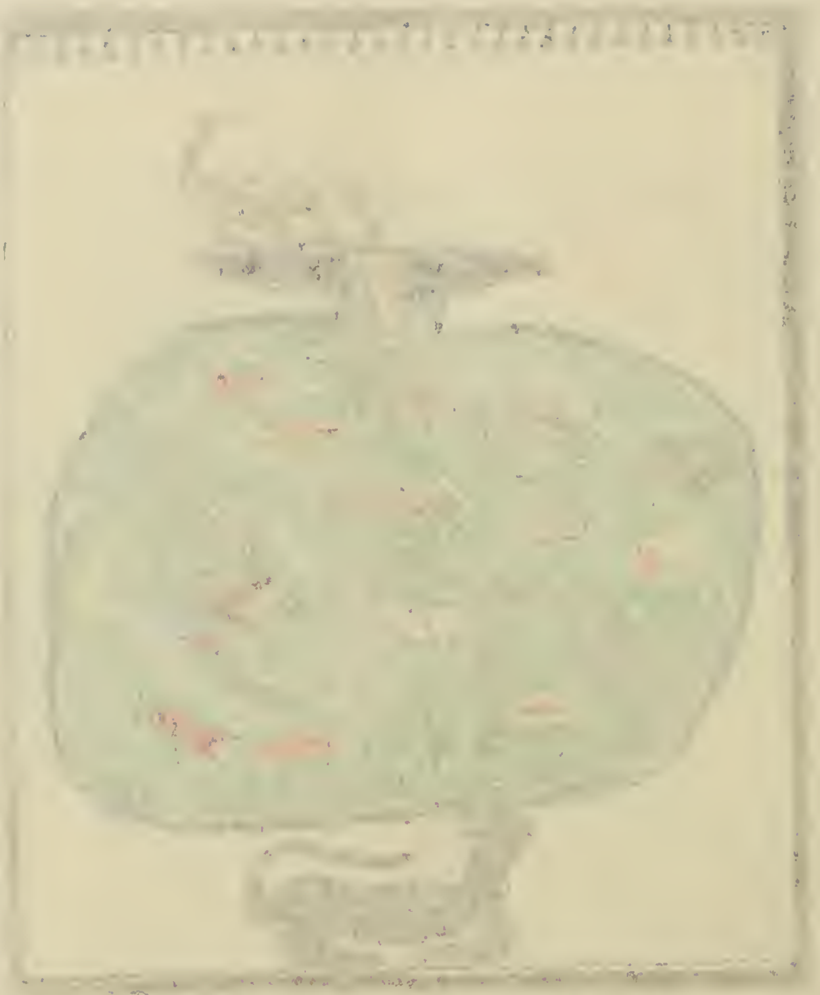

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comes a lightness of heart that was not there before. Justine can laugh now at the powers that were so diffuse and unmanageable before. Although they are contained in a fishbowl held up by the likes of a black cat, they are no longer pulsating wildly throughout the space of inner and outer life. They have become manageable. And therefore Justine can engage in a more reasoned inquiry, an inquiry that is informed by a greater sense of stability and even of humor.

This is my own meditation on this drawing and on Justine's work more generally. I am sure that you, the reader, would have a different take on this series of drawings. But whatever your "reading" of these drawings is, I am sure that you can see evidence in these images of a mind that is active, and alert, and curious, and filled with a sense of wonder and mystery at the world and at the nature of her own experience of that world. This is what art is all about for me and what I wanted to inspire the students to see and to express: the sense of wonder at the world and in life as it is lived. And I suspect that you can see as well how Justine's fears, expressed so vividly in the first drawing, had been diminished with the opportunity to share her world through the creation of art within the context of community.

In order to clarify the students' understanding of their own development in art, I had the fifth graders write descriptions of their artistic development as letters to the high school seniors. We anticipated that the seniors would return and respond to the elementary sketchbooks soon after the 5th graders were to write the letters. I instructed the 5th grade students to number the pages of

their sketchbooks so that they might more easily refer to specific drawings. Hence, the description that Justine wrote is in the form of a letter written to the seniors and in this letter she refers to particular drawings by page number. Here is Justine's letter.

> Dear Seniors,
>
> I think my work has changed. On page seven ("Night Sky"), it took forever to get where I am now. On page six ("Mountain Sky"), it took a long time to finish it and to color it all in. On page seven, I made hundreds of little dots for the stars. The picture is my idea of what space might look like if you were traveling at the speed of light or passing through a black hole.
>
> From,
> Justine

This is only a small portion of what I heard Justine say concerning her development in art when she showed her sketchbook at the end of the school year. Unfortunately, we were unable to videotape that presentation and so have lost that material. But I think it is sufficient to say that Justine not only was able to develop her "voice" as an artist by pursuing themes and combining materials in ways that came from her own experience, she was also able to monitor changes in her own development, and to communicate what those changes were to others.

I will end with the comments that Justine received in the letter from the senior who reviewed her work:

> I think your artwork is beautiful. I liked the mountain goats in front of the colorful sky. You are very artistic and use color very well. It's great to have your own ideas about the sky and the universe. Stick with it.
> Rory

This letter marks the end of my case study of Justine. I will discuss her work again in relation to the artist-in-residence program in the next chapter.

Aaron

Figure 6:10: Aaron, Winter, 1997

I think that it is fitting that my portrait of Aaron includes a series of photographs since Aaron was such an active member of what I have been referring to as the "school arts community". Although he is a very contemplative person, Aaron also has a more public side.

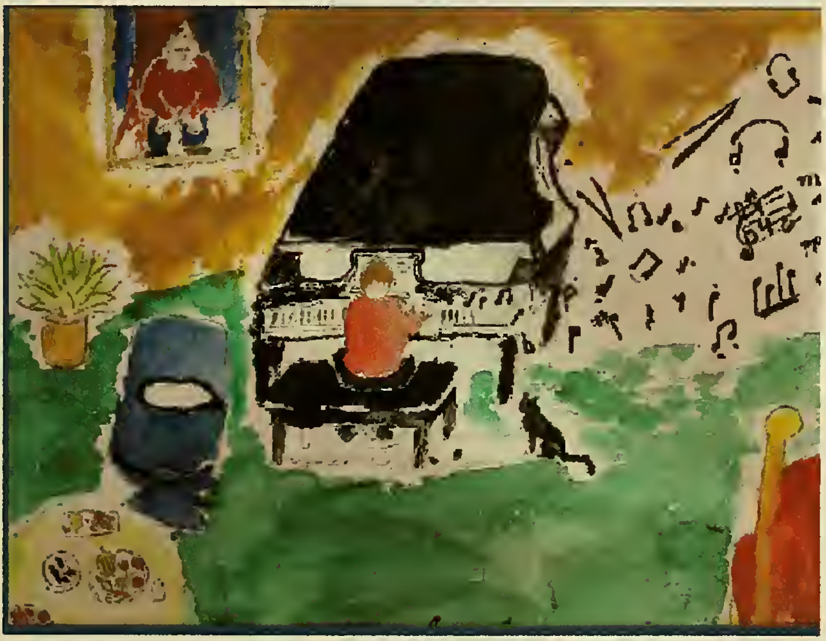


Figure 6:11: Aaron's Self Portrait

I see Aaron as a person who has a generosity of spirit, and in the spirit of sharing, he enjoys the show, he loves to perform and gains great pleasure both from the creation of art, and from the capacity to share it with others. The self portrait included here expresses this feeling.

In this self portrayal, although his back is to the audience, Aaron is still "talking" to us through the medium of the notes emanating from his hands on the piano keyboard. He is sharing himself, his inner feelings of joy in the music. The music is literally filling the air. And the feeling is clearly upbeat, frolicking, as the notes seem to be dancing, even playing, in tune with one another. As in several of Aaron's other works, the point of view here is important. We see Aaron from high above where he is sitting. Almost by osmosis, he seems to have internalized the conventions of mid twentieth century art with the picture plain tilted upward.

In addition, as you will see in the illustrations that follow, Aaron likes to combine words and images. Although there are no words here, there are written notes which are like words, that add another dimension to the work. Yet what is important is the richness and complexity of Aaron's inner life and his joy in sharing it through performance.

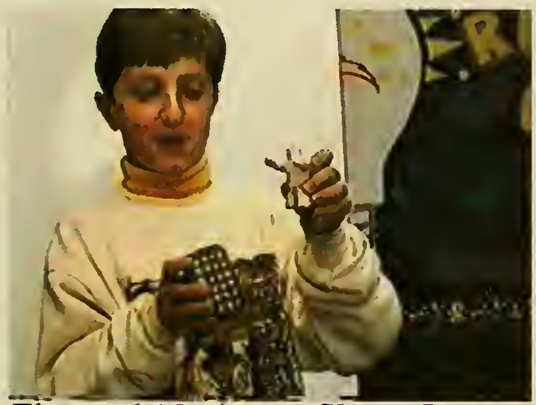


Figure 6:12: Aaron Shows Foamy

Aaron welcomes the drama of talking about and exhibiting his work. Here he is showing a clay sculpture of the character that he created named Foamy. Foamy was a cartoon-type character similar to King Kong, the gargantuan gorilla that scared people from atop the Empire State Building. In the photograph above you can see Aaron holding Foamy next to the building that the character climbed in the drama that Aaron created.

And in this next photograph, Aaron shows us Foamy as he actually climbs up the side of the building. Foamy eventually gets to the top of course and terrorizes the people from this great height.

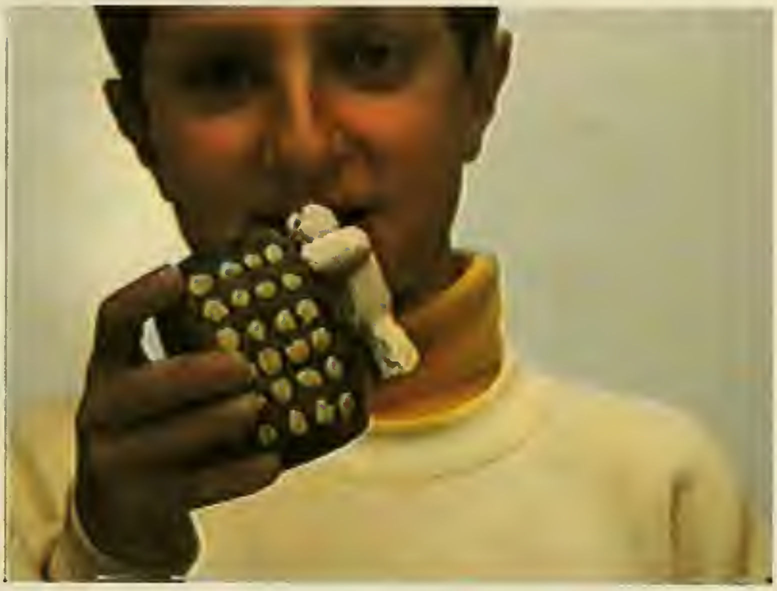


Figure 6:13: Foamy Climbs Building

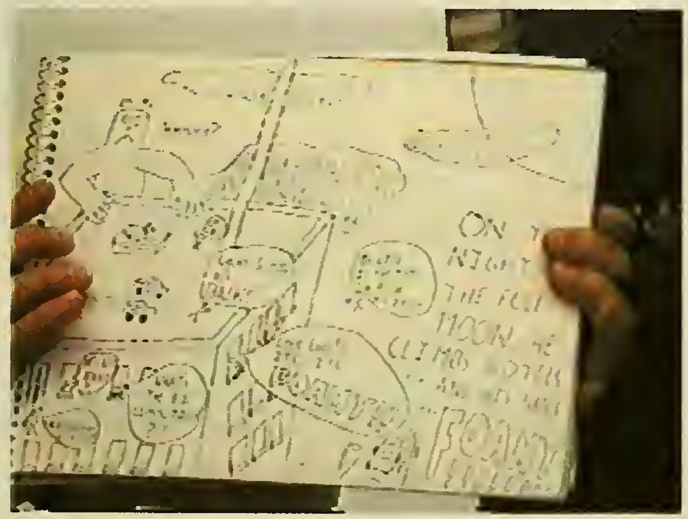


Figure 6:14: Aaron shows Foamy Drawing

In the next photograph, Aaron shows one of his famous Foamy drawings with the exclamations of the people Foamy is terrorizing in cartoon bubbles. Although Aaron loved the drama of the Foamy stories that he made up, it was obvious that he enjoyed the humor in the episodes and in the exagerrated plights that Foamy found himself in.

Here is a larger version of this same drawing. If you read the large writing, you will understand the humor in it.

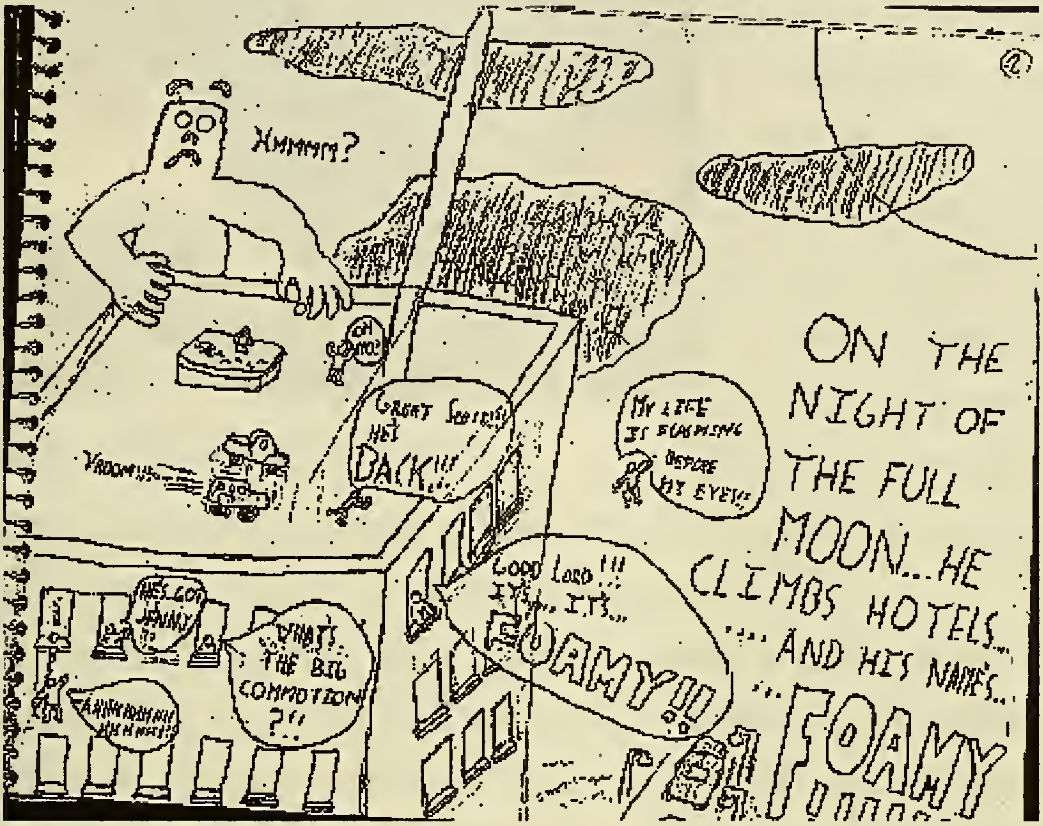

HMMMM?
OH NO!!
VROOM!!!
GREAT SCOTT!!! HE'S BACK!!!
MY LIFE IS FLASHING BEFORE MY EYES!!
ON THE NIGHT OF THE FULL MOON... HE CLIMBS HOTELS... AND HIS NAME'S... FOAMY
GOOD LORD!!! IT'S... IT'S... FOAMY!!!
HE'S GOT JIMMY!!
WHAT'S THE BIG COMMOTION?!!
AAAHHHHHHH HHHHH!!!

Figure 6:15 Drawing of Foamy

Aaron also liked to work with other students in the class. For example, another student named Patrick helped with the clay sculpture of foamy shown above. In fact, Aaron described how he and his friends formed a club where they created various characters and borrowed different ideas from one another. When he told his story concerning his artistic development--the photos of Aaron are all from the videotape of this storytelling process--Aaron mentioned several times how ideas for characters and plots were influenced by others, and also how his use of materials came from shared drawing methods.

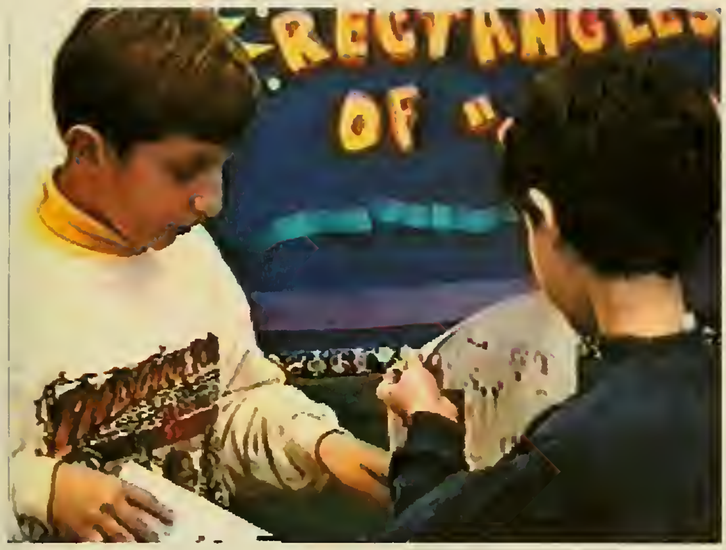


Figure 6:16 Aaron and Friend

For example, in this photograph, Aaron is talking with a friend named Zack about how he got ideas for using color in his drawings from Zack's use of color. Although neither Aaron nor Zack used color that much, each of them developed a way of adding red and blue to the predominantly black and white color scheme that both of them used.

Aaron's drawings were complex, violent, and humorous. And as Aaron stated when he told his story, he liked to show things from different different points of view. Sometimes the drawing is a panoramic scene and sometimes it is a closeup. The difference in points of view are sometimes exagerrated as they are in cartoons.

But almost always, there is a great amount of detail and a combination of words and images. Or if the image lacks words, there is a very obvious story that is told. Or several related stories. And those stories do not merely reflect the niceties of life. The dark side is what most intrigues Aaron and many of his drawings depict this darker side. He investigates violence and victimization: torture, evil. He seems to be asking why these experiences exist, what is their meaning? And at the same time that he is examining these issues, he is communicating, he is engaging in a dialogue with his audience.

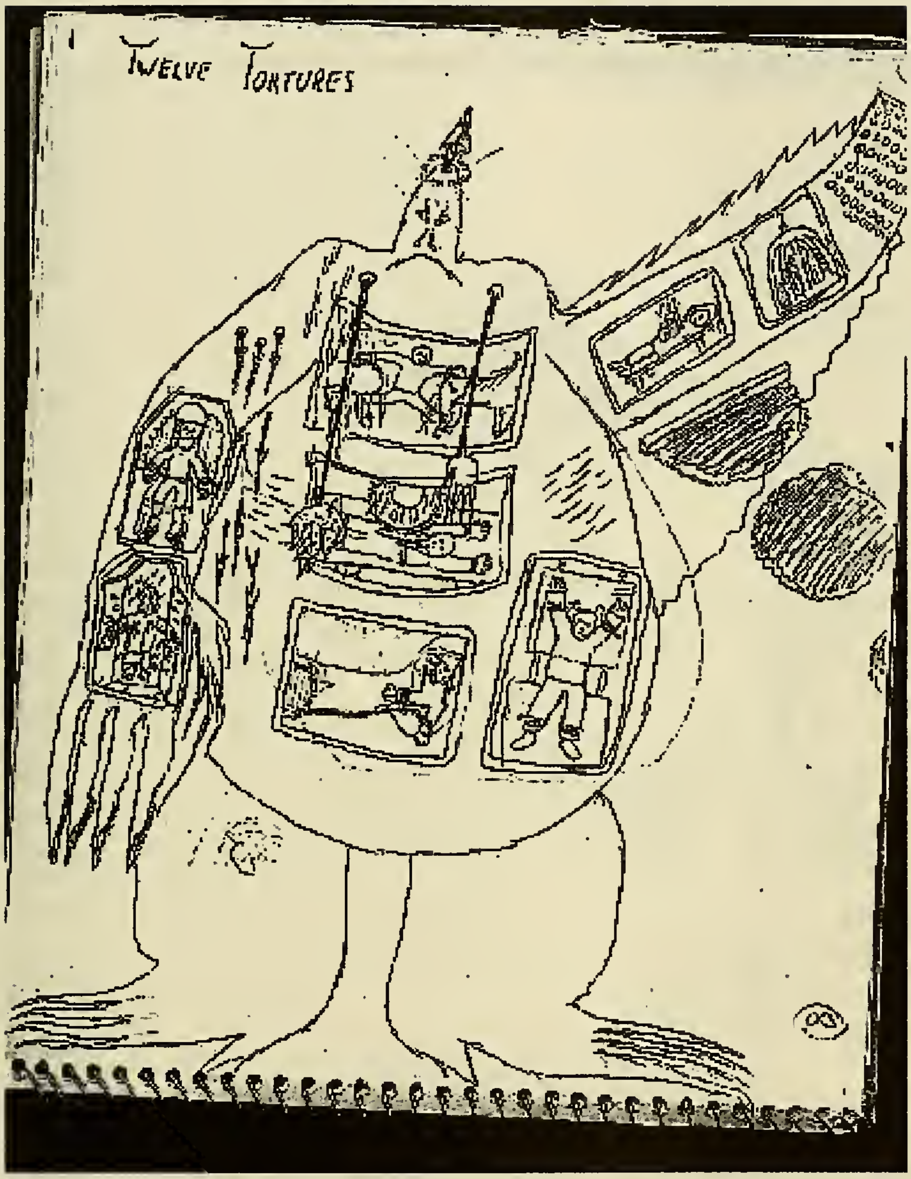


Figure 6:17 Twelve Tortures

Aaron wants to communicate with his audience, to tell them what he thinks and feels, to create a sense of drama. And he does this very well as you see in this drawing called “Twelve Tortures”. The drawing features several tortures occurring simultaneously within the confines of one large, and ominous looking creature of evil.

And here is another image from Aaron's sketchbook called Angel From the Underworld. In this drawing, as in the drawing of Foamy, words and images are combined.

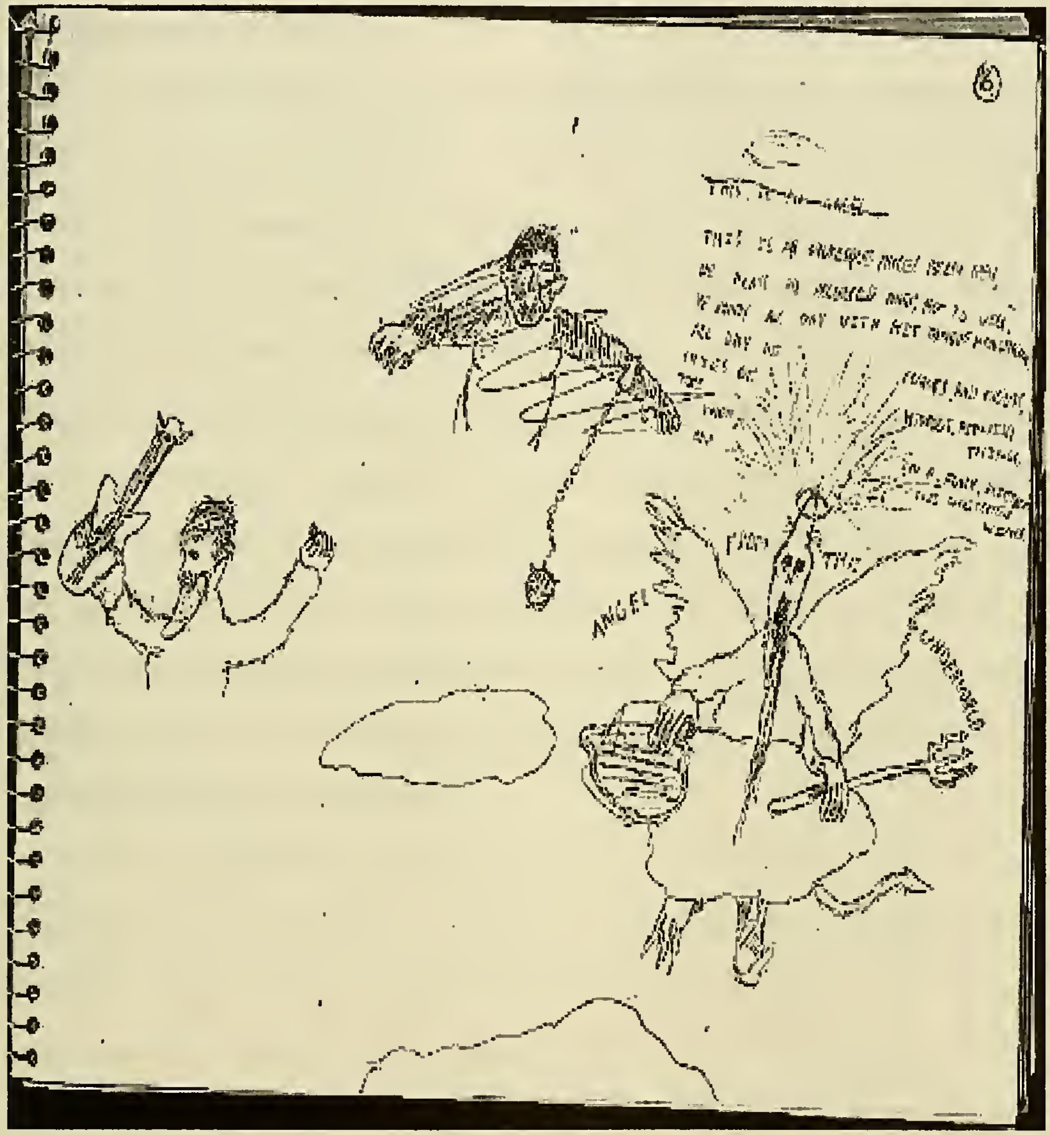


Figure 6:18 Angel From The Underworld

For those of you who are unfamiliar with children's artwork in recent years in this culture, boys of Aaron's age very often draw violent images and create involved scenarios that accompany these images. In fact, it is so prevalent that studies are now being conducted, in conjunction with the study of boy's development in the

“the culture of manhood”, by Carol Gilligan and her colleagues at Harvard. Moreover, many boys are aware of their inclinations to draw violent scenes and therefore have a sense of humor about this pattern as does Aaron.

Sylvia Feinburg, who has published several studies on gender differences in art, and on violence in boys’ art, presented a case study of her own son’s violent imagery at the Harvard School of Education (Feinburg, 1996). She traced the theme of violence not only in his artwork, but in the fantasies that he created with his toys, and in the military-type clothing that he loved to wear. She showed how his violent imagery became more and more complex as he matured and how eventually it became less violent and more focused on machinery and on how things work. But the violent imagery never had anything to do with violence in actual experience. It was more a way of working things through, developing ideas, and creating dramatic scenarios.

My experience bears out her analysis. I see so many cooperative, nonviolent, and very creative boys fabricating violent artwork that I have come to the conclusion that it is just a way for boys in this culture to express themselves and to develop ideas, and not something that implies a violence of spirit. In addition, what is curious about this pattern, and what Sylvia Feinburg pointed out as well, is that like Aaron, many of these boys use the creation of violent imagery and drama as a vehicle with which to connect with others (Feinburg, 1976a, 1976b, 1977, 1996). They share ideas, get excited about various scenarios, develop drawing, sculpting, and

constructing methods together, and generally, are often collaborative in the way they approach the creation of this violent imagery.

I will end with Aaron's letter to the high school seniors describing his own development over time. Since Aaron answers almost all of the questions on the sheet that I gave the students to use as a guide, I include a copy of this sheet first so that Aaron's letter will make more sense.

The sheet appears on the next page. Notice that all the questions are designed to inspire the students to become aware of their own development within the context of a community of others. The students are invited not only to identify themes in their artwork but also to notice how they interact with others in the art program. The questions imply a set of values in which a sense of self is honored, yet balanced with a respect for others. For example, students are encouraged to see connections between their own artwork and the art of professional artists and the artwork of other classmates. In this way, the creation of art is tied to an understanding and appreciation for the traditions and history of art. In addition, the connection between making art and appreciating art is also tied to an understanding of one's position in a community of others.

Moreover, the context in which the sheet is used is a social one. The students are not writing to no one. They are writing to particular people, the high school seniors, whose artwork they have seen, and whose perspectives as artists and as people they have come to know. The use of the letter as a vehicle to inspire writing is one that has

been used in Process Writing programs (Calkins, 1986) since it utilizes the sense of audience to "draw out" the individual's thoughts.

TELLING YOUR STORY IN ART

The Main Point:
The main point of your story should be how you see your own development in art. In order to find this out, look carefully at your sketch book and ask yourself the following questions:

Questions:

What themes or subjects or shapes do I use a lot in my artwork?

How have I developed these themes or subjects? Are they more complex, realistic, colorful, detailed?

What is different about my artwork today as compared to my artwork in the past?

Do I enjoy making art more today than I did in the past?

Am I aware of my strengths in art? If so, what are they?

What materials do I prefer using today that may be different from those that I favored in the past?

Do I spend more time on each piece of artwork?

Has my attention span in art increased?

How have my feelings about my artwork changed?
For example, am I less fearful of making mistakes now than I was in the past? Do I feel more capable of trying new things knowing that it is OK not to do them well at first?

Am I aware of the artwork of professional artists and how that work might have influenced me? Have I taken the time to look at the artwork of famous artists? Do I see a relationship between that work and my own?

Am I aware of the artwork of friends and classmates and how that work might have influenced me?

Do I respect the artwork of others and try to encourage the development of others?

Am I willing to listen to the constructive comments of others and willing to consider the suggestions offered by others?

Questions that I think of:

Conclusion:
This is the way I see my development in art:

Dear High School Seniors,

In this letter, I am going to answer the questions (on the sheet we were given) in sequence to fit them together to form a story about how my style of drawing was created over time.

First of all the theme that I think that I use A LOT in my artwork is the "humor" and (unfortunately) "violent" theme. For example take a look at first page through the eighth page in my artist's notebook. All of these drawings follow the complicated, detailed, gory, VIOLENT theme. Now look at pages 9 through 15. These drawings all follow the "humor" theme, and are ALSO detailed. As you can see from the very beginning, I have had a style that includes LOTS of detail. And it so happens that THAT is the next question! Throughout my artist's notebook, I have become strengthened in my ability to draw "cartoonish" characters (some influenced by my friends in school and also by comic writers and other artists) that are also detailed. All of my drawings so far (except for on page 12) have been done in pencil and have taken more and more time to draw over the course of each day. However, my feelings for my art nowadays are good ones and I don't really worry any more about making mistakes. To answer the next question, I think that I relate to famous artists in my detailed, "realistic" looking drawings.

I also think that I try to give pointers to my classmates to help them draw better, and I am aware of my classmates art and talent. And last but not least, I think that I accept tips on my artwork given to me by/from my friends willingly.

As a conclusion to my letter, some QUESTIONS that I have are #1, what will the subjects for art (and my style for art) be, and how will they change in the future? How will my INTERESTS in art change in the future? And what artists STYLES will APPEAL to me over time? Altogether, over time my style changed from complex to MORE complex. From violent, to humorous, and from realistic to more "cartoonish".

Signed,
Super intelligent, sophisticated, mature artist, Aaron

As you can see from Aaron's letter, Aaron is very much interested in connecting with his audience, in having his voice heard in a lively and informative way. He takes you with him in what he is saying, you can almost hear his voice speaking as he emphasizes certain words with capitalizations, or with quotation marks, with exclamation points, with questions that he asks and then answers, or merely in the way he shapes the cadence of his phrases. And the sense of humor that comes through, especially in the way he signed his name, brings the whole piece to life even more.

Hence, my sense of Aaron is that his artwork is very much a part of his whole personality, his effort to connect with other people, and to lend his voice to the conversation that we were engaged in in the art program.

This marks the end of my portrayal of Aaron. I will return briefly to Aaron's work in the next chapter on the artist-in-residence program.

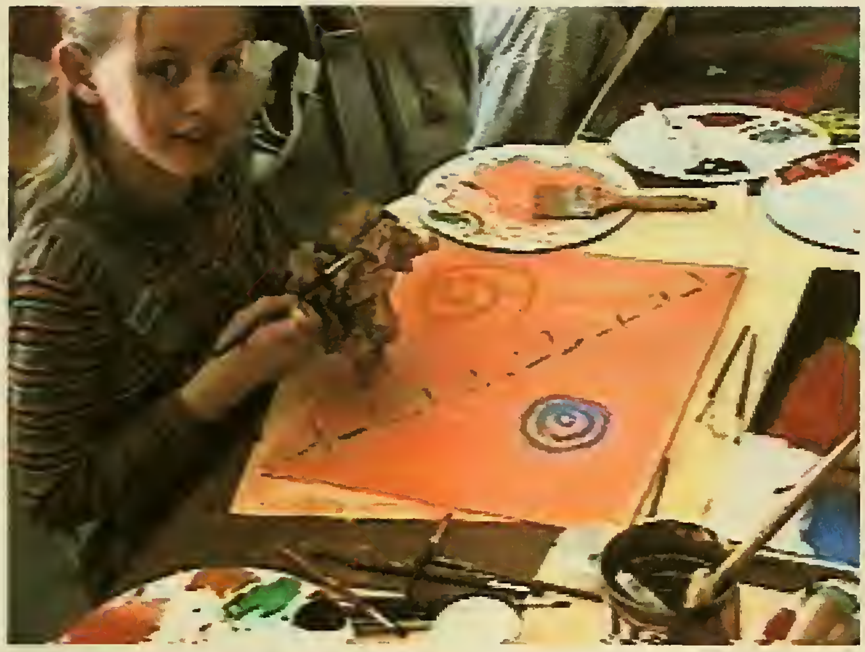


Figure 6:19 Julia

Julia

Here is Julia. We catch her glancing up at us as she cleans her brush during the painting project that we did with the artist-in-residence. She has a mischeivous quality, a shy, demur, quality about her. She has a questioning look, a look of wonderment, that comes through in her drawings as well.

Julia loved art and I always knew that she loved art because she was always so adament about doing it and doing it the way she wanted to do it. My first memory of Julia was when she was in the third grade and she insisted on completing a drawing in a particular way that I had deemed unacceptable. I do not remember the specific details of the incident but only her perserverance, her committment, and her obvious love for what she was doing. I knew right then and there that she was destined to be an artist, not necessarily a professional artist, but someone for whom art would continue to have great importance. And that certainly has been borne out so far.

Julia's artwork has a specific style and a specific emphasis. As she pointed out when she told her own story in art, she likes to tell

stories through her drawings, and she loves to draw women dressed in romantic types of clothing. Her drawings have a lyrical quality, a sense of the mysterious and of the romantic, that is very compelling. I will show you a series of her drawings and give my own running commentary on what they bring to mind for me.

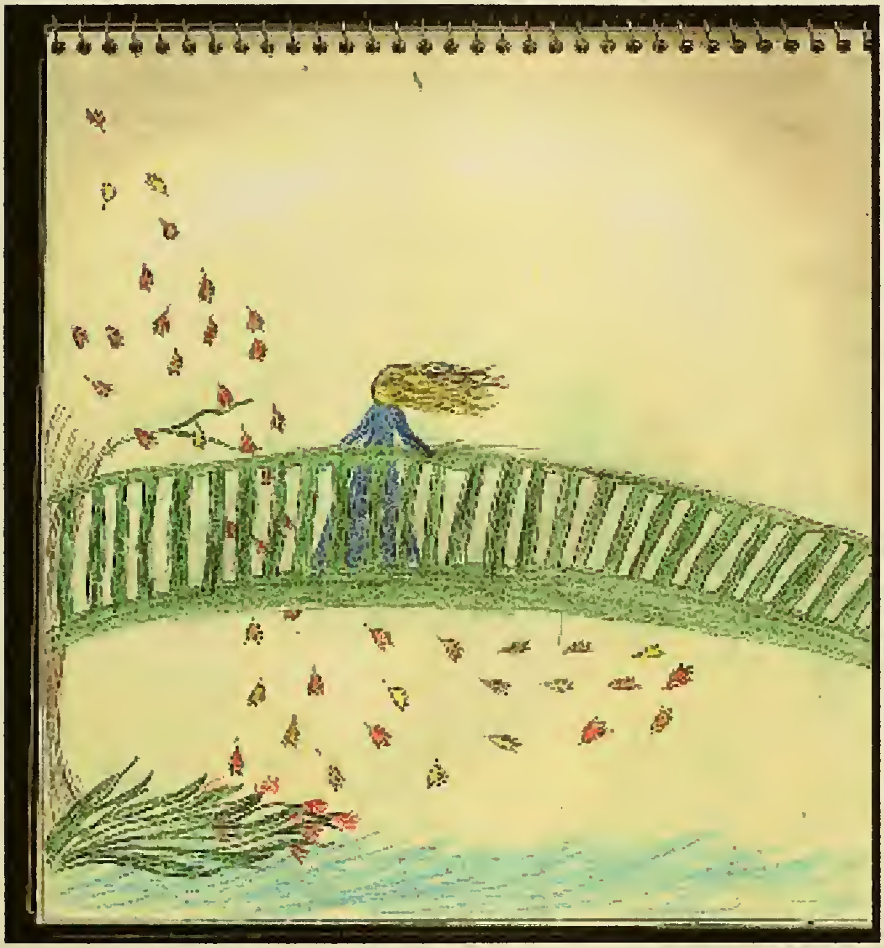


Figure 6:20 Young Woman On Bridge

Here is one of Julia's most lyrical drawings that characterizes her style for me in a special way. The use of flowing lines not only in the actual lines of the figure but in the implied lines of the wind swirling the leaves toward the figure and then toward the water below. The young woman's hair flowing in the wind, and the ribbon as well seem to express a kind of dreaminess. What is the young woman thinking?Why is she standing on the bridge looking out over the water? Is she merely enjoying the view? Or is she thinking more somber thoughts, thoughts of lost love perhaps, or of

some memory of something sad or wonderful in her life. These are the thoughts and questions that come to mind as I look at this picture. And as Julia mentioned when she told her story, this drawing was one that had become "famous" in our school, since it had been displayed and reproduced, and admired a great deal.

And here is another of Julia's drawings.

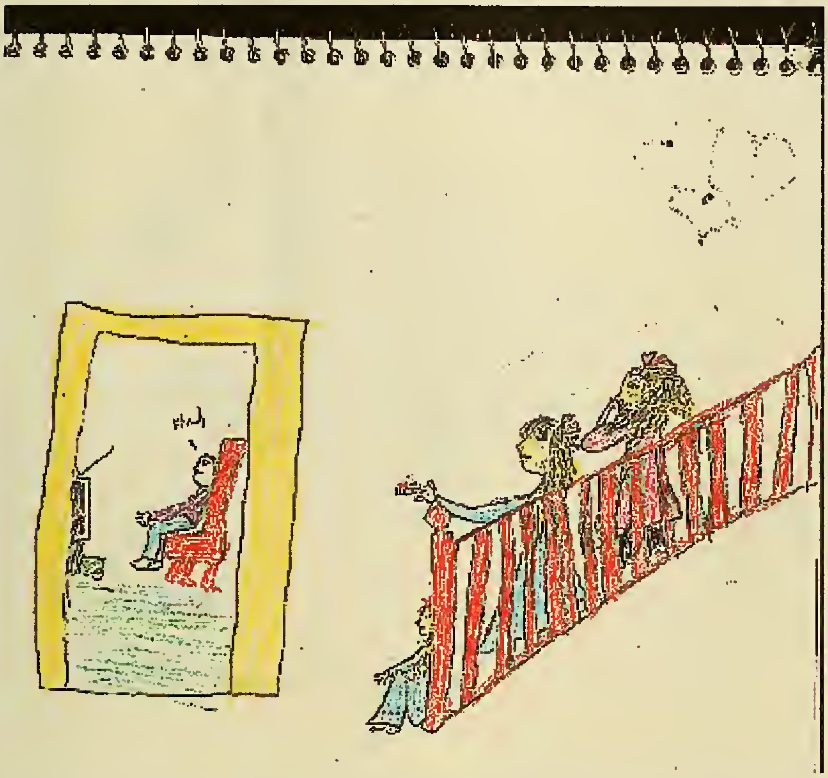


Figure 6:21 Trick

As you can see from this drawing, it too tells a story, and in this case, it is a funny story. Three girls are on the stairway laughing at the man's behavior as they play a trick on him. They are changing the channel on the television that he is watching through use of the remote control. And as the channels switch, he is exclaiming, "Huh?" and the three girls and laughing with glee. But even in this picture, there is a focus on the three girls, their flowing blonde hair and the ribbons in their hair.

The next drawing also features a story and focuses on women, their beauty, and their pleasure in dressing beautifully.

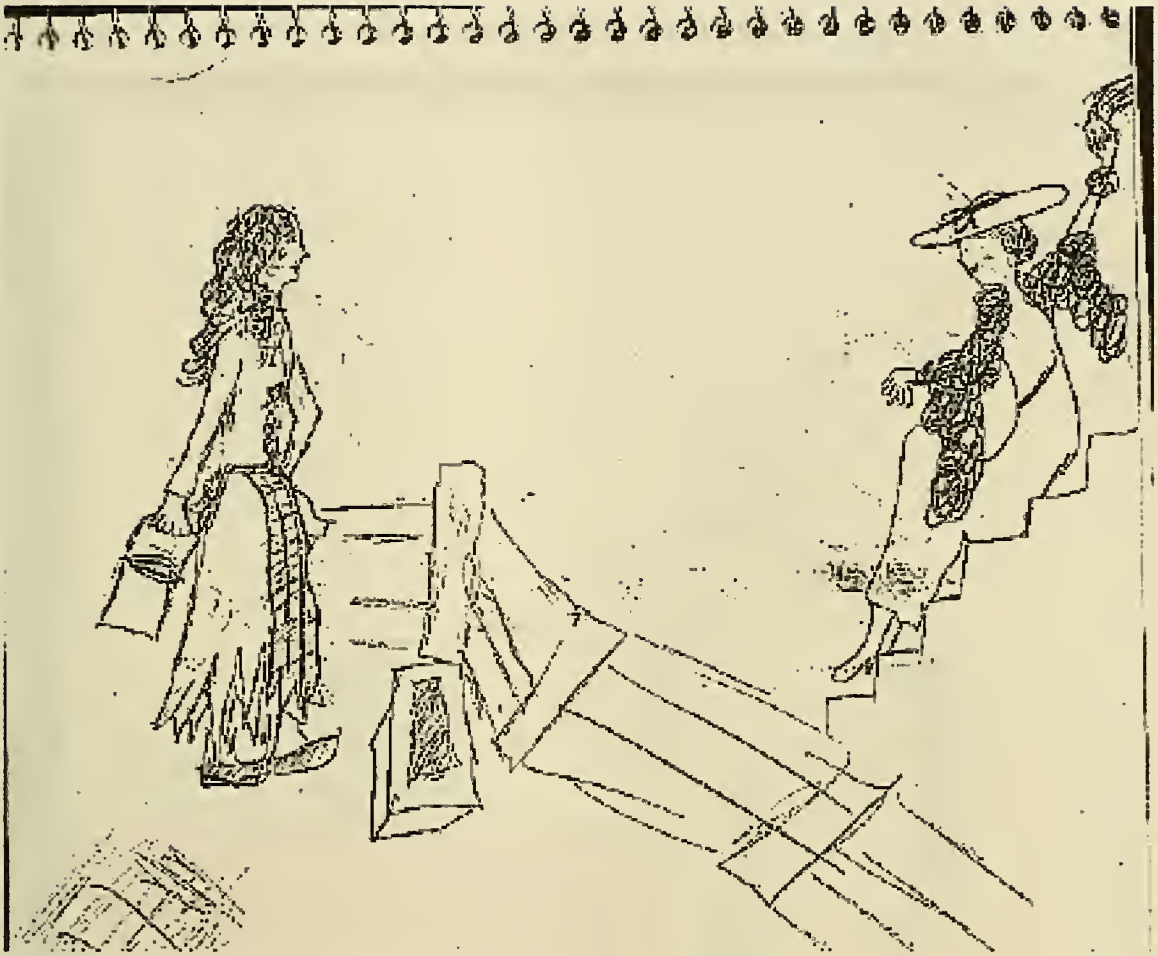


Figure 6:22 Wicked Step Sister

Julia said that in this drawing the older woman is scolding the younger one and insisting that she not do something or warning her that she must not do something. But again, this is like an illustration of some lyrical tale of old. The younger woman is reminiscent of Cinderella, with her ragged looking dress, yet beautiful face and hair. Is she a servant for the older woman? Is she a beggar? Is she the older woman's daughter? or step daughter? or neighbor? The picture conjurs so many other pictures, so many stories, fairytales that one

has heard or scene dramatized on the screen. The drawing has the feeling of myth about it as do many of Julia's drawings.

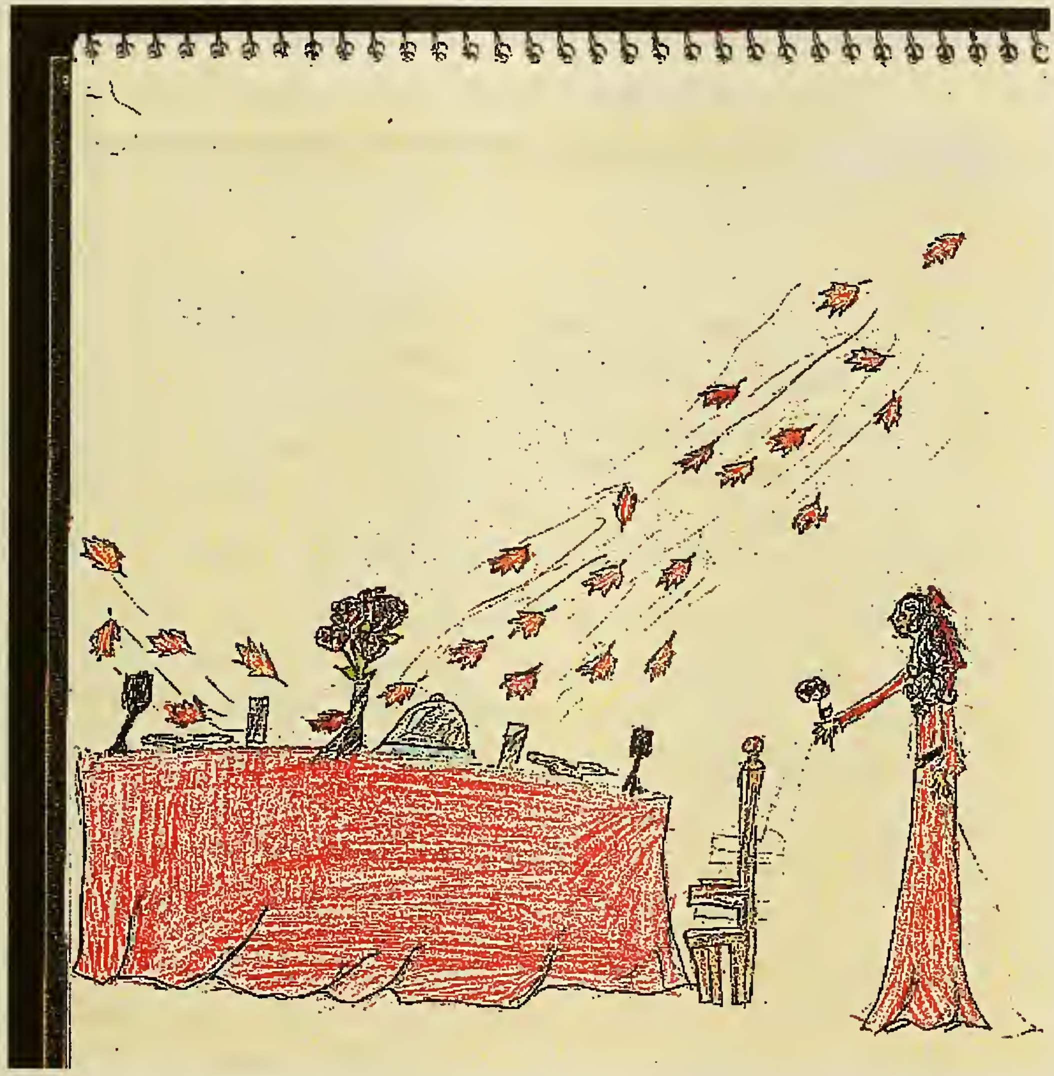
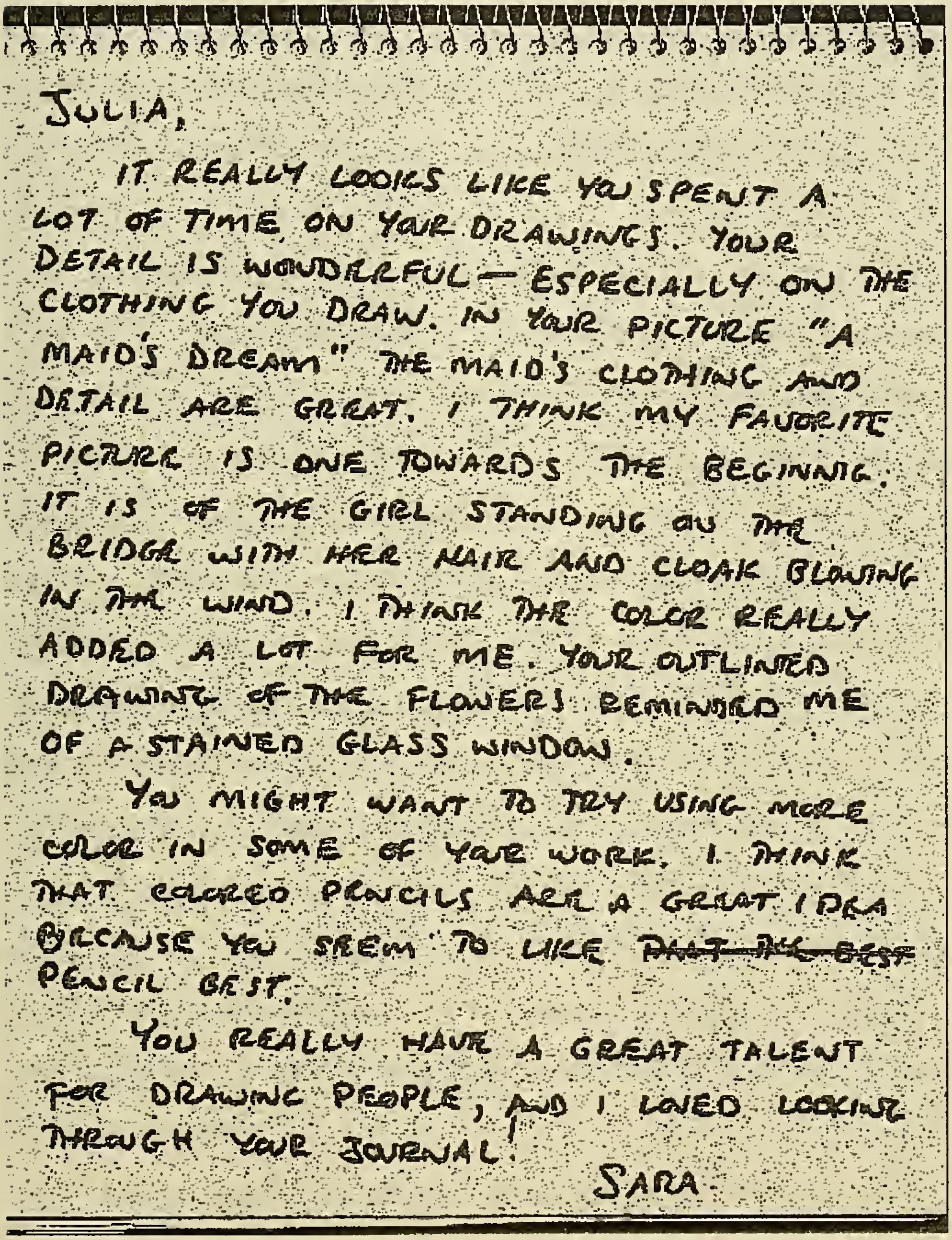


Figure 6:23 Dinner Party Outdoors

Here is another from Julia's sketchbook that has the same aura of romance about it. And again, it evokes questions. Where does this scene take place? Is it outdoors? It certainly seems to be outdoors since the leaves are falling behind it. Yet the table is set as if for a formal dinner party and the woman who approaches the table is

dressed in what appears to be an evening gown. Is this scene meant to be real or is it meant to be a dream?

The response to her drawings written by the high school student who reviewed her work is reproduced here.



JULIA,

IT REALLY LOOKS LIKE YOU SPENT A LOT OF TIME ON YOUR DRAWINGS. YOUR DETAIL IS WONDERFUL — ESPECIALLY ON THE CLOTHING YOU DRAW. IN YOUR PICTURE "A MAID'S DREAM" THE MAID'S CLOTHING AND DETAIL ARE GREAT. I THINK MY FAVORITE PICTURE IS ONE TOWARDS THE BEGINNIG. IT IS OF THE GIRL STANDING ON THE BRIDGE WITH HER HAIR AND CLOAK BLOWING IN THE WIND. I THINK THE COLOR REALLY ADDED A LOT FOR ME. YOUR OUTLINED DRAWING OF THE FLOWERS REMINDED ME OF A STAINED GLASS WINDOW.

YOU MIGHT WANT TO TRY USING MORE COLOR IN SOME OF YOUR WORK. I THINK THAT COLORED PENCILS ARE A GREAT IDEA BECAUSE YOU SEEM TO LIKE ~~THAT THE BEST~~ PENCIL BEST.

YOU REALLY HAVE A GREAT TALENT FOR DRAWING PEOPLE, AND I LOVED LOOKING THROUGH YOUR JOURNAL!

SARA

This marks the end of my story of Julia.

[illegible]

[illegible]

> [illegible]
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Summary

Although I picked three students whose work provides the most dramatic examples of how the sketchbook project worked, these three “stars” of the art program were only three among many such stars. It would take too much time and space to show you all of the many children who were able to grow and develop through the use of the sketchbooks and through the Process Art program more generally.

I hope that you noticed, in seeing the work of each student, that each child developed a characteristic style. Moreover, because many of the children told their own developmental stories in art by showing their sketchbooks and describing how their work developed over time, many of the students developed a sense of identity as an artist within the context of the “school arts community”. That is, the children began to sense that their work was recognizable, was “known”, and that they therefore had become almost like “stars” in the community that we were building. It was as if some of the children had become “Picassos” in the context of our local community.

Most children could recognize a drawing by Aaron simply by noticing his style, and the subject matter that he so often depicted. And many were influenced by Aaron’s approach to art, just as he was influenced by theirs. This was true not only of Aaron but of others as well.

For example, I found a drawing in one child’s sketchbook that was obviously influenced by Justine’s work.

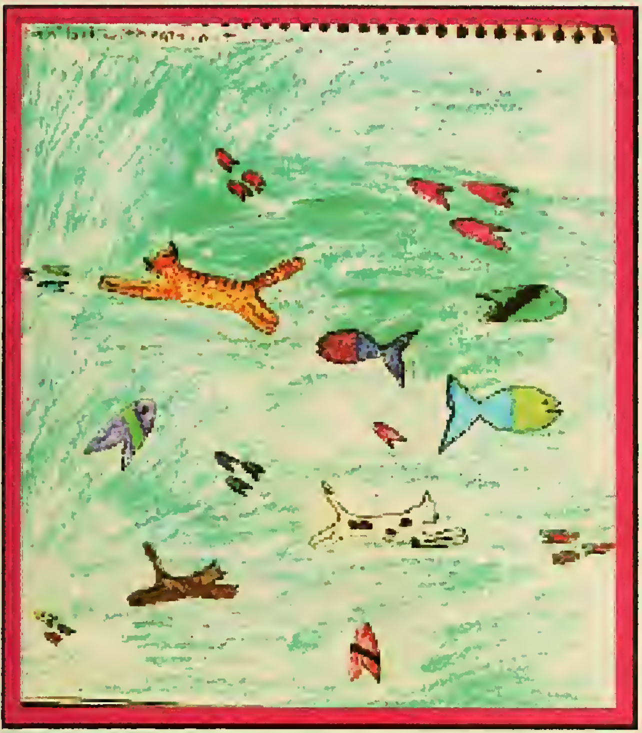

Figure 6:24 Influenced by Justine

The child drew a swirl of animals floating in a sea-like environment. Obviously, the drawing was a take-off on Justine's drawing of the cats in the fishbowl. Or did Justine get the idea from this other child? I really do not know. The point that I am making is that each child began to create a style, that was characteristic of that child, and then that style influenced others and was modified and developed by others.

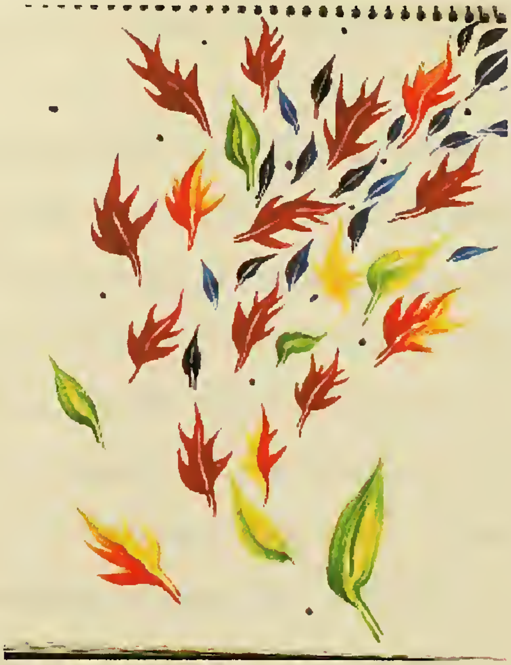

Figure 6:25 My Leaves

Another example where one person's work influenced the work of others, is the way in which some of the children used ideas in my work and changed them to express what they were trying to say. For instance, I often paint leaves in a characteristic way and many of the children were very impressed with this style. Shortly after I showed the children this painting, I noticed similar uses of leaves, in the paintings and drawings of the some of

the children. For example, in Julia's drawings, I noticed that she placed leaves that were similar to the ones I often make in two of her drawings. The most obvious example is the one of the woman on the bridge. Here you can see my leaves in Julia's drawing! But she used my idea to create her own very special and mysterious mood.

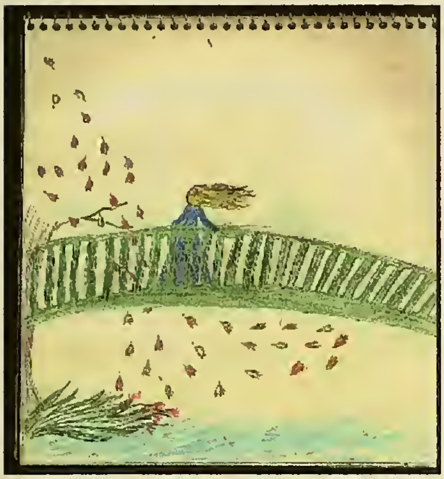

Figure 6:26 Julia Influenced

Yet isn't that what professional artists do? Don't "real artists" build on the work of other "real artists"? What I am trying to bring out here is the notion that because we were developing distinctive styles as artists, and were showing our work to others, and influencing and being influenced by others, a sense of a community myth began to unfold in the same way that a myth has unfolded regarding the development of canonical art.

Myths are interpretations rather than accurate accounts. In fact, all accounts are myths in the sense they are told from particular points of view rather than objective ones. They are stories that imply certain values, certain ways of seeing and interpreting what happens. Unfortunately, modernist myths make heroes and heroines of some and cast others in shadow. The story of canonical art includes certain artists and not others, and casts the development of certain styles in high relief while completely omitting others. In addition, the portraits of some artists are painted in larger-than-life terms while others are not rendered at all. The story of canonical art implies a set of values and assumptions about art and about the world (Broude

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and Gerrard, 1982; Chicago, 1975; Gablik, 1991; Gottner-Abendroth, 1991). Although the values implied by modernist myths have been problematic, we do need myths to give shape and meaning to our lives (Campbell and Moyers, 1988; Christ, 1980; Egan, 1997). The myth provides the greater context for our efforts. It provides reasons for what we do and how we do it. The question is not whether there ought to be such myths; rather, the question is what kind of myths ought unfold.

The myth that was unfolding in our community was different from the canonical one. It was a myth that was not told by one person. Instead, each of us played a part in the evolution of the myth since each of us told his or her own story. Our myth building implied a different set of values from those implied by the canon. In our myth, our goal was for all artist's voices to be granted full value and for all participants to have voices in the formulation of the myth. Instead of some artists becoming heroes and heroines and others being cast in shadow, our hope was that all artists in the community would gradually become larger-than-life characters in the story that our community was telling.

While the art of "the masters" is known and appreciated worldwide, the artwork in our school was only known within the confines of our own small community. Yet the myth of our developing artwork gave us a sense of importance; it rendered shape and meaning to what we were doing and to who we were in the context of this evolving myth. Postmodernists refer to such a local myth as a "mini-narrative" as opposed to the "master narrative" of the larger culture. The "mini-narrative" is important in the same way

that each person's story is important. Just as each person's story is granted full value in the postmodern, each "mini-narrative" is also considered of comparable significance. As a result, no single participant, and no single community, has greater value than others. Consequently, the community as a whole becomes the agent of meaning. This contrasts with a situation in which one community's narrative overshadows all others.

I think that it is fitting that I end this chapter on the sketchbooks with this description of the myth that was unfolding in the community since the next chapter concerns an expansion of this local myth through the introduction of the artists who came and became new members of the community and provided dramatically different ways of approaching art and the making of art.

Chapter Seven:
The Artist-In-Residence Programs

As I stated at the end of the last chapter regarding the artist-in-residence program, the local myth that had begun to develop in our small community was greatly expanded by the introduction of artists from the world outside that community. In a sense, the artist-in-residence programs provided the equivalent of an "aesthetics" component of the art program. By the word "aesthetics", I mean an understanding of the significance of art, an appreciaton for the elements that combine to make a work of art convey a certain meaning or set of meanings. After all, if the children were going to learn to use the language of art, it was important for them to be exposed to those who had mastered that language and produced work that was deemed "professional".

In the past, in order to provide an aesthetics component of the art program, I would focus on the products of art. For example, I would hang reproductions of canonical works of art on the walls of the art room with written explanations of each piece. Or I would use slides and reproductions in books to provide information concerning the history of Western art and the art of other cultures.

In the Process Art Program, I did those kinds of things as well. However, I also provided a broader, more dynamic experience of aesthetics that was more directly related to the production of art. My thinking was that in learning to understand art, it is not only necessary to see finished works of art, it is also important to see how those works of art are produced, to meet the people who produce them, to see what those people are like, to hear about what their

lives are like, and to learn how they developed their ideas in art over time. I also felt it was also important, when possible, to experiment with the methods and ideas that these artists worked with. In this way, the students would not only increase understanding of art as audience members, they would also expand their capacity to use art as a language with which to express their own ideas and feelings. The artist-in-residence programs that we developed at Bishop and Peirce schools provided an opportunity for all of those kinds of learning experiences to occur.

Before I go on to describe in greater detail what these programs consisted of, let me show you an example of the difference it makes when a product of art, for example, in this case, a print, is shown, not only as a completed work, but in conjunction with an introduction to the person who created it, an understanding of the process that was used to produce it, and a hands-on experience of experimentation with that process.

The Product Of Art In The Context Of Process

In this first section of Chapter Six, I will take you, the reader, with me through my own experience, that is parallel to a student's experience in the artist-in-residence program. That experience consists of meeting an artist, talking with her, observing the method of art-making that she uses, understanding her artwork in light of understanding the processes used to produce it, experimenting with the process oneself, and seeing how the use of a new method expands the style that one has already begun developing.

I will begin with an exploration of the method of artmaking that the artist uses and how knowledge of that method increases appreciation of the artwork.

The reason that artists use the monoprinting method I found out when I talked with Adria Arch, an Arlington artist who was one of our artists-in-residence, is because they can obtain unique effects with this process that cannot be produced through any other method.

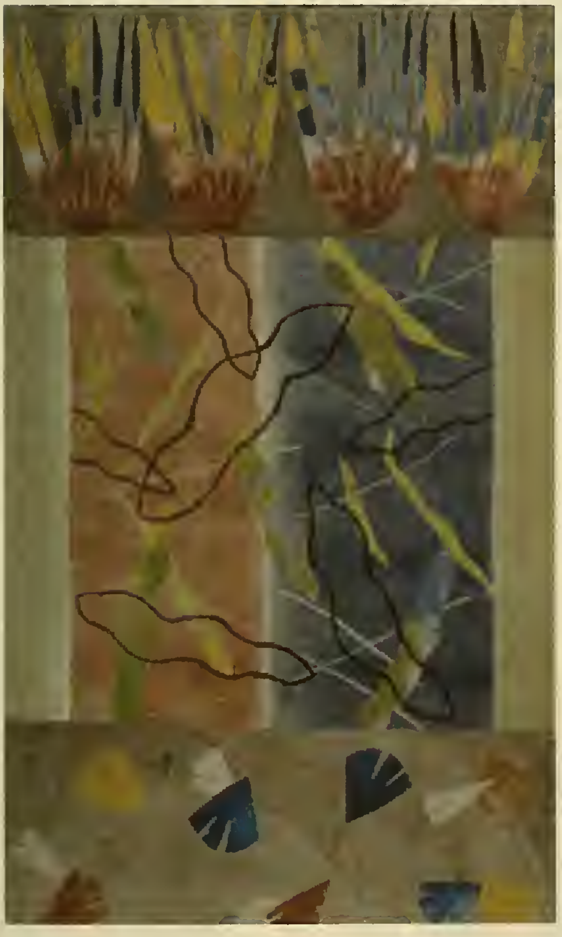

Figure 7: 1 Monoprint by Adria Arch

The monoprint shown here is actually a combination or a collage of several monoprints assembled together to produce a single very beautiful design. If you look closely, you can see the various sections of the design. For example, the top section, where there is a row of fern-like shapes, is one section; there is a long vertical section that composes the center of the design. And then there is a second horizontal piece, that corresponds to the top horizontal piece, at the bottom of the piece. Each section of this piece is a different monoprint. The way I know this is because when I went to Adria Arch's studio, she described how she made this particular piece and others like it. And I think that you will agree

that knowing how the piece is made enables you to look more closely, to see more in the artwork, and therefore to appreciate the image more.[1]

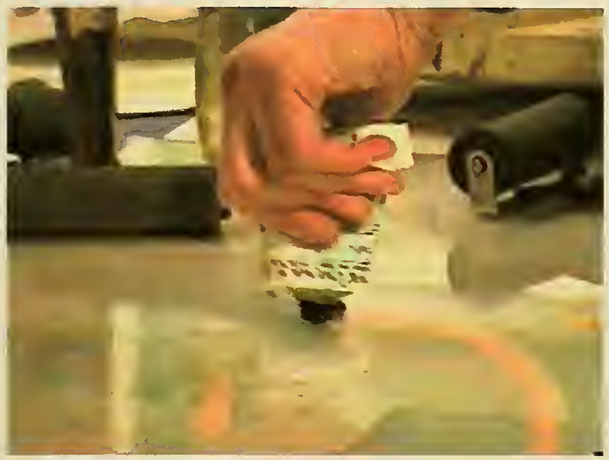

Figure 7:2 Adria Applies Ink

Here is another thing that I did not know that has helped me to appreciate Adria's artwork. I did not know that the blend of background colors on the print shown above was created by rolling different colored inks on a plexiglass plate.

First, as you see in this photograph, Adria squeezes a color of ink on her palette. The palette consists of a large piece of plexiglass. Next, she mixes the ink with oil and spreads it on the palette with a palette knife. She does this so that the ink will be fluid enough to roll with the roller or brayer. The next photo shows the ink being rolled.

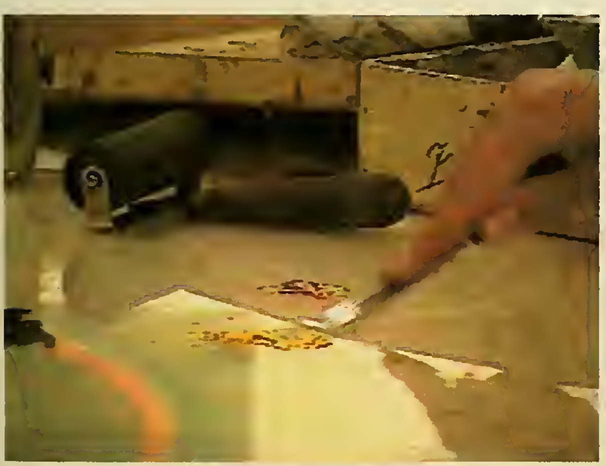

Figure 7: 3 Ink Applied

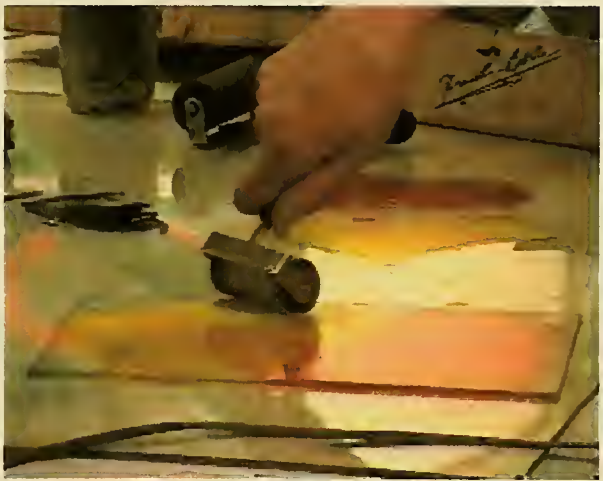

Figure 7:4 Ink Rolled

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[1] If you would like to see more work by Adria Arch, you can log on to her web page called New England Arts. You can reach it by going to www.nearts.com.

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The process of rolling the ink in this fashion is what produces the background color in the print. But how are the fern-like shapes produced in the print shown above? Adria shows us how these shapes were produced when she applies ink to a stencil that she has cut--the stencil here is not fern-like in shape but this time consists of a spiral shape--and places it on top of the blend of colors on the plate. You can see the stencil in this photograph. It is the spiral shape that has been inked with a very dark color and placed on top of the printing plate. As I indicated before, the printing plate has been rolled with shades of yellow and orange. The fern-like shapes in the finished print shown at the beginning of this section, were made in the same manner as this spiral shape. The only difference is that the fern-like shapes were rolled with combinations of several colors so that they had the feel of actual ferns. If you look back at the finished print, you will see that each fern shape has several colors on it.

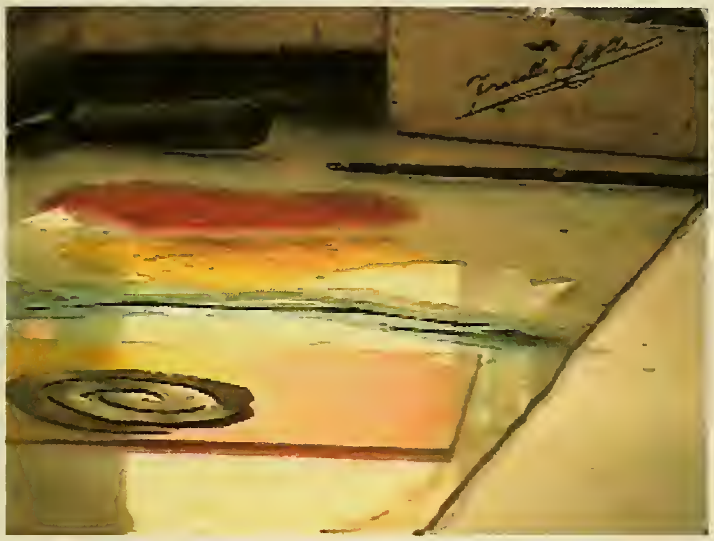

Figure 7:5 Stencil on Plexiglass Palette

After Adria cuts several stencils and rolls ink on them, she arranges them on the plate, places the plate on the printing press, carefully places paper on top of the plate, and then runs the plate,

with the paper on top, through the press. Then we hold our breaths as Adria gradually pulls the print from the plate.

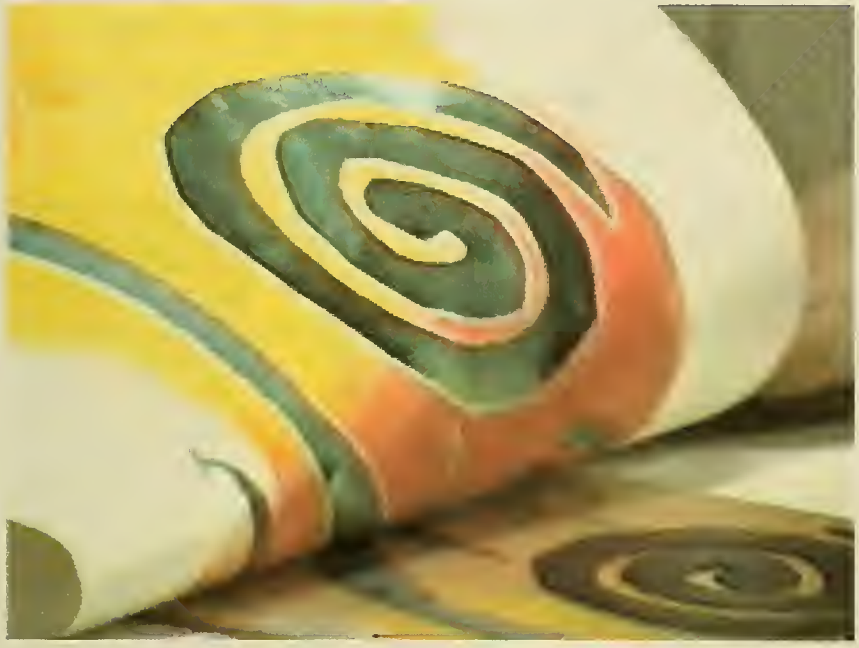

Figure 7:6 The Magical Moment

When the print is finally pulled up from the plate, there is a magical moment when the finished image comes to life! It almost feels like a birth. In this photograph, you can see the print being pulled up gradually, and the actual stencil from which the spiral shape in the print is made, on the plate below. Notice too, the narrow white lines that frame the dark shape of the spiral on the print. Those narrow white lines are produced by the thickness of the stencil against the background surface of the printing plate. Adria explained that those narrow white lines are one of the special effects that can be produced through

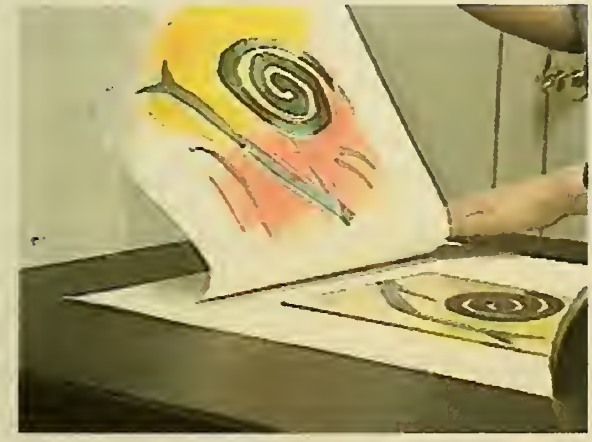

Figure 7:7 The Whole Image

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the monoprinting process. Here is how the print looked when the whole image emerged.

The final image was quite impressive given the fact that the whole procedure only took less than an hour to complete.

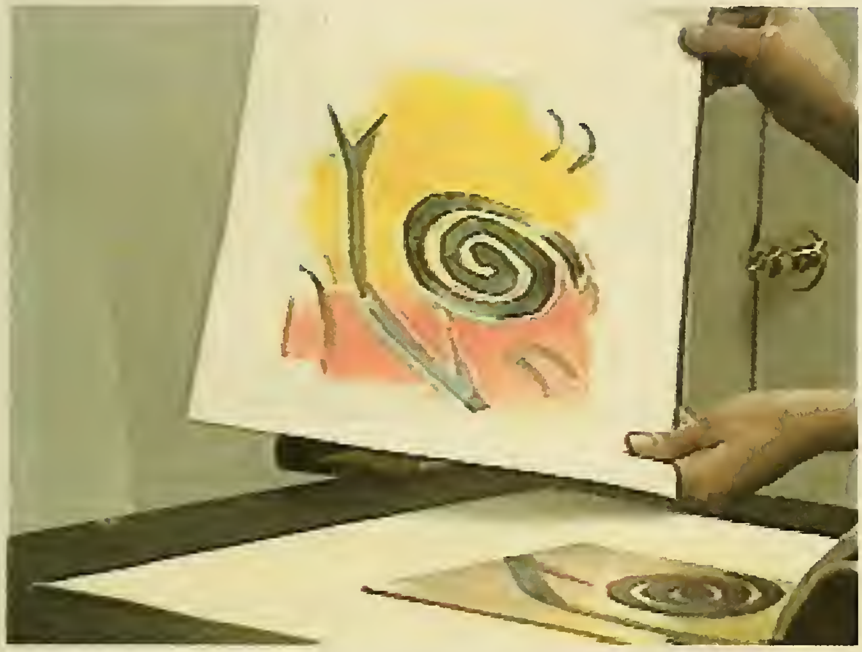

Figure 7:8 Adria Displays Final Print

Here is the finished print being proudly displayed for the camera by Adria. Although this print is merely a practice piece, it still has Adria's special signature, the colors and shapes that she often uses, the sense of whimsy and lightness, the curvature of the shapes almost playing with one another, and the sense of depth that many of her images evince. If you look closely, you can see lines scratched through the yellow ink to produce a pattern underneath. There is the sense that the spiral shape and the other shapes float on a surface that lies below those shapes. And there is a great deal of energy and movement in the piece. Now, when I look back at the finished work, the work that appeared at the beginning of this section, my appreciation for the work is so much greater; I enjoy looking at the details of the piece

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and figuring out how they were made; and I can see this piece in relation to Adria's other works. Hence, knowing Adria, and knowing her process brings Adria's finished work to life for me.

But I must say that when I saw this process being done, I was not content to merely observe it. I wanted to do it. It looked so inviting and so easy. And so magical. I wanted some of that magic for myself. I was shy about asking, but I finally did and Adria was glad to let me try the process. Right there and then.

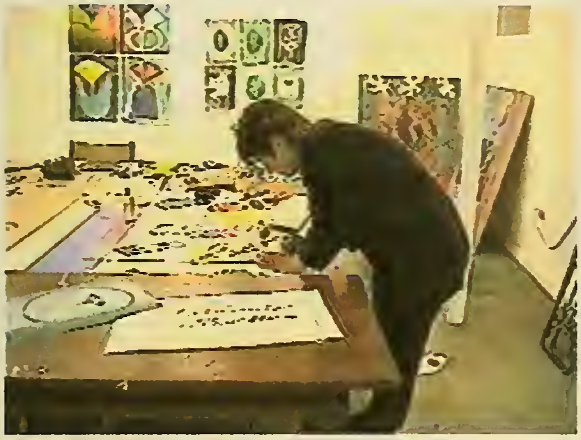


Figure 7:9 I Create Monoprint

In figure 10, I am using a brush to paint the finishing touches on the image that I was about to print. I had no idea that I would become as involved as I did in the whole process. And in the next picture, I am lining the paper up over the printing plate so that the image would be centered and would not be placed on a diagonal in relation to the paper. This is a difficult part of the process that I did not realize was so painstaking until I did it.

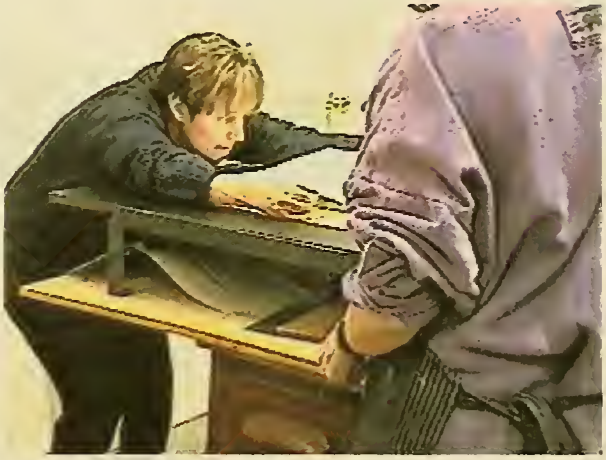


Figure 7:10 Lining Up The Paper

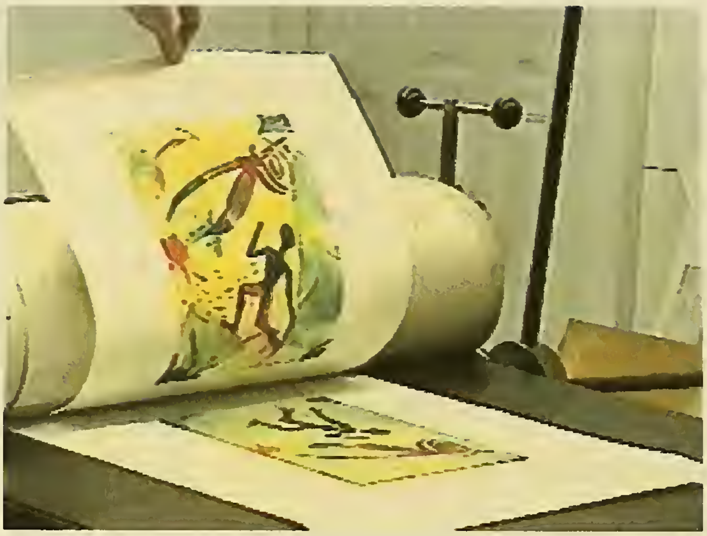


Figure 7: 11 My Own Monoprint

And then there is the enchanting moment when the final print is pulled from the plate. That is the moment that I was waiting for. To see what my efforts would produce. And there it is! You can see the shape of the person in the print and the stencil of the person on the printing plate below. I was delighted!

Figure 7: 12 My Smile

So pleased that as you can see, my friend who was taping this whole episode, zoomed in on my smile. I must say that engaging in the process myself gave me an even greater appreciation for the finished prints. And I loved doing the print making process so much, that I have since created two such prints and they are now hanging in my study at home.

I tell you all this to bring you into the artist-in-residence program in as vivid a way as I can, to show you how much fun it was, and how much one can learn in this way. *And...* how the understanding and appreciation of art can be so greatly enhanced when the drama of the process is brought to life.

I would like to diverge here for a moment from the story of the artists-in-residence part of the program to describe a phenomenon that occurred that was unanticipated, and that became of major significance in the program. What I would like to discuss here is the sense of myth that began to evolve in the "school arts community", the sense that we, as a community, had a story to tell, that gave significance to our individual efforts. Although this aspect of the program evolved throughout the course of the year, it became more apparent to me during the artist-in-residence segment of the program. Perhaps this occurred because all artists gain a sense of who they are in relation to a cultural myth concerning the nature and meaning of their work. Moreover, the artists who came, because they came from outside the immediate "school arts community", but then became part of that community, made the existence of the local community myth more palpable. Let me explain. I will use my own experience since I was a figure in the local myth that evolved.

I became more aware of this when when I was experimenting with Adria's way of working. What happened was that I learned that in broadening my own way of working as an artist in accomodation with Adria's techniques, I became even more aware that I had a characteristic way of working and that what I was creating was

probably going to be seen by a specific audience, an audience that had certain expectations concerning what my artwork was like.

This was so because during the course of the Process Art Program, I began to keep a sketch book myself after having abandoned this practice several years ago. Yet in keeping this sketchbook, I continued where I had left off when I had been more active as an artist. That is, I continued creating the kinds of images that I had created when I was more involved in my own artwork. Just as I had created images of people in metaphoric settings in my paintings several years ago, I began developing this same theme once again.

Yet what happened was that since I now had an audience, I became “famous” in the “school arts community” for pursuing these silhouette-like figures in my artwork. In fact, it got to the point where the students were able to recognize a “Wendy Campbell” in the same way that one recognizes a “Renoir” or an “O’Keeffe.

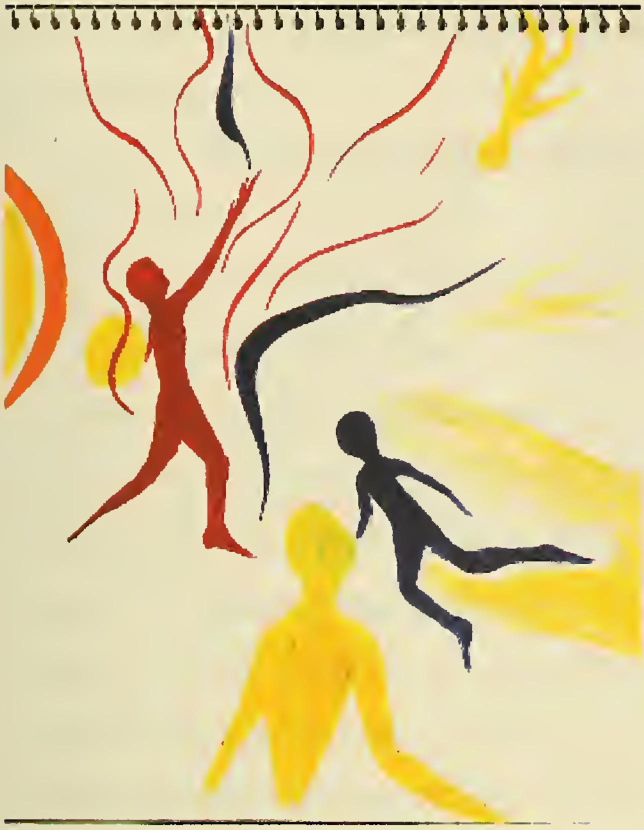
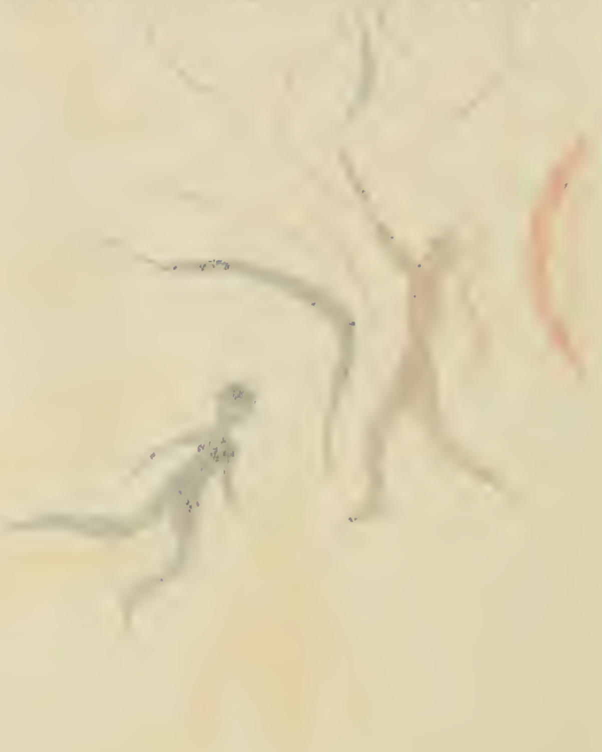


Figure 7: 13 My Sketchbook Page

Here is an example of one of the images that I created in my sketchbook. As you can see, I like to paint abstract, symbolic figures of people, moving in different ways, and existing on different planes in the picture space. Although when I had been painting several years ago, the settings in my paintings were more realistic, in my sketchbook, I began to create a variation on my original theme, and to place the figures in more abstract kinds of settings. I therefore developed my work in a new direction but nevertheless sustained a sense of continuity with my previous work. And as I stated before, I began to gain a sense of identity as an artist in the context of the school community since so many of the students were able to recognize my paintings.

And I enjoyed this experience so much, that "my image" as an artist began to influence what I did in my artwork. I wanted to build on this image so that my new work would continue to be recognizable as coming from me. Hence, this new kind of "fame", a kind of local fame, a very diminutive kind of fame in relation to the



fame of the masters, intensified the pattern of developing thematic material for me.

As I indicated in Chapter Five, many of the students began to have a sense of “local fame” as well. I certainly was not the only artist in the community whose work many people could recognize. I think part of this sense of myth that we developed in the community, arose from the use of technology and the capacity to reproduce the artwork of the students and to display them on handouts and in signs accompanying exhibitions. And of course the use of the videotaping process only enhanced this myth-creating process. I will discuss the significance of the local myth that we began to create in our community in greater depth in the eighth chapter on theory. For now, it is sufficient to say, that one of the features of the “school arts community” was this sense of myth, the sense that we as a community had a story to tell. And although this story was not comparable to the “master narratives” of the larger culture, it nevertheless provided a sense of meaning to what we were doing. It helped us make sense of our efforts, placed these efforts in a context, and therefore gave them a sense of drama and importance that they might otherwise not have had.

As I was saying before, when I experimented with the materials and techniques in Adria’s studio, I was quite conscious of “my image” as a personality in the “school arts community”, and as an artist whose work had a characteristic style. And since I very much wanted to develop this public image, my habit of developing themes in the artwork that I produced, became more pronounced. Moreover, what I realized was, that although I could continue to

pursue my speical themes and ways of working, the use of the new art processes forced me to diverge, at least to some extent, and to develop a new but related "voice" as an artist.

But what is interesting to note in all this is how my "voice" as an artist was shaped in part by the place that I experienced myself as occupying in the community. Each time I created a new piece of artwork, I was not merely creating a new piece of art, I was creating an artwork that went with other pieces of work that I had made in the past, and that would directly influence the way others would see my artwork in the future.

In other words, I had developed an internalized sense of audience that was related to the local myth that we, as a community, had begun to develop. What is ironic is that it is this sense of audience that I had wanted to nurture for the students. Yet I had little idea of how this sense of audience would effect me and my own work. Nor had I any notion of how the development of the school arts community would lead to a sense of myth that was an intrinsic part of the growth of that community.

In light of this sense of audience, and this sense of myth, my artwork was no longer merely my artwork. It was part of an interpersonal or community process that had significance for others, as well as for myself. And this gave me great pleasure and also significantly affected the direction of my work.

Here is a copy of the print that I made in Adria's studio.

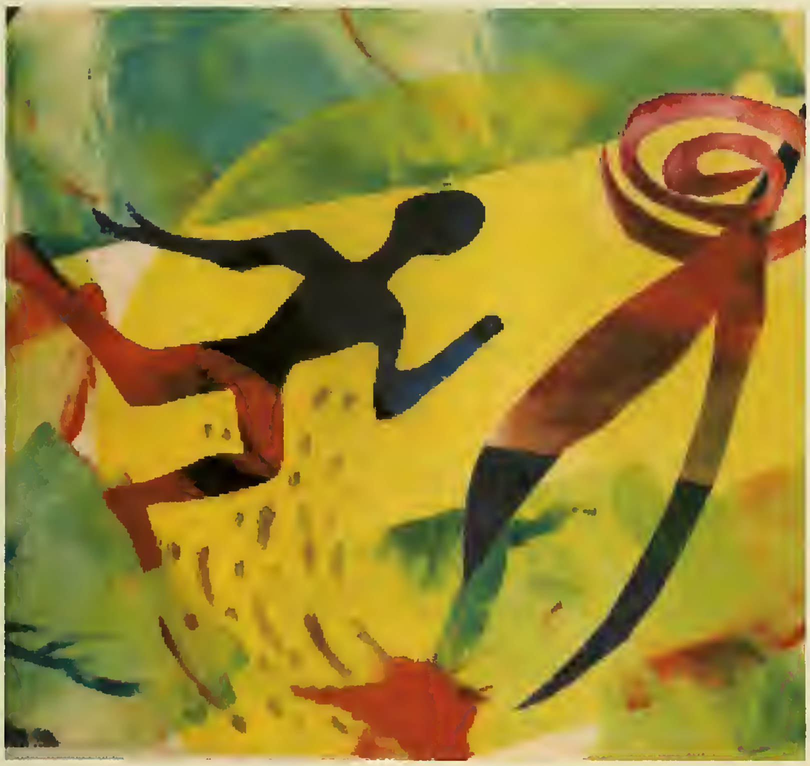


Figure 7: 14 My Finished Monoprint

As you can see, it has many of the elements in my sketchbook piece, but is also very different. The fact that the figure was made as a cut paper stencil, that was then rolled with ink and printed, changed the character of the figure and its relation to the setting in which it was placed. Moreover, the nature of the setting itself also changed since I was using a brayer (roller) to create this background by blending the vivid colors of ink together.

But I think what is significant in all this is how the "school arts community" provided a sense of identity for me as an artist and for some of the students as well. What is also significant is the fact that the artist-in-residence program served to emphasize how we envisioned ourselves within the context of this community, and how we all were challenged by the introduction of these new and impressive members of our community to broaden the way we worked as artists. That is, just as I had developed a characteristic way of working in my sketchbook, and had become "known" for

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working in this way, the students had also developed characteristic styles, as I demonstrated in the previous chapter on the sketchbooks. Hence, when these new members of the community arrived--I am referring here to the artists-in-residence--and when we were presented with the challenge of using new materials and new techniques, we were forced to open ourselves in a dramatic way to new ways of working and to developing new "voices" as artists.

I will now go on to describe the second artist-in-residence program that we did at Bishop School. I will focus more intensely on this residency with artist, Meredith Eppel, since this second program was the more elaborate one.

Meredith Eppel At Bishop School

Meredith and I planned her artist-in-residence program for the three fifth grade classes at Bishop School. The program lasted for ten weeks and therefore allowed us to pursue projects over an extended period of time. The purpose of the program was to expand the process that I had already set in motion in the Process Art Program. That is, I wanted to reinforce the notion that each artist develops a sense of "voice" by pursuing certain themes and developing those themes over time. Moreover, I wanted to expand the parameters of the local models of artistic development that had been provided so far, by introducing the students to the "voices" of artists who were more closesly related to the formal discourse of art in our culture. Hence, in this sense, as I stated before, the residency program was one way of introducing an aesthetics component to the art program. It was a way of tying the art of the students to the art of "professional" artists. And it was a way of presenting the products

of art so that they were not merely objects to look at and appreciate, but so that they became understood as moments in the artistic development of an artist, and also moments in the process of producing art.

I think it is important to emphasize here that by the time Meredith arrived, many of us had already developed a characteristic way of creating art in the sketchbooks. Since I only saw the children once a week for thirty-five minutes each art class, we tended to do short-term projects that did not require the preparation and cleanup time associated more long-term kinds of projects. Although we did painting and collage to some extent, we did not do these projects in a way that would involve a great deal of clutter and confusion. In fact, most of the time, we used pencils, colored pencils, or if we did use paints, they were watercolor paints in trays that were easy to use and to put away.

This significantly limited the kinds of images that we created. Although the images that the children and I made were exciting for us, they were less spontaneous, less dependent on the kind of playfulness that is more evident with the use paints and other materials that professional artists often use. Therefore, what was so exciting about Meredith Eppel's work was the dependence on this sense of playfulness with materials in general, and with the fluidity of paint in particular. In fact, Meredith called the series of paintings that she showed us "Unanticipated Outcomes"!

She explained to us that she had done a series of twenty-five paintings in which she wanted to relinquish her own control and give in to the process itself. She described as well how no single painting

ended this process but rather that each painting led to another. As a result, there was a series of twenty-five paintings, all of which were part of this larger project that Meredith called “Unanticipated Outcomes”.

She showed us this project as a series of slides. And during the course of the presentation, she encouraged the children to talk about what they saw in the paintings and to engage in a conversation with her about the paintings.

There were several reasons for having this conversation. One was to encourage the children to learn to talk about artistic imagery, to give voice to what they saw and felt. Another was to prepare them for the demonstration of the painting technique that Meredith was to do after the slide presentation was completed, and to prepare them as well, for the painting project that Meredith and I had planned for the students to do as a culmination of the residency. But the most basic motive for having the students discuss the slides was to encourage them to move from a literal way of interpreting the images, to a more metaphoric way of seeing them.

The conversation that we all had concerning the series of images was surprising both to Meredith and to me because we did not expect the children to be as observant as they were, nor did we expect the children to learn to interpret the images in a metaphoric way as easily as they did. And we also did not expect the children to be as excited by the whole process as they were. However, in retrospect, I can see why the children were as excited as they were. They probably were so excited because it was shocking to see images that were so dramatically different from the images that they were

accustomed to seeing and to creating themselves. Although we had looked at and discussed abstract images to some extent, we had not examined the subject as thoroughly or as deeply as we had a chance to do with Meredith. And I think it was very surprising and exciting to see images that depended almost entirely on a metaphoric kind of thinking and on a spontaneous and less constrained way of creating.

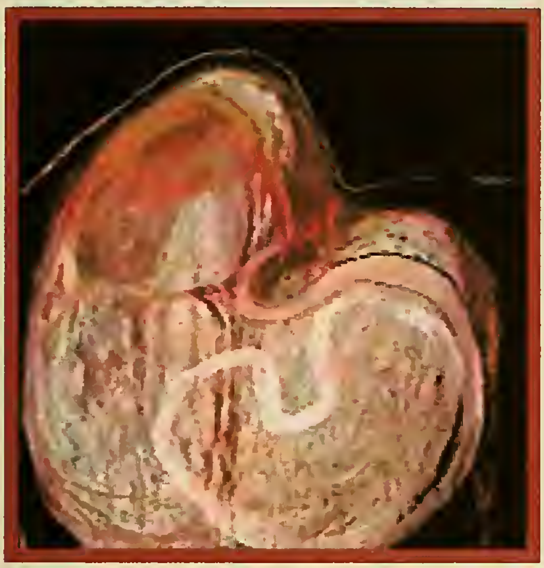

Figure 7: 15 Unanticipated Outcomes

For example, imagine how surprised the students must have been when they saw and were asked to respond to the first of the series of "Unanticipated Outcome" paintings shown at the left. The students were asked to explain what they saw in this image. As a result, we engaged in a discussion of ambiguity, a rather unusual topic for children of this age to discuss. And we also talked about images that look as though they are emerging from the canvas but have not completely emerged, another very unusual topic for children of this age to discuss.

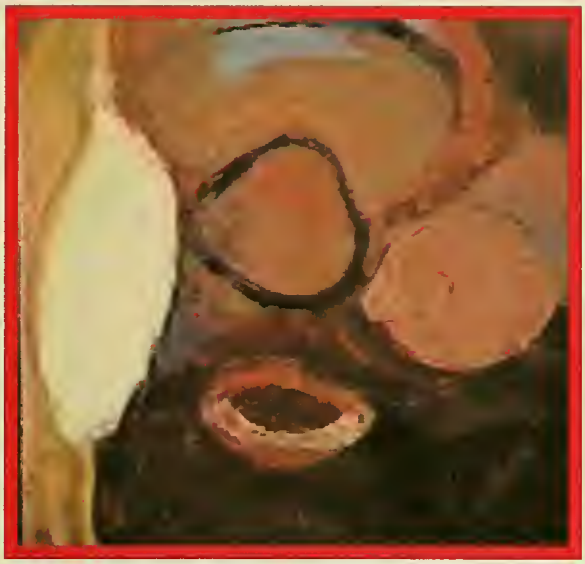

Figure 7:16 Unanticipated Outcomes 2

We discussed how some shapes can look like one thing to one person and like something else to someone else. And how this quality of ambiguity is what some artists try to produce. We also talked about how shapes can look like objects but can also look like forces or movements, or how they can appear to be objects in motion, objects that are interacting with one another in some way. For example, some of the children said that they thought the form at the top of the painting above was in motion since it was streaked with light blue, as if it were caught in the process of swerving from one side to another.

Meredith told us how she began some of the images that she produced as renderings of real objects such as pea pods, leaves, and shells, and how often as the paintings progressed, the "real" objects became more and more abstract so that they became expressions of feelings and of thoughts rather than the original objects that they had been at the outset.

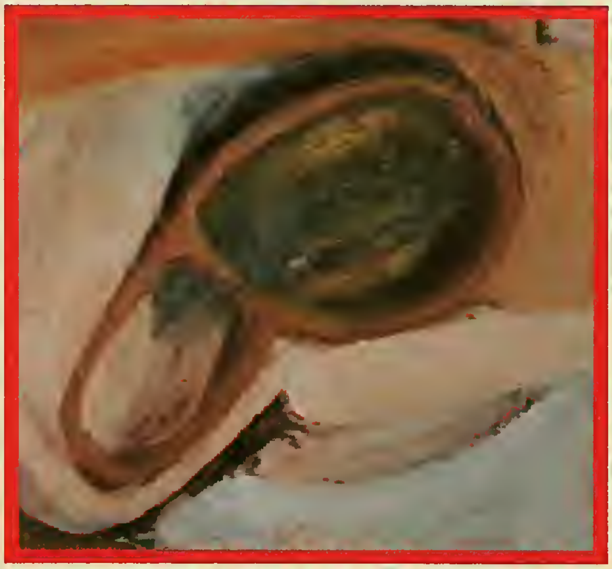

Figure 7:17 Unanticipated Outcomes 3

And Meredith also showed us paintings where the traces of the original objects were more evident. For example, in this painting the children were able to see the original objects and how they were used in the context of this abstract painting.

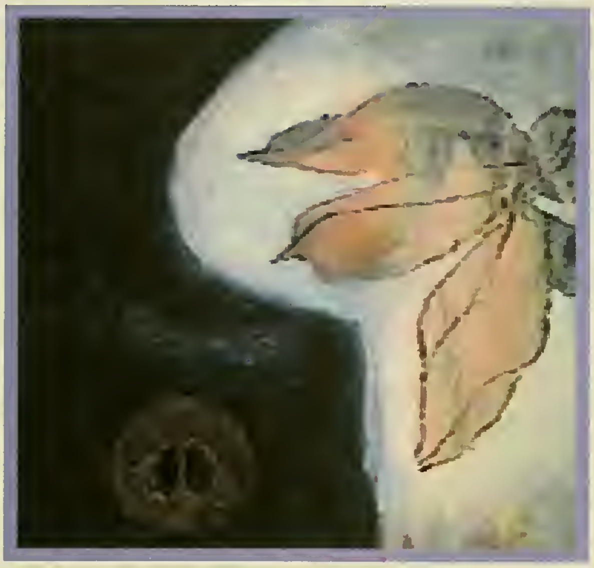

Figure 7:18 Traces of Realism

What was so surprising is that the students began to tell stories about the pictures, and to see meanings in them that Meredith had not intended at all. But Meredith encouraged them to do this since she insisted that she deliberately made the images open ended so that in the process of viewing the images, the paintings would gain meaning for the viewer just as they had gained meaning for her as she had painted them.

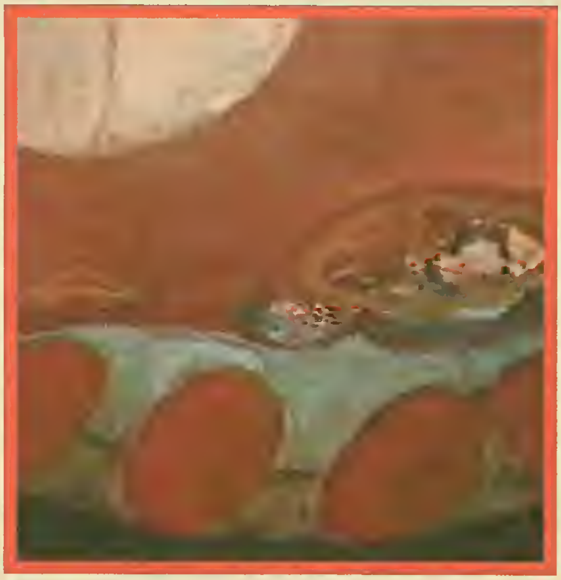

Figure 7:19 Peace Enters War Zone

For example, one child suggested that this painting represented peace entering a zone of war. The white curved object on the upper left represented peace and the reddish area in the rest of the painting represented war. Other children built on this idea in the discussion suggesting

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that the war-zone seemed warlike because they experienced the color red as one that expressed anger. Hence, the children were learning to respond to the paintings in a way that integrated thought and feeling. And they were able to tease out an explicit meaning that had been only implicit before. Meredith and I were so very pleased with the discussion that took place. And so were the children! They were obviously intrigued with this alternative way of thinking and responding.

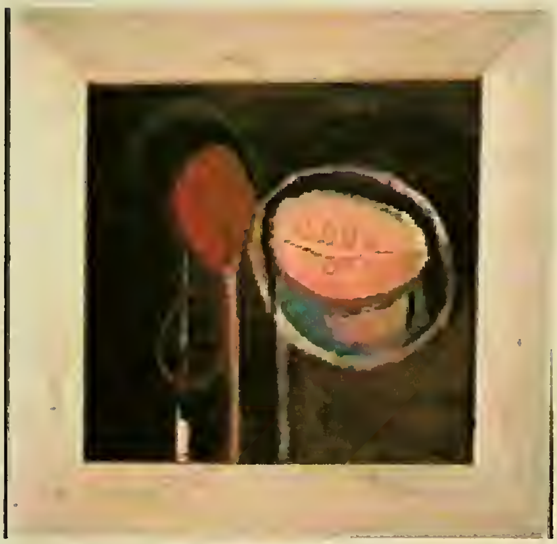

Figure 7:20 Endless Passageways

One of the children actually began to express some rather profound insights that arose for him as a result of viewing the images. For example, he said that the dark tunnel-like areas in this painting made him think that there are "endless passageways in life".

Another said that the image seemed like a ceremonial picture that celebrated the movement from one phase of life to another. Although not all the children understood the images in this way, many of the students began to see the images in a less literal sense and to create stories that were more symbolic interpretations of these paintings.

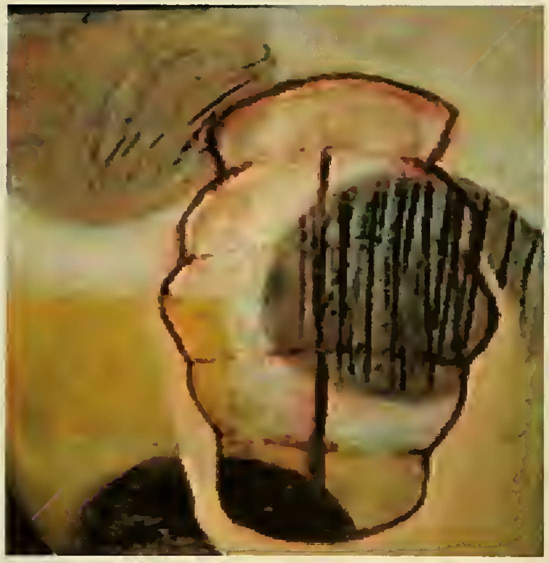

Figure 7:21 Layers in Painting

Toward the end of the slide presentation, we tried to emphasize how the paintings were made since we knew that we would soon provide a demonstration of the technique that Meredith had developed. In this painting for example, we asked the students to try to figure out which part of the painting was completed last and why they thought that this was true. Of course, they realized that the pineapple-like shape was made last since it is superimposed over the other shapes. We also discussed the symbolism of having parts of a painting show through other parts. We discussed the mystery of time, memory, and how the past often "shows through" the present. And in the context of our discussion, many of the children understood the concept and were excited by it. This discussion provided an entryway into the presentation and discussion of technique that followed.

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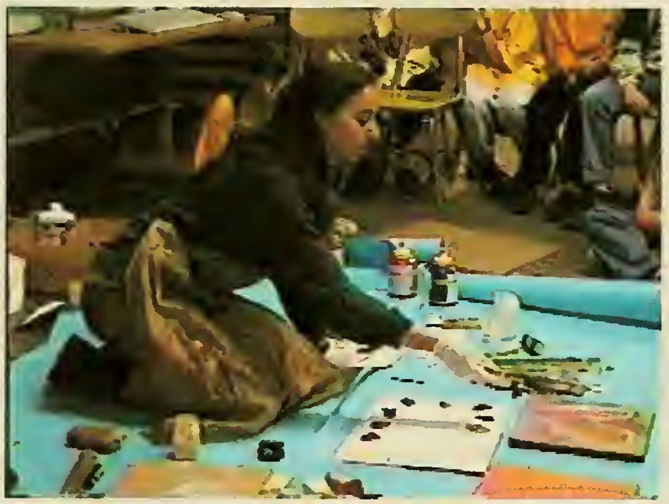

Figure 7:22 Meredith Demonstrates

Meredith sat on the floor to do the demonstration and the children sat around her on chairs. They were absolutely spellbound when they saw all the paints and tools that Meredith used. So fascinated, that Meredith decided to pass out some of the materials around so that the children could hold them and view them at closer range. She explained what pigment is and how it comes in various forms.

Figure 7:23 Jar of Pigment

Here is a closeup of a child holding a jar of powdered pigment that Meredith had passed around. The children were so fascinated I think because these were not just abstract items, but items that were meaningful in the context of Meredith's paintings that they had come to understand in a very special way.

The children were also amazed at the number of brushes that Meredith used and the variety of sizes and shapes that the brushes came in. As you can see, some of the brushes were not ones that are ordinarily associated with painting pictures. They look like the large brushes used to paint walls. And indeed that is precisely what they are. Yet Meredith explained that it is important for an artist to have a wide variety of tools with which to work in order to create as wide a variety as possible of different effects. She explained how she even used rollers or brayers sometimes to apply the paint. Needless to say this use of brushes is a far cry from the use of brushes that the students were used to seeing in their commercial watercolor paint trays. And although I had shown the students the tubes of paint that I use, and the various size brushes that I also employ, the variety of brushes that Meredith showed the students was more dramatic and more exciting.

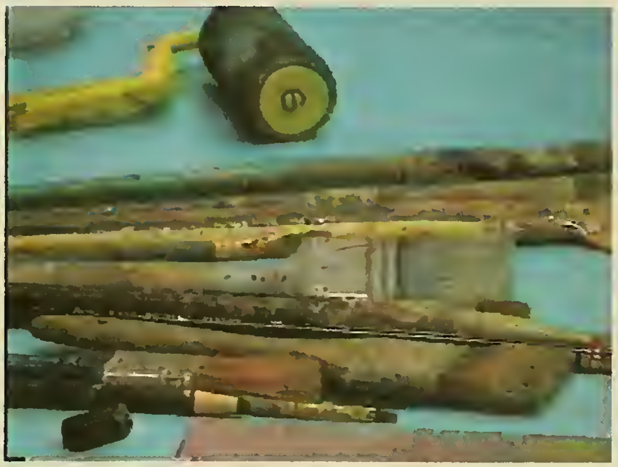

Figure 7: 24 Meredith's Brushes

And then Meredith showed the children a non-traditional technique that she had developed. The technique involved pouring layers of melted wax infused with pigment, onto the canvas before applying paint. This was fascinating, not only to the students but to me and to the other adults who were present as well.

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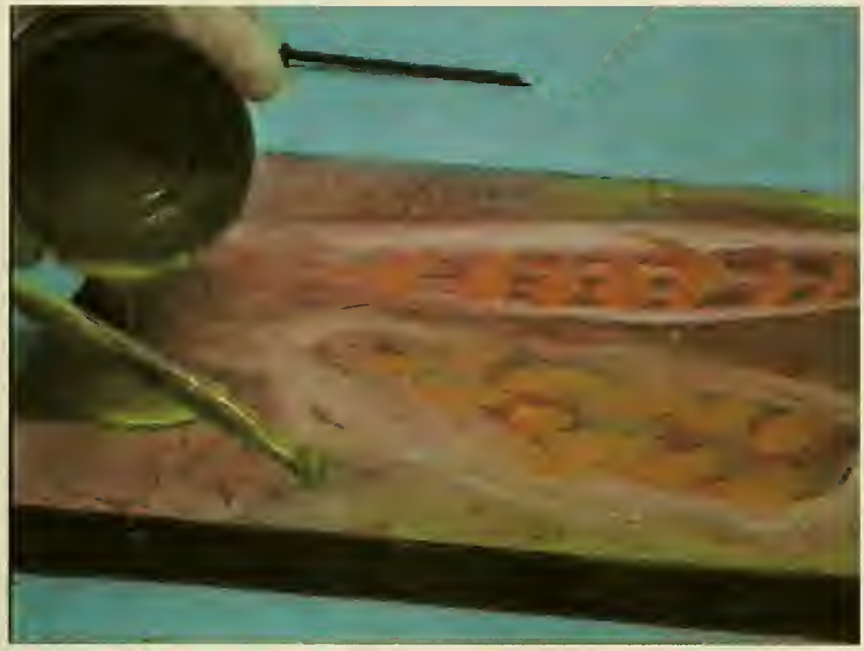
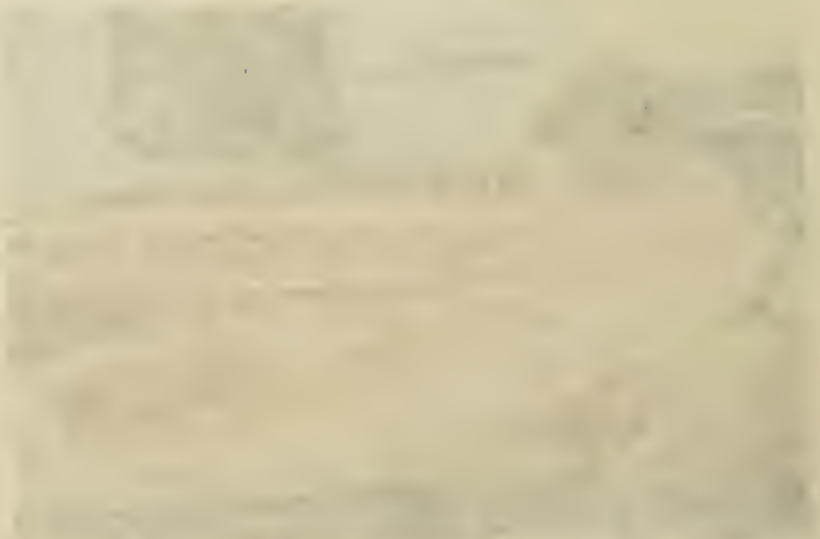


Figure 7: 25 Meredith Pours Wax

As you can see, this process is not something that ordinarily happens in school since it is so messy and so unpredictable! The children were mesmerized by watching this process. After Meredith applied the wax, she then showed us how she developed the image further by spreading it around with the brush and then scraping through the wax to the surface below.

Here Meredith is spreading the wax over certain parts of the painting. She keeps telling us that she does not have a plan for what she is doing. She merely allows the process to do what it will and then decides what her next move will be. And here is the scraping through process. You can see here how Meredith



is using a knife to scrape vigorously through the wax surface to produce grooves through which the surface below is revealed.

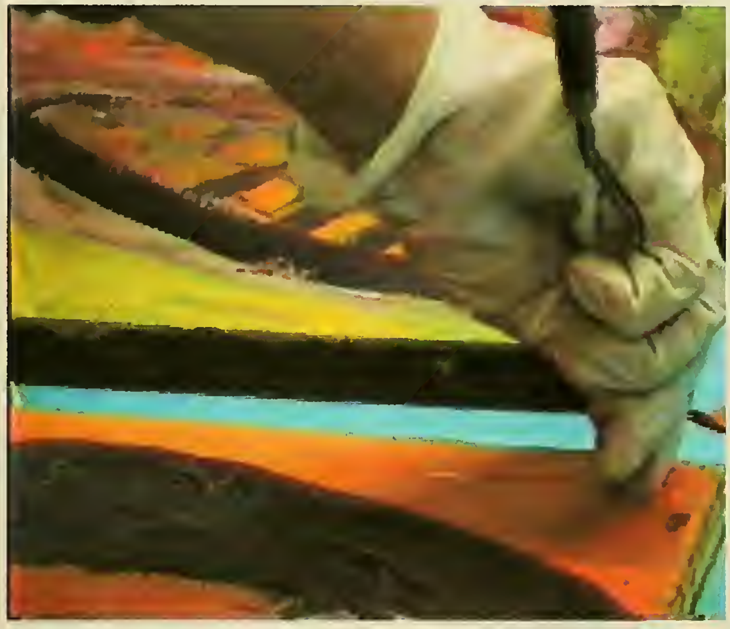


Figure 7:25 Scraping Through

We had a number of discussions concerning how one might interpret the acts of covering things over and then scraping away and revealing what is beneath.

In the next picture, Meredith is creating texture by scraping through the wax with the tip of a screw driver. You can almost feel the rhythm of her motions as she scrapes through the top layer of wax to the layer below. Clearly, Meredith is demonstrating how she uses the language of art to say something that could not be said in any other way. And the tools and the techniques that she uses allows her to speak in this language. If she

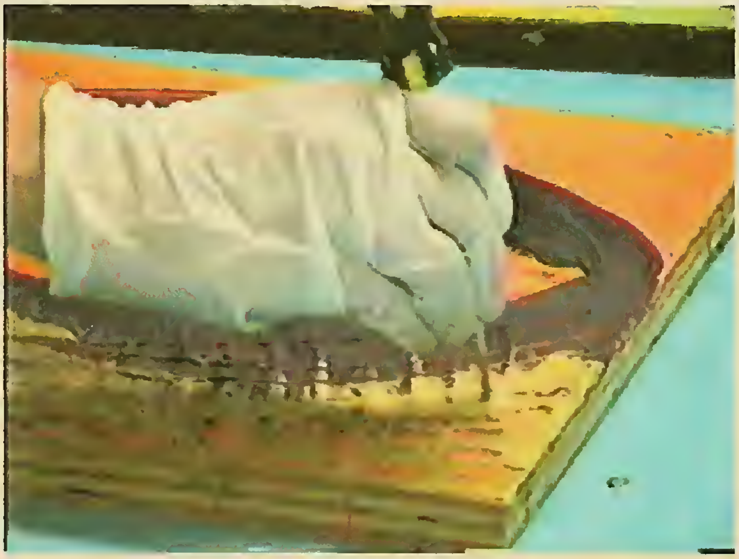


Figure 7:26 Creating Texture

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did not use these tools and techniques, she would not be able to speak this particular language of art, a language that in a sense, she herself has created by developing this very special method of painting.

Needless to say, that by the time it was the students' turn to paint, they could not wait to start. I will show you a number of frames from the videotape of the students' painting. As you will see, the students plunged right in and gained enormous pleasure from the process.

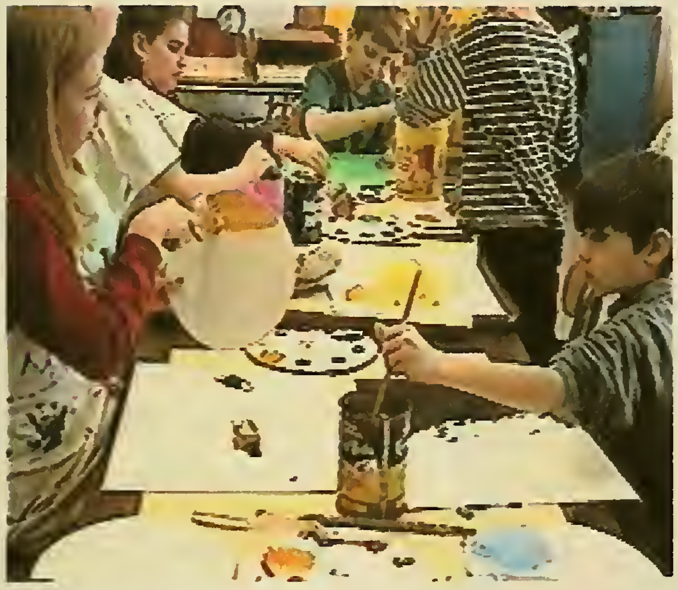

Figure 7:27 Starting To Paint

Here is a picture of the very beginning of their painting experience when the canvases were white and empty and just asking for layers of color and form. We had given each child an 11 X 14 inch canvas board to paint on. We decided to use canvas boards because they were thick enough to support the layers of paint that the students would apply, but they were also thin enough so that we would be able to hang the work in a display at the end.

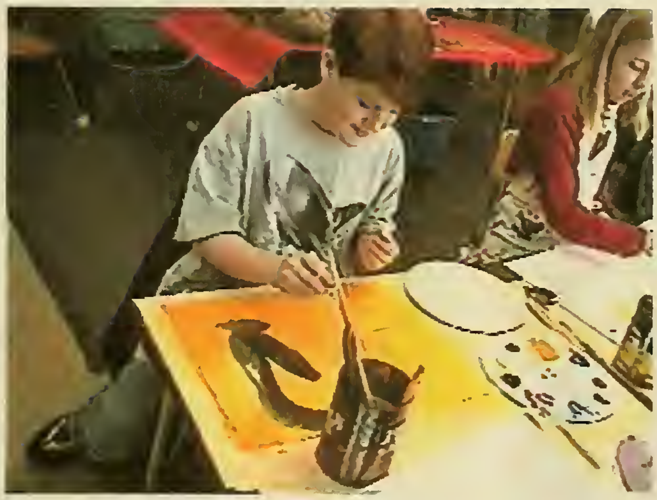

Figure 7:30 Applying Second Layer

And here is a shot when the first layer had been applied and the children were applying a design over the background coating of paint as Meredith had suggested. As you can see, the children loved strong contrasts and dramatic lines and shapes. They engaged in this process with a great deal of joy and intensity. Every child was engrossed in the project. Not a single child seemed to withdraw or lack enthusiasm.

Moreover, this was true of both boys and girls. Although many of the boys in these fifth grade classes had been more interested in drawing than in painting in the past, and often showed little interest in using color, during this painting project, those inclinations seemed to disappear in favor of experimenting with color and shape in bold new ways.

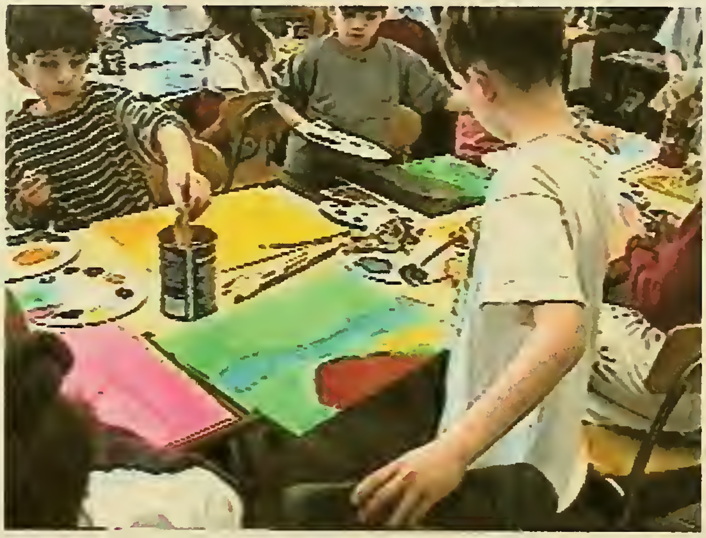

Figure 7: 31 Experimenting With Color

As you can see from the photograph above, the children often used their whole bodies in the act of painting. They were involved in the process in a way that they could not have been when they were drawing or using the watercolors in the school supplies that were provided.

In fact, one child told me that he got so involved in the physical aspects of the process, that his painting involved dancing as well. Here he is applying paint in a rhythmic motion so that he would produce a texture that consisted of bumps on the black paint surface, bumps that you can touch and feel. He claimed that his painting was a tactile painting, one that expressed meaning in part from how it felt when you touched it.

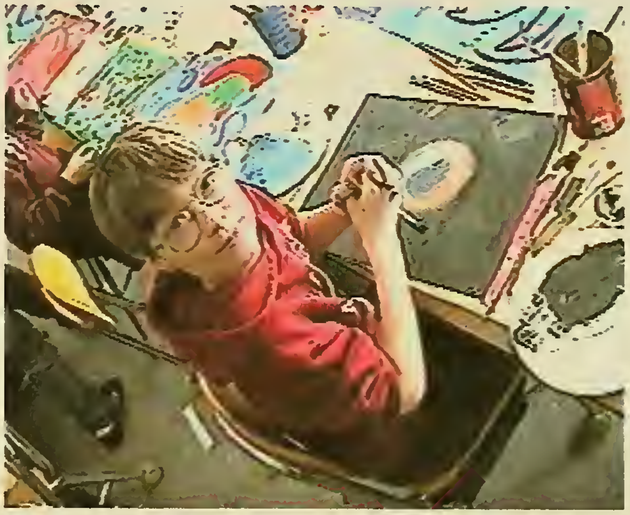

Figure 7: 32 Kinetic Painting

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Here is a closeup of Aaron enthusiastically painting dark lines to build contrast against the lighter colors that seemed to dominate his painting. I will show you a copy of the finished painting that he created later and the artist's statement that he wrote to describe what the process was like for him.

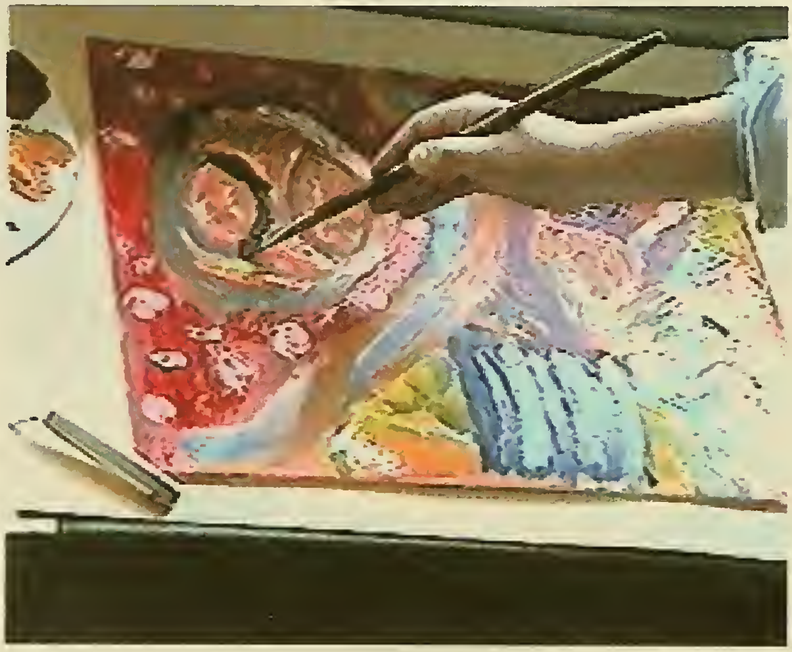

Figure 7:33 Aaron Painting

Girls who ordinarily drew very tentative and delicate shapes were encouraged by the use of these materials to create bold patterns and use highly contrasting colors. The painting project allowed these children to "speak" in the language of art in a way that they had not been able to do when they had used only paper and pencil, or even when they had used watercolors. It was a bold new language with an entirely different lexicon and the children, in many

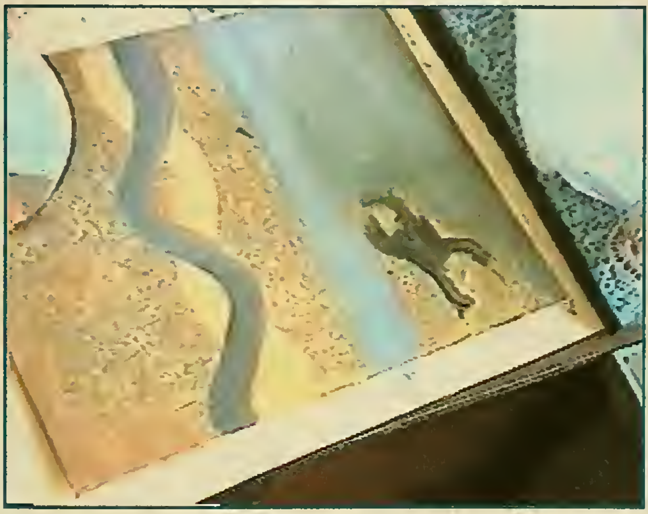

Figure 7: 34 Bold Designs

ways, were set free through the opportunity to use this new way of "speaking".

For example, in this picture, a student who was not particularly involved in the art classes before, came to life through this process. His painting was one of the most successful in his bold use of color contrasts and great sweeping forms and lines.

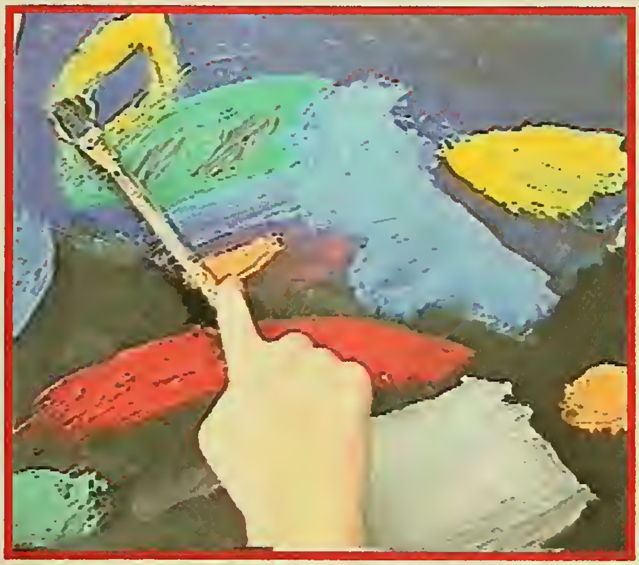

Figure 7:35 Bold Colors and Forms

The painting on the right is by a girl whose sketches had been very expressive and well-thought out, but who really was able to speak more clearly through the use of the painting materials. She was very pleased with what she had done and wrote an artist's statement that I will share with you later.

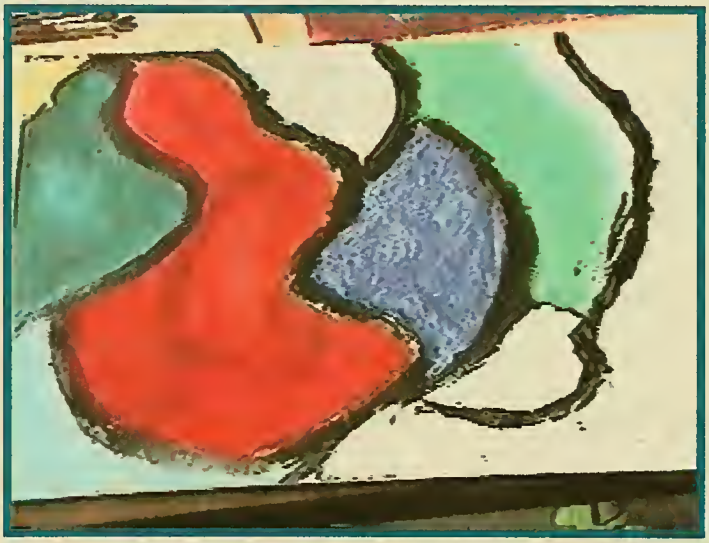

Figure 7: 36 Kiki's Painting

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Here is another painting by a girl whose sketches were often delicate and tightly drawn. Clearly, her capacity to “speak” as an artist was greatly expanded through the opportunity to work with these new materials. One would never guess to see this very quiet and polite child, that such energy and strong feelings might be revealed when she had the opportunity to paint in this fashion.

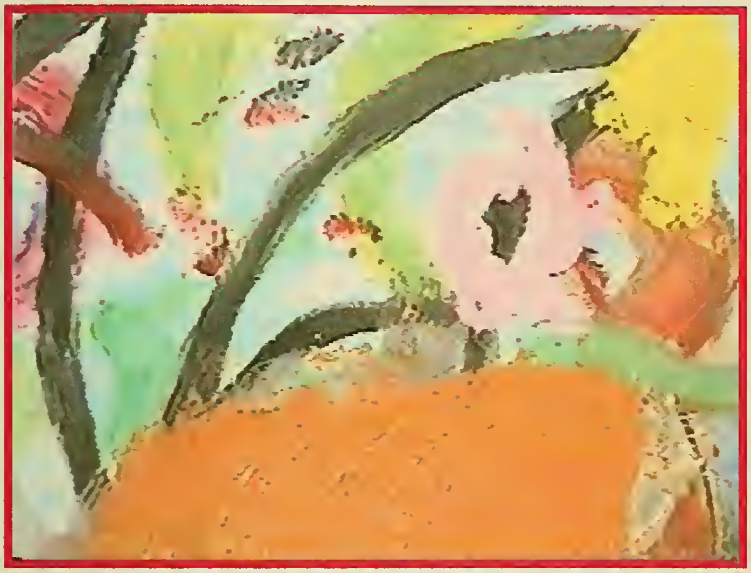

Figure 7: 37 Metaphor In Line

What was so wonderful was that she and the others had a verbal language as well to express the meaning of their paintings. They were able to talk about line, color, form, and texture. They were able to express what their paintings meant to them and to see the paintings in metaphoric terms.

The reason that I showed you this project in such vivid detail was to dramatize how the understanding of art was so greatly expanded by this process. I also wanted to show how the language of art itself was brought to life and extended through the use of these different materials and techniques. Although the children had certainly learned to “speak” the language of art through the sketchbooks and to develop their own “voices” in art, the artist-in-residence program greatly expanded their vocabularies and so

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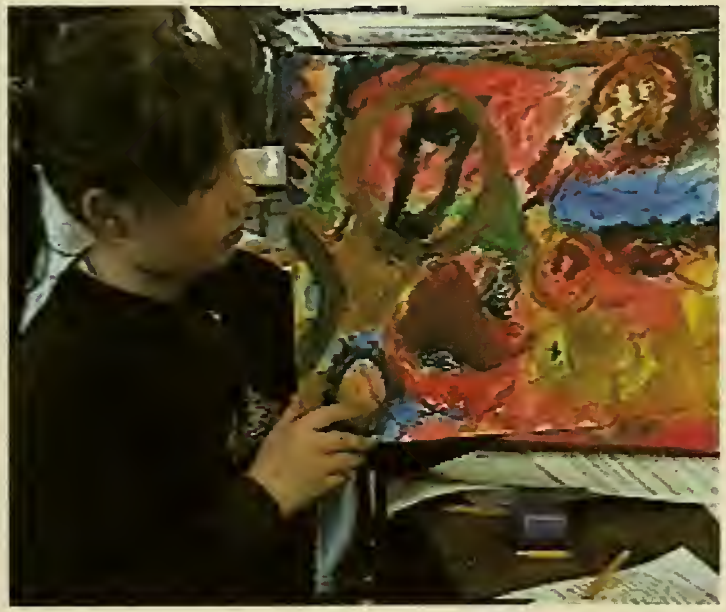
enabled them to find new “voices” and new things to say with those “voices”.

This was precisely the kind of process that I had hoped to engender. That is, what I had hoped for was a back and forth between the individual and the group processes. With the introduction of Meredith’s “voice” and way of working, the group process was extended, and then each voice in that group was also extended. Now the children were able to expand their own styles and ways of working in ways that they could not have before.

I will conclude this chapter by showing you some of the finished paintings and the artists’ statements that the children wrote to explain what their paintings meant to them.



Here is Justine holding up her finished painting for the camera. And you can see what she wrote about it on the next page.

Figure 7: 38 Justine Shows Her Painting

> AT FIRST, I HAD A PLAN OF WHAT MY PAINTING WOULD LOOK LIKE. I PLANNED IT TO LOOK LIKE THE PICTURES IN MY ARTIST'S NOTEBOOK. BUT I SOON FORGOT THE PLAN AND LET MY BRUSH FLOW FREELY. NOW IT LOOKS COMPLETELY DIFFERENT. I DIDN'T START WITH A BACKGROUND COLOR. FOR ME, IT WAS EASIER TO WORK OFF OF A WHITE CANVAS. AFTER EXPERIMENTING FOR A WHILE, I DISCOVERED I LIKED RINGS. I PAINTED A LOT OF THEM. I USED A LOT OF A COLOR I CALL BUTTERSCOTCH. I LOVED THE MODELING PASTE AND GIVING DIMENSION TO MY WORK. ONCE I THOUGHT THE WHITE PAINT WAS MODELING PASTE. IT WORKED TO GIVE DIMENSION, THOUGH. IN THE END, I HAD A WHOLE DIFFERENT PICTURE.

As you can see, Justine was aware of the style that she had used for most of her artwork and of how the painting project offered a new and different way of working. She discovered a new aspect of her self and of her "voice" as an artist. She says, "After experimenting for a while, I discovered I like rings. I painted a lot of them". Unfortunately, the school year ended shortly after the artist-in-residence program ended. We therefore were unable to see whether the styles used in the sketchbook would be modified in accordance with the new understanding acquired from the painting project.

I will show you a few more paintings and the artists' statements that the children wrote. I think that you will see how the children learned a whole new way of "speaking" with paint, and also learned how to describe their efforts with words.

Julia's painting is more in keeping with the drawings in her sketchbook than some of the others were. In both her drawings and in this painting the sense of mystery and romance associated with lines that curve and dance through space is highlighted. In fact, Julia calls her painting "Color Dancers". Her painting is particularly reminiscent of one drawing that I did not include in her case study but will include here in order to bring out the correspondence between her drawing style and her painting.

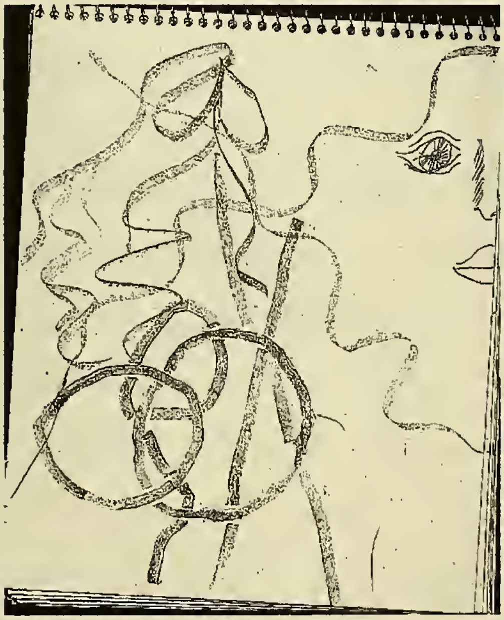


Figure 7:39 Julia's Sketch

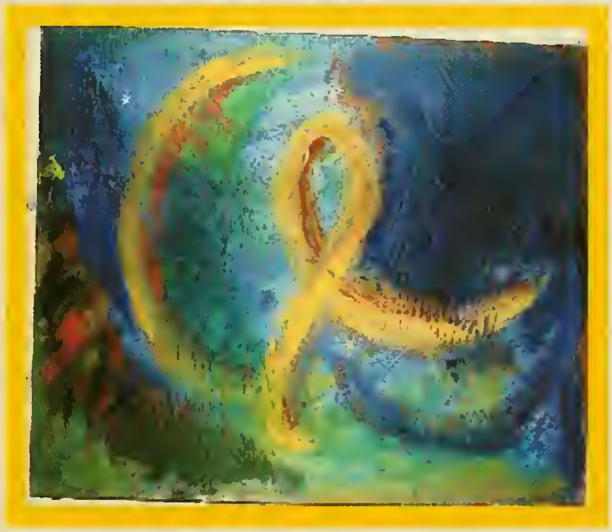


Figure 7:40 Julia's Painting

It is clear from this juxtaposition, that the drawing style and the painting are related. Yet in the painting, the expressiveness of pure line and color unrelated to representational elements is brought

to light. The sense of sheer abandon hinted at in the drawing comes to fruition in the painting. But again, since the artist-in-residence program ended at the end of the school year, we were not able to see if the painting project would influence the students' drawing styles.

Julia writes of her painting:

> COLOR DANCERS
>
> THE PAINTS ARE DANCING IN A STRONG BLUR OF COLORS. THE COLORS SCRAPE AT THE SKY TO FORM A NET. THE COLOR DANCERS STRUGGLE FREE, TRYING TO SAVE THEIR FRIEND WHO IS TRAPPED IN THE STRONG BLUE FENCE. THEY KNOW THEY ARE MUCH MORE SWIFT THAN THE HOPELESS STRINGS.

Clearly, Julia's description of her painting harks back to her narrative style of drawing. Always there are characters and a plot and even in this very abstract painting that is true for Julia. Hence, her drawing style and her painting style are more obviously related than are the drawings and paintings of the others. Yet while the drawings feature a more literal narrative approach, the painting evinces a more metaphoric narrative style. It would have been interesting to see if Julia had pursued this more symbolic approach in her drawings, had we had the chance to see her in action after the artist-in-residence program had ended. However, the monitoring of Julia's development will have to end here.

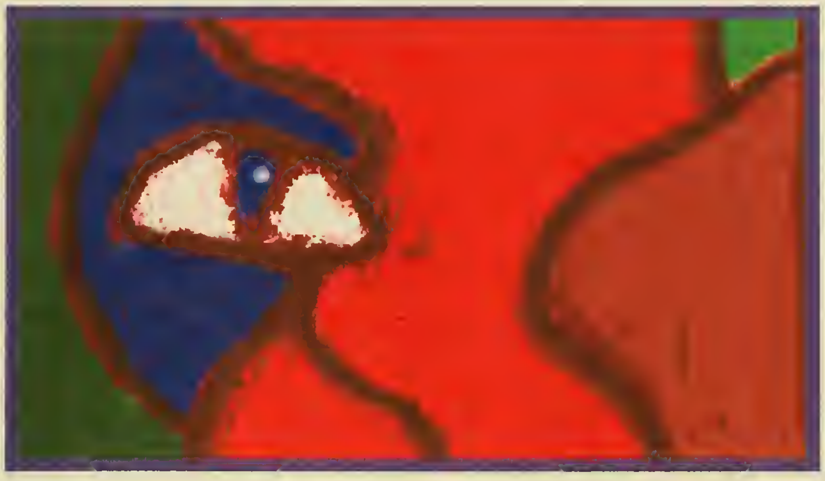


Figure 7:41 Closeup Kiki's Painting

I think it is interesting that in some cases, students who had not been able to "speak" with force and power through drawing were able to do so in paint. For example, Kiki was a child who loved art but had difficulty "speaking" in the medium of drawing. It seemed as if she needed the larger space and bolder lines that the painting process afforded. Kiki calls this painting "Self Portrait" and writes that...

> THE IDEA HAD BEEN THERE FOR A LONG TIME. THIS IS THE WAY I ENVISION THE INSIDE OF MYSELF. MY FEELINGS, NOT MY FACE.THE WAY I VIEW MYSELF. FIRST OF ALL, I MADE THE SECTIONS WHICH LIMITED WHERE I PUT THE COLORS. FIRST I MADE TURQUOISE AND PAINTED IT DOWN. THEN I USED SEA GREEN. THEN RED. I DIDN'T FINISH RED. THE NEXT DAY, WE WORKED WITH MEDIUMS. I PAINTED OVER THE TURQUOISE WITH MEDIUM. THEN THE RED. THEN I USED GREEN AND ANOTHER GREEN AND YELLOW AND ORANGE. THE COLORS ARE ALL FEELINGS. I'M NOT SURE IF ANYONE ELSE UNDERSTANDS THIS PAINTING, BUT I THINK ITS O.K. BECAUSE I UNDERSTAND IT. PAINTING IS JUST LIKE POETRY, ITS FOR RELATING FEELINGS. THIS PAINTING ISN'T ANY GOOD IF YOU DON'T UNDERSTAND IT. BUT I DO UNDERSTAND IT, AND IT LOOKS PRETTY GOOD TO ME.

Kiki's painting and artist's statement emphasize the notion that "Painting is just like poetry, its for relating feelings." Kiki also clarifies the notion, both for herself and for others, that it is necessary to understand the painting in order to appreciate its value. She says, "This painting isn't any good if you don't understand it. But I do understand it, and it looks pretty good to me." I think there is a certain defensiveness in this statement. It is almost as if Kiki is defending herself against people who might suggest that what she has done "isn't any good". It is precisely this attitude that Meredith and I were attempting to counteract. We were trying to emphasize the idea that paintings convey feelings as well as thoughts and that this property of painting is valuable. In fact, it is critical that one develop this capacity to integrate thought with feeling in order to find a "voice" both as an artist, and as a person in a more general sense.

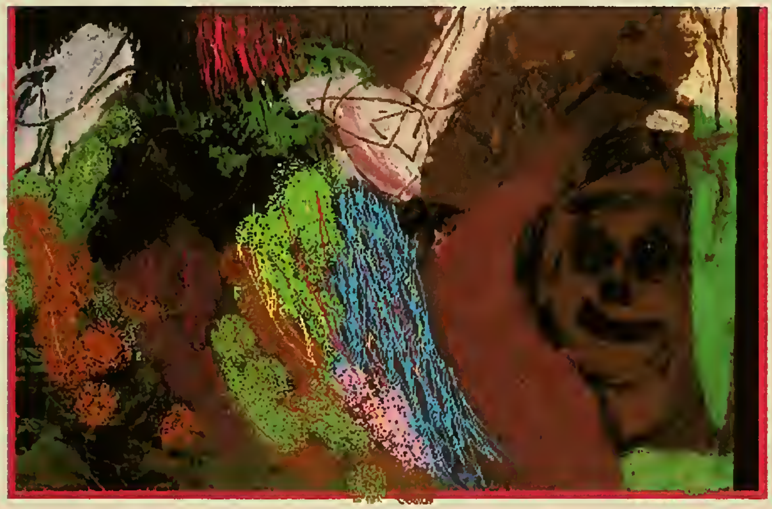


Figure 7: 42 Spring Showers

Yet another student who loved art but had difficulty expressing herself through drawing was able to create a much more powerful statement through painting. The materials and techniques that we used in the painting project forced this child to "let go" and to find a new experience that allowed her to say what she had to say. She

calls her painting “Spring Showers” and explains in her statement why she chose this title.

> I DECIDED THAT I WANTED TO PAINT A SPRINGY, ZINGY LOOK. BUT IT TURNED OUT TO LOOK EVEN BETTER THAN WHAT I WANTED IT TO LOOK LIKE. I CALL THIS "SPRING SHOWERS" BECAUSE I PICTURE THAT THE FACE IN THE RIGHT BOTTOM CORNER IS MY FACE AND THAT THESE BEAUTIFUL COLORS CAME POURING DOWN. ALMOST LIKE RAIN DROPS EXCEPT IN DIFFERENT COLORS. I MADE A FACE TO REPRESENT HUMAN LIFE. THE COLORS REPRESENT SPRING AND IT'S BEAUTIFUL NATURE. WHEN I WAS PAINTING, I FELT LIKE I WAS ON TOP OF THE WORLD! I THINK I'M GOING TO START PAINTING A LOT MORE!

It is obvious from this statement that this child was able to “find her voice” through painting in a way that was very gratifying for her. This demonstrates how the use of certain materials allows the user to “speak” in a different voice, and therefore to say things that the user could not say through other media. What I realized as a result of this process was that art is not merely one language but consists of many and that each medium offers new opportunities and new ways of speaking. What was so gratifying about the whole experience was to see how the children were able to use this new language and to express new insights and experiences as a result.

The next painting and artist’s statement is striking in the clarity with which this child understood how to use the language of art to experience and express new meanings.

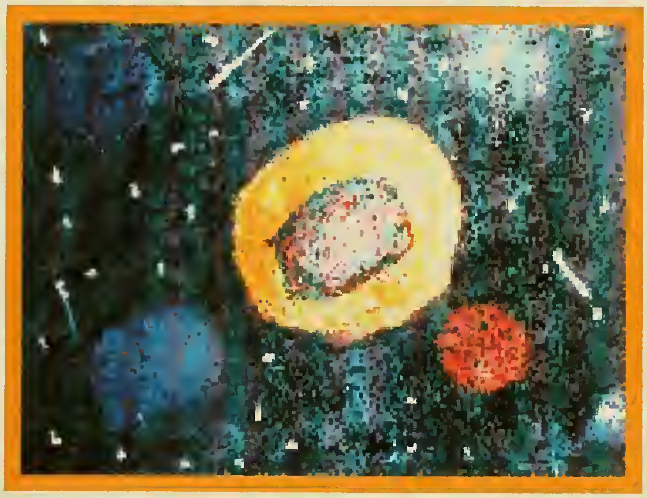
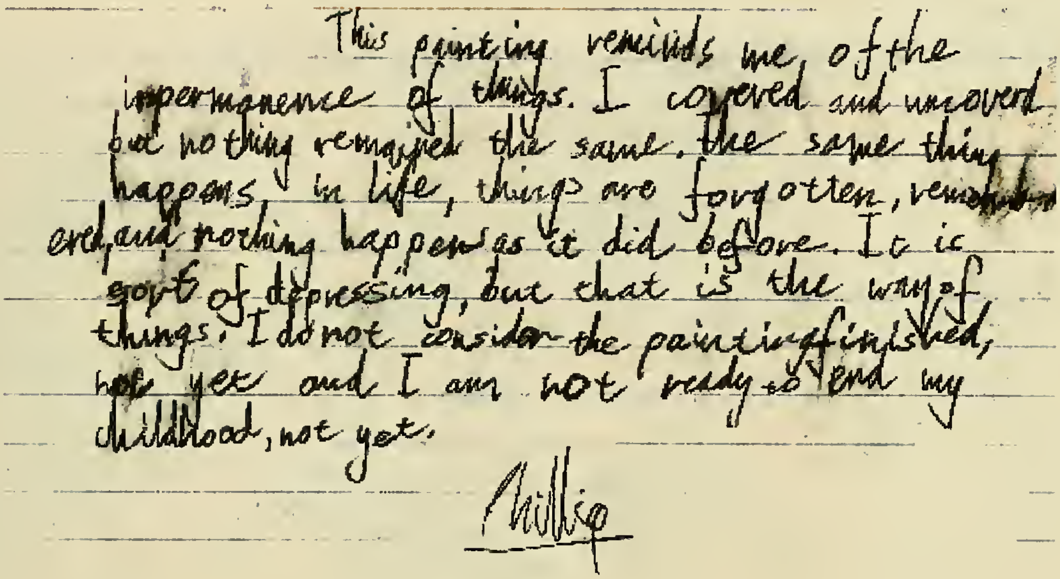


Figure 7:43 Solar System

Here is the painting. This child claimed that he was more interested in creating a tactile image than with making a painting that you see. His artist's statement, both in his handwriting and in typeset are shown below.



This painting reminds me of the impermanence of things. I covered and uncovered but nothing remained the same. the same thing happens in life, things are forgotten, remembered, and nothing happens as it did before. It is sort of depressing, but that is the way of things. I do not consider the painting finished, not yet and I am not ready to end my childhood, not yet.

This painting reminds me of the impermanence of things. I covered and uncovered the paint; but nothing remained the same. The same thing happens in life, things are forgotten, remembered, and nothing happens as it did before. It is sort of depressing, but that is the way of things. I do not consider this painting finished, not yet, and I am not ready to end my childhood, not yet.

Notice how he sees his handling of paint in metaphoric terms, how there is a consonance between the way he experiences his handling of paint and the way he experiences his life. This child obviously understood the language of art and was able to use it to bring forth new insights.

I will end with Aaron's painting and artist's statement. Aaron was able to use the language of art during the painting project in a way that was strikingly different from the way he had used it in his drawings. As his artist's statement demonstrates, he became aware of how his painting style differed dramatically from the style that he ordinarily used in his sketchbook. He also was able to articulate his understanding of the painting process and what it meant for him in metaphoric terms. His statement appears on the next page.

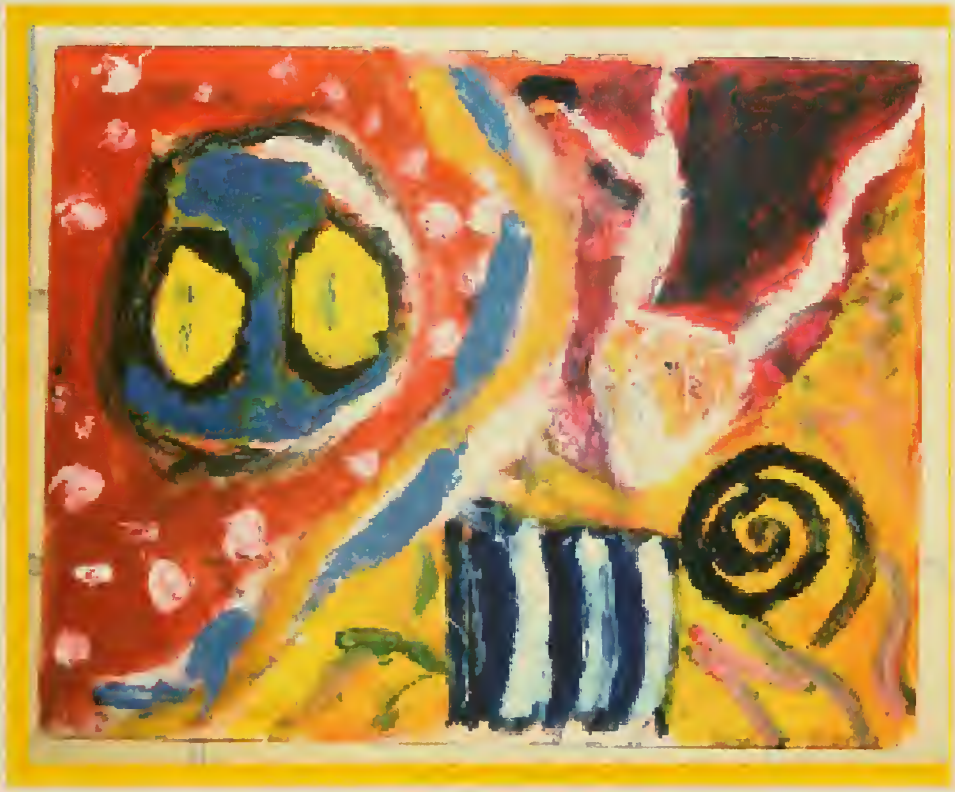


Figure 7:44 Aaron's Painting

WHEN I FIRST STARTED THIS PAINTING, I HAD ABSOLUTELY NO IDEA OF HOW IT WAS GOING TOT TURN OUT. I SIMPLY LET MY BRUSH PAINT THE IMAGES THAT WERE IN MY MIND. I LATER CAME TO REALIZE THAT THE VAST VARIETY OF MATERIALS THAT I WAS USING IN THIS PAINTING FORCED ME TO GO COMPLETELY OUT OF THE WAY OF MY ORIGINAL STYLE AND TO MAKE ME RELY ON THE IMAGES IN MY HEAD TO BASICALLY DO THE WORK FOR ME. THE IMAGE WENT FROM MY MIND, TO MY HEART, TO MY BODY, TO MY BRUSH, AND THEN FINALLY ONTO THE CANVAS. WHEN I HAD PAINTED THE IMAGE, IT HAD CHANGED FROM WHEN I HAD ORIGINALLY VISUALIZED IT IN MY HEAD. IN THIS WAY, IT WAS AN "UNANTICIPATED OUTCOME".

I WAS SURPRISED WHEN MY PAINTING WAS FINALLY FINISHED. IT LOOKED SO DIFFERENT FROM WHAT I HAD ORIGINALLY THOUGHT MY PAINTING WOULD LOOK LIKE!!! SO DIFFERENT FROM MY ORIGINAL STYLE. NONETHELESS, IT STILL HAD THE SAME SPIRITUAL MEANING THAT I HAD WANTED IT TO IN MY MIND. AND THAT WAS WHAT REALLY COUNTED.

In this statement, Aaron expresses in a dramatic way how different the painting experience was for him from his experience in creating images in the past. He stresses the fact that the painting project allowed him to think in a different way and to use his whole self in the process of creation.

Clearly, the painting project allowed the children to use the language of art in a new and different way and to therefore find

different voices in art, voices they perhaps did not know they had. Hence, the painting project expanded each child's sense of voice as an artist and also allowed the children to understand in a clearer fashion how the language of art, or the languages of art, can be used to express ideas and feelings.

creativity, the second refers to a loss of connection with the self, with others, and with the world.

Aesthetic developmentalists contend that artistic development occurs in a U-shaped curve with early childhood representing the flowering of artistic expression, middle childhood representing the trough of the curve--where a literal interpretation of imagery predominates--and mature adulthood representing the return of artistic thought on a more mature and complex level (Arnheim, 1971; Davis, 1997; Eppel, 1997; Gardner, 1982; London, 1989; Winner, 1982).

However, many aesthetic developmentalists insist that although some people emerge from the literal stage of artistic development and experience the flowering of artistic thought on a more mature and complex level in adulthood, many people in this culture never emerge from the literal stage of artistic development (Eppel, 1997; Gardner, 1982; Winner, 1982). Consequently, artistic development for many is L-shaped in the sense that aesthetic development begins with an artistic flowering in early childhood, drops into the trough of literalism in the later childhood years, and continues indefinitely in this literal mode of artistic knowing throughout adulthood.

I would like to suggest a link that I do not believe has been made before. The connection that I would like to consider is one between the early flowering of artistic creativity and the developmental perspective that Carol Gilligan and others have found evident in girls before the onset of puberty and in boys in the very early childhood years.

Carol Gilligan and her colleagues at Harvard, and Jean Baker Miller and her colleagues at the Stone Center, suggest that a state of connectedness with emotional life is very strong in girls before the onset of puberty, and in boys during the very early childhood years (Brown and Gilligan, 1992; Gilligan, Rogers, Tolman, 1991; Miller and Stiver, 1991). Moreover, this state of connectedness with emotional life is associated with a state of connectedness with the self and with others in general. According to Gilligan and her colleagues at Harvard (Brown and Gilligan, 1992; Brown et al, 1988), and according to Jean Baker Miller and her colleagues at the Stone Center (Miller, 1986; Miller, 1984; Miller and Stiver, 1991), it is only with the entry into the mainstream of Western culture that this state of connectedness is broken.

According to Carol Gilligan and her colleagues at Harvard, what happens to girls is that while in the early childhood years they are astute observers of the world of intimacy and social life generally--for example, in early childhood, girls are able to decipher experience and to express what they know from experience--as they grow older, they begin to sense that others don't want to know what they know, that what they know endangers their relationships.

Since connection and relationship are central to girls and women's sense of self (Brown and Gilligan, 1992; Gilligan, 1982; Gilligan, Rogers, Tolman, 1991; Jack, 1991; Miller, 1984), the fear of loss of relationship impels girls to deny what they know in interaction with others. They then begin to dissociate from their own knowledge, and finally, they begin to "not know", what in another sense, they do know. Basically what these girls do is to "cover over"

(Gilligan in Gilligan, Rogers, Tolman, 1991) the knowledge that they had relied on in the past, and to substitute culturally-constituted ideals for perceptions based on experience.

Carol Gilligan expresses the pattern in this way.

> ...a healthy resistance to losing voice and losing relationship, which seemed ordinary in eight year old girls and heroic by age eleven, tended to give way to various forms of psychological resistance, as not speaking turned into not knowing and as the process of dissociation was itself forgotten. Girls reaching adolescence adopted survival strategies for spanning what often seemed like two incommensurate relational realities. And girls enacted this disconnection through various forms of dissociation: separating themselves or their psyches from their bodies so as not to know what they were feeling, dissociating their voices from their feelings and thoughts so that others would not know what they were experiencing, taking themselves out of relationship so that they could better approximate what others want and desire, or look more like some ideal image of what a woman or what a person should be (Gilligan in Brown and Gilligan, 1992, p.p. 217-218).

What is significant in this excerpt is the fact that Gilligan suggests that authentic understanding is “covered over” and replaced with an idealized interpretation of what is happening. This pattern of replacing the real with the ideal may be comparable to the change that occurs in artistic development where idealized, formulaic, and rigid images in the later years displace the emotionally-attuned imagery produced in early childhood.

It is important to note that while Gilligan focuses most heavily on the loss of authenticity in girls and women, she insists that this substitution of the ideal for the real occurs in boys and men as well.

The only difference is that while girls sustain a connection to affective understanding until early adolescence, boys dissociate from this understanding in the early childhood years. Hence, both girls and boys substitute idealized, culturally-constituted images of the self and of experience for authentic perceptions although at different points in their developmental paths. Again, Gilligan describes the pattern in a powerful way.

> The relational crisis of boys' early childhood and of girls' adolescence is marked by a struggle to stay in relationship--a healthy resistance to disconnections which are psychologically wounding (from the body, from feelings, from relationships, from reality). This struggle takes a variety of forms, but at its center is a resistance to loss--to giving up the reality of relationships for idealizations or as it is sometimes called, identifications. As young boys are pressured to take on images of heroes, or superheroes, as the grail which inform their quest to inherit their birthright or their manhood, so girls are pressed at adolescence to take on images of perfection as the model of the pure or perfectly good woman: the woman whom everyone will promote and value and want to be with(Gilligan in Brown and Gilligan, 1992, p. 24).

The substitution of the ideal for the real is precisely what happens in artistic development as children leave childhood and enter the preadolescent and adolescent years. Ellen Winner describes the loss of artistic voice in this way.

> The drawings of the preschool and early elementary school child are unrealistic, free, balanced, and beautifully colored. ...The drawings of older children, however, are aesthetically less interesting. A ten-year old's drawing is tight and constrained, striving toward conventional forms of realistic representation. Lines are carefully drawn, sometimes with a ruler; and children of

> this age use stereotyped forms handed down by the culture to depict such objects as houses, trees, and flowers(Winner, 1982, p. 170).

What I am suggesting is that there may be a link between the state of connectedness that is evident in the early childhood years, and then lost in later childhood, and the flowering of artistic creativity that is also evident during early childhood, and is also lost during preadolescence. After all, it is not unreasonable to suspect that the loss of voice in a general sense would be linked with a loss of voice in an artistic sense. This connection suggests that just as cultural factors may be responsible for the loss of the sense of connectedness, they may also be responsible for the loss of artistic voice. In fact, that is what I have been suggesting throughout the course of this study.

Most importantly what I think this connection suggests is a more general vision, a poetic vision of the nature of development in our culture. That vision is one of loss and of a need for reclamation. Hence, what the connection between aesthetic developmental theory and feminist developmental theory suggests is a poetic conception of the loss that is experienced, and a political interpretation of the forces that sustain that loss.

The connection between aesthetic and feminist developmental perspectives described above also suggests that just as aesthetic developmental theory may be informed by feminist developmental theory, feminist developmental theory may be enriched by the model developed by aesthetic developmentalists.

That is, the U-shaped curve that aesthetic developmentalists describe, may be applicable to feminist notions of development. What the U-shaped curve provides, is a graphic and explicit vision of what development is like for the few, and what it might be like for the many. The U-shaped curve of aesthetic developmental theory provides a clear picture of development in which the loss of "self, voice, and mind"(Belenky, Clinchy, Goldberger and Tarule, 1986), is temporary, and in which a reclamation of voice is possible. This certainly is the vision that feminist developmentalists have described. Yet the aesthetic developmental vision provides a graphic portrayal of that vision that may be useful.

Moreover, it is not only feminist and aesthetic developmentalists who have described such a vision. Postmodernists too have described this vision, yet in different ways. Postmodernists have suggested that in the context of modernist culture we experience ourselves as having lost something precious, and as spending our whole lives trying to find it. Terry Eagleton describes the sense of loss in this way.

> To enter language is to be severed from what Lacan calls the "real", that inaccessible realm which is always beyond the reach of signification, always outside the symbolic order. In particular, we are severed from the mother's body: after the Oedipus crisis, we will never again be able to attain this precious object, even though we will spend all of our lives hunting for it. We have to make do instead with substitute objects, what Lacan calls the 'object little a', with which we try vainly to plug the gap at the very centre of our being. We move among substitutes for substitutes, metaphors of metaphors, never able to recover the pure if fictive self identity that we once knew....(Eagleton, 1983, p. 168).

What is Eagleton talking about? He never really explains in any way that is understandable in everyday terms. What he describes is more a “feeling/thought” (Miller, 1986) than it is a concept that is definable. In a way, his description is more like a lament, or a song of some long lost love. It is a song that I think most of us can sing. In fact, the style that he uses in this excerpt is a postmodernist one in the sense that it is deliberately “poetic” and refuses to define meaning in either this way or that. He uses a “language of the body”: rhythm, cadence, pitch, tonality as much as he uses the meanings of specific words to express what he is trying to say. It is a meaning that is informed by feeling and by a sense of the enigmatic. It cannot be pinned down any more than a poem can be pinned down as meaning either this or that.

Yet Eagleton does mean something that is discernible. As Eagleton points out in the selection quoted above, the sense of loss is a function of language. More specifically, according to postmodernists such as E Anne Kaplan and others (Mitchell & Rose, 1982; Moi, 1983), what evokes this sense of loss is the modernist use of language in which experience is defined from only one position while others are subordinated. This subordination of “other” points of view occurs in the social and cultural discourses that we participate in and in our own individual minds as well. It is the modernist either/or form of interpretation that robs us of the richness of experience and the full range of awarenesses that we might otherwise have access to.

Eagleton’s suggestion that we have been “severed from the mother’s body” may be a postmodernist way of saying that we have

been severed from the sense of being part of what appears to be "other", part of what surrounds us. The postmodernist use of the term "the mother's body" may be a metaphor for the sense of oneness with the world that we experienced in utero when we were part of the mother's body. Postmodernists insist that it is this sensation, the sense of being part of the world that surrounds us, that we have lost. And we have lost this sense in part as a result of our induction into the world of language.

Kieran Egan, in his book, The Educated Mind (1997), describes a similar concern in relation to education. Egan suggests that the acquisition of language and the cultivation of literacy more generally has been accomplished at the cost of our sense of connectedness to ourselves, to others, and to nature. Although Egan uses different terminology, his concerns are similar to those of Terry Eagleton's.

> An insistent theme of Western consciousness is that one cannot go home again, one cannot return to Eden or comprehend the heart of darkness. These images are so potent because they capture, however imprecisely, the sense of loss that is a part of literate rationality's heritage. 'More than any other factor in human experience, it is the use of rational language which destroys the child's intuitive relationship with the world' .... In developing more realistic and practically efficacious intellectual tools we run the danger, in Wordsworth's terms, of giving "our hearts away". The sense of alienation that comes with the recognition of an autonomous reality [separate from the self] is largely an alienation from the earlier sense of participating in nature. After that break, 'little we see in Nature that is ours' as Wordsworth put it. This sense of being cut off from the natural world by the tools of rationality has of course been a matter of indifference to many people in Western cultural history, whose delight rather has been

> in the practical control over nature that these tools have given. For others, like Wordsworth, it has created a sense of being 'forlorn'...(Egan, 1997. pp. 97-98).

Egan points out that educational practices that foster a separation from earlier and more participatory forms of awareness result in a shallow kind of understanding, a form of understanding that robs students of their powers as thinkers and as knowers.

Postmodernists suggest a way out of this dilemma. They define two forms of language, or two forms of knowing. The first is the kind of understanding that Kieran Egan speaks of when he uses the term "rational language". Postmodernists refer to this form of language as "the symbolic" (Kristeva, 1980; Lechte, 1990). Postmodernists refer to the second kind of language or way of knowing as a "language of the body". Postmodernists suggest that the use of this kind of language may be one way of reclaiming the experience that we have lost.

The "language of the body" consists of the forms of nonverbal expression that are used in the interactions between mother and infant before language is acquired. Terry Eagleton describes "the language of the body" in this way:

> She [Kristeva] means by this a pattern or play of forces which we can detect inside language and which represents a sort of residue of the pre-Oedipal phase. The child in the pre-Oedipal phase does not yet have access to language ('infant' means 'speechless') but we can imagine the body as criss-crossed by a flow of 'pulsions' or drives which are at this point relatively unorganized. This rhythmic pattern can be seen as a form of language though it is not yet meaningful. For language as such to happen, this heterogeneous flow must be as it were

> chopped up, articulated into stable terms, so that in entering the symbolic order this 'semiotic' process is repressed. The repression, however, is not total: for the semiotic can still be discerned as a kind of pulsional pressure within language itself, in tone, rhythm, the bodily and material qualities of language, but also in contradiction, meaninglessness, disruption, silence and absence. The semiotic is the 'other' of language which is nonetheless intimately entwined with it (Eagleton, 1983, p. 188).

Postmodernists suggest that "the language of the body" is demonstrated most fully in the arts since the arts rely on an understanding that transcends verbal/linear forms of thought. Postmodernists also contend that "poetic language" or "the language of the body" is revolutionary because it provides access to the feelings of those whom we ordinarily see as being "other", or as being separate or different from whom "we" are. In addition, it also provides access to feelings and points of view within ourselves that we ordinarily close off or fail to acknowledge as being part of who we are. When we experience our experiences in an emotional and nonverbal way, we can no longer sustain these barriers, not only between ourselves and others, but between our habitual points of view, and those "other" internal perspectives that we hide, even from ourselves.

According to postmodernists, while the language of verbal/linear thought demands the assumption of a single and unified point of view, "the language of the body" requires the relinquishment of this single point of view, and a willingness to engage in a flow of thought that moves from point of view to point of

view. It is a kind of thought that is not stationary, that is not static, and that therefore does not define things as being either this way or that.

Hence, the "language of the body" is not one that defines things as meaning one thing or another. For example, when we cry, we often cannot say with any certainty that it is because of this or that particular situation. Crying is a more global kind of experience, a kind of sensation that surpasses linear reasoning, a kind of understanding that involves the whole body and not only the mind, a kind of experience that is poetic, that cannot be pinned down or contained. When we cry, or even when we laugh, we must let go to some extent, of the sense of reserve that we ordinarily hold, of the sense that we are in control of who we are and what our experience consists of. When we cry, our experience is bigger than we are, we cannot control it, it overflows our boundaries, it is more powerful than what conscious thoughts can contain. Hence, in crying, or in using "the language of the body" more generally, there is the sense of letting go that may be frightening, that may threaten our sense that we still are who ordinarily think we are. And postmodernists insist that this fear of the loss of a coherent self is what is so threatening about "the language of the body" and about art.

Helene Cixous describes this fear as a fear of non-identity, and she links the fear of losing control with the fear of other people and of other points of view. She suggests that the fear of losing the self in creativity is closely related to the fear of opening up to other people and even of loving. She describes the process of writing in this way.

> Who is afraid of non-identity of non-recognition?...All poets know that the self is in permanent mutation, that it is not one's own, that it is always in movement, in a trance, astray, and that it goes out toward you. This is the free self. Our time is afraid of losing, and afraid of losing itself. But one can write only by losing oneself, by going astray, just as one can love only at the risk of losing oneself, and of losing...(Cixous, 1993, p. 19).

Postmodernists make clear that art is by definition revolutionary in the context of this culture since it threatens the sense of identity that many of us hold dear. In order to engage in artistic creativity, it is necessary to lose the self, at least to some extent, as many artists attest (Allen, 1995; Cameron, 1992; Efland, 1996; London, 1989; Lowenfeld, 1987; McNiff, 1992; Perkins, 1994). The paradox is that by losing the self in creative play, one gains access to a fuller range of one's experiences, to a fuller expression of one's powers. In a sense, it is necessary to lose the self in order to find the self, in order to gain access to the immeasurable dimensions of the self.

Hence, the vision of development as one of loss and of recovery is not only expressed by feminist and aesthetic developmentalists, it is also expressed by postmodernists. And most recently, Kieran Egan has applied this understanding to education.

I think it is obvious that the recovery movement is based on this same vision of loss and of recovery. According to theorists in the field of addiction and recovery, what we have lost is a sense of purpose or will that is greater than the self. That is, in our fear of non-identity and of self loss, we have developed a "disordered will" (Farber in Berenson, p. 75): a determination to control "people,

places, and events" (Alcoholics Anonymous, 1976) through individual control. The addict may be someone who has swallowed the patriarchal and modernist myth hook line and sinker in the sense that he or she attempts to establish a position of objectivity and control in relation to the environment. Unfortunately, this stance often results in a loss of control that precipitates a determination to exert even greater control. In the view of one theorist,

> ...we can describe the alcoholic's process as paradigmatic for a wider societal process: The alcoholic has brought the notion of power as domination or power-over and sets about trying to control his environment at the cost of an increase in his level of pain. Alcohol or any other addictive substance or behavior gives him temporary pleasure or escape while maintaining the illusion of control. As the addiction develops, higher doses are needed to achieve the same effect, and/or his behavior starts to get out of control. If he admits he is out of control, he would be admitting his powerlessness and would therefore see himself as weak, bad, unmasculine, and at the risk of being controlled by others. He therefore has to deny what is happening and continue to defiantly and pridefully try to impose his willpower. In spite of the increase in pain he will continue to try to maintain the illusion of control. Eventually, if the external consequences become too severe or if he can let in the emotional impact of his behavior, his denial may break, and he may come to see that he is indeed powerless, that his life has become unmanageable. Only at this point is there the possibility of a shift back from power as the masculine power-over to power as the feminine power-to (Berenson in Bepko, p.p. 73-74).

The reason that I include the discourse of recovery in my research is because those who have participated in developing that discourse have done so in order to overcome the need to protect the

self from feeling, and to protect the self from forces that are beyond individual control. And it is this very modernist need for self protection, and the fear of non-identity, that I am suggesting is responsible for the marginalization and trivialization of art in this culture.

I therefore see participants in recovery groups as path breakers for the rest of us. As I indicated above, many theorists contend that addiction is an extreme form of the patterns that all of us are heir to in the context of a culture of domination (Bepko, 1991; Berman, 1988; Denzin, 1993; Fassel, 1990; Gablik, 1991; Kilbourne and Surrey, 1991; Schaef, 1987; Stiver, 1990) . That is, although all of us are not addicts in the concrete sense of what that term means--namely, we are not alcoholics or drug addicts--nevertheless many of us engage in patterns that evince, in more subtle forms, the patterns typical of alcoholism and of drug addiction. Many of us hold on too tightly to the sense of control; we fail to open to the feelings and thoughts of others; we fail to include others in the decision making processes that we engage in, and we fail to allow ourselves to experience the full range of our own emotions. As I indicated before, it is this fear of letting go, and the need for control, that makes engagement in artistic processes seem frightening. And, according to many artists and theorists of the creative process, it is indeed necessary to let go of a measure of control in order to engage in creative processes (Allen, 1995; Cameron, 1992; Efland, 1996; Ghiselin, London, 1989; Lowenfeld, 1987; Matisse, 1996; McNiff, 1992; Perkins, 1994).

The process of recovery is one in which there is a reclamation of the sense of “a power greater than the self”, a power that transcends individual will. I liken this sense of “a power greater than the self” or “a higher power” to the power of the creative process itself. Many artists and scientists contend that the creative process itself has a direction or a will that is more powerful than the individual’s will in isolation (Allen, 1995; Cameron, 1992; Cixous, 1993; Efland, 1996; London, 1989; Lowenfeld, 1987; Matisse, 1996; McNiff, 1992; Perkins, 1994). For example, Peter Elbow, in speaking about the process of writing suggests that...

> [we are] helpless before the process of writing because it obeys inscrutable laws. We are in its power. It is not in ours (Elbow, 1973, p. 13).

Similarly, in describing the process of scientific discovery, Barbara McClintock insists that the scientist ought...

> 'let the experiment tell you what to do...
> ..much of the work done is done because one wants to impose an answer on it....they have the answer ready and they know what they want the material to tell them, so anything it doesn't tell them, they don't really recognize as there, or they think it's a mistake and throw it out...if you would just let the material tell you' (McClintock in Keller, 1985, p. 162).

In both these cases, the innovator must relinquish his or her own sense of control in order to let a greater intelligence come to the fore. What the recovery movement implies, is that we have lost the sense of an intelligence that is greater than the self. Moreover, the recovery movement practice implies that one way to reclaim this sense of a greater intelligence is to engage in a social practice where

the group process itself becomes greater than any single individual in that process. In this way, the individual learns to participate in a process that is greater than the self. And it is this capacity, to engage in a process that is greater than the self, that is precisely what I contend that engagement in the creative process requires. Hence, what is lost and is then recovered, both in recovery and in artistic practices, is the sense of being part of a process that is greater than the self.

The vision of loss and of recovery is one that I have been trying to describe throughout the course of this study. I have tried to demonstrate how this vision of loss and recovery is laced through the three discourses I draw from in this study: feminism, postmodernism, and recovery. And I have tried to demonstrate as well, how the vision of loss and recovery is clarified by the model of aesthetic developmental theory.

In addition, I tried to show how the vision of loss derived from these discourses is a peculiar one. It is a loss that is shaped by a fear of self loss. My premise, as I have described before, is that artistic creativity entails a form of letting go, at least to some extent, of a sense of control, and of the sense of a stable and integrated self that many of us ordinarily attempt to sustain. The creative process, according to the model that I have been describing, is a paradoxical one in the sense that it entails letting go of the self in order to find the self. That is, what I have been suggesting is that accessing the full range of one's creative powers, entails letting go of one's habitual point of view, at least to some extent, in order find a full array of

perspectives, both within the self and through engagement with others.

I tried to dramatize the fear of self loss and the narrowing of creative potential that results, through describing the difficulties that I myself encountered as a result of this fear. I described how my determination to sustain a single way of knowing, resulted in a failure to open to others, that in turn led to painful situations both in my life and in my work. I suggested that the attitude of fear that I had sustained, may be similar to the fear that is associated with the blocking of artistic processes.

I also suggested that this fear, and the blocking of artistic creativity that results, may be at least in part, culturally determined. This analysis of the politics of art in the culture at large, and of the politics of art education in the public schools in particular, led to the development of a cultural approach to the problem of the marginalization of art in the public schools.

That is, in suggesting that the marginalization of art in the public schools is a function of patriarchal and modernist culture, I realized that one step in the right direction might be finding a cultural solution to a problem that is in part cultural. Hence, I proceeded to develop an alternative community, “the school arts community” within the larger school community. The purpose of “the school arts community” was to provide an alternative community in which the language of art was spoken and enriched by the participation of a wide range of participants drawn from the more general community.

I think that the effort to establish this community, and the attempt to develop art educational practices within the community, were successful in many ways. As is evident from the drawings and writings of the students presented in this study, many were able to draw from their own experiences in creating art, and to participate in a discourse of art within our specialized community. That is, many of the students began not only to develop voices as artists, but they also began to open to the voices of others, and to extend the range of their own voices as a result.

However, what I think was the most successful aspect of the Process Art program, was the method with which the program itself was developed. That is, although there was an initial vision of what the program was to be like, that vision was continually altered, as the need arose, and as new participants entered the "school arts community" and provided new ways of approaching art education. Hence, the most important message I wish to convey in this study is the notion that an attitude of openness to change is essential, not only at the outset of the attempt to effect educational change, but throughout the course of that effort. I assume that the Process Art program that I developed will continually develop as conditions change, and as new participants contribute new ways of engaging in art. My hope is that others who are interested in developing programs based on the model that I developed, will not be faithful to the model so much as to the spirit in which that model was developed. No model is applicable to all situations. Although most public school situations are similar in some respects, nevertheless all situations are also unique. Hence, any change in art educational

practice that is attempted must also be unique. While the practices and approaches that I developed may work in some situations, in others they may not. Therefore, in effecting change, the most important message I wish to convey, is how critical it is to maintain an attitude of openness to the options and opportunities that are presented in each particular community. In my view, it is only with such an attitude of openness on the part of art educators, that a recovery of artistic ways of knowing is likely to occur.

Appendix 1: Survey of Elementary Art Programs in towns surrounding Arlington, Massachusetts, Spring, 1996

	ARLINGTON 4responses/4	BELMONT I response/?	LEXINGTON I response/6	MEDFORD 2 responses/6	SOMERVILLE 5 responses/?	WINCHESTER 2 Responses/4
Total Student Load	700	280	500	350	700	400
CLASSES PER WEEK	35	14	22	15-16	28	23
TIME PER CLASS	35 minutes twice/wk alternate wks	45-60 minutes	1 hour once/wk	1 hour each class-once/week	40 minutes each class- once/week	50 minutes each class once/wk
Time between Classes	no time between classes	5-15 minutes	no time between classes	no time between classes	5 minutes (ends being none some said)	10 minutes but no prep period
Class Size	20-24	20	23	24	8-26	20
PerSchool Budget	$1100-$1500	$2600	$1500	$200	$1500-$2000	$1800- have kiln
Art Chair Shared?	Art, Music, Performing	Art & Music	Art,Music,Drama		Art & Music	Art only but will merge w/ music
ART ROOM?	yes -6 schs no- 2 schs	yes	yes	yes in 2 no in 1	yes for most no for one school	yes
RoomShared?	some shared	not shared	shared	shared	shared	not shared
Computers	no	no	somewhat?	no	no	no

Portfolios

4th Grader Who Created Map and Scenes of Cities

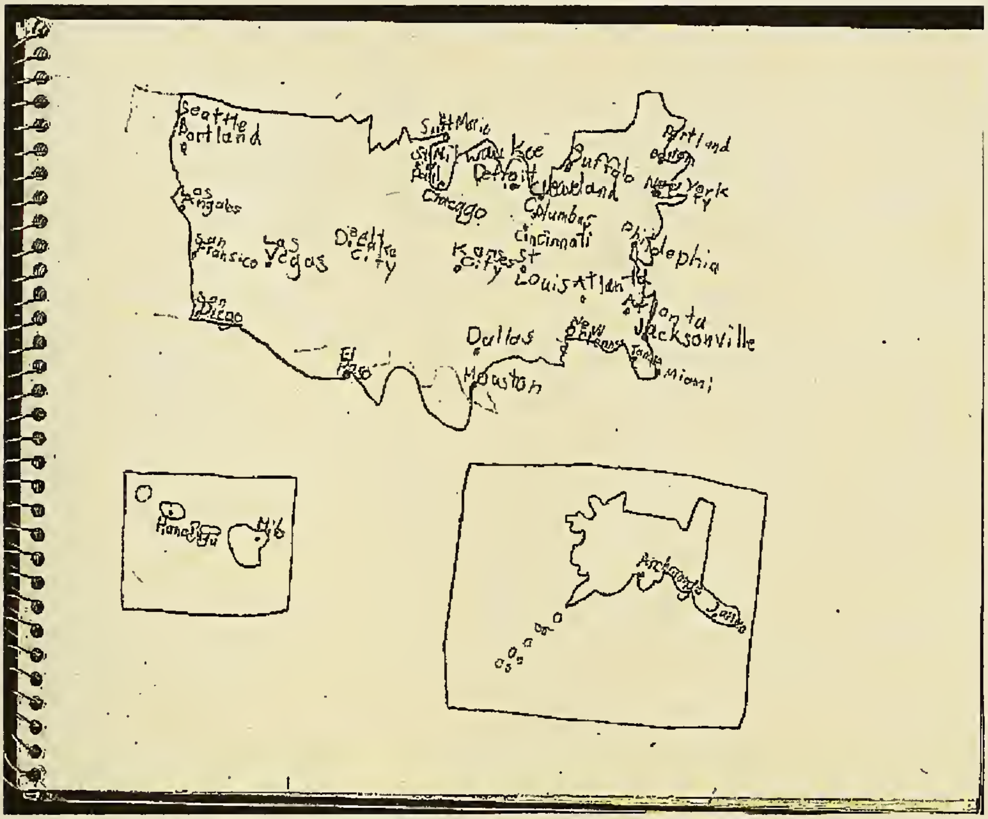

Seattle
Portland
Las Angeles
San Fransico
Las Vegas
Salt Lake City
San Diego
El Paso
Sault Marie
St. Paul
Milwaukee
Chicago
Detroit
Cleveland
Buffalo
Columbus
Cincinnati
Kansas City
St. Louis
Atlanta
Dallas
Houston
New Orleans
Tampa
Miami
Jacksonville
Atlanta
Philadelphia
New York City
Boston
Portland
Honolulu
Hilo
Anchorage
Juneau

Figure 1: Map

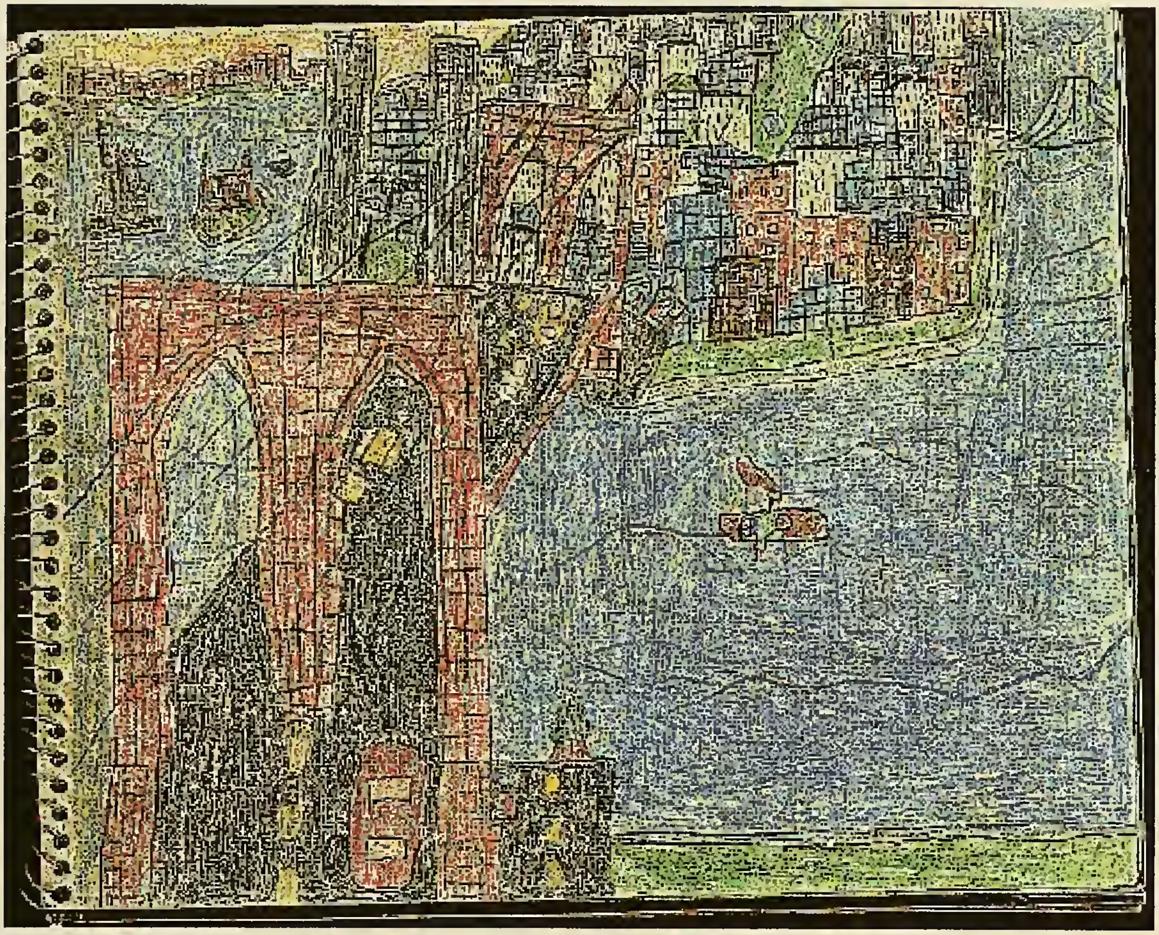


Figure 2: Brooklyn Bridge

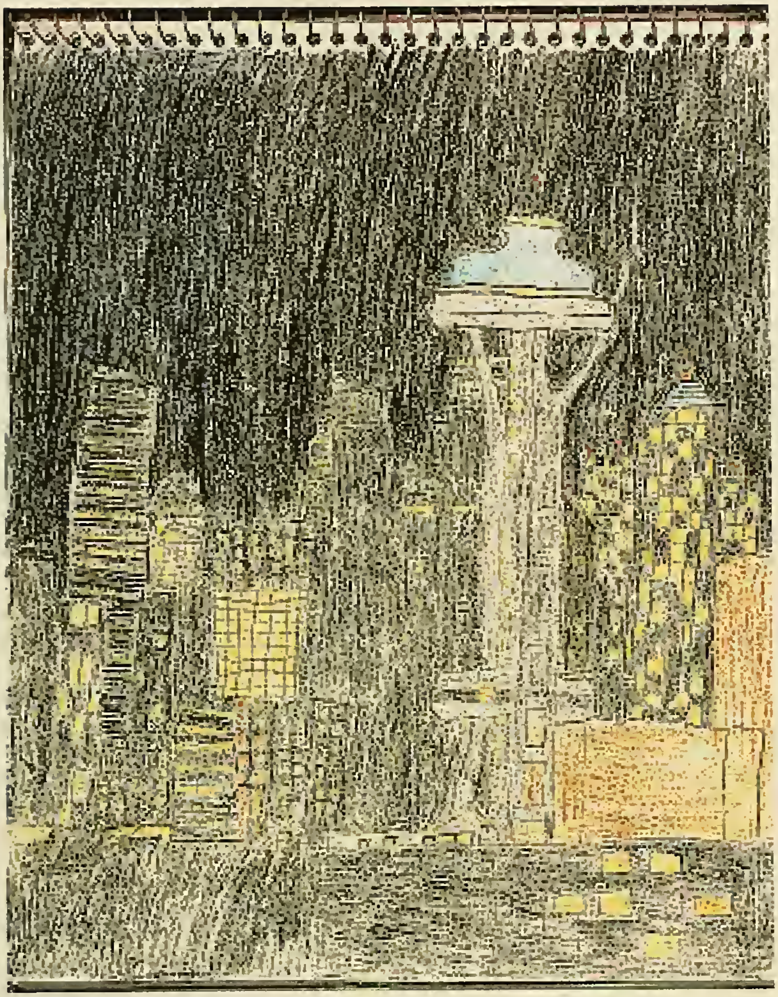


Figure 3: Chicago

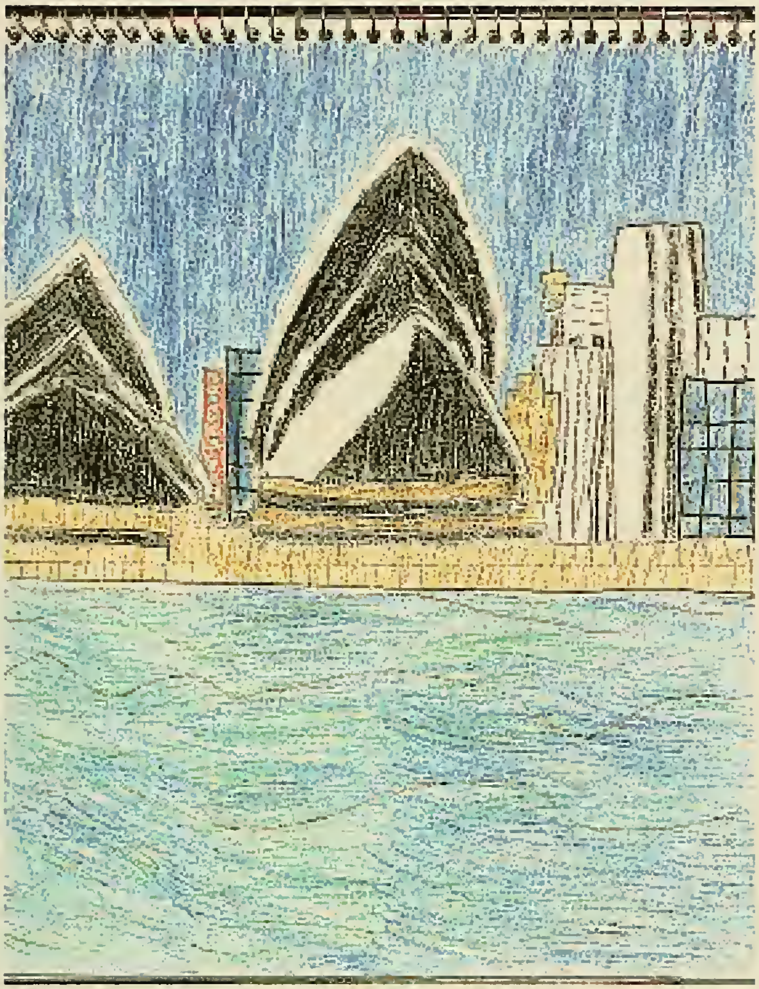


Figure 4: Salt Lake City

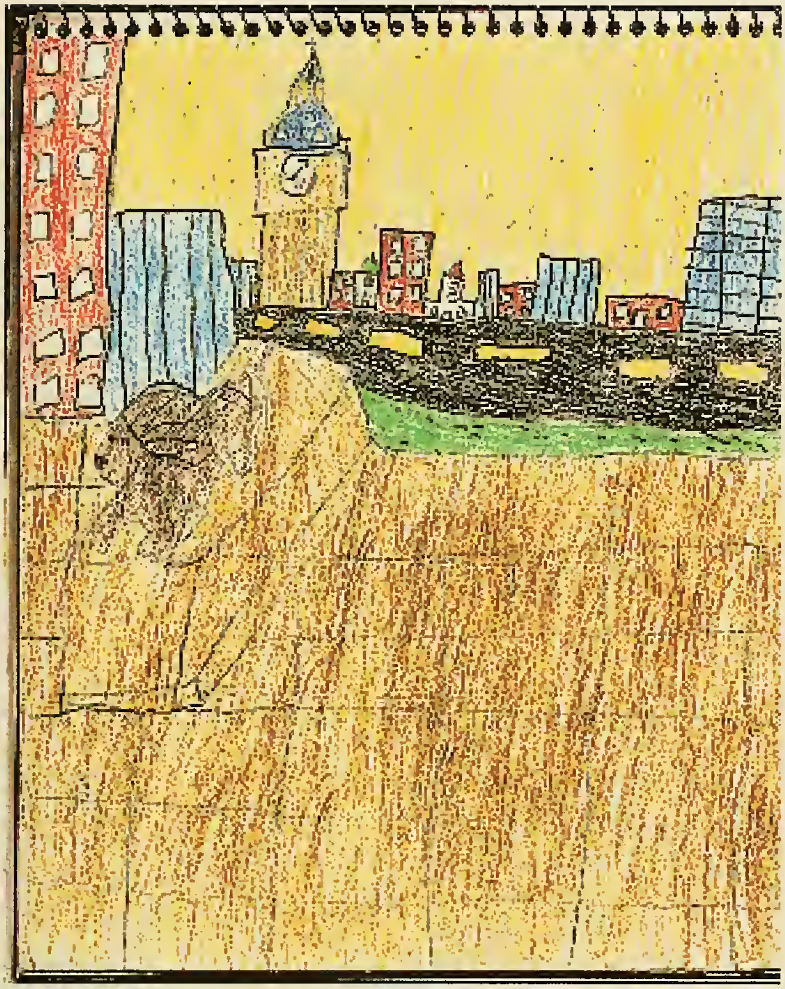


Figure 5: Big Ben, London

Second Grader: Scenes From Everyday Life

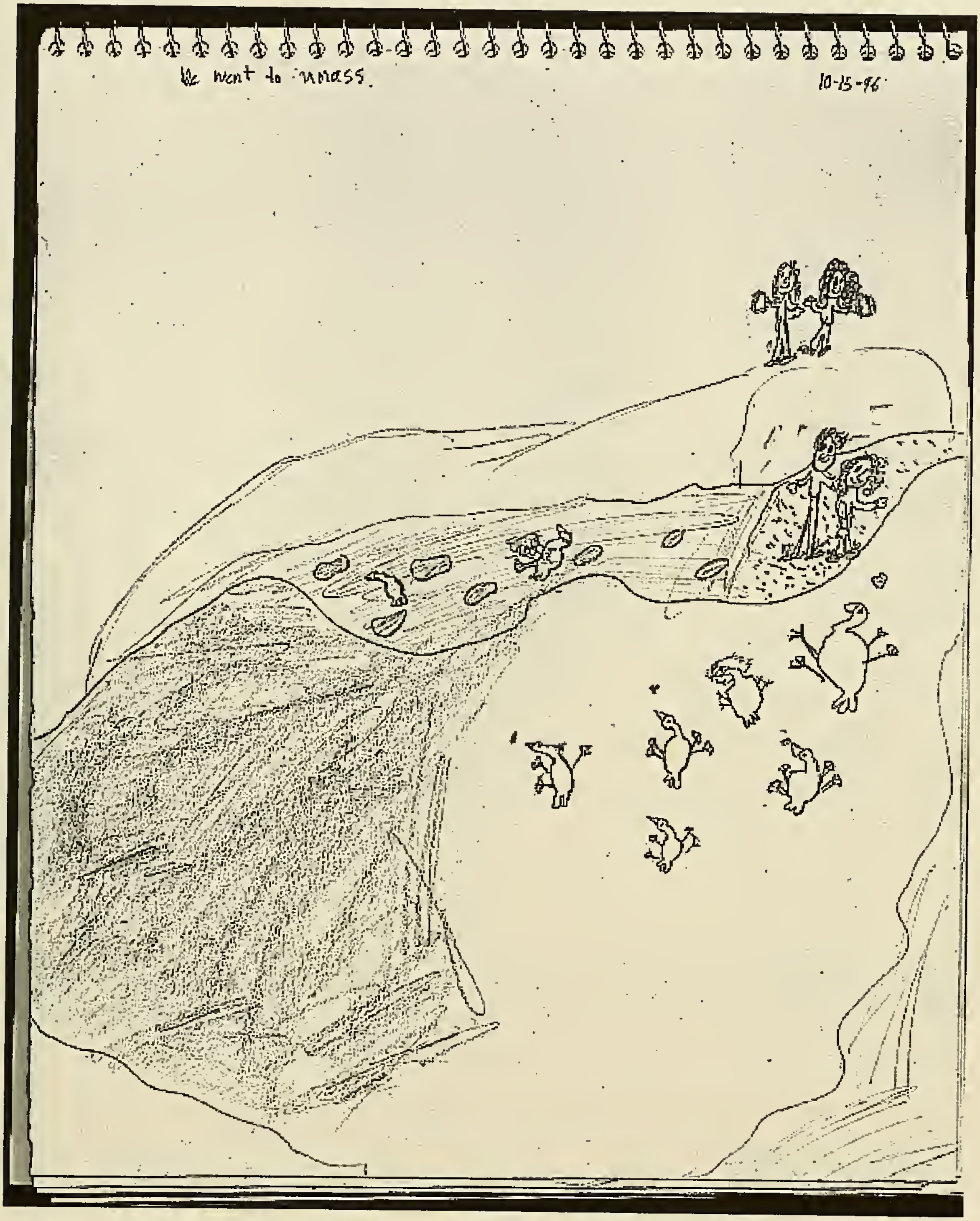

We went to umass.
10-15-96

Figure 6: We Went to U Mass

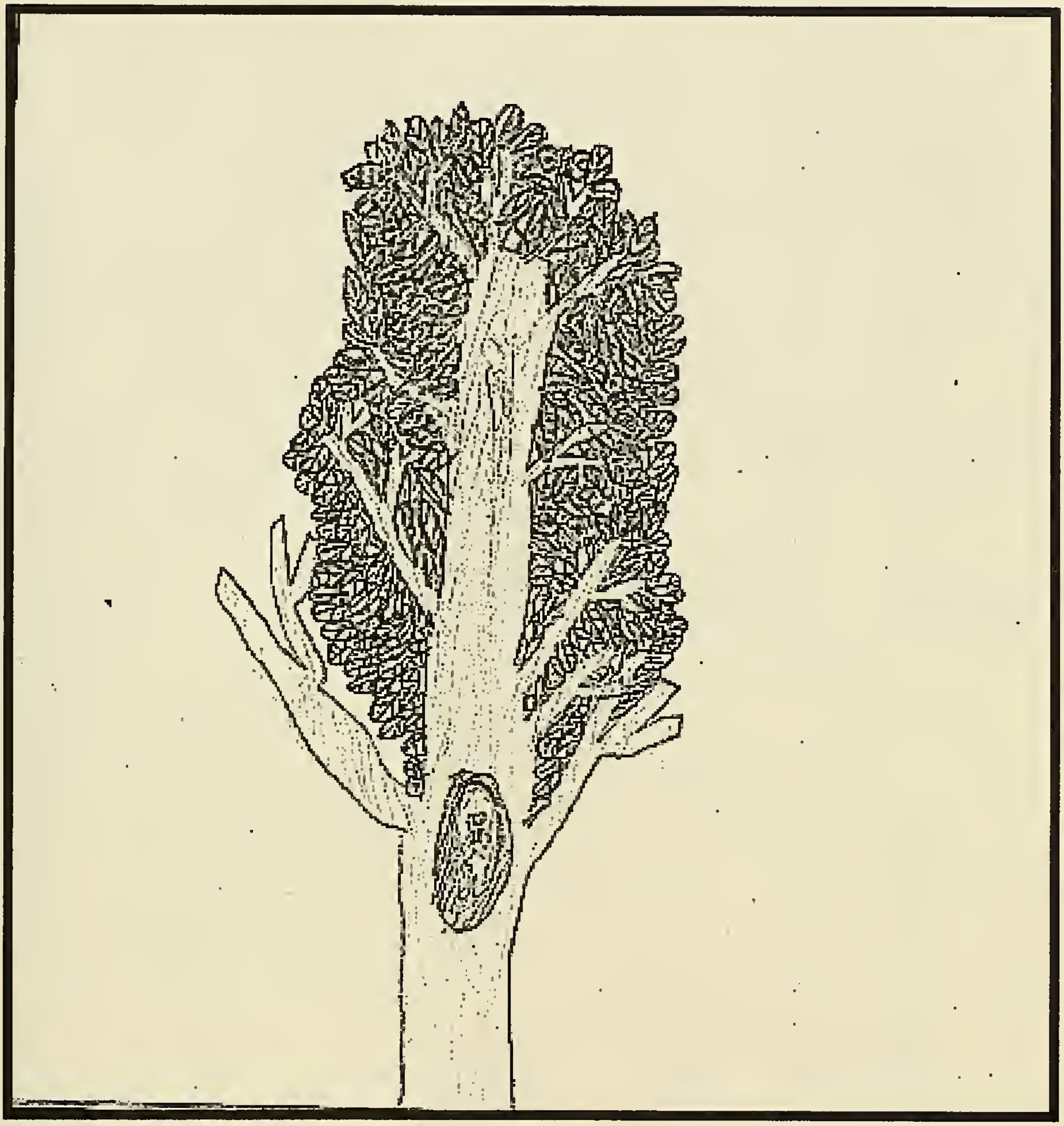


Figure 7: Tree

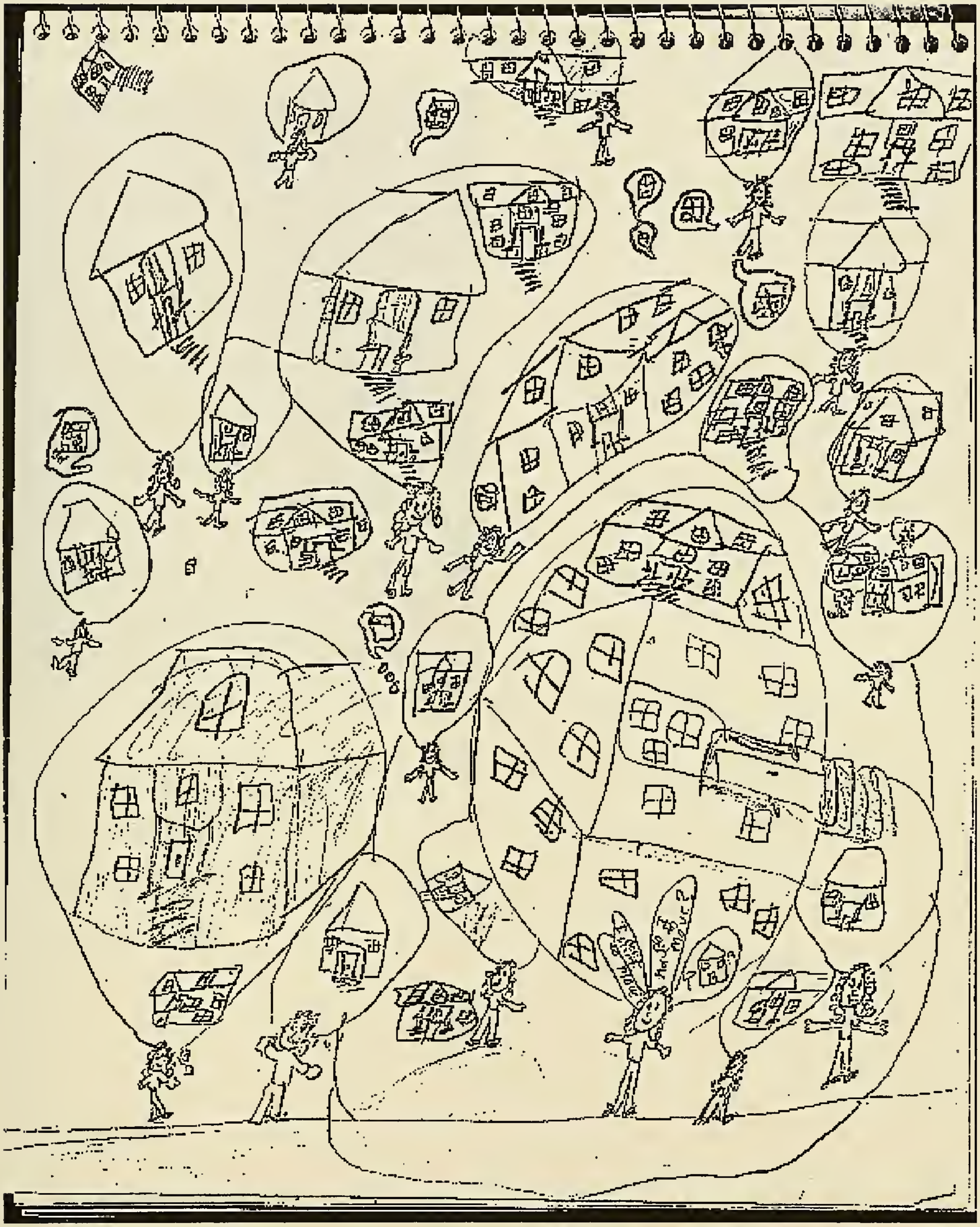


Figure 8: Thinking of Moving

First Grader
Mermaids

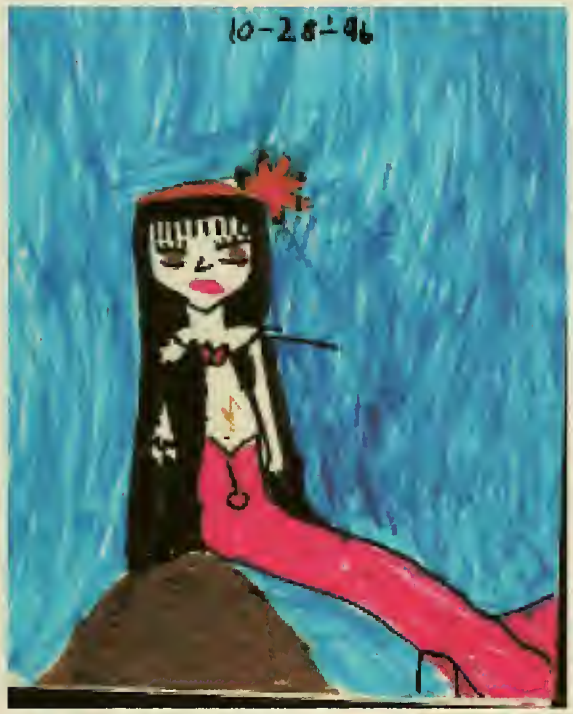


Figure 9: Mermaid

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