

Preservation and promotion of Indigenous language and culture through artistic activities in education

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The study and ways to promote Tsotsil

- ▶ Ethnography conducted at an elementary Spanish-Tsotsil bilingual school in Tentic, Chiapas, Mexico.
- ▶ Participants were Tsotsil third graders who are fluent in their native language. Some of them also speak Spanish, Tseltal and Chol.
- ▶ It was found that participants are proud of their Tsotsil indigenous language and culture therefore they have maintained and promoted them through: poetry readings/recitals, bilingual theater plays, participation in national bilingual academic programs and competitions, etc. (Del Carpio, 2017)



“Languages are the home of our soul”
(Cocom, s.f. as cited in Nadal, 2006, p. 164)

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• Abstract:

This article explores influences from African Art and art of the African Diaspora that have shaped the development of African American Interior Decoration and Design. We consider these influences through an examination of prevailing stylistic traditions in the spaces African Americans reside to create homemaking. In understanding the meaning of the Black Aesthetic, we explore its evolution by examining the role of memory, territoriality, displacement, and place to create meaningful spaces from the pre-colonial period to current day. We also consider other factors such as social practices, forms, colors, and beliefs that may factor into the definition of the Black Aesthetic. We will survey evidence obtained through a variety of sources such as media, contemporary arts, examining historical African American interiors and African American furniture historians. Other considerations include evidence obtained from archival findings that depict homemaking as a cultural repository—domicile as a container for artifacts, paintings, art, and more through and from African American archives and photography, media and in contemporary art, in both traditional, contemporary and historical context through a visual representation.

❖ Keywords: black aesthetics, culture, interiors, decor, identity

• Background:

As an Interior Design instructor at a historically black college and university one seeks to create an inclusive design pedagogy while instructing black interior design students, which goes beyond traditional philosophies in European interior design. The lack of exposure to black aesthetics places all students at a disadvantage. To garner a sense of accomplishment, many of these students emulate Western aesthetic traditions through an assimilationist model, discounting both an innate and integrative model of artistic design creativity and spatial practice.

• Methodology:

For this creative research, the methodology will investigate and conduct content analysis to seek:

- ❖ how artists are using the role of memory, territoriality, and displacement alongside other factors such as social practices, and cultural constructs to promote African American residential design and home-making practices;
- ❖ how does the artist illustrate the relationship between the human representation and the household possession, and their meanings through the African American experience?

• Introduction:

Defining the Black Aesthetic:

The term black aesthetic constitutes multiple designates, one mostly a racial phenomenon, describing all artistic practices such as paintings, sculptures, graphic arts, crafts, domestication, and architecture by North Americans of African descent; thereby creating an African American aesthetic. For others, the previous definition does not consider the cultural, in addition to the racial, implications of the term. For this latter group, black aesthetic refers to the artistic and visual production extends that of many peoples of African descent whose work have been shaped thematically, stylistically, formally, and theoretically. Shaped by the confluence of black Atlantic cultures—folkways and traditions formed because of the transatlantic slave trade and further developed during alternating periods of colonialism, emancipation, discrimination, and self-assertion.⁰¹

There are many African American artisans whether formally trained or self-taught whose original works, crafted furnishings, developed artistic, intellectual, and visual culture production that have gone unrecorded. Africans in the Americas originated from cultures as disparate as the Akan; Fante, Igbo, Kongo, Mende, Yoruba and throughout the continent (Jackson). Within each of these ethnic groups, there was a common language, cosmology, spiritual practices, and political-economic history that shaped the related artmaking practices. Along with a unique art tradition (i.e., subjects, forms, styles, iconography, materials, and usage).⁰² Amy Kirschke comments, William E.B. DuBois and publisher of the iconic “The Crisis” magazine, DuBois’s call for a black aesthetic, depicted in the black experience, as part of his quest to forge a black African identity. He liberally employed visual symbols of Africa to persuade readers that the African continent was the cradle of western civilization.⁰³ (DuBois)⁰⁴

Architect, Mario Gooden, advocates to define African American cultural spaces according to Dubois, the black American is born with a veil gifted with a second-sight in a world that yields no true self-consciousness in which he only sees through the revelation of the otherworld.

Defining the Black Aesthetic in African American Interior Design and Decoration in the Home Environment: Through a Visual Representation

Assistant Professor, Jacqueline Carmichael MFA, ASID, NCIDQ Howard University



“It is a peculiar sensation, this *double-consciousness*,” writes Dubois, “this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness—An American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”⁰⁵ A black aesthetic which embraces what others see as stereotypical tropes of identity, an aesthetic longing to return to its African roots set in juxtaposition to its ancestral American roots in which it seeks to claim hold. Alain Locke noted Rhodes scholar and Howard University Chair of Philosophy, saw the proper social function of Negro aesthetics as the emerging modernist trend, of the “New Negro” and declared that black culture was the appropriate source of inspiration. Criticizing Dr. DuBois’ theory of black representational experience as the role and responsibility of the Negro artisan in the quest for social uplift as “propaganda.”⁰⁶

Herskovits notes “a people bereft of history, a past, identity, a lost heritage, looked upon as commodity and tool cannot escape being prey to doubt its value today and of its potentialities for the future.”⁰⁷ Identifying the presence of dynamism and African influences in contemporary black American culture as **Africanism**.” An African American tradition in decorative arts and creations existed based on African ideas motivated the making of objects perceived as Anglo-American.⁰⁸ Vlach notes and follows Herskovits’ rational of merging cultures in defining syncretism – the technique for preserving one’s Afro-American identity, a method of intelligent and cogent problem solving under harsh social pressures. Mandating viewers to appreciate the complexity of culture towards the decorative piece, not only as it is, but also in the way it is reinterpreted.⁰⁹ Gooden suggests, African American cultural spaces and their cultural identity social and racial justice mandates recognition as American identity, i.e., American-American identity as a contemporary discourse. As such, the architecture becomes a *form of knowledge* rather than display the *knowledge of form*, tropes, and superficial “Africanisms” token symbols and generalizations of a mythologized African heritage and the constructions of stereotypes.¹⁰



African House, Natchitoches LA, designed by Louis Metoyer.(1800s)

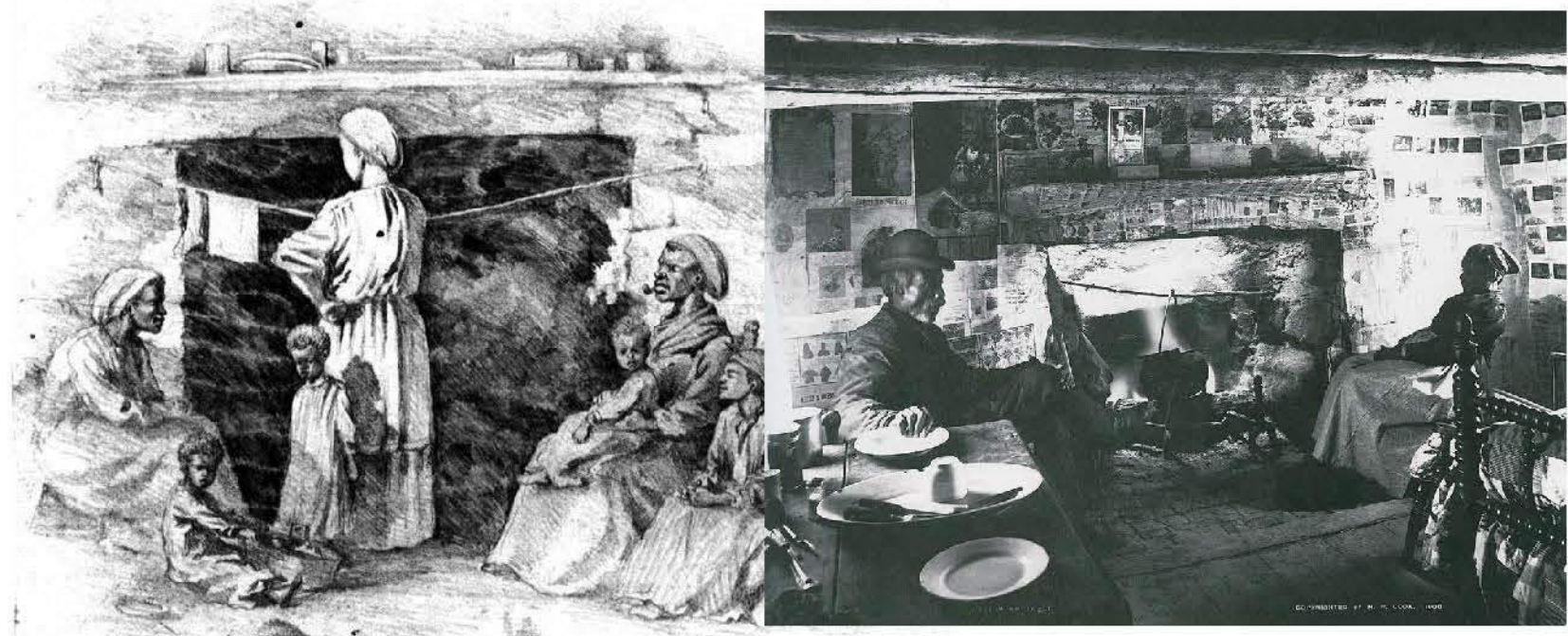
• Domesticity, during Colonial, Federalist, and Antebellum Years:

Throughout the 1600’s to 1800’s, enslaved artistry ranged in forms from utilitarian objects to musical instruments such as the Bantu “lokoimni” (a five-stringed harp).¹¹ Many times denied self-expression, comparable crafts and domestic architecture with steep sloping hip roofs, central fireplaces, and porches found in southern enslaved communities suggest architecture elements found in West and Central Africa. Thus, as soon as the control of the built environment passed to the African, the Europeans’ position and sense of authority, control, and power were threatened.¹² Per, Dagon philosophy, the house serves where one learns and depends on culture, represents an image of the community, and expresses the group’s social universe. It understands personality, and its importance as a homeland identity remains a viable concept in Black community planning today.¹³



• Richard Norris Brooke A Pastoral Visit (1881)

Richard Norris Brooke, known for his portrayal of 19th-century African American sitters with a sense of self-possession depicts traditional patriarchal family practices, exhibiting the usual Sunday dinner hospitality towards the local pastor. E. Franklin Frazier, a distinguished Howard University sociologist, author “The Negro Family in the United States,” notes the predominance portrayal of black domestic life was due to the impact of the byproduct of white domination. Africa became a heritage denied.¹⁴ Cultural space making denotes black subjectivity to create space. The rustic home features a sturdy cupboard housing pottery and glass; a brick fireplace neatly arranged mantel with a coffee grinder, a ginger jar Chinese, and clothes irons. Decoration includes a circus poster advertising a circus coming to a nearby cow pasture and a string of dried chilies near the damaged corner window. The banjo, prominently placed at the center of the composition symbolizing its importance in African American culture, may indicate an after-dinner musical interlude.¹⁵



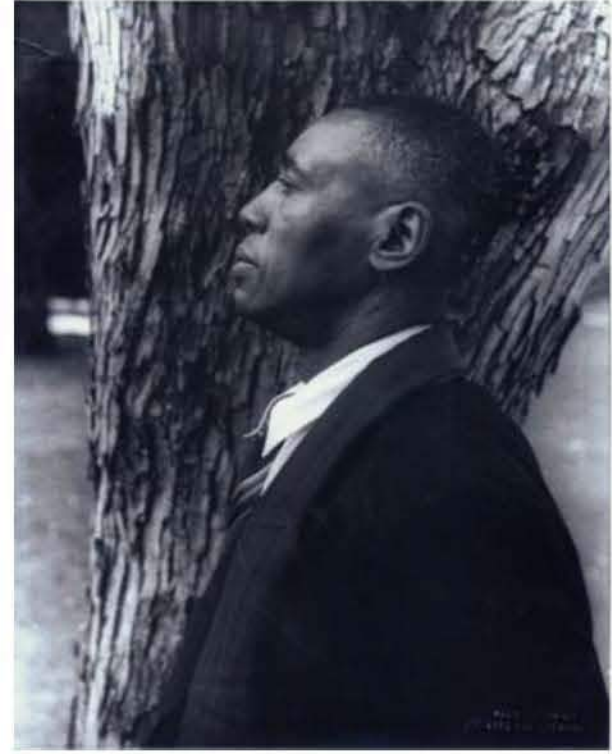
Reproduction drawing -Edwin Forbes (21.4) (1864) Unknown Author is licensed CC BY-SA Photo Circa (1900)

Per, Hurston (1934), on the walls of the homes of the average Negro one always finds a glut of gaudy calendars, wall pockets, and advertising lithographs. He sees the beauty despite the declaration. The walls gaily papered with Sunday supplements, decorated with a lace doily. The mantel-shelf covered with a scarf of deep home-made lace, looped up with a huge bow, grotesque, yes. However, it indicated the desire for beauty. “Decorating a decoration.” (Hurston) The feeling of such an act is that there can never be enough of beauty, let alone too much each of us has our standards of art and thus are we all interested parties and so unfit to pass judgment upon the art concepts of others.¹⁶ This speaks to subjective and spiritual practice to define and evoke the notion of beauty “Newsprint... the design and patternlike quality of text and typography become an ersatz (artificial) decorative elite in town-ship homes. Newsprint serves as wallpaper an environment captured in photographing African and African-American traditions the printed word has been a protection against evil spirits who would be distracted by the text and images on the wall before they caused mischief”.¹⁷



• Horace Pippin Interior (1944)

A self-taught artist, World War I, “Harlem Hell Fighters, and a highly decorated Veteran.” Pippin painted this series of semi-autobiographical domestic interiors from 1941 until his death in 1946. The synthesis of memory from childhood experiences distilled into the aesthetics exhibits intense power.¹⁸The Victorian lifestyle was the mode of the period. Homes were built with several small rooms and created for designated purposes, such as for dining or sitting to engage in relaxation and entertainment. This sitting room so neatly appointed with its symmetrical form depicting its brightly and heavily adorned furnishings both upholstered and made of dark mahogany wood. An ornately framed paintings and wall-to-wall carpeting enliven the composition. A bouquet of flowers so orderly picked from a Victorian orchard garden, rest on the family heirloom table, with its accented doily so neatly placed to protect and adorn.



• Renée Stout “The Thinking Room,” (2011)

Material Girls: Reginald F. Lewis Museum Baltimore MD.

Stout explores the roots of her African American heritage to create “the thinking room” to encourage self-examination, self-empowerment, and self-healing, through the culture and belief systems of African peoples.¹⁹ This installation celebrates black traditions of skill, innovation, and the creative practice by black women, of collected memories, demonstrating the traditional narratives and techniques passed down from a familial past. Here the brightly hued walls, the laced and ‘doily up’ and the European classical furnishings, so highly prized and most coveted treasures – covered in plastic protection to defend it from unseen intrusions illustrates a sense of eminence, and agency to create place. Per Michelle Joan Wilkinson, the exhibit curator, “the exhibition is a testament to the kinds of lessons black girls learned from their mothers and grandmothers about strategic improvisation. Making do, making it work, and doing it all with great elegance and style,” found objects communicate cultural values, personal remembrances, and political statements.²⁰



Mickalene Thomas: “How to Organize a Room Around a Striking Piece of Art,” (2012-2013)

Thomas creates domestic interiors which define the black aesthetic by combining historical artworks and pop cultural representations that bring life to the settings. The use of wallpaper and faux wood panel displays the interiors as a reflection of the individual, covering up, masking imperfections to counter the notion of beauty. Juxtaposed alongside geometric patterns reminiscent of 1970s textiles in this vibrant ode to the community.²¹ Per Thomas, “It is about acknowledging that space was always ours—about owning that space. When looking at history—art and cultural—we must see ourselves in the story and rewrite the wrongs. These fabricated interiors and domestic spaces function similarly creating a reality that has existed somewhere, at some period, in the memory. These interior spaces are signifiers and stand-ins for portraits as constructs to express ourselves. Collected objects play a part in identifying the self and can define a person once the presence of the physical self is gone.” We wear masks while passing and posing to our conditions that surround us. We are in the constant state of double consciousness (DuBois). The “sense of always looking at one’s self through the eyes of others. We are one way with our families, and we have had to navigate this world by being twice as good!”²² Mickalene notes she provides space where sitters and objects resonate. Familiar TV shows like “Soul Train,” play in the background, a Saturday afternoon ritual, a moment of recognition of familiarity to capture something real or performative as they occupy these spaces of beauty, power, and vulnerability.²³

• Summary:

To define the black aesthetics in African American interiors is a complex amalgamation of cultures and logic. Black aesthetics is a consideration of beauty, taste, experience, heritage, and culture making of individual and collective identities removed of stereotypical trope conations of color, texture, symbolism and the like. Aesthetics or *aisthetikos*, its Greek origins, refers to one’s sensory perception and understanding or sensuous knowledge.²⁴ Black aesthetics defined in one’s terms, singleness of view, self-dualism and self-determined. It is an experiential design using creative multi-spatial analysis of sustainability, universality, and socialization to create home, agency, and a social hierarchy within their domain. It is the curating of space for respite, enjoyment, contemplation, and liberation. A space to engage in social justice deplete from surveillance, allowing one to let down the masks of double consciousness and to be his or her authentic self. Therefore, we seek to design spaces to cultivate these experiences.

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4. W.E.B. Dubois, “The Souls of Black Folk,” 365, 1903. Dubois states that “the history of the American Negro is the history of this strife—this longing to attain self-conscious manhood, to merge his double self. (1939) 92d–4. First among these contributions was their part in strengthening patriarchal traditions. In all these hybrid communities where it has been possible to trace family traditions, male progenitors reported as the founders of the family lines. P253. Black Portraits. The well-organized family of a sixty-one-year-old black landowner, who called himself “a pure nigger,” shows how, in some cases, those families with a little heritage of stable family traditions and culture create about them public institutions to maintain and perpetuate their ideas and conceptions of life.
5. Sarah Cash, “New Discoveries about “A Pastoral Visit” by Richard Morris Brooke (National Gallery of Art, Carcoran Collection).” <http://www.nga.gov/collection/art-object-page.16643?html&rt=pages>, 2004
6. Zora Neale Hurston, “Characteristics of Negro Expression?” *Negro anthology* made by Nancy Cunard 1931-1933 London, England, 59, 1934
7. Lowery Stokes Sims and Leslie King-Hammond, “The Global Africa Project,” *Museum of Arts and Design*, 18, 2010
8. Horace Pippin Interior - National Gallery of Art, <https://www.nga.gov/collection/art-object-page.72174.pdf>
9. Renée Stout, “The Thinking Room” – *Material Girls: Contemporary Black Women Artists* - Reginald Lewis Museum <http://newmuseum.org/special-exhibitions/material-girls-contemporary-black-women-artists>
10. <http://newmuseum.org/em/16-2018-renee-stout> 2011
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12. Mickalene Thomas - Exhibitions - Lehmann Maupig, <http://www.lehmannmaupig.com/exhibitions/2012-11-14-mickalene-thomas-press-jefes> (accessed May 18, 2017).
13. Mickalene Thomas “How to Organize a Room Around a Striking,” <https://www.youtube.com/watch?v=pUo0Ryuluc8> (accessed May 28, 2017).
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Darrell Wayne Fields, “Negro Troupes,” *Architecture in Black: Theory, Space, and Appearance*
Michael Harris, *Colored Pictures: Race & Visual Representation*, The University of North Carolina Press, 2003



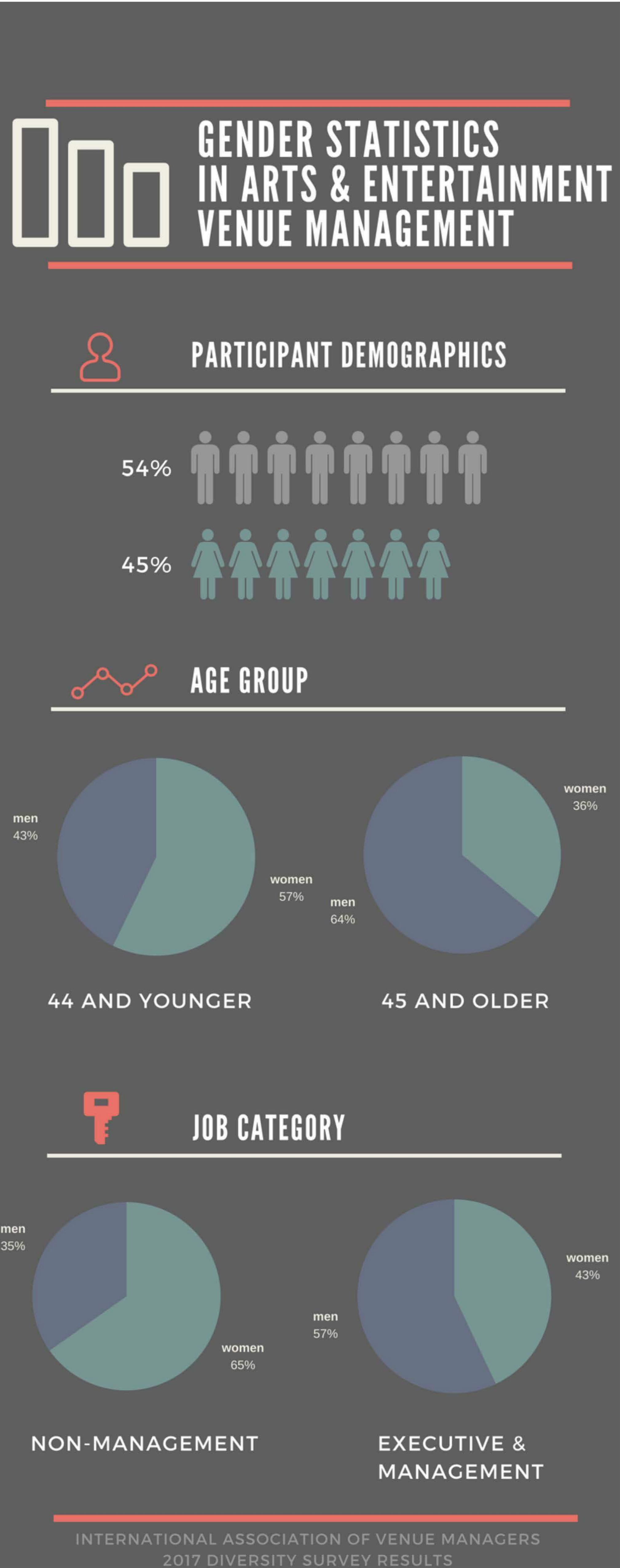
The Arts in Society

BACKGROUND The International Association of Venue Managers has upward of 5000 members representing arts and entertainment organizations in the U.S. and around the globe. While there is a research arm of the organization (VenueDataSource), historically there has been no demographic information collected about its membership base. With the newfound emphasis on diversity, equity, and inclusion that has swept the U.S. market in recent years, a little bit of self-examination seems apropos, at the very least. Because diversity of workforce embodies so much more than racial difference it is imperative that organizations reflect and evaluate in order to instigate change or make meaningful progress toward achieving the now commonplace diversity, equity, and inclusion initiatives in commercial and non-profit organizations alike.

Diversity Study in Arts and Entertainment Venue Management



Jill Schinberg • Department of Arts Administration • University of Kentucky • Lexington USA



SHORT DESCRIPTION Analysis of the 2017 Diversity Study conducted by the International Association of Venue Managers provides insight into timely questions concerning demographics and intersectionality in the public assembly sphere.

METHODS A series of cross-tabulation tables, or chi-square tests, were used to determine if there was a relationship between categorical variables such as whether or not the job that an individual occupies is significantly associated with the gender of the respondent. Despite the intent to use logistic regression to map the probability of participants' likelihood of being in one group over another given their demographic characteristics, not enough responses were collected for a statistically significant outcome. This consequence is due to the combination of sample size and the fact that this analysis primarily focuses on minority responses.

ABSTRACT The purpose of this project is to investigate the results of the 2017 International Association of Venue Managers (IAVM) diversity study. Members of IAVM are leaders and staff of arts and entertainment venues varying in size and function in North America and beyond. They were invited to participate in the study by way of a web-based survey. The survey was conducted by the professional researchers of VenueDataSource, the research arm of IAVM. There are many diversity studies, though none completed by VenueDataSource or other entities that are focused on IAVM members. Most studies that examine organizational diversity in the arts and entertainment industries--specifically looking at the relationship of gender to other categorical variables--have analyzed existing data in sport management. Following a cursory unpacking of demographics of the participant sample of the IAVM survey, this analysis explores the questions: What associations exist between (1) job category and gender, (2) age and gender, (3) education and gender, (4) staff diversity and gender, and (5) perceptions of organizational diversity and gender. The 2017 Diversity Study is the first self-study of its kind in the public assembly sphere. Following statistical analysis, the answers to the aforementioned research questions will provide timely and much needed information to the association about gender diversity that exists among IAVM member organizations. Implications of these results will be of interest to researchers, employers, and job-seekers.

RESULTS The p-value for each chi-square statistic in the contingency table allows us to draw the following conclusions:

- Job category **is** significantly associated with gender
- Age **is** significantly associated with gender
- The highest degree one has earned **is not** significantly associated with gender
- The diversity of the staff, according to individuals, **is not** significantly associated with gender
- The perceptions of diversity **are not** significantly associated with gender.

Preliminary analysis of these results presents two curious outcomes:

1. Women under 44 years of age slightly dominate the venue management workforce (57%) while women 45 and over are, by contrast, in the minority (36%).
2. The majority of non-management positions are held by women (65%) while women occupying management and executive level positions combined, represent the minority (43%).

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RESEARCH QUESTION For the purpose of this analysis, we examine the relationship of gender to various categories such as age, job level, and education. Which associations, if any, are impacted by the self-identified gender identity of the respondent?

CONCLUSION There are a number of published organizational and educational diversity studies that are relevant to the work of arts and entertainment venue managers and scholars. The best examples of such literature focus on gender diversity and are most often found in sport management discussing topics such as gender dynamics and diversity in global sport governance (Adriaanse, 2015) and the impact of the underrepresentation of women on organizations through the lens of role congruity theory (Wicker, Breuer, and von Hanau, 2011). However, further studies such as the survey administered by the International Association of Venue Managers in 2017 are called for.

Arguably, the results that show statistically significant associations between gender and one other categorical variable are unsurprising. Many industries and academic disciplines alike have similar, gendered gaps in representation ranging from research productivity, publication frequency, and citation counts to salary and promotion discrepancies. Women appear to represent a substantial segment of the workforce in the industry--most clearly illustrated by the *Gender Statistics in Arts & Entertainment Venue Management* infographic. From these pie charts, one might extrapolate that early-career women are well represented while mid- and late-career women are underrepresented. Be that the case, are they the same women? Further, if they are the same women why the drop off in the numbers and what is causing it to be so?

Based on the preliminary review of literature and the indicators of the IAVM 2017 Diversity Survey, it is clear that further research specifically designed to examine the possible reasons for, and implications of, gender diversity in the arts and entertainment venue management field is needed.

PARTICIPANTS 478 professional members of IAVM completed the survey resulting in a response rate of 11%. IAVM self-describes as:

Representing public assembly venues from around the globe, IAVM's active members include managers and senior executives from auditorium, arenas, convention centers, exhibit halls, stadiums, performing arts centers, university complexes, and amphitheaters (<https://www.iavm.org/about-us>).



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Revitalizing the Town of Namie and Reconstructing Its Community: Introducing Digital calendar NAMIEHOURS

[Abstract/background]

Fukushima evacuees from the Nuclear explosion in 2011 have been oppressing own voice to speak about their lives, because of the stigmatization of being an evacuee. many of their stories and voices are stored away and forgotten. The artistic project aims to provide a place where they can feel home and securely able to express own voice. As well as to inherit local stories permanently to next generation by introducing artistic expression. The artistic project designed a web calendar that can upload a photograph with Namie memories per day. The team conducted photography workshops with the evacuees from town of Namie, Fukushima and analysis their photographic pieces. Visual media such as photograph can express emotion and inspire other related stories. We organized a photo workshop to create photographic work. We conduct 4 sessions by introducing art in photography, poetic in photography and building personal stories. At the last session, we exchange each works and stories.

[Aims]

By co-archiving lost memories of Namie with the same province could be another way to reconstruct its community online. Evacuess are relocated all over Japan, yet this digital calendar hopes to bring the home virtually by sharing and participating. The entries are based on daily life memories, but just to preserve local cultural event.

[Research Question]

What would be their 'home'.

→We believe that 'a place' that can share mundane stories and also to express own stories freely.

[How does Namiehours works?]

Please visit <http://namiehours.net>

The user can upload own photos and stories as shown. There is also archival page to over look the past entries.

Visit namiehours.net →
*not a bilingual site.



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記憶をカレンダーに載せる

1) 年代について
☐ 10 ☐ 20 ☐ 30 ☐ 40 ☐ 50 ☐ 60 ☐ 70 ☐ 80 ☐ 90歳以上

2) 浪江について
☐ 浪江で生まれ育った
☐ 浪江にゆかりがある
☐ その他

3) 浪江の記憶、思い出、残しておきたい風景、忘れたくないあの目、美味しかった郷土料理など、自由記述で記入してください。

4) 添付ファイル (1枚限、写真画像は10MBまで) ファイルを選択: ファイルを選択

5) カレンダーに載せたい日付 (第一候補)

[Behavior of the Calendar]



✓ Top page like a daily pad calendar(March 11, 2018 was the start)

✓ Mouse over: texts of memories from Namie.(*smell of early spring, shoot out buds for upcoming spring, soaring skylark on the rice paddy with remaining snow*)

✓ Click photo: photo works inspired by the memories.

[Namiehours with photographic works]



✓ It was called "Gonboji trap." I miss it too much that I built it in my yard. Next morning, I caught the sparrow. (April,19)

✓ The Season of rice-planting. Helping out neighboring unit, we used horses to puddle the field. Weeding of the field was the tough one. (May3)

✓ Sounds of something cracking at midnight. I figured our why as I grew up. Hard to be a daughter-in-law in a big farmers house.(May10)

[Photo workshop for Namiehours]

We held photography workshop at restoration public housing in Fukushima in order to create spring memories in photograph. It was not easy for the beginners to create something poetic, since most of them use photographs as documenting and recording. We first made Spring Haiku, which most of the participant are familiar with the concept. Next step, we tried to portray the Haiku into a photograph. For the last session, we made a small exhibition with personal memory on it.



[Conclusion]

The project aims to create a platform where one can access to home and able to express their personal memory by being anonymous. Namiehours is a flexible platform to upload fragmented stories, seasonal stories, preferring important date for a personal event. It is the collaborative archival Namie memory box that anyone who can access to the internet. It is important to have photography work in order to inspire audience to create own stories. Photo works shouldn't be strict to illustrate the event but to have more artist work for the trigger.

[Future work]

The calendar will continue on for at least a year. In the mean time, we are organizing photo workshop for uploading photographs and their stories in at school or area where evacuass from Namie are livings.

Teaching Adults with Varying Abilities: Pre-service Art Teachers' Reflections

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Abstract

This poster focuses on how one U.S. college art education program offered experiences for pre-service art teachers to work with adults with varying abilities. It introduces the junior-level art education course that required pre-service art teachers to lead an art gallery tour and teach a hands-on printmaking workshop to adults with varying abilities, and explores implications for future use in teacher education programs.

Introduction

Research suggests that teacher education programs need to rethink their curriculums in order to better serve pre-service teachers in the 21st century (Chesley and Jordan 2012; Kyles and Olafson 2008). Since many new teachers do not feel prepared to teach the various learners in their classrooms, there is a need for pre-service preparation to increase opportunities for experiences with diverse populations (Carrigan 1994;). As of 2017, 40 million people living in the U.S. had a physical, mental, or developmental disability (Kraus et al. 2018). Representing over 12% of the U.S. population, nearly one in every five residents is living with a disability.

Over the last few decades, there has been a growing interest in preparing art educators to teach persons with varying abilities (Carrigan 1994). Art teachers must be able to respond to the various behavioral, emotional, and social needs of each individual learner; however, this is challenging because many schools have inclusion classrooms (La Paorte 2015) and do not employ art therapists (Kay and Wolf 2017). It is further complicated by the large number of students with whom art teachers teach, many having Individual Education Programs (IEPs). Providing pre-service art teachers with opportunities to work with learners with varying abilities can help address the complexities of becoming an art teacher. In a pilot study with art education interns, Carrigan (1994) found that pre-service teachers were apprehensive when working with diverse populations, and recommends art education programs include "studies in disabilities, significant contact with disabled populations, discussion and observation time periods, and instruction on human values in order to institute "an 'attitudinal' change component in teacher education" (21). Kraft and Keifer-Boyd (2013) agree that programs should push pre-service art teachers to move past preconceptions about learners with varying needs and be respectful of differences in educational communities. As the coordinator for an art education certification program in the U.S., I find myself questioning how programs can increase student experiences and confidence when working with learners with varying abilities.

The Course Assignment: Art Gallery Tour and Artmaking Activity

I began working with the college art gallery director to brainstorm ideas on how we could involve art education students in the gallery and link upcoming shows to course learning. We decided to ask students enrolled in *AAE 375: Principles, Practices, and Materials in Art Education*, a junior-level course, to lead gallery tours and hands-on workshops. Since art galleries and museums are important resources for art teachers, I was excited to provide students with this opportunity. Not only would the students gain experiences teaching, but relationships between the college and the community could be strengthened as well.

We decided to work with two different groups. We chose to work with a center on campus that focuses on promoting civic and community engagement. Already having a partnership with a local urban school (K-8), the center regularly brings sixth-grade students to campus for different programming. The second group we worked with was a local county non-profit organization that works with adults who have intellectual and developmental disabilities. A recent graduate from our art program began working with the organization in creating and implementing an art program for the adults. He created a collective composed of adult artists who aimed to create art as a form of free expression and communication.

AAE 375 is a course designed to provide pre-service art teachers with teaching experiences. It allows students to explore art in the school curriculum, design and implement lessons, and gain knowledge and skills necessary to become art educators. The course consists of weekly class meetings and field experiences. The first five weeks focused on community involvement with the college's Art Gallery and the exhibition titled, *Contemporary Inuit Art from Cape Dorset, Canada*. The remaining ten weeks focused on art teaching in the New Jersey K-12 schools.

Art education students are required to take *SPÉ 203 Psychological Development of Children*. The course focuses on theories of intelligence, learning, motivation, and uses normative functioning to study atypical functioning and define difference. Also, during *AAE 375*, pre-service teachers are asked to complete a special needs assignment. Using Gerber and Guay's (2006) *Reaching and Teaching Students with Special Needs through Art*, they explore emotional and behavioral disorders, mental retardation, learning and physical disabilities, or visual impairments.

Each pre-service teacher was asked to research an artist and artwork from the show. They were then asked to work in pairs to co-write a lesson plan that included a 45-minute art gallery tour aimed to get the learners engaged in looking and talking about art and also a 45-minute hands-on printmaking workshop. They were encouraged to use Scratch Art styrofoam plates since we had the foam, ink, brayers, and paper, and also because it can fit in the short time frame.

For the adults' visits, the center's organizer arranged to have approximately five adults visit for 90 minutes on one of six days. There were six pairs of pre-service teachers and two who opted to work alone. Each teaching group chose one day to work with the adults, which meant the visiting adults were divided into two groups on two days. They started with the gallery tour which was followed by the hands-on printmaking studio. The adults had intellectual and/or developmental disabilities, but due to the sensitive nature of health records their conditions were not shared with us. There were two chaperones, including the center's art director.



Self-Reflections: Pre-Service Art Teachers' Thoughts

Each pre-service teacher was required to write a self-reflection in their lesson plan. They were to reflect upon her/his experiences, successes, and challenges with planning and teaching. Combining field experiences with reflective thinking and writing allowed them to "begin to uncover and articulate their beliefs about diversity and teaching diverse learners" (Kyles and Olafson 2008, 505). They engaged in reflective writing as a way of making meaning of one's self and others' journey in teaching/learning. It also allowed me to assess their understanding.

Reflective thinking is an important part of quality teacher education (Ayan and Seferoglu 2011; Oner and Adadan 2011). Reflective practice helps to merge theory and practice (Orland-Barak and Yinon 2007) and allows pre-service teachers to step back and evaluate their experiences while analyzing the complexities of teaching. This is very important for novice teachers who are learning how to become teachers, forming their own ideas, and trying to better respond to the diverse learner and plan adaptations (Collier 1999). Norton (1997) states, "Reflective practice enables practitioners to thoughtfully examine conditions and attitudes which impede or enhance student achievement. Reflective teachers (1) are responsive to the unique educational and emotional needs of individual students; (2) question personal aims and actions; and (3) constantly review instructional goals, methods, and materials" (401). Reflective thinking provides insight into what kind of teacher lived experience(s) shapes the pre-service art teachers into, consequences of the experience, and new possibilities it introduces for teaching.

In Reflection

Because it was the first time we worked with the adults with varying abilities, it was a learning opportunity for all involved. Threads woven throughout the pre-service teachers' reflections included feelings of uncertainty in managing learner behavior, addressing various physical and developmental abilities, and time management. They found it was vital to be flexible and quickly adapt the lessons based on the adults' abilities, which was challenging since they did not know the learners or their unique needs. For example, many of the pre-service teachers found themselves having to forego the storytelling aspect of the artmaking and focus more on providing a hands-on opportunity for mark making and creative self-expression.

I plan to continue the workshops and hope to increase the amount of time. Not only do the pre-service teachers' narrative reflections suggest that they welcome more experiences and think it would be helpful, but so does Carrigan's (1994) research that states the amount of time was a vital factor in confidence and comfort in relating to persons with varying abilities. Congruent with Carrigan's findings, students expressed apprehension in working with learners of varying abilities, however they were grateful they had the teaching opportunity. Patti Lather (2007), a feminist qualitative researcher, writes about getting lost in the limits as a way of knowing. She theorizes that getting lost allows us to go "beyond what we know" (13) as we live with/in risk and tension. Pre-service teachers feel apprehensive not knowing exactly what to do since much of formal schooling teaches that there is a correct answer and specific strategies for effective teaching; however, no two learners are the same. Therefore, it is important to get lost, welcome uncertainty and enter new pathways when embarking upon the process of becoming a teacher by experimenting with instructional strategies, and learning how to respond to individuals and adapt teaching. Not knowing what to expect is a reality of teaching and as one works through the nerves of teaching, it can initiate "an 'attitudinal' change" (Carrigan 1994, 21) where one moves beyond preconceived notions about the learners and dis/ability(ies).

I would implement changes in order to help the pre-service teachers have a better understanding of the context which may boost their confidence and provide support as they struggle through the complex space of teaching. I would explain to the pre-service teachers that they are entering into an uncertain space and it is acceptable to feel nervous. Through readings, discussions, and critical examination of pedagogical opportunities, pre-service teachers can become empowered to learn through their feelings and venture into unknown spaces. I would then ask them to investigate assistive technologies (Coleman and Cramer 2015) to help meet the needs of learners with physical and/or communication limitations. One instructional strategy that could be used is scenarios. Scenarios can help in solving real life situations in the classroom (Bain and Hyatt 2017). Possible scenarios could include: (1) in the gallery, a learner wants to touch the artwork. What do you do? (2) in the classroom, a learner is unable to hold pencil. What do you do? What adaptive art tools can be used? I also would reiterate the importance of breaking lessons down into steps, and incorporating instructional strategies to address various learning styles (e.g., visual, linguistic, and so on).

The director asked if we can arrange more workshops because he felt it was a success. He also informed me that the prints were displayed in art shows around the state and local newspaper articles. One of the prints was sold during a show, and 50% of the price went directly to the artist while the remaining 50% went towards the center's art program. I look forward to strengthening the relationship between the college and this local county organization by providing an enriching art opportunity to adults with varying abilities, as well as help guide our students' journey of becoming effective art educators for all learners.

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Studying the Performance Art and its Features, In Orlan's Artworks

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Introduction:

In the late decades of the 20th century, arts and aesthetics deeply transformed and artists experienced some new artistic methods of expression and explored beyond the color and canvases. Artistic innovation centered around the art and new art was born. New art is a kind of interaction between new innovations and emergence of new artistic institution and a response to the ignorance of modern art to human and social aspects. In the second half of the 20th century, generated artistic tendencies gave more importance to subject matter, rather than aesthetic and formal construction. Performance art is one of such new arts addressed in this essay. Performance art is a kind of representation that provides new artistic ideas, even, propagates social thoughts and political ideas that were common since the early 20th century. Some call it the live art. Being alive is its main characteristic, means that it is performed in front of the audiences. Sometimes with their participation and sometimes professional actors, musicians and dancers participate in the performance. It may involve other elements such as posters, neon, images, slides and etc. Since World War II, in USA and Europe various and more specific forms of performance art emerged. Happening, action and body art, land art and conceptual art are somehow relevant to it.

Abstract:

In Twenty century, the New Arts phenomena appeared. One of them is performance art which has its definition and rules. As technology developed, the artists worked in different fields of new arts. In their idea, every things can convey the meaning. Many of them look at the body as a medium and use its functions to convey their messages through their art works. Some of them show masochistic behaviors toward their bodies. One among such artists is Orlan. The French feminist artist, who changes her body into a medium for cultural motives by subjecting it to several operations. Her surgeries were broadcasted in galleries and museums all over the world. She called her works carnal art and she considers them as performance art pieces. This article is an introduction to performance art and its features and then comparing them with Orlan art works.

Key words: performance art, Orlan, Carnal art, feminism

Questions :

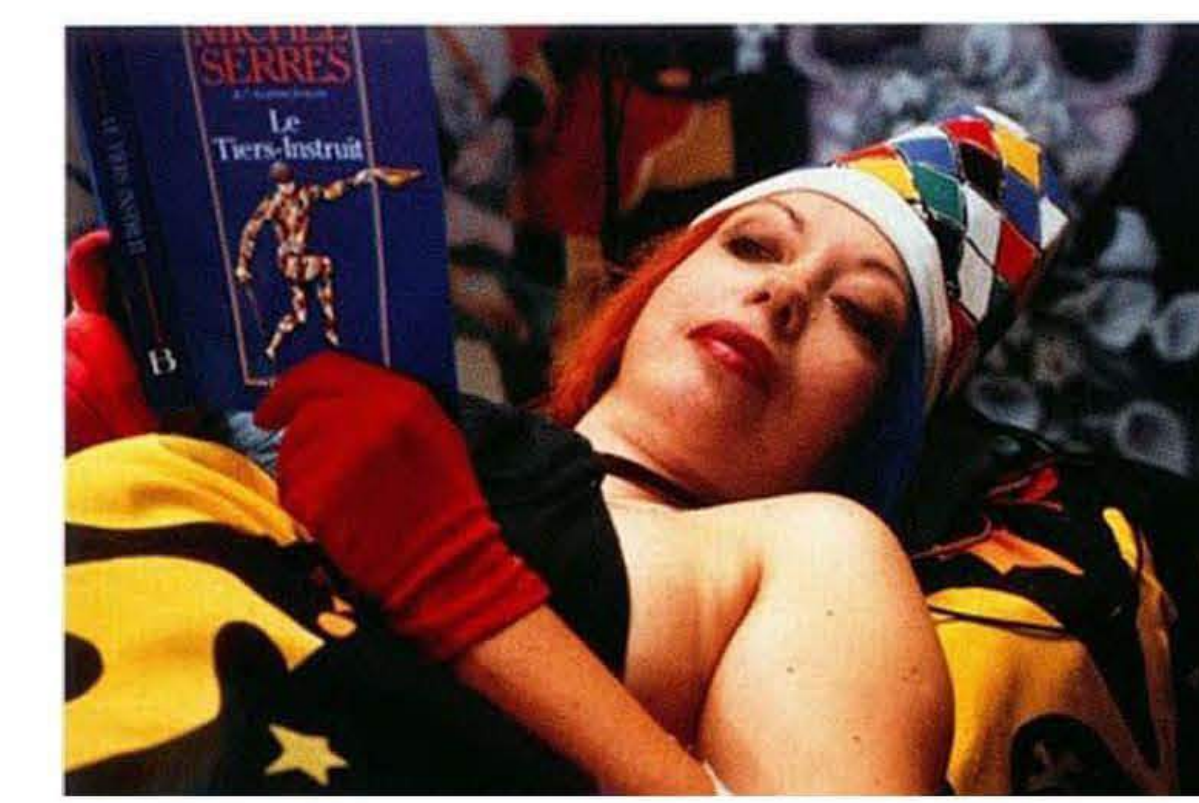
What are the features of Performance Art ?

Which common and difference aspects are between Performance art and Orlan Artworks?

Methodology : Applied research method is descriptive _ analytical, and data are collected from libraries. Samples of research are Orlan Artworks.

Orlan's Surgeries as Performance Art:

French artist, Mireille Suzanne Francette Porte, known as Orlan, was born in 1947. Although she is known for plastic surgeries on her body, she has not limited herself to this medium. Her works include images, installation, performance art and sculpture pieces. This essay focuses on plastic surgeries on her body and a means to interpret such work within the performance art framework.



Conclusion:

Performance art is a complicated set of concepts and various kinds of arts along with disorders and chaos. Performance art is the point where theatre, visual arts and music meet and that audience becomes part of a course of creative process. What happens in performance art is in the mind of the audience and makes it part of the performance process. The purpose of performance art is not to convey a single concept or idea to its audiences whose minds are broad and free, and may perceive an array of various meanings. Thus this art form manifests as conceptual art to some degree. Sometimes audiences and critics have an analysis of a work that creator had never thought of that, this point stimulates the artist to present his/her work to many audiences and allow them to discuss it. Performance art is based on a happening form, established in a specific framework but uncertainly and happening are central to it. The artist's mind during performance possess is always creative. Orlan is the first artist who used surgery as a method to represent a new depiction endeavor and such function never existed before her. By studying plastic surgery works that Orlan had them done on her body since 1990 and their comparison with performance art's various branches in two parts (one on the different aspects of a performance such as sociological, psychological, inter-textual and meta-textual and the other on performance art specifications such as happening, audience's and artist's presence...) we can place these works in performance art field as Orlan too regards these pieces as performance art though uses the term carnal art.

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Investigation of hermeneutics phenomenology of contemporary conceptual art with a look at Christo Javacheff's works

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Introduction: Concept of suspension and instability, in the definition of contemporary human from phenomena, may be seen in arts created by him. He/she proportional to living in unstable world enacts to create arts that, in addition to revolving concepts and aesthetics, may lead to a spatial suspension. Change in contemporary human's insight, will change methods in addition to concepts. In this research, I have tried to analyze the art having abstractive and unusual forms of understanding and reading by using Hermeneutic phenomenology criticism to Christo Javacheff's works which is one of the prominent contemporary artists which has been very effective in the world of today art. We are trying to analyze the art, due to its abstract and unusual form it seems difficult to understanding. By examining the notions of conceptual arts by the Heidegger hermeneutic phenomenon that pays attention to the inner meaning of things, we can reach beyond their apparent meaning.

Abstract

Conceptual arts are investigated with conceptual critique method due to non-stability of the criteria applied to the evaluation of contemporary aesthetics. In this method the instinct semantics of the work of art are taken into consideration without ignorance of its aesthetics. One of the appropriate methods to critique such works, applied with respect to the essence of the phenomenon and its semantic construction, is the "hermeneutics phenomenological method". Martin Heidegger, the founding father of this philosophy, considers "phenomenology" an opportunity for ontological study and "hermeneutics" a key to understanding the phenomena. In this article in addition to the conceptual art's characteristics and the location's significant part in such works, a matched analysis with Heideggerian hermeneutics phenomenological critique is performed over one of the works of the contemporary environmental artist, "Christo Javacheff", besides the introduction of his works. Incidentally, in this article, aside from the artist's special approach, investigated through phenomenological and hermeneutics perspective, addressee's interactive part in the artistic work is studied. Results of this investigation indicate that conceptual works possess hermeneutics phenomenological theory's properties in their very essence, and could apply to criticizing such works which defy any specified criteria in contemporary critique. Semanticism in such conceptual works of Christo Javacheff will lead to clarification of the fact which is concealed in human's existence and entity; thinking, change and suspension

Background

So far, this method of criticism has been used in order to investigate arts with spiritual approach such as Islamic art and / or investigating role of the theory in ratio of space to architectural art. Also, some of the Christo's works in an article under title of Christo's work aesthetic criticism written by Farbod, are introduced, but the article from the point of view of commonalities in conceptual art which to some degree is a reflection from the contemporary human's semanticist position, with Hermeneutics phenomenology theory, have got new dimension and is a harbinger to rebound of human's semanticist in the present era.

Hypothesis

Documentary and data analysis are used in the works in order to analyze contents of conceptual arts and role of show location in the works
First I introduce the theory of Hermeneutics phenomenology from view of Martin Heidegger as a theory that could be applicable to discover conceptual arts meaning
And then conceptual arts whole works and manner to forming them are discussed
Next, I shall consider the role of show location in conceptual works and its analysis from Hermeneutics perspective
At last, works of one conceptual artists "Christo Javacheff" are investigated and his last work will be criticized using this theory

Hermeneutics phenomenology

Hermeneutics phenomenology is a subject related to the life and biologic experiences of human being which is appeared during his/her life. Its central points is to clarify details and depicting concealed aspects of things aiming at constructing meaning and access to a feeling of understandings and concepts. Hermeneutic phenomenology consists of various definitions and classifications. But our desired definition is one that, Heidegger showed, by analyzing interpretation of phenomenology and considering phenomenon's Greek roots that, phenomenology is manifestation of something that shows (Khatami, 2013: 66). Phenomenon with a Greek root means light and illumination. Light is something that makes clear the phenomena. Under light, whatever exists may appear and through that, we could find the facts of things without being hidden anything for dark curtains to us
This method of phenomenology that is a trial for delivery of facts, is a kind of methodological phenomenology by use of light those themselves. This is inspired from philosophical phenomenology and is exploited in semantic investigation of arts pointing to human's semantic life symbolic aspects. In Heideggerian phenomenology the pith is arts essence without denying aesthetics with its ancient meaning (Heidegger, 1991: 7)



Figura A



Figura B



Figura C

Figure 2.a.b.c.d: The big air package, 2013, Germany

Christo's last work hermeneutics phenomenological criticism

Air package is the biggest sculpture ever made without skeletons. This very large package with height of 117 meters was demonstrated from 16th March till 30th December, 2013 in Auberhouzen of Germany. This work which is of Christo's interactive works, to some degree is a return from natural space to internal space. This is Christo's first artwork, in which the audience is confronted with its hidden and obscure part. This Christo's outstanding work could be a summon because of its visual and symbolic structural features, to invite his audiences to return to their inner space by Christo. We could consider this symbol an interpretation through which one can investigate the meaning in relation to the present time (Palmer, 1384, 206). Because post-conceptual art is a re-approach to inner spaces and the recognition of semantic dimensions of man, and the artist brings semantic meaning to the realization of this by enclosing an empty space by a volume of fluid and inviting an audience to appear in such a space. A structure that, according to the nature of introversion, passes man from the dark space of spiral stairs leading him to light, vacuum and expansion. On the ceiling of this high-impact effect there are circular and luminous rings that induce a sense of holy place. Thus Christo's last work could have a phenomenological Hermeneutics approach towards world's creation and human's position in confronting the existence. This volume's enormous, light full and expanded space while reminds human's existing limitations in face of existence, recalls him transfer from null darkness to light openings and birth in existence

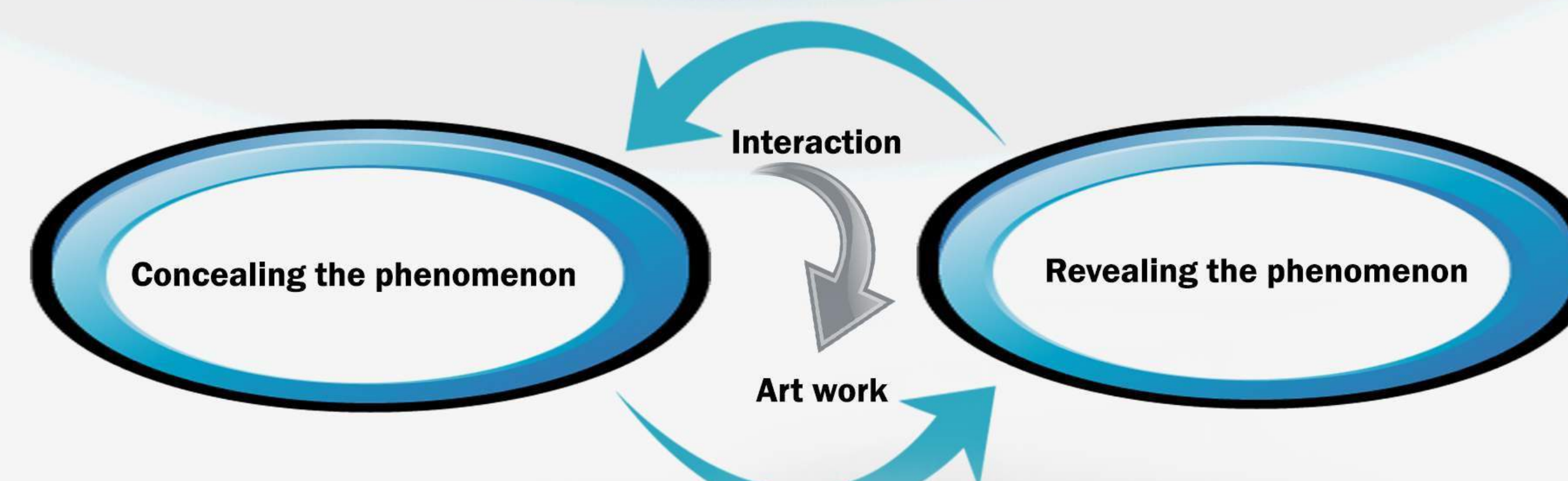
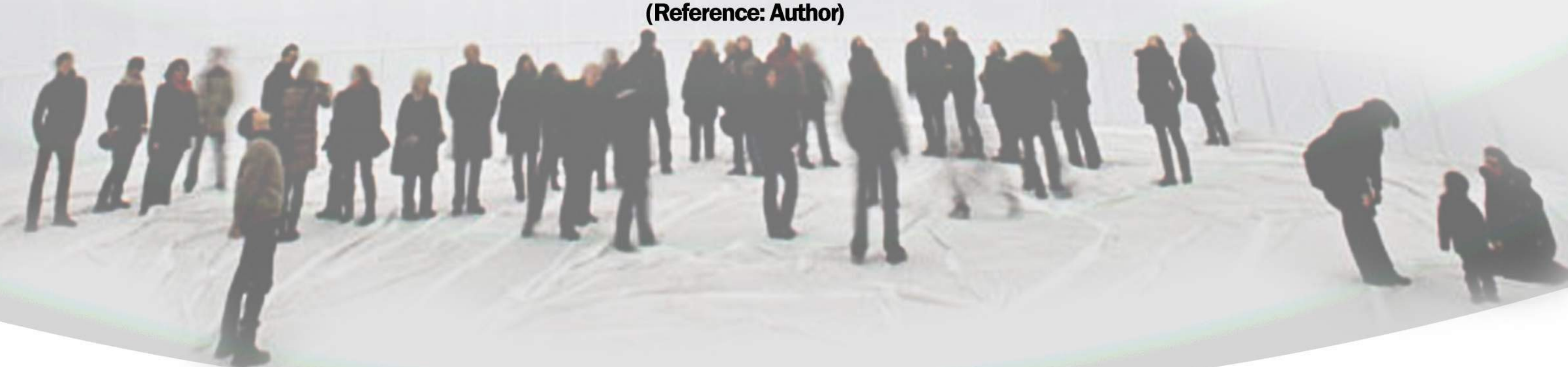


Diagram.1: bilateral relation of revealing and concealing in Hermeneutics phenomenology and conceptual arts (Reference: Author)



Conclusion

Since conceptual art is a new art and different types of artistic criticism which applied in Modernism epoch have not been qualified for expression of this art's characteristics; it is arguable that Heidegger's Hermeneutics phenomenology because of having common features with conceptual art, could be under attention in order to criticize such works. Common bases exploited in this theory and this type of contemporary art, facilitates the action of criticizing conceptual works. Such commonalities that every work hides as well as revealing the truth, artist express its conceptual domains as a form. In Heideggerian phenomenology also like conceptual arts the recourse is about art's essence without neglecting aesthetics with its ancient meaning
Revealing and deviling which are of ultimate purposes of Christo's works Hermeneutics criticism, are involved in concealing the facts that he tries to change their concepts by covering them by different kinds of covers. Artistic work show location concept change in Christo's whole works leads to development of a searching space resulting in more interaction of addressees with artistic work. This issue could be generalized to a wide group of conceptual arts. Through developing unstable altering in natural locations. He from one side confronts addressee with a bilateral aspect in facing it by packaging objects and the nature. They decline to discover its hidden aspects by seeing object's clear aspect, thus they are encouraged to a more profound thinking. From the other side, in addition to spatial suspension in his works, they will suffer from time suspension too, since their limited executive interval. Show location in conceptual works and particularly in environmental works, is the most important element after works performance quality that will be noticed. As Heidegger says, it is through the location that space finds possibility of presence. Investigation of location role in Christo Javacheff's works is interpretable by Heideggerian Hermeneutics phenomenology criticism. His art, which has found possibility of changing into conceptual art through a tool, indeed follows the aims that conceptual arts are made on that basis: thinking, change and suspension.

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